VERNACULAR AND TRADITIONAL ARCHITECTURE IN YÖRÜK VILLAGE, SAFRANBOLU

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VERNACULAR AND TRADITIONAL ARCHITECTURE IN YÖRÜK VILLAGE, SAFRANBOLU

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ABSTRACT

VERNACULAR AND TRADITIONAL ARCHITECTURE IN YÖRÜK VILLAGE, SAFRANBOLU

Vernacular architecture is the architecture built by the inhabitants of a region with local materials, techniques, and forms from their environment. The houses are constructed mainly by their owners. From the past to the present, humanity has produced structures in line with the vital needs of each period with its materials, technology, and construction. It is an architecture in which functional concerns and rational solutions predominate over aesthetics and luxury. It is compatible with the nature and climate of the region. It needs to be completed to evaluate the dwelling only with physical and material elements; it should also be considered according to the region's social, cultural, and traditional characteristics and people. Traditional architecture is formed by the people of the region building structures by considering traditions and customs. Traditions consist of parameters such as people's beliefs, history, and way of living. In traditional architecture, aesthetics is more important than function.

While there are similarities in both architectures, there are also distinctive features that should not be confused. For this reason, in this study, the effects of vernacular architecture and traditional architecture within each other are explained through the example of Yörük Village. Yörük Village in the Safranbolu district of Karabük province was chosen as the study area. Safranbolu is considered one of the most important historical cities listed as a world heritage site to be protected by UNESCO. Like Safranbolu, registration studies have also been conducted in the surrounding villages. One of the most important of these villages is Yörük Village, where the entire village was declared an urban protected area and where there are many registered buildings. Yörük Village has a vital characteristic because it is a nomadic settlement and carries the Bektashi culture. This area was chosen as the study area because it is home to an ancient and rich history and culture. In addition, it is a village called a miniature city like Safranbolu. In this context, the area's historical, sociocultural structure and architectural features were analyzed based on articles, theses, books, and field studies about the Yörük Village. The area's research, analyses, and plans are brought together, and the vernacular and traditional architectural features of the village and their effects on each other are evaluated.

ÖZET

SAFRANBOLU, YÖRÜK KÖYÜ'NDE VERNAKÜLER VE GELENEKSEL MİMARİ

Vernaküler mimari, bir bölgede yaşayan halkın kendi çevresinden sağladığı yerel malzeme, teknik ve biçimle inşa ettiği mimaridir. Konutlar çoğunlukla sahipleri tarafından yapılmaktadır. İnsanoğlu, geçmişten günümüze her dönemin kendi malzemesi, teknolojisi ve strüktürü ile yaşamsal ihtiyaçlar doğrultusunda yapılar üretmiştir. Estetik ve lüksten çok işlevsel kaygıların ve rasyonel çözümlerin ağır bastığı bir mimaridir. Bulunduğu bölgenin doğasına ve iklimine uyumludur. Konutu sadece fiziki ve maddi ögelerle değerlendirmek eksik kalmaktadır, bulunduğu bölgenin ve halkın sosyal, kültürel ve geleneksel özelliklerine göre de düşünmek gerekmektedir. Geleneksel mimari, bölge halkının, gelenek ve görenekleri göz önünde bulundurarak yapıları inşa etmesiyle oluşan bir mimaridir. Gelenekler insanların inancı, tarihi, yaşama şekli gibi parametrelerden oluşmaktadır. Geleneksel mimaride ise estetik işlevden daha ön plandadır.

İki mimaride de benzerliklerin olduğu gibi karıştırılmaması gereken ayırıcı özelliklerde bulunmaktadır. Bu sebeple, bu çalışmada vernaküler mimari ve geleneksel mimarinin, birbiri içindeki etkileri Yörük Köyü örneği üzerinden anlatılmıştır.

Çalışma alanı olarak Karabük ili, Safranbolu ilçesine bağlı Yörük Köyü seçilmiştir. Safranbolu, UNESCO tarafından korunması gereken dünya mirası listesine alınmış en önemli tarihi kentlerden biri olarak görülmüştür. Safranbolu gibi çevre köylerde de tescil çalışmaları gerçekleştirilmiştir. Bu köylerin başında tüm köyün kentsel sit alanı ilan edilerek koruma altına alındığı ve çok sayıda tescilli yapının bulunduğu Yörük Köyü gelmektedir. Yörük Köyü hem bir göçebe yerleşimi olması hem de Bektaşi kültürünü taşıması nedeniyle önemli bir niteliğe sahiptir. Bu alanın çalışma alanı olarak seçilmesinin sebebi, çok eski, zengin bir tarihe ve kültüre ev sahipliği yapmasıdır. Ayrıca, Safranbolu gibi bir kentin minyatürü olarak adlandırılan bir köy olmasıdır. Bu kapsamda, Yörük Köyü ile ilgili yazılan makale, tez, kitaplardan ve saha çalışmalarından yola çıkarak alanın tarihi, sosyo-kültürel yapısı ve mimari özellikleri incelenmiştir. Alana dair yapılan araştırmalar, analizler ve planlar bir araya getirilerek, köyün vernaküler mimari ve geleneksel mimari özellikleri ve birbirleri üzerindeki etkileri değerlendirilmiştir.

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LIST OF ABBREVIATIONS

CIAV	International Committee of Vernacular Architecture
CIVVIH	International Committee on Historic Cities, Towns, and Villages
ICOMOS	International Council on Monuments and Sites
ICROOM	International Centre for the Study of the Preservation and Restoration of Cultural Property
MOMA	Museum of Modern Art
T.C.	Türkiye Cumhuriyeti
UNESCO	The United Nations Educational, Scientific and Cultural Organization
NGO	Non-Governmental Organization

1. INTRODUCTION

From the past to the present, human beings have always been on a quest to meet their compulsory needs. This search has sometimes been for food, sometimes for clothing, and sometimes for shelter. According to the conditions of each period, products reflecting the culture and structure of the society have emerged. This situation has shown the changing and developing lifestyles of societies over time. The conditions of that period lie in the transformation of houses from ancient times. Housing is considered not only a physical need but also a phenomenon that characterizes human existence, adds a sense of belonging, and responds to emotional, social, and cultural needs [1].

People initially took shelter in caves due to unfavorable climatic conditions, which were later replaced by temporary huts and tents. Over time, they began to build permanent dwellings where they could live permanently. For many years, each individual built their own house. However, the architectural value was not attached to these structures, and they ignored them. The neglect of the local building type, which constitutes a large part of the built environment, means that qualified buildings, which have a lot to teach and show us all, disappear over time [2]. With these thoughts, the term "Vernacular Architecture" was used for the first time for these buildings built with materials, techniques, and ordinary individuals from the past to the present, following the process of questioning architectural theories. In the following processes, different concepts entered the literature over time. These are rural architecture, local architecture, civil architecture, folk architecture, architecture without architects, and anonymous architecture. Although they are all used in the same sense, as a result of the research and analyses, there have been discussions about their scope. Although each concept is thought to describe the same definition, it is understood that more is needed at some points.

Vernacular Architecture, in its most general definition, is an architectural space built by its people with locally specific materials and techniques without the intervention of architects or artisans. The word "vernacular" causes local and regional styles to be recognized and used for such architectures [3].

Undeniably, there are both traditional and local influences in the formation of traditional architecture. Culture and traditions have emerged while determining settlement, housing, and space features. In the meaning of the term traditional, the expressions of being outdated

and being passed down from generation to generation are crucial. If we consider it in the architectural context, traditional architecture emerges by utilizing traditional data from the user, usage style, material, method, and structure.

This study analyzes the traces of vernacular architecture and traditional architecture on the urban texture and houses in Yörük Village. The fact that Safranbolu is a historically and architecturally significant city in the region has also affected Yörük Village in a good way. The village, under protection, has a deep-rooted history dating back to the 17th century. It is a village where traces of the communities in this region can be seen over time and shed light on history. It is possible to observe especially Yörük, Janissary, and Bektashi cultures in Yörük Village.

1.1. AIM OF THE THESIS

In the thesis, the purpose of writing the subject is that there are few studies on the subject. In the previous studies, the concepts of vernacular architecture and traditional architecture, which are essential for architecture, have yet to be evaluated with the data belonging to the village. Yörük Village has managed to reach from the past to the present without losing anything from its identity and originality. This settlement, which offers us the most beautiful examples of residential architecture, still stands with its general urban texture. It tells us the examples of the Yörük, Bektashi, and Janissary cultures that have lived since the past periods. All these elements have effectively selected the subject and the study area.

In this study, the concepts of vernacular architecture and traditional architecture are discussed. In this context, it is aimed to reveal and evaluate the relationship between the two concepts. It is aimed to explain the similarities and differences between the two architectural concepts through an example. Safranbolu, Yörük Village has been chosen as an example because it will help to examine the subject of the study with the traces of vernacular architecture and traditional architecture on the urban texture and houses. Yörük Village has conventional and vernacular architectural features in terms of its historical values and construction techniques. In this context, the aims of the study can be listed as follows:

- Defining vernacular architectural features and analyzing the criteria affecting vernacular architecture,

- Defining traditional architecture and analyzing the factors leading to the formation of traditional architecture,
- Examining the similarities and differences between vernacular architecture and traditional architecture,
- Examination of the physical, historical, and cultural structure of Yörük Village,
- Exploring the architectural values of houses and other structures in Yörük Village,

They are analyzing and evaluating Yörük Village by considering the characteristics of vernacular architecture and traditional architecture.

1.2. SCOPE OF THE THESIS

This study consists of seven chapters. In the second part of the study, the definition of vernacular architecture is explained by limiting the oldest and most recent sources, its development in the world and Turkey, and the factors affecting vernacular architecture are analyzed. In the third part of the thesis, the definition of traditional architecture is made from the primary sources that everyone considers the leading source in this field, and the factors in the formation process of traditional architecture are explained. In the fourth chapter, the relationships between the concepts of vernacular architecture and traditional architecture are explained, and their similarities and differences are described with a few examples to understand them better.

In the fifth and sixth chapters, the subject of the study is limited to Yörük Village. The entire village and the administrative and social buildings open to the public were analyzed. In addition, three housing samples in the village were determined for the study. These dwellings were selected among the buildings that could be visited and seen, and information could be accessed in the village. Due to the aim of explaining the relationship between vernacular architecture and traditional architecture, their influences and traces on each other, and their differences, the examples were limited to those on an architectural scale. Due to the broad definition of architectural concepts in the study, different building types were tried to be analyzed in the field studies. Buildings with Bektashi, Yörük, and Janissary traces inside or outside were prioritized. The study was conducted within the framework of qualitative

research and aims to explore the meanings of vernacular architecture and traditional architecture and to understand architectural experiences through observation and document analysis.

1.3. METHOD OF THE THESIS

The thesis study first started with fieldwork. Together with my thesis advisor Prof. Dr. Ayşe Gülçin Küçükkaya, the whole village was visited, the buildings were examined, and on-site observations were made. The whole area was documented with photographs. In addition, aerial photographs were taken to determine the settlement plan. In order to better understand the Yörük Village, conversations were held with the people living here in the form of mutual questions and answers, and information about the region was collected. The Autocad program was used to draw the area's site plan and the buildings' plans. Photoshop program was used to create the analysis sheets. The houses that were open in the village were examined by entering the interior, and the necessary measurements were made with a laser meter and a simple meter. Plan drawings of the three buildings we identified in the village were made. Documents related to the village were found in the archive of the Republic of Turkey Prime Ministry Ottoman Archives Department. Due to the changing administrative structure of Yörük Village for many years, Karabük, Safranbolu, and Kastamonu Provincial Public Libraries were visited, and the resources were examined on-site. The sections related to Yörük Village from the Sher'iyye registers in the libraries were scanned and used. Autocad and Netcad files of the Yörük Village Conservation Plan were obtained from Karabük Special Provincial Administration. Site plan studies have progressed on this map.

A detailed literature review was conducted for the thesis. Various national and international sources have been researched, and articles, theses, and books have been analyzed. Due to the large number of sources, the oldest and most recent sources were limited. In addition to academic sources, the bylaws and documents published in the International Committee on Historic Cities, Towns and Villages (CIVVIH) and the International Committee on Local Architecture (CIAV), which are the committees of Icomos, were analyzed. Then, all books, theses, and articles published in the study area of Yörük Village were analyzed.

2. VERNACULAR ARCHITECTURE

Some needs that begin with our existence are like the first needs that mother nature offers us. These needs were met with previously produced products and some temporary solutions. In the revolutionary development of the Neolithic Age, they started to change their way of life and establish a new environment based on agriculture and, thus, production by establishing a connection with the land [4]. Humans started to build shelters to withstand the harsh conditions of nature and survive. In addition to food, the need for shelter was also significant for people. Over time, people settled down and started production activities in their first dwellings. Their first works were not monumental structures such as temples, palaces, and castles but simple houses and storage structures. These structures were shaped and changed according to the natural environment they lived in and their needs. It is possible to say this about the origin of the house. Vitruvius says that the origin of dwellings comes from people imitating nature and animals [5].

2.1. DEFINITION OF VERNACULAR ARCHITECTURE

The term vernacular comes from the same root as the French word "vernacular" meaning indigenous, country-specific. In English, the word "vernacular" has meanings such as local, regional, and written in the local language. "Vernacular Architecture", on the other hand, is used as an architectural theory known as architecture without architects, which is translated into Turkish as architecture without architects. In the Architectural Dictionary, "vernacular architecture" is defined as a kind of anonymous architecture, local architecture, which the public realizes by using local traditional techniques and forms with the material obtained from their environment [6]. It is derived from the Latin word "vernaculus" which means native or peculiar to a place/region. In fact, "vernacular", a concept used about language, is defined in dictionaries as the language of a region, in other words, a language/dialect specific to the region. Within the scope of architecture and architectural products, it means a region's unique architectural formation language [7].

The term vernacular architecture first appeared in the post-war period of the 1950s and 1960s, when they tried to emphasize traditional buildings to validate their function-oriented design ideas. This term was characterized as a functional shelter that meets the needs of

people, animals, and tradespeople [8]. Vernacular architecture emerged when people needed shelter by utilizing the natural resources around them. It is a pure response to a person's or community's architectural needs and allows a person to build a shelter on their own terms before the architect. A humanistic desire to establish cultural ties with its environment is reflected in a harmonious architecture that can be identified in certain territories. The sociological dimension of this architecture is found in the materials, color schemes, architectural types, spatial languages, or forms that support the urban framework. Vernacular architecture is a formation that adheres to the basic architectural principles of energy efficiency, utilizing materials and resources close to the site. It draws on local knowledge of designing buildings effectively and using local materials and resources [9]. According to Oliver's definition, the physically large and semiotically dense examples of material culture known as vernacular architecture take every conceivable form. They are made of all kinds of raw and cooked materials. They are used for every conceivable purpose.

Moreover, their logic stems from a struggle with practicality on the one hand and modernity on the other. It takes a lifetime to learn to read the social, psychological, and religious implications of these structures [10]. According to Brown and Maudlin, vernacular architecture refers to structures created by ordinary people living in a particular region and is an authentic product of that region. It is associated with the identity of the rural past. Therefore, it has been recognized as the architectural language of the people. It brings to mind the work of contemporary architects whose buildings resemble a particular region. These are buildings built according to the region's materials and performance, considering environmental and climatic conditions [8].

Vernacular architecture is a simple, unpretentious architectural language based on the region's needs and building materials, reflecting that region's culture. Functional priorities override design. It is a field of architectural theory that analyses buildings constructed not by professional architects but by the people living in that region. It reflects the environmental, cultural, technological, economic, and historical context. Vernacular architecture is a very comprehensive concept. Some concepts have the same value as vernacular architecture but need clarification with each other. These are folk architecture, indigenous architecture, exotic architecture, civil architecture, anonymous architecture, architecture without architects, and primitive architecture.

Folk architecture is the whole of the products of the conditions that created folk art in the field of architecture. Almost all examples are residential and agricultural service structures [11]. They are architectural products made by people who are not educated in this field but have developed themselves by using the teachings of trial, error, and correction in a master-apprentice relationship [12]. The architectural structures created by the people in a participatory manner by seeking direct answers to their needs within their possibilities and conditions are called folk architecture. Folk architecture is a common field of folklore and architecture [13].

"Indigenous" is a term used in the context of architecture, region, and place. It also means local architecture. It refers to architectural works and practices made for and by local people [7].

With this term, which is the opposite of exotic architecture, vernacular and indigenous architecture, it is desired to focus on the place and region. It means belonging to another climate or coming from a foreign country. The use of the idiom in the architectural context, from the perspective of a Western researcher from the West, means east and south, that is, Asia and Africa, even South America, and the vernaculars of traditional architectures in this location [7].

Civil architecture refers to civil structures, an established concept in sources related to the history of architecture. These are expressed as inns, baths, caravanserais, palaces, mansions, and residences. Within civil architecture, there is a definition of housing in architecture. In this context, it is essential to distinguish housing from religious products and military structures [12].

Anonymous architecture is defined as architecture whose creators are unknown and which is the common property of the public [14]. Another definition is the integrity of the structure's character born from a nation that has managed to establish the balance of need and possibility most simply. Anonymous architecture is the structures intuitively formed by tradition, culture, socio-economic order, environment, and environmental materials through architectural experience. Finally, it is called the whole of the buildings that are multi-contributed, architecturally ambiguous, useless-useless, unpleasant, unresponsive to the needs, gathering all kinds of architectural elements under the influence of each other [15].

Architecture without an Architect, 1964 Bernard Rudofsky published the book "Architecture without an Architect", which was very popular in America, and opened an exhibition of the same name. The book is an actual exhibition where architectural products are collectively evaluated without an architect. The main theme is the structures made by social communities rather than those designed and implemented by professionals such as architects and engineers. The work also mentions that structures made by ordinary people have been ignored for too long [16].

In primitive architecture, primitive man faces absolute and complete limitations in his shelter. He has to utilize the building materials provided by the environment. The environment is by no means friendly, and there needs to be more variety of building materials. The Eskimos have only snow and ice, the Sudanese mud and reed, the Siberians' animal skins and matted animal hair, and the Malaysians' palm leaves and bamboo. Nevertheless, primitive architecture performs very well even when compared to modern technology. It provides accurate and detailed information about the performance of available local materials and local climatic data [17].

According to Zwerger, vernacular architecture is defined as architecture of unknown authorship, with little reference to the main styles or theories of architecture, and made from local materials to suit specific local needs [18]. Vernacular architecture has been studied as an artifact of human culture in ethnography, cultural geography, and material culture at the beginning of the 21st century. Architectural writers such as Rapoport and Oliver have expanded the elements contributing to this architecture, including cultural practices and social rituals. Thus, according to Oliver, cultural influence on a building is the totality of activities and endeavors that influence the formation of the building and give it meaning and direction to its inhabitants. Accordingly, the study of vernacular architecture examines the cultural impact of the building practices of a particular people in a particular place [8]. The designation of these buildings as cultural assets has had political implications. Often vernacular architecture has been used by governments to create national and sub-national identities. According to early architects and architectural historians, what all vernacular buildings have in common is that they are outside what is recognized as architecture. Criticized by professional practice, deemed unworthy of attention, and seen as a threat, they referred to these vernacular buildings as "the other". This conflict began in the time of the Romans and Greeks with the emergence of the ideological battle between tradition and

innovation. In architectural discourse, the concept of the other is used in the sense of low-cultural and non-professional against contemporary, modern, innovative, and high culture [8].

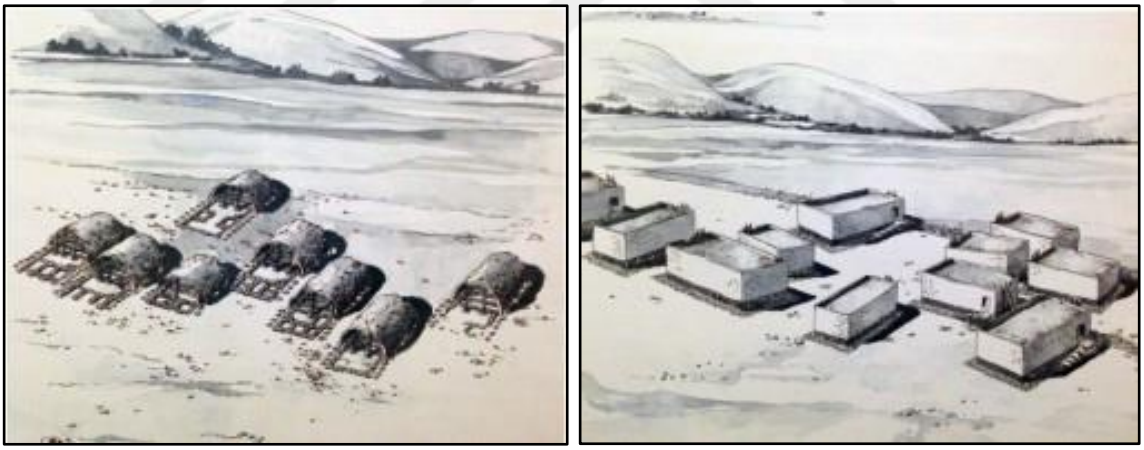
Vernacular architecture is not a new concept. Written in the 15th century by Vitruvius, "de Architectura", a book of many theories and concepts based on the Roman and Ancient Greek revival, is a book with wide content related to engineering and aesthetics. It also gave rise to Renaissance Classicism. This idea was forgotten until the 18th century. In the 18th century, Marc Antoine Laugier, in his book "EssaiSur l'Architecture", tried to free architecture from all dogmas, beliefs, and schools. He called this the beauty of the primitive. While the idea of architectural vernacularity has been present in English texts since the 1600s, the term "vernacular architecture" began to be used explicitly after 1818. In the 1800s, vernacular architecture was an essential element in the search for a national architectural language. Eugene Emmanuel Viollet le Duc first mentioned vernacular architecture in his book "Habitations of Man in All Ages" in the 19th century. However, other theorists criticized or ignored his views on vernacular architecture. For example, Ruskin combined architecture with symbolic values and monumental purposes, not with traditions that reveal factors such as comfort, function, and climate. The concept of vernacular housing was almost more influential than monumental architecture at the beginning of the 20th century. Examples of vernacular architecture can be seen in Le Corbusier's works, where the simplicity of materials is combined with the simplicity of methods [19].

At the beginning of the 21st century, work began to bring vernacular architecture into higher architectural theory. Especially Adolf Loos, Frank Lloyd Wright, and Le Corbusier are well-known. However, the most crucial event towards incorporating vernacular architecture into higher design theory was an exhibition of photographs of vernacular buildings called "Architecture without Architects", organized by Bernard Rudofsky at the MOMA in New York in 1964. This exhibition aimed to elevate vernacular buildings around the world to the category of fine art. In 1976 ICOMOS established a committee for the recognition, study, and conservation of vernacular architecture.

Furthermore, the most essential reference on this subject to date is the "Encyclopedia of Vernacular Architecture of the World" published by Paul Oliver in 1997. This encyclopedia has become an essential framework for vernacular architecture. Researchers no longer focus on documenting vernacular buildings but analyzing the broader issues affecting theory and

practice. Vernacular architecture has a long history and was fully realized in architectural publications between 2000 and 2010. The phenomenon of cultural and economic globalization has increased the world's interest in vernacular architecture [20].

Settlement types in Anatolia have diversified and increased until today. They were established close to water sources and on low hills suitable for settlement. In the permanent settlement system based on agriculture, houses were shaped accordingly. Çayönü, one of Anatolia's first settlements, pioneered vernacular architecture with its advanced architectural and structural features. While there were initially two types of buildings with round and square plans, new solutions were sought due to technical inadequacies. Therefore, rectangular planned buildings were formed over time. These first settlements in Anatolia are considered to be the preliminary models of future urban structures. In Çayönü houses, essential steps were taken for the first time, such as the transition from circular to rectangular floor plans, using mudbrick, opening doors to the walls, and using stairs. During this period, village settlements started to form with the development of technology [21].



(a) (b)

Figure 2.1. (a) Depiction of a grid-plan house; Çayönü, Diyarbakır. (b) Depiction of a cell-plan house; Çayönü, Diyarbakır [21].

In order to fully understand vernacular architecture in Anatolia, it is necessary to look at the earliest examples and historical development of building systems and houses that have existed for perhaps 10,000 years and are still found in various regions of Anatolia [23].



Figure 2.2. The foundation ruins of Çayönü Tumulus [22].

Different terrain conditions and climates have always affected the formation of the house in this geography. For many years, Anatolian people have been protected from the negative effects of external conditions by hiding in nature and using natural materials. The local materials mostly used here are wood, stone, and adobe. While stone and adobe are mostly used in buildings, wood is used in elements such as windows, doors, and roofs. Stone material was used as the basis in the buildings built entirely of wood. The material possibilities of that region determined the choice of material in Anatolia. The earth-based building material mudbrick, which dominates the civil architecture of Mesopotamia, and the most beautiful examples of wall construction were exhibited in Anatolia. Anatolia has very rich finds in this respect. There are rich findings on this subject [23]. Today, the same traditional production continues under the influence of unchanging conditions. Adobe material has always been a savior because it is close to nature, abundant, and easy to use [21].

Anatolia has been home to various communities from the earliest to the present. As a result of this diversity, rich cultural layers have emerged, forming unique housing forms in each region. No matter their region, they managed to use the materials provided by that region efficiently. They created a tremendous local architectural accumulation in Anatolia.

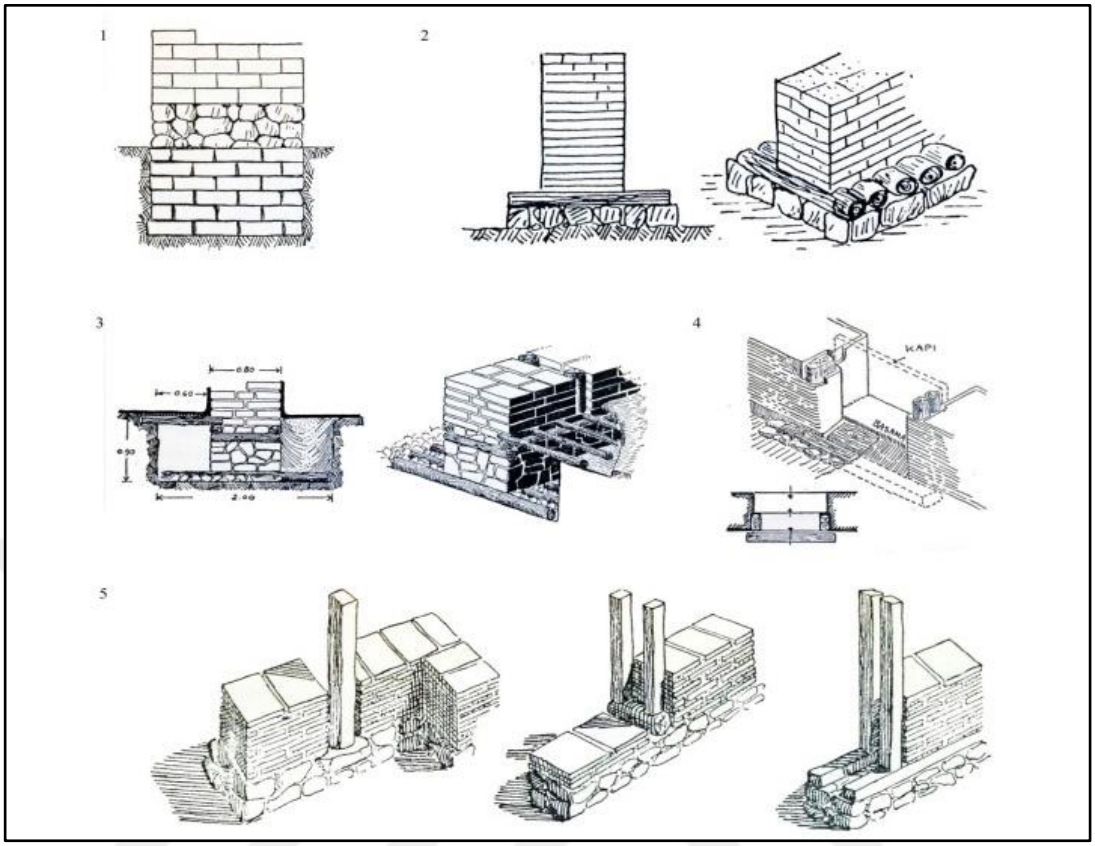


Figure 2.3. Building details in vernacular houses in Anatolia; (1) Mud brick wall structure at Aslan Taş, (2) Wooden grille under mudbrick walls at Acemhöyük, (3) Beycesultan palace wall foundation, (4) Beycesultan door detail, (5) Wooden pillars on Kültepe mud brick walls [24].

In parallel with the Western world, interest in local building products increased in Anatolia. The national architectural vision became widespread. The concept of the local house gained a significant influence at the beginning of the 20th century and became international modernity. It accelerated the development of architecture. The idealization of the "national" medieval culture, which replaced the "international" classical ideals at the end of the 19th century, is believed to unite national folk elements in a purer architectural form than the local. By the end of the first quarter of the 19th century, the historical connection with architectural design was broken. For some time now, however, it has been argued that linguistic and architectural analyses have influenced the idealization of architecture, especially in order to address the problems of identity and attribution that arise for societies that do not have Western cultural roots but which adopted identity in the 19th and 20th centuries [21].

Vernacular architecture, then, represents a localized response to broader cultural systems, historical events, and environmentally determined regional forces. Thus, vernacular architecture often refers to an observable state of dynamic cultural and environmental change; it speaks of transition rather than stagnation. It refers to the emergence of simultaneous identities, a conscious threshold of change, and an adaptation expressed in a structured way. Therefore, in an attempt to understand the local environment in global terms, the study of local environments inevitably leads to the need to recognize the limits of the forces that act on a given society and drive patterns of territorial structure [25].

2.2. FACTORS AFFECTING THE FORMATION OF VERNACULAR ARCHITECTURE

Firstly, the people building the house use local materials and techniques. The construction starts with an overview and the most straightforward scheme. The most straightforward, natural, and direct ideas are at the forefront of the house design. The details are dealt with later. The realization process of vernacular architecture is primarily determined in this way. Haluk Sezgin listed the characteristics of this architectural understanding as follows:

- There is no design and expression method in vernacular architecture. The applied structure and building material determine the form of the building. This situation also reveals that there is no theoretical claim.
- Structure and technology may be different in buildings. However, the building material is always natural.
- The structure is simple, precise, and easy to understand.
- A technical glossary is always available.
- Vernacular structures usually can grow in attached and conjoined forms.
- Vernacular buildings can adapt to and integrate with the climate and nature.
- In constructing vernacular buildings, it is natural to respect the rights of other people and objects.

- Aesthetic quality is not created for each building individually. It is a traditional phenomenon passed down from generation to generation [26].

Vernacular architecture is a unique example of the relationship between nature and man. Vernacular buildings have no negative impact on the environment and are in perfect harmony with the natural environment. According to Rapoport, vernacular architecture is embodied as structures that do not have institutional and aesthetic claims, adapt to the region's environment and climate, respect other people and their dwellings, and thus the whole environment, and allow the change in a particular order [2]. It is seen that buildings are not formed in a single form. Each building has different characteristics in different regions and conditions [27]. In vernacular architecture, buildings are orientated and shaped according to the climatic characteristics of the regions where they are located. Settlement textures generally form organic forms according to the climate. Important points such as door, window openings, and roof slopes are made according to the climatic and topographical conditions of the region. Considering the formation of buildings in vernacular architecture, it can be concluded that they are formed in harmony with nature [7]. Considering these elements, two main factors that shape the houses in vernacular architecture can be mentioned.

2.2.1. Climate and Topography

In vernacular architecture, buildings are orientated and shaped according to the climatic characteristics in which they are located. When analyzed from the city scale to the building scale, settlement textures generally show organic forms suitable for the climate. In contrast, at the building scale, climatic factors have shaped the coming together of individual formations within architectural structures. Considering that they follow a building formation process that develops together with the process in vernacular architecture, it can be concluded that harmony with nature is achieved through ongoing interactions [7]. Wind, one of the important parameters affecting the climate, differs in its behavior in hot-dry and humid climates. For example, in hot-dry climates, it cannot be said that the wind during the day will positively affect the user.

On the other hand, in hot-humid climates, letting the wind in is valuable in terms of the natural air conditioning effect. For this reason, in hot-humid regions, a sparse settlement

texture is tried to let the wind in and create a more comfortable environment. In contrast, in hot and arid regions, a denser texture is tried to prevent heat loss [28]. Oral and Manioğlu, in their study on design compatible with climate and topography, examined the principles shaping the design under two headings: settlement and single building. They divided the settlement scale into two "ground" and "settlement texture", and the single building scale as "form of the building", "orientation status" and "building envelope" [29].

2.2.2. Building Materials

Another factor that comes to mind when trying to understand architectural diversity in Anatolia is that the main factor driving local building systems is related to materials. As is well known, the material is the guiding factor in vernacular architecture and local building systems. The main reason is that obtaining building materials from the immediate surroundings is economical and inevitable when transport networks are weak. Anatolia's most common materials in vernacular architecture are wood, stone, and adobe. However, materials used in the buildings should also be compatible with the climate and topography. For example, since the temperature difference felt during the day is high in hot-dry climate regions, materials with high heat retention capacity, such as stone and adobe, are preferred because they lose heat later. White and its shades, the most light-reflecting colors, are also commonly used on building facades.

On the contrary, while dark tones such as black dominate cold regions, thick walls are preferred because the walls are desired to retain heat. Since heat retention is not preferred in temperate climate zones, it is tried to provide user comfort with the thinnest thickness compared to other climate types [2]. When the vernacular architectural process and examples from various geographies are examined, it is seen that the building materials used are materials such as stone, wood, and adobe. The data obtained from geographical conditions also affected the building form and applications. There are some consequences of the change in the use of materials according to the region. For example, in vernacular buildings where adobe is used, the overhangs are short [7].

3. TRADITIONAL ARCHITECTURE

Maslow categorized the elements necessary for people to meet their needs into five main classes. Physiological needs, which are the most basic of this class, include nutrition, shelter, and rest. Societies have divided the need for shelter into two shelters and security. In this context, they have built structures influenced by climate, topography, geography, religious beliefs, cultures, and natural events [30].

Traditional architecture studies are of interest to many different disciplines. In addition to architects, social scientists, social anthropologists, geographers, folklorists, and vernacularists also work on the subject. Due to the interest from different disciplines, traditional architecture studies are handled under different titles. These differences reflect the richness of the perspective on the subject. Traditional architecture is the architectural product of non-industrial or pre-industrial societies, that is, traditional societies. It is made with traditions reflecting all lifestyles, mainly production and consumption relations [7].

3.1. DEFINITION OF TRADITIONAL ARCHITECTURE

The word "tradition" in English and French is derived from the Latin word "tradere", which means to pass on, to transmit. Other definitions are inherited or accumulated experiences from previous generations and their continuous use. The definition that can be most closely associated with the field of architecture in this regard was made by Paul Alan Johnson. He defined tradition as the transmission of knowledge from generation to generation through facts, beliefs, words, rules, and customs. In this context, the most prominent characteristic of traditions is that they are passed down from the past. Likewise, it is possible to define the word tradition in Turkish as inherited from previous generations. Traditions passed down from generation to generation are considered unchanging over time. They lose their validity due to essential changes in the social structure. The most important of these changes are the relations that may arise from economic relations [7].

William Morris, who first put forward the definition of traditional architecture, advocated the idea of reintroducing handicrafts by eliminating the difference between art and craft. Morris tried the traditional architectural production style in his designs, but this design style

did not become popular because traditional architecture was not found interesting. Since the mid-20th century, traditional architectural structures have started to attract attention in architectural exhibitions [1].

In traditional architecture's formation and development processes, cultural and traditional influences cannot be ignored. Culture and traditions are at the forefront of forming settlements, buildings, and spatial features. Traditions, which affect all the lives of traditional societies, especially production and consumption relations, are defined as knowledge, skills, manners, and acquisitions passed down from generation to generation. Considering the characteristics of traditional products produced by these societies, the production processes of the products made are also traditional. In other words, traditional products are obtained due to the production process and product tradition. Other characteristics are explained as continuity, acceptance of the past, commitment to the known, and resistance to change [7]. Like other products, Paul Oliver says that traditional architecture emerged due to architectural traditions. He sees this formation as much more integrated with the whole way of life of the traditional society [31]. According to Kostof, the house, where traditional rules of life are formed under the influence of certain beliefs, often practiced and believed in daily, not only fulfills the function but also directs the function [32]. It derives from constructive traditions based on oral traditions from generation to generation and the practical application of empirical knowledge. It mainly studies local characteristics, utilizes local resources such as environmental responses and cultural events, and rejects the technical complexity of industrial nature and related materials. Unlike other definitions, it allows for more significant investment from higher social strata and can sometimes achieve monumental results by synthesizing scientific knowledge. As a result, the formal process becomes more complex, and more sophisticated structural systems are used. A significant part of traditional architecture is considered vernacular and popular [33].

The most crucial problem in studying a single building is separating the traditional building from the traditional settlement with which it coexists and its treatment as an independent whole. This also means that the traditional building should be handled independently of the spatial setting to which it belongs. Traditional settlements are sometimes massive, sometimes sparse, and sometimes consist of a single building. The way the buildings that make up the settlement come together, on the one hand, affects the internal structures of the buildings, and on the other hand, it has been effective in forming the character of the

settlements [7]. As explained in the first article of the Venice Charter, the evaluation of works of art, together with the historical and social environment, gains meaning in terms of the identity of the work.

> The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time [34].

Anatolia has been home to many civilizations since the early ages. Various civilizations in these lands have revealed different views, cultures, and lifestyles [35]. After the Turks settled in Anatolia, they started building structures reflecting their culture and religion. In a short time, mosques, madrasahs, tombs, and zawiyas reflecting the Islamic faith against the cultures of the Christian world were built. At the same time, military and civilian structures, which have an essential place in Turkish society, were created [36]. After the Second World War, ideas about preserving historical buildings, environments, and elements emerged. The Malraux Act supported the complete protection and preservation of historic cities. Then, in 1962, UNESCO decided to protect traditional architecture, and in 1964, the issue of traditional architecture was discussed again at the Second International Congress of Architects and Technicians of Historical Monuments. In the Venice Charter, which covers the results of this congress, the concept of a "historical monument" included cities with traditional architecture. In Turkey, traditional architecture includes monumental buildings, cities, and ruins, while rural areas have been neglected. In the early 2000s, studies on the documentation of traditional architectural heritage started [37].

3.2. FACTORS AFFECTING THE FORMATION OF TRADITIONAL ARCHITECTURE

The formation of space in traditional architectural structures is based on interpreting traditions that develop over time through generations. These interpretations can be both cultural and physical. Undeniably, the traditions affecting architecture are influenced by the history, religious beliefs, and lifestyle of the society [38]. In this context, it is seen that one of the features affecting traditional architecture is the historical and socio-cultural effects of the region, the people. From a physical point of view, it is the use of traditional materials

[7]. It respects the local context regarding materials, artistry, and architectural culture. Non-industrial construction methods are based on intellectual skill and manual labor, respect for people and nature. Simple geometric, logical, and rational shapes are used. Identifiable and meaningful formal and spatial configurations are taken into account. A complex structure is hierarchical and easy to understand rather than ambiguous and contradictory [39]. Factors affecting the formation of traditional architecture are those related to cultural existence, such as daily life patterns, traditional life rituals, understanding of worldly existence, human relations such as wars with neighboring communities, trade relations, migrations, and historical, social, and cultural interactions that provide horizontal and vertical technology transfer such as the geography and historical heritage related to the nation to which one belongs. The factors affecting the formation of traditional architecture are analyzed under two headings.

3.2.1. Historical Factors

Since historical factors vary from region to region, each settlement shows unique developments. Traditional architecture not only includes dwellings but also meets that period's historical and social needs. If an area has been through a war, secrets, castles, and heavy protection structures draw attention. Considering Anatolia is home to many civilizations, architectural typologies shaped according to local data should be examined and evaluated for traditional architectural examples. Many communities with different ethnic origins and religious beliefs lived within the borders of the Ottoman Empire. Therefore, it would be wrong to analyze it only under the name of Turkish architecture [40]. When we look at the examples of traditional residential architecture in different geographical regions, it is seen that there are similarities in houses where the same architectural elements are used and people living in other places of origin.

3.2.2. Sociocultural Factors

Culture is one of the most critical parameters in shaping the house in traditional architecture. Considering that different civilizations interacted with each other by living on a nomadic or settled island, this can be associated with the concepts of cultural and social sustainability.

It is also possible to see the reflections of the changes in the family structure that evolves in the use of space. One of the main objectives of architecture is to design comfortable environments for people and to create the most appropriate and healthy "culture-behavior and environment interaction network". While creating this network, it is necessary to establish a relationship with some theoretical systems for the data contained in these parameters, which are affected by each other, to find a place in the design. Efficient results can be obtained when these relationships are analyzed at micro, meso, and macro scales. There are two processes affecting culture-behavior-space interaction.

The first is the normative interaction process, and the other is the cognitive and behavioral interaction. These two parameters continue to exist as a social system that can be interpreted and managed by influencing each other throughout life. Another element affected by architectural and social values is culture. According to Tylor, the founder of cultural anthropology, culture is a set of values that have been learned and preserved but continue to be taught and disseminated through education for generations [41].

Altman explained the concept of culture with the following different parameters. It is a set of beliefs and perceptions, values and norms, behavioral patterns, and habits of a group or society. It describes the practices of cognition, emotion, and behavior shared as a standard view by a particular community. It transmits shared beliefs, values, and behaviors from generation to generation. It is the phenomenon that all virtual environments formed in the housing, settlement, and physical environment reflect cultural values [42].

From a theoretical point of view, social values influence architecture in the readings on the examination of architecture and social values. Considering that one of the factors shaping social values is the traditions that society has experienced and updated over the years, it will be inevitable that these traditions contribute to the shaping of the need for architectural space that emerges in response to people's desire to choose the environment they live in and create shared values.

4. THE RELATIONSHIP BETWEEN VERNACULAR ARCHITECTURE AND TRADITIONAL ARCHITECTURE

As seen in the studies and definitions made in the two main sections, it is understood that there are different approaches to the subject in general. In one of them, the determining feature of local conditions in shaping architectural formation in a place, region, locality, or settlement unit is emphasized. In contrast, the effects of history, culture, and tradition on architectural formation are emphasized in the other section. The similarities and differences in the titles in both sections are personal interpretations formed within the framework of a point of view.

Vernacular architecture refers to buildings constructed from what is locally available. Reflecting traditions and customs in traditional architecture is an indispensable component of this architectural theory. It is possible to see the formation of these two architectural terms within each other in our historical villages that still exist and are preserved today. These villages are essential evidence of historical traditions and past lives [43].

Historical documents and old region names show that different Turkish tribes came to Anatolia long ago. In this respect, 11th-century Byzantine Anatolia, which exhibits an ethnically and culturally heterogeneous structure today, was enriched with newcomers and transformed into Seljuk Anatolia in a short time. Some of the settlers were nomads, some were peasants and urbanites, and they encountered residential architecture in this chaotic environment. In these new lands, it is seen that the nomads adapted their living habits to the residential architecture. The housing culture and vernacular architecture that developed throughout the history of Anatolia symbolize the harmony, love, rational and practical structure of Anatolian people with their environment. In these dwellings, no one obstructs the air, sun, view, wind, dirty water, dust, and soil do not disturb any neighbor. Architecture bears the characteristics of humanism. Everything is based on human love and respect [21].

Anatolia, which has many cultures thanks to geography, has different building materials and plan features. There are mudbrick houses in the center of Anatolia, stone structures in the Southeast region, light-toned houses on the Mediterranean and Aegean coasts, cubic roofs made of tiles, wooden frame houses in the Eastern Black Sea region, and stone architecture with wooden beams in North Eastern Anatolia. When Turks settled in Anatolia, they

synthesized their traditions, customs, and lifestyles according to natural and climatic conditions [35]. In this context, there are various richnesses in the architectural texture of almost every settlement area from north to south, from east to west. These are differentiated with local materials, sometimes with traditional construction systems, sometimes with cultural spaces, and sometimes with more than one. To keep this richness in architecture alive, it is necessary to understand and know all of them. There are many examples where both vernacular architecture and traditional architecture are handled together.

4.1. EXAMPLES WHERE VERNACULAR ARCHITECTURE AND TRADITIONAL ARCHITECTURE FEATURES ARE SEEN TOGETHER

While vernacular architecture and traditional architecture develop within each other with some features, they are completely separated from each other with some features. However, that region's physical and cultural characteristics have been fused in most historical settlements, and a common architectural language has been formed.

For example, even in houses built hundreds of kilometers away from each other and under very different conditions, it is seen that the Turkish house plan is always the same in terms of its outlines. However, as we go down to the plan's details, the plans change according to climate and time conditions. As can be understood from this, the effects of each step can be seen in each other. No matter in which region it is built, architectural language gains meaning with the influence of culture.

Another example is the enrichment of nomadic people by reflecting on local architecture and traditions when they settled down. If the general use of a Turkish house and room in this period is compared with the use of a nomadic tent, it is seen that there are remarkable similarities in essence. The dimensions of the room and the tent are close to each other. The tent performs different activities, such as eating, working, and sleeping in the same space. Likewise, the room is organized to serve all these activities.

Diversifying architectural forms is a complex phenomenon that develops over time under abstract and concrete factors. The most dominant factors in diversification are geographical and topographical factors. When such tangible factors cannot explain it, intercultural interactions, such as wars, expeditions, commercial relations, migrations, etc., which provide

technology transfer in geography with a rich historical and demographic mosaic-like Anatolia, should be considered. This explains how traditional structures can differentiate under similar conditions while similar types can be seen in different geographies [44].

Another factor is religious traditions. The influence of Islamic rules on vernacular architecture in Anatolia is very high. For example, it spread the vaulted building system over vast areas. In addition, Islamic traditions, which were influenced by the use of bricks, ensured the dominance of aesthetics aimed at ornamentation. The number of rooms, niches, wall decorations, the use of hearths, and the motifs on them show religious influences. Traditions differ in each region according to the construction technique of that region. In Mesopotamia, ornaments and decorations were embossed, while this feature was lost in Egypt.

It is said that the discourses of vernacular architecture and traditional architecture are not polyphonic; they are a set of narratives revolving around the same concepts and determinations. These discourses often emphasize that society and culture have a fixed essence and spaces appropriate to this essence. In other words, social and physical determinism coexist with cultural, climatic, and historical determinism [45].

Each region has its traditions and lifestyles. Therefore, the examples show more diversity. In the Yörük Village, the subject of the thesis, Vernacular architecture, and traditional architectural traces are used together. The traditions, social life, and beliefs of the Yoruks and Bektashis who came to this region, together with the physical and geographical features of the region, formed an architectural language.

The functioning of the tent system can be seen in Yörük Village houses. It is possible to carry out all social activities in a single room. The hearths in the tents used for heating and cooking are used in every room of the houses in the village. In addition, some of the Yoruks living in the village belong to the Bektashi sect. This belief style has greatly influenced architecture. Motifs consisting of numbers belonging to the Bektashi faith can be seen in the decorations in the rooms. Shelves and niches are made up of this number.

5. SAFRANBOLU AND YÖRÜK VILLAGE

5.1. SAFRANBOLU



Figure 5.1. Location of Safranbolu on Türkiye map, created by the author.

Safranbolu is a district of Karabük province in the Western Black Sea Region. Safranbolu has rich past cultural elements with its historical city center, houses, hans, baths, mosques, bridges, and fountains. The identification of the area has been completed and registered to a great extent. Therefore, Safranbolu was declared a protected area in 1994 with its urban fabric, wooden houses, and monumental buildings and was included in the UNESCO World Heritage List.

The city, whose settlement dates back to 3000 BC, is located within the borders of Paflagonia. Throughout history, it has hosted many civilizations, such as Gasgas, Hittites, Dorians, Paflagonians, Cimmerians, Lydians, Persians, Cappadocians, Greeks, Pontians, Galatians, Bithynians, and Romans. The wall reliefs and the Roman temple in the south show the traces of each period. In the 11th century AD, the door of Anatolia was opened to the Turks, which paved the way for the Turks from the east to settle in this region. However, Safranbolu came under Turkish domination in 1196 [46]. After the Turks conquered the region, it started to be administered by the border principalities of the Anatolian Seljuk State.

Then the Seljuk-Mongol wars took place, and the Seljuks were defeated. In the new period, Mongol domination began to prevail. The last principality of Safranbolu before Ottoman domination was the Principality of Candaroğulları. The region came under Ottoman rule 1423 during Murat II [47]. Safranbolu has had different names in every period. Although it is said that many names were used in the period before the Turks, the most accepted name was "Dadybra" [48]. With the Turks, it was called "Borlu" or "Taraklı-Borlu". Safranbolu consisted of two districts during the Ottoman period. The first one was "Medine-i Taraklı-Borlu" located in the center, and the other one was "Yörükani Taraklı-Borlu", which was established for villages and nomadic tribes, known as Yörük Village today. In later periods, it was named Zağferanbolu, Zafaranboli, Zafranbolu, and finally, Safranbolu. Safranbolu consists of three central regions: Çarşı, Kıranköy, and Bağlar. There is a trade center in Çarşı. There are also neighborhoods belonging to Muslims. In the area called Kıranköy, Greeks live. Therefore, religious beliefs and social differences are observed in the houses. For example, while Greek houses open directly to the street, Muslim houses enter the house by passing through the garden. Bağlar region is the region where summer houses were built with the surplus income from trade [49].



Figure 5.2. Safranbolu's three main settlements, created by the author.

The essential features of the traditional houses in the Safranbolu region are the settlement layout that develops according to the topography. Due to the abundance of wood in the region, the load-bearing system is made of wood. A stone filling system was used between the wooden carcass. The block wood technique used especially in this region was applied in the form of eye and amulet filling technique, and iron was used in some parts. In this region with harsh seasonal conditions, the houses are placed in a dense order. The traditional houses in and around Safranbolu are very similar in building system and plan type. There is a mezzanine between the ground floor and the upper floor. The courtyards of the houses are very rich in terms of landscaping.



Figure 5.3. A view from Safranbolu [50].

The livelihood source of Safranbolu's people is weaving, making saddlebags, sacks, and feed bags from animal hair, handicraft, felting, woodwork, coppersmithing, and blacksmithing. In addition to this labor system, the scorching summer season also brought along a summer-winter living arrangement.

The hollow area called Çarşı, located in the valley, is inhabited and inhabited in winter. The slopes are covered with dense green tissue. Thanks to the rich perspective provided by the topography in this region, the houses are positioned according to the view. The houses are

quite compact and built in a contiguous order. Sometimes the floors of the houses with courtyards are closed to the street. The upper floors face the street with bay windows and windows. Stone-paved roads are sloped towards the center for drainage. There are fountains for people and animals on the streets. There are stairs on the streets where the slope is high.



Figure 5.4. Street view [50].

The Bağlar area, used as a summer house, is located on a slightly sloping site, and the houses are located in more extensive gardens. Dead-end streets similar to those in the city are more common, and the city's irrigation water flows from the street side through the road texture.

In addition to the influence of traditions, customs, psychological, ethnic, historical, and economic factors, which are the essential characteristics of the houses, the geographical factors that vary from region to region and form the character of that region also have a significant influence. In this respect, it is seen that the houses in the historical urban fabric of Safranbolu are the houses that best adapt to the geographical environment and carry the effect of the environment best [51].

5.2. YÖRÜK VILLAGE - THE HISTORY

Although the exact date of the establishment of the Yoruk Village is unknown, it is known from the sources that after the Battle of Malazgirt in Anatolia, Ankara, and Kastamonu regions were flooded with migration between the 11th and 15th centuries. It was seen that Turkish tribes settled in the region. According to the rumor that has survived to the present day with the narration of the villagers living there, they trace their ancestry to the Karakeçili clan, the Kayı tribe of the Oghuzs. Karakeçili clan played an essential role in the Turkification of Anatolia. Their presence has been felt since the 11th century [52]. Karakeçili people have a nomadic life. Therefore, Karakeçili Turkmens were called "Yoruk" in that period. The story tells that three brothers coming from Khorasan chose this region to settle. The names of these brothers are Hüseyin, Davut, and Hacı. In the following years, due to the small size of the meadows, Hacı and Davut brothers left the village to establish their clans and founded the present Hacılarobası and Davutobası villages. Hüseyin stayed in Yörük Village with his family. It is known that this story is told similarly in other villages.

Yörük Village became an administrative unit of the Ottoman Empire. The town of "Medine-i Taraklı-Borlu", the center of which was Safranbolu, and the surrounding villages, the center of which was Yörük Village, and the district named "Yörükan-i Taraklı-Borlu" were connected to the Bolu Sanjak of Vilayet-i Anadolu Beylerbeyi. Later, Safranbolu was connected to Kastamonu Sanjak in the 17th century. In the early 19th century, when Safranbolu gained the status of a sanjak under the name of "Viranşehir Sanjak", Yörük Village, the center of the district, was also connected to it. The villages of Yörükan-i Taraklı-Borlu district are Davutobası, Hacılarobası, Geren, Çavuşlar, Memikli, Sarıyan, Karacatepe, Sarıahmetler, Hoşbeli, Ömer Sofi, Köprübaşı, Tanrıvermişler, Ekiciler, with Yörük Village as the center. After 1870, the district's name was changed to Yörük Village [53].

Developing and changing living conditions during the Republican Period pushed the villagers to migrate to big cities. Generally, they moved to places such as Istanbul, Bursa, Ankara, and Izmir, which were developing in industry and technology. There are 126 surviving houses in the village, comprising 140 houses in total. Of these, only 60 houses are still used and lived in. Currently, the village welcomes its visitors with its historical beauties that have remained intact until today.

5.3. YÖRÜK VILLAGE - GEOGRAPHICAL AND PHYSICAL STRUCTURE

Yörük Village, located in the Western Black Sea Region, is connected to the Safranbolu district of Karabük province. It is east of Safranbolu, at the 13th km of the Karabük-Kastamonu roadway. The village, which is 1 km inland from the highway, can be reached with nature view and shades of green.

The villages bordering Yörük Village are Akören to the east, Sat and Konarı to the west, and Sırçalı to the north. On the village's southern border is the Araç Stream, the most crucial stream for the region. At a distance of 1 km from the village, there is a crater lake called Dipsiz Göl with its turquoise color, the pine trees around it, and the legend told by word of mouth.

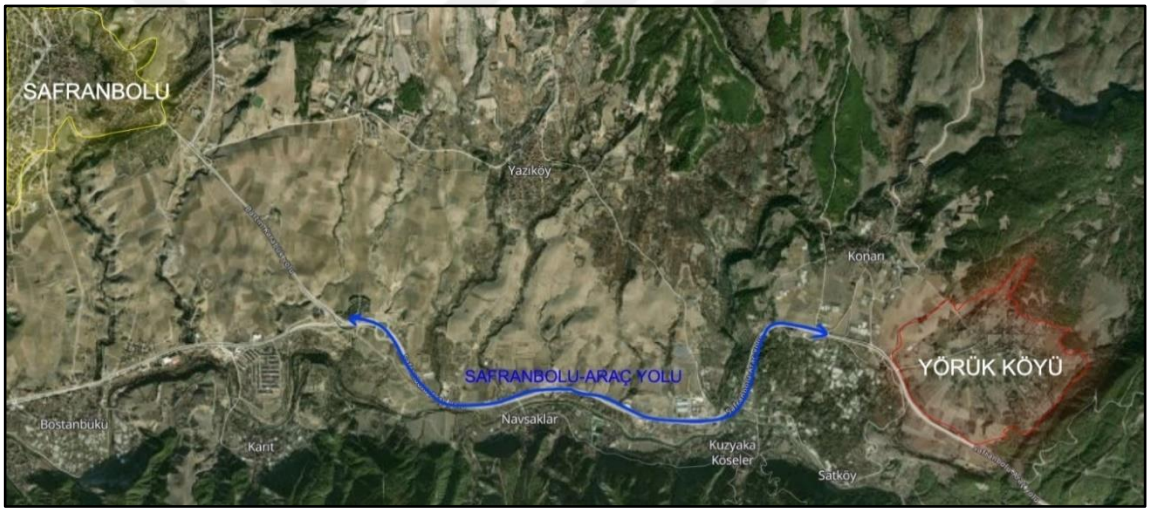


Figure 5.5. Map showing the location of Yörük Village, created by the author.

It is between Inkayasi (1544m), Kırançaltepe (1165m) from the north, Sarı Çiçek Plateau (1665m), and Kuzyakası (1113m) from the south. Mountains from the north and west surround the village. The mountainous area to the north of the village is large reliefs consisting of cretaceous limestone and fliche. These fliche layers consist of limestone, marl, and greywacke limestone within the basin, including Safranbolu and Yörük Village [54]. Since the surroundings of the village is a plateau area and contains permeable limestones, the valley system has developed. These valleys formed steep and deep canyons. There are Düzce, Sırçalı, and Sakaralan canyons near the village [55].



Figure 5.6. Drone shooting view of Yörük village, photographed by the author.

The region is located in the second-degree earthquake zone. Earthquakes occurring on the North Anatolian Fault Line are generally felt in and around Yörük Village. When Yörük Village is examined in terms of climate, it shows a mixture of the Black Sea and Central Anatolian climate. While winters are mild in the region, summers are quite hot. The hottest months of the year are July and August, with a maximum average of 42.2 degrees. The coldest months are January, February, and March, with a minimum average of -5 degrees. The average annual temperature is 13.5 degrees. In general, it is possible to see precipitation in every season in the region. In addition, the average yearly humidity rate was observed as 70.1%. The wind blows mainly from the west, southwest, northwest, northwest, and northeast. The strongest ones blow from the southwest.

5.4. YÖRÜK VILLAGE - SOCIOCULTURAL STRUCTURE

Yörük Village and some surrounding villages belong to a Turkmen tribe. According to the accounts of the people living in the village, this Turkmen tribe is thought to be the Kayı tribe, that is, the Karakeçili clan. Due to the nomadic lifestyle of the Karakeçili clan, they were called "Yörük". It is not known how long the tribe lived a nomadic life before settling down.

One of the other striking elements in the village is that the nicknames of most of the families are the names of the military class of the Ottoman Army. Some of these are Sipahi, Sekbanzade, Cebecizade, Çeyrekoğlu and Odabaşı. In addition, the Seymen, who are at the forefront of folk dances specific to the village, show that the village is in contact with the military organization. This organization, affiliated with the Janissary Corps in the Ottomans, was named Seymen, Seğmen, and Sekban in the sources. Sekban are referred to as hunting servants. It was determined that they participated in hunting with the sultan except during the war period [56].

In a deed dated 1910 belonging to Istanbul Şahkulu Sultan Tekke, Mehmet Hilmi Dedebaba Foundation, it is seen that some families belonging to the Bektashi sect living in the village are mentioned. Some of the things written in this deed dated 1910 are as follows: "...Safranbolu Kazası Court Clerk Mehmet Hilmi Efendi Ibni Ahmet Vakif came to the place where Çeyrekzade Hasan Fehmi Efendi ibni Mehmet Efendi resided in the village of Yörük in the Aktaş sub-district of the kaza as mentioned above and met with the supreme Sharia council in the presence of the Muslims whose names are written in the attached document."

In addition, it is possible to observe the Bektashi belief in the tombstones and interior decorations of some mansions in the village. Although the Bektashi belief has not remained in the village recently, it is seen that this philosophy lived until the beginning of the 20th century.

5.4.1. Yörüks

Turkmen, who generally live in Anatolia and Rumelia and are in migration, is called "Yörük". It is known that their lineage is based on Oghuzes. According to the explanation in the Turkish Language Institution, "Yörük" means nomadic Turkish tribe, Turkmen, who live on animal husbandry and generally in the Taurus Mountains.

For the first time in Old Turkish, it was derived from the verb "yörümek" to distinguish between those who were nomadic and those who settled down. In addition, in the laws of Genghis Khan, the word Yörük was used in the sense of a soldier who pays taxes, participates in expeditions, and whose right to migrate and settle belongs entirely to the sovereign [56].

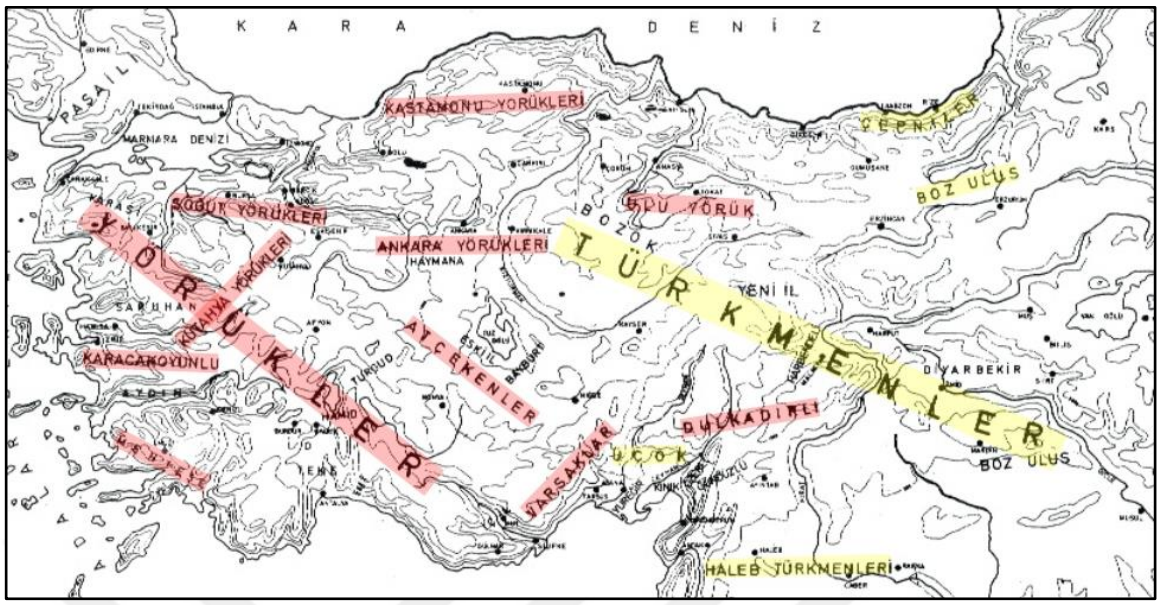


Figure 5.7. Yörüks and Turkmens who settled in Anatolia [57].

In Yörüks, the family institution is not completely patriarchal. Women also have a say in social and social life. There are records in historical sources that women sit next to the ruler and make joint decisions on state affairs. It is known that Yörüks call the family unit lineage, the unit of tribes oba, the union of tribes as a clan, the union of tribes as a tribe, and the union of tribes as a province. Yörüks called their leaders "Mir-i Yörükan" or "Yörükbeyi" [53]. Yörüks took the names of the places they lived in, but some of them were also known by clan names such as Ulu Yörük and Eski Yörük.

The legal rights of Yoruks were first regulated in the Fatih Kanunname in 893 AH under the name "Kanun-i Yörgan" and in 1017 AH during the reign of Suleiman the Magnificent under the name "Kanunname-i Ali Osman". These legal rights and definitions explained how they would migrate, their tax obligations, and their ownership of land called zeamet. In these regulations, they were recognized as permanent soldiers. However, Turkmenism and nomadism were both a profession and a way of life-based on customs and traditions [58].

In the 18th century, it was known that the troops of Anatolian principalities were composed of Yörüks. During the Ottoman period, many of the Yörüks moved to Rumelia. During the reign of Yıldırım Beyazıt and Fatih, Rumelia Yörük was dispersed over a vast geography from the west of Istanbul to Bulgaria and Serbia, the shores of the Danube River, Thessaloniki, Bender, and Akkermen. This situation enabled the Ottoman culture to spread to the Balkans. In addition to their military duties, Yörüks played an essential role in

cultivating and preserving empty lands known as ruins. Another critical point is that they protected our traditions from external influences in the cultural context.

In Anatolia, Yörüks, together with Turkmens, lived in a vast geography, including Sivas, Kastamonu, Bolu, Ankara, Afyon, Kütahya, Konya, Adana, Antalya, Hatay, Gaziantep, Maraş, Balıkesir, Manisa, İzmir, Uşak, Aydın provinces. Ulu Yörüks from Tokat, Kırşehir region, Ankara Yörüks from the Central Anatolian plain, Bolu Yörüks from Aydın, Honaz, Nif, Çeşme, Bozdoğan, Bolu, Tefenni, Bursa, Gönen and İnegöl, Söğüt Yörüks are some of them.

When we look at the present day, the number of Yörüks living in Anatolia and Rumelia has decreased considerably. Many nomadic groups have now settled down, but nomadic groups still live in the Taurus Mountains and the Aegean Region [54].



Figure 5.8. A Yörük in the Yörük Village [56].

5.4.2. Bektashism

In the Ottoman Empire, during the reigns of Osman Gazi (1281-1324), Orhan Gazi (1324-1360), and Murad I (1360-1389), there were many religious communities in the army. It is known that after the Babai rebellion and during the period when the Mongols occupied Anatolia, they were with the veterans in the Ottoman Forge. It is thought that the Rum Abdal was connected to Hacı Veli and was considered sacred because of this association [59].

Fuad Köprülü's writings on this subject are as follows: He states that there are rumors that Hacı Bektaş Veli personally participated in the foundation of the Janissary Quarry, prayed for the soldiers, gave his name to the quarry, and gave a cauldron as a gift [60]. However, since these studies are inconclusive, the reason for the connection between the Janissaries and Bektashis is unknown. Bektashism, thought to have been involved in establishing the Janissary Corps, was a sect that continued its existence during the Ottoman Empire. It is the only non-Sunni sect recognized by the state after the 16th century, thanks to its coexistence of different religious beliefs and ideas and its political positions from time to time.

To understand the founding purpose, internal structure, and historical development of Bektashism, it is necessary to consider it in two phases. These are the original foundation and developmental phases, beginning with Balım Sultan and the formation phase, which took place between the 13th and 15th centuries. When we compare the two phases, they differ in many respects. The phase that lasted until the time of Balım Sultan represents true Bektashism. The formation phase is closely associated with the Babai revolt, a social and religious movement led by Baba Ilyas-i Horasani, the Anatolian sheikh of the Vefaiyya order founded by Tajü'l-arifin Seyyid Abu'l-Vefa al-Baghdadi. As a result of the Babai revolt, a new non-Sunni unifying movement emerged. Adopted by different communities, this movement was carried on under the name of abdalan-ı Rum or Rum abdalları. Some of these Rum abdalları are historical figures such as Abdal Kumral, Abdal Mehmed, and Abdal Musa, who we can perhaps call the first Bektashis. The establishment and development phase that started with Balım Sultan, the actual Bektashism as we know it now, began when Balım Sultan became the head of the sect. He separated Bektashism from Kalenderism and gave it its present structure. He changed the definitions of doctrine, ritual, organization, and authority that Kalenderism had. He then revived the sect and established an organization affiliated with Hacı Bektaş Zaviyesi. After this organization gained its economic power, it

controlled other organizations. However, this organization came to expire when II. Mahmud abolished the Janissary Corps and Bektashism in 1826 [61].

During the reign of Abdülaziz, Bektashism started to work to return to its former status but could not receive help from the Janissaries as before. Bektashism disappeared in Turkey after dervish lodges and lodges were closed in 1925. Due to the fear that followed the law, the influence of Bektashism was not seen much. Most of the dervish lodges and lodges were demolished. Traces of Bektashism started to disappear gradually.

Today, traces of it can still be seen in Yörük Village. In the interior decorations and furniture of the houses in the village, the emphasis on the figures of four, eight, twelve, and forty, which are essential for Bektashis, draws attention. In addition, Bektashi traces are also found on the tombstones in the village cemetery and some common buildings in the village [62].



(a) (b)

Figure 5.9. (a),(b) Bektashi tombs in the village, photographed by the author.

5.5. YÖRÜK VILLAGE - ECONOMIC STRUCTURE

During the Ottoman period, it is known that most of the village's inhabitants were engaged in bakery or confectionery in Istanbul. It is understood that they dominated the bakery market

and traded flour in certain periods. Villagers were also employed in the palace in the bakery sector. In the Ottoman Empire, sekban hearths were established to bake bread for the hunting dogs in the palace. The nomadic peasants working in these hearths were also involved in collecting and protecting the grains in the granaries. These people gradually developed their craft and became the bread source of the palace. In this way, the bakery started in Istanbul. These events are among the reasons for the migration of the villagers.

During the reign of Sultan Abdülhamid II, there was a great migration to Istanbul among the wealthy families and the agha class of the village. They settled here and tried to buy a house for themselves by working in the bakery, confectionery, halva, bagel, and pastry. However, although they went to Istanbul, they did not break their relations with the village. In the following years, farmers in the village started to join them to work. It is said that the farmers gathered in certain neighborhoods, such as Tahtakale, supported each other, lived together, and had a sense of fellow countrymen. It is known that these people traveled to the village at harvest time and then returned to Istanbul [56]. In this way, they increased the income level of the village. During the First World War, the people of Safranbolu were engaged in food activities. During the armistice years after the end of the war, especially during the conquest of Istanbul, they struggled with economic difficulties. Many of them could not withstand the pressure, closed their shops, and joined the defense of the homeland. According to Ahmet Baha, half of these shops were run by Safranbolu residents [63].

The fact that the people of Yörük Village living in Istanbul reached an excellent income level played an essential role in the development of the village. In time, examples of civil architecture that cannot be seen even in most cities were seen in the village. The sources of income of the families living in the village at that time were agriculture and animal husbandry. They also worked in the Iron and Steel Factory established in Karabük in 1937 and in various business lines in Safranbolu. Today, the remaining villagers live from agriculture, animal husbandry, and tourism. The main crops grown in agriculture are mainly vegetables such as cucumber, tomato, spinach, lettuce, leek, onion, potato, etc., and fruits such as apple, pear, plum, peach, plum, mulberry, grape, and cranberry, etc. The local name of cranberry is Kiren.

On the other hand, wheat, barley, and broad beans are planted in the fields. These crops are generally for the consumption of households, but surplus crops are sold in the village market and on the roadsides to both locals and visitors. The Safran plant, one of the most important

sources of income for Safranbolu, is cultivated in an area of 500 m² in Yörük Village [55]. Cattle usually provide livestock breeding, but it has almost disappeared in the village today. A few households keep animals for their own needs and utilize their products. Even if there is a surplus, they sell milk, oil, cheese, and yogurt in the market. Recently, poultry breeding and beekeeping are also practiced in addition to cattle breeding. The income in the village's tourism field is obtained from handicrafts and local flavors. Crochet work, clothes, covers, bags, and house models depicting traditional architecture are sold. Although there are many local specialties, visitors to the village can only eat pancakes and baklava. In addition, visitors to the village can visit three civil architecture buildings as a museum. Generally, day tours are organized on weekends with large groups accompanied by guides. It can be said that there is no place for accommodation in the village.



Figure 5.10. A handicraft shop on Çökön square, photographed by the author.

6. YÖRÜK VILLAGE - SETTLEMENT TEXTURE AND ARCHITECTURAL FEATURES



Figure 6.1. Yörük village neighborhoods, photographed by the author.

Yörük Village can be interpreted as a miniature model of Safranbolu, but its houses have not been damaged as much as Safranbolu. It is a settlement that has maintained its natural village life and has remained original and untouched in every respect. The texture formed by the existing traditional houses in the village reveals a multi-story flamboyant architectural texture rather than a simple village architecture.

The "Yörük Village Cultural Heritage Protection and Solidarity Foundation", established by the villagers in 1996, carries out activities to protect the values of the village and transfer them to future generations. Within the framework of these activities, "Yörük Günü" festivities are organized every year in the village. Yörük villagers elect whoever covers the festival's expenses as that year's village landlord. However, there is only one condition, the land registry of the agha must be in Yörük Village.

Below are some analyses of the Yörük village to better understand and express the village. The analyses were processed on the site plan, and maps were created.

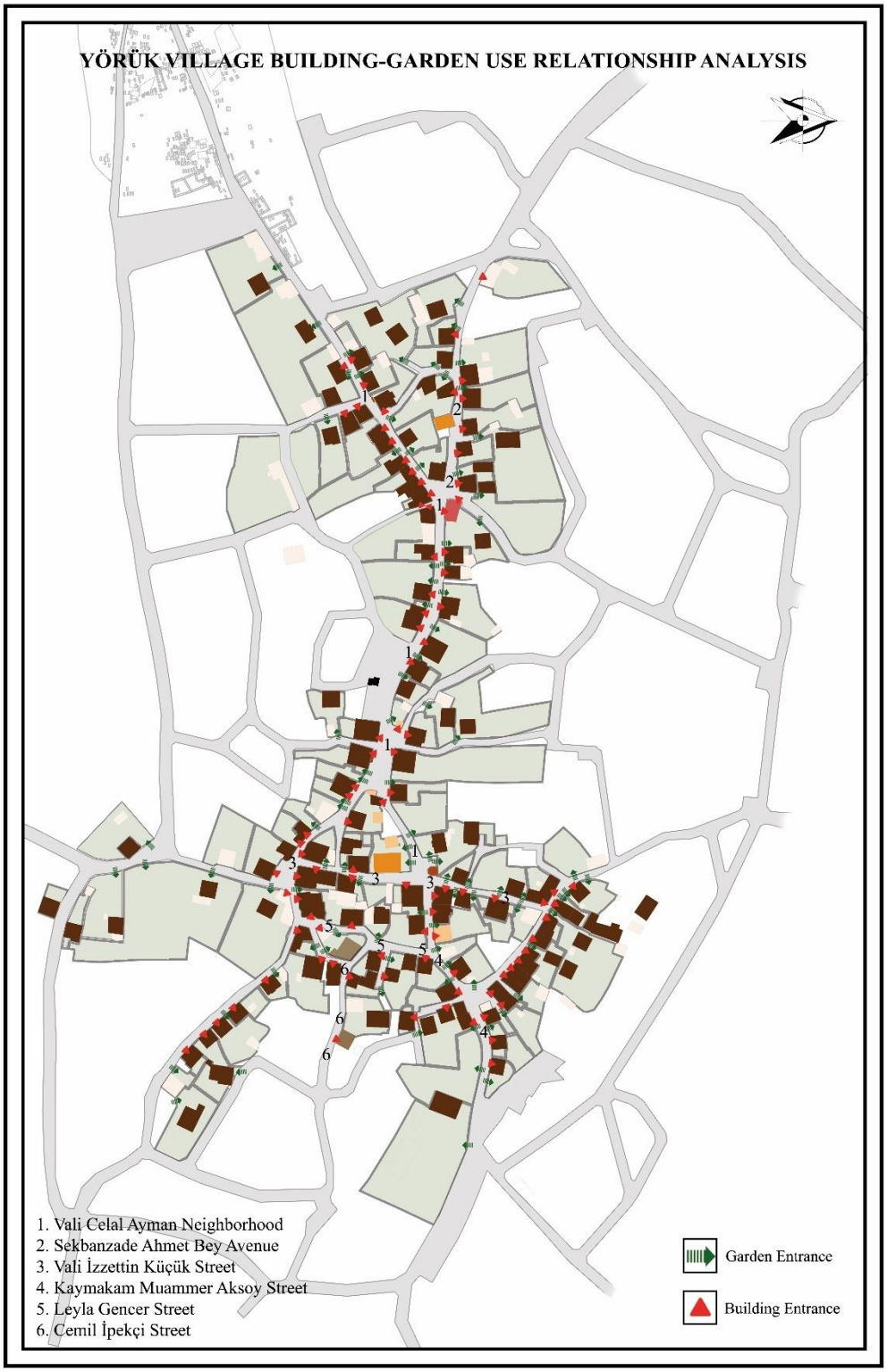


Figure 6.2. Yörük village building-garden use relationship analysis map, created by the author.

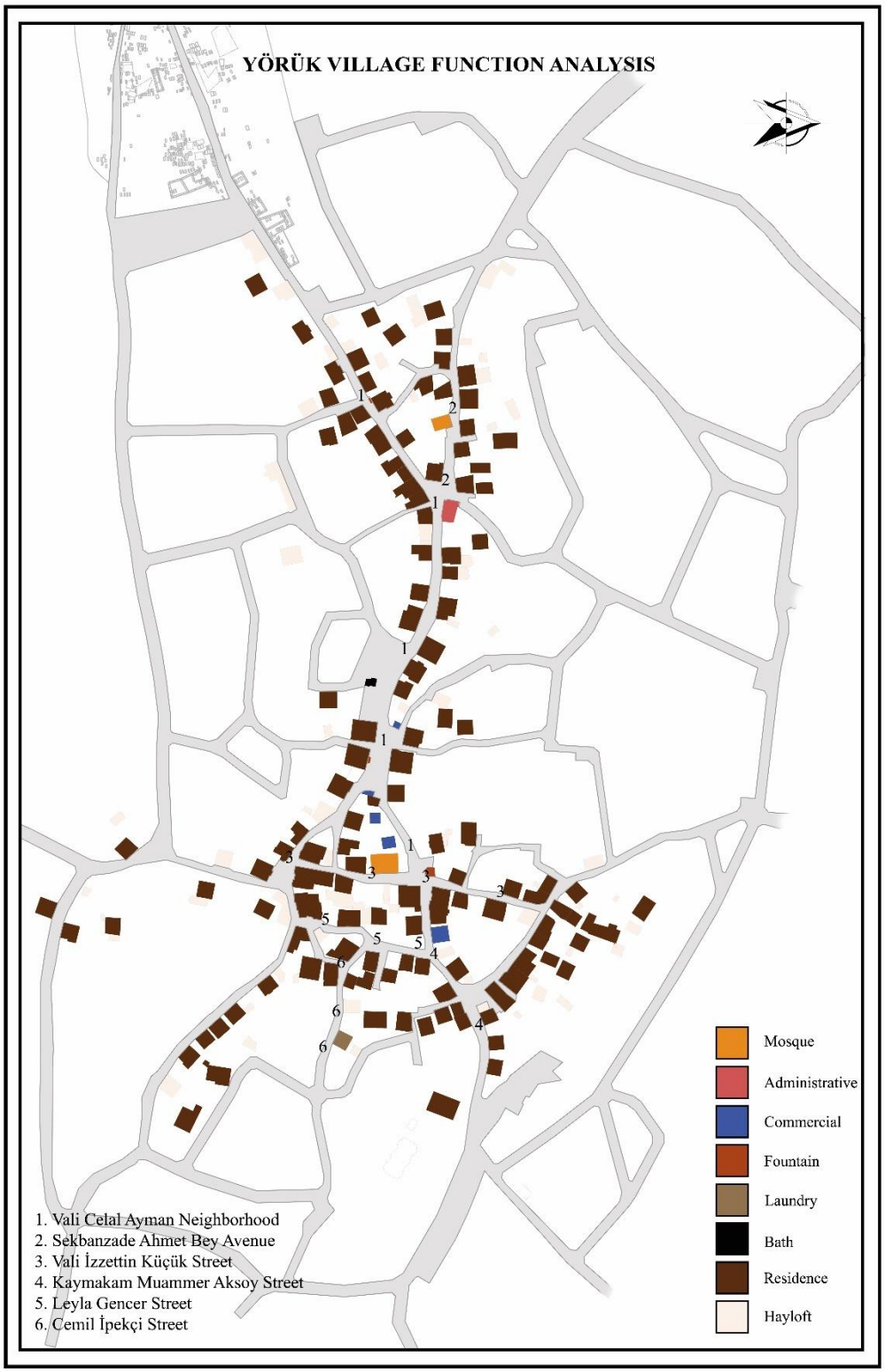


Figure 6.3. Yörük village function analysis map, created by the author.

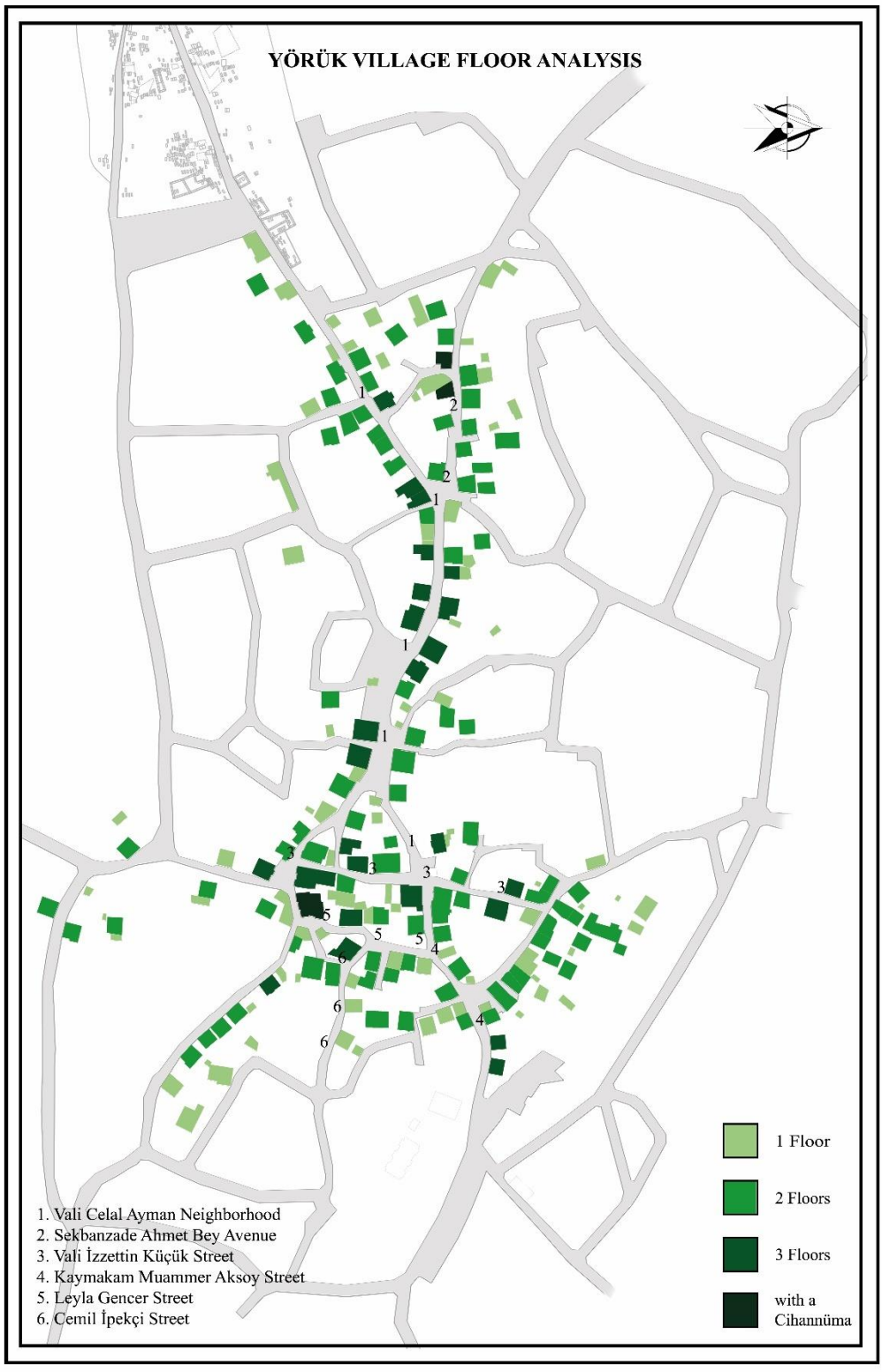


Figure 6.4. Yörük village floor analysis map, created by the author.

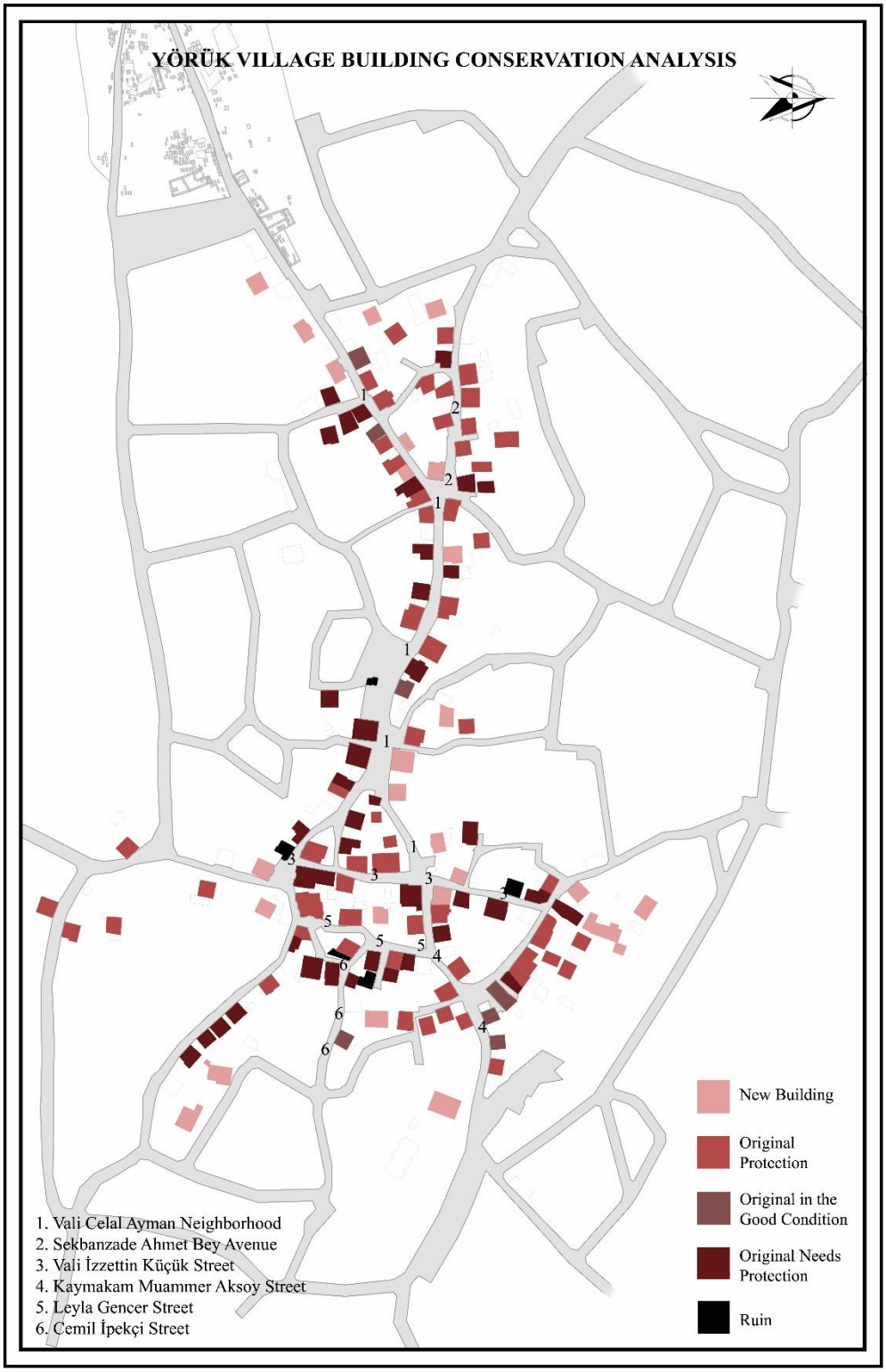


Figure 6.5. Yörük village building conservation analysis map, created by the author.

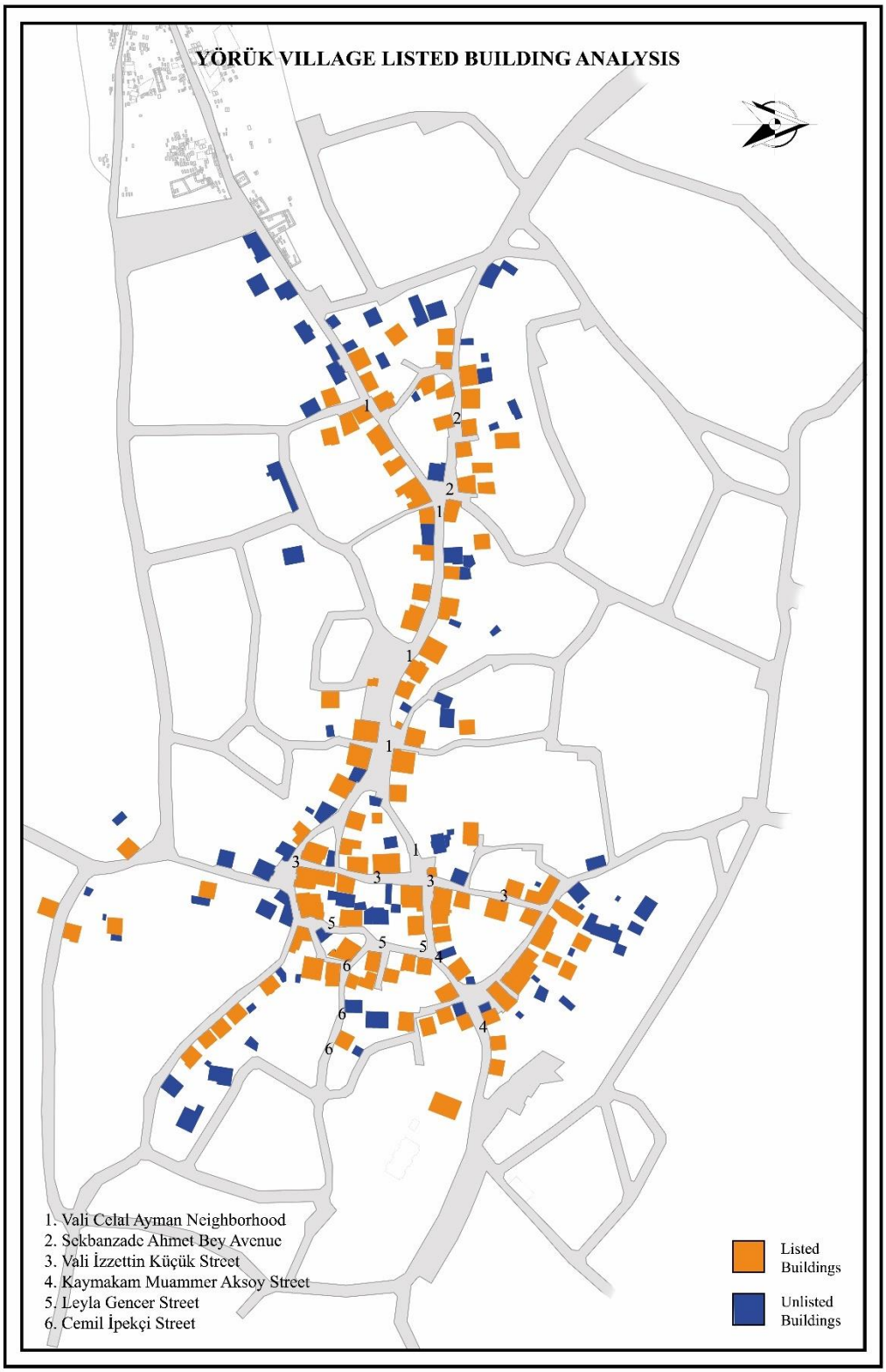


Figure 6.6. Yörük village listed building analysis map, created by the author.

6.1. YÖRÜK VILLAGE - SETTLEMENT TEXTURE



Figure 6.7. Drone shooting of Yörük Village from the Aşağı Mahalle, photographed by the author.

Yörük Village is a settlement consisting of two neighborhoods, Aşağı Mahalle and Yukarı Mahalle, built in a slightly hilly area. There are 140 houses, two mosques, three fountains, a bath, laundry, a village coffee house, and a mukhtar's building. One hundred nineteen of the houses are examples of traditional civil architecture. In 1997, some of the houses, the mosque, and the laundry, which were deemed worthy of registration by the Ministry of Culture, were determined as cultural assets to be protected. There is a village cemetery on both sides of the road that provides access at the entrance of the village. This road intersects with another road coming from Konarı Village in front of the mukhtar's office in Aşağı Mahalle. When the road advances about 150 meters further, it meets the village square called Çökön. After the square, the road splits into two and intersects with short streets in different directions, forming the settlement texture of the village. This part of the village is called Yukarı Mahalle. Another essential feature of the Yörük Village is how the buildings are clustered. There is almost a contiguous order of construction along the streets. This arrangement makes it difficult to perceive the whole village at once. Only the street and its surroundings can be perceived. Only 60 of the 126 houses standing today are permanently

inhabited. The remaining households are used for holidays and festivals at certain times of the year. The remaining 14 houses are not in use [64].



Figure 6.8. The view from the Yukarı Mahalle, photographed by the author.

6.1.1. Religious Buildings



Figure 6.9. The places of mosques in the site plan, created by the author.

There are two mosques in Yörük Village, one in the Aşağı Mahalle and one in the Yukarı Mahalle. Of the two mosques today, only the Yörük Village Central Mosque in the Yukarı Mahalle is in service.

6.1.1.1. Yörük Village Central Mosque

This mosque, located in the Yukarı Mahalle dated 1116 AH/704 AD, is located in the village's main square. There is also a mahfil floor. It is a masonry building with masonry stone material and a wooden roof. The first entrance of the mosque has three openings with semicircular arches and two columns. Above this, there are five windows on the mahfil floor. The entrance door of the mosque has a semicircular arched structure and is made of cut stone material. A window on both sides of the door and a niche facing the last congregation place. There is an inscription on the door. On both sides of the inscription, there is a stone plate with relief flower motifs.



(a) (b)

Figure 6.10. (a) The minaret of the Yörük Village Central Mosque. (b) the last congregation place with three arches, photographed by the author.

The original wooden minaret of the building was demolished, and in 1956, a brick minaret with a single balcony was built to the northeast of the building. Afterward, the mosque's

wooden belly ceiling, cellar floor, and pencil works were significantly damaged due to a fire caused by an electrical contact in 1994. It was restored by the General Directorate of Foundations in 1998. However, the mosque lost its originality in the ceiling and pencil works [64].



Figure 6.11. Inscriptions and motifs above the entrance door of the mosque, photographed by the author.

6.1.1.2. Aşağı Mahalle Mosque

The mosque is located on the road leading to Konarı Village in Aşağı Neighbourhood. The mosque, whose construction date is AH 1206/ AD 1791, was built in the wooden carcass technique. It has a simple rectangular structure. The last congregation in the entrance section is covered with a protruding mahfil floor. Wooden columns and railings isolate the previous assembly from the environment.

The women's mahfil on the upper floor, which opens to the interior as a gallery, is supported by four thin wooden columns. The roof is covered with Turkish-style tiles, and the lower parts of the eaves are covered with wood.



(a) (b)

Figure 6.12. (a) View of the Aşağı Mahalle Mosque. (b) Railing details of the last congregation place, photographed by the author.

It was restored in 1993 by the General Directorate of Foundations. The wooden elements of the mosque, which were damaged and damaged, were renewed. However, the application was made without paying attention to the original details [64].

6.1.2. Common Areas

In addition to the traditional houses, the village has a hammam, a coffee house, a laundry, and an administrative building. There is also a village square called "Çökön" in the center of the Yörük Village. It is said among the people that the Yörüks first set up their tents and stayed in this square.

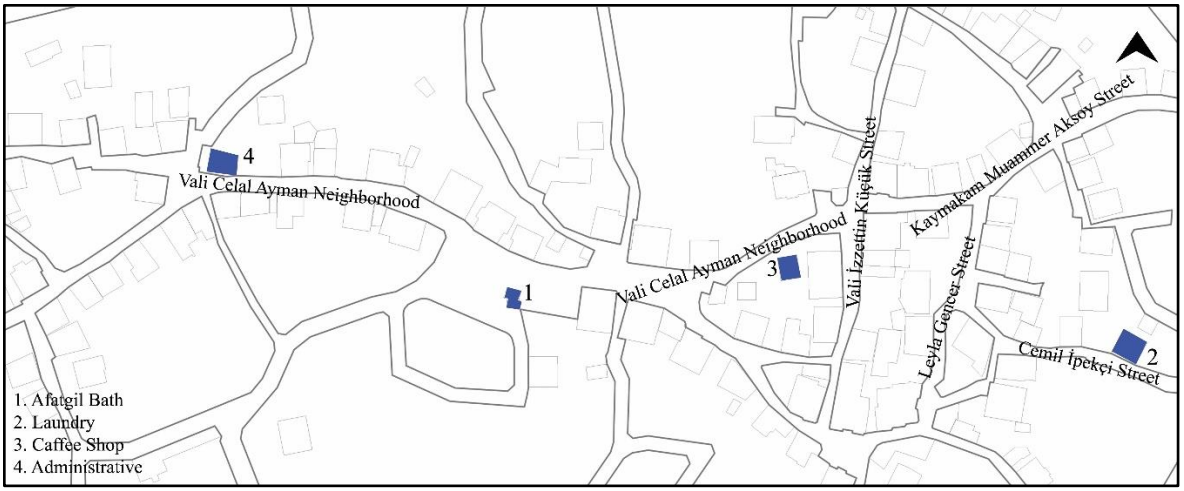


Figure 6.13. Display of the common areas of the village on the map, created by the author.

6.1.2.1. Afatgil Bath

The bath is located on the parcel adjacent to the Recepoğlu House, south of the east-west main road. Nothing much has survived from the bath, located below the road level. Therefore, the date of construction could not be determined. The bath's walls, floor, and ceiling are made of stone. The fountain niche on the wall to the left of the entrance door attracts attention.



Figure 6.14. Façade of Afatgil Bath, photographed by the author.

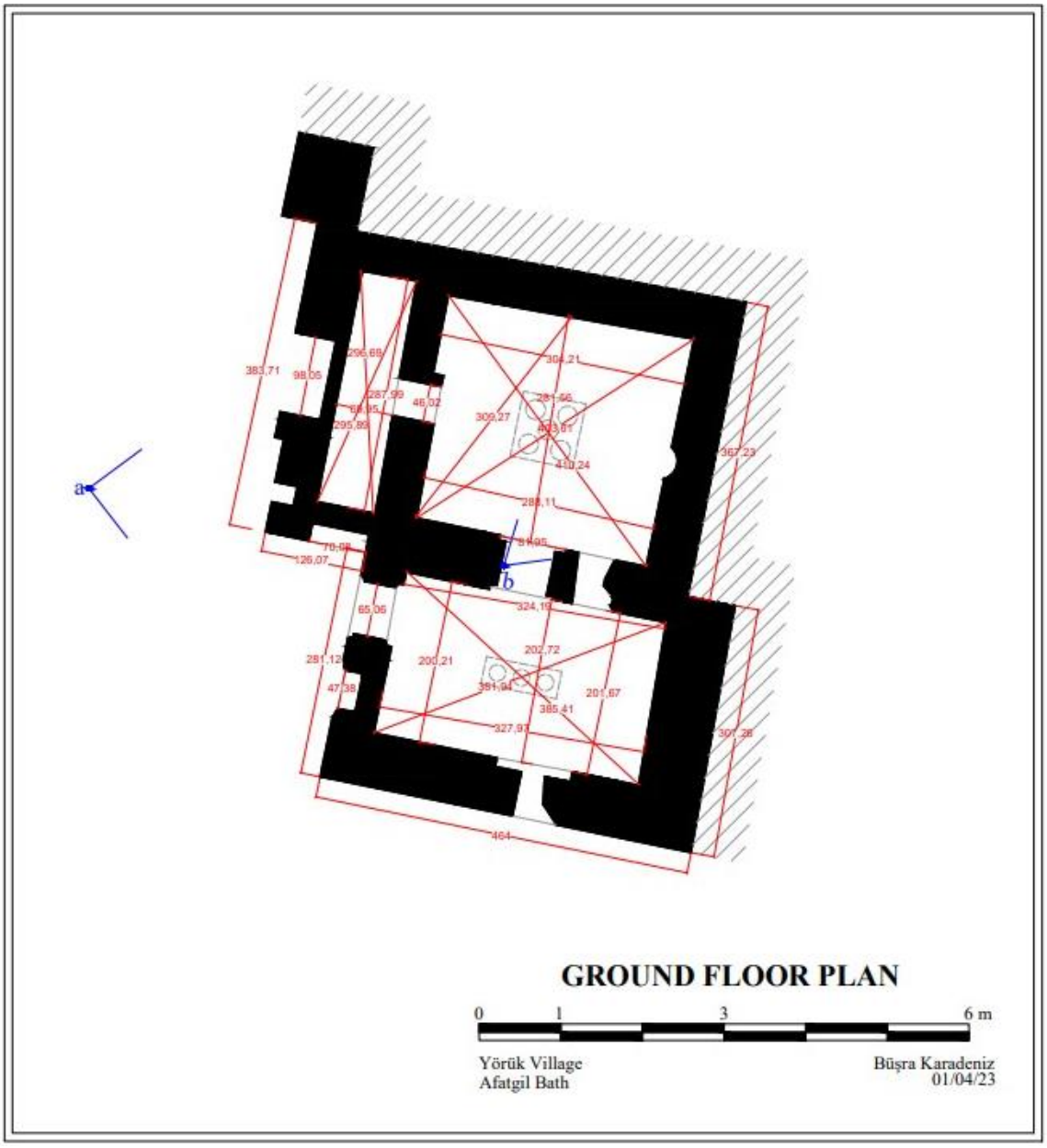


Figure 6.15. Plan of the bath ruins in Yörük Village, created by the author.

It is also observed that there is a single piece of stone with five lantern holes above the domed section [56]. The iron pieces on the floor show a door leading inside when the room is entered through the arched entrance. There is another arched entrance between this door and the hot room. There is a small arched interior window right next to this entrance. There is an observation window for checking the water level temperature and repairing the water tank, which opens to the hot water tank. The rectangular water tank is covered with a barrel vault. It is thought that the dressing room was demolished.



(a) (b)

Figure 6.16. (a) The surviving façade of the bath. (b) The bath fountain, photographed by the author.

The damage to the building has destroyed details such as the dimensioning of the space and the cover of the building. However, since no other foundation remains were found in the vicinity of the building, it is thought that the dressing room consisted of a wooden structure and roof cover. The place where the ashtray was located must have been filled with soil. The heating of the bath and water is provided by the fire burning in the ashtray. The fire is lit in an arch opening at the lower level of the back wall of the water tank. It is located on the water tank floor, under the area where the copper boiler sits [64].



Figure 6.17. Top view of the bath with drone, photographed by the author.



(a) (b)

Figure 6.18. (a),(b) Upper windows of the bath, photographed by the author.



(a) (b)

Figure 6.19. The bath niches, photographed by the author.

6.1.2.2. Laundry (Çamaşırhane)

The building is located in the east of the village. It is a masonry structure built of rubble stone, and the roof cover is made of wood. There is a dodecagonal stone section for washing clothes in the center of the square-planned building. A corridor of about one meter was left around this central stone resembling a navel stone. The height of the stone varies on each side according to the size of the users. Considering that the village comes from the Bektashi culture, it is said that this was done because of the office of the twelve, which is sacred to them.

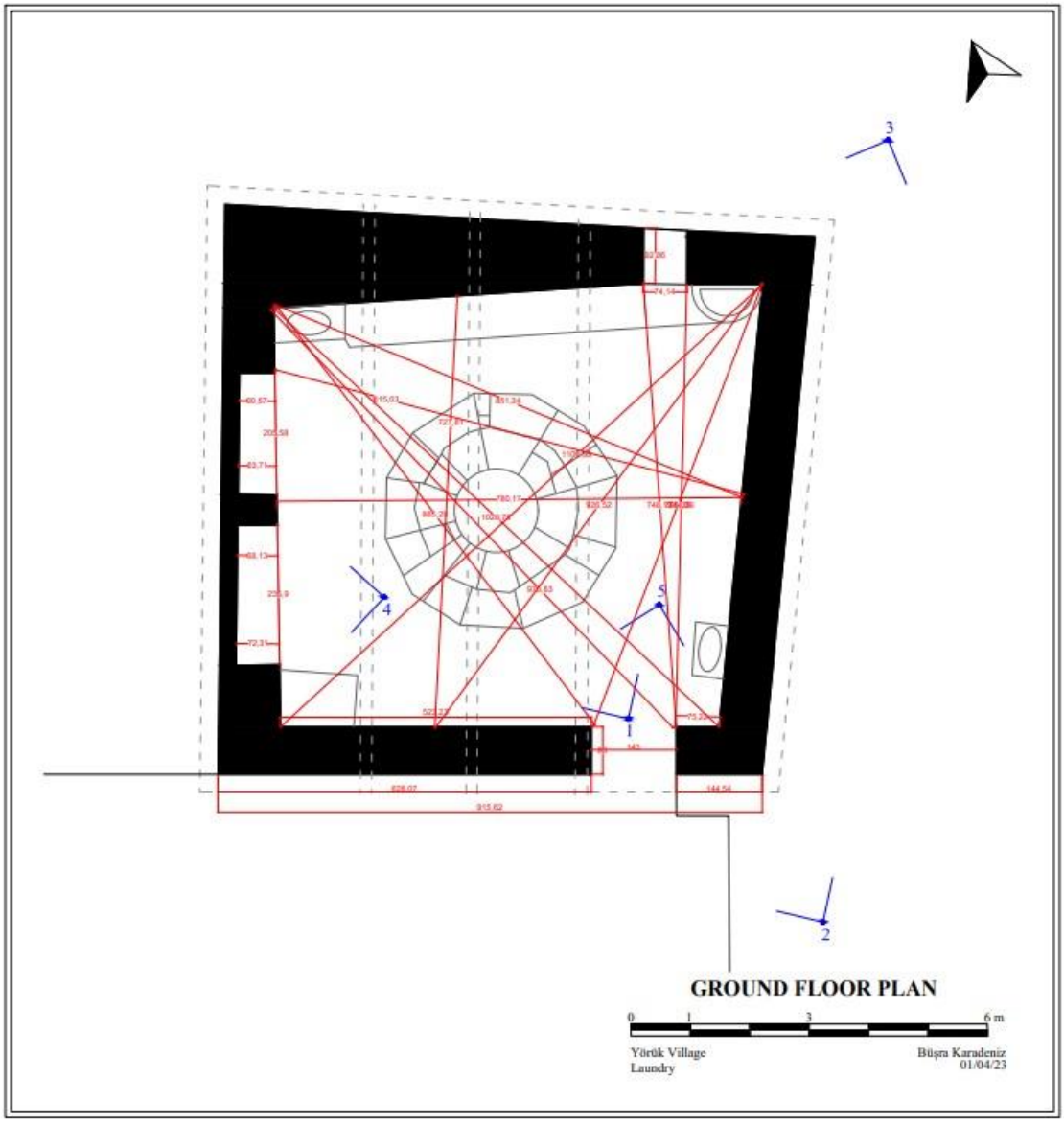


Figure 6.20. Laundry plan of the village, created by the author.



Figure 6.21. Twelve sided washing stone, photographed by the author.

One of the most essential principles of Bektashism is the belief in the twelve imams. The faith in twelve imams refers to the twelve people who are accepted as leaders after Prophet Muhammad and descended from Prophet Ali and Prophet Fatima. The twelve imams are as follows: Hazrat Ali, Hazrat Hasan, Hazrat Hüseyin, Imam Zeynelabidin, Imam Muhammad Bakır, Imam Jafar Sadık, Imam Musa Kazım, Imam Ali Rıza, Imam Muhammad Taqi, Imam Ali Naki, Imam Hasan Askari, Imam Muhammad Mahdi.

To drain the water, a slope is given towards the center of the stone, and the water is discharged through channels. The water was transported from the mountains to the structure with pipes. On the west wall of the building, there is a hearth for heating the water. There are three fountains of different sizes in the laundry. People use them according to the scarcity or abundance of laundry. The laundry receives air only through the roof's opening on the north side. It is said that this allows the evaporated water to escape easily.

It is also a common area for the village women where they can socialize and meet their neighbors. Today, it is possible to visit the laundry, which is used as "Aysun Özköse Art Gallery" where the survey drawings of the village are located.



(a) (b)



(c) (d)

Figure 6.22. (a) The front of the laundry. (b) The back of the laundry. (c) A view from the stove. (d) The wooden roof system with one side open, photographed by the author.

6.1.2.3. Yörük Village Coffee Shop (Kahvehane)

The village coffee house is located on the upper floor of a two-story masonry building. It has a rectangular plan and consists of a single volume. Inside is a hearth, cupboard, and niche made with traditional techniques. The Yörük Village Cultural Heritage Protection and Solidarity Foundation uses the lower floor of the building.



(a) (b)

Figure 6.23. (a) Village coffee shop. (b) Entrance façade of Yörük Village Cultural Heritage Conservation and Solidarity Foundation, photographed by the author.

6.1.2.4. Administrative (Muhtarlık)

The village Mukhtar's building is located at the intersection of the main and Konarı road. It is a two-story building built with a wooden carcass system. The building was constructed with simpler artistry compared to other houses. According to the old sources, both building floors were entered through a single door [56]. However, today the entrance to the upper floor is provided by a staircase from the back of the building.



(a) (b)

Figure 6.24. (a) Administrative building. (b) The rear gate added later, photographed by the author.

6.1.3. Fountains

There are three fountains in the village.

6.1.3.1. Yukarı Mahalle Fountain

It is located directly opposite the Yörük Village Central Mosque and in front of Kaymakçıoğlu Mansion. The water reservoir is adjacent to the garden wall of the mansion. The fountain has a polygonal plan, and its front facade has three surfaces. The fountain is made of stone and has a tap on each surface. There is a brick spiked eaves on the polygonal roof. The inscriptions on the fountain have the date AH 1277/ AD 1860 and verses [56]. The fountain is still in use today.



(a) (b)

Figure 6.25. (a) Yukarı Mahalle Fountain. (b) The inscription on the fountain, photographed by the author.

6.1.3.2. Çökön Square Fountain

It is located under the cumba in the middle of the Çeyrekgil Evi in the village square. It is made of a polygon following the chamfered surface of the cumba. It is a masonry building. Relief motifs are seen. The fountain is still in use.



(a) (b)

Figure 6.26. (a) The fountain. (b) The relief motifs, photographed by the author.

6.1.3.3. Aşağı Mahalle Fountain

This fountain is located on the left side of the main road at the village entrance, adjacent to the garden wall. The mirror of the fountain is decorated with an oval rosette. The inscription on its side surface states that it was built in 1142 AH / 1729 AD [56]. It has lost its originality over time and cannot be used today.



(a) (b)

Figure 6.27. (a) Aşağı Mahalle Fountain view. (b) The inscription on it, photographed by the author.

6.2. YÖRÜK VILLAGE HOUSES - ARCHITECTURAL FEATURES

Yörük Village is a settlement consisting of 140 houses. One hundred nineteen of them are defined as examples of traditional civil architecture. When we look at the existing inscriptions of the houses, it is seen that the oldest were built in the 17th century, and most were built in the late 19th century. In 1997, 86 of the civil architecture examples still existing

in the village were deemed worthy of registration by the Ministry of Culture as cultural assets requiring protection [56].



Figure 6.28. Drone shooting of the houses of Yörük Village, photographed by the author.

The village houses, a classical Ottoman period settlement, display an image far from uniformity with their different appearances. All of them are positioned, sized, and designed according to the parcel they are located on. For this reason, some houses are larger and multi-storeyed, while others are the opposite.

The buildings are positioned according to the land, but it has been determined that their orientations are adjusted so that they are protected from the prevailing wind and let the sun in. The relationship between the building and the road varies according to the building. This situation brings movement and vitality to the street.

Another feature of the traditional houses of the Yörük village is that they are built not to block the view and sunlight of the neighboring buildings. This is an example of respect for neighboring buildings. As it is known, since the village was not built in a very sloping area, there was no shrinkage in the formation of the ground floors. This eliminated the need for overflow of the upper floors.



(a) (b)

Figure 6.29. (a),(b) Yörük Village street view, photographed by the author.

In rural areas and villages, houses are generally single-story, small-scale, detailed, and unpretentious. In cities, on the other hand, there are larger-scale and multi-story houses. It is also seen that the houses in the cities are built with more meticulous artistry. When we look at the Yörük Village today, the houses have an urban rather than a rural appearance. Village buildings have large dimensions, magnificent facades, and specialized rooms like urban houses. The reason for this situation in Yörük Village can be attributed to the high culture and income of the people living there.

Families who migrated to Istanbul and had an excellent financial situation reflected the housing, decoration, and interior features they encountered in their houses in the village. The richness of architecture and decoration in the 19th-century Westernisation period can be seen in the multi-story houses and mansions in the village [62].

6.2.1. Architectural Space Features

6.2.1.1. Courtyard and Garden

The dwellings of the Yörük Village consist of separate spaces specialized to carry out different functions according to need. Open, semi-open, and closed areas are designed to serve in all seasons and all day hours. The parcel where the house is located is surrounded by garden walls. Except for a few of the houses in the village, the exterior doors open directly to the road. In the others, the building is reached after entering the garden. There are two doors on the roadside of the buildings, one for the garden and one for the house.



(a) (b)

Figure 6.30. (a),(b) Courtyard and entrance doors of the houses facing the street, photographed by the author.

Yörük Village houses have at least one garden or courtyard. These areas are carefully designed, like the interiors of the houses. They are located on one side or around the houses according to the layout of the street. In these spaces, elements such as tandoor, molasses boiler, grape pressing trough, well, and haystack become an integral part of the structure according to the needs of the owner [56].



(a) (b)

Figure 6.31. (a) The stove (tandır) in the garden of Kaymakçıoğlu Konağı. (b) A barn in the village, photographed by the author.

Courtyards are part of private life in housing. Surrounded by walls that exceed human height from the street, these spaces are usually opened to the outside with a wooden door. Apart from this door, there is no other connection with the road. The gardens can be used as an extension of the courtyards, or they can be used independently. The courtyard in front of some houses is organized as a garden at the back. Vegetables and fruits are grown in gardens large enough for a family. Apple, pear, mulberry, cherry, sour cherry, quince, almond, walnut, and hazelnut are among the tree species found in the orchards in the village. The most commonly cultivated vegetables are pepper, tomato, lettuce, aubergine, cucumber, courgette, beans, onion, garlic, mint, parsley, carrot, radish, turnip, spinach, and cabbage [56].

6.2.1.2. Hayat

When we enter the house from the door on the roadside, "Hayat" welcomes us first. There are also doors to Hayat from the garden and courtyard. Since its floor is made of stone, it is also known as " taşlık". In some old buildings, it is seen that the floors of the Hayat are made

of soil. One space wall is covered with wooden cages or railings for lighting and ventilation. There are also areas such as warehouses, stables and storerooms. These spaces are supported by a foundation wall reaching a height of 0.65-0.70 meters from the ground and wooden framed buttresses on top of it. In this system, generally seen in the Safranbolu region, the spaces between the posts are called "core" and the upper surface of the wall is called "bahna". The open building surface from the bahna to the floor of the first floor is covered with wooden slats, which is called "gliste" or space. In some houses, it is seen that the mezzanine opens to Hayat like a gallery. The staircase section is called "pabuç" and provides access to the upper floor [56]. The floor of the barns associated with the living area is made of earth. Horses, donkeys, and other cattle were housed here. The stables are illuminated and ventilated by small unglazed windows called "tömek".



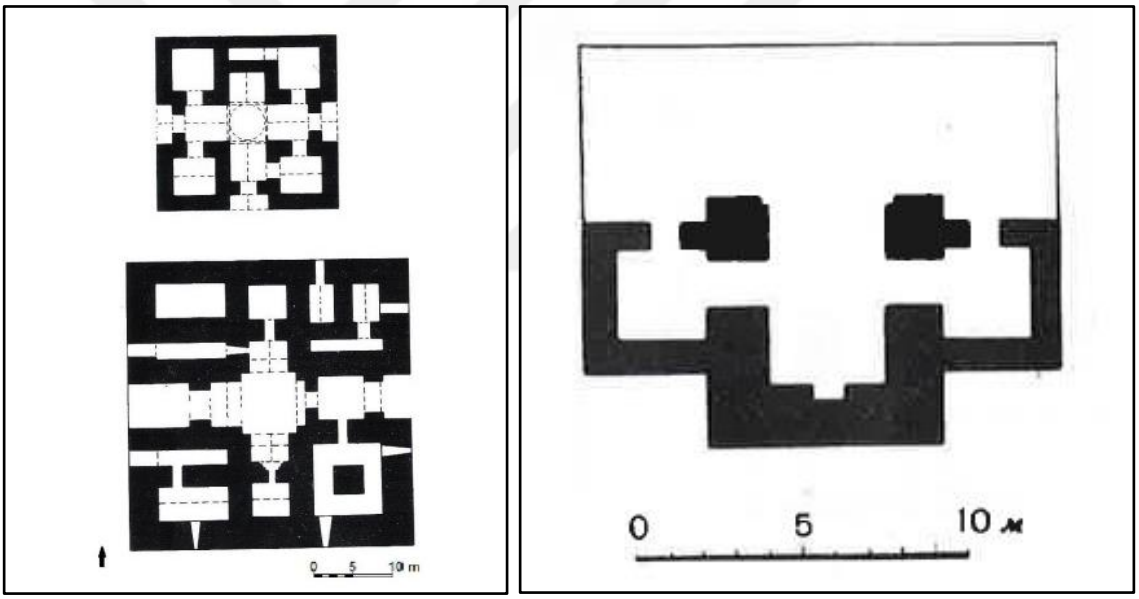
(a) (b)

Figure 6.32. (a),(b) Hayat view from the ground floor of the mansion, photographed by the author.

6.2.1.3. Iwan and Sofa

The iwan was first encountered in the 5th-6th centuries in the region of Khorasan and Maveraünnehir in Central Asia, where the Turks lived. Here, plan schemes consisting of four iwan and corner rooms around the cross-shaped domed central hall were used. The iwan, the

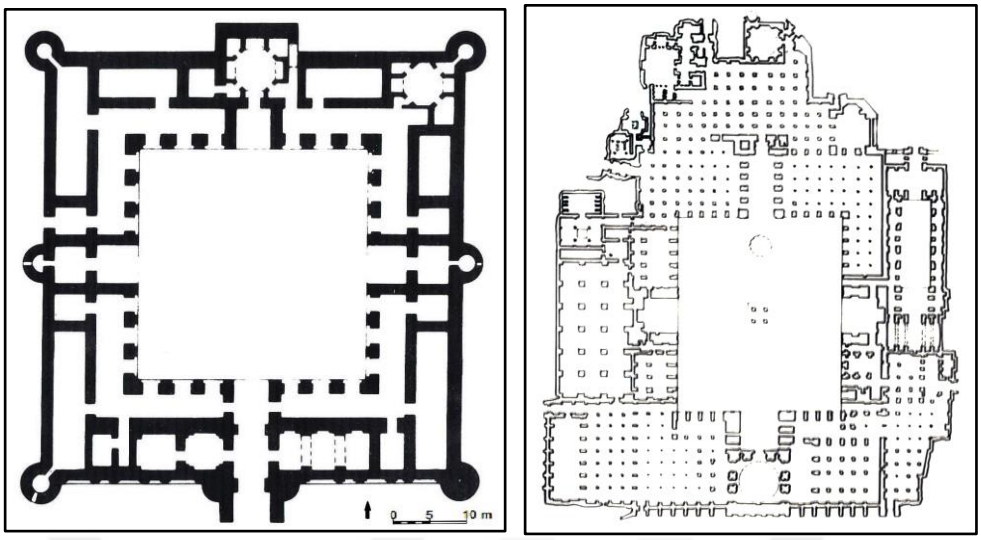
main element in the residential design in the region, is sometimes a closed element that opens only to the central hall. At the same time, sometimes, it serves as a distribution space that opens to the corner rooms on both sides and provides the transition between these rooms. Symmetrically placed according to the axis, the iwans are an extension of the living room. In houses, the iwans are put together with the ottomans to give them the function of a room. The Qarakhanids were the first to use the iwan in medieval Turkish architecture. The Qarakhanids, the first Turkish state to convert to Islam, applied the iwan in mosque architecture. These mosques are called "namazgâh mosques" and are usually built on roads outside the city. One of the essential examples constructed by the Qarakhanids but whose exact date is unknown is the Nisa Namazgah Mosque outside the city of Nisa. The mosque consists of a high iwan with thick walls and a small and low cell on each side [65].



(a) (b)

Figure 6.33. (a) In the Khorasan and Transoxiana region, 5-6. century houses [66]. (b) Nisa Namazgah Mosque plan scheme [67].

Another usage area of the iwan in Karakhanid architecture is ribats built on trade routes. They are structures with a square plan dominated by a geometric order. The entrances are emphasized by a crown door with a high portal, supported by massive round towers and a courtyard. Daya Hatun Caravanserai, built by order of Sultan Sancar, was designed with four iwans and a courtyard with a portico [66].



(a) (b)

Figure 6.34. (a) Plan scheme of Daya Hatun Caravanserai with four iwans [66]. (b) Isfahan Friday Mosque plan scheme with four iwans [68].

Another example of a plan with four iwans is the Isfahan Cuma Mosque in Iran. The construction of this dome in front of the Mihrab, seen in some Turkish architectural buildings in Anatolia and Egypt, was very skilfully done. On the north side of the 55x65 meter courtyard with four iwans is a domed section built in the name of Terken Hatun. This section was built for Terken Hatun to use while traveling to and from the mosque. Later additions to the mosque include a large mihrab placed on the western iwan, a madrasah, Bayt al-Shita, halls, a private masjid, and various additions and arrangements such as the facade of the southern iwan [68]. Like the urbanism in the Iranian region, this work, which faces a square, conforms to the pre-Seljuk Turkish architectural tradition in terms of its plan scheme. The planning scheme with a dome in front of the Mihrab and four iwan courtyards with arches on three sides has become indispensable in Turkish architecture in Iran. The domed space arrangement before the Mihrab continued its influence until Anatolia and Egypt [68]. Later, using iwans in Turkish architecture continued its development in Anatolia. The Turks who entered Anatolia laid the foundations of monumental architecture here and designed many different building types. In this period, the iwan was handled differently in each building type.

In medieval Turkish architecture, the iwan, which is the determining element in the organization of space and the formation of the building, has found a wide range of use in a

typology ranging from housing to baths with different functions in terms of function. This widespread application has created its traditional language of form and design and has signaled a symbolism that has gained status at the formal and aesthetic levels [65]. In Yoruk village houses, the plan typologies are divided according to the iwan and the hall. When the house's first floor is reached, the first sofa spaces take place. These spaces are also called "gazebos". Since it is located at the most central point of the house, it is the most essential element. All other rooms on the floor open to the sofa. At the same time, circulation within the house is provided by the stairs in the sofa. A sofa is a place that meets all actions, such as sitting, eating, sleeping, and working. In ancient times, it was an area where crowded events such as weddings and henna were held. It is seen that the iwans are opened to the living room in many mid-table buildings. Eyvan is the space between the rooms as an extension of the sofas and is positioned between the outer surface of the building and the sofa. There are couches for sitting, chatting, and working. It is common for the iwan to end in a balcony or bay window that provides light to the sofa. Sometimes some sofas are raised and used as special seating areas with a view called high sofas. Sofas are classified as sofas without sofas, outer sofas, middle sofas, and corner sofas according to their location in the building [56].



(a) (b)

Figure 6.35. (a) The iwan in the Sipahioğlu Konağı, (b) The iwan in the Kaymakçıoğlu Konağı, photographed by the author.

6.2.1.4. Rooms

The room layout of the Yoruk Village houses resembles the tent life in the nomadic life order of the old periods with its multi-purpose center area, seating area, and closed storage areas. Due to the crowded family life in the houses in the village, each room belongs to a nuclear family. Therefore, there are more rooms in the houses. As in most traditional Turkish houses, each room can meet a family's needs. All daily needs, such as sitting, eating, sleeping, and bathing, can be met. At night, the room turns into a bedroom with a mattress laid on the floor for sleeping. Rooms are usually square or nearly square. The size of the rooms may vary, but the internal layout is almost the same in all of them. They are equipped with elements such as a wardrobe, a load bed, a gusülhane, a bedstead, and a hearth. In large mansion buildings, the rooms are divided into summer and winter rooms. Summer rooms have more windows and are located on the corner facades of the building, while winter rooms have small windows and low ceilings [54].



(a) (b)

Figure 6.36. (a),(b) Local cabinets and niches in a mansion, photographed by the author.

In the houses in Yörük Village, the fact that the owner has a wealthy social status has enabled the house to be designed more like a mansion. It is observed that the rooms in these buildings

are functionally differentiated and named " main room", "library", "masjid" and "ekmek evi". The main rooms in the houses are larger and more privileged than the others. The hearths, cupboards, and ceiling decorations in these rooms were made with more meticulous artistry. However, this is only observed in the houses of wealthy people [56].

6.2.1.5. Kitchen (Aşevi)

In Yoruk Village houses, there are unique rooms called " ekmek evi" and "aşevi" which undertake the kitchen function. It does not have a different layout from other rooms. It is only seen that there are more giant hearths, cupboards, and niches compared to other rooms. In some houses, a staircase leads from this room to the upper floor for food distribution. The cabinets in the kitchen are generally used for kitchen tools and equipment. Typically, not many products are stored in the kitchen. The materials used for daily cooking are placed in the cupboards next to the stove. The house's storage functions are carried out in cellars and storerooms. Cabinets in the kitchen are usually used for kitchen tools and equipment. Some dwellings have small and excellent rooms called "cellars" next to the kitchen. Food is stored in wire cupboards and boxes called "herkil".



(a) (b)

Figure 6.37. (a) A stove in the kitchen. (b) Cabinet for kitchen utensils, photographed by the author.

6.2.1.6. Toilet and Ablution Room

In almost all houses, the ablution room and toilet are accessed by a corridor from the sofas. These wet areas are positioned to give a facade to the exterior surface. In addition, the ablution room and toilet are designed as two separate spaces. Most of the wet areas can be perceived from the exterior. Generally made of solid wood, the wet areas protrude from the façade. In these volumes with latticed windows, water is provided by funnels. The water from the washbasin is discharged directly into the garden through a sloping "gargoyle". This drainage system is called a "trap". The toilet is a separate place from the ablution room. The waste here is discharged into the "rug pit" under the toilet [56].

People living in the houses in the village wash in the section called "gusülhane" or "yunmalık" located in one of the cupboards in each room. In addition, in some houses such as Çeyrekgiller Konağı, Cebecigiller Konağı, and Odabaşgil Evi, there are small baths consisting of one or two volumes with masonry walls, vaults or domes called "house baths". In this system, known as a "hot bath", the water of the bath is supplied from the hearth in the neighboring room [56].



(a) (b)

Figure 6.38. (a) Abdesthane. (b) Toilet, photographed by the author.

6.2.1.7. Cihannüma

Only some of the big mansions in the village have a room called "cihannüma", located on the roof and dominating the whole view. In this room, besides sitting and watching the view, it is possible to store and dry food.



(a) (b)

Figure 6.39. (a) Cihannüma in Sipahioğlu Konağı. (b) Interior view of Cihannüma, photographed by the author.

6.2.2. Architectural Elements

6.2.2.1. Doors

The door is an essential architectural element in traditional houses. Each has its own symbolic and functional value. In Yoruk Village houses, the doors were made with different techniques according to the location and importance of the place. The courtyard and hayat doors of the houses consist of double wings. Although they are made with simple artistry, they are quite robust. Since the outer doors were double-winged and large, animals could easily enter during that period. A horse can easily pass through even if only one wing is open. The doors are made of 2-2.5 cm thick wooden boards and 20-30 cm wide. There are horizontal and diagonal bands behind the wings. These are fixed to each other with wrought

iron nails. Large metal locks and wooden elements were used on the doors. Apart from the locks, especially in hayat doors, there are elements such as şakşak, şakrak, handle, güllap or puller, door rings and knocker. The rings placed on the wrought iron rod of an engraved metal plate nailed to the door are used to knock, open and close the doors. These elements, which have different types in each door, decorate the doors together with lock mirrors and door handles [56].



(a) (b)

Figure 6.40. (a),(b) Examples of exterior doors of houses, photographed by the author.



(a) (b)

Figure 6.41. (a),(b) Details of exterior doors, photographed by the author.

When we look inside the houses, room doors are made differently according to their importance. All doors always open towards the interior of the room. The door made of the same material as a whole with the cabinets in the room provides control of the room entrance. Since the door leaf opens to the section formed by the depth of the cabinets in the room, it is impossible to see the inside of the room from the outside. For this reason, the room can be entered at an angle or an angle of ninety degrees. In the houses in the village, even the maximum opening margin of the door is determined. Simple doors that do not require much labor are usually made by connecting two comprehensive wooden materials with three horizontal supports. Usually, the door leaves are mounted on the frames forming the threshold, continuing on the floor as a frame. The doors of important rooms are formed with a frame system with three or more sections, and then solid wooden planks are added to the edge. This construction system is called a "mirrored" door. Door jambs can be flat or can be arranged to give the impression of an arched door. Mostly the arches above the doors are made of wood as a whole with moldings, but the back ones are still rectangular. In the unique buildings of the village, there are doors made using the wooden interlocking technique called "kündekari". This technique brings small wooden tables and profiled slats together geometrically. All doors have metal door handles and locks [56].



(a) (b)

Figure 6.42. (a),(b) Room door examples, photographed by the author.



(a) (b)

Figure 6.43. (a),(b) Room door lock detail, photographed by the author.

6.2.2.2. Windows

In traditional subjects, windows allow the building to be ventilated, receive light, and open to the view. In addition, windows significantly affect the character of the facade with the spaces they create on the building surface. In Yoruk Village, windows are of great importance to their owners. The number of windows in a house indicates the prestige of that family. Windows cover the wall in both of the corner rooms of the houses. The sofas also show many windows, which leave a very transparent effect in the spaces.

The windows in the rooms and halls of the houses are in the form of 1/2 and 2/3 openings depending on the frame system in the building. Thus, the windows can be easily used by sitting and standing people. On the contrary, the windows of wet areas and warehouses are smaller openings than average. The windows on the ground floor are placed outside the stone walls. It is ensured that the remaining spaces inside the building are used according to the need.

Windows on the upper floors are generally rectangular. They are divided into three groups a vertical hinged sash, a vertical sliding sash, and a mixed sash, where both types are used. In guillotine windows with vertical sliding sashes, the lower half is opened by sliding upwards. Each sash is divided into a small square glass area with cross-shaped wooden slats. Casement windows are placed on the inside of the wall. This allows the sashes to lean against the wall with a complete turn and prevents them from taking up space in the room. The glazed frames of the so-called "glass house" are made of thin slats. No putty is used to place the glass on the slats. They are attached with spikes and dowels. Wooden and ceramic handles on the windows give the window a characteristic feature. Hanging handles are even called "window earrings". The windows are closed with wooden latches.



(a) (b)

Figure 6.44. (a),(b) Window examples, photographed by the author.

Some houses in Yörük Village have skylights. The skylights in the overhang or headrooms of the houses have wooden frames and panes. Most windows have window railings made using twisted or wood carving techniques. It is formed by inserting three vertical boards into a carved horizontal board, which is mostly seen in the village's old buildings. Railings are also made of profiled bars drawn from a lathe with the same system. These are called

"window balls" in the region. Balustrades are used to prevent children from falling and protect the windows from external influences. Some houses have wooden railings on their windows. They are usually made by passing three horizontal bars between four or more vertical bars. These wooden scarves are called "lattice" and "glister". A lattice is above the entrance door in the taşlık part of the building. In addition, semi-permeable walls were formed with cages to isolate the space from the outside in the living and open sofa areas. They are called "musabak" and "glister" according to how they are constructed in the region.

Outside the windows, there are usually window covers made of pine wood. They are made of a single piece of wood with two wings. These covers, which open outwards, are produced to protect the windows from natural influences. After the wings are opened, they are fixed with wind irons. Thus, the flaps are prevented from hitting the structure in the wind. When the flaps are closed back, they are set to the railings with an anchor-shaped metal rod.

Warehouses and stables on the ground floors of buildings are opened to the environment with narrow, long, unglazed slits called "tömek" [56].

6.2.2.3. Cedars (Sedir)

The cedar is the main element used for living in the Yoruk Village houses. Regardless of village or city, all traditional houses have ottomans. Sedans are usually found in rooms and sofas. It is possible to see a cedar along at least two room walls, sometimes on both sides of the hearth. It is an indispensable element in overhangs and cumba. The cedars, which look like a continuation of the flooring, become a fixed seating element that cannot be moved from where they are located.

It is designed for cross-legged and single-leg sitting positions that people most frequently encounter. Together with the cushions on it, the cedars are 30-40 cm above the ground. Its depth varies between 75 and 105 cm. It is easy to look out over the cedars. In some houses in the village, the lower parts of the cedars are used as cupboards. The cedars are used with side cushions and pillows. These cushions are made of paddy grass and are quite heavy. People rest on these hard and sturdy cushions. Sometimes they are used with a thin cover over them. The faces of the pillows are covered with velvet, chintz, or carpet [56].



(a) (b)

Figure 6.45. (a),(b) Cedar samples from mansions, photographed by the author.

6.2.2.4. Cabinets, Sergens and Lamp Holders

Almost all traditional houses have at least one cabinet. For multi-purpose room use, things need to be removed when needed and put back in place after the work is done. Cabinets are used for these situations. Cabinets are produced with face sections and niches using solid wood. The locations of the cabinets vary according to room type.

The parts of the cabinets used as loaders start between 40-80 cm from the floor, their depths are between 75-95 cm, and their widths are made as 150 cm. Beds and quilts used in the evening are kept here. Mattresses are folded in three and placed in the cabinets. Shelves are placed inside the cabinets. Various bundles, prayer rugs, and similar items are kept here. The small compartments of the cabinets, hollow inside, and end with ornate arches, are called "carving". Small items or items for display are placed in these compartments. Each section of the cabinets has single or double-leaf doors [56].

The wooden shelves surrounding the entire room's walls above the windows in the rooms are called "sergen". Pans, pots, and similar kitchen utensils are placed on the sergen, larger

than in other rooms. It is mostly used as a decorative element in rooms. The sergens add visual richness to the room with their skylights and decorations.

The cabinets, which rise from the floor to the ceiling, have a hearth in the center and a lamp holder on the sides. The lamp holders consist of recesses in the form of concave niches in the wall and wooden floors protruding from their bases. In some houses, they are located on the surfaces of the cabinets. These elements are made of wood or plaster. Their function is to provide space for gas lamps. Some are also made with a chimney to absorb the heat of the lamp.



(a) (b)

Figure 6.46. (a) Example of cabinet and lamp holder in the room. (b) Cabinet locking system, photographed by the author.

6.2.2.5. Gusülhane

In Yoruk Village houses, there is usually a gusülhane, in other words, "yunmalık", in every room. These gusülhanes, designed separately for each family, are practical washing places in the cupboard. The gusülhanes in some cabinets are made entirely of wood. They are large

enough for only one person to fit. Gusülhanes are also isolated from the room with wooden doors like cabinets. There is also a horizontal wooden door inside. This shows that this area, which is usually used as a cupboard, turns into a gusülhane when the door is opened. Wastewater flows into the garden from these elements with a sloping wooden floor [56].



(a) (b)

Figure 6.47. (a),(b) An example of a gusülhane from Sipahioğlu Konağı, photographed by the author.

6.2.2.6. Stoves

There are types of stoves made with different materials according to the intended use of the stoves in the houses. Commonly used materials are wood, stone, and plaster. Stoves are positioned adjacent to the wall in almost all rooms. It overflows as a console with its hood and shelves towards the room they are in. The interior parts of the stoves made of wood are made of bricks. Wood is used in the hood on the outer surface and in the conical place above it.

The stoves are made to place a grill inside rather than a fireplace that heats the room. They are intolerant of heat above one hundred degrees. In kitchens, the situation is different. They have stoves made of fireproof brick or stone. Meals are cooked on the stoves with firewood. Firewood is placed in the cabinets next to the stove [56].



(a) (b)

Figure 6.48. (a) A stove in the room. (b) A brazier for heating, photographed by the author.

There are also large stone stoves with arches and chimneys in the gardens or courtyards of the houses. The dishes poured or overflowed in large cauldrons are mostly cooked here. These stoves are protected by a gazebo and a porch.

6.2.2.7. Stairs

The stairs that provide access between floors in Yörük Village houses are wood. It starts from the taşlık part of the houses and goes to the roof floor. Each house usually has one or two, depending on the plan. The stairs are designed with straight arms and landings and are sometimes L-shaped. Apart from these, there are not many types of stairs in the village.

The railings of these stairs, whose first steps are always stone, are simple. Turned and embroidered fences are rarely seen in houses. There is no railing on the stairs, with a wall on one side and a wooden curtain on the other [56].



(a) (b)

Figure 6.49. (a),(b) Indoor stairs, photographed by the author.

6.2.2.8. Ceilings

Ceilings are one of the most essential elements of traditional houses. It is considered an element that visually adds value to the room. According to the importance of the rooms, they are the most decorated parts of the house. Generally, ceilings vary according to their usage areas. For example, the ceiling at the room's entrances is lower than the ceiling. Ceilings are divided into inverted ceilings, flat ceilings, and boat ceilings. The ceilings of the rooms in the village are generally in the form of boat ceilings, square or rectangular, opening towards the edges with round lines. Sofa ceilings, on the other hand, are polygonal due to the angularity of the room doors. Polygonal ceilings are also found in some rooms. A flat ceiling type is used in the houses' service areas and circulation volumes. Covering the beams of the floor beams with wooden planks from the bottom is called a flat ceiling. In the ground floor ceilings of the houses, the floor beams are visible from below in the inverted ceiling type. The ceiling is nailed with wooden slats to form geometric motifs such as polygons and circles, called "çıtakari". Ceiling centers are usually round, hexagonal, octagonal, and dodecagonal. Quarter circles were used in the corners of some ceilings and included in this

composition. There is at least one threshold on the edges of the ceiling towards the wall. In some houses, they are made of plain wood, while in others, they are covered with gypsum plaster. Pencil ornaments made with paint can be seen on these thresholds.



(a) (b)



(c)

Figure 6.50. (a),(b),(c) Examples of ceilings in rooms, photographed by the author.

6.2.3. Plan Types

> Even in houses built hundreds of kilometers apart and under very different conditions, the plan is always the same in outline. According to this situation, the main element that connects the various types of the Turkish house and ensures the unity in between is the plan [69].

The Turkish house is a spontaneous house that was settled in the regions of Rumelia and Anatolia within the borders occupied by the former Ottoman Empire and stuck for 500 years. It first found its main character in Anatolia and gradually began to be seen in the Turkish parts of Europe. These are today's Bulgaria, Yugoslavia, and parts of Greece. In later times, Turkish houses began to be built as typical houses in the east, southeast, and Aegean islands.

According to Sedat Hakkı Eldem, a house's plan helps us describe the whole. The main elements of the plan are sofas, rooms, and stairs. Other elements have little or no influence on the plan. Turkish house plan types have remained unchanged regardless of time and space [69]. According to Kuban, using the area called hayat on the first floor is very important in developing housing architecture; for Arel, the main floor of the house with the bedrooms rising above the ground floor is essential.

Eldem, on the other hand, argues that sofa logic significantly influences the development of architectural housing. On the other hand, Aksoy's understanding of housing is based on the principle of removing the living spaces from the ground floor as a reflection of the nomadic lifestyle seen in Central Asia. Accordingly, the upper floor is where the independent area is located [70][71].

The sofa and the courtyard are essential in forming traditional housing architecture over time. The number of stories is an important determinant in the formation of architectural space. While the lower floors of two-story houses are generally used as barns, cellars, and storages, the upper floors are shaped as living floors. Considering the design criteria that vary according to the context of the space, the number of rooms and the spatial organization can be shaped according to the architectural formation of elements such as a sofa, iwan, or hayat on the living floor.

The reason for the formation of different typologies of the traditional house stems from the difference between the sofa and the iwan mentioned above. While the sofa has emerged as an element that connects the spaces, it has also become a living space where social activities

are carried out at home during the day [72]. While the sofa provides the relations between the ground floor spaces and the living floor, it also contributes to the organization of privacy relations between the areas [7].

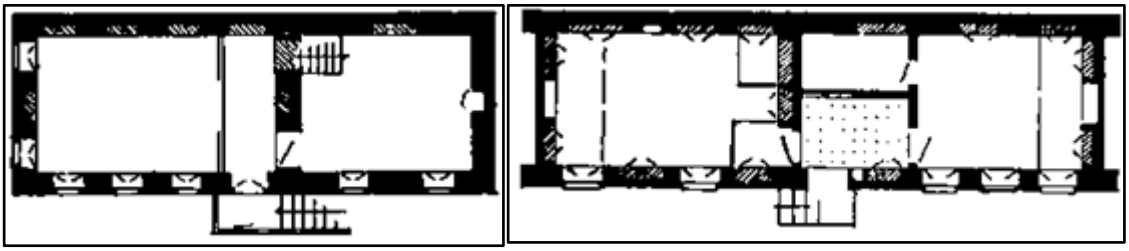
The room space, one of the essential parts of traditional houses, gives the spatial dimensions that will determine the shape of the housing structure and has a compact design. Creating a level difference in the room is called "seki". If there is a level difference in the room, it should be analyzed in two sections: under the seki and above the seki. The rooms mostly have fixed furniture, cedars, and cabinets [70].

According to scientific research, some typological classifications were made by considering the positioning and shape of the room on the upper floor of traditional houses. The most important of these classifications, which are still valid today, was made by Sedad Hakkı Eldem. According to Eldem, traditional houses have shown a certain development process. Today, the existing examples of traditional houses were built according to one of the plan types, such as without sofas, exterior sofas, interior sofas, and central sofas.

6.2.3.1. Without Sofa Plan

In the plan type without a sofa, the room or rooms only form the house by lining up side by side. The courtyard or taşlık area replaces the sofa. If the house has two floors, a balcony connects the rooms on the upper floor. When there are more rooms, an iwan can be placed between them. The center of the house is the open courtyard. Generally, this type is used in the southern regions where the climate is hot.

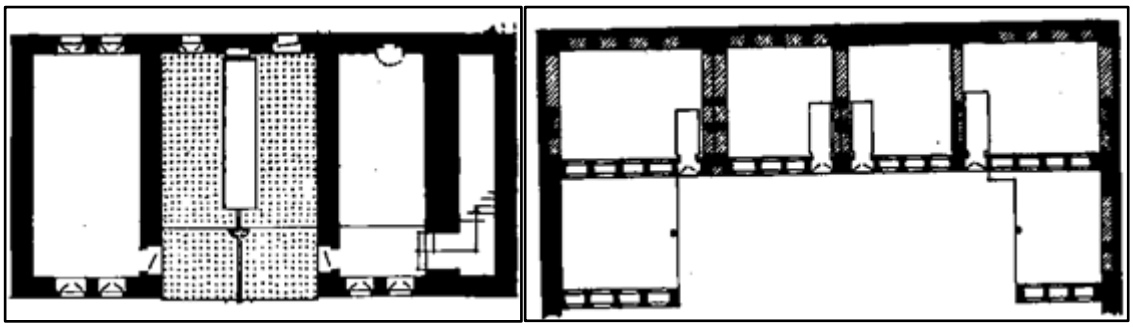
The simplest form is the single-celled house plan. Here the house consists of only one room. This room opens to the courtyard. Then comes the house with one and a half and two rooms. Since the rooms are lined up side by side, the windows and doors are on the same surface. If there are more than two rooms, they are still in a single row. However, when there are more than three or four rooms, one or two wings are added to the house. They are positioned around the courtyard. In this way, the houses are connected by a pole or iwan [69].



(a) (b)

Figure 6.51. (a) Müfit Arif Efendi House in Gaziantep consists of two rooms, one inside the other. The large room is accessed via an external staircase on the courtyard, (b) A house located in Bey Sokak Mahallesi in Konya, two rooms do not directly face the courtyard, but open to a common doorway. The windows of the rooms only face the courtyard [69].

The iwan has the most characteristic feature in the eastern provinces. Since there is no sofa in front of it, it is directly connected to the courtyard. The iwan is a sought-after place to cool off. It represents one of the most striking parts of Turkish houses. In the Diyarbakır example in Figure 6.52. (a), it is seen that the iwan was kept wide and even decorated with pools and fountains. The front parts of the iwan were used as passageways. Doors open here from the two side rooms. The back part is for sitting.



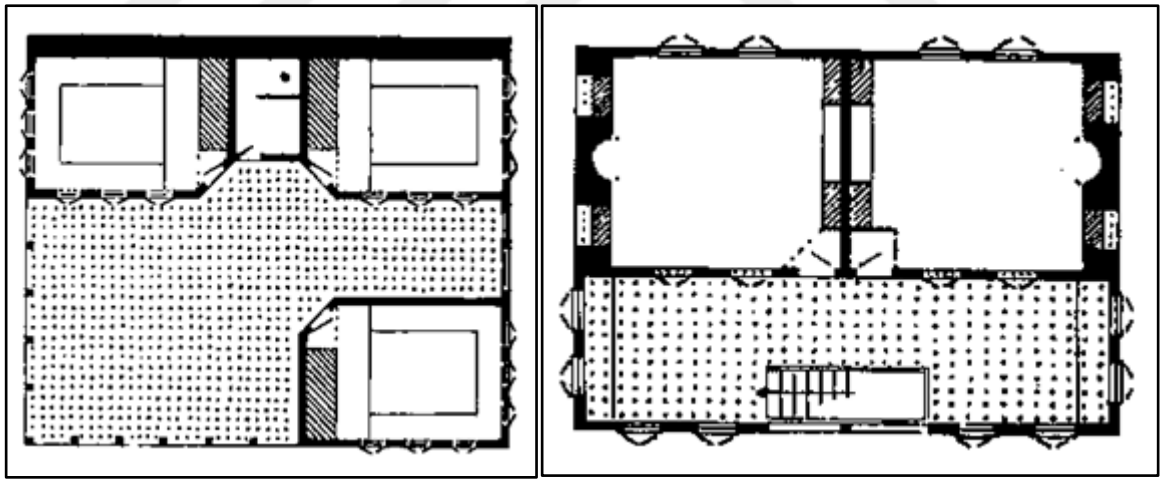
(a) (b)

Figure 6.52. (a) The Bişaryan House in Diyarbakır has a typical plan with the iwan in the middle and the rooms on both sides. The iwan is one with the ground, (b) Ahmet Kavukçu House in Antakya, the plan is completely symmetrical. It consists of four rows of rooms. There are pavilions-iwans in front of the rooms in the corners. The windows and doors of the rooms are at the same level, on the courtyard side [69].

The pavilion preserves the iwan shape. It may have two sides with columns or partly with windows. Some pavilions are made in the form of wooden additions, and then the inner side of the pavilion is also left open. Pavilions not only enrich the facades of buildings but are also airy seating areas. In this respect, they differ from iwan.

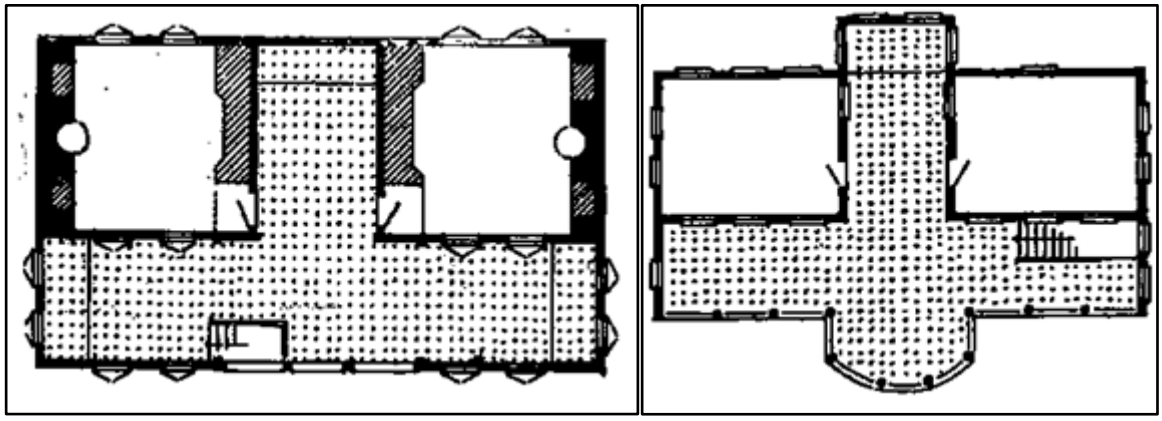
6.2.3.2. Exterior Sofa Plan

In the plan type with exterior sofas, depending on the shape of the plan, it can also be a house with front and corner open sofas, saloons, sergahs, and canopies. It comes after the type without sofas in the plan sequence. One or three sides of the sofa are open to the outside world without walls. This situation perfectly reflects Turkish life in nature, in other words, the nomadic life with tents to the settled order. The sofa is an intensive living and production area in good weather, especially in summer. In this scheme, each room symbolizes a tent, and the open sofa symbolizes a somewhat controlled nature. Usually, the two narrow ends of the sofa are closed by the extension of the side walls. This type continued until the 19th century [73].



(a) (b)

Figure 6.53. (a) Two-room row plan type with corner sofa, (b) Kenan Doğruöz House in Mudanya has two rooms. Their rooms have sofas and windows on the street. The sofa is divided into opposing rooms. The staircase is in the middle of the sofa [69].



(a) (b)

Figure 6.54. (a) Halil Ağa House in Mudanya has a symmetrical exterior plan. No part of the house has been removed. There is a windowless iwan in the middle of the two rooms. (b) Aktar Halil Efendi's House in Maraş has a plan type with an exterior sofa, a mansion and an iwan. The rooms have windows facing the iwan [69].

6.2.3.3. Interior Sofa Plan

If the sofa is left in the center with rooms on both sides, this is a plan solution with an interior sofa. This type of interior sofas is also called "karnıyarık". There may be overhangs on both sides of this sofa. Most of the Bosphorus houses in Istanbul are of this type [74].

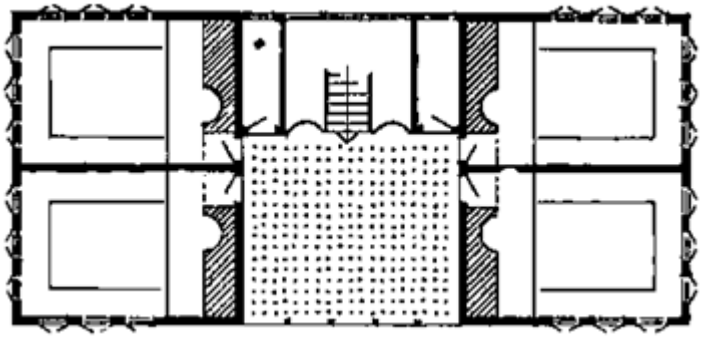
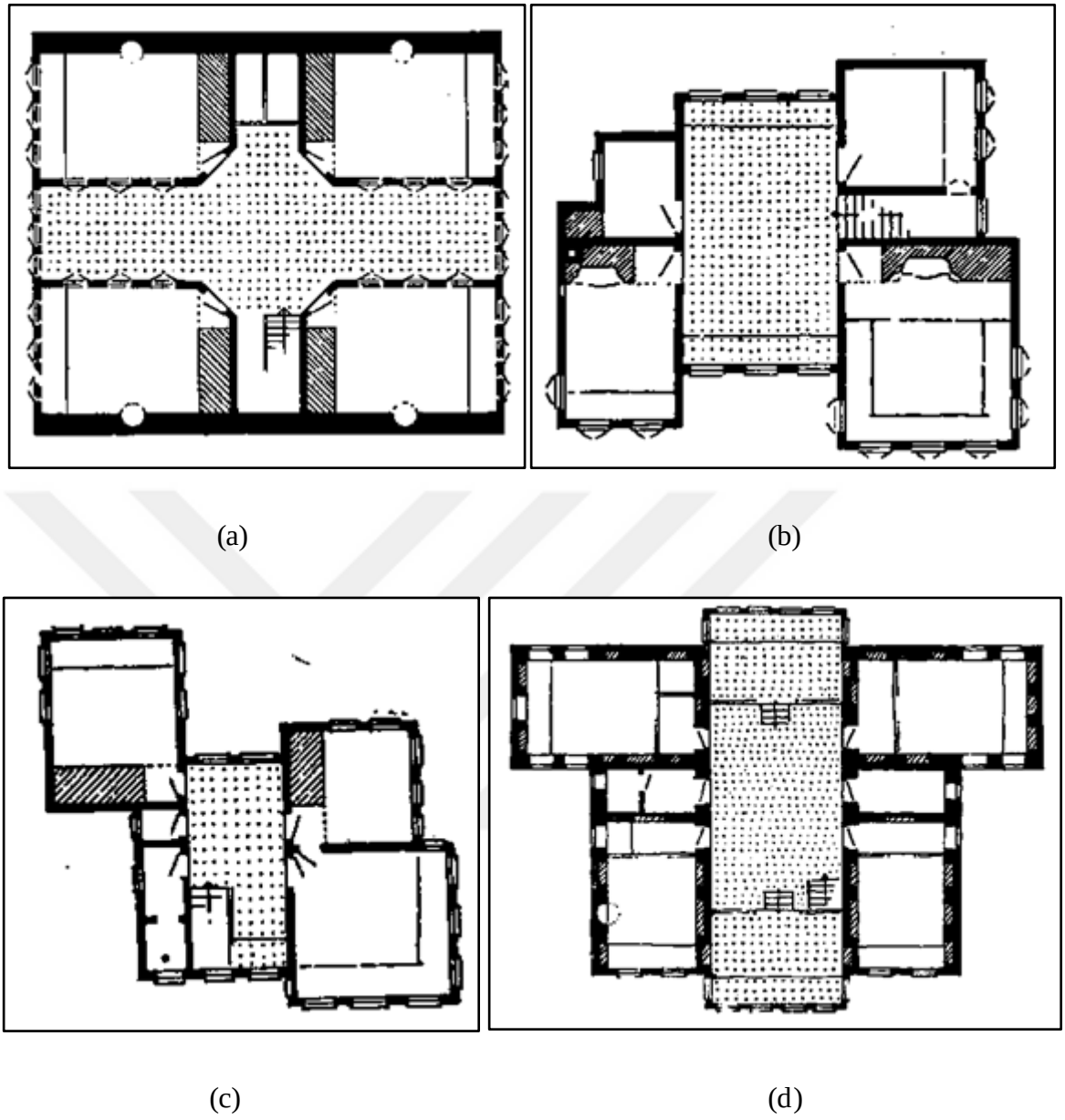


Figure 6.55. Ideal plan type with one-sided interior sofa [69].

The sofa is preferably built in the best direction, that is, on the sunny and scenic side, and no room is placed in this direction. The sofa is also brought to the center of the facade. The presence or absence of a pavilion does not affect the plan. As in houses with exterior sofas, the presence of a pavilion only causes the sofa to be slightly overhanging.



(a) (b)

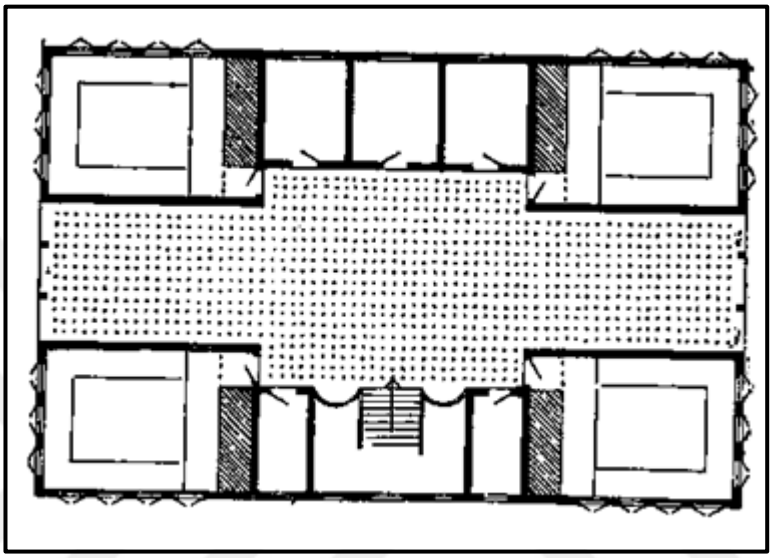
(c) (d)

Figure 6.56. (a) Plan type with two-sided interior sofa, (b) In the house in Bebek, there are two rooms and stairs on one side of the sofa, and only one room and ablution room on the other side. (c) In this house in Erenköy, there are two rooms on one side of the sofa and another room on the other side, which is connected to the width of the door. The staircase is inside the sofa. (d) In this house located in the Taurus Mountains, a plan type with a symmetrical room and an interior sofa was applied [69].

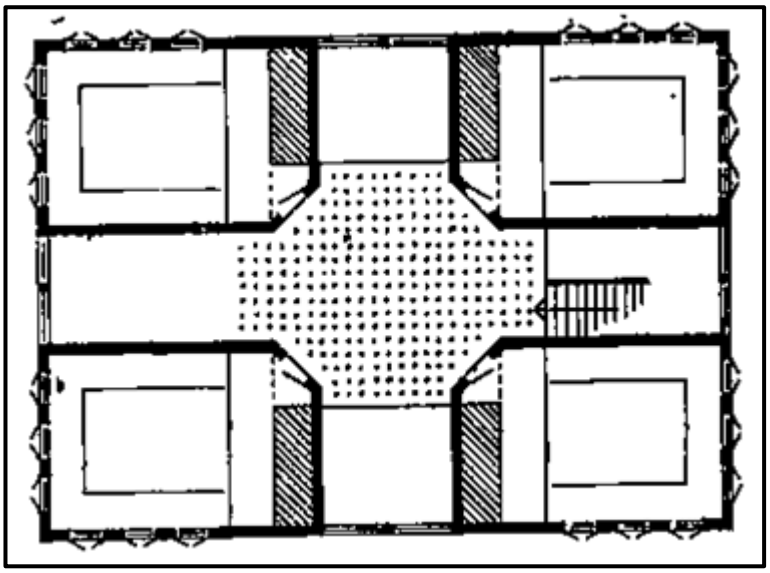
6.2.3.4. Central Sofa Plan

In this type, which has been widely used in the last centuries, the sofa is located in the center of the house. It is surrounded by rooms and other service spaces on four sides. Usually, four

large rooms are brought to the four corners of the house. Iwans, stairs, service places, or smaller rooms are placed between the rooms. It is not ideal if rooms surround the sofa because it will be deprived of light and air. In the worst case, it should receive light from the stairs. Adding one, two, or three iwans to the sofa creates plenty of air and light, as well as a view in the desired direction.



(a)



(b)

Figure 6.57. (a) Plan type with two iwans and four corner sofas, (b) Plan type with four iwans with chamfered central sofa [69].

The plan type with a central sofa is beneficial in terms of use and has produced beautiful and valuable works in terms of architecture. The centralization of the sofa in the center allows the house to be built with a greater depth and shortens the distance between the rooms. The iwans are placed around the sofas as separate extensions.

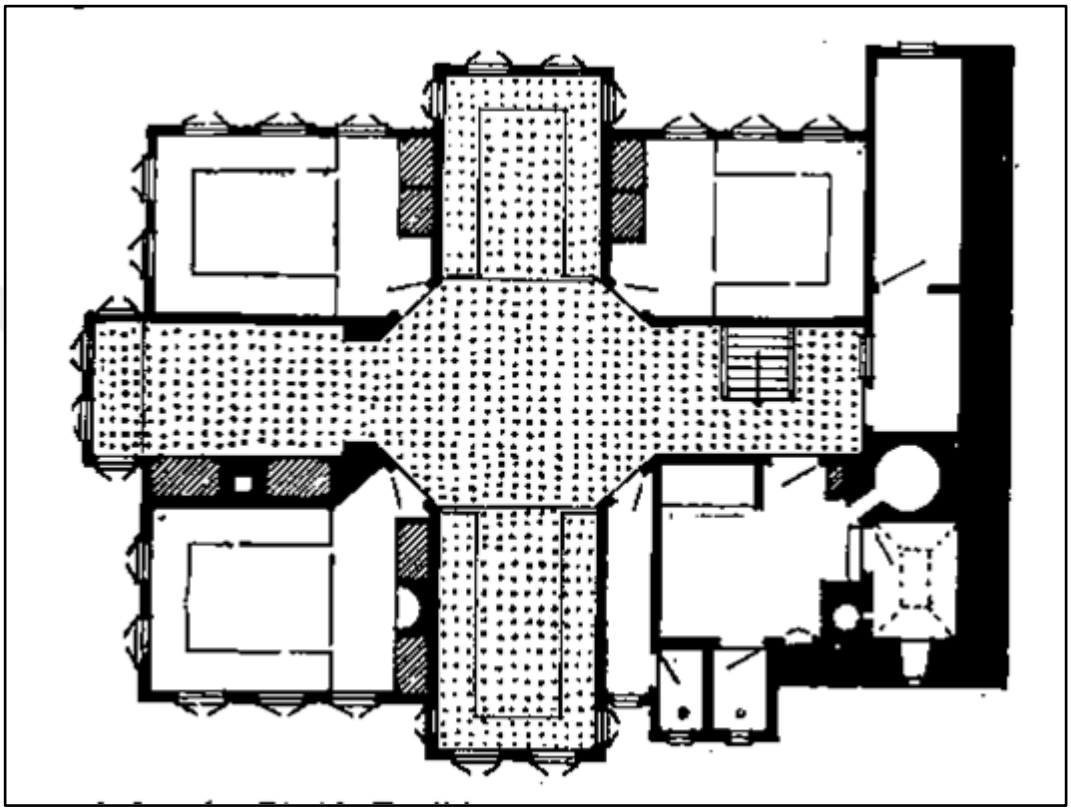


Figure 6.58. Değirmenci Ahmet Ağa House in Ankara has a three-room plan with three iwans, a staircase and an iwan. The iwans are protruding compared to the rooms [69].

Considering these classifications, it is seen that 83 of the 119 traditional houses in Yörük Village were built with corner sofas by the exterior sofa plan typology. In addition, when these houses are examined, it is understood that in the first years, they were designed to be open to the external environment and were built as open sofas. It was determined that these sections were later closed by building walls on the outer edges. The traditional houses of the village have an inner sofa, a central sofa, and four iwans or two iwans plans [56]. Some of the houses in the village were built with a plan that divides the building into two, called "çatallık" in the Safranbolu region. This plan type is seen in large mansions built as twins. There is also a building in the village that symbolizes the village's transition from tent to house. In the building known as Deftergil House, the ceiling is covered with a conical cone

resembling a tent, unlike the usual spatial fiction. The lighting in the room is provided only through a square hole in the upper part of the ceiling. This design is reminiscent of tents known as "yurts" or "gun houses" [56].

According to many researchers, the room design of nomadic tents and traditional houses are similar. The only difference here is that in tents, there is a dwelling in the center opposite the entrance, and a space arrangement developed around it, while in rooms, the dwelling is built adjacent to a wall, and the entrance is shifted from the center. In both the tents and the rooms, there is an understanding of planning according to a family's changing needs during the day. The elements necessary for the conditions are fixed or mobile in these spaces. For example, when it is time to eat, a table can be placed in the center, and the act of eating can be performed. Again, to lie down, the cabinets' mattresses can be laid on the floor. Based on all these, it is seen that the plan fiction of nomadic tents is reflected in the permanent housing layout in the form of rooms.

6.2.4. Examples Of Houses In Yörük Village

Three historical mansions were selected to understand better the plan design of the houses in Yörük Village. These mansions were limited to those that are easily accessible today. Regarding suitability for the study, those with distinctive features from other mansions were preferred.

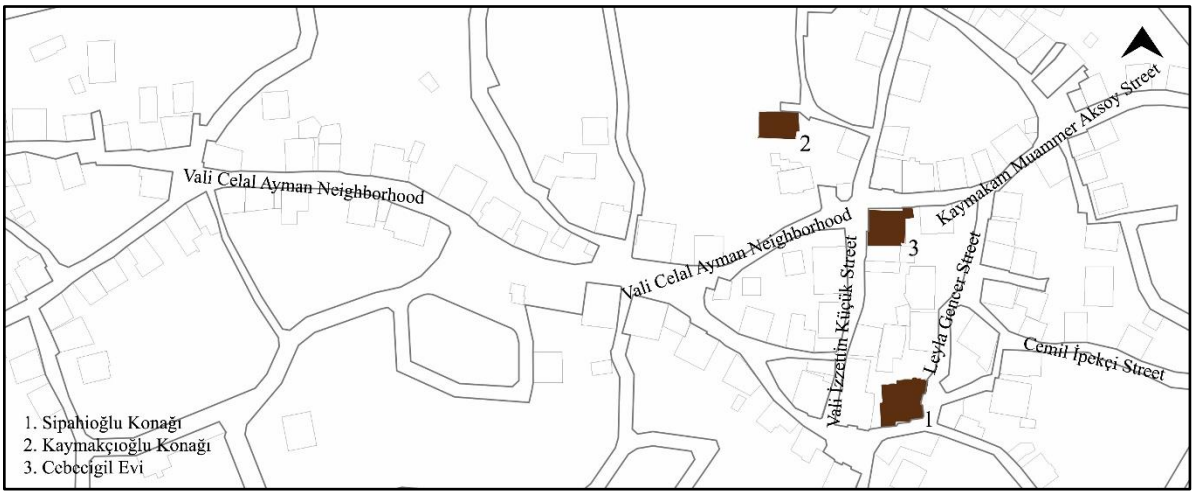


Figure 6.59. Locations of the mansions surveyed in Yörük Village on the site plan, created by the author.

6.2.4.1. Sipahioğlu Konağı

The mansion, known to have been built in 1878, belongs to one of the village's leading, wealthy, and powerful military families. It is also understood from the paintings and engravings in the mansion that this family belonged to the Bektashi order. The mansion is divided into two haremlik and selamlik. There are separate entrance doors on both sides when viewed from the outside. There were also doors connecting the two sections inside the building, but the doors inside the building were closed in 1994 when a part of it was started to be used by someone else.



Figure 6.60. Drone view of Sipahioğlu Konağı, photographed by the author.



Figure 6.61. Drone view of Sipahioğlu Konağı from the roof, photographed by the author.

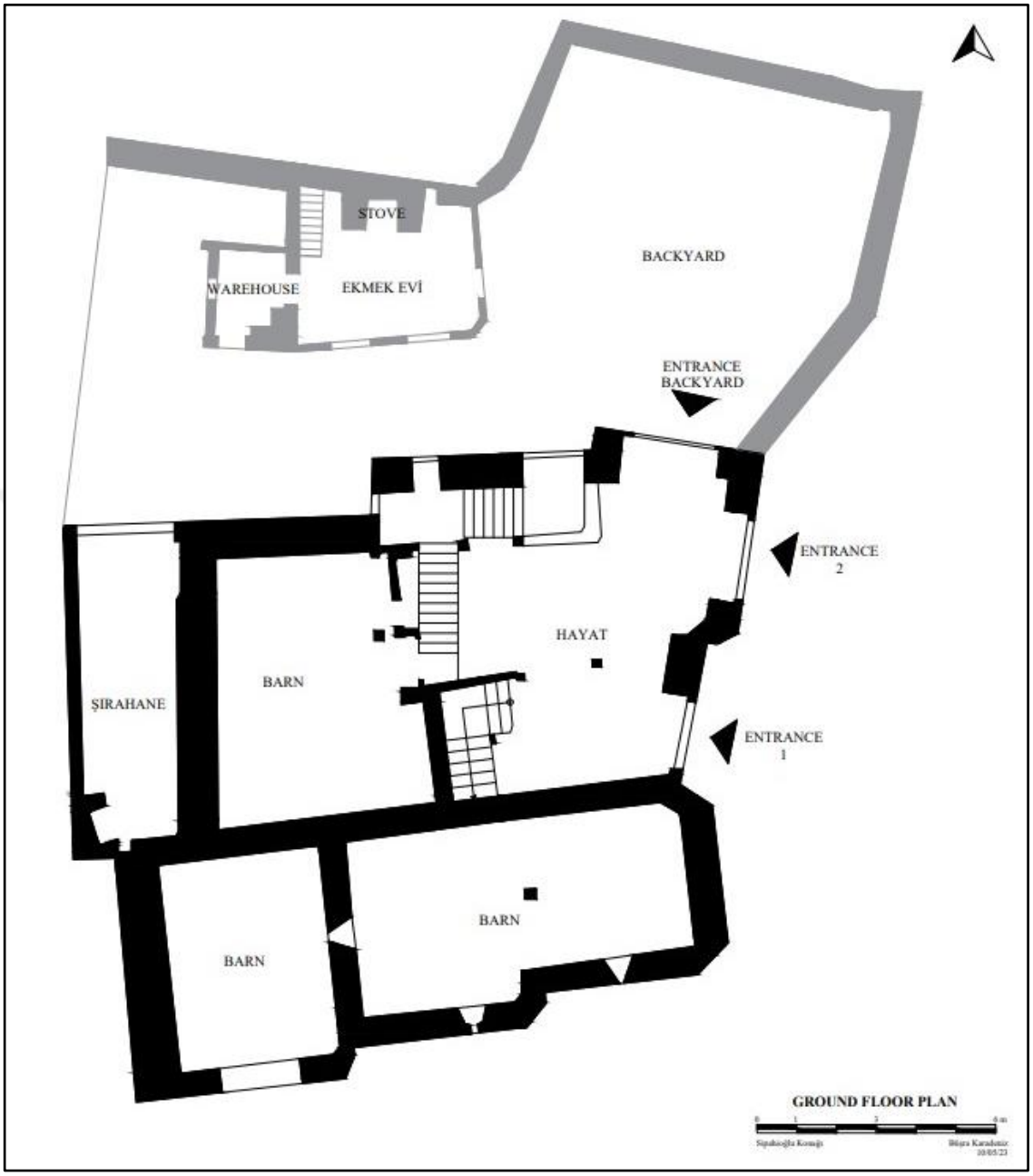


Figure 6.62. Ground plan of Sipahioğlu Konağı, created by the author.

In Sipahioğlu Konağı, there is a courtyard to the right of the building that fits the natural form of the street. There is a well in the courtyard, şırahane, ekmek evi, which functions as a tandoor and a warehouse. The house's women frequently use the courtyard, which is a part of their private life. When viewed from the street, it is separated by a wall that exceeds human height. The courtyard does not have a door opening to the road. It only opens to hayat. The upper part of the hayat door opening to the courtyard is covered with wooden gliste. In this way, both lighting and ventilation problems were solved.

Hayat is entered from the outer door of the building. It has two separate entries, haremlik and selamlık. There is wooden molding on the main entrance doors to the hayat section. The stairs in the hayat provide access to the upper floor. The part where the staircase starts is called pabuçluk. This section is made of stone and consists of two steps. Afterward, the upper floors are reached by wooden stairs. This application is the same for both parts of the building. The floor of the hayat is covered with stone. The stables are spaces associated with and adjacent to the hayat. The floor of the barns is soil. These spaces are ventilated and illuminated by small unglazed narrow inward-widening crenelated windows called tömek.

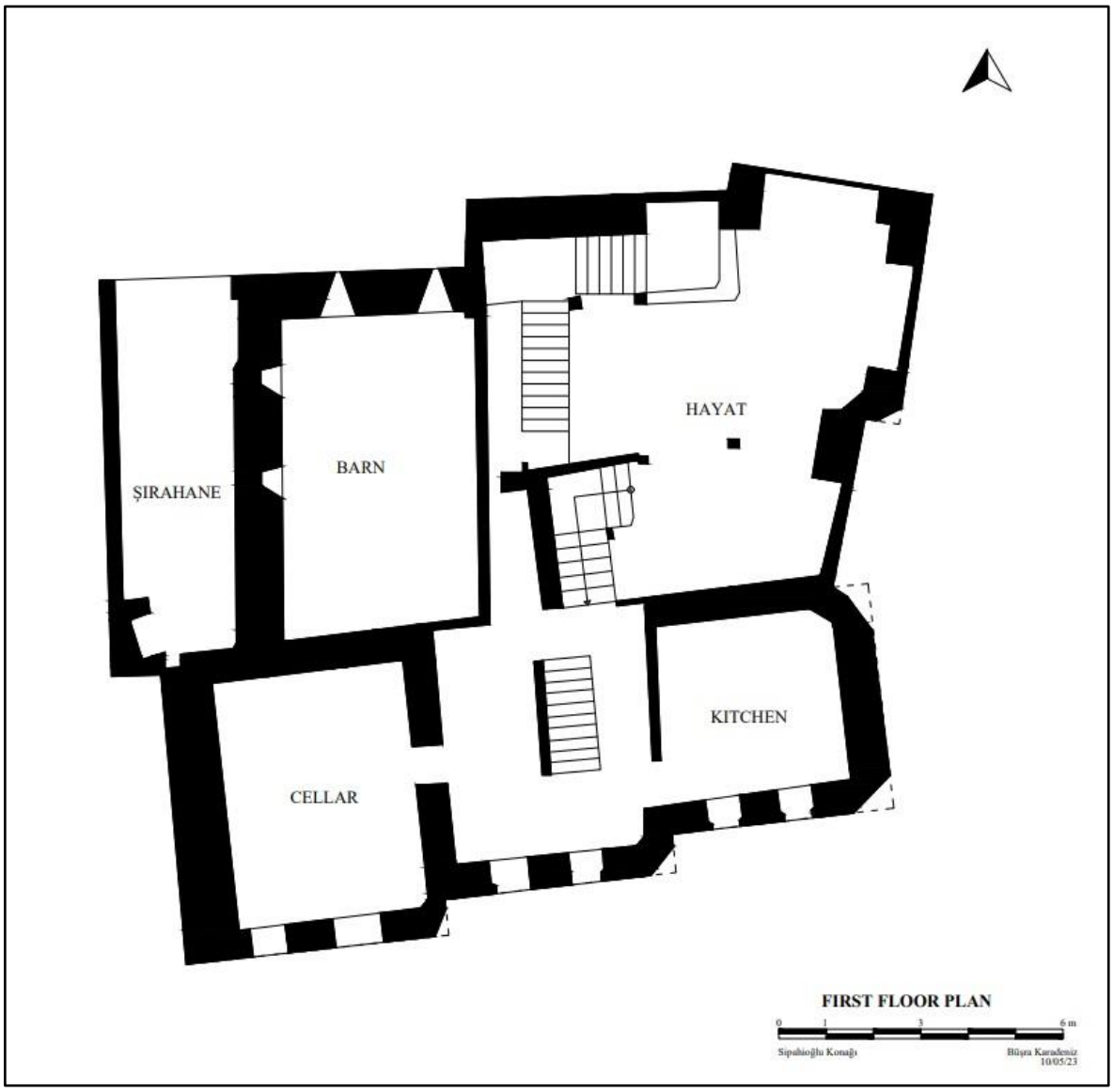


Figure 6.63. First floor plan of Sipahioğlu Konağı, created by the author.

The use of rooms in Sipahioğlu Konağı differs from summer and winter rooms. Summer rooms are mainly located at the corners of the second and third floors and open to the outside with many windows. The ceilings are quite high. The winter rooms are on the mezzanine floor and open to the outside with a few small windows. The ceilings are as low as possible. The first floor of the mansion, the mezzanine floor, is where they lived during the winter months. This floor, which cannot be perceived from the front of the mansion, can only be understood from the side of the mansion with windows [54].



Figure 6.64. First floor windows seen from the sideof Sipahioğlu Konağı, created by the author.

The essential element of the mansions is the sofas. Reaching the second floor, you can get to the living room. The building has a plan type with interior sofas. Here, access between floors is provided by stairs. It is seen that some of the sofas are raised, and particular seating areas called pavilions or high sofas are organized. According to their importance in the building, the rooms are equipped with cedars, cabinets, loaders, and stoves. The rooms are square or close to square in plan. Although the dimensions of the rooms are different, the interior arrangement is the same. There is a room on the mansion's roof with a view of the whole neighborhood. This room is called "cihannüma".



Figure 6.65. Second-third floor plan of Sipahioğlu Konağı, created by the author.

The most important feature distinguishing Sipahioğlu Konağı from other mansions is its pencil decorations. It is mostly seen in the volume called the main room. They can be found on plastered surfaces, niches, stove tops, and plastered moldings connecting the ceilings to the walls. The effects of Ottoman rococo art are generally seen in the pencil works mentioned above. Mainly floral motifs are used. In addition, figures such as pitchers, lamps, and clocks are also included. The patterns drawn with black contours were later coloured. The number of motifs on the wall is drawn according to the numbers that are important for Bektashi culture.



(a) (b)

Figure 6.66. (a),(b) Decorations made according to Bektashi symbols in the mansion, photographed by the author.



(a) (b)

Figure 6.67. (a),(b) Room interior layouts of the mansion, photographed by the author.

6.2.4.2. Kaymakçıoğlu Konağı

Although the construction date of the mansion is not known for sure, it may have been built in 1750, according to the pedigree of the owners. However, it was observed that the date AH 1288/ AD 1872 was written on the hearth in one of the mansion's rooms. It is estimated that this date belongs to the later repair. However, the construction date of the building is accepted as 1288 in writing and is indicated by a board above the entrance door of the mansion.



Figure 6.68. Drone view of Kaymakçıoğlu Konağı, photographed by the author.



Figure 6.69. The sign above the entrance door of the mansion, photographed by the author.

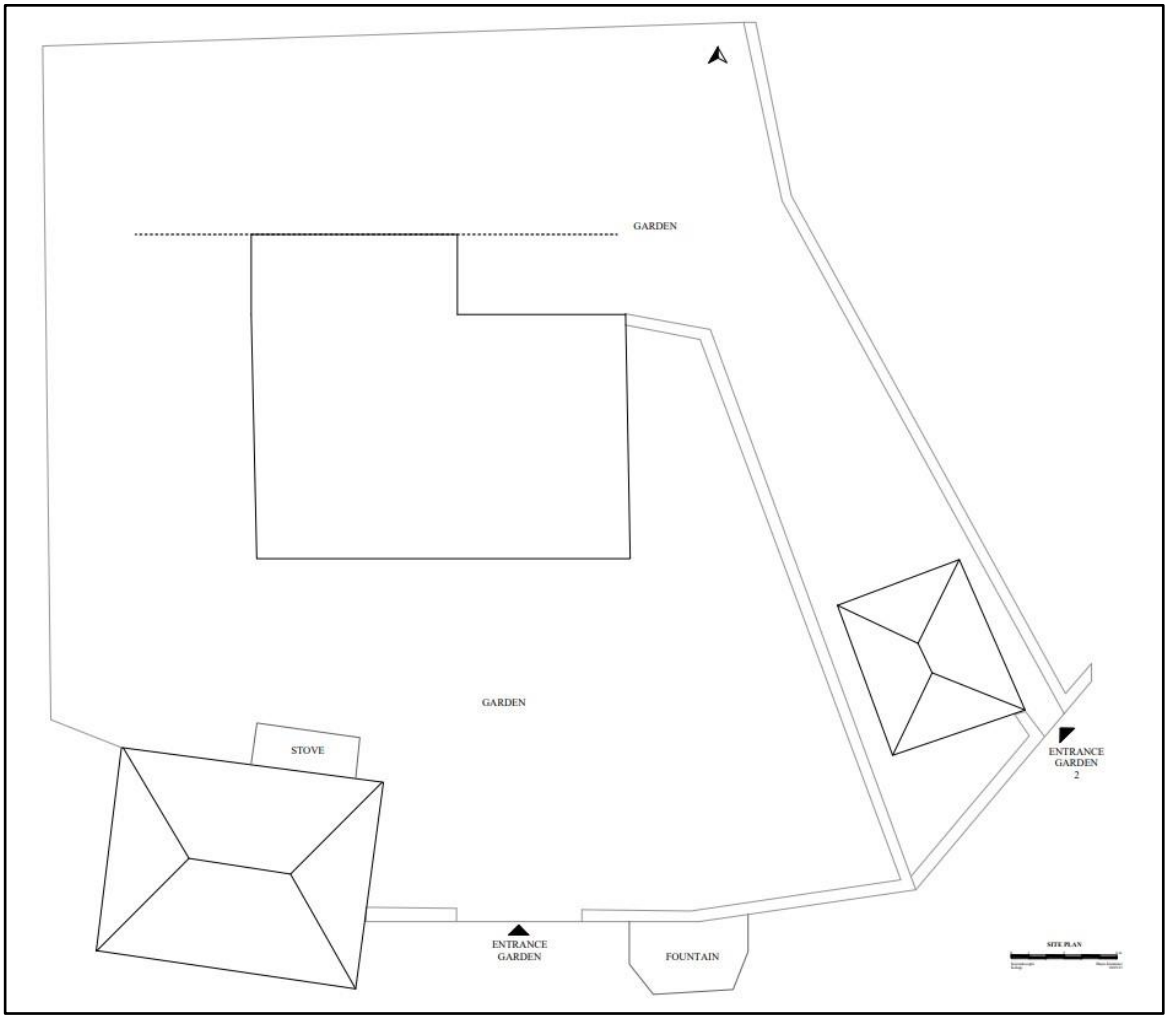


Figure 6.70. Site plan of Kaymakçıoğlu Konağı, created by the author.

Kaymakçıoğlu Konağı is located in the Yukarı Mahalle, opposite the Yörük Village Central Mosque. The mansion is a twin building consisting of different housing units. When viewed from the outside, it forms a whole. The courtyard of the building was shared for a while after it was built, but then it was separated by a stone wall, and the garden entrance gate of the second section was opened from the side street [75].

The first part of the mansion is entered through a double-winged garden gate. Before entering, there is a fountain on the right and houses on the left. Opposite the entrance are the entrance doors of the mansion. On the left side of the garden is a stone pool and a stove for making molasses. On the right side of the garden, there is a stone wall separating the two houses.

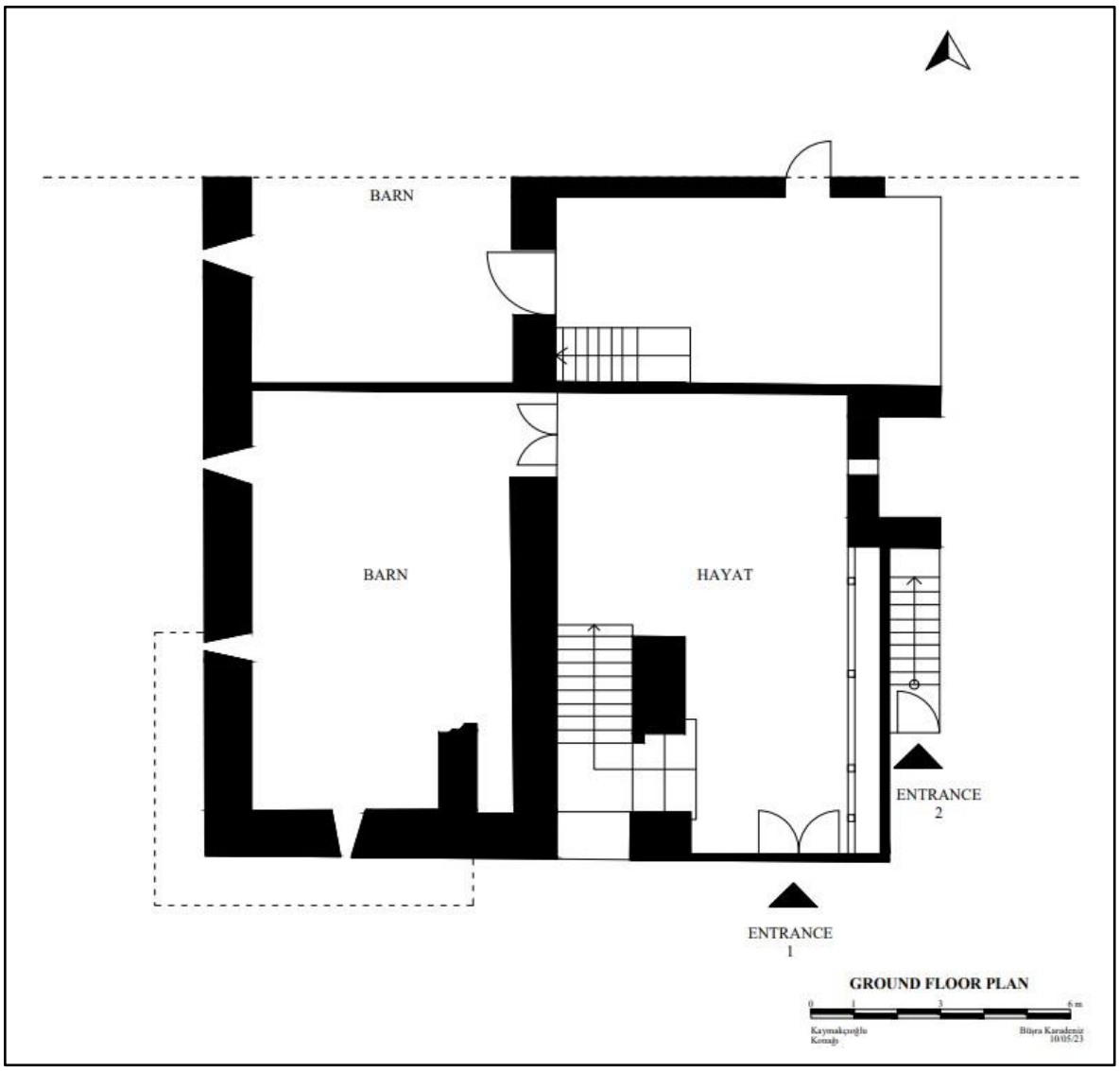


Figure 6.71. Ground floor plan of Kaymakçıoğlu Konağı, created by the author.

One of the two parts of the mansion is completely demolished today. Therefore, only one part of it was analyzed. The mansion consists of three parts: the ground floor, the first floor, and the second floor. Two entrance doors were used. The first entrance is from the ground floor of the building, and the other one is from a staircase added later and leads directly to the second floor. On the ground floor, there is a hayat, a barn, and a stair connecting to the upper floor.

The ground floor walls are built with a stone wall about 100 cm thick. The side wall of the hayat is made of wooden columns. The floor of this floor is stone flooring, and it is irregularly laid. The first steps of the stairs on the ground floor are made of stone. The following steps are wooden.

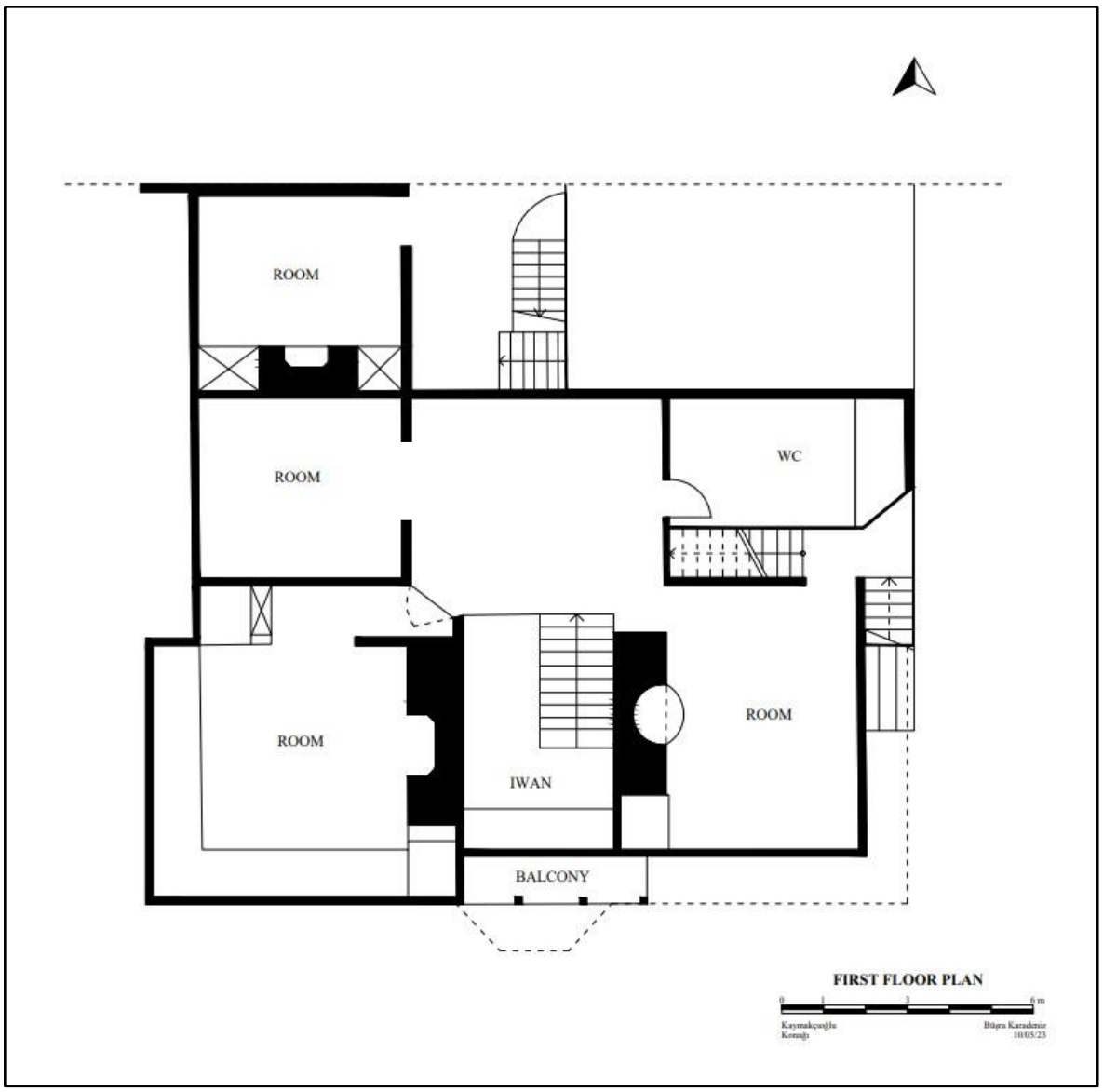


Figure 6.72. First floor plan of Kaymakçıoğlu Konağı, created by the author.

Two stairs reach the first floor of the mansion. The stairs lead to the sofa. There are passages from the sofa to three rooms, a toilet, and an iwan. The exit to the balcony is accessed from the iwan. The stairs next to the toilet lead to the second floor. The steps and side walls of the stairs are made of wood. All rooms in the building have a stove, gusülhane, and cabinets. The floors and ceilings are made of wood.

The iwan is between two rooms, directly connected to the sofa, and has a balcony. The stair covers half of the iwan. The balcony is 50 cm higher than the iwan and has a door and two windows. Today the wall of this part has been demolished.

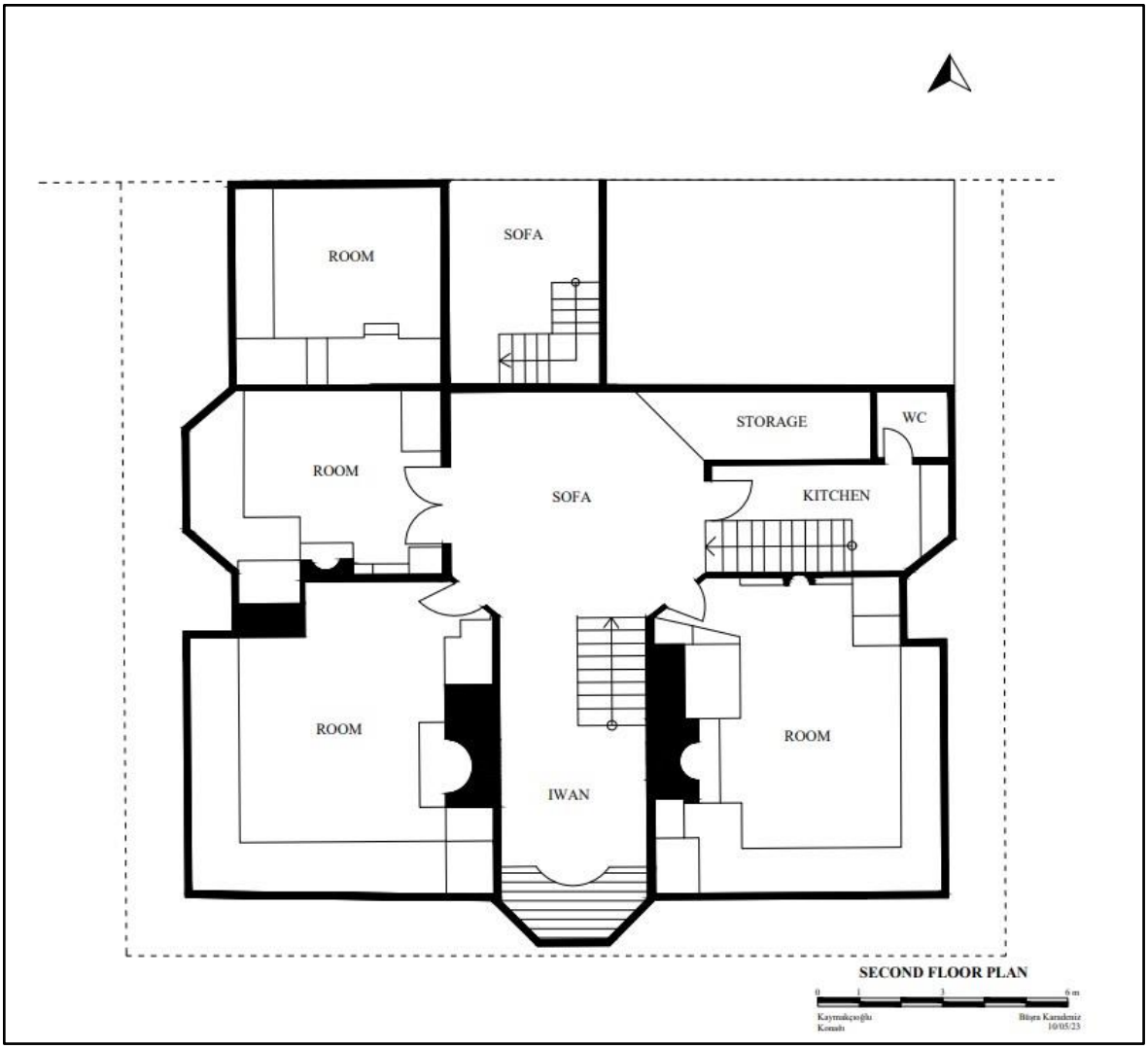


Figure 6.73. Second floor plan of Kaymakçıoğlu Konağı, created by the author.

Two stairs reach the second floor of the mansion. Three rooms, the kitchen, the toilet, and the iwan, are accessed from the sofa. The sofa on this floor is octagonal, and its four sides are longer than the others. One of the long sides opens directly to the iwan, while the other is deaf. The ceiling has a hexagonal ceiling core. The ceiling was made with the hammer technique. The toilet is accessed through a door from the kitchen.

The façade of the iwan on this floor has three sides and opens to the façade with three arched windows. The ceiling of the iwan is made of wood placed at an angle. The ceiling was completed by nailing slats to the joints of the timbers.



Figure 6.74. Destroyed part of the building, photographed by the author.



Figure 6.75. (a),(b) The view of Kaymakçıoğlu Konağı, photographed by the author.

6.2.4.3. Cebecigil Evi

Cebecigil Evi is located in Yukarı Mahalle, next to the Yörük Village Central Mosque. It is located on the corner of two streets.



Figure 6.76. Drone view of Cebecigil Evi, photographed by the author.



Figure 6.77. Exterior motifs of Cebecigil Evi, photographed by the author.

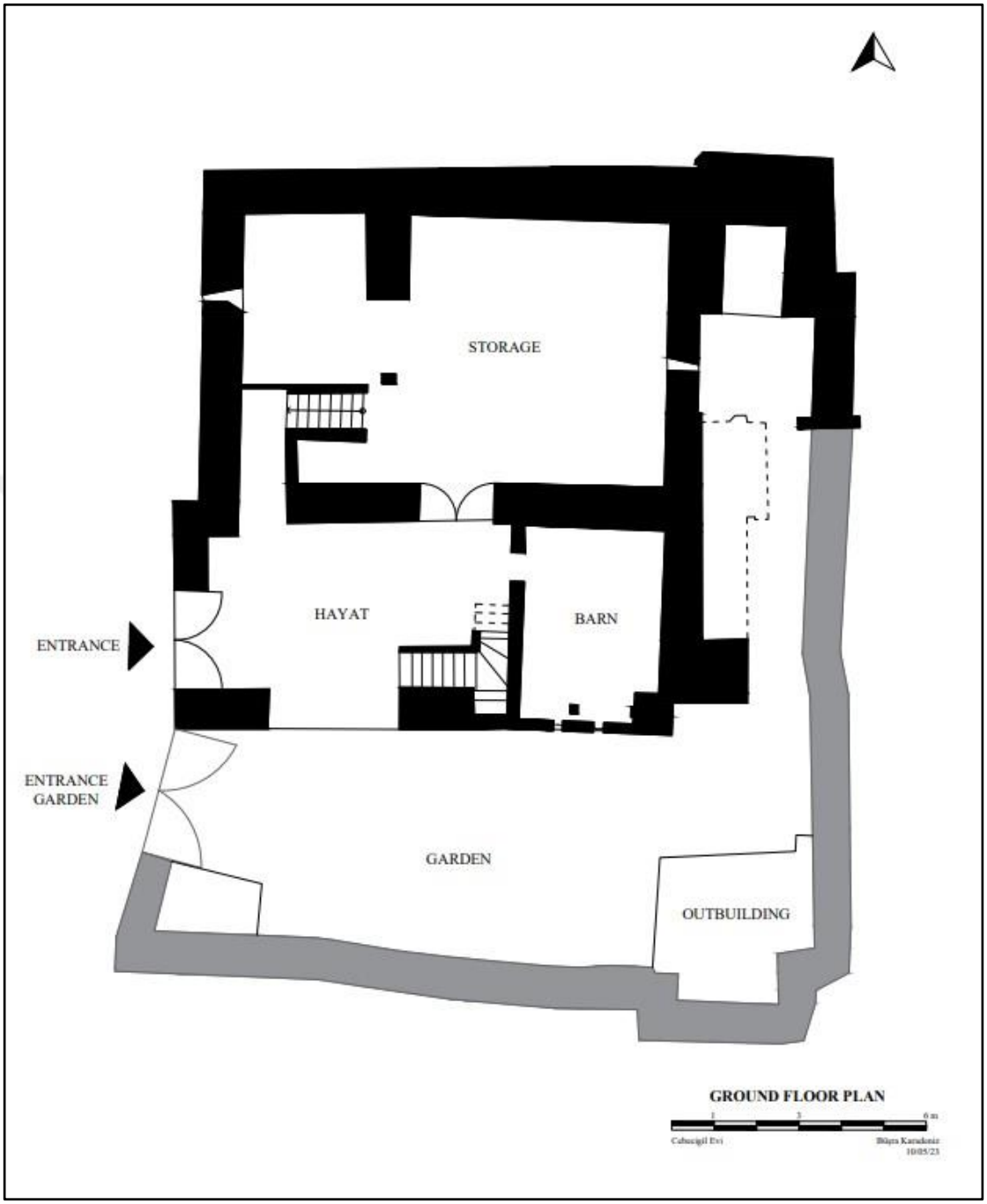


Figure 6.78. Ground floor plan of Cebecigil Evi, created by the author.

The garden of Cebecigil Evi is located on the right side of the building. There is a small building in the garden. There is a door leading to hayat from the garden. There is also an entrance door to the mansion from the street. Hayat is accessed through this door. There is a storage room and a barn on the ground floor. From this floor, two stairs lead to the upper floor. The ground floor consists of masonry stone walls. Tömeks provide ventilation and lighting.



Figure 6.79. First floor plan of Cebecigil Evi, created by the author.

The sofa is reached when you go up to the first floor. Access is provided from the sofa to the rooms, storage, and toilet sections. Rooms feature stoves, cabinets, and cedar. On one side of the mansion is an iwan with a higher floor than the sofa. On this floor, half of the building continues the stone walls on the ground floor, while wood and adobe were used on the other half.



Figure 6.80. Façade view of Cebecigil Evi, created by the author.

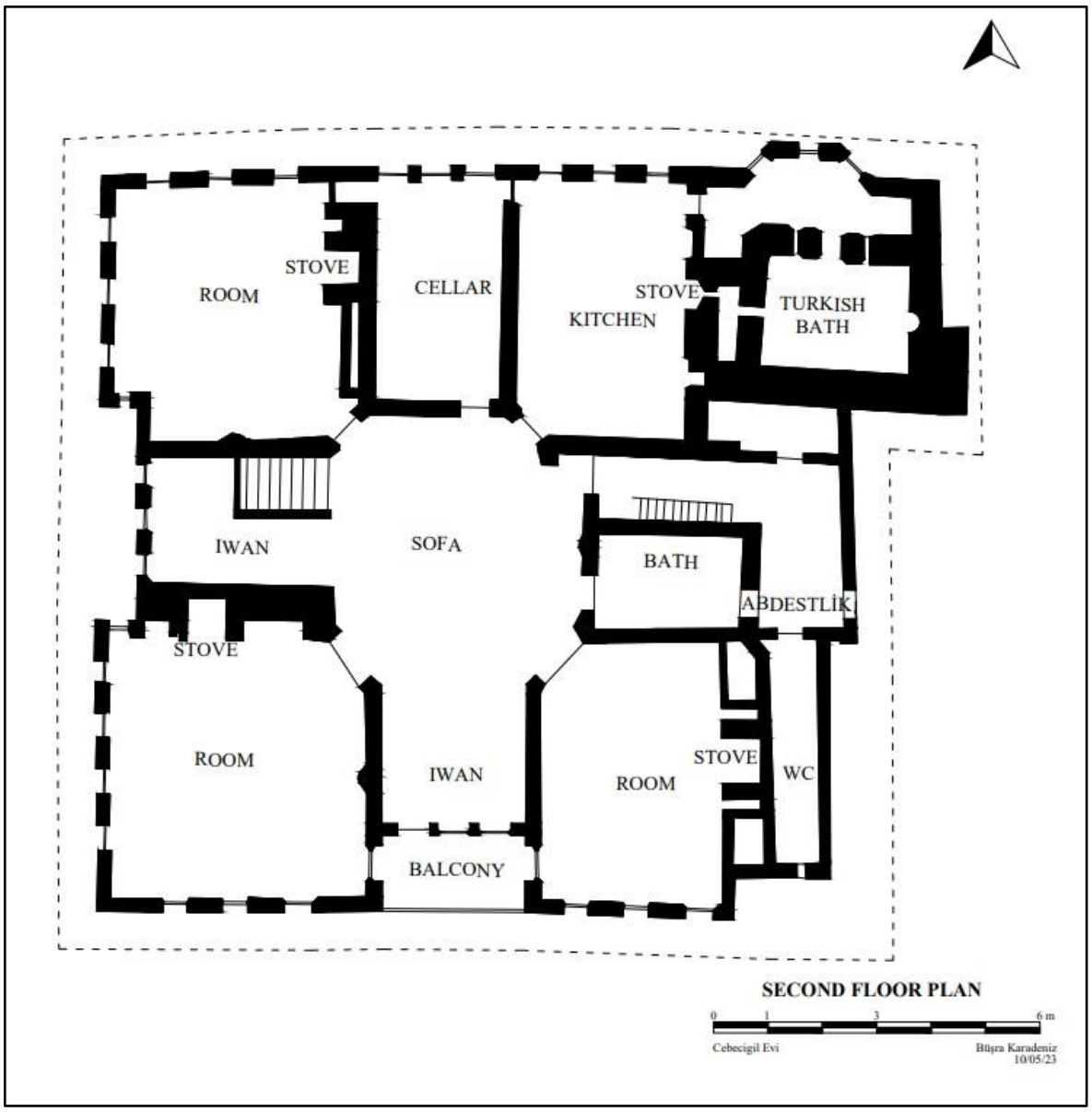


Figure 6.81. Second floor plan of Cebecigil Evi, created by the author.

The sofa is seen when the second floor of the mansion is reached. Cebecigil House has a plan type with a center hall on this floor. It has an octagonal plan and has an iwan on each side. There is an exit from the iwan to the balcony. The most important feature distinguishing it from other mansions is the private bath on this floor. One of the corner rooms of the house was built as a bath. There is a kitchen and cellar right next to it. The stove provides the heating of the bath in the next room. As in other mansions in the village, all rooms have a stove.

6.3. YÖRÜK VILLAGE HOUSES - FACADE FEATURES

The facades of the traditional houses of Yörük Village differ according to their construction techniques. Different shaped cumba and overhangs on the facades create dynamic façade surfaces. There are many houses in the village. The floors make inward and outward surface movements from the ground floor upwards. This situation has created a harmonious texture with overhanging houses. The interesting point is that creating moving surfaces is applied not on a single floor but on the entire facade, starting from the ground floor. For example, movements like sawteeth in the overhanging houses are seen in the structure starting from the ground floor. The overhangs on the entrance facades of the houses classify the facade types. These are,

- Without overhangs,
- With cumba and overhangs in the centre of the facade,
- Square overhangs,
- With overhangs along the facade,
- With overhangs to the corner.
- With different types of overhangs on the same facade.



(a) (b)

Figure 6.82. (a),(b) Facade samples from the village, photographed by the author.

In our traditional houses, overhangs are defined as the parts of the upper floors that protrude outwards. In some regions of Anatolia, they are known as "çıkartma" and colloquially as "arttırma" and "müşrefiye". Cumbas are closed balconies protruding outwards by the front and side facades and upper floors. The purpose of the formation of cumba in houses is to extend the interior space outwards, to expand the interior space, to dominate the view and the street, and to provide a visual contribution to the building.



(a) (b) (c)

(d) (e) (f)

Figure 6.83. (a) Structure with miter overhang. (b) Structure with two corners projecting, (c) Structure with triangular projection in the center. (d) Structure with right angled projection in the centre. (e) Structure with projection along the façade. (f) Flat facade construction without overhang, photographed by the author.

There are a wide variety of houses with cumbas and overhangs in Yörük Village. However, structures without any of these are also very common. The overhangs in the houses are categorized as right-angled, triangular, miter, and round overhangs according to their shapes. In addition to the overhangs, balconies called "external gazebos" also draw attention in the village. These balconies, whose function is to dry food, are located at the continuation of the sofas [56].

6.4. YÖRÜK VILLAGE HOUSES - STRUCTURAL SYSTEM AND BUILDING MATERIALS

The village houses' structural systems are generally built with wooden columns, wooden beams, and pillars on stone walls. This structural system is called "yegdane" in the region. The garden and courtyard walls of the houses were built with rubble stones. In addition, thin boards or tiles were placed on the walls in a sloping manner as protection. Firstly, the foundations of the buildings were built with 100-150cm thick rubble stone walls. Mud mortar was used as a binder for the stone walls.

Wooden struts carry the ground floor walls. The stone masonry ground floor was left flat without plastering. The thickness of these walls is between 80-100 cm. Wooden beams are laid horizontally to support the stones. The stones used in the walls are generally limestone-based stones from the quarries in the region and stones collected from the streams. Rough-cut rocks can be seen on the ground walls of the houses in the village. Some elaborate houses have fine-cut rocks in the corners. In addition, in most houses, one hayat section wall is only semi-permeable with wooden posts and cages.

The timber frame system can be seen on the upper floors of the houses in the village. It is a structural system consisting of vertically placed columns, horizontal beams at the base and above them, and struts at corners. These struts are used as primary and intermediate struts in the building. The uprights on the window edge are called "omuzluk". The spacing of these struts varies according to the filling material.



(a) (b)

Figure 6.84. (a),(b) Examples showing building materials and structural systems of houses, photographed by the author.

The main struts are spaced at 130-150 cm intervals on the mudbrick-filled walls, while the intermediate struts are placed at 30-45 cm intervals. In stone fill, this falls within the range of 20-25cm. In some houses, the outer surfaces of those with stone filling are not plastered. Most, however, were plastered with tufted mortar containing straw, tannery scraps, and bristle. The main struts are 12x12cm, 14x11cm, 15x15cm, and sometimes 20cm diameter ones are used. Intermediate struts are 10cm and 12cm in diameter. As the spacing increases, the strut cross-sections also increase. Horizontal elements, also known as bracing, are used in some structures. The uprights sit where the floor joists and cast joists are. Beams are called lower plinths and upper plinths according to whether they are at the bottom or the top. Half-overlays, join these. Floor joists are arranged in one direction. There is a distance of 35-40 cm between them. The outer spaces are covered with sills or stones [75].

The buttresses are one of the most important structural elements of the Yörük Village houses. It is mostly used to support vertical columns at building corners. The ends of the buttresses are cut off and attached to the structure with nails.



(a) (b)

Figure 6.85. (a) A stone-filled dwelling on the upper floor. (b) A adobe-filled and timber-framed residence, photographed by the author.

In general, interlocking or similar techniques are not used in the connection details of the structural elements of the frame system. Some buildings have short buttresses at the corners of the windows. This was done to protect the house from earthquakes and wind. Three construction techniques have been observed to create overhangs in houses. The first of these, cantilever overhangs, is formed by placing the bearing floor beams 60-100 cm above the outer wall surface of the ground floor and placing them at the end point of the lower floor to support the upper floor columns. Sometimes overhanging beams were supported by placing another beam underneath. The second is the buttress overhangs. This technique prevents the ends of the floor beams from protruding from the building surface in one direction. Inclined wooden elements extending from the ground floor walls towards the ends of the beams were used. The last technique, overlapping overhangs, consists of staggered and staggered placement of beams protruding from the building in two directions. These beams are placed as cantilevers with a distance of 60 cm between them; the lower ones are called "steel," and the upper ones are called "sliding". This projection can only be seen in the Odabaşgil house in the village. Some researchers have named this technique "Yörük Çıkması" [56].



(a) (b)

Figure 6.86. (a),(b) “Yörük Çıkması” in Odabaşgil House, photographed by the author.

The bağdadi technique was used in some buildings with laths nailed from inside and outside the walls. However, this technique was generally preferred on the vessel ceilings or the border sections in the transitions from wall to ceiling. The width of the floor timbers of the houses in the village varies between 30-85 cm. The wider the width of these boards, the better the economic situation of the people living in that house. The thickness of the floor timbers is 3 cm. In the ceilings of some houses, pine wood timbers with a width of 18-20 cm, called "ilindir", are used. In addition, there are ceilings made of walnut wood. The boards used on the floor and ceiling are nailed side by side.

The joinery in doors and windows is connected with a hinge type called " güllap". There is a güllap in each belt. The jambs of the doors are very wide.

In Yörük Village houses, the roof was built with a roofing system. The first thing to be considered in the roof is that it does not leak water to the neighboring roofs. For this reason, two-sided, three-sided, and four-sided gable roofs are seen in the village. After the roof uprights were placed on the ceiling beams of the last floor, the load was transferred to the main beams and walls. These beams have the cross-section to carry the loads on them. For this reason, it was not considered whether the dividing walls overlapped, but the buttresses carrying the roof ridges were placed on the walls [56].

Roof overhangs are used horizontally and inclined. There is no breasting or bracing on the uprights with purlins. While the rafters extend up to the eaves, they sometimes sit on the purlins. The roofs are covered with boards under the tiles. Later they were covered with Turkish-style tiles. The tiles are stacked on each other, one straight row and one inverted. The eaves were formed by the overflow of the ceiling beams or the extension of the rafters. The lower parts are left open. Tiles protrude from the eaves. To prevent them from falling, a second front board called "yelkovan" was placed [56].



Figure 6.87. Examples of houses, photographed by the author.

7. CONCLUSION

Safranbolu has hosted many settlements due to its location on important trade routes. Due to this feature, it is one of the essential gateway cities in history. Safranbolu, which has a history dating back to prehistoric times, was called Dadybra in ancient times. After the Turks came to the region, it was named Zağferanbolu, Zafaranboli, Zafranbolu, and Safranbolu. The study area, Yörük Village, is located 11 km east of Safranbolu. Because they are so close, the village is known as the miniature of Safranbolu. The reason why the Yörüks prefer this slightly sloping plain instead of a riverside or forested area, which is the preference of the settlements of the nomads, is that it is the most suitable and vast plain where this crowded nomadic group can set up their tents. Yörük Village is also important in terms of being a settlement founded entirely by nomads. The most important factor contributing to the development of the village started during the reign of Fatih (1430-1481) and was shaped during the reign of Kanuni (1494-1566). During the reign of Kanuni, all their lives were regulated by the organization law on nomads, and thus, they settled down.

The Yörük village, a typical Ottoman village with its traditional buildings and streets, played an essential role as Safranbolu's secondary agricultural and farming town for centuries. After the development of the Sipahi organization in the 17th century, the settlement developed as a Bektashi center and became an important Bektashi site in the 19th century.

The settlement layout shows its organic growth in response to the city's economic development, and its buildings represent its evolving socio-economic structure. The Yukarı Mahalle is located in the upper part of the village. The village square is the bazaar place surrounded by craftsman houses and workshops. The second part of the village is called the Aşağı Mahalle. This division of the village is very typical for Anatolian villages.

The streets in Yörük Village are narrow and curved.

The streets have stone pavements that curve inwards to drain surface water. The garden walls of the houses follow the topographical lines, creating a more comprehensive view. The various projections of the houses contribute to creating interesting street perspectives. The houses are made of wood, and the gaps between these timbers are filled with different building materials. The main rooms on the first floors are usually lined with built-in cabinets,

stoves, fireplaces, shelves, and cedars. The rooms serving different purposes are connected by spaces called "sofas", which are essential house elements.

In this study, with the example of Yörük Village, it is attempted to explain the combination of factors affecting vernacular and traditional architecture. Thus, as a result of the analyses, situations that show similarities or changes during the interaction of natural data and sociocultural data have been revealed. It has been emphasized that the two architectural terms used interchangeably in terms of definition do not have the exact definition in this study. The characteristics of these architectural terms are explained in more detail with Yörük Village. The combination of vernacular and traditional data brings more diversity to the architecture. Different architectural expression languages specific to the region have emerged in this way.

Based on the idea that the natural and cultural environment affects the architectural structure and settlement system, the effects of vernacular architecture and traditional architectural features on settlements and houses have been investigated. To understand the language of expression in houses, the terms vernacular architecture and traditional architecture are analyzed, and the factors affecting architecture are listed. In addition, the term Turkish House is explained, and Turkish House plan typologies are studied. As a result of the examination, similar features seen in the settlement texture and houses of Yörük Village were explained.

In the thesis research, firstly, terms and subjects such as "vernacular architecture", "traditional architecture", "Yörük Village", "Bektashism" and "Yörüks" have been clarified. In this way, many connections between the mentioned terms and subjects have been identified.

Today, it is desired to achieve a healthy harmony and aesthetic beauty between the built and natural environments in both single-building and urban-scale applications. From the first Turkish states that lived in these lands that we are heir to until the Ottoman Period, the construction was carried out according to the culture and opportunities of the period to which it belonged. The Yörük Village described in this thesis is the last representative of this lifestyle with its settlement texture and houses. The houses here show a design approach whose main element is human. Some points, such as the street-house-garden relationship, neighborhood relations, parcel sizes, street formation, and village density, are functional and

aesthetic design products. Yörük Village is almost an ideal settlement with its movement, balance, rhythm, color, tone, and similar aesthetic values. The material used in most of the houses of Yörük Village is wood due to its abundance, easy acquisition, easy processing, and cheapness. The abundance of quality wood in the region and the lack of alternatives has enabled the material to be used both in the construction phase and in joinery and ornamental elements. Pine timber, abundant around the village, was used as wood material in the building. As a result of the studies carried out in the village, the ground floor is stone masonry, and the upper floors are adobe-filled structures between wooden frames. Although there is no wall plaster on the ground floor walls, lime-plastered walls are on the upper floor walls because they protect the wooden frame and filling material and add visuality. The place of the sofa is essential in the plan construction of the houses. Accordingly, the plan types of interior, exterior, and central sofas are generally seen in the village. The rooms of the house come from the tent logic as in Yörük culture. Each room can be used for sitting, sleeping, washing, eating, and even cooking. These qualities are the same in all rooms. The dimensions may change, but the qualities do not change.

Yörük Village has a deep-rooted history and a rich culture. In this village, which is an ancient settlement, the interior arrangement of the mansions, the visuals on the wall decorations, and the tombstones can be described as essential elements of the intangible cultural heritage of the Bektashi belief reflected in the space. In addition, elements of Bektashi's belief were also observed in the village laundry. It is known from the stories of the villagers that the Bektashi belief was intense for a while but lost its vitality over time.

The pencil works seen in houses are mostly found in the areas known as the main room. In some houses, pencil works are also seen in the sofas. The effects of Ottoman rococo art can be felt in these pencil works. The patterns drawn with black contours are colored with red, yellow, purple, brown, and green paint. The carnation patterns in the motifs used on various walls and their different numbers symbolize the symbols of Bektashi culture. Since they adopt the understanding of "four doors and forty maqams", these numbers are predominantly used in the number of motifs on the walls due to the belief in twelve imams.

This thesis has revealed the development of the concepts of vernacular architecture and traditional architecture in historical urban settlements. The current field analyses and aerial photographs made in the thesis study will shed light on similar studies to be conducted in the future. The definitions and characteristics of the two architectural concepts, which are

intertwined today but separated by some points, have been explained in detail. In the studies on this subject, the concepts of vernacular and traditional architecture are generally considered a single definition, and only one is discussed. The points where the two concepts differ have yet to be sufficiently emphasized. With the research, definitions, analyses, and exemplifications, it has been tried to gain a perspective on the subject. In this respect, this thesis will fill some gaps that will contribute to the studies in this field.

Yörük Village is a cultural heritage that needs to be protected and developed. Today, many visitors for tourism purposes may cause damage to the village. In addition, the fact that most houses are not in constant use causes them to be damaged over time. The necessary actions should not be overlooked to ensure that the rich architectural and cultural values of the village do not disappear and survive for many years. In this part, some conservation suggestions for the village are also mentioned.

Integrity

The architectural features of the houses and street textures continue to convey their outstanding universal value. The Yörük Village has largely preserved its original appearance and buildings, and the boundaries of the immovable property are at a level to reflect the area's importance. It is seen that there has been no significant change in the integrity of the city since its formation, but it continues to be vulnerable to external pressures. Continuous efforts should be made to preserve the traditional urban texture and maintain its integrity.

Authenticity

There is no doubt about the authenticity of the street texture and general landscape of the Yoruk Village. However, the level of authenticity in individual buildings is largely related to the changes that have occurred in the interiors as a response to modern needs and industrialization. With the growth of tourism, there has been a tendency to renovate houses and convert them into tourist facilities. Although this plays an important, revitalizing role for the village, contributing to the restoration and use of vacant historic buildings, it requires careful monitoring to ensure that the conditions of authenticity in form and design continue to be met. Factors such as the declining number of experienced local artisans doing restoration and the deterioration of traditional houses require monitoring and appropriate management measures.

Conservation and management requirements

According to the 2863 numbered National Conservation Law, the management of the historical sites in Yörük Village, which have been declared as urban and natural protected areas, is the responsibility of Safranbolu Municipality. The approval of the Conservation Regional Board must be obtained for physical interventions, and function changes to be made in registered buildings and protected areas. Detailed conservation and restoration principles and standards have been defined with the conservation zoning plan, and different interventions have been made to balance conservation and utilization. Resources for protection, maintenance, and conservation action are derived from tourism activities and strengthened through amendments to conservation legislation. Safranbolu also has a Faculty of Architecture and a Vocational School dedicated to restoration, which provides technical support to the municipality in conservation. NGOs and the university contribute to raising public awareness in the Yörük Village. The management and preservation of the Yörük Village requires continuous investment and monitoring to maintain its outstanding universal value. Management and conservation tools need to be constantly reviewed to continue to respond to emerging trends and threats.

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APPENDIX A: DICTIONARY OF ARCHITECTURAL TERMS OF THE REGION

Abdesthane: Sink part of the building.

Alak: An open, covered vineyard or garden shed.

Algun: Closed waterway.

Arttırma: Yapının çıkması.

Aşevi: Room with a large stove used as a kitchen.

Avla: Stone wall built around a garden or field.

Avlu: Open-top place surrounded by stone wall.

Hela: Toilet.

Ayı Bacağı: Oblique wooden support.

Bedavra: Roof cover made of thin wooden structural elements.

Basak: Stair step.

Besleme: Lamp holder hung on the wall with an oil lamp on it.

Camevi: Glass frame.

Çardak: Sofa.

Çörte: Wooden water channel.

Çövürgeç: Latch of wooden doors and windows.

Dam: Barn.

Daraba: Wooden railing wall.

Denk: The load created by wrapping and binding mattresses, quilts, fabrics and similar non-rigid items.

Dökme: Floor joists.

Eyvön: The area at the entrances of the houses.

Filke: Faucet.

Firengi: Space between floor joists.

Gebgebi: Small black-headed nail.

Gliste: Thin section wooden elements.

Goraf: Wood stacking place.

Gusülhane: En-suite bathroom in the rooms.

Güllap: Iron and metal door hinge.

Günçardak: Balcony.

İbük: Corner.

Kara Kapak: Hinged window cover.

Kara Burak: Iron with hook end used to fix cabinet and hatch doors.

Katı Yastık: Grass-filled pillow placed on the backrest of the cedar.

Kuzgun: Roof ridge.

Kuzgunluk: Portable ladder to roof.

Küfün taşı: A light type of stone used in buildings and chimneys.

Maha: Sloping ridge on the roof.

Maza: Celar.

Musabak: Window cage made of wooden slats.

Musandıra: Partition above the room door.

Omuz: Strut that coincides with the windowsill.

Oyma: Small eyes in wooden cabinets.

Övüste: Roof covering.

Öyven: Entrance of the house, courtyard.

Pencere Topuzu: Turned window guard.

Poyra: Water pipe from concrete and iron.

Sahınlık: Plate rack.

Saksak: Doorknob.

Sandık harcı: Additive lime mortar produced in the box.

Sergen: Shelves that surround the rooms above the doors and windows.

Taşlık: The living space with stone floors at the entrance of the houses.

Tırnak: Tree used as wooden frame buttress.

Tömek: Narrow and long glassless window of barns and warehouses.

Tura: Wooden protective elements on the garden walls.

Tüstavan: Attic.

Yanlık: Cedar cushion filled with grass.

Yarılgan: Cracks on wooden floors.

Yeğdana: Timber frame system.

Yeğdana Kerpici: The filling placed between the uprights in the wooden frame system.

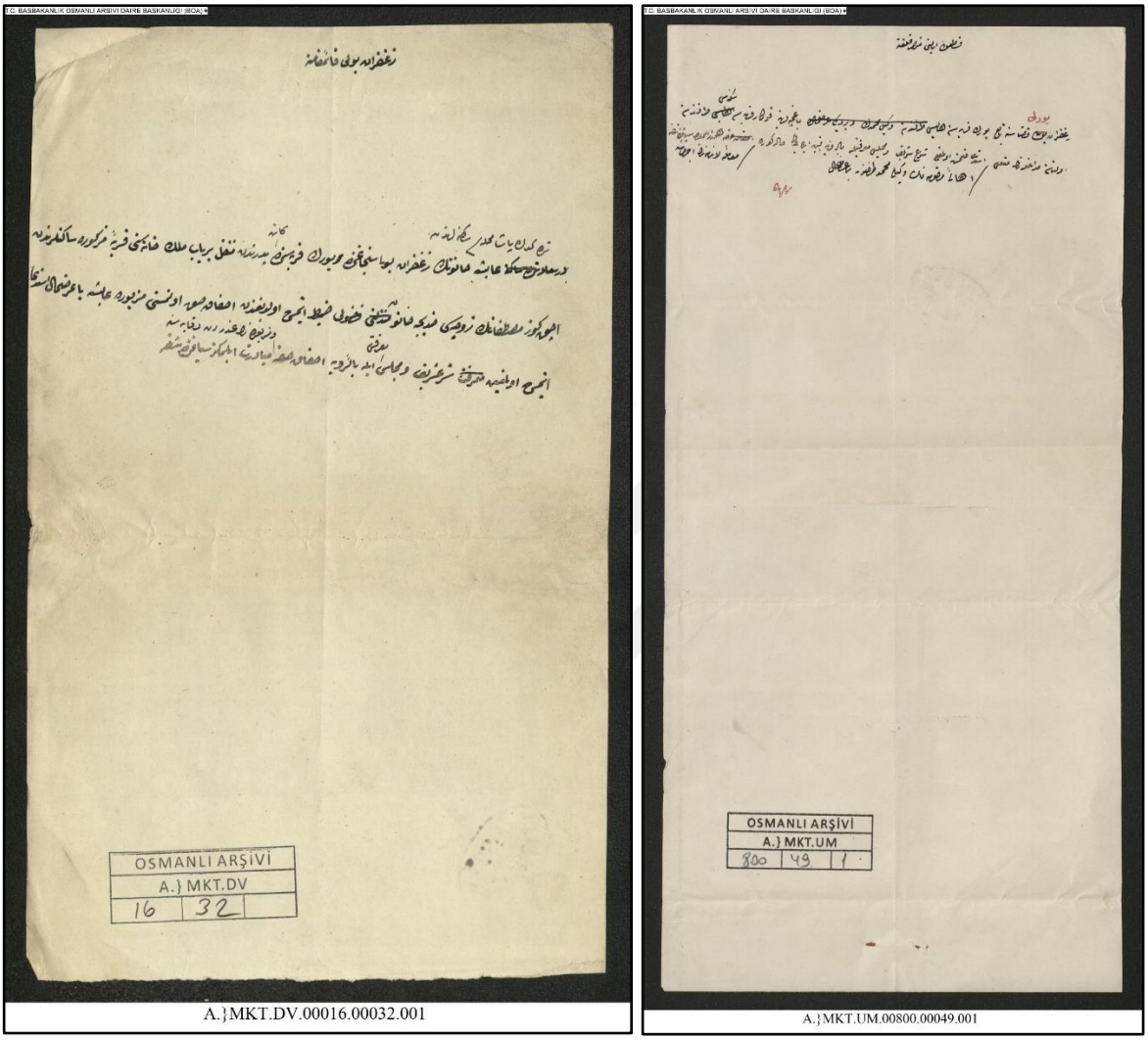
Yel demiri: The iron that attaches the window covers to the window grilles.

Yelkovan: The sill board that prevents the Turkish style tiles from falling down at the eaves ends.

Yuvak: The place where the calves of cattle are placed in the barns.

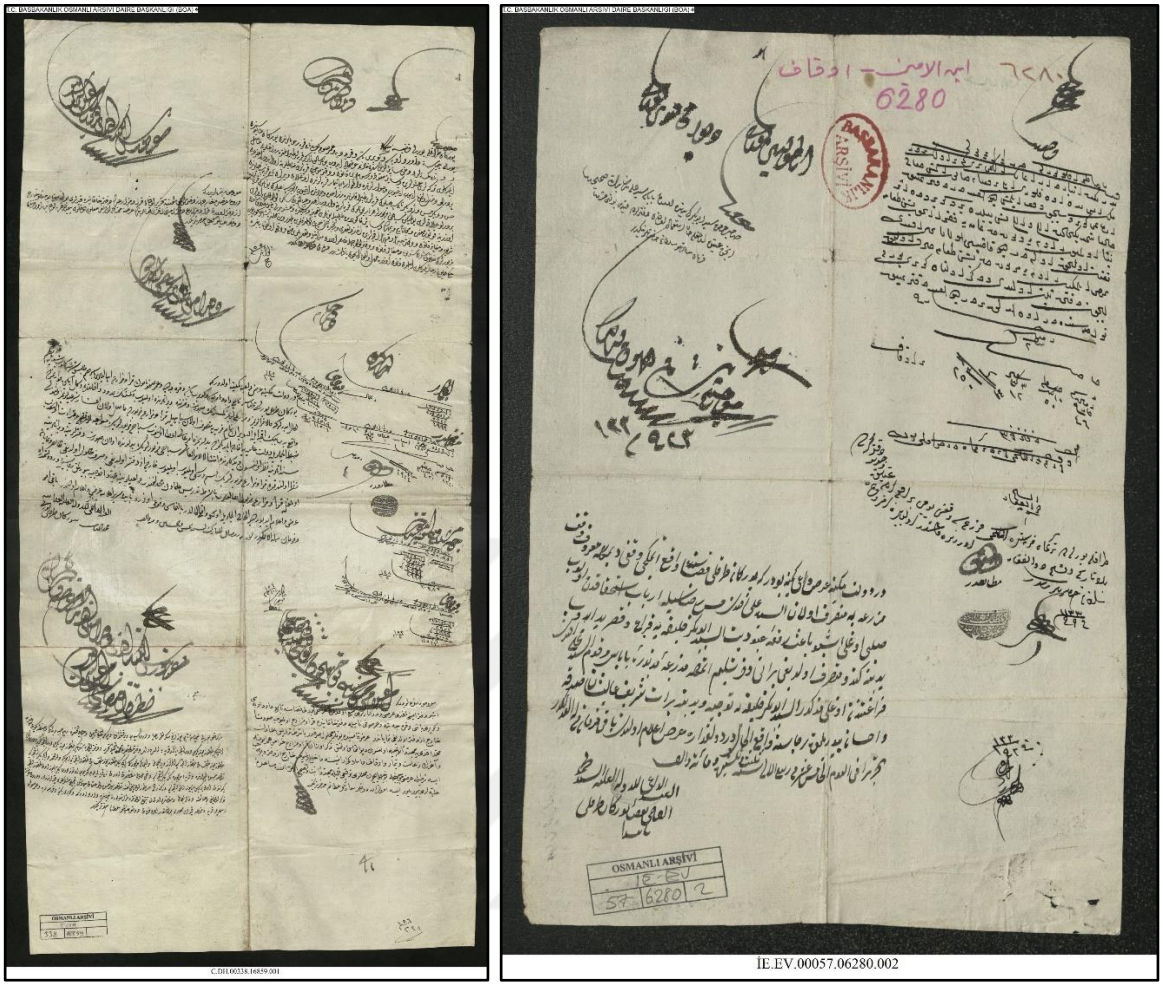
Yüklük: Cupboards where beds and duvets are stored.

APPENDIX B: ARCHIVE DOCUMENTS



(a) (b)

Figure B.1. (a) Documents about Yörük village from the Ottoman period [76]. (b) Documents about Yörük village from the Ottoman period [77].



(a) (b)

Figure B.2. (a) Documents about Yörük village from the Ottoman period [78]. (b) Documents about Yörük village from the Ottoman period [79].

İskilib kazâsından Müezzinoğlu, kısa boylu, açık kaşlı, ela gözlü, sarı bıyıklı Hasan veled-i Abdullah Sinni 30 100 guruş	Yörük kazâsından Hamid oğlu, uzun boylu, açık kaşlı, ela gözlü, kara sakallı Mustafa veled-i Ali Sinni 40 100 guruş	Babasultan mahallesinden Çolak Ali oğlu, orta boylu, açık kaşlı, ela gözlü, sarı bıyıklı Abdullah veled-i Ali Sinni 27 100 guruş	Kastamonulu Muhzıroğlu, orta boylu, açık kaşlı, ela gözlü, kara bıyıklı Mehmed veled-i Hüseyin Sinni 30 100 guruş

	Fî guruş	**Neferan**	**Guruş**
Tomruk ağası	400	1	400
Karavul mülâzımı	200	1	200
Hapishâne müdîri	150	1	150
	000	**03**	**0750**
Süvari	115	20W	2300
Def'a süvari	100	36	3600
	000	**59**	**6650**

Figure B.2. Salary of a soldier in Yörük Village in 1843 [80].

Kazâ-i Yörük

Hacılarobası karyesinden Bayram oğlu, orta boylu, açık kaşlı, ela gözlü, kara sakallı Ömer veled-i Hasan Sinni 37 90 guruş	Karye-i mezbûrdan Derviş oğlu, orta boylu, açık kaşlı, ela gözlü, kara sakallı Mehmed veled-i Hüseyin Sinni 35 90 guruş

Yekûn: 180 guruş

Figure B.3. Yörük Village tax revenue table in 1843 [80].

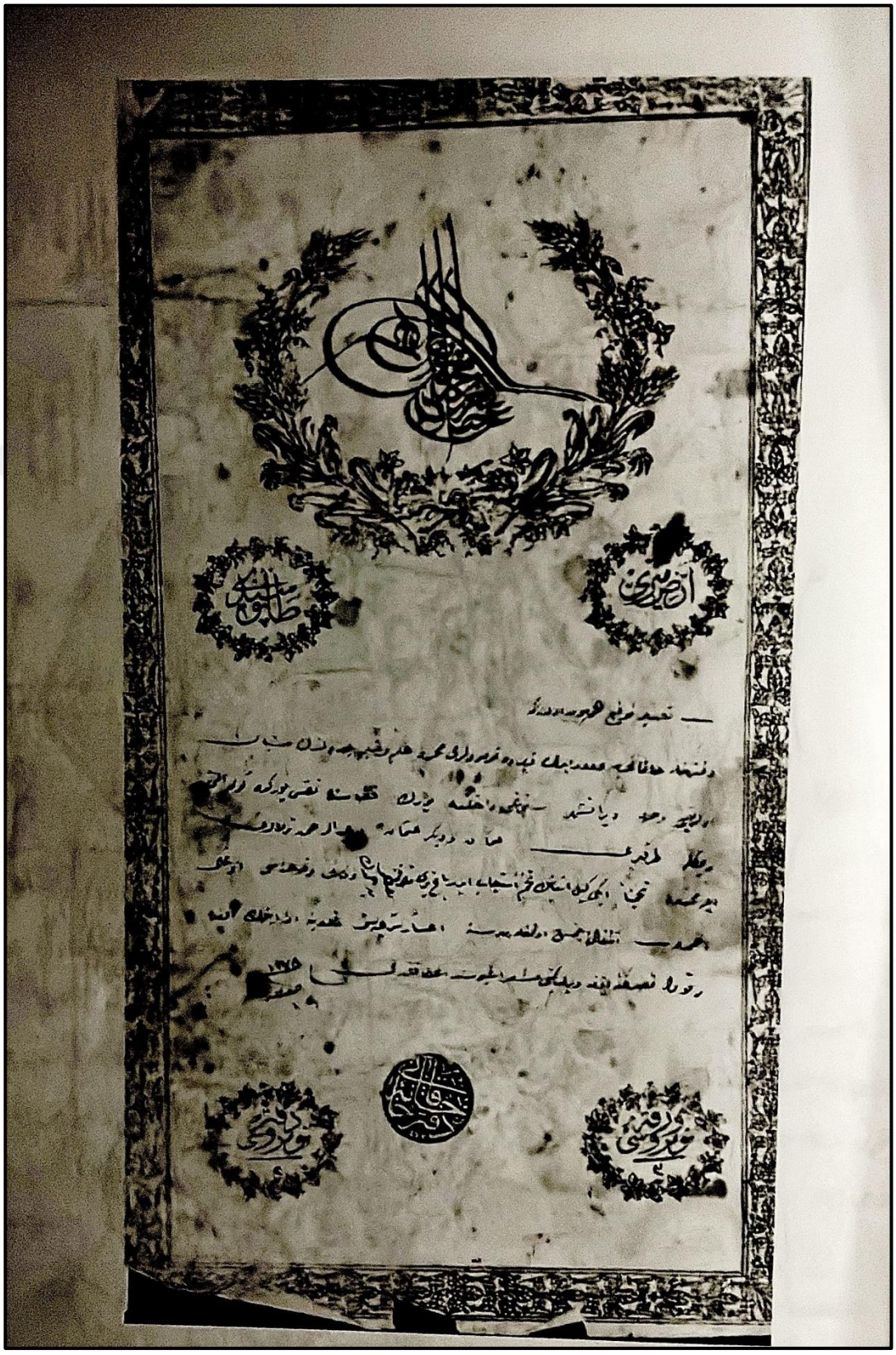


Figure B.4. A title deed belonging to Yörük Village in 1850 [53].

APPENDIX C: FOUNDATION BOARD SHOWING THAT THE RESIDENTS OF YÖRÜK VILLAGE ARE AFFILIATED TO ŞAHKULU SULTAN DERGAHI

İSTANBUL ŞAHKULU SULTAN DERGAHI

MEHMET ALİ HİLMİ DEDE BABA VAKFİYESİ

ŞAHKULU SULTAN KÜLLİYESİ MEHMET ALİ HİLMİ DEDE BABA VAKFİYESİ HAKKINDA KISA BİLGİ.

İstanbul Kadıköy/ Göztepe Merdivenköy'de kurulu Şahkulu Sultan Külliyesi'nin tarihi İstanbul'un fethine kadar uzanır.

İstanbul, Fatih Sultan Mehmet'in toplarıyla topa tutulmazdan önce, Anadolu'nun Alp Erenlerinden Şahkulu Sultan, Sancaktar Baba, Gözcü Baba, Yörük Baba, Gül Baba, Kartal Baba, Eren Baba, vs. Bizans sınırları içinde yaşayan halkın gönüllerini fethetmişlerdi bile.

Dergahın yaklaşık yediyüzyıllık tarihi vardır. Dergah Osmanlı'nın yükselme dönemlerinde halkın aydınlatılması ve eğitilmesinde bir ışık küresi gibi etrafına aydınlık düşünceler yaymıştır. Gün olmuş bu ocakta beşyüzü aşkın dervişan ve baciyan feyz almak için gece gündüz çalışmıştır. Dergahın son postnişini Mehmet Ali Hilmi Dede Baba, Külliyeyi vakfa çevirmiş, kurulan vakfa kendi adını vermiştir.

ŞAHKULU SULTAN DERGAHI MEHMET ALİ HİLMİ DEDE BABA VAKFİYESİ SENET SURETİ*

Gerçekleşmesi şeriat kurallarına bağlı olan aşağıda açıklanmış bulunan şeylerin yerinde okunması ve dinlenmesi için yüce şeriatın izni ile gönderilen **Safranbolu** kazası Şeriye Mahkemesi Başkatibi Mehmet Hilmi Efendi İbni Ahmet Vakıf adı geçen kazaya bağlı **Aktaş** nahiyesinin Yörük köyünde bulunan **Çeyrekzade Hasan Fehmi Efendi İbni Mehmed Efendinin** oturduğu yere (menzil) varıp ek belgede ismleri yazılı Müslimlerin huzurlarında yüce şeriat meclisini toplayıp adı geçen köy ahalisinden Bektaşi tarikatine mensup **Sipahizade Mustafa Efendi Elhac Mehmed Efendi** bu mecliste herbiri mensup oldukları **Yörük Köyü** imamı **Kara Mustafa oğlu Mehmed Efendi İbni Mustafa** ve muhtarı **İsmail Beyzade Ali Efendi İbni İbrahim** ve ihtiyar heyetinden **Çeyrekzade**

Kazım İbni Mehmet Şakir Efendi ve diğer **Çeyrekzade İbrahim Ağa İbni**……adlı kimselerden usulüne uygun olarak ilk önce gizli belgeye yazılı ve daha sonra adı geçenler ile yine herbiri bu köy ahalisinden **Odabaşı oğlu Mehmed ağa İbni Mustafa** ve **Kaymakçıoğlu Hafız İbrahim Efendi İbni İsmail** ve **Yazıcıoğlu Hüseyin Ağa İbni Hasan**'dan açık olarak sorulup adil ve makbul şahit oldukları öğrenilmiş ve aşağıda açıklanan konuda şahitlikleri makbul olan köy ahalisinden **Çeyrekzade Hasan Efendi Mehmed Efendi İbni Hacı Mehmet Efendi** ve **Hacı Osmanoğlu Osman Ağa İbni** diğer **Osman İbni Abdullah** ve **Musalli oğlu Abdullah Ağa İbni Hasan İbni Abdullah** ve **Yazıcıoğlu Ahmed Ağa İbni Ali İbni** diğer **Osman** ve **Hacı Kavas oğlu Kamil Ağa İbni Mehmet İbni** diğer **Abdullah** adlı kişilerin her biri hazır oldukları halde İstanbul Belediye sınırları içerisinde Kartal kazasına bağlı Merdiban (merdiven) Köyünde bulunan Bektaşi tarikatlerinden Şahkulu Dergah-ı Şerifi diye bilinen Kalender fakirlerin sığınağı olan yüce Dergah eskiden oldukça geniş tarla ve ekili araziye sahip ve dergahta ıtır kokulu toprağa gömülü adı geçen Şahkulu kaddese sırrı hüllahi hazretlerinin tanrı yolunda yoldaşları olup kendisiyle beraber **Horosan** diyarında bu köyde bulunan dergahlarını şereflendirmiş olan azizlerden **Sancaktar Baba** ve **Gözcü Baba** ve **Mah Baba** ve **Gül Baba** ve **Yörük Baba** ve diğer ermişlerin yüce makamlarını kapsarken kötülükleri ve her münasebetiyle çoğu arazisi ve hatta adı geçen ermişlerin kabirlerinin bulunduğu yerler gaspedilmiş ve gelirleri kaybedilmiş olduğundan dergahın o zamanki posnişini bulunan şeyhimiz mürşidimiz **Mehmet Ali Hilmi Dede Baba Efendi**'nin ölümden önce İmam Nuri Efendi İbni merhum Abdullah Efendi İstanbul'da Selanik'te ve Girit adasında ve diğer adalarda ve Kefelik ve Arnavutluk ve Rumeli bölgelerinde ve Lazistan ve Anadolu taraflarında çoğu vilayet ve sancak ve kaza ve nahiye ve köylerde ve özellikle **Safranbolu** kazası ve çevresinde yerleşmiş mensupları dostları (muhipleri) ve yoldaşlarına (salikleri) ve bizlere insanoğullarına yardım ve hayırlı işlere çaba harcamak yönünde yol gösterici…….(*vakfın kuruluş gerekçeleri ve amacı*)

…Vakıf ben hayatta kaldıkça kendim mütevelli olup ben öldüğümde müritlerimden belirtilmiş koşullarda malca ve bedence ve fazla hizmeti geçmiş olan Safranbolu kazası dahilinde Yörük Köyü ahalisinden Sipahizade Hacı Mehmet Efendi oğlu Mustafa mütevelli ola ve o bu mütevellilik işini dilerse bizzat idare ettirsin yada dilerse o sırada degahın postnişini olan zata vekaleten idare ettirsin Mustafa Efendi de ölünce ya da zorlu bir engelin zorlamasıyla hayatında kendi rızasıyla mütevelli el çeker ve istifa ederse vakfıma dergahta

kim posnişin bulunuyorsa o zat mütevelli olan vakfıma Evkaftan ve diğer mahkemlerden asla müdahale ve karışıma olunmayıp vakfın her bir işi dergah mensuplarından ve bu vakfa mal harcanmış ve çaba sarfetmiş adları bende saklı mühürümle mühürlenmiş ve imzamla imzalanmış isnat defterlerinde yazılı ve kayıtlı olanlardan üstlenecek üçten onikiye kadar seçilmiş heyete bırakıla Allah tarafından zamanın geçmesi ve bu durumun gerekleri ya da zorlu bir engelin ortaya çıkmasıyla dergah tamamen kapatılıp veya mahvolup yok olduğu zaman dergah belirtilen şartların yerine getirilmesinde zorlukla karşılaşırsa vakfın varlıkları ve geliri yüce Allah'ın mutlaka Bektaşi kulları fakirlerine verile ve vakfın ve belirlenmiş olan bu şartlarım ile bağlı bulunan bundan önceki vakıflarımın şartlarının değiştirilmesi ve bozulması ve kıstlanması ve genişletilmesi ve eklenmesi ve diğer durumlar benim ve benden sonraki mütevellilerin yönetimleri benim yolumda ola ve gerek malların aslı vakfa ve gerek bunların fayda ve gelirlerine zarar verenler ve ihanet edenler intikam alıcılarının en yüce Allah Zülcelal Hazretlerinin lanet ve kahır ve gazap ve intikamına uğrayıp ve iki dünyada rezil ve rüsfa olsunlar diye şartlar koyup kayıtlar bildirerek vakıf şartlarının bulunduğu bir vakıfname hazırladı ve İstanbul'da dergahta şahitler huzurunda ve özellikle yukarıda isimleri sayılan kimseler huzurunda ilan edildi ve dinleyenler ve birçok Müslümanların tanıklığıyla hatta düzenleyerek ve İstanbul' da insanlara ilan etmiş olduğu ve işbu vakıfnamenin bir nüshasını çoğu vilayetler ve livalar ve kasabalar ve nahiyeler ve köylere memurlar ve delegeler ve tellallarla iletilip ve vakfa yardımda bulunan mensuplar ve mahbublar ve dervişler ve bacılar bütün hayır sahiplerine haber verilmesi gerçekler duyurulduğu ve işbu açıkça ortaya koymuş olduğum nüshayı da bana verdiği gibi tescil edilmek üzere İstanbul Şeriye Mahkemesi'ne müracaat etmiş ise de o zamanki İstanbul' da hüküm süren istibdad yüzünden mahkeme memurları bu tescil işlemini gerçekleştirmeye yetkili olmayacaklarını beyan

Kartal Şeriye Mahkemesinde yukarıda adları yazılı olduğu -üzere vakıfnameyi herfiyyen tescil ettirip tescil esnasında Şeriat huzurunda şeriye tarafından kabulünü içeren tescil olunmuş mütevelli tayin olunan meseleleri evkafta imamlar arasında ortaya çıkan ihtilafları bilen ve daha sonra ölen defteri hakani memurlarından Nuri Baba ile yüzleştirerek vakıf gerekleri yerine getirildikten sonra şeri kuralları tarihin tescilinden binüçyüzyirmidört hicri yılı Zilhiccesinin ilk on gününe değin belirtilen vakfiyeyle tescil edilmiş vakıf olmak üzere yine mütevelli tarafından tasarruf edilip belirtilen Diğer ayrıntılarına şahitlik eden yukarıda isimleri yazılı kimseler ve özelliklere ayrıntılı olarak tanık olduklarından durum hazır

bulunan bilgili kişilerden haber alınarak tescil ve elime bir belge verilmesini talep ediyorum diye anlamları açıklamalarıma uygun vakıfçı Dede Baba Efendi'nin mührüyle mühürlenmiş ve imzasıyla imzalanmış beş parça iane defteriyle bir parça tescil edilmeyen düzenlenmiş olan vakıfname gösterildiğinde sorulup tanıklıkları istenen Hasan Efendi ve Osman ve Abdullah Ağa ve Ahmet Ağa ve Kamil Ağa'san her biri dahi gerçekler tanıdığımız olan işbu mütevelli Mustafa Efendi'nin yukarıda açıkladığı gibidir işbu vakfiye sureti de yine tanıdığımız merhum Mehmet Ali Hilmi Dede Baba Efendinin huzurumuzda düzenleyip okumuş olduğu ve şeriat huzurunda tescil ettirdiği vakfiyesinin aynı ve tıpkısıdır ve işbu vafiye suretiye belirtilen iane defterlerindeki imza ve mühürler ve merhumun bildiğimiz imzası ve mühürdür ve açıklanan bir bağ ve bir bahçeli menzil ve zeminleri ve Mihrimah Sultan Vakfına kiralanmış binalar ve ağaçlan bahçeli diğer bir menzil ve bir bahçe ve bir dutluktan her biri açıklandığı üzere merhum hayatta ve aklı başındayken yapmış olduğu tescil edilmiş vakıftır ve binalar ve çevresi açıklandığı gibidir biz bu durumu böylece bildiğimiz gibi tarikatımız mensubu ve dergahın civar ahalisinden bilenleri de böylece bilmektedirler ve biz bu duruma böylece şahitlik dahi ederiz ve toplanan bu mecliste şeriat yönünden uygun olduğuna ittifakla şahitlik ettiğimizi adı geçen katibe yerinde yazdırdık ve tesbit ettirdik ve iş bu vesika yazıldı. 7 Zilhicce 1328 (1910)

Köy **Muhtarı İsmail Beyzade Ali Efendi İbni İbrahim**

Koyden **Sipahioğlu Hüseyin Çavuş İbni Hacı Mehmet**

Koyden **Çıplakoğlu Ahmet Ağa İbni diğer Ahmed**

İşbu suretin kütükteki kaydına uygun olduğu tastik olundu.

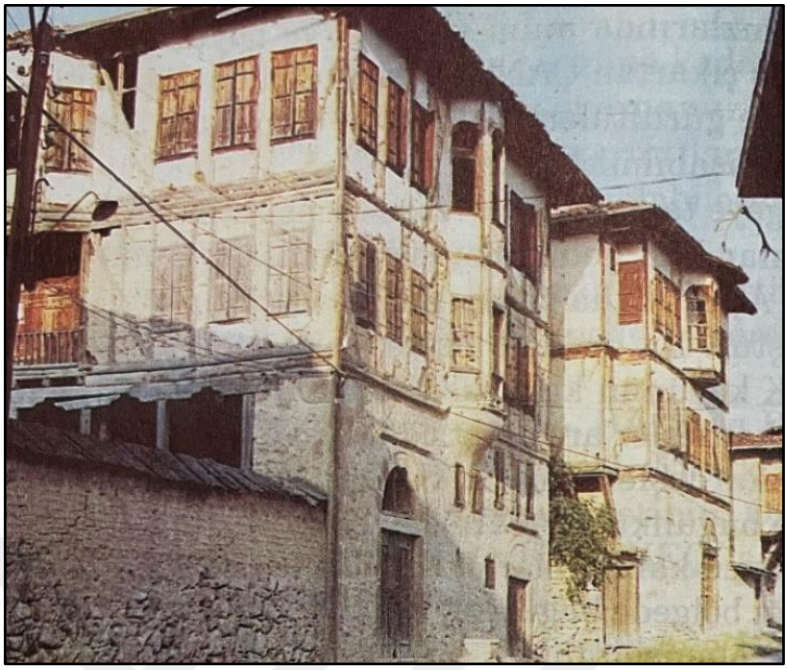
(tam metin vakıf yönetiminden temin edilebilir)

APPENDIX D: OLD AND NEW PHOTOS OF YÖRÜK VILLAGE



(a) (b)

Figure D.1. (a) Çeyrekzade and Recepoğulları Evleri in Çökön in 1995 [81]. (b) in 2022, photographed by the author.



(a)



(b)

Figure D.2. (a) Mansion belonging to Muratoğulları in Yörük Village in 1995 [81]. (b) in 2022, photographed by the author.



(a)



(b)

Figure D.3. (a) A street and village fountain in Yörük Village in 1995 [81]. (b) in 2022, photographed by the author.



(a) (b)

Figure D.4. (a) Auspicious symbol of a wooden house, DEER HORN in 1995 [81]. (b) in 2022, photographed by the author.



(a)



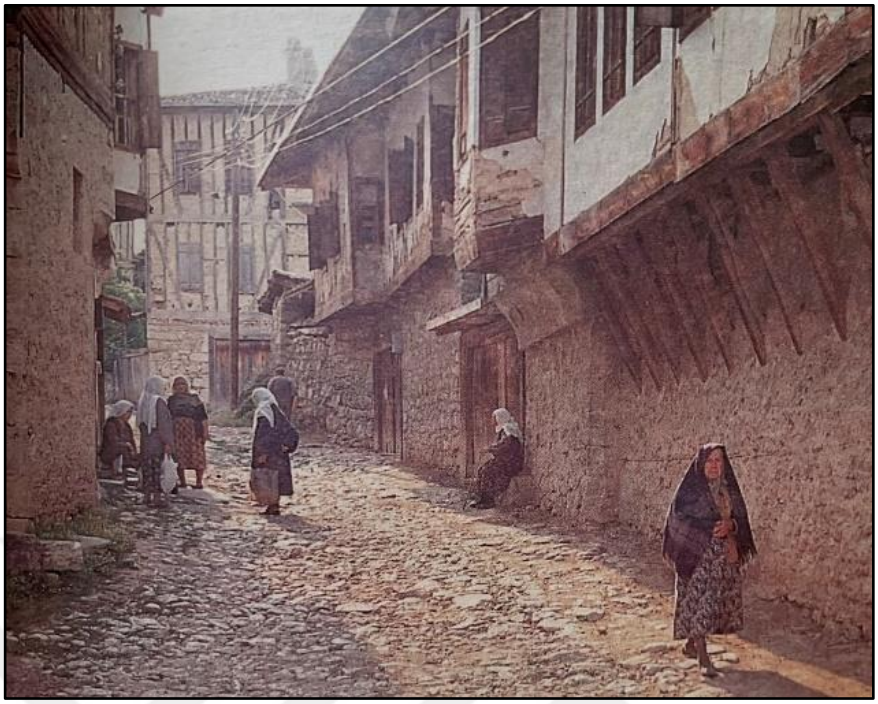
(b)

Figure D.5. (a) İbrahim Çağlayan house in 1995 [81]. (b) in 2022, photographed by the author.



(a) (b)

Figure D.6. (a) The main street of the village in 1995 [81]. (b) in 2022, photographed by the author.



(a)



(b)

Figure D.7. (a) Cebecioğlu Konağı side street in 1995 [81]. (b) in 2022, photographed by the author.



(a)



(b)

Figure D.8. (a) Sipahioğlu Konağı and guesthouse in 1995 [81]. (b) in 2022, photographed by the author.



(a)



(b)

Figure D.9. (a) Odabaşı Hanesi in 1995 [81]. (b) Odabaşı Hanesi in 2022, photographed by the author.

APPENDIX E: YÖRÜK VILLAGE ZONING PLAN FOR PROTECTION

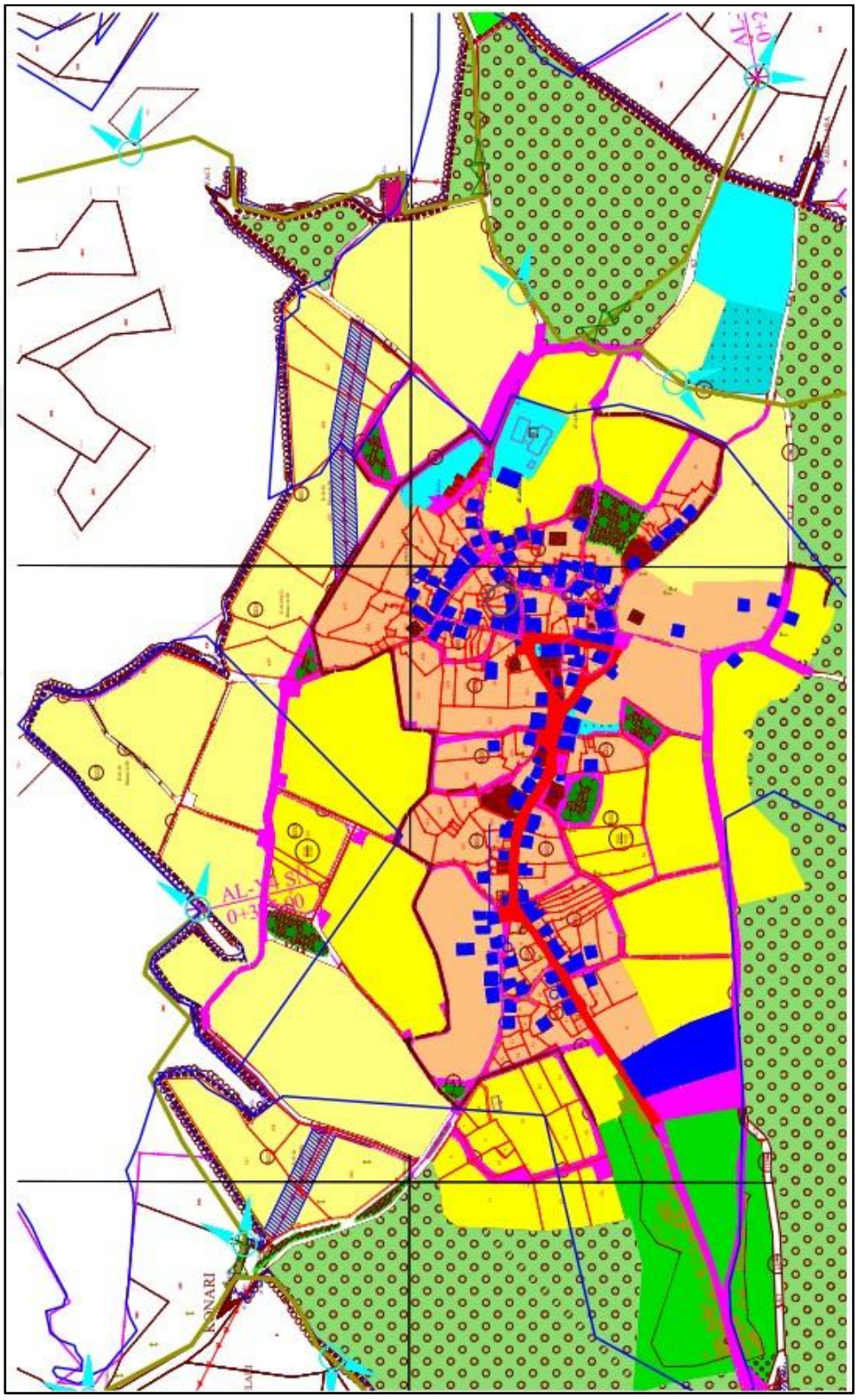


Figure E.1. Yörük Köyü Zoning Plan For Protection [82].

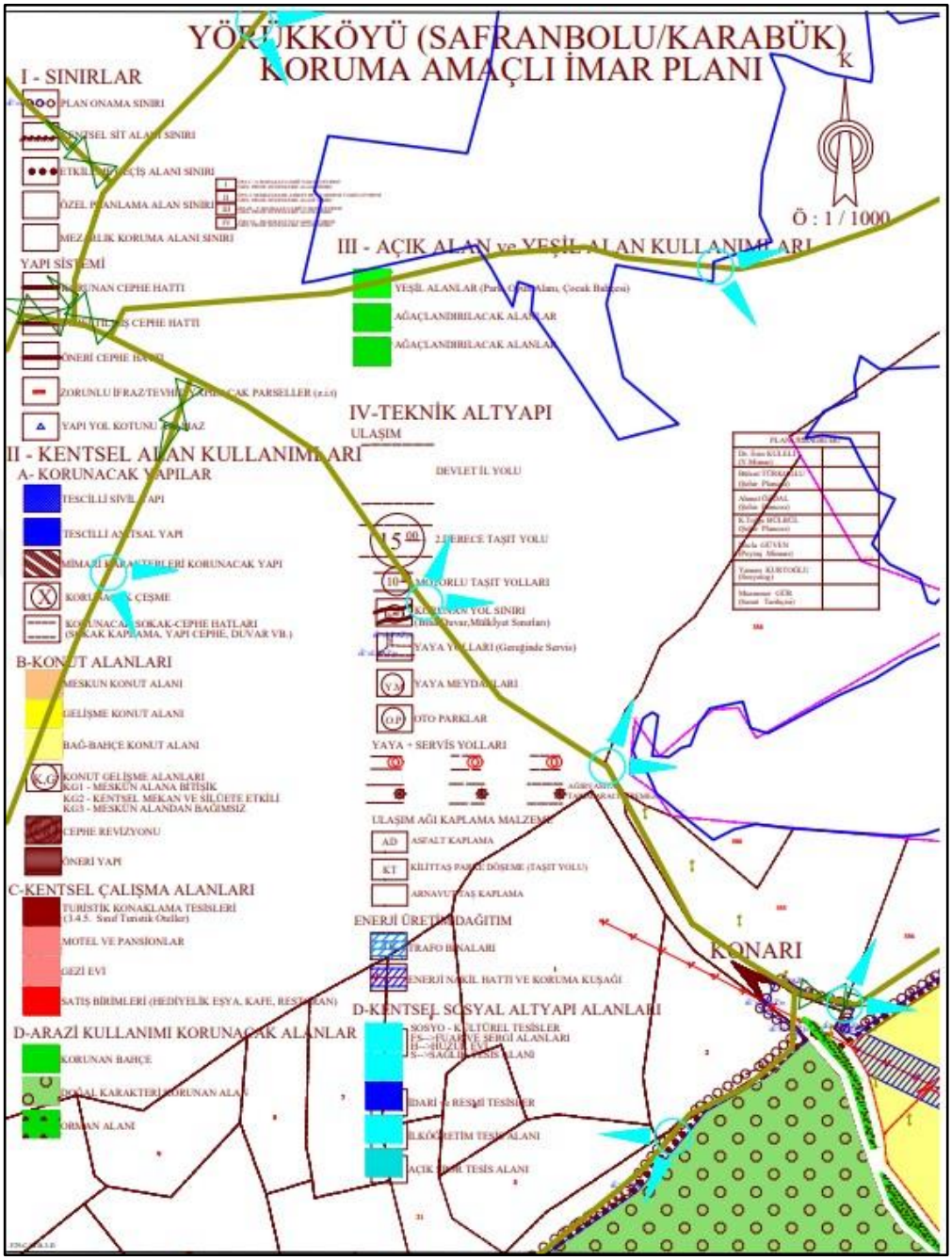


Figure E.2. Legend of the plan [82].

APPENDIX F: PHOTOS OF THE SITE TAKEN BY DRONE



(a)



(b)

Figure F.1. (a),(b) Yukarı Mahalle, photographed by the author.



(a)



(b)

Figure F.2. (a),(b) Aşağı Mahalle, photographed by the author.



(a)

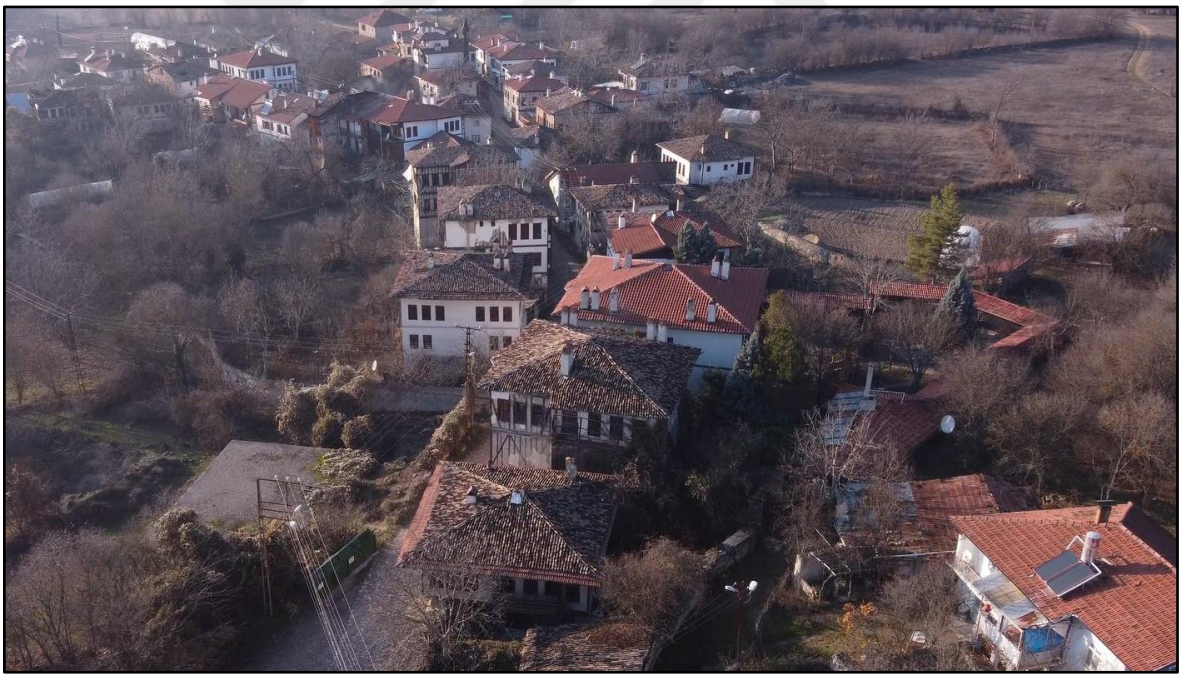


(b)

Figure F.3. (a) Top view of the Yukarı Mahalle, (b) Top view of the Aşağı Mahalle, photographed by the author.



(a)



(b)

Figure F.4. (a),(b) Settlement texture, photographed by the author.