

## **VERNACULAR ARCHITECTURE AND IDENTITY. TRADITIONAL ULA HOUSES, TURKEY**

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### **Abstract:**

*Vernacular architecture, bearing the physical and socio-cultural characteristics of its in-situ environment and conveying thousands of years of accumulation and tradition, emerged from the hands of local building masters. While regional architecture is very extrinsic, it exhibits the character of an anonymous architect and is the clearest reflection of the local community's traditions, culture, experience and customs. Behind it lies ancient knowledge, experience, skill and mastery that is passed down from generation to generation. It pertains to the vernacular architecture user's lifestyle, identity and area of production which responds to its in-situ needs and has qualities that are peculiar to the region. The local architecture is a direct and unconscious transformation of community culture into material within the context of certain needs. Deriving from tradition, it is passed down from generation to generation as the community's social and cultural documents. The goal of this article is to introduce, in terms of plan typology, general features and interior decoration, examples of regional housing units utilized by Turks living in Muğla's provincial district of Ula, one of the important regions of Anatolia featuring traditional vernacular architecture.*

**Key words:** cultural heritage, vernacular architecture, traditional houses, identity, Turkey.

### **INTRODUCTION**

Local architectural is known in the world by the term 'vernacular architecture.' Appearing for the first time in the year 1861, the term 'vernacular' is derived from the Latin word *vernaculus*, which means 'local', 'peculiar to a place or region' (Eyüce 2005). Also described as anonymous architect architecture, spontaneous architecture, folk architecture, and rural architecture (Sezgin 2006), the concept of regional architecture goes back as far as Vitruvius under the name of historical regionalism (Kolsal 2014). According to Vitruvius, differences between regional conditions also render buildings different.

The relationship of man to nature, the ability to adapt to conditions, as well as the steadily changing and accommodating culture that is shaped by this need over time, is interpreted through the local architecture. Bearing the physical and socio-cultural characteristics of the *in-situ* environment, the regional architecture is hewn in the hands of local labor forces using local materials, conveying thousands of years of accumulation and tradition. Moreover, the regional architecture that uses materials and the local workforce is reflected in the community's traditions, customs, beliefs, value prejudices and world view of the region to which it belongs. Regional architecture is defined with two basic qualities, human works and the product of time, as cited in the introduction text of the ICOMOS Traditional Architectural Heritage Regulation (Polat 2016). Regional architecture based on knowledge gained from the past accumulates in the historical process. The primary determining factors of regional architecture are climate, geography, topography, natural building materials, lifestyles determined by traditions and religious practices, socio-cultural structure and production style (Sezgin 2006). Natural materials, as well as the region's topography and physical characteristics determine the social and cultural structure of the form and structure of a building in this architecture. In harmony with the climate and nature of their environs, these structures generally have the ability to expand through added-on units. While they are simple, concise, and easy to comprehend, these structures have a lexicon of local construction terms generally used in regional architecture. While regional architecture is very extrinsic, it carries the character of an anonymous architect and is the clearest reflection of the local community's traditions, culture, experience and customs. Exhibiting variances according to the physical conditions of each region, this architecture is a manner of cultural expression. Behind it lies ancient knowledge, experience, skill and mastery that is passed down from generation to generation. It is related with the regional architecture user's lifestyle, identity and area of production which responds to its *in-situ* needs and has qualities that are peculiar to the region.

The local architecture is a direct and unconscious transformation of community culture into material within the context of certain needs. Deriving from tradition, it is eventually passed down from generation to generation as the community's social and cultural documents. Respect for neighbors is shown in this architecture as per traditional values. (Sezgin 1984; Sezgin 2006).

Rapoport lists local architectural features in terms of features that have no institutional and aesthetic claims, environment and climatic compatibility, respect shown to the whole natural environment as well as

other structures, and permitting changes within a certain order (Rapoport 1969). Stating that cultural factors are emphasized more than physical factors in determining local architectural products, Rapoport draws attention to the need for architectural design to respond to culture, that is, cultural specificity (Rapoport 2004). According to him, local architecture is shaped not only by the physical environment but by cultural values as well.

Housing is the most important product of vernacular architecture, which is the product of regional construction culture produced according to the local traditions and customs in the hands of building masters brought up through the master–apprentice school. Various ecological and geographical niches are the reason for the exhibition of residential models and residential types. Regional housing can be defined as a structure that is produced within the traditions of a particular region depending on historical, geographical, economic, social and social factors. One of the most important parameters in the formation of regional housing is the tradition of construction. The architectural culture that exists in the historical memories of regions is the legacy that is passed down through the generations.

Having been formed as a result of cultural continuity, regional architecture is less influenced by rapid cultural changes. Rapoport mentions that traditional housing, which generally reflects thousands of years of accumulation and tradition, has rendered it easier to maintain social habits (Bretene 1979). Rural settlements are less affected by changes and nature increases this effect. And over time, an architectural identity is formed that is unique to the culture of each region. Heritage vernacular architecture is important in terms of architecture and identity.

Traditional residence units are also important in local architecture. According to Oliver, local architecture includes all kinds of structures built by "tribes, the people, and villagers" (Oliver 1978). These structures were built in accordance with traditions, using traditional technologies and with environmental conditions and available resources. All forms of local architecture are designed to meet appropriate values, economies, lifestyles and the special needs of the cultures that produce them.

Local architecture that constitutes cultural bridges between generations is the result of architectural and spatial solutions developed in accordance with centuries of experience within the scope of common mentality, reflecting regional construction traditions and local identity, and using materials and techniques unique to the region. (Ovalı and Delibaş 2016) In this context, local architecture evolves over time and exhibits a character that changes from building to building. Local architecture is built upon extraordinary harmony with its natural surroundings, and has practically no negative effects on the environment and constitutes the essence of today's ecological designs while focusing on rational solutions that are far from stagnation.

Local architecture contains unique abstract and tangible cultural identity values. Local architecture has developed original plan typologies and construction systems based on respect for nature and people in general. That's why it is important to determine the formation criteria of local architecture, to develop an environmentally-friendly architectural culture, and to re-interpret acquired knowledge in parallel with technological progress.

In terms of sustainability, it is important to preserve the local architectural heritage and pass it down to future generations. However, while monumental constructions are generally considered within the conservation culture, examples of civil architecture, which are the bearers of local knowledge, have been considered to be of lesser importance. This one-sided view has accelerated the destruction of local architectural examples, and this has gradually deemed it necessary for these structures to receive protection. All environmental and socio-cultural features of regions, as well as examples of vernacular architecture considered to be elements of the local architectural identity, should be examined, documented, preserved and passed down to future generations with the goal of determining the knowledge of production cultures based on experience, as well as to convey acquired knowledge of production cultures that are created today.

This paper focuses to introduce, in terms of plan typology, general features and interior decoration, examples of regional housing units utilized by Turks living in Muğla's provincial district of Ula, one of the important regions of Anatolia featuring traditional vernacular architecture.

## **MATERIAL AND METHODS**

This study is a piece of unique field research conducted by the author in the Ula provincial district of Muğla province, which was selected for the vernacular architecture that reflects the regional identity of Anatolia, Turkey. The objective of this study is to introduce examples of regional traditional houses used by the Turks in Muğla's provincial district of Ula, one of the regions featuring examples of the significant traditional housing architecture of Anatolia, which has a rich regional architectural past. With this purpose, the author travelled to the region, conducted a survey of all the traditional houses in the region, drew up their plans as well as taking photos of each unit. Moreover, interviews were conducted regarding the houses

with their dwellers and region's inhabitants. However, a portion of the structures could not be accessed as they had been abandoned by their owners.

### **TRADITIONAL TURKISH HOUSE**

The traditional Turkish house is a type of structure that bears elements of the Turks from their Central Asian era, pre-Turkic Anatolian cultures, as well as Islamic architecture. In addition to physical factors such as climate and geography, there are traces of numerous cultural compositions in the plan and building features of Turkish houses. Having conducted the first research on Turkish houses, the famous Turkish architect Sedat Hakkı Eldem made the following interpretations regarding the origins of traditional Turkish houses. It is a type of house that settled in Rumelia and Anatolia, within the Ottoman borders, and developed over a period of 500 years, maintaining its existence and forming its own characteristics (Eldem 1954). Eldem states that after finding its unique character in Anatolia, the Turkish home gradually spread to some parts of Bulgaria, Yugoslavia and Greece. He states that in term of spreading in an eastern and southern direction, it could not go beyond the natural borders of Anatolia with the influence of Iranian houses on the one side and Syrian-Arabian houses on the other (Eldem 1954).

According to another Turkish architect who conducted research on Turkish houses, Doğan Kuban, the traditional Turkish House evolved over the centuries during the transition from the tent to the dwelling by combining imported and local elements (Kuban 1995). Contrary to other researchers, Kuban stated that there is no morphological relationship between the traditional Turkish houses and the tent, but rather that the houses were shaped prior to the Turks through Anatolian and Islamic cultural influences (Kuban 1995). For instance, the cut stone technique used in housing units of Mardin, Diyarbakır, Urfa and Gaziantep in the Southeastern Anatolian Region bear traces of the late-Roman and early-Islamic eras. The design here of a courtyard with one or more vaulted spaces recessed from a central courtyard is clearly an Islamic influence. In another example, it is said that the columnar open gallery (*hayat*) which is an important architectural archetype of traditional Turkish houses, is the most characteristic element of the housing and palace tradition from Egypt to Central Asia (Kuban 1995). Researcher Maurice Cerasi also states that the historical roots of the wooden columned gallery (*hayat*) that stretches in front of the rooms can be found in Dagestan, Armenia, Iran, Afghanistan, Georgia and Central Asia (Cerasi 2014).

According to Doğan Kuban, early Anatolian-Turkish culture was a syncretistic culture and numerous cultural and architectural components from between the 11<sup>th</sup> - 16<sup>th</sup> centuries diffused into the Turkish synthesis (Kuban 1995). The development of a new housing design and the nomadic Turks' adaption to their new environment in Anatolia was initially a symbiotic style. According to Kuban, the term 'Turkish house' bears a cultural rather than ethnic meaning (Kuban 1995). But over time, the Turkish community created its own housing style. Kuban suggests that the traditional Turkish house is a type of housing developed in the rural outback by the nomadic and agricultural community (Kuban 2007). In addition, the elements that create Turkish house are both functional and have philosophical and symbolic meanings (Torus 2011).

Sedat Hakkı Eldem accepts the '*sofa/hall*' element in the Turkish House plan type classification as a main archetype which makes up the plan. In relying on the hall element in his famous work published in 1955 entitled *Türk Evi Plan Tipleri*, Eldem puts forward primary types that formed his typology, mainly one without a *sofa/hall*, the outer *sofa/hall*, the inner *sofa/hall* and the central *sofa/hall* (Eldem 1955). Eldem went even so far as to break down these main types, with the exception of the one without the *sofa/hall*, into some sub-types, according to the number of rooms, and the shape of the *iwans* and *sofas/halls*. We encounter *sofa* (hall) in Eldem's typology as an invariable element of Turkish houses. As the most important characteristic of traditional Turkish houses, the *sofa* is a common space that provides a relationship between the rooms. As for the hall with posts or columns, it is either service or common usage space. Daily life occurs in this space in front of the rooms. All of the room doors open into the *sofa* (hall). While the *sofa* is a circulation space, it is also a sitting and gathering space. Eldem also states that the hall is referred to as the '*hayat*,' '*çardak*,' '*hanay*,' '*sergah*,' '*yazlık*,' '*divanhane*,' according to the region (Eldem 1954).

In addition to its common features, the traditional Turkish house exhibits different plan and construction characteristics, according to the regions. The architectural roots in Ottoman countries with a multifaceted cultural aspect and their own unique history, an undeniable cultural difference, certainly have a local tradition that dates back to pre-Ottoman times. Despite the 'Turkish House' supra-identity of Anatolian (Turkey) vernacular architecture, and the physical properties such as the climate, geography and materials of their in-situ regions, we also encounter examples of rural housing architecture reflecting the historical backgrounds of their *in-situ* regions.

### **ULA'S PHYSICAL ENVIRONMENT**

Ula has a land area of 407km<sup>2</sup> and is located near the center of Muğla province, at a distance of 14 kilometers. Situated at an elevation of 605 meters above sea level, Ula is surrounded by mountains on four sides. To its east is Köyceğiz, to its west is the Bay of Gökova, to its north lies Muğla, with Marmaris to the

south. The district's terrain is rough with forests covering 65% of its total land mass. The district offers a Mediterranean climate, with hot, arid summers and warm rainy winters. All sorts of agricultural products are raised in the district, with tobacco, olives and grapes the most commonly grown. (Aladağ 2004).

Ula is surrounded by mountains covered with pine forests and it sits in a lush green plain with houses lost amongst the trees. The plain's vegetation is extremely rich as the region receives plenty of precipitation. The Namnam and Karadere Creeks are the region's most important rivers. The district's drinking and potable water is provided by springs between December and June, and partly by springs and partly by wells between July-November. Situated in the region of ancient Caria, it is believed the district's name 'Ula' is derived from 'Ola,' which was one of the cities mentioned in a treaty signed between the Ionians and Carians in 1440 B.C.E. (Kozak 2014). As for Evliya Çelebi, he noted the Ola region was changed to Ula after Ulama Beg conquered it from the Menteşe Principality. Ula features some of the most unique examples of traditional housing architecture of the Muğla region.

### **GENERAL CHARACTERISTICS OF TRADITIONAL ULA HOUSES**

There are two types of houses in the region. The region's architecture, which featured an original housing fabric until the 18<sup>th</sup> century, went through some changes with the immigrants who arrived from the Crimean Khanate during this period. Besides the construction masters who arrived from the Crimean Peninsula, housing architecture also changed with the Greek masters who came to the region from the Gökova pier as a result of trade conducted with Rhodes. With the arrival in Ula of Greek masters based in İzmir, houses featuring Levantine elements began to be seen (Kozak 2014). However, there were also numerous local craftsmen who were trained by these Crimean and Greek masters. These houses, which were inhabited mainly by Greek families, were two-storey stone houses made from straight cut stone materials. The main feature that distinguishes these houses from Turkish houses is the façade order that integrates with the streets instead of the courtyard (Ekinci 1985). These houses, which don't have high courtyard/garden walls, have facades on the street or avenue. Generally, these homes feature spaces on the lower floor with the actual living section on the upper floor.

The houses used by the Turkish community were built in the style or technique called '*hımiş*'. Their wooden frames were usually filled with lime mortar and broken-up rubble. Durable thorny oak wood that grows prevalently in the region was used in the construction of these houses.

Ula houses rise 50cm or 1m over a stone basement or a basement floor. The houses are entered from the street through a high-walled courtyard known in the region as the '*hayat*' which is accessed via a '*kuzulu kapı*,' which is unique to the Muğla region and is a second smaller, single- or double winged door opened from the right side of the entrance that has a wooden roof proportioned with the height of the courtyard wall and covered with adobe tiles. Constructed to lean against the courtyard wall in the corner of the *hayat* (courtyard) is an open space called the *salındırma*, which is used for winter preparations and cooking food in favorable weather, for washing laundry, and which has a large hearth, is open to the surroundings, and has a roof supporting wooden posts, as well as an outhouse, barn, poultry coop and a single-story auxiliary building on the other side (Aladağ 1991). The house's actual kitchen, hearth, pantry, and sometimes the bathroom, as well as the potable water storage, can also be found in the auxiliary building. The courtyard has a wall that has flower boxes along the foot of the courtyard wall. There is also a decorative fountain and well in the middle of the courtyard.

The southern and western facades are generally the main facade of the houses resided by Turks. The structures are positioned in a manner that does not intrude into the view and privacy of nearby homes. Due to the matter of privacy, these are homes that face the courtyard, and have few or no windows overlooking onto the street. For this reason, the northern (rear) facades are mostly blind. There are plenty of windows of the facades of these self-enclosed structures facing the *hayat*. As the front facade of the structures is towards the *hayat*, the view and the sunlight are in this direction.

The single- or two-storey Ula houses have a maximum of two rooms on each floor. The doors of the rectangular-shaped rooms are chamfered, a feature unique to the region. This practice creates a wide space in the middle of the sofa. The double-winged wooden doors of the rooms open into the *sofa*. There is a guest room on the ground floor of examples of two-storey units. The reason why the room chosen as the guest room is on the ground floor is to keep it separate from the common rooms where main activities are held (Ünlü 1986). The floor is formed using lime mortar over compressed soil which is called '*rihtim*'. There is a hearth in the center of the wall opposite the door in the rooms, with double-winged cabinets on either side of the hearth. One of the cabinets is for the laundry, while the other is an ablutions cabinet with a zinc-coated floor that is barely wide enough for someone to stand in briefly (Ünlü 1986). Ablution needs are taken care of in this section. As for the other wall, there is a cupboard with the occasion lamp niche. In single-floor houses, the space called the *mabeyn*, which is situated between two rooms, is where meals are prepared. With two-storey units, there is no separate space that is utilized as a kitchen. Food is cooked on the hearths in the

rooms. When the weather is deemed suitable enough, food is prepared in the section of the courtyard called the *salındırma*. Dirty dishes are washed in the courtyard near the flower garden (Aksoy and Akpınar 2011).

There are two types of *sofa* featured in Ula houses. In the first example, the *sofa* is an open veranda, a balcony or a portico resembling a *Bursa* arch which is unique to the region, or wooden columned, which is in front of the house and stretches the entire length of the facade. Vernacularly known as locally *evin önünde*, it's generally referred to in the region as the *hanay* (Aladağ 1991). This open *sofa* (*hanay*) is covered by wide overhanging eaves referred to locally as the *teneketura*. As for the use of a second type of *sofa*, this is a central middle room inside the house that appears to protrude out of the courtyard like the shape of a hexagon or octagon. The house is entered through the *sofa* which has windows looking out into the courtyard. This type of *sofa* is the house's main distribution venue. The staircase landing is at the edge of the polygon hall in two-storey examples. While the *sofa* is an entry space on the ground floor of two-storey applications, there is a living room on the upper floor that has a view and gets plenty of sunlight.

There is an 18-20cm-wide wooden shelf vernacularly called *elmalık* (*almalık*) or *tahtabaşı*, which winds around the rooms at the upper line of the windows and doors as an interior fitting (Kozak 2014). As for room ceilings, they are done up with wooden hubs in the 'çitakarı' technique with geometric, diamond or flower designs (Kozak 2014). Just as it's used in building construction in the region, thorny oak as well as pine is also used in the wood ceilings, doors and cabinet covers. Other interior fittings of the houses include the hearth unique to the region, the wooden hubbed ceilings, cupboards, wooden cabinet covers, lamp niches, and chamfered room doors in the *çitakarı* technique. While most of the structures utilize wooden double-winged caged windows, there is the occasional use of round arched windows as well.

Traditional Ula houses feature hipped roofs with wide eaves on four sides referred to locally as *teneketura*. The facades are surrounded with eave ledges and dentil motifs beneath the eaves. There is a chimney open on four sides that doesn't blow the smoke back, draws in that wind blowing from all sides that is known vernacularly as 'deli memet', and which is as synonymous with the region as the Muğla chimney in houses utilizing *alaturka*-guttered adobe tiles for roof cover (Aladağ 1991).

## TRADITIONAL ULA HOUSES PLAN TYPES

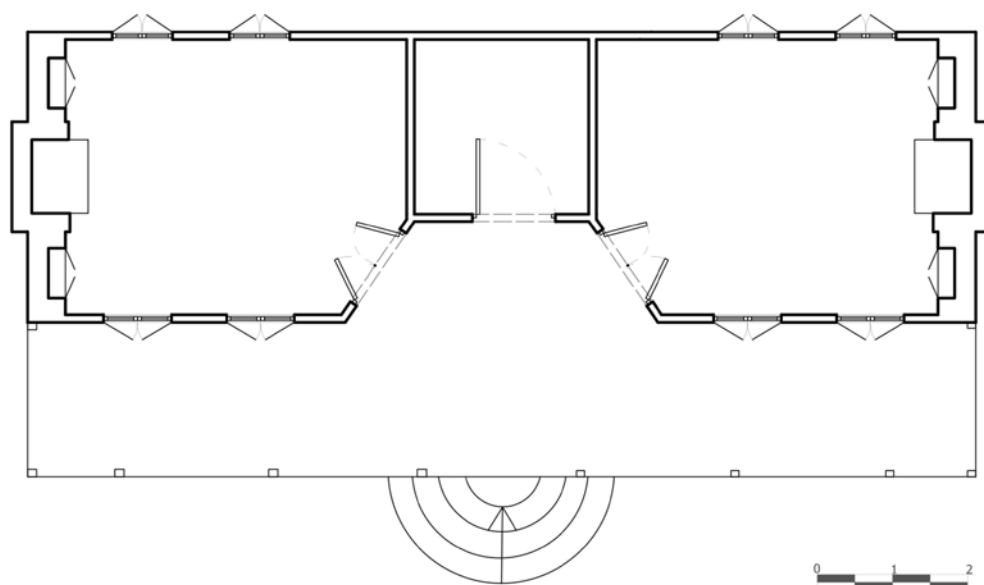
A total of five plan types, three common, and two rare ones, were implemented in the traditional housing in the region:

**1). Front Döşeme Type:** Known as an open outdoor *sofa*, the layout of this plan features a space vernacularly known as the *döşeme* and is comprised of one, two, three and on the rare occasion, four rooms behind the *döşeme*. The *döşeme* is a space in front of the rooms resembling a concrete covered sidewalk at a height varying from 10 – 150cm. (Fig. 1). The *döşeme* is covered with wide eaves known vernacularly as *teneketura*. However, there are no wooden arches or columns (masts) supporting the eaves in front of this space. One accesses the *döşeme* via a few steps that reach from the courtyard (*haya*) in front. Characteristic of the region, these homes lean against the garden wall. The rear façade is blind and there are no windows in this direction. As for the room interiors, there is a hearth in the center of the wall facing the entrance with cupboards, cabinets, crates, lamp holders and ablution stations on the other walls. The average age of the homes comprising of the earliest examples of Ula homes is 150 – 200 years old (Cantacuzino 1985).

**2). Mabeyn Type:** Also known as *the outer sofa*, this type is a layout plan commonly used in this region. In this plan type, the small space in the region between two rooms is called the *mabeyn*; it is used as a kitchen, a pantry or storage (Fig. 2). An open *sofa* (*hanay*) with a 2 – 2.5m wide eave called a *teneketura* with arches or wooden columns/posts along the façade stretches in front of the rooms (Fig. 3). The doors of the rooms on two sides of the *mabeyn* open with double-winged wooden chamfered doors into the *sofa* (*hanay*). There is a hearth in the center of the wall opposite the entrance of both rooms, with a clothes cabinet on one side of the hearth and a wood-covered ablutions station on the other side (Fig. 4). The rooms also feature a cupboard and a lamp niche in the wall opposite the hearth (Fig. 5). The rooms are encircled with *serpenç* (shelves) on three sides (Fig. 4). A hearth may also be found on occasion in the wall facing the *mabeyn* entrance. Implemented in single-story structures; the open *sofa* (*hanay*) in this plan is accessed from the courtyard via a staircase comprised of a few semi-circle steps (Figs. 3, 4). Utilized commonly in the region, houses lean against the garden wall in this type of layout whereas the street facades are blind. A small entry hall is situated in front of the *mabeyn* in some examples of this type. In this situation, there are no doors in the rooms on the two sides of the *mabeyn*. The house is entered directly via a small entry hall which is accessed from the open hall (*hanay*) (Kozak 2014). These houses are approximately 150-100 years old (Cantacuzino 1985).



**Fig. 1.**  
**Front Döşeme Type.**



**Fig. 2.**  
**House of Mabeyn Type.**



**Fig. 3.**  
*House of Mabeyn Type.*

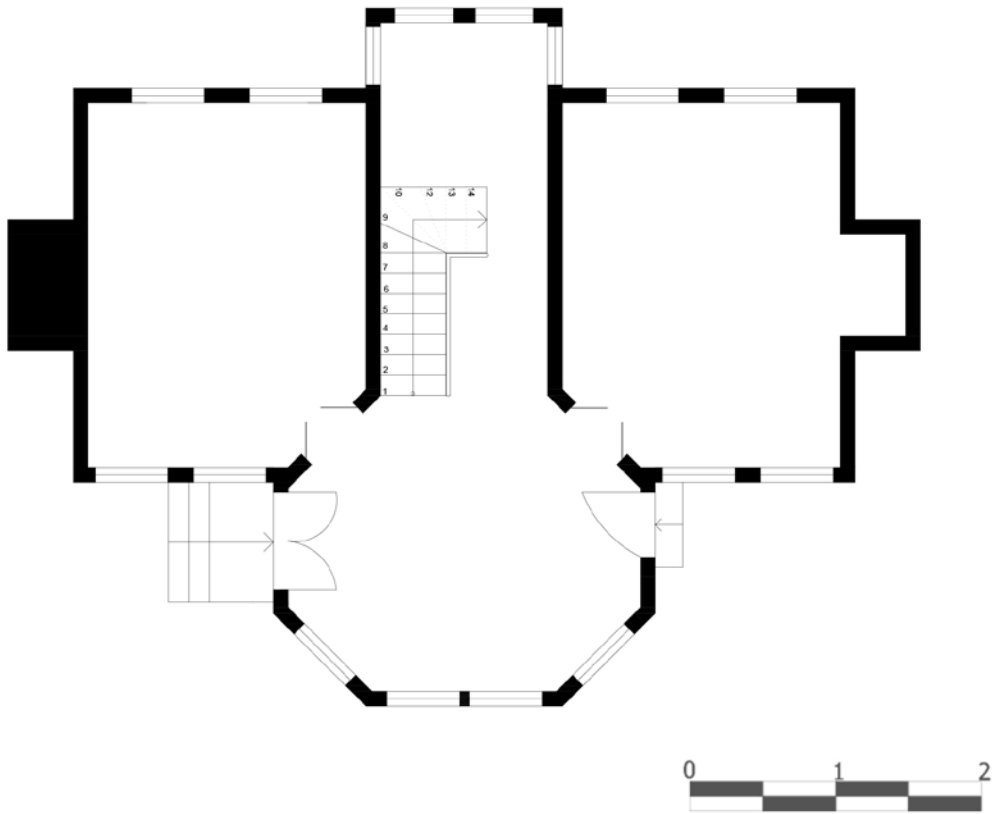


**Fig. 4.**  
*Hearth, clothes cabinet and a wood-covered ablutions station.*



**Fig. 5.**  
***A cupboard and a lamp niche in the wall opposite the hearth.***

**3). Middle Sofa Type:** Featuring the most characteristic of the region's housing architecture, this type is also the region's most common layout. It is known that the average age of these houses is between 50-100 years old (Cantacuzino 1985). Seen in both single- and two-storey applications, the *sofa* in this layout type features the appearance of a middle space with windows on every wall, protruding into the courtyard generally in the hexagonal and rarely as an octagonal shape (Figs. 6, 7). Situated in the middle of the façade in this fashion, the *sofa* has rooms on either side. They feature opposite chamfered doors, hearths, an ablution station, cupboards and lamp niches. With its entrance on the side, this type of house is entered through a door that opens into a polygon-shaped *sofa* (Fig. 8). There is a basement that serves as a firewood shed on the bottom floor of single-storey examples. Upon opening the rooms and the house's entrance door, the central common space is of the lounge variety (Cantacuzino 1985). Sometimes one can find a kitchen and bathroom at the end remaining between the rooms of the polygonal *sofa* in single-floor examples of this type. This space is situated where the top-floor landing is found in two-storey examples. While the polygonal *sofa* of two-storey examples plays the role of the entry landing on the ground floor, it is a spacious, well-lit sitting room on the upper floor with *sofas* running the length of the wall in front of the window (Fig. 9). In two-storey applications, there are two rooms on other side of the polygonal *sofa* on the top floor with opposite chamfered doors, as is the case on the ground floor. In two-storey usage, there is the occasional wooden bay window (*cumba*) at the edge of the polygonal central hall overlooking the street (Fig. 10).



**Fig. 6.**  
*Plan of Middle Sofa House Type.*



**Fig. 7.**  
*House of Middle Sofa Type.*



**Fig. 8.**  
*The entry opens into a polygon-shaped sofa.*

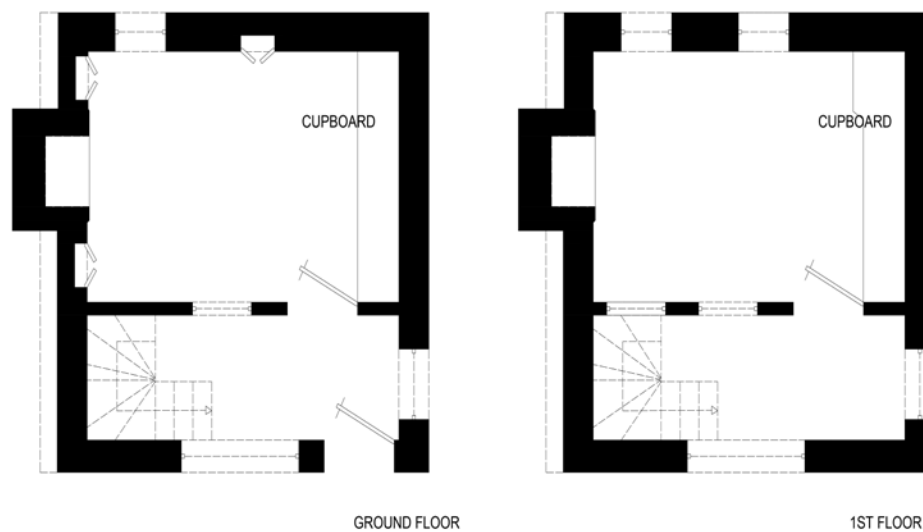


**Fig. 9.**  
*Polygon-shaped sofa in the upper floor.*



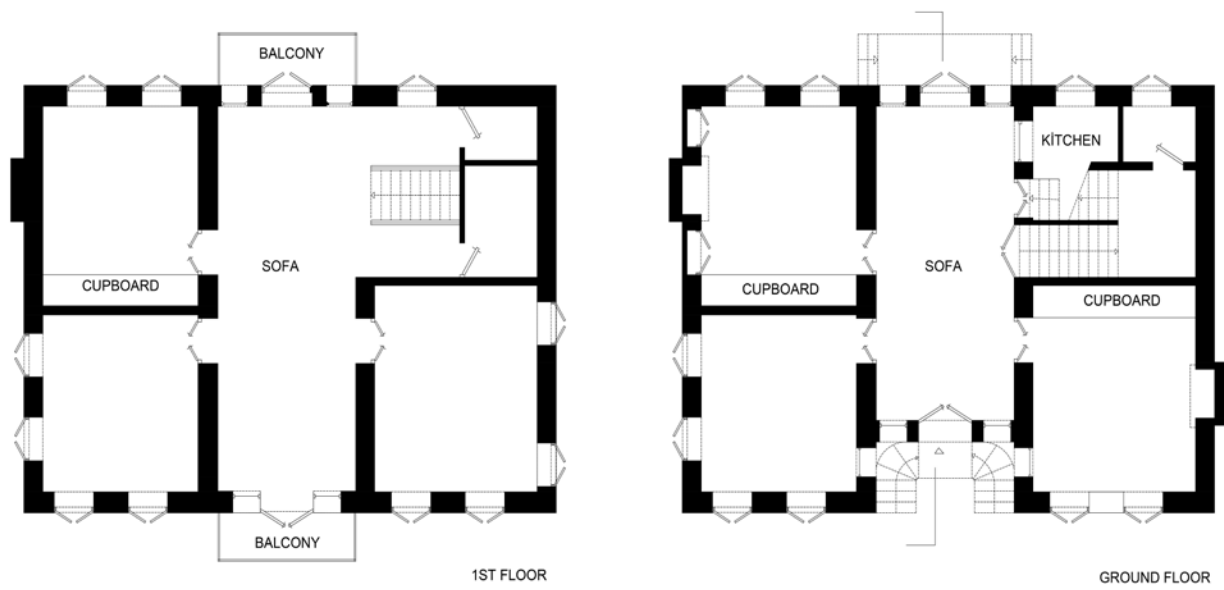
**Fig. 10.**  
*Wooden bay window (cumba).*

**4). Enclosed Outer Sofa Type:** In addition to these three main plan layouts that are frequently found in the region's housing units, there is also a layout plan that was used much less commonly. An enclosed *sofa* stretches out with the upper floor stairs on one side, in front of one or two square rooms in this plan layout which is applied in two-storey structures. One enters the house through the *sofa*, which serves as a landing covered with a straight wooden ceiling on the ground floor (Fig. 11). There is a set of stairs leading to the upper floor at the edge of the ground floor *sofa* which serves as the landing. One passes from the sofa into the room of the house. On occasion, there may be a second room here. The upper floor has a enclosed sofa with a horizontal rectangular form and a single room situated to the rear. Once again, the upstairs *sofa* is covered with a flat ceiling. There are windows in the rear room that open to the hall. This single room on the upper floor features some interior amenities such as a cabinet, a cupboard and a *serpenç* (shelf).



**Fig. 11.**  
**Enclosed Outer Sofa Type.**

**5). Inner Sofa Type:** This type of plan began to be used in Ula's large two-storey mansion-style stone homes after the 18<sup>th</sup> century. Utilized in the region's three large stone mansions, the Bekir Agha Mansion, Melek Hanım Mansion and the Halise-Mehmet Şevket Akıncı Mansion, this layout is comprised of a long rectangular-shaped inner hall (*sofa*) in and two rooms positioned along two long wings (Figs. 12, 13, 14). The U-shaped staircase landing incorporates one of the side wings of the *sofa* (hall). Occasionally, a balcony is found in front of the long rectangular inner hall between the rooms. Sometimes there's a bay window (*cumba*) at the end of the inner *sofa*. The house is entered via the stairs leading directly to the hall. While the upper floor is the most glamorous part of the house, a spacious area was created here by keeping the ceilings high. Each room features interior decorative fixtures such as hearths, cupboards, lampholders and *serpenç* (shelf). These rooms have innovative wooden sofas (*makket*) along the room windows. The most ornate of the rooms surrounding the hall is considered the head room. The space on the top level of the walls and door of this room features penwork ornamentation. Once again, the room ceilings feature wooden hubbed patterns or the occasional flower motifs using the *çitakari* technique. Two new characteristics are seen in these houses. The first is a new octagonal shaped chimney with a flat cover instead of the Muğla Chimney, unique to Ula and Muğla (Kozak 2014: 239). The other innovation in these houses is an octagonal-shaped gazebo (*cihannuma*) especially situated on the roof floor. This viewing spot features a wide eaved *tenekura* roof with windows on every surface and a wooden cover (Figs. 13, 15). Flowery motifs were used in strips running along the top of the door, something not seen in the interior decoration of houses previously mentioned in this text.



**Fig. 12.**  
**Inner Sofa Type.**



**Fig. 13.**  
**Examples of Inner Sofa Type.**



*Fig. 14.*  
*Examples of Inner Sofa Type.*



*Fig. 15.*  
*The octagonal-shaped gazebo (cihannuma).*

## CONCLUSION

Anatolia has had a very rich history of housing architecture ever since the transition to settlement life in the Neolithic Age. Each region of Anatolia is filled with examples of local dwellings that reflect the historical background and constitute the cultural identity of the regions in which they are found. In also reflecting the climate, geography, materials, labor force, design, technology and cultural dimensions of the regions they are found, local dwellings also bear anonymous knowledge which is conveyed to future generations. Possessing a rich architectural heritage that has flowed from the past, it is necessary to preserve and maintain Anatolia's regional housing architecture. Because tradition is a factor of identity. The continuity of tradition is a cultural factor. Traditions are the bearers of cultural knowledge and its transformation is where it takes shape, whereby tradition is not complacent. Amongst Turkish houses, those of Ula are in a different, unique position with their interior features, general features and plan features that are unique to the region.

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