CONSERVATION PROJECT OF LATİFE HANIM HOUSE IN KARŞIYAKA, İZMİR

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by
Esra DİPBURUN

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We approve the thesis of **Esra DİPBURUN**

Date of Signature

..... **3 October 2006**
Assist. Prof. Dr. **Mine HAMAMCIOĞLU TURAN**
Supervisor
Department of Architectural Restoration
İzmir Institute of Technology

..... **3 October 2006**
Assist. Prof. Dr. **S. Sarp TUNÇOKU**
Department of Architectural Restoration
İzmir Institute of Technology

..... **3 October 2006**
Inst. Dr. **Zeynep DURMUŞ ARSAN**
Department of Architecture
İzmir Institute of Technology

..... **3 October 2006**
Prof. Dr. **Başak İPEKOĞLU**
Head of Department of Architectural Restoration
İzmir Institute of Technology

.....
Assoc. Prof. Dr. **Semahat ÖZDEMİR**
Head of the Graduate School

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ABSTRACT

CONSERVATION PROJECT OF LATİFE HANIM HOUSE IN KARŞIYAKA, İZMİR

The Latife Hanım House in Karşıyaka, İzmir is a built heritage which must be conserved because of its historical and architectural importance. It is a representative of modernization in housing in the late Ottoman Period. It has historical significance, because Zübeyde Hanım, Atatürk's mother, stayed here for a month and died here in 1923, and also it was belonging to Latife Hanım, Atatürk's only wife. The house has problems mainly stemming from lack of maintenance and abandonment. The aim of this study is to decipher the historical significance of the studied case with respect to Atatürk, to evaluate it as a part of the housing architecture in İzmir experienced during late Ottoman modernization and also to present a conservation scheme so that it can continue its living. The methodology involves site investigations, analysis of the structural and architectural elements and their problems, archive research, literature research and historical evaluation. The building is not only important because of its relation with Atatürk, but also because of its uniqueness a historical house. It is a large programmed residence of a wealthy Turkish family with a large garden built at the periphery of İzmir, Karşıyaka, and synthesizing traditional and modern design manners of the 19th century. The detailed historical evaluation has made possible preparation of a sound restitution. Finally, intervention decisions with respect to ethics of conservation, and measures for structural interventions and refunctioning decisions are presented. The criterion of reliability of restitution is the basis of reconstruction decisions. The cracks on the western wall stemming from earthquakes should be urgently treated. The problem of dampness causing material decay should be solved. Refunctioning of the house as a center of education and entertainment for women will continue the memories of the two women who were important for Atatürk.

ÖZET

İZMİR KARŞIYAKA'DAKİ LATİFE HANIM KÖŞKÜ'NÜN KORUMA PROJESİ

İzmir, Karşıyaka'daki Latife Hanım Köşkü, 19 yy.'da İzmir'in kozmopolit yapısı içinde oluşmuş, geç Osmanlı dönemindeki modernleşme sürecinin parçası olarak Türk kökenli bir aile tarafından inşa edilmiş, geniş programlı konut yapılarının nadir örneklerindendir. Atatürk ile ilgili önemli iki hanım olan Latife Hanım ve Zübeyde Hanım'ın yaşamlarının kesiştiği bir konut olması yapının tarihsel değerini arttırmaktadır. Yapı, bugün bakımsızlık ve terk edilmişlikten dolayı hak ettiği ilgiyi görememektedir. Bu çalışmanın amacı, yapıyı tarihi perspektif içinde inceleyip İzmir konut mimarisi bağlamında ve Atatürk'le ilişkisi çerçevesinde değerlendirmek; değerleriyle korunarak yaşatılması için öneriler geliştirmektir. Bu amaç doğrultusunda ilk olarak binanın mevcut durumunu saptamak için arazi çalışması yapılmıştır. Arazi çalışması sonucu toplanan bilgilerle iki boyutlu bilgisayar ortamında binanın rölöve çizimleri hazırlanmış, binayı tanımlayıcı metinler yazılmıştır. Analiz çizimleriyle binanın yapım tekniği ve malzemesi, strüktürel hasarları ve malzeme sorunları, değişimleri, özgün mimari elemanları ortaya konmuş, bu çizimler ilgili metinlerle desteklenmiştir. Tarihsel araştırma bölümünde, geç Osmanlı'da Modernleşme, banliyöleşme, İzmir ve Karşıyaka tarihi, klasik ve modernleşme döneminde Türk Evi ve 19 yy.da İzmir'deki konut mimarisi incelenmiştir. Tarihi araştırma, karşılaştırmalı çalışmalar ve binadan gelen bilgiler sonucunda yapının özgün durumunu gösteren restitüsyon çizimleri yapılmıştır. Yapının mimari ve tarihsel değeri, geçirdiği mekansal ve yapısal değişimler, yapısal sorunları ve içinde bulunduğu çevrenin özellikleri göz önünde bulundurularak, çağdaş koruma kuramı çerçevesinde koruma önerisi geliştirilmiştir. Bu çalışma sonucunda, 19 yy. İzmir'in banliyösünde, büyük bir bahçe içinde konumlanmış ve bir Türk ailesi tarafından yaptırılmış köşk yapısının mimari özellikleri ile ilgili ayrıntılı bilgi elde edilmiştir. Mimarlık tarihi araştırmalarına katkı sağlamasının ötesinde, bu çalışma; koruma amaçlı uygulama projesinin hazırlanmasına veri sağlayacaktır. Böylece, yapı yaşatılarak gelecek kuşaklara aktarılacaktır.

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CHAPTER 1

INTRODUCTION

The Latife Hanım House in Karşıyaka is a 19th century suburban house built for Uşakizades which was a wealthy family living in İzmir. The house has historical significance, because Zübeyde Hanım, Atatürk's mother, stayed here for a month and died here in 1923, and also because it is the house of Atatürk's only wife Latife Hanım. This house which is important for our cultural heritage has been neglected until now. It is unoccupied and has conservation problems. The Karşıyaka Municipality, which is aware of this situation, expropriated the house in July 2005 and started preparing restoration project in November 2005. Nevertheless, this research started in November 2004. The measured survey prepared within the frame of this thesis was offered to the survey team of the Karşıyaka Municipality in digital format at the beginning of their work in November 2005. Moreover, the Latife Hanım House is an important research subject from the view point of the discipline of history of architecture since suburban houses built by wealthy Turkish origined families in İzmir have not been subject to comprehensive architectural research.

1.1. Aim

Latife Hanım House in Karşıyaka, dated to 19th century, is a first degree listed building[1] that possesses important architectural and historical values. It is a representative of modernization in domestic living manners and their reflections to residential architecture in the late Ottoman Period and has historical significance because of its relation with Atatürk, his mother Zübeyde Hanım and his wife Latife Hanım. It has problems stemming mainly from lack of maintenance and abandonment. The aim of this study is first to survey, analyse and evaluate the Latife Hanım House in Karşıyaka in a historical perspective so that the architectural and historical values of the building are deciphered. In turn, the so far accumulated knowledge on the housing architecture in İzmir at the 19th century will be enriched with detailed information on

[1] The decision of the Number 1 İzmir Conservation Council of Cultural and Natural Assets on the 15th of July, 1999.

suburban house of the Turkish elite. Moreover, a built heritage related with Atatürk will be documented in detail. The second aim is to suggest a conservation scheme for the Latife Hanım House in Karşıyaka considering both its values and problems so that it can continue its living for the appreciation of next generations.

1.2. Content and Methodology

In the first chapter, the building subject to the study is introduced. The aim, content, method, sources and terminology are presented.

In the second chapter, the building is described in detail with reference to site investigations which can be described as the data gathering phase of the study. To determine the present condition of the building, survey for architectural measurements was carried out during November-December 2004 and also it was updated after the earthquake in November 2005. In the preparation of the measured survey, conventional techniques such as triangulation, running measurement, sketches, and photographs[2] were used. The electronic teodolite was used for the survey of the site plan and exterior elevations[3]. After the site survey, software data processing phase was undertaken. Measurements were evaluated with AUTOCAD 2004 software to produce two dimensional conventional drawings. The site plan, floor plans, sections, elevations and details from the necessary points were drawn. Analytical drawings comprehending the above mentioned themes were prepared with mapping technique. The data processing phase was completed with written documentation of the Latife Hanım House. The architectural elements, structural characteristics of the building, alterations, and structural damage and material decay in the building are visually examined and notes were taken on the sketches. In the descriptive texts, an order from exterior to interior, top to bottom is followed. Starting the discussion from the south border of a space and continuing in clockwise direction is preferred.

In the third chapter, the history of İzmir, Karşıyaka and Latife Hanım House, the "Ottoman House" as a residential building type in the Classical Period and the period of Modernization; and 19th century house types in İzmir are investigated. In the planning of the historical research, evaluating the house in a historical perspective so that its architectural value is clarified and deciphering the restitution problems of Latife Hanım

[2] The photographs for which no reference is provided are all taken by the author.
[3] I am thankful to Cihat Küçükboyacı for his help during teodolite documentation.

House have been both considered. Literature survey in Dokuz Eylül University, İzmir Institute of Technology, Chamber of Architects İzmir Branch libraries; survey of currently published literature on Atatürk and Latife Hanım which are on sail and on daily newspapers; archive research in Karşıyaka Municipality and Number 1 İzmir Conservation Council of Cultural and Natural Assets; and interviews with people related with Uşakizades were undertaken in order to gather the necessary data. Then, survey results were evaluated. This thesis presents brief history of the city of İzmir and Karşıyaka as its old summer residence with emphasis on the 19th century. The erection of Latife Hanım House in this context is discussed with reference to the history of Uşakizade family and their relation with Atatürk. Secondly, the thesis also presents architectural analysis of the Ottoman house in its Classical and Modernization Periods[4]. This analysis includes the discussion of organization of the housing lot, organization of stories, plan schemes, spatial elements, elevations and structural system for both periods. Thirdly, the 19th century house types documented in İzmir are presented. Finally, comparison with historical houses emphasizing the same historical origin, location and period examples is made. The examples selected for comparative study are; Latife Hanım House in Köprü, Yahya Paşa House in Bayraklı, the houses in the historical urban site in Bayraklı, the Greek houses in the historical urban site of Buca, İzmir houses belonging to 19th century, Levantine Kiosks in Buca and Bornova in general. In the analysis of these cases, typologies developed by previous researchers are referred to. The types presenting similarities with Latife Hanım House in Karşıyaka are emphasized. Detailed architectural identification of very similar cases such as Latife Hanım House in Köprü and Yahya Paşa House in Bayraklı are provided. The similar and best fitting classifications with Latife Hanım House in Karşıyaka are presented in detail. Then, comparison with selected cases is discussed with reference to Latife Hanım House. As a result, historical, architectural and cultural importance Latife Hanım House in Karşıyaka as part of the built heritage is clarified.

In the fourth chapter, the restitution of the building is presented. Traces coming form the building, comparison within the case itself, comparative study with same period houses in İzmir, historical research, old photograph of the house and written documents which are the data gathered and processed in the previous parts of the study, are evaluated together in this chapter to propose a restitution scheme. The necessary

[4] The detailed analysis of the Ottoman House in its Classical Period and in the Period of Modernization has been considered valid from pedagogical point of view.

alterations on the measured drawings are made to illustrate the restitution decisions and they are saved as a different drawing set; namely “sources of restitution”. Each source of information listed in the above are indicated with a different color code. Then, another set of drawings is prepared to illustrate the reliability of each restitution decision. Three different colors for three different degrees of reliability are used. Traces coming from the building are considered as first degree reliable, comparison within the case itself and old photograph of the house as second degree, comparison with same period houses, historical research and written documents are considered as third degree reliable. This evaluation is enriched with the discussion of reliability of the existence, form, dimension and material of each restituted building element. So; letter codes to indicate these four characteristics with their appropriate colors are provided on the drawings. The graphical presentations are supported with written explanations.

In the fifth chapter, a conservation scheme is presented. This scheme includes measures for ethics of conservation, remedial measures for structural damage and material decay, and measures for refunctioning. The first two sets of measures are illustrated on copies of measured drawings, while the final one is a drawing set illustrating how the building will appear of the interventions. For all sets, lejants within which intervention decisions are listed with graphical expressions are provided. The ethics of conservation set consider the following points: The first degree reliable elements will be reconstructed within the frame of the contemporary conservation theory. Second degree reliable elements will not be reconstructed. If, however, reintegration is indispensable because of architectural necessity, then necessary elements with contemporary details will be provided since the authentic details are unknown. Third degree reliable elements will not be reconstructed as well. If it is necessary to propose a building element because of architectural reasons, then it will be a completely new design. The structure set considers removals of deteriorated materials, replacements with material original in composition and reinforcements. The refunctioning set considers necessities for rehabilitating the building according to selected function.

In the last chapter, conclusive remarks of the study are presented and discussed within the frame of contemporary theory of conservation.

1.3. Sources

The primary source of information is the building itself.

The second group of sources, which provide direct information about the building are as follows:

İzmir Valiliği, 1998, a photo of Zübeyde Hanım and her servants in front of the Latife Hanım House Karşıyaka, in 1922.

Avcı, Z., 1996. "Bir Hayat Hikayesi: Mehmet Kemal Dedeman". In this book, the biography of Mehmet Kemal Dedeman is narrated. The garden of Latife Hanım House is described in the book since it was used as a promenade by Mehmet Kemal Dedeman in 1923.

Araz, N., 2002. "Mustafa Kemal'le 1000 Gün". In this book, the Latife Hanım House in Karşıyaka is described while mentioning Zübeyde Hanım's stay in 1922.

Çalışlar, İ., 2006. "Latife Hanım". This is a book about the life of Latife Hanım- the only wife of Atatürk- in general. Nevertheless, a few architectural details about Latife hanım House in Karşıyaka are provided in the descriptive parts. For example, it is stated that the thresholds of the rooms were removed by Latife Hanım in order to provide ease Zübeyde Hanım in her movement with her wheel chair during her stay in Latife Hanım House in 1922.

The third group of sources provide information about the life within the building.

Araz, N., 2002. "Mustafa Kemal'le 1000 Gün". In this book, the marriage of Atatürk and Latife Hanım is narrated.

Bozdağ, İ., 2001. "Gazi ve Latife". In this book, the marriage of Latife Hanım is narrated.

Interview with Ahmet Gürel, who is the director of Latife Hanım House in Köprü, about Uşakizade Family and their way of life in Köprü, 2006.

Journal news on Latife Hanım (see Appendix K), 2006. Since the subject has been very popular recently, important amount of material is published. Details about the life of Latife Hanım, who is symbolizing the modern woman image of the young Turkish Republic, can be found in these journal news.

The last group of sources is about late Ottoman modernization and its reflection to housing with emphasis on İzmir examples.

Akyüz- Levi, E., 1993. Unpublished Doctorate Thesis, "The Traditional Housing Architecture in İzmir". This thesis focuses the housing architecture in İzmir city center in the 19th century. A housing typology is developed.

Akkurt, H., 2004. Unpublished Doctorate Thesis, "19. yy. Batılılaşma Kesitinde Buca ve Bornova Levanten Köşkleri Mekansal Kimliğinin İrdelenmesi" (The Analysis of the Levantine Residences of Bornova and Buca in the Light of the 19th century Westernization in Turkey). In this thesis, the spatial organization, the structural system, the enclosure system, and the site organization characteristics of the Levantine houses in Bornova and Buca are presented.

Erpi, F., 1987. "Buca'da Konut Mimarisi (1838-1934)" (The housing architecture in Buca between 1838 and 1934). This book classifies the houses in Buca built in the late 19th century.

1.4. Terminology

As stated by different researchers, the houses of the 19th century, which is a period of change, continue to possess traditional housing principles and also present some differences which are symptoms of modernization (Tanyeli 1996, Kuban 1995, Yücel 1996, Akyüz 1993).

There is a variety of terms preferred for referring to this period of rapid change. These terms are Westernization ("Batılılaşma"), Modernization ("Modernleşme"), Interaction ("Etkileşim"), Estrangement ("Yabancılaşma'), and Under Western Influence ("Batılılaşma Etkisinde"). The word "Westernization" is defined as conversion to or adoption of western traditions or techniques (Merriam Webster's Unabridged Dictionary, 2000). On the other hand, Modernization is a self-conscious and deliberate break with the past and a search for new forms of expression in any of the arts (Merriam Webster's Unabridged Dictionary, 2000). Tanyeli[5] prefers to use terms Westernization and Modernization together to express conscious import of product of Western origin.[6] In the housing architecture of this period, a "dual code" has

[5] In Turkish literature while concept of modernisation is discussed, the term "özümseme" is underlined. The changes in the rituals of everyday life is a prerequisite for modernisation (Tanyeli 1996).

[6] Ottoman upper class crossed threshold of modernization once it formulated its own cultural change as a goal and opened it to discussion. Modernity is the state in which the society or individual conciously endeavours to change its condition of existence (Tanyeli 1996).

been established. There were two different but related codes for western and traditional artifacts.[7] Interaction means a measure of how much the effect of one statistical variable upon another is determined by the values of one or more other variables (Merriam Webster's Unabridged Dictionary, 2000). Akyüz (1993) introduces the term "interaction" to the discussion of late Ottoman housing architecture. She underlines a specific house type of İzmir that possesses both references of Turkish and Western cultures. Finally, the terms "under western influence" and "Greek House" are used by Akyüz (1993) to discuss a house type specific to Aegean cost in the 19th century. Akyüz (1993) underlines the influence of Italian architects in the formation of this style. She also refers to this type as Greek house and differentiates it with the presence of the element of "cumba" (oriel window). Erpi (1987), underlines that the Greek House, is especially for the Greek minority of the Ottoman society. Erpi (1987) prefers to use the term Estrangement ("Yabancılaşma") instead of Westernization, because he thinks that the foreign architects were pioneers of Western design approaches in the country.

Within the context of this thesis, the late Ottoman developments, which gave way to new design approaches in architecture in the 18th and 19th centuries, are named as "modernization". Similarly, the term "interaction house" is preferred to indicate a late Ottoman house synthesizing traditional Ottoman and modern styles in itself. The term "Greek House" is used for a late Ottoman house built in anxiety of modernization, especially for the Greek minority of the Ottoman society.

Another point considered relevant for determination of the terms preferred in this thesis is the selection of appropriate vocabulary of building elements.

Dictionaries of architecture and construction[8], and related books[9] and articles[10] were studied, and definitions were compared. The selections are presented in the glossary (See Appendix K).

[7] Summer palaces in and around İstanbul had crystal mirrors, chandeliers, chairs, clocks, portraits, beds, consoles and tables of Western origin. But these summer residences of wealthy people also had large cushions, matresses and other sedir fittings.
[8] Hasol 2003, Haris 1993, Fleming et all 1983.
[9] Ching 1993, Mark 1993.
[10] Tanyeli 1996.

CHAPTER 2

IDENTIFICATION OF THE BUILDING

2.1. Close by Surrounding

The Latife Hanım House (Figure 2.1) is located in Karşıyaka, İzmir. Its close by surrounding contains mostly the buildings used for residence. The Karşıyaka Railway Station is at the south of the building. The plot on which the house is situated is bordered with two streets at the north and south (Figure A.1). At the north of the plot, there is Latife Hanım Street and at the south, there is 1762 Street. At the western side of the plot, there are two apartments which of one is three storied while the other is five storied. At the eastern side of the plot, there are two apartments which are five storied. There are generally five storied apartment blocks on Latife Hanım Street; while on 1762 Street, there are two or three storied houses which possess architectural characteristics of the1950s. Latife Hanım Street has two-way traffic which is dense. On the other hand, 1762 Street is a tranquil street used almost only by its residents. The apartment blocks cover up almost all the area in their plots. Therefore, there is limited garden or courtyard defined in the neighborhood. In this context, Latife Hanım House is observed as a landmark with its height, architectural style and large garden.

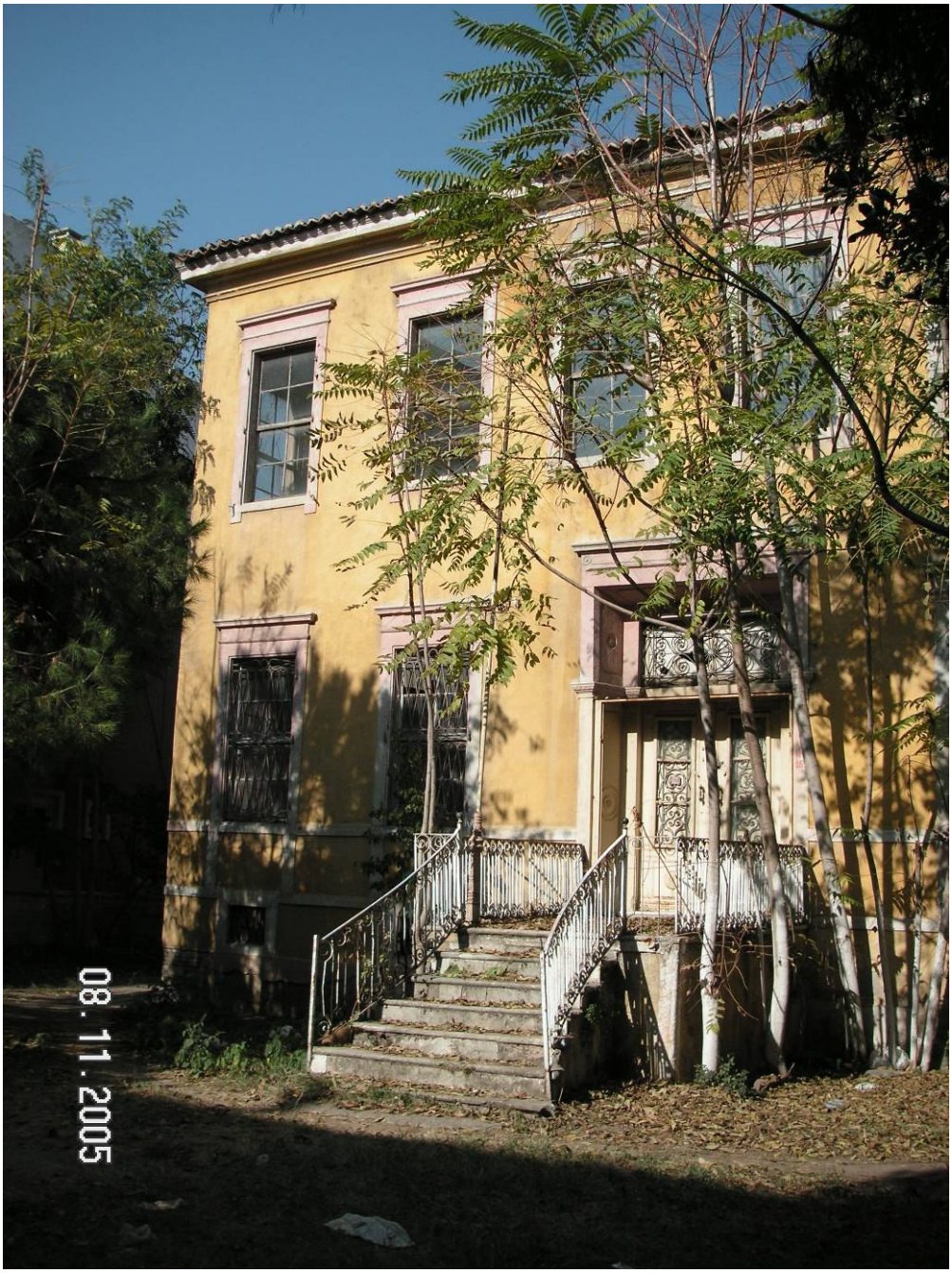

Figure 2.1. The Latife Hanım House.

2.2. Site Organization

The Latife Hanım House is located on a trapezoidal plot (50 by 49 by 56 by 54 m) detached from its surrounding (Figure A.1). Its central location on the plot gives way to the formation of large gardens at the southern (825 m^2) and eastern (1505 m^2) sides, and smaller garden at the northern (388 m^2) and western (180 m^2) sides. The elements of the garden are the walls bordering the plot on four sides, two gateways within the southern and northern walls, pedestrian paths, different kinds of trees, a pump and an arbor.

The southern part of the garden is bordered with a stone masonry garden wall that is 45 cm. in thickness. It is entered through a double leafed iron door, 3.50 m. in width and 12 m. from the southern-western corner of the plot. A pedestrian path 3.50 m. in width and covered with stone connects the entrance to the southern terrace. Here, there are some palm trees and also some fruit trees (Figure 2.2). The arbor is located on the western side of the pedestrian path and 12.50 m. from the south-western corner. It is ellipse in plan (3.70 by 2.80 m.) and elevated four steps from the ground level (Figure 2.3). It has a sitting element which is made of iron profiles (Figure 2.4).

The western part of the garden is bordered with a garden wall which is made of cement blocks and 30 cm. in thickness. In this part of the garden, there are some cypress trees, some fruit trees and a pump.

The northern part of the garden is bordered with a stone masonry garden wall and entered through a double leafed iron door, 3.50 m. in width and 13.40 m. from the north-western corner. A pedestrian path 3.50 m. in width and covered with concrete connects the entrance to the northern terrace. On the two sides of the pedestrian path, there are two high cypress trees emphasizing the entrance. The garden wall of this part is stone for 28 m., and then it is brick for 18 m. The northern and the eastern part of the garden are used as car park at present (Figure 2.5, Figure 2.6). The entrance to the car park is from the northern side of the plot. There is a small cabin for the ticket seller near the garden wall, 18 m. from the north-eastern corner of the plot. The ground of this part is covered with crushed stone.

Figure 2.2. The southern part of the garden.

Figure 2.3. The arbor.

Figure 2.4. The sitting element of the arbor.

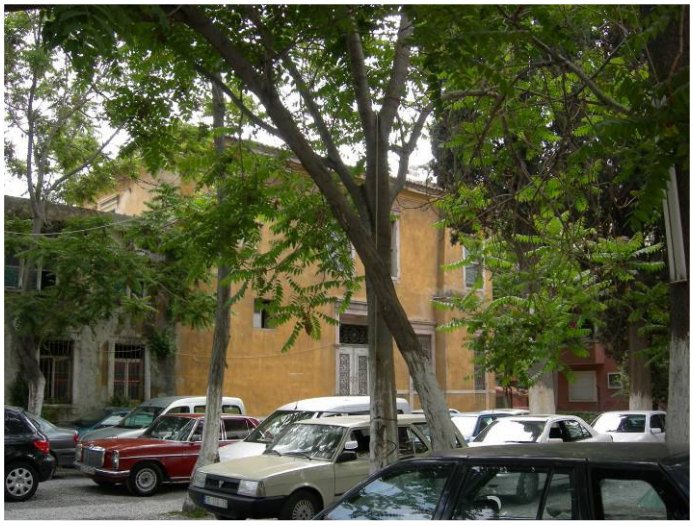

Figure 2.5. The northern side of the garden used as car park.

Figure 2.6. The eastern side of the garden used as car park.

2.3. Plan Organization and Spatial Components

The building is composed of a main mass with two stories above a basement (Figure 2.7) and a two storied annex that flanks the main mass at the east (Figure 2.8). The height of the eaves from the ground level is 9.87 m. in the main mass, while the height of the annex is 7.25 m (Figure 2.8). There are two entrances of the main mass one on the north and the other on the south side (Figure A.1). The entrances to the house are held from two terraces. The rectangular planned terrace at the south gives an impression that is the main terrace with its dimensions (2.62 by 3.48 m.), which are slightly longer than those of the other and with its decoration elements. The entrance of the annex is at the south and it is 1.85 m. from the eastern side of the main mass.

2.3.1. Basement Floor Plan

The basement floor (Figure A.2) is composed of two different parts that are used independently. The part at the west is reached through the door outside the house which is at the western side of the terrace at the northern facade (Figure 2.9). The part at the east is reached by eight steps descending through the stairs inside the house (Figure 2.10).

The part at the west, storage space 1, is rectangle in plan (4.30 by 7.80 m.) and is entered through a single leafed iron door (1.00 by 1.45m.) by descending four steps from the ground level outside. Since the ceiling is exposed; timber joists of the room 1 and room 3 at the ground floor can be observed from its ceiling (Figure A.3). The timber joists (0.05 by 0.09m.) are placed transversally on two wooden beams (0.15 by 0.15m.) which are placed longitudinally. These two wooden beams are supported with wooden studs that are rectangle (0.13 by 0.15m.) or circle (Ø 0.14m.) in plan (Figure 2.11). The studs which are circular in plan seem as though they are put later for support. The walls of the space are plastered. The southern, western and northern walls of the space extend into the garden with two, four and one rectangular windows (0.75 by 0.60m.) respectively. The windows are double leafed and made of iron (Figure 2.12). The floor of the space is covered with stone.

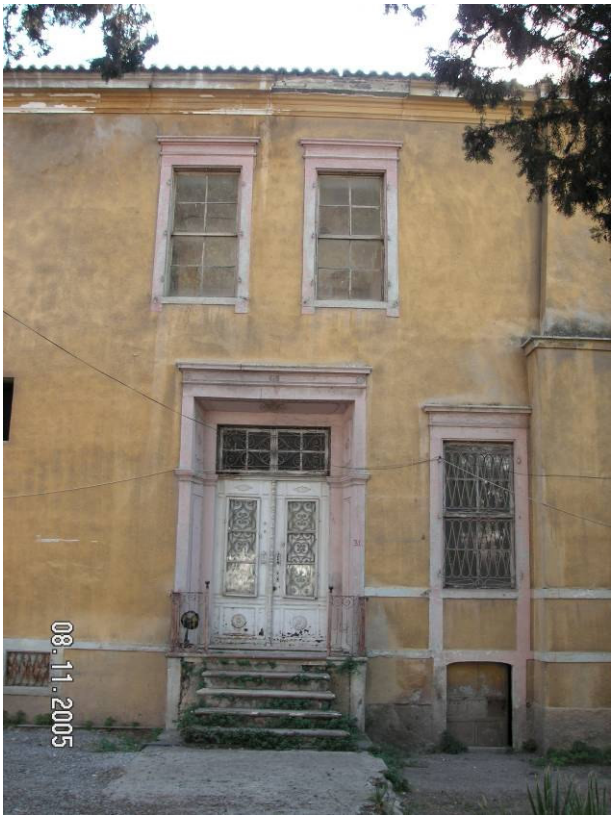

Figure 2.7. The main building.

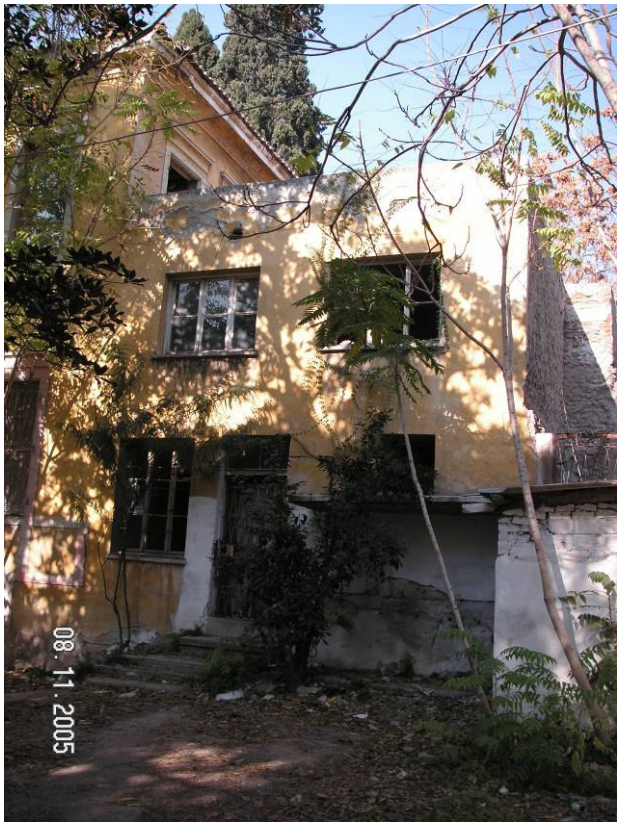

Figure 2.8. The annex.

Figure 2.9. The entrance door of the western part of the basement.

Figure 2.10. The stairs leading to the eastern part of basement.

Figure 2.11. The supporting studs in the western part of the basement.

The part at the east, which is reached from inside the house by a stone stair, is composed of four different spaces. These spaces are organized around a corridor which is rectangle in plan (1.00 by 2.90m.). The ceiling of the corridor is covered with wood laths. The walls are plastered and white washed. The plaster on the bottom part of the western wall of the corridor is lost. The floor of the corridor is covered with stone.

Storage space 2, at the southern side of the corridor, is entered through an opening (0.75 by 2.00m.). Since the ceiling is exposed; timber joists of the floor of the room 3 at the ground level can be observed from here (Figure A.3, Figure 2.13). They are rectangle in shape and have 40 cm. intervals. The walls of the space are not plastered. The masonry bond of the stone walls is observed (Figure 2.14). The southern wall of the space extends to the garden with two window openings (0.75 by 0.60m.). The windows are double leafed and made of iron (Figure 2.12). The floor of the space cannot be observed at present because of the rubble waste.

Wet space 1, at the northern side of the corridor, is rectangle in plan (4.45 by 2.90m.) and entered through a door opening (0.90 by 2.00 m.) that has no leaf at present. From the trace on the wall, it is observed that the frame of the door is missing at the western side. Its ceiling is covered with wood lath (Figure A.3). There are gypsum moldings at the sides where the ceiling and the walls connect. The walls of the space are plastered. The northern wall of the space extends to the garden with a window opening (0.75 by 0.60m.). Its joinery is timber, but has no window leaf at present (Figure 2.15). The plaster on the bottom part of the walls is lost (Figure 2.16). On the eastern wall of the space, there is a door opening which connects this space to the bathroom. The floor of the wet space 1 can not be observed because of the rubble waste on it.

The bathroom, wet space 2, which is rectangle in plan (1.75 by 2.00m.), is entered through a door opening (0.60 by 1.95 m.), that has no leaf at present. The ceiling of the bathroom is covered with wood laths and there are gypsum moldings at the sides where the ceiling and the walls connect (Figure 2.17). Material deterioration is observed on some of the wood laths. The walls are plastered. The northern wall extends to the garden with a window opening (0.75 by 0.60m.). On the northern wall, there is a ceramic pipe (Ø0.15m.) which is placed 0.30 m. away from the corner (Figure 2.18). On the eastern wall of the bathroom, there is a marble basin (Figure 2.19). On the southern wall of the bathroom there is an inner window (0.60 by 0.60m.) which provides connection with the sub-space (Figure 2.20). The leaf of the window is lost at present.

Figure 2.12. Basement windows.

Figure 2.13. The ceiling of storage space 2 at the basement.

The floor of the bathroom can not be observed because of the rubble waste.

The sub-space which is rectangle in plan (3.45 by 1.00m.) is an extension of the corridor. Its ceiling is exposed; timber joists of the stairwell at the ground floor can be observed. The joists are white washed. The walls are plastered. The plasters on the bottom parts of the northern and the southern walls are lost. On the northern wall of the space, there is an opening that provides connection to wet space 2. On the southern wall of this space, there is another opening (0.55 by 0.55m.) that provides connection to the stairs. The floor of the sub-space is covered with stone.

2.3.2. Ground Floor Plan

The ground floor of the house (Figure A.4) is organized around an inner hall with seven spatial units surrounding it on its sides. These spatial units are three rooms, one kitchenette, one stairwell and two terraces. Consequently, the ground floor of the annex is made up of a series of spaces brought together in additive fashion.

The spatial characteristics of the units belonging to the house are as follows:

The terrace at the south (2.60 by 3.50m.) is emphasized both with its dimensions and with the lighting element at the corner (Figure 2.21). This terrace is connected to the ground with six steps at present. The terrace and the stairs are covered with a gray stone that seems porous (Figure 2.22).

The terrace at the north is smaller in dimension (2.60 by 0.80m.) and connected to the ground with four steps at present (Figure 2.23). Its covering material is stone which seems porous like it is on the southern terrace. These two terraces are connected to the inner hall with two double leafed doors with iron joinery and decoration (Figure 2.23). These doors terminate the building's axis running through the inner hall, which has rectangular plan geometry (4.10 by 7.80m.). The ceiling of the inner hall is covered with wood laths and there are moldings at the sides where the ceiling and the walls connect (Figure 2.24, Figure A.5). Also there is a timber chair rail that runs along all the walls of the hall (Figure A.12, Figure A.13, Figure 2.25). This timber rail projects 1 cm. from the facades, 70 cm. above from the ground level; it is 15 cm. in thickness and painted in white oil paint. The walls are plastered and white washed in pink color. There are electric cables on the walls of the hall. On the southern wall of the hall, there are two niches (0.57 by 0.35m.) located 0.55 m. from the two sides of the entrance door

Figure 2.14. Exposed stone walls of Space 2 at the basement.

Figure 2.15. The window of wet space 1 at the basement floor.

Figure 2.16. The loss of plaster observed on the bottom parts of the walls at the basement.

Figure 2.17. The ceiling of wet space 2 at the basement floor.

Figure 2.18. The ceramic pipe on the northern wall of wet space 2.

Figure 2.19. The marble basin in wet space 2 at the basement.

Figure 2.20. The interior window between wet space 2 and the sub-space at the basement floor.

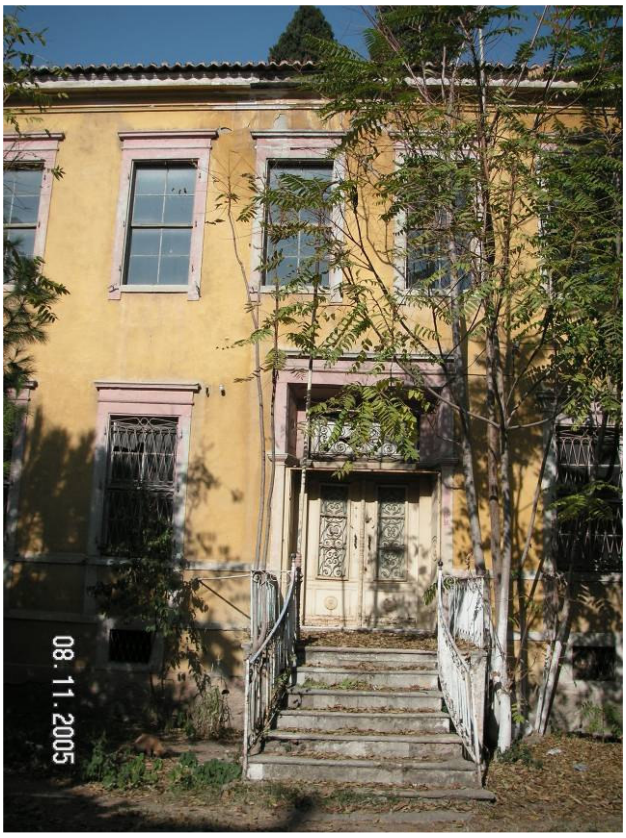

Figure 2.21. The southern terrace.

Figure 2.22. The stone floor covering of the southern and the northern terraces.

Figure 2.23. The northern terrace.

Figure 2.24. The ceiling of the inner hall covered with wood laths.

opening (1.70 by 2.65m.) (Figure 2.26, Figure A.10). On the western wall, there are two door openings (1.30 by 2.40m.) which provide entrance to the rooms (Figure 2.27). On the northern wall of the hall, there is the opening of the entrance door (1.70 by 2.65m.) (Figure 2.28, Figure A.11). On the eastern wall of the hall there are two door openings which are different in dimension (Figure A.13). The opening (2.60 by 3.50m.) closer to the northern corner connects the stairwell to the inner hall and has a four leafed, glazed door (Figure 2.29). There are two timber pilasters at the two sides of this opening (Figure 2.29). The second opening (1.30 by 2.40m.) which provides entrance to room 3 is similar to the openings at the west. The floor of the inner hall is covered with marble slabs (0.50 by 0.50m.) (Figure 2.30).

The room at the south-western corner of the hall, room 1, is almost square in plan (4.67 by 4.19m.) and it is entered through a double leafed door (1.30 by 2.40m.) by one step ascending from the hall (Figure 2.31). The ceiling is covered with wood laths and there are timber moldings at the joining zone of the ceiling and walls (Figure 2.32, Figure A.5). The walls of the room are covered with wall-paper (Figure 2.31). There is a timber chair rail that runs along all the walls of the room. It is 15 cm. in thickness and painted in white oil paint. The southern and the western sides of the room extend into the garden with two window openings (1.10 by 2.20m.) on each side (Figure 2.33). The floor of the room is covered with chipboard at present, the original timber covering is observed at some parts beneath it (Figure 2.34).

The room at the north- western of the hall, room 2, is rectangle in plan (4.67 by 3.82m.) and it is entered through a double leafed timber door. (1.30 by 2.40m.) The ceiling is covered with wood laths and there are very simple moldings at the joining zone of the walls and the ceiling (Figure 2.35). The walls are covered with wall-paper. There is a timber chair rail that runs along all the walls of the room. It is 15 cm. in thickness and painted in white oil paint (Figure 2.36). The western and the northern sides extend to the garden with two window openings (1.10 by 2.20m.) on each side. On the northern side of the room, there is a fireplace (1.25 by 1.10m.) covered with marble (Figure 2.37). The floor of the room is covered with chipboard at present, the original timber covering is observed beneath it.

The stairwell at the north-eastern of the hall is rectangle in plan (2.76 by 4.78m.). Its ceiling is covered with wood-laths (Figure A.5, Figure 2.38). There is a half pace timber stair (Figure 2.39). On the northern side of the stairwell there is a door opening o and a window opening which connect this circulation space to the kitchenette

Figure 2.25. The timber chair rail running along the walls of the hall.

Figure 2.26. The southern wall of the hall and its elements.

Figure 2.27. The door opening on the western wall of the hall at the ground floor.

Figure 2.28. The northern wall of the inner hall at the ground floor.

Figure 2.29. The arrangement of the opening between the inner hall and the stairwell.

Figure 2.30. The floor covering of the inner hall at the ground level.

Figure 2.31. The eastern wall and door of room 1.

Figure 2.32. The ceiling covering and the moldings of room1.

Figure 2.33. The windows on the southern wall of room 1.

Figure 2.34. The floor covering of room 1.

(Figure A.10, Figure 2.40). On the eastern side of the stairwell there is a single leafed iron door (1.16 by 2.05m.) which opens into the annex (Figure 2.41). Opposite this door, there is a timber door that provides entrance to the stairs leading to basement (Figure 2.42). The floor of the stairwell is covered with marble slabs that are placed diagonally to the wall of the space.

The kitchenette is rectangle in plan (1.95 by 4.70m.) and entered through a double leafed door (1.20 by 1.90 m.). The ceiling is covered with wood-lath (Figure 2.43). The interior window at the entrance is (0.90 by 1.20 m.) located 2.00 m. from the western side of the kitchenette (Figure 2.44.). On the southern wall, next to the interior window there are shelves attached to the wall which are 23 cm. in width (Figure 2.45). There are cupboards which surround the northern and eastern sides of the kitchenette totally (Figure 2.46). The floor is covered with timber.

The room at the south-eastern of the hall, room 3, is rectangle in plan (3.15 by 5.00m.) and entered through a double leafed door (1.30 by 2.40m.). The ceiling of the room is covered with wood-laths (Figure 2.46, Figure A.5). There is a cupboard (3.10 by 0.70m.) made of timber at the eastern side (Figure 2.47). There are two window openings that extend to the garden at the southern side. The floor is covered with chipboard at present, the original timber covering is observed on some parts.

On the other hand, the annex is composed of two spatial units, one room and one wet space (Figure A.4). The room is rectangle in plan (7.00 by 3.70m.) and entered through a single leafed door (0.88 by 2.40 m.) (Figure 2.48). The ceiling and the walls are cement plastered and white washed (Figure 2.49). The northern side extends to the garden with three window openings (0.85 by 1.75m.) (Figure 2.50). The floor of the room is covered with cast-in-place terrazzo.

The wet space is rectangle in plan (7.00 by 5.60m.) and composed of one wc unit and three storage units. The ceiling and the walls are cement plastered and white washed. On the southern wall, there is one window opening (1.08 by 1.75 m.) and one door opening (1.10 by 2.00 m.) which is the entrance door of the mass. This door is the same with the window bars of the ground floor windows of the house (Figure 2.51). There is a rectangle window (1.10 by 0.47 m.) on top of the door opening. On the eastern side of this space, there are three units separated with low walls from the main space (Figure 2.52). One of these three units is used as wc. On the north of this space, there is a door opening (0.88 by 2.40 m.) which provides entrance to the room 1 of the annex. The floor is covered with cast-in-place terrazzo (Figure 2.53).

Figure 2.35. The ceiling of room 2.

Figure 2.36. The timber chair rail running along the walls of room 2 at the ground floor.

Figure 2.37. The fireplace on the northern wall of room 2.

Figure 2.38. The ceiling covering of the stairwell.

Figure 2.39. The halfpace timber stair.

Figure 2.40. The door between the kitchenette and the stairwell.

Figure 2.41. The iron door between the annex and the stairwell.

Figure 2.42. The door providing entrance to the stairs leading to the basement.

Figure 2.43. The kitchenette and its ceiling.

Figure 2.44. The view of the western side of the kitchenette.

Figure 2.45. Cupboards of the kitchenette.

Figure 2.46. The ceiling covering of room 3.

Figure 2.47. The cupboard in room 3.

Figure 2.48. The door providing entrance to room 1 of the annex.

Figure 2.49. The windows on the northern wall of the annex.

Figure 2.50. The walls and the ceiling of room 1 at the annex.

Figure 2.51. The door of the annex.

Figure 2.52. Low separation walls.

Figure 2.53. The floor covering of the annex.

2.3.3. Mezzanine Floor Plan

At the mezzanine floor level, two spatial units of the main house and also two spatial units of the annex are observed (Figure A.6). All these four spatial units are organized around the rectangular stair landing (2.70 by 1.40m.) which is reached by ascending ten steps from the ground floor level. The spatial units of the main house are two storage rooms, while the spatial units of the annex are two rooms.

The spatial characteristics of the units belonging to the house are as follows:
The storage room at the northern side of the stair landing is rectangle in plan (4.50 by 1.90m.) and entered through an opening (0.80 by 1.80 m.) which does not have a door leaf at present (Figure 2.54). Its ceiling is covered with plywood (Figure 2.55, Figure A.7). The walls are plastered and white washed. On the southern wall of the room, there is an interior window (0.85 by 1.15m.) that provides a visual connection to the stairwell (Figure 2.56). The room extends to the outside with the window opening (0.88 by 0.95m.) on the northern side of the room. The floor of the room is covered with timber.
The storage space at the southern side of the stair landing is rectangle in plan (0.75 by 1.90m.) and entered through a door opening (0.55 by 1.80m.) that has no leaf at present. This is a dark room since it receives no daylight (Figure 2.57). The ceiling of this space is covered with wood lath. The eastern and the southern walls are plastered, while the western wall is covered with wood lath. The floor of this space is covered with timber.

On the other hand, the spatial characteristics of the units belonging to the annex are as follows:

The room 2, at the north-eastern side of the stair landing, is rectangle in plan (3.60 by 6.75m.) and entered through a single leafed chipboard door (0.90 by 1.80 m.). Above the door opening there is a rectangle window (0.90 by 0.65 m.) (Figure 2.58). The ceiling and the walls of the room are cement plastered and white washed. The northern side extends to the outside with two window openings (1.55 by 1.25 m.). The floor of the room is exposed concrete (Figure 2.59).

The room 3, at the south-eastern side of the stair landing, is rectangle in plan (4.65 by 5.90m.) and entered through a single leafed chipboard door (0.80 by 1.75m.). The ceiling and the walls of the room are cement plastered and white washed. The southern wall of the room extends to the outside with two window openings (1.55 by 1.25). On the western wall of the room, the bottom parts of the window casings which

Figure 2.54. The entrance to the storage room at the mezzanine floor.

Figure 2.55. The plywood ceiling covering of the storage room at the mezzanine floor.

Figure 2.56. The interior window of the storage room at the mezzanine floor.

Figure 2.57. The dark space at the mezzanine floor.

are on the eastern facade of the house are observed. The floor of the room is exposed concrete.

2.3.4. First Floor Plan

The first floor of the house (Figure A.8) has the same plan organization with the ground floor. It is organized around an inner hall with six spatial units surrounding it on its sides. These spatial units are three rooms, one wet space, one stair hall which is an extension of the inner hall and a corridor between the wet space and the stair hall.

The spatial characteristics of the units belonging to the first floor of the house are as follows:

The inner hall (4.10 by 8.15 m.) has a rectangular plan. Its ceiling (4.08 m.) is plastered and white washed (Figure A.9). There are decorative stucco works at the center and at the corners of the ceiling (Figure 2.60) There are also stucco moldings at the sides, where the ceiling and the walls connect (Figure 2.61). On the walls of the hall, there is a timber chair rail that runs all around. This timber chair rail which projects 1cm. from the facades, is 55 cm. above the floor level and 15 cm. in thickness. The walls of the hall are plastered and color washed in yellow color and there are electric cables on the walls. The hall extends to the outside with two window openings at the south and north (1.10 by 2.20 m.) (Figure 2.62). On the western wall of the hall, there are two door openings (1.50 by 2.90m.) that provide entrance to room 4 and room 5 (Figure A.12). On the eastern wall of the hall, there is one opening (1.50 by 2.90 m.) that connects the inner hall to the stair hall (Figure 2.63). and also there is one door opening (1.30 by 2.40m.) that provides entrance to room 6. There are timber pilasters at the two sides of the opening which connects the central hall to the stair hall (Figure 2.63). The floor of the central hall is covered with timber.

The room at the south-western corner of the hall, room 4, is almost square in plan (4.67 by 4.15m.) and it is entered through a double leafed door (1.30 by 2.40m.). The ceiling (4.10 m.) is covered with wood laths and there are simple wooden cornices at the joining zone of the ceiling and the walls (Figure A.9, Figure 2.64). The walls are plastered and white washed in yellow color. There is a timber chair rail that runs all around the walls of the room. It is 15 cm. in thickness and is projected 1 cm. from the facades. The room extends to the outside with two openings (1.10 by 2.20m.) on the

Figure 2.58. The door of the room 2 of the annex at the mezzanine level.

Figure 2.59. Room 2 of the annex at the mezzanine level.

Figure 2.60. The stucco work in the center of the ceiling of the hall at the first floor.

Figure 2.61. The molding and the stucco work at the corner of the ceiling of the hall at the first floor.

southern and the western sides (Figure 2.65). On the southern wall of the room, there is a door opening (0.72 by 1.90m.) which provides a connection to room 5 (Figure 2.66). The floor of the room is covered with timber.

The room at the north-western of the hall, room 5, is rectangle in plan (4.75 by 3.73m.) and it is entered through a double leafed timber door (1.30 by 2.40m.) (Figure 2.67). The ceiling (4.10 m.) is covered with wood laths (Figure 2.68). The walls are plastered and color washed in yellow color. There is a timber chair rail that runs along all the walls of the room. It is 15 cm. in thickness and projects 1 cm. from the facades. On the southern wall of the room there is a door opening (0.72 by 1.90 m.) which provides a connection to room 4. The western side of the room extends to outside with two window openings (1.10 by 2.20m.) and the northern side extends to outside with one window opening (1.10 by 2.20m.). The floor of the room is covered with timber (Figure 2.69).

The stair hall at the north- eastern of the hall is almost in square in plan (1.40 by 1.45m.) and it is an extension of the inner hall. Its ceiling is plastered and white washed and has stucco works at the sides (Figure 2.70). The height of the ceiling is 80 cm. lower than the height of the inner hall. On the northern wall of the stair hall there is an opening (0.90 by 2.40m.) which provides an entrance to the connection space between the bathroom and the stairwell. On the eastern side of the stair hall there is a door opening (1.30 by 2.40m.) which provides a connection to the stairwell (Figure 2.71). The floor of the stair hall is covered with timber.

The connection space between the bathroom and the stairwell is square in plan (1.90 by 1.90m.). Its ceiling is covered with wood lath. The walls are plastered and white washed with yellow color. At the top of the southern wall of the space, there is an opening (0.90 by 0.90 m.) which provides an entrance to the garret. At the northern side of the space there is a cupboard (0.80 by 1.90 m.) (Figure 2.72). At the eastern side of the space, there is an opening (0.80 by 2.40 m.) which provides an entrance to the wet space. The floor of the space is covered with timber.

The wet space which is rectangle in plan (2.80 by 1.90m.) is entered through an opening (0.80 by 2.40m.) that has no door leaf at present. Its ceiling is covered with wood lath and has a division in the middle which reflects there are two spaces (Figure A.9, Figure 2.73). There are two window openings (0.50 by 0.50m.) at the northern side of the space. The floor of the wet space is covered with mosaic tiles (0.20 by 0.20 m.) (Figure 2.74).

Figure 2.62. The window of the hall at the first floor.

Figure 2.63. The pilasters at the first floor.

Figure 2.64. The ceiling and the moldings in room 4 at the first floor.

Figure 2.65.The timber sash windows of room 4 at the first floor.

Figure 2.66. The door between the room 4 and room 5 at the first floor.

Figure 2.67. The door providing entrance to room 5 at the first floor.

Figure 2.68. The ceiling covering of room 5 at the first floor.

Figure 2.69. The timber floor covering of room 5 at the first floor.

Figure 2.70. The ceiling of the stair hall at the first floor.

The room at the south-eastern of the hall, room 6, is rectangle in plan (5.00 by 4.42 m.) and entered through a double leafed door (1.30 by 2.40m.). The ceiling of the room is covered with wood-laths (Figure 2.75). The walls are plastered and white washed in yellow color. There is a timber chair rail that runs along all the walls of the room. It is 55 cm. high from the floor, 15 cm. in thickness and projects 1 cm. from the facades. There are two window openings (1.10 by 2.20m.) at the eastern and the southern sides of the room (Figure 2.76). At the eastern side, the window openings have no leaves at present and this allows rain to penetrate into the house. The level of the roof of the annex is higher than the bottom levels of the windows at the east. The floor of the room is covered with timber (Figure 2.77).

Figure 2.71. The door between the stair hall and the connection space.

Figure 2.72. The cupboard in the connection space at the first floor.

Figure 2.73. The ceiling of the wet space at the first floor.

Figure 2.74. The floor covering of the wet space at the first floor.

Figure 2.75. The ceiling of room 6 at the first floor.

Figure 2.76. The eastern wall of room 6 at the first floor.

Figure 2.77. The floor covering of room 6 at the first floor.

2.4. Facades

The four facades of the building will be discussed starting from the southern facade and following the counterclockwise order.

2.4.1. Southern Facade

On the southern facade (Figure A.14), the house and the annex flanking at the east are observed.

The southern facade of the house, which is 14.97 m. in width, has 9.98 m. eave height. It is plastered and painted in yellow color. The facade of the house is completed

with eaves projecting 40 cm. at the two sides and a hipped roof covered with turkish tiles. On the facade, one entrance and three window rows are observed generally (Figure 2.78).

The entrance, which is nearly at the center, is the most dominant element of this facade. It is emphasized with its elevated terrace, recessed door and richly embellished door casings and leaves. The terrace, which is reached by ascending seven steps from the ground, projects 3.48 m. from the facade (Figure 2.79). It is surrounded with an ornamented iron guard rail which is 80 cm. in height. There is a lighting column, which has 5.55 m. height on this terrace. The iron door, which is 59 cm. recessed from the facade, is double leafed (1.75 by 2.55m.) and richly embellished. Just above the door, there is a horizontal timber top window (1.76 by 0.76m.) with double leaves, which has an ornamented iron bar in front. There are ornamented stone casings at the sides of the door opening. There are decorative motifs on the lateral walls and the ceiling of the semi open entrance space formed by recessed door (Figure 2.80, Figure 2.81, Figure A.12).

Three window rows represent first, ground and basement floor levels. Besides these three window rows, four axes are detected. The windows at every floor level are placed on these four vertical axes, except the two windows at the first floor that are on the sides of the entrance axis.

There are six rectangular sash windows with stone casings (1.10 by 2.20 m.) at the first floor level (Figure 2.82). The stone casings are pedimental in form at the top of the windows. The shutter backstops seen on the stone casings, show that there were shutters on the windows originally.

There are four windows at the ground floor level, which are in the same axis with the above four. The morphology of these windows is the same as those at the first floor level, excluding their iron bars. The stone casings at the ground level continue until the basement window level and join with the casing here (Figure 2.83).

At the basement level, a horizontal casing belt running all along the facade emphasizes the top sides of window series. There are four rectangular shaped windows (0.62 by 0.47 m.) with stone casings and iron bars. From the starting level of basement windows to the ground, rougher and thicker plastering is observed.

On the other hand; the annex, which is flanking at the eastern side of the house, is 7.18 m. in width and has 6.94 m. height. It is plastered and white washed in yellow

Figure 2.78. The southern facade of the house.

Figure 2.79. The elevated terrace at the south.

Figure 2.80. Decorative motifs on the lateral walls of the semi open entrance space.

Figure 2.81. Flower motif on the ceiling of the entrance space.

color. It has a flat roof. The annex seems as a later addition to the house with its elements on the facade that are placed disorderly (Figure 2.84).

The level of the ground starts to get higher as it comes near to the entrance of the annex. There is a terrace in front of the annex and it is reached by ascending three steps from the ground level. The entrance to the annex is provided by an iron door (1.10 by 2.03 m.) which was probably used as a window bar in some of the windows before. It has the same dimension and morphology with the iron window bars of the house. Just above this door, there is a rectangular window (1.10 by 0.47 m.).

There are four different types of windows on this facade of the annex. At the first floor, there are two windows (1.55 by 120 m.) each divided into three with timber joinery.

At the ground floor, there is one window (1.25 by 1.75 m.) at the western side of the entrance door and one window opening (1.00 by 0.90 m.) at the eastern side of the entrance door. The window at the western side is rectangular and divided into three with timber joinery. The window at the eastern side has no leaf at present (Figure A.14).

Figure 2.82. Timber sash windows with stone casings at the first floor level.

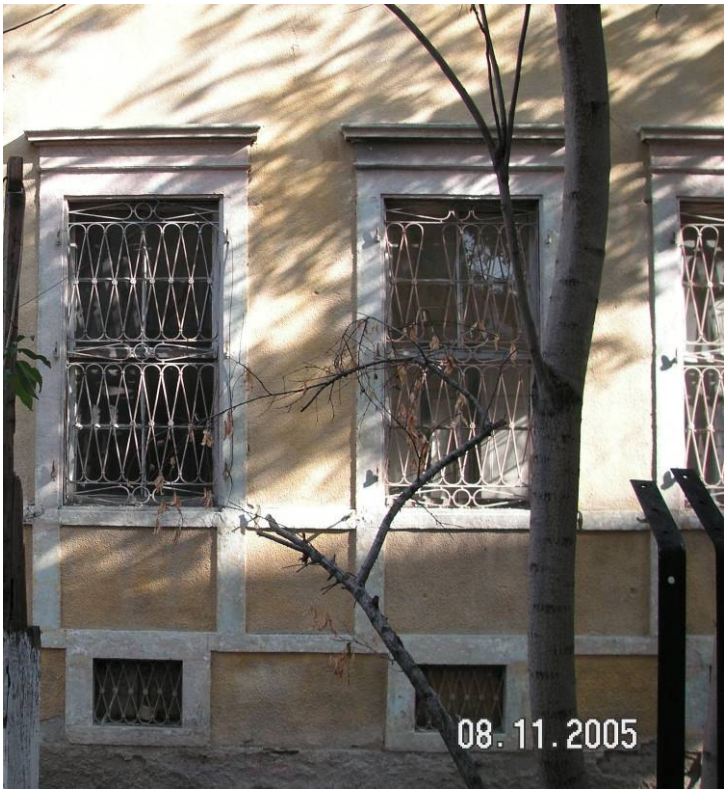

Figure 2.83. The stone casings of the windows at the ground level.

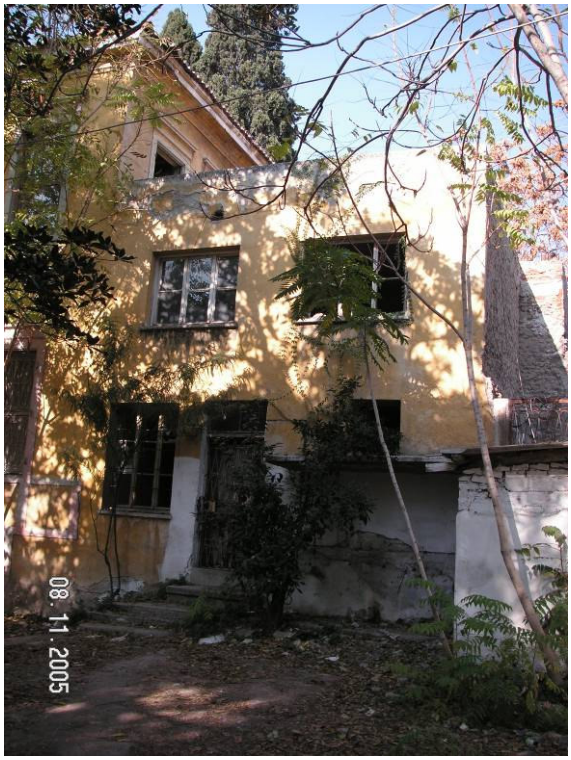

Figure 2.84. The southern facade of the annex.

Figure 2.85. The western facade of the house.

2.4.2. Western Facade

The western facade (Figure A.15), which is 8.93 m. in wide, has a 9.87 m. eave height. It is plastered and painted in yellow color. The facade is completed with an eave that projects 38 cm. at the two sides and a hipped roof covered with turkish tiles. The chimney which is at the northern side is 60 cm. in wide and it is nearly 70 cm. above the ridge height.

There are three window rows which represent first, ground and basement floor levels. Besides these three window rows, four window axes are detected. The windows on every floor level are placed on these four vertical axes (Figure 2.85).

There are four rectangular sash windows with stone casings (1.10 by 2.20 m.) at the first floor level. The stone casings are pedimental in form at the top part of the windows. From the shutter backstops seen on the stone casings, it is understood that there were shutters on the windows originally.

The morphology of the ground level windows are the same as those at the first level, excluding their iron bars. The stone casings at the ground floor level continue until the basement window level and join with the casing here. At the basement level, a

horizontal casing belt running all along the facade emphasizes the top sides of the window series. The basement windows are rectangular shaped (0.62 by 0.47m.) with stone casings and iron window bars. From the starting level of the basement windows to the ground a rougher and thicker plaster is observed.

2.4.3. Northern Facade

On the northern facade (Figure A.16), the house and the annex flanking at the east are observed. The northern facade of the house, which is 15 m. in width, has 9.85 m. eave height. It is plastered and painted in yellow color. The facade of the house is completed with eaves projecting 40 cm. at the two sides and a hipped roof covered with turkish tiles. The fireplace, located at 1.90 m. from the western corner, is the most dominant element of this facade (Figure 2.86). It projects 45 cm. from the wall surface and starts narrowing at 5.80 m. from the ground: 1.76 m. in width at the ground level and 0 93 m. in width at roof level.

The entrance space, which is nearly at the center of the facade, is emphasized with its elevated terrace, recessed door and embellished door casings and leaves (Figure 2.87). The terrace projects 80 cm. from the facade and is surrounded with an iron guard rail which is 80 cm. in height (Figure 2.88). The iron door which is 58 cm. recessed from the facade is double leafed (1.75 by 2.55 m.). Above the door, there is a horizontal timber top window (1.76 by 0.76 m.) which has an iron bar in front. There are ornamented stone casings at the sides of the door opening. There are decorative motifs on the lateral walls and the ceiling of the semi open entrance space formed by recessed door.

The windows at various levels provide clues about their spaces. Four different window types are observed on the northern facade of the house. At the first floor level, there are three rectangular sash windows with stone casings (1.10 by 2.20m.) which are near to the western corner. The stone casings are pedimental in form at the top of the windows. There are shutter backstops on the stone casings of the windows. Besides these sash windows, there are two wet space windows (0.78 by 1.07 m.) near to the eastern corner, which are different in type (Figure 2.89). They are single leafed and have stone casings around them.

At the mezzanine floor level, there is one double leafed window almost square in form (0.85 by 0.95 m.) which is located 2.82 m. from the eastern corner.

At the ground floor level, two windows are observed. The morphology of the two windows is the same as the sash windows at the first floor level, excluding their iron bars. They are placed symmetrically at the two sides of the fireplace. The stone casings of the windows at the ground floor level continue until the basement window level and join with the casing belt that runs all along the facade which emphasizes the top side of the basement windows.

At the basement floor level, three rectangular shaped (0.62 by 0.47m.) double leafed windows with stone casings and iron bar, one door and steps that ascend to the terrace are observed (Figure 2.90). Two of the three rectangular shaped windows are near to the eastern corner (Figure 2.89), while the other is in the same axis with the above sash window that is at the western side of the fireplace and it is 0.67 cm. from the western corner. The iron door (0.96 by 1.18m.), which is in the same axis with the above sash window that is at the eastern side of the fireplace, provides entrance to the basement floor (Figure 2.86).

On the other hand, the annex which is flanking at the eastern side of the house is 7.18 m. in width and has 6.60 m. height. It is plastered and white washed in yellow color. It has a flat roof. The annex seems as it is a later addition to the main building with the window morphology and with the materials of its walls observed at some points.

There are two window rows that represent ground and first floor levels of the annex (Figure 2.91). At the first floor level of the annex, there are two rectangular windows (1.55 by 1.20m.) each divided into three with timber joinery.

At the ground floor of the annex, there are three rectangular windows (0.85 by 1.30m.) with opening fan lights (0.85 by 0.40m.) on top of each of them. There are stone casings around these three windows and simple iron bars in front of them.

Figure 2.86. The projecting fireplace and the chimney at the northern facade.

Figure 2.87. The elevated terrace and the recessed door at the north.

Figure 2.88. The iron guard rail of the northern terrace.

Figure 2.89. The windows of the service spaces at first and mezzanine floor levels.

Figure 2.90. The rectangular shaped basement window.

Figure 2.91. The northern facade of the annex.

2.4.4. Eastern Facade

On the eastern facade (Figure A.17), the house is partly observed because of the annex just in front of it.

The facade of the house, which is 9.06 m. in width, has 9.85 eave height. It is plastered and painted in yellow color. It is completed with eaves projecting 38 cm. at the two sides and a hipped roof covered with turkish tiles. Only some part of the first floor level of the house is observed on the eastern facade. At the first floor, there are two window openings with stone casings around. These window openings have no leaves at present, which probably had sash joineries originally. They are near to the southern corner and not totally observed because of the annex in front of it (Figure 2.92).

Figure 2.92. The eastern facade of the building.

The annex, which is 9.06 m. in width, has 6.60 m. height. It is plastered, but not painted. In some parts, the plasters are lost. This facade of the annex has no openings. The northern side of the annex, which is 4.20 m. in length, projects 75 cm. from the

facade (Figure 2.93). This wall gives the impression that is original wall with its construction system and its plaster on it. The construction system of the wall is timber skeleton with stone and brick infill. Some part of the wall is ruined and this ruined part shows a character as it was a door opening originally. There is another wall seen under beneath this ruined part.

The wall at the southern side of the annex has different properties from the northern part. It is understood that it is masonry brick wall from the parts that the plaster is lost.

Figure 2.93. The projected wall of the annex.

2.5. Architectural Elements and Decoration

The architectural elements in Latife Hanım House are investigated under the following headings: windows, doors, built in furniture, decoration elements and lighting elements (Appendix B).

Windows:

There are four different types of windows in the house, while in the annex there are two types of windows. The windows belonging to the house are; the room windows, basement windows, wet space windows and the window of the space at the mezzanine floor.

The room windows are timber sash rectangular windows (1.10 by 2.20m.) with timber frames (Figure 2.94, Figure 2.95, Figure A.18). There are two leaves which are vertically bolted. Each leaf is divided into four sections with a vertical and a horizontal bar that pass from the middle of the leaf. There are stone casings with a width of 16 cm. around the window openings. On these stone casings there are shutter backstops. At the ground floor room windows there is an iron bar that has ornamentations in shape of bowknot.

Basement windows which are almost square in shape (0.75 by 0.60 m.) are double leafed with out glaze and made of iron (Figure 2.96).

The wet space windows are single leafed timber windows (0.40 by 0.60m.) (Figure 2.97).

The mezzanine floor window is a double leafed timber window (0.80 by 0.90). Every each leaf is divided into two with a horizontal bar passing from the middle.

On the other hand, the windows belonging to the annex are; double leafed timber windows with fan lights on top and three leafed windows.

Figure 2.94. The room window viewed from the interior.

Figure 2.95. The room window viewed from the exterior.

Figure 2.96. The basement windows viewed from the interior.

Figure 2.97. The window of the wet space viewed from the exterior.

Doors:

There are five types of doors observed in the house, while in the annex there are two types of doors. The doors belonging to the house are; iron entrance door with double leaves, iron door with a single leaf, timber room door with double leaves, timber door with a single leaf and timber separation door with four leaves. The doors belonging to the annex are; chipboard doors with single leaves and a window grill used as a door leaf.

Entrance Door:

The iron entrance door is double leafed (Figure A.19). The leaf surfaces are organized in a gridal manner (Figure 2.98). It can be said that there are three sections; the massive sections at the bottom and the top, and a middle section. The massive section at the bottom is 70 cm. high. There is a flower motif at its center. The massive section at the top is 30 cm. high. There is another flower motif at the center of this top part. The middle section has a height of 150cm. It is massive on its two long sides and translucent at the middle. At the inner edges of both of the leaves, there are brass handles 120 cm. high from the ground level. The section of the translucent part includes three layers; the exterior glass layer with timber joinery, middle layer of iron railing, the interior layer of iron shutter. This layer organization enables different usages in different conditions. The glass layer with timber joinery (0.50 by 1.50m.) at the outside lets light go into the house. It is divided into three sections with horizontal bars. The iron railing providing security has central symmetry in its organization. It is composed of one wide part in the middle and two narrow parts at the sides. On the wide part, there is a circle (Ø0.26 m.) at the center. Patterns created by abstraction of leafs can be followed. The parts at the sides are linear and in form of half lozenge.

There is an air inlet above the entrance door. It is double leafed and has timber joinery. There is an iron railing (0.85 by 1.70m.) in front of it. On the chair rail, there is an eight leafed flower motif in the center that is encircled with a ring (Figure 2.99).

Figure 2.98. The leaf of the iron entrance door.

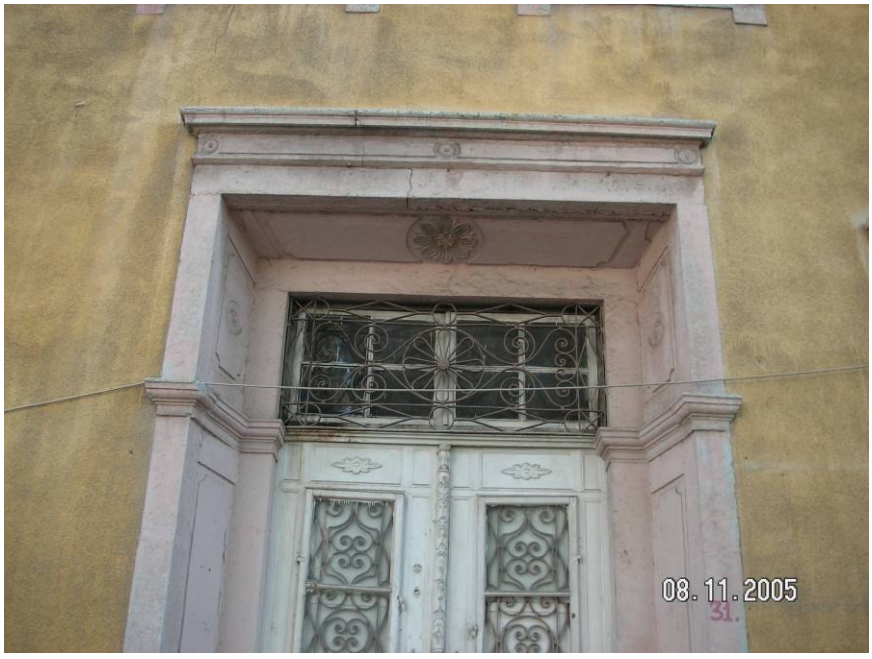

Figure 2.99. The air inlet above the entrance door.

Interior Doors:

There are three different types of interior doors. The room doors, the door that separates the stairwell from the hall and the door of the stairs that leads to the basement.

The room doors are double leafed timber doors with a leaf dimension of 0.65 by 2.40m. Each leaf is divided into three quadrangular sections. The bottom and the top sections are square, and same in dimension, while the middle section is in form of a rectangle (Figure 2.31). There are timber sills defining thresholds for the room spaces.

The door that separates the stairwell from the hall is a four leafed timber door (Figure 2.29). Each leaf (0.65 by 2.40m.) is massive 85 cm. from the bottom. On this massive part, there is a square (0.50 by 0.48m.) formed with grooves; above the massive part there is a rectangle section with frosted glass (0.50 by 1.43m.) that is divided into three with two horizontal bars. The two leaves in the middle of these four leaves provide the passage. The leaves at the sides are fixed. Above these four leaves there are four transom windows (0.60 by 0.64.5m.), followed by four metal panels all colored white just like the rest of the joinery.

The door of the stair that goes to the basement is a single leafed timber door (Figure 2.42).

Built in Furniture:

The built in furniture observed in Latife Hanım House are; marble basin at the basement floor, cast iron fireplace in room 2, room cupboard at the ground floor, kitchenette cupboard at the ground floor, semi circular niches, ceramic pipes in the walls and timber half pace stairs.

Fireplace:

The fireplace located in room 2, has a main body with ornamentations which is cast iron (Figure 2.100, Figure A.20). There are colored tiles on the lateral faces of this body. The front face of the fireplace is covered with marble. There is an embellishment in shape of a trapezoid in the middle of the marble panel (Figure 2.37).

Room Cupboard:

The cupboard in room 3, which has a width of 3.10 m., covers the eastern wall of the room totally (Figure 2.47). It has three sections; two side sections with a width of 85 cm. and a middle section with a width of 135 cm. On top of these three sections there

is a horizontal section which has no openings. Each side section is divided into two horizontally; the bottom part and a high upper part. The bottom part at the left side has two drawers while the right side has no openings. The upper parts have a lid at two sides. The middle section of the cupboard is divided into with two lids.

Kitchenette Cupboards:

The kitchenette cupboards (Figure A.20) surround the northern and the eastern wall of the kitchenette in L shape. There are two different cupboard levels; bottom cupboards and the upper level cupboards (Figure 2.45). The depth of the bottom cupboards is 55 cm, while the depth of the upper cupboards varies between 20 and 30 cm. At the northern wall of the kitchenette, the upper level cupboards are divided into three sections; two wide sections at the sides and one section in the middle. The depth of the side sections (20 cm.) is smaller than the depth of the middle section (30 cm.). Each section has been divided into four with shelves; some shelves are missing at present. The lids of the upper cupboards, which must be glassed, are not present.

The bottom cupboards are also divided into three following the division of the upper cupboards. There are two side sections, one middle section. Each of the side sections has two lids while the middle section has two drawers. The eastern wall, which is short side of the L shape, has one section (Figure 2.101). The upper cupboards are divided into two with a bar passing from the middle. Each section must have lids, but do not have at present. The bottom cupboards have two lids.

Niches:

There are two niches at the southern wall of the hall (Figure 2.26). They are semi circular in plan and carved out of the wall. They are 75 cm. above the floor, and have 110 cm. heights. Segmental arches with 85 cm. radii crown them at the top. Decorative arches whose radii are 20 cm. wider than the segmental arches circumscribe the whole composition (Figure 2.102).

Figure 2.100. There are colored tiles on lateral faces of the fireplace.

Figure 2.101. The east wall of the kitchenette.

Stairs:

The stair is timber skeleton. The width of the steps is 27 cm. The first step is stone and covered with marble. The other steps are timber. The timber steps are formed of two pieces running parallel to one another (Figure 2.103).

Decoration Elements:

The decoration elements observed in the house are; pilasters, timber moldings, gypsum moldings, cornice, timber chair rail, floor coverings, ceiling coverings, ceiling ornaments, timber balustrade, iron balustrade, iron grill, stone casings.

Pilasters:

The transition from the hall to the stairwell is emphasized with timber pilasters (0.25 by 3.50m.) at the ground floor. It shows the reflection of a Tuscan column. There are three flutings on its surface and the top of the pilaster ends with capitals (Figure A.13).

At the first floor, the timber pilaster reflects the same character as the ground floor pilaster. There is a timber bottom part 15 cm. high which resembles the base and the plinth of Greek order. There are four flutings on its surface. The two pilasters which are at the corners of the passage to the stair hall are connected to one another with a beam reflecting the entablature concept of the Greek architecture (Figure 2.63).

Cornice:

The cornice which is 28 cm. high is formed with using slate stones and then covered with decorative plastering all around the wall finishing (Figure 2.104).

Floor Coverings:

The floor of the rooms is covered with timber with a width of 25-30 cm. There is a timber frame that encircles the room on four sides with a width of 35. The laths are parallel to the frame (Figure A.4, Figure A.8).

The floor of the inner hall at the ground floor is covered with black and white marbles (0.50 m. by 0.50 m.). There is a marble frame that encircles the hall on four sides; the black and white marble slabs are placed diagonally to this frame (Figure 2.30, Figure A.4).

Figure 2.102. The semi circular niche on the south wall of the hall at the ground floor.

Figure 2.103. The half pace timber stair and its timber balustrade.

Figure 2.104. The roof cornice of the house.

The floor of the wet space at the first floor is covered with mosaic tiles (0.20 m. by 0.20 m.) There is a frame that encircles the space on four sides. The pattern of these side tiles is linear. The tiles in the middle have circular and linear patterns. The four of them come together to form a whole circle and rhombus (Figure A.8, Figure 2.76, Figure A.20).

Ceilings:

The ceilings of the rooms are two board-and-batten type ceilings (Figure A.5, Figure A.9). The width of the boards is 25-30 cm, between the two boards there is a batten with a width of 4 cm. There is a timber frame that encircles the walls of the room. The boards are parallel to the frame at two sides.

The ceiling of the hall at the first floor is covered with gypsum (Figure A.9). The ornament in the middle of the ceiling is oval in shape and has three parts (Figure 2.60, Figure A.20) The part in the inner most has a pattern of leaves, the part in the middle is formed of small flowers and the last part has a pattern formed of flowers, leaves and bowknots. Also on the four corners there are ornaments which have a pattern formed of flowers and leaves (Figure 2.61).

Lighting Elements:

The lighting elements observed in the house are; fluorescent lamps, incandescent lamps, cables and lighting column.

Lighting Column:

The lighting column on the southern terrace has a height of 5.50 m. It is octagonal in plan and is made of cast iron (Figure 2.78).

2.6. Structural Characteristics

Structural characteristics are handled by considering the construction technique and the material usage of each structural element. In such an evaluation, an order from the main element that forms the building to the less important element is followed. These are the walls, floors, roof and the stairs, respectively.

The walls in the building are examined in three groups according to their systems; composite system, masonry system and skeleton system (Appendix C).

The composite system is observed in the exterior walls of the house at the ground, mezzanine and first floor level (Figure C.3, Figure C.5, Figure C.7, Figure C.9, Figure C.10). The composite system is composed of a timber skeleton which combines with a masonry system at the exterior side. In this system; first a timber skeleton should have been constructed then the infill of this skeleton and the exterior masonry wall in combination with the infill should have been added. The material of the infill and the masonry wall is rubble stone, brick and mortar. The composite walls are covered with cement plaster at the exterior while they are covered with mud plaster with straws and lime. The thickness of the walls is 38 cm.

The masonry system observed in the building presents variations according to material preference. There are stone masonry walls, solid brick masonry walls and hollow brick masonry walls. The stone masonry walls are observed both at the house and the annex while the brick masonry walls are observed only at the annex part of the building. At the annex, only the wall piece at the south and the northern wall of the room 1 at the ground level is stone masonry (Figure 2.105, Figure 2.106). The exterior and the interior walls at the basement floor of the house are masonry with rubble stone, brick and mortar (Figure C.1, Figure 2.107). They are covered with cement plaster at the exterior, while they are exposed at the interior. The thickness of the exterior walls in the basement is 60 cm. and the thickness of the interior is 43 cm.

The walls of the annex are brick masonry. The exterior walls at the ground and first floor, and the walls between the rooms are solid brick masonry. The hollow brick

masonry walls are only the low separation walls of the wet space at the ground floor (Figure C.3).

Figure 2.105. The north wall of the annex at the ground floor level.

Figure 2.106. The wall piece at the south of the annex.

Figure 2.107. The masonry walls of the house at the basement.

The skeleton system; observed in the building is timber skeleton system. It is observed at the interior walls of the ground, mezzanine and first floors of the house (Figure C.3, Figure C.5, Figure C.7). The infill of the timber skeleton is rubble stone and has a thickness of 20 cm at the ground floor (Figure 2.108) while it is covered with wood lath at the first floor interior walls (Figure 2.109). All the timber skeleton walls are covered with mud plaster with straws and lime.

The floors in the building are examined in two groups; timber skeleton system and reinforced concrete system.

The floors of the house are composed of timber beams that are covered with wood-laths. The thickness of the floor is 20 cm. At the basement floor level, the ceiling is exposed on some parts (Figure C.2, Figure C.3, Figure C.4, Figure C.5, Figure C.6, Figure C.7, Figure C.8, Figure C.9).

The floors of the annex are reinforced concrete. It is covered with cast-in- place terrazzo at the ground floor (Figure 2.110) and it is exposed concrete at the first floor of the annex (Figure C.2, Figure C.3, Figure C.4, Figure C.6, Figure C.7, Figure C.8, Figure C.9, Figure C.10).

The house has hipped roof with wood plank and beams. It is covered with Turkish tiles. On the other hand, the annex has a flat roof whose system is reinforced concrete roof slab (Figure C.9, Figure C.10).

There are two different stair types in the house. The stair that connects the ground floor to the first floor is timber skeleton and has geometry of 180 return stairs.

The stair that leads to the basement and the stairs that connects the ground to the two terraces are stone masonry and have geometry of straight run stairs (Figure C.1, Figure C.3, Figure C.5).

Figure 2.108. The stone infill of the timber skeleton interior walls at the ground floor of the house.

Figure 2.109. The interior timber skeleton walls covered with wood lath and mud plastered at the first floor.

Figure 2.110. The floor of the annex covered with cast in place terrazzo at the ground level.

2.7. Alterations

The alterations observed in Latife Hanım House are grouped in five different categories. These are transformations, additions, losses, conversions and renewals (Appendix D).

Transformation of the annex that flanks the house at the east is the most important alteration observed in the house. The ground floor of the annex is composed of two spaces, a room at the northern and a wet space at the south which is divided into smaller sections with low separation walls. In order to decipher the originality of this annex, the construction techniques of its walls are investigated. Only the northern wall of the room and a wall piece at the south are observed as stone masonry. The wall piece at the south is more similar in workmanship and thickness to the basement walls of the main building, also its window it contains has an iron grill with same details as those in the main building (Figure 2.111). Because of this reason, this wall piece is considered as original. Because of the presence of this original wall piece, the annex is considered as a transformed space.

Figure 2.111. The masonry wall piece at the south of the annex.

The additions in the building are observed as spatial additions and element additions. The spatial additions are the spaces of the annex at the mezzanine floor. The construction technique of the floors of this space is reinforced concrete and the walls are brick masonry. Since they are inconsiderate structures, the spaces of the annex at the mezzanine floor are considered as later additions (Figure 2.112). The additional elements observed in the house are as follows:

The addition of supporting studs (Figure 2.11, Figure D.2) at the basement floor, addition of metal joinery at the entrance space (Figure 2.113), the addition of separation door between the stairwell (Figure 2.29, Figure D.10) and the inner hall and the addition of chipboard panels over the original floor covering of rooms at the ground floor (Figure D.3).

The loss elements are observed at various spaces in the building. All the window shutters of the ground and first floor windows are missing. Door leaves of the wet space 1 and 2 at the basement, door leaves of the rooms at the mezzanine floor (Figure 2.114, Figure D.5), door leaf of the wet space at the first floor, and window leaves of wet space 1 and 2 at the basement and window leaves of room 6 (Figure 2.76) at the first floor are missing. The lids of the kitchenette cupboards are lost as well (Figure 2.101).

The conversion observed in the building is the conversion of the eastern wall at the mezzanine floor into two door openings in order to provide entrance to the later additional spaces of the annex at the mezzanine floor.

The renewals are observed on the floor coverings and ceiling coverings in the building. The floor coverings of room 6 and the hall at the first floor are renewed with timber covering with a width of six cm. The ceiling covering of the room at the mezzanine floor is renewed with plywood covering (Figure 2.55, Figure D.6). The ceiling of the space at the ground floor, which is under the stair landing, is renewed with plywood (Figure 2.115, Figure D.4). The balusters of the stair are other renewed elements observed in the house. The original baluster is renewed with unqualified timber bars (Figure 2.116). The handrail of the stairs seems as original. The renewal of the exterior plastering on the facades and on some walls at the basement and the mezzanine floor are other alterations observed.

Figure 2.112. The additional rooms of the annex at the mezzanine floor.

Figure 2.113. The additional metal joinery at the southern entrance.

Figure 2.114. The dark space that has no door leaf at present.

Figure 2.115. The renewed ceiling covering of space under the stair landing.

Figure 2.116. The renewed balusters.

2.8. Structural Damage and Material Decay

It is observed that Latife Hanım House in Karşıyaka has limited structural problems (Appendix E). The cracks observed at the western wall, emerged after the earthquakes in November 2005[1] (Figure 2.117). Especially those at the northern corner of the western wall are the most important structural failures in the building. These are detachments in the mentioned wall starting from the cornice level and continuing uptil to the starting zone of the ground floor level. (Figure 2.118). When the distribution of the cracks on this western wall are considered, it is understood that the excess number of openings create a great load on the masonry wall piece between the ground and the first floor opening series (Figure 2.119). The majority of the cracks are located at this area. A long, but thinner crack is observed at the southern corner of this wall as well (Figure E.12). It is assumed that the link between the floor and this western wall is not strong enough. In turn, cracks are have formed[2].

[1] The measured survey was prepared in November-December 2004. After the series of earthquakes in November 2005, it was observed that the cracks have increased in number, thickness and length especially on the western facade of the building. These were illustrated on the analysis drawings.

[2] The structural conditions of the exterior western wall and the partition wall above the staircase have been discussed with Dr. Gürsoy TURAN from the Civil Engineering Department, İYTE.

Figure 2.117. The major crack above the window level at the northern corner of western facade.

The second group of structural failures is the deflections in floors. The deflection of the floor of room 6 at the first floor which is towards the northern direction is the major deflection observed in the house (Figure E.7). It may be stemming from the load of a series of posts in the roof, since the wall is light in weight (Figure 2.120). At the ceiling of the hall at the first floor, there is a deflection which is due to deterioration of timber beams as a result of rain penetration from the roof. (Figure E.9) The deflection is from the southern and northern sides towards the center of the ceiling. Also; there is deflection at the ceiling of storage space 1 at the basement floor. At present, in order to minimize this deflection, additional supporting studs are provided underneath the timber beam (Figure 2.121).

Material deterioration is observed much more extensively than the structural failures in the house. The cause of material deterioration is mostly dampness. All dampness is water out of place, but it is convenient to classify its different

Figure 2.118. The major crack at the bottom level of the window at the northern corner of the western facade.

Figure 2.119. The distribution of openings on the western wall.

Figure 2.120.The northern wall of room 6.

Figure 2.121. The timber beam at the basement which has deflection towards the middle.

manifestations by their source, and the routes by which the unwanted water enters the inhabited areas (Oxley et. all 1985). In Latife Hanım House, high air humidity due to lack of ventilation at the basement and at the hall of the ground floor, rising damp from the ground until 1.20 m., rain penetration especially from the roof of the main building, faulty rainwater disposal at the terrace roof of the annex, and absence of adequate plumbing at the wet space of the first floor are the major sources of unwanted water.

Apart from dampness, air pollution and effect of ultraviolet light rays have given way to material deterioration. The distribution of material deteriorations and their possible causes for each story and building space are presented in the below.

At basement level, rising damp[3] is the most important source of deterioration. On the bottom parts of the walls of the basement floor, up to level of 1.20 m., loss of plaster and salt crystallization are observed at the interior and at the outside because of the rising damp (Figure 2.122, Figure 2.123, Figure E.9). In addition, because of the lack of ventilation in the basement, the relative humidity[4] of the basement is high. The ceiling coverings of the basement are deteriorated because of the high air humidity that cause fungi and insect formation. On the timber beams of storage space 1 and storage space 2, there are holes or white stains in timber due to insect attack and fungi attack (Figure 2.124, Figure 2.125). Also the timber studs in storage space 1 have losses at the edges. In wet space 1 and wet space 2 at the basement floor, the decay in wood laths is observed due to fungi formation (Figure 2.126). Due to high air humidity in the basement, the gypsum moldings and paints are also deteriorated; discoloration is observed on them (Figure 2.126, Figure E.1).

On the two terraces, there are plant formations in the joints between the stones due to detachment after settling of the ground (Figure 2.127). On some of the stones, there is microbiological growth due to rising damp (Figure 2.128). On some stones of the stairs leading to the terraces, flaking off the stone, discoloration and crust formation are observed due to air pollution (Figure E.3, Figure 2.129).

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[3] The source of rising damp is the soil. So, for diagnosis of rising damp, presence of nitrates and chlorides should be searched by analysis of surface scrapings of plaster (Oxley et all 1985). Within the context of the thesis, samples are not taken. Therefore, when it is stated that there is a rising damp problem, its presence is assumed based on visual observations. Laboratory analyses are necessary for precise conclusions.

[4] The relative humidity in a volume of air is the ratio of water vapour actually present to the amount of water contained at saturation at the same temperature. In case of high relative humidity, timber materials absorb water from air and if the condition persists, the timber can become very wet in deed (Oxley et all 1985).

Figure 2.122. Loss of plaster on the interior walls of the basement.

Figure 2.123. The loss of plaster on the bottom part of the exterior walls.

Figure 2.124. The deteriorated timber beams.

Figure 2.125. Holes in the timber beam, white stains in the timber covering at the basement.

Figure 2.126. The deteriorated gypsum moldings and timber coverings at the basement.

Figure 2.127. Plant formation at the stairs of the terrace.

Figure 2.128. Microbiological growth on the stone coverings of the northern terrace.

Figure 2.129. Flaking of stone observed on some of the coverings of the terrace.

In the iron balustrades of the terraces, the iron window shutters of the basement and the iron entrance doors, corrosion is observed which is due to aging of paint on them (Figure 2.130).

On the walls of the hall at the ground floor, there are losses of top layer paints which are due to high air humidity caused by lack of ventilation from beneath (Figure 2.131, Figure E.9, Figure E.10). On the timber windows at the ground and first floor levels, discoloration is observed due to effect of ultraviolet light rays.

On some parts of the ceiling coverings at the ground floor, loss of paint and timber decay are observed. These are due to rain penetration through the cracks on the exterior walls (Figure 2.132, Figure E.5).

On the southern and the northern walls of the hall at the first floor, there is discoloration in plaster and loss of plaster on some parts due to rain penetration[5] from the cracks on the wall (Figure 2.133). On the northern facade, the wall of the annex is extensively deteriorated due to faulty rainwater disposal of the flat roof of the annex. Loss of plaster and microbiological growth are observed on the northern wall of the annex.

The ceiling of the first floor is much more deteriorated than the ground floor ceiling. This is due to rain penetration from the roof. In the ceilings of the first floor, loss of plaster, discoloration in plaster, detachment of plaster and decay in the wood laths are observed (Figure E.8, Figure 2.134, Figure 2.135, Figure 2.136, Figure 2.137).

[5] Lateral penetration of rain into brickwork, stone work and stone and brick work may be due to high porosity, the failure of the pointing, the formation of hairline cracks in rendering, lack of adequate protection or weathering on protections outside the building (Oxley et all 1985).

Figure 2.130. The heavily damaged iron shutters at the basement.

Figure 2.131. The loss of top layer paint on the walls of the hall at the ground floor.

Figure 2.132. Loss of paint and timber decay on the ceiling coverings of room 1 at the ground floor.

Figure 2.133. The deteriorated walls and ceiling of the hall at the first floor.

Figure 2.134. Cracks and discoloration in plaster of the ceiling of the stair hall at the first floor level.

Figure 2.135. The partially detached ornaments on the ceiling of the hall at the first floor.

Figure 2.136. The deteriorated plaster and wood laths of the ceiling of the hall at the first floor.

Figure 2.137. The deteriorated gypsum molding and the timber coverings of the ceiling of room 6.

CHAPTER 3

HISTORICAL EVALUATION OF LATİFE HANIM HOUSE

Latife Hanım House is a nineteenth century Ottoman house that is built on a large garden as a summer residence in Karşıyaka, İzmir. The construction period of the building, the place where it is located and the socio- economic structure of its owners are important criteria in order to understand the building deeply and to gain an idea about its origin. In this chapter, a research is done about the history of İzmir and Karşıyaka, the history of the Latife Hanım House and the Ottoman house as a building type with focusing in the Modernization period.

3.1. History of İzmir

The original city was established on a small peninsula at the northeast of İzmir bay in 3000 B.C. (today known as site of Tepekule, Bayraklı) (Figure 3.1). According to Heredotus, the city was first established by the Aeolians, after it was captured by the Ionians. The city experienced its golden age during Ionians and became one of the world's largest commercial centers of that period. In 600 B.C, the city was subjected to attacks of Lydians. After these attacks, people of Smyrna managed to rebuild the city. However they could not hold against the Persian invasion of Anatolia in 545 B.C. The Persian forces destroyed most of the city and the people of Smyrna were not able to rebuild a city, instead they lived in villages (Yılmaz and Yetkin 2002).

İzmir was founded the second time by Alexander the Great over the Mount Pagos (Kadifekale) in 333 B.C. The castle Kadifekale was built during this second foundation of İzmir (Figure 3.2). The positioning of the city near the harbor provided it military and commercial privileges. In the Hellenistic era, the city expanded in the direction of today's Bahribaba Park in Konak and in the direction of Meles River.

The city was later captured by the Romans in 133 B.C. Romans used the theater and acropolis which were constructed during the Hellenistic era. In the Roman era, the city reached its golden age and became famous with its improvements in commerce and

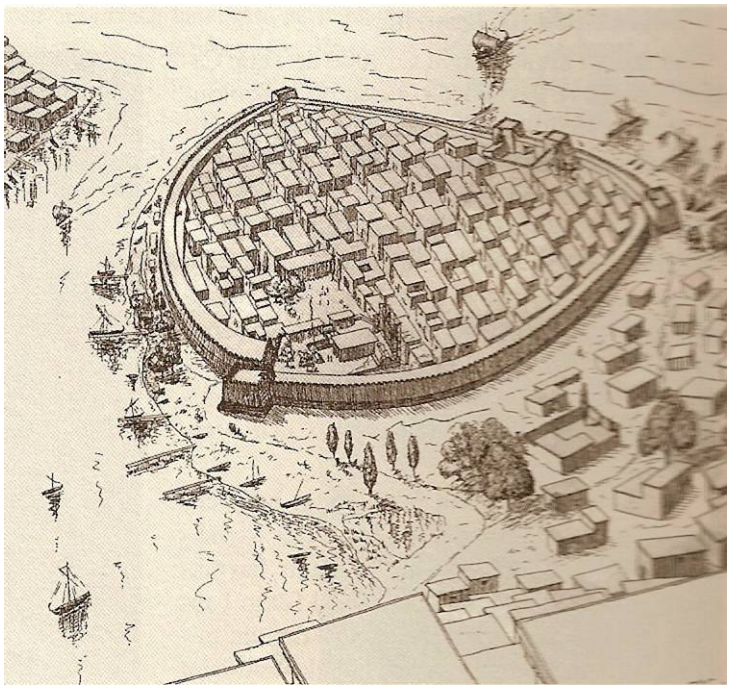


Figure 3.1. City of İzmir in the seventh century B.C.
(Source: Aksoy 2002)

Figure 3.2. The castle Kadifekale in 1940s.
(Source: WEB_1 2006)

industry. The temple of Hadrianus, wheat bazaar, gymnasium and a number of aqueducts were constructed by the Romans (Figure 3.3).

After the division of the Roman Empire, a period of political and cultural decline started in İzmir, but it was still the most important of twenty Byzantine cities. It became an important harbor city in the Byzantine Era (Figure 3.4). It was subjected to external attacks in the seventh and eight centuries and captured by Arabs. Defense was considered important by the inhabitants of İzmir due to these attacks (Güner 2005).

Starting from the ninth century, İzmir was the major base of the Byzantine navy. It was the largest of Aegean coastal harbors and six neighboring towns were administratively connected to it. The city was affected by the strong earthquake in the eleventh century (Güner 2005).

In the eleventh century, İzmir was captured by Emir Çaka Bey and became the capital of the first Turkish Principality that was founded in Western Anatolia. After the death of Çaka Bey, the city was conquered by the Byzantines in 1098. When Constantinople was conquered by the crusaders, Geneoeses obtained rights to reside and trade in Smyrna. They also obtained the right to use the port. The settlement around the port fortress, which was later called the Franc quarter, developed under in these conditions (Yılmaz and Yetkin 2002).

In the fourteenth century, Umur Bey captured the city and it was under Turkish rule until his death. After his death, the crusaders recaptured the port fortress and surroundings in 1344. The city was divided into two regions; upper city and the lower city. In the lower city Latins were living and in the upper city Turks were living (Figure 3.5). This dual structure of the city continued until the seventeenth century (Güner 2005).

In 1426, İzmir was finally captured by the Ottomans. During the Ottoman rule, İzmir developed steadily (Güner 2005).

In the sixteenth century, political developments supported İzmir's growth. The occupation of Samos in 1566 and Cyprus in 1571 by Ottomans changed the balances in Mediterranean trade. Also the geographic explorations turned the Mediterranean trade into a regional economy integrated with the world trade. İzmir became the final stop in the Aegea for the exported goods that were coming from the Near East, Persia and Anatolia. With these developments, the population of the city started to increase. The composition of the city's population changed with the addition of British, French and

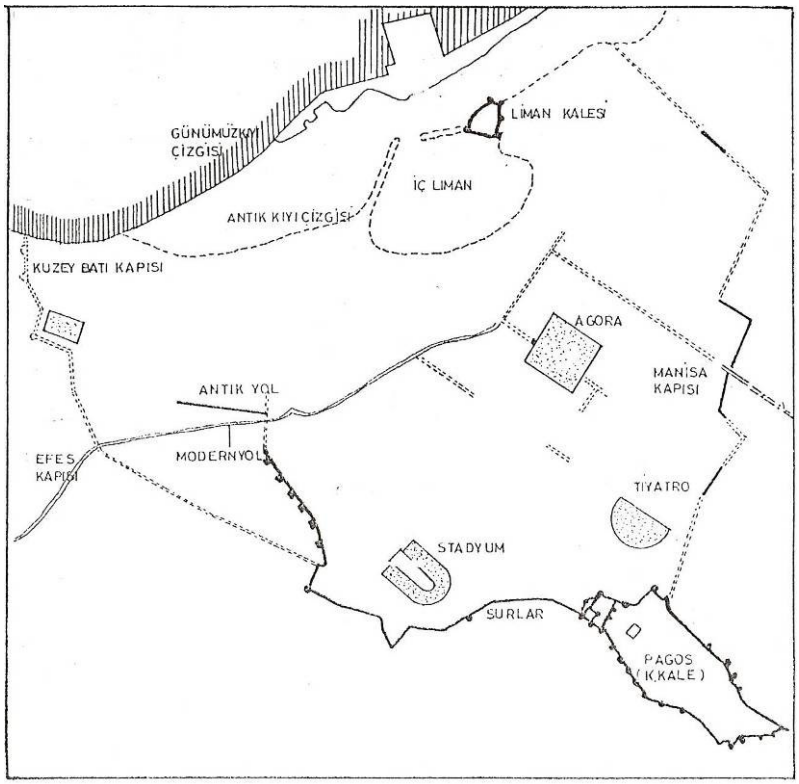


Figure 3.3. The plan of İzmir in the Roman Era.
(Source: Aksoy 2002)

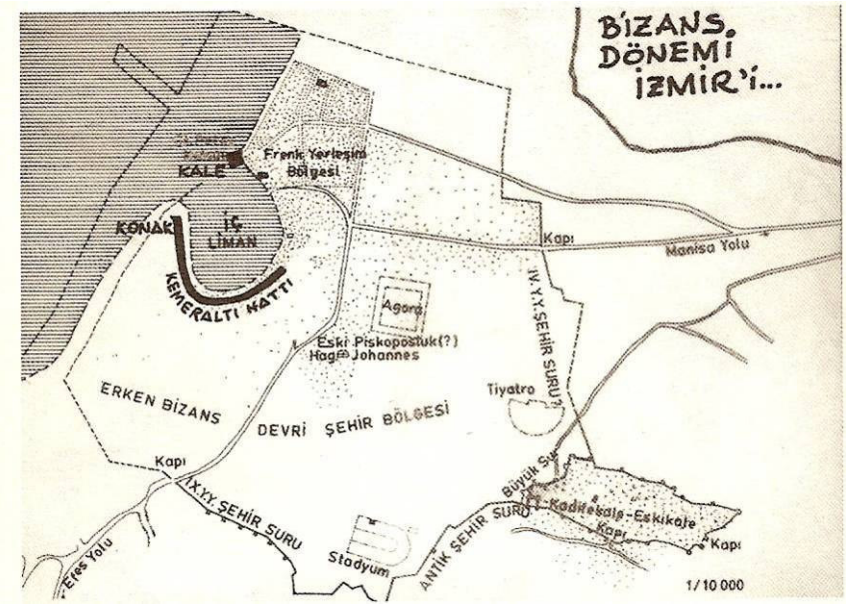


Figure 3.4. The plan of İzmir in the Byzantine Era.
(Source: Aksoy 2002)

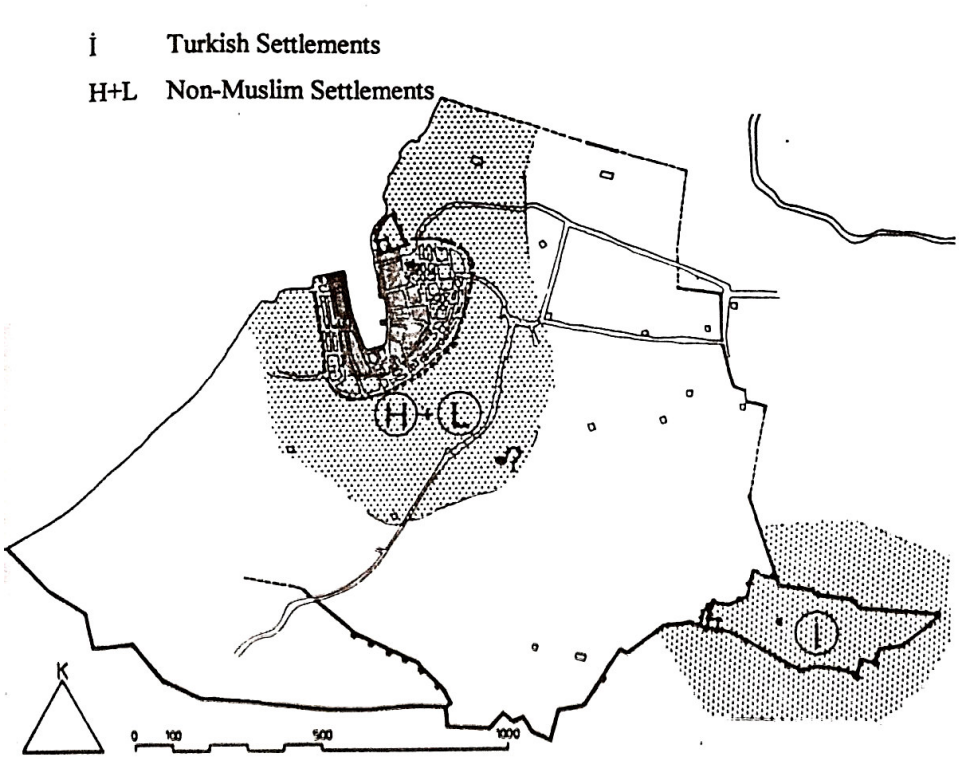


Figure 3.5. Turkish and non-Muslim settlements in İzmir in the early 14th century.
(Source: Tanyeli 1987)

Figure 3.6. The Kordon in the nineteenth century.
(Source: Aksoy 2002)

Dutch merchants. The Franc quarter began to look like a European city. In the early 1600s, consulates and commercial missions of all these countries began to appear in the city (Yılmaz and Yetkin 2002).

As the commercial identity of İzmir strengthened, immigration from various parts of the Empire and European countries increased. In addition to Muslim Turks; Greek, Jews and Armenians had their own districts in the city. In parallel to these developments in commerce, the city's physical structure changed. Khans started to be constructed around the inner port. Along with the khans, boozing shops, cafes, taverns were also constructed to enrich the leisure life of İzmir (Yılmaz and Yetkin 2002).

The development of the city suddenly stopped with an earthquake on 1688. The fire that started after the earthquake increased the damage further. Three thirds of the buildings collapsed or burnt down. The commercial activity stopped, but within a short time, the city was reconstructed with the help of the Ottoman administration (Yılmaz and Yetkin 2002).

In the eighteenth century, İzmir's growth continued. After 1740's, İzmir entered an "ascending era". The city became the major link in the integration of the Ottoman Empire into the world economy. Until 1750, İzmir had an intermediary status in intercontinental trade. Commercial goods were mainly the ones that were not produced in the Aegean region such as Ankara mohair, Central Anatolian leather, Persian silk. From 1750 onwards, this intermediary status began to change. İzmir started to act as a port of products of Aegean region. Export of cotton, dried fig, olive oil and soap increased. As a result, economic revival started to be seen in İzmir's hinterland. The main factor that prepared İzmir to become a major port city was the need for agricultural products and raw materials of the Western countries as a result of the industrial revolution (Yılmaz and Yetkin 2002).

In the nineteenth century, significant transformations were observed in the history of İzmir and Western Anatolia. A free trade convention was signed between British and Ottoman states in 1838. After a time, France and other European governments occupied the same free trade rights as the Great Britain. Reductions in the custom fees, the decrease of Ottoman's control over trade, in accordance with the terms of 1838 convention, resulted in a flow of foreign merchants to İzmir. Also, the right that was given to the foreigners to own property caused further migration of foreign population to İzmir (Yılmaz and Yetkin 2002).

In parallel to these developments in commerce, a great amount of capital flew to İzmir. Entrepreneurs began to carry out their operations from İzmir. They settled mostly around the Pasaport area, where communication with the outside world was easier and where maritime agencies were located. Branches of foreign banks started to be found in İzmir. Also, postal services were opened. The French Postal Service that was opened in 1837 was followed by Ottoman Postal Service in 1843. By the mid of nineteenth century, İzmir gained its cosmopolitan identity with the consulates of seventeen countries (Güner 2005).

The construction of railway system was important in the development of İzmir. In order to accelerate the flow of raw materials from periphery to İzmir, two railway lines were constructed; Aydın (1856) and Kasaba (1864) railways. The station of Aydın railway was in Punta and the station of Kasaba was in Basmahane. The construction of railway system changed the appearance of the city as well as the connection between the periphery and the city. For example, after the erection of Punta station, the density of commercial activity increased. The railway system created housing areas-commercial areas differentiation within the city and gave way to suburbanization. Another important construction activity in this century was the construction of quay and Kordon (Figure 3.6). The quay and Kordon were constructed on the land gained by filling the sea. The construction of Kordon and quay changed the plot utilization and life style in the city. Levantines, Armenians, Jews and Greeks who left their shops in Kemeraltı started to live in the new coast. Kordon became a prestige area where the bourgeoisie were gathered. Recreational facilities such as cinema, theater and social clubs were built on Kordon (Figure 3.7). In turn the social and cultural life of the city changed (Yılmaz and Yetkin 2002, Güner 2005).

In the1860s, İzmir which was illuminated by oil lamps and lanterns like all the other Ottoman cities, started to be illuminated by town gas. A town gas factory was founded by English merchants in 1860. From 1864 onwards, first the roads, then the buildings started to be illuminated by town gas. The transition to the electric energy was in 1905, with the foundation of electricity factory (Güner 2005).

In 1870s, Karantina, Göztepe and Kokaryalı which were out of the city converted into prestige quarters linked to the city with the construction of Mithatpaşa Street in 1881 and the construction of tramway between Konak and Göztepe in 1883 (Figure 3.8). With the construction of Halit Rıfat Paşa Street in 1891, a new quarter with the same name developed. At the north of this newly developed quarter (Karataş),

upper class Jews started to settle. With the construction of the Asansör (the huge elevator) in 1907, the topographic barrier between Halil Rıfat Paşa Street and Karataş was removed (Figure 3.9) (Güner 2005).

In 1883, transportation in İzmir bay started. Karşıyaka and Mersinli were connected to the city also by the sea (Güner 2005).

İzmir was one of the rare cities of the nineteenth century Ottoman Empire, where the phenomenon of "modern city" could be discussed. The Katipzade Mansion situated at the current location of Government Mansion was functioning as the Government Building. In front of it, there was another building known as the Amber Barracks which was representing the state as a second official building. Another symbol of modernization in this square was the Clock Tower (Figure 3.10) that was built in 1901 to mark the twenty-fifth anniversary of Abdülhamit II coronation (Güner 2005). Milli Kütüphane, Milli Sinema and Kız Lisesi were constructed at the beginning of the twentieth century in order to provide national symbols to the rapidly westernizing city. The fire in 1922 ruined almost all the city. Armenian district was totally burned, Greek and Levantine districts were mostly damaged. Only Kordon and Kemeraltı were partly saved (Güner 2005).

After the foundation of the Turkish Republic in 1923, the reconstruction of the city started. The city was rearranged with the partial reconstruction plan prepared by Rene Dange in 1924. In this plan, city was divided into boulevards which are paralel to each other that intersects in squares. In 1925, Gazi Boulevard was opened and then Cumhuriyet Square was planned. Public buildings such as opera, cinema, museums and libraries were built (Güner 2005).

In 1930s the subdivision of burnt areas finished, large green areas were formed in Kültürpark. With the placement of Atatürk statue in Cumhuriyet Square, the square gained ceremony character and Konak Square lost its importance.

Varyant Street, which was opened in 1951, connected the Konak Square to Eşrefpaşa, Bayramyeri and Mısırlı Street. In 1957, the Amber Barracks in Konak Square was demolished (Güner 2005).

In 1960s, squatter quarters have formed with the cause of inner migration from rural places to the city. These squatters formed within the city, on the hillsides having no owners and in areas where the plot prices are low. In this period, the city realized a non stop expansion, and gained a metropolis statue. The offices, banks and commercial companies were gathered in Gümrük, Basmane and around Cumhuriyet Square. The

Figure 3.7. An example of recreational facilities on Kordon "Cinema Pathe".
(Source: Aksoy 2002)

Figure 3.8. The Mithatpaşa Street.
(Source: WEB_1 2006)

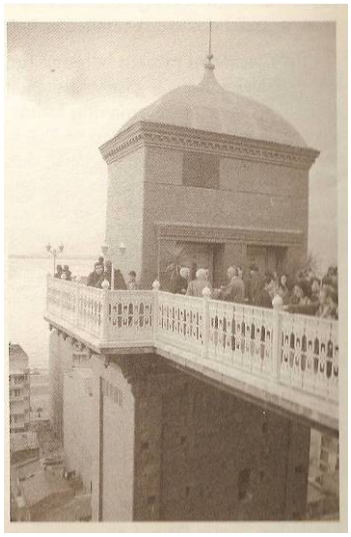


Figure 3.9. Asansör.
(Source: Aksoy 2002)

Figure 3.10. The Clock Tower and the Konak Square in 1900s.
(Source: Aksoy 2002)

upper class inhabitants were settling in Karşıyaka, Alsancak, Göztepe and Güzelyalı, middle class inhabitants in Hatay and old regions of Karşıyaka, and lower class inhabitants were in the city center. After 1965, because of the lack in widening of good quarters of the city, a development in vertical direction occurred. Apartment buildings started to be built (Güner 2005).

The master plan which was prepared in 1973, determined the development directions of the city as north-south and east-west. For the development of industrialized regions of the city, Şemikler-Aliağa at the north and Karabağlar-Cumaovası at the south were suggested according to this master plan. In Narlıdere, Urla and Seferihisar which were at the west direction of the city, there were secondary houses.

In 1980s, the city expanded in every direction and squatters increased. In order to stop this sporadic development, mass housing practices started on public areas. Evka and Ege-Kent were built, but these mass housing projects did not solve the problems of the city.

In 1990s, public sector left the market to the private sector. As the patterns of consumption changed, new shopping centers and residential areas emerged (Güner 2005).

3.2. History of Karşıyaka

Karşıyaka, which is located at the north of İzmir bay, previously was a summer and entertainment place called Cordelio. Karşıyaka took its present name at the time Turkish Commander Çaka Bey took İzmir (Baykara 1974).

Until the mid of the nineteenth century, Karşıyaka was a small village that was covered with forests and olive graves. It started to develop when the railway was built in 1865 (Figure 3.11) According to the yearbook of Aydın city, there were 832 houses and population of 1080 people in 1891. Karşıyaka developed further when the Hamidiye Ferry Company started transportation to the wooden dock in 1884. At those times, two settlements developed and widened. On the coastline, the Levantines and merchants from foreign countries settled and built mansions and villas (Figure 3.12, Figure 3.13). At Soğukkuyu region, Turks began to settle. The houses on the coast which were mostly belonging to Levantines were used as summer resorts; the

Figure 3.11. Karşıyaka Railway Station.
(Source: Ahmet Priştina City Museum Archive)

Figure 3.12. Karşıyaka Shore.
(Source: Ahmet Priştina City Museum Archive)

Figure 3.13. Entrance of Karşıyaka Bazaar.
(Source: Ahmet Priştina City Museum Archive)

Figure 3.14. Karşıyaka dock and shore in 1970s.
(Source: Ahmet Priştina City Museum Archive)

Figure 3.15. Karşıyaka today.
(Source:Uçar 2005)

population of Karşıyaka was increasing in summers. Bostanlı, which was called Papa Village or Papa Scala, used to be a pier which the melons of Menemen were unloaded and landed into the ships WEB_2 (2006).

In 1908, the population of Karşıyaka reached to 10,000. There was tramway beside the railway. In these years, there were 2496 houses, 202 shops, six khans, one bath, 21 bakeries, two Greek schools, one Armenian school, two Catholic school, two mosques and ten churches in Karşıyaka. In 1930s Karşıyaka was included in the borders of İzmir Municipality. In 1960s most of the houses on the coastline were demolished and were replaced with apartment buildings (Figure 3.14).

Today, Karşıyaka is an important business and commercial district of İzmir. It is bordered with an industrial zone and a shipping yard at the east and with a large forest area at the north (Figure 3.15) (Baykara 1974), WEB_2 (2006).

3.3 History of the Latife Hanım House

The Latife Hanım House was built before 1860[1] in Karşıyaka as a residence for the Uşakizade family. Uşakizades was a wealthy family of those times. The way of their living was not typical for Ottoman society, it was more like the Levantine families living in İzmir from the view point of possessing large programmed houses with gardens positioned at the peripheries of the city. The grandfather of Latife Hanım, Sadık Bey, was dealing with carpet and carriage commerce. They were from Uşak originally and were known also as "Helvacızades" because they were dealing with halva commerce in Uşak. After settlement of the family in İzmir, they were started to be called as "Uşakizades". The first house the family owned in İzmir was opposite the train station in Basmane, which is known as "Sadık Bey Oteli" today. After coming to İzmir, Sadık Bey started dealing with carpet commerce. Their carpets were imported to European countries and they became famous with their carpets. Sadık Bey, later started dealing with carriage commerce between Aydın and İzmir,[2] when his rivals increased in carpet commerce. He was carrying fig, grape, barley and wheat of Aegean region by camel caravans and was importing these products to Europe. With the increase in

[1] Gürel (2003) states that The Latife Hanım House in Karşıyaka was built before the Latife hanım House at Köprü which was built in 1860.

[2] Atilla (2002) states that the Uşakizade family protested the construction of the railway between İzmir and Aydın. He also states that beside caravan carriage they were also dealing with cartwright.

commercial activities, the family built a second house in Karşıyaka, which is known as Latife Hanım House today. Later, the house at Köprü, the "Beyaz Köşk" was built in 1860. This house, which is called "Uşakizade Köşkü" today, is important, because during the independence of İzmir, Atatürk stayed in the house at Köprü and used the house as the Headquarters for the army (Gürel 2003, Çalışlar 2006, Bozdağ 2001).

Muammer Bey, who was the only son of Sadık Bey, developed his father's commercial activities even more. The first car and the ship in İzmir were exported by him. The gas factory of the city was established by him. He served as the mayor of İzmir for two periods. Muammer Bey married to Adviye Hanım and they had three daughters and three sons (Gürel 2003).

Latife Hanım, born in 1900, was the eldest child of Muammer Bey. She studied Law and Politics in France and she spoke four languages (Gürel 2003, Çalışlar 2006).

The Latife Hanım House in Karşıyaka has historical significance because of the following reasons: Atatürk's mother Zübeyde Hanım (Figure 3.16) had stayed in this house for thirteen days and died here on the 14th of January 1923. After his mother's death, Atatürk came to İzmir on the 27th of January 1923 and married with Latife Hanım on the 29th of January 1923. The wedding ceremony was at the house of Uşakizades in Köprü. During the first four days of their marriage, Atatürk and his wife preferred to stay in Latife Hanım House in Karşıyaka[3] (Figure 3.17) WEB_3 (2005).

[3] However, Çalışlar (2006) does not mention the stay of Atatürk and Latife Hanım at this house in Karşıyaka just after the wedding.

Figure 3.16. Zübeyde Hanım with her servants at Latife Hanım House Karşıyaka in
(Source: İzmir Valiliği 1998).

Figure 3.17. Atatürk and his wife, Latife Hanım in İzmir.
(Source: İzmir Valiliği 1998)

3.4. Analysis of Ottoman House

Housing principles are closely related with the economic and social structure of the societies. In order to understand the house as an architectural unit, first the socio-economic structures in the early Ottoman, classical Ottoman and westernization periods, and their reflections to housing morphology are examined. Then, the Ottoman house as an architectural unit is focused on, from the early periods to the westernization period. Organization of the house plot, the organization of the stories, the plan schemes, the spatial elements, the facades and the structural system of the Ottoman house are discussed, respectively.

3.4.1. Socio-economic Structure of the Ottomans and its Reflection to Housing Morphology

The period between the fourteenth and the seventeenth century was the first stage of Ottoman urbanization. There were two dimensions of urbanization in this early period. The first was the settling of the Ottomans to the houses left by the Romans in newly captured towns. The second was the transformation of the Roman city surroundings by establishing half urban-half rural settlement pieces. With the conquest of İstanbul, a new period had started. The concepts of city size and settlement system were revised. Since, all the resources of the Empire were flowing to İstanbul; there was a rapid growth in İstanbul. The capital city, as an urban focal point and a centre of cultural production, had no competitors. This was why all new housing designs first constructed in İstanbul (Tanyeli 1996).

All the Ottoman cities, regardless of the population of the city, were organized with the same design principles. The settlement system involved districts (“mahalle”). Districts involved housing units (“hane”). A housing unit meant a single family composed of a few generations (Tanyeli 1996).

The emergence of the Ottoman room was an important step in the development of housing architecture in the fifteenth century. The room became the primary spatial component of the house. It was created by the highest stratum of the society. Then, it was distributed to other strata. The first rooms were not experienced in the house

designs, but in multifunctional mosques. Later, rooms started to be seen in palaces (Tanyeli 1996).

Following the experiences in mosques and palaces, the house of the officials were designed in the sixteenth and the seventeenth century. House, in all traditional societies, is a building in which family is reproduced. The house of Ottoman officials reproduced not only the family, but also the bureaucratic ruling system. Some of the secondary bureaucrats were also housed here. This house included both residential and governmental functions (Tanyeli 1996).

The achievements in the house of the elites were reflected to the houses of the ordinary people. In Bursa, Edirne and İstanbul of the sixteenth and seventeenth century, metropolitan areas composed of residential districts were formed (Tanyeli 1996).

The housing units were organized around a masjid. Land division was never geometrical, but organic. The plot sizes reduced in time and dead-ends were formed. The settlement pattern involved single stories, courtyards and gardens.

The house of ordinary people could be grouped in two; the house ("hane, beyt or ev, and menzil") and the cell ("hücre,oda"). "Hane, beyt, ev" imply the room concept, where as "menzil" included a big house composed of a series of rooms. The majority of the houses were single roomed and single storied. They all had their independent toilets. Most of them had an oven at the courtyard instead of a kitchen. The cell was the first level of housing and had no independent open spaces or service areas. It was generally for rent for the singles and poor families. They juxtaposed one another to form rows. They were single storied masonry structures. Public kitchens ("imaret") served them food or they shared an oven at the courtyard (Tanyeli 1996).

In the seventeenth century, since the control of the government in provinces weakened, the money transfer from provinces to the capital decreased. By the increase in the amount of money accumulating in provinces, commercial activity started. There were lots of cities that developed commercially. İzmir was the most important one in Anatolia in that period. Caravan type of commerce left its place to settled commerce. The money accumulated not only in bureaucrats, also in salesman ("eşraf"). The money accumulation in salesman enabled a development in housing architecture (Tanyeli 1996).

In the eighteenth century, by the social changes, a new Ottoman large-city person type came into being. It was the period of the birth of the Ottoman bourgeoisie. New luxuries were born in every aspect of social life, such as in reading, dining,

travelling, recreation, aesthetic sensibility and sheltering. For the first time, these new type of elites started the practice of going to summer residences which were built in large gardens and also started the practice of using the natural environment for recreation purposes. These practices enabled a creation of alternative urban areas, which can be called as pseudo-suburbanization. Nature was no longer a power that must be protected from, but it was a reality that possessed an aesthetic content.

Within the context of establishing new relations with nature, the transportation between the city and newly developed urban areas became important and changed its character. In the past, the transportation between the city and the surroundings was only for functional aspects. The new transportation concept was a practice that was done beyond the basic necessities. For example, the heavy rowboat-type of vessel that formed the sea communications system in the past was placed with sophisticated and swift caiques (Tanyeli 1996).

Design experiments searching relations with nature was mostly seen in housing architecture of the elites in this period. The primary design principle of the houses built for recreational purposes in this period (such as yali and kiosk) was the visual and physical unification with the vistas and environment. These newly developed houses broke the shell of the Ottoman city house that was tightly closed to the outside. There was a special concept of interior that opened itself to the outside and nature by many number of windows on every floor including the ground floor. The utilization of glass panes, which developed concurrently, also provided the possibility to unite with nature (Tanyeli 1996).

3.4.2. Organization of the House Plot

The houses were generally placed on the street sides of the irregular plots. They had direct relation with the street (Figure 3.18). They were entered from the street through a large garden door which was double winged (Figure 3.19). This door was the only entrance to the house and allowed the animals and the people pass in. The person, who passed from the door, first faced the courtyard. In the courtyard there were service spaces such as kitchen, storage, laundry, toilets, stable and granary (Figure 3.20).

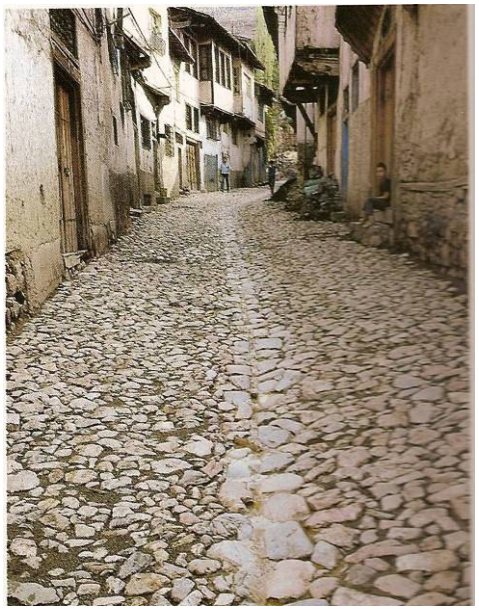


Figure 3.18. The relation of the houses with the street.
(Source: Günay 1997)

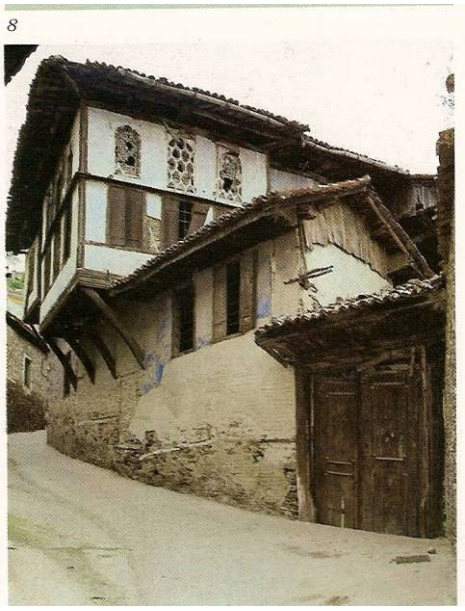


Figure 3.19. The entrance from the street through a double lefed garden door.
(Source: Günay 1997)

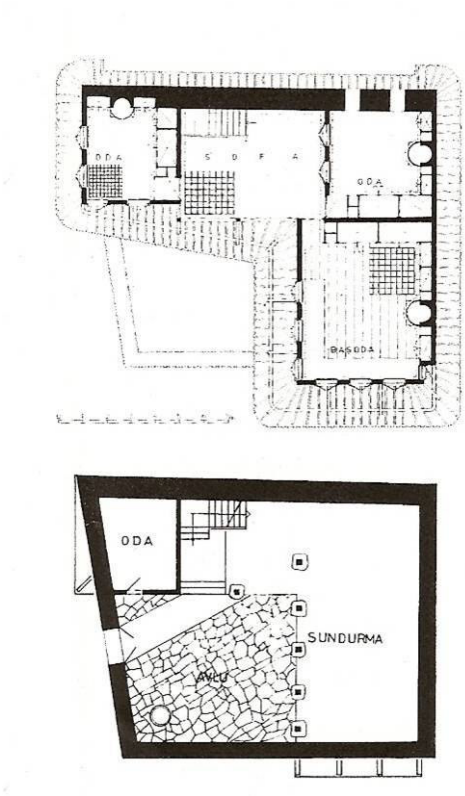


Figure 3.20. The plans of the ground and first floor of a house in Bursa.
(Source: Eldem 1984)

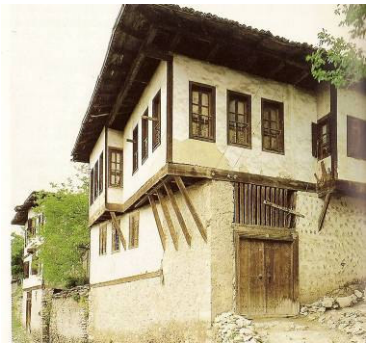


Figure 3.21. The garden wall following the natural curve of the street and the upper story projecting from the wall.
(Source: Kuban 1995)

Figure 3.22. The hall at the ground floor.
(Source: Günay 1997)

These service spaces were either in separate buildings in the courtyard or were integrated into the plan of the ground floor. The courtyard sometimes was opening to a larger garden which contained fruit trees or vegetable yards. The partitioning of the garden was not firmly defined, was left free for the usage of the owner. The floor of the courtyard was generally soil. Between the house and the entrance door, there was a foot pack that was covered with stone. The courtyard was circumscribed by high, rubble stone walls. The house also rested on this wall and it was rarely windowed at the ground level (Altıner and Budak 1997).

In the late Ottoman modernization period, the organization of the garden was no more ambiguous, but definite. The houses started to be placed symmetrically on the plot. In the houses placed on the street side, the entrance was directly to the interior of the house.

3.4.3. Organization of Stories

The upper floor was the main living quarter. It was placed on the garden wall of the ground floor which defined an irregular geometry. The upper floor was projected from the wall of the ground floor, in order to correct the irregular geometry into a rectilinear order (Figure 3.21). The ground floor of the house was a hall with several columns supporting the house above and completely open at its garden side (Figure 3.20, Figure 3.22). It was a sheltered and paved extension of the garden. The spaces such as stable, pantry, granary and laundry were integrated in the plan of the ground floor.

When the open hall transformed into the central, the ground floor of the house became an interior courtyard ("taşlık") with a high ceiling and stone pavement, surrounded by stairs leading up to the mezzanine level or down to cellars in the basement (Altıner and Budak 1997).

In the Classical Ottoman house, the ground floor and the upper floor had different characters, both from the point of view of the plan scheme and the construction techniques.

In the late Ottoman Modernization period, the plan schemes of the ground floor and the upper floor became the same with foreign influences (Kuban 1995).

3.4.4. Plan Schemes

The floor subjected to the studies of plan typologies was the upper floor which had a rectilinear geometry. Sedad Hakkı Eldem classified the plan schemes of the Classical Ottoman House into four according to their sofa space (Eldem 1984) (Figure 3.23).

- Without a hall ("sofasız"): rooms opening to the courtyard or garden.
- With an outer hall ("dış sofalı"): typical "hayat" house (Figure 3.24, Figure 3.25)
- With an inner hall ("iç sofalı"): the plan type which was called "karnıyarık" (Figure 3.26)
- With a central hall ("orta sofalı"): centralized plan order (Figure 3.27, Figure 3.28)

3.4.4.1. Plan type without a hall

It was the most primitive state of a house plan (Figure 3.24). Rooms, which were lined in a row adjacent to one another, were entered directly from the courtyard or garden. This type was mostly seen at the southern provinces, with hot climate (Altıner and Budak 1997, Eldem 1984).

3.4.4.2. Plan type with an outer hall: typical "hayat" house

This plan type constituted the first stage in the development of plan (Figure 3.25). The prototype of this type, which was very common in Middle Eastern and Anatolia, was composed of two rooms, one iwan between these rooms and a semi-open space in front of these rooms. This prototype was transferred to "hayat" house in Ottoman Architecture. The open hall ("hayat") which was a semi open space with its pillars carrying the roof with wide eaves on top, was at the second floor of the house and faced the garden (Figure 3.31, Figure 3.32). The rooms were entered from the open hall. This plan type developed with iwans between the rooms, and by adding raised

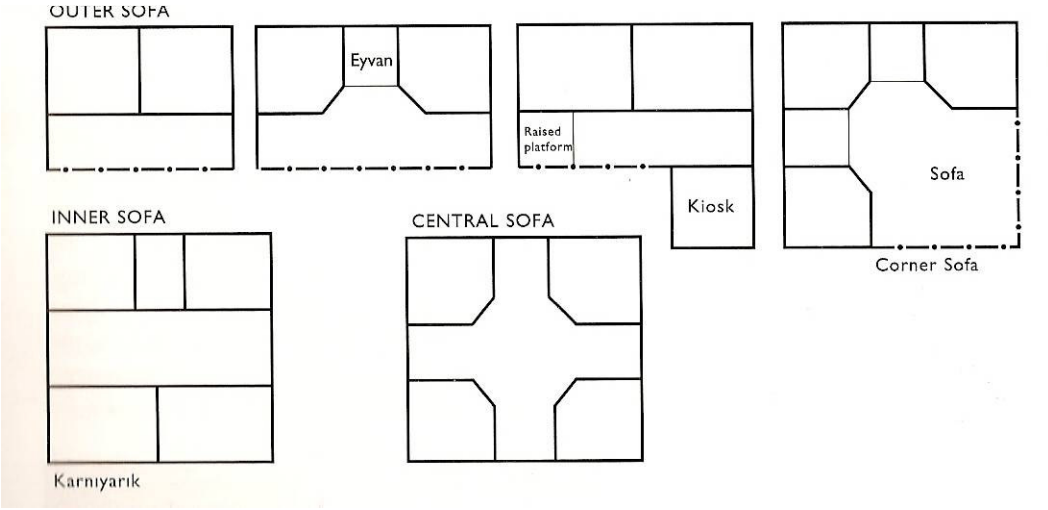


Figure 3.23. The development of the plan types of the Turkish house.
(Source: Günay 1997)

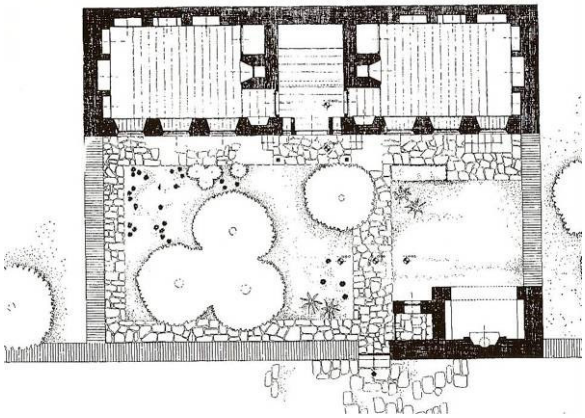


Figure 3.24. A house without a hall opening directly to the courtyard.
(Source: Bektaş 1984)

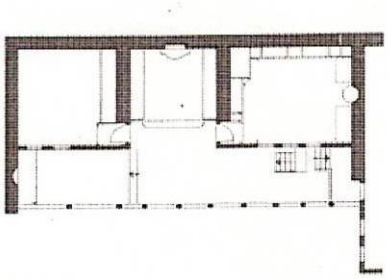


Figure 3.25. A house from Bursa with an outer hall.
(Source: Kuban 1995)

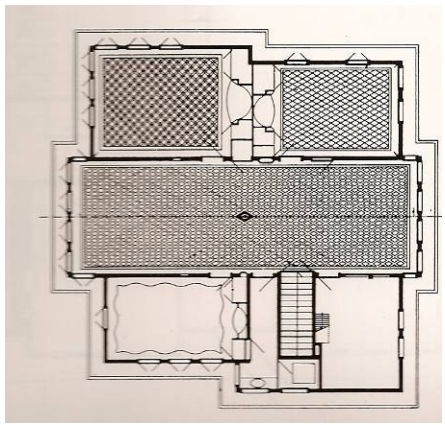


Figure 3.26. A house with an inner hall.
(Source: Kuban 1995)

platforms (“sekilik”) and projections (“köşk”) to one end or both ends of the hall (Figure 3.32, Figure 3.33, Figure 3.34, Figure 3.35). In some cases, the iwans and projections were used at the same time, in other cases were used independently. These possibilities allowed different combinations in one type.

The growing dimensions of the plan caused the addition of wings to the open hall. At first, these wings consisted of projected pavilions used as rooms; then side halls were added in front of these rooms and rows of rooms developed along these halls. The plan scheme changed into L or U shaped according to the number of wings added (Figure 3.29, Figure 3.30).

Also, with the improvement in the standards of living and housing, the semi open hall was enclosed with glass panes placed between the pillars. This plan type continued to be used until the nineteenth century (Eldem 1984).

3.4.4.3. Plan type with an inner hall

This plan type (Figure 3.26, Figure 3.36) was the next stage in the development of Turkish House and was the most widespread plan type in Turkey. This plan type with inner hall (“karnıyarık”) was developed by the addition of another row of rooms onto the outer side of the open hall (Figure 3.23). In this type, there was a symmetry axis in one way. Both types, the type with the inner hall and the type with the outer hall, continued to exist together, but from the eighteenth century and particularly nineteenth century onwards, the plan with the inner hall became dominant especially in bigger towns. Economic and hygienic reasons were dominant in the use of this plan type. The house occupied a less space and was more protected from the nature. These were desired as a result of rapid urbanization.

In the early examples, the hall was covered on the top and left open at the two sides. But it was altered because of climatic reasons and the two open facades were closed with glass panes. Later, these were replaced with big hall windows.
There were examples in which the ends of the hall were arranged as sitting places (Figure 3.37). These sitting places were sometimes embellished with bow windows.

The iwan spaces were also found in this type. These iwans were sometimes between the two rooms, like a side hall which the doors of these two rooms opened. The stairs were generally placed in these side halls (Figure 3.38). But, in the nineteenth

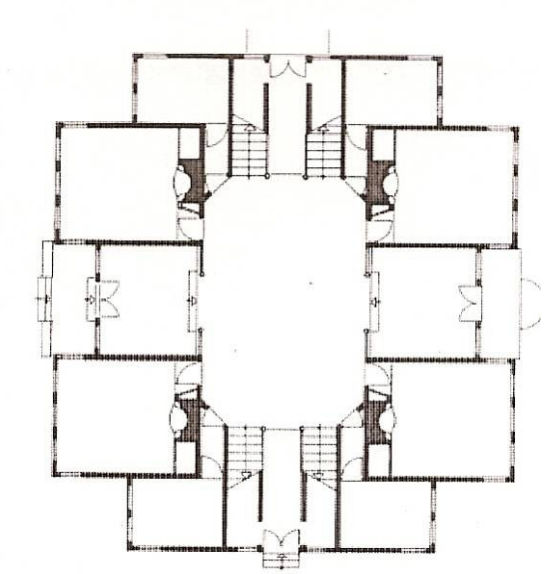


Figure 3.27. Sadullah Paşa House with central hall.
(Source:Eldem 1984)

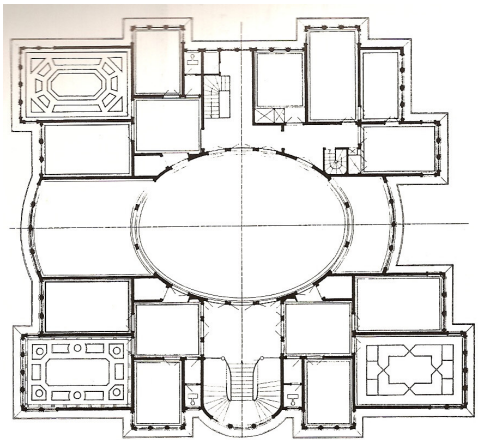


Figure 3.28. Hasip Paşa House with oval hall.
(Source: Günay 1997)

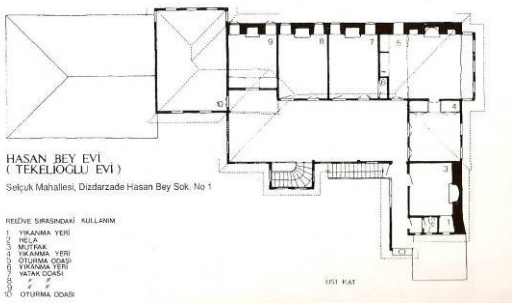


Figure 3.29. The plan type with outer hall converted to L shaped plan by adding one wing to one side.
(Source:Bektaş 1995)

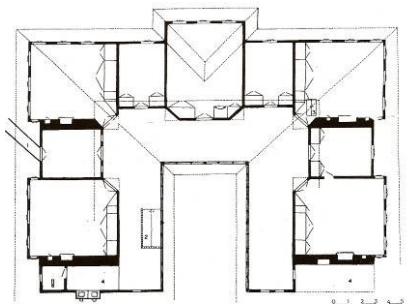


Figure 3.30. The U shaped plan type.
(Source: Bektaş 1995)

Figure 3.31. The open hall of Çakırağa mansion, Birgi.
(Source: Günay 1997)

Figure 3.32. Projections from the open hall of Çakırağa Mansion.
(Source: Kuban 1995)

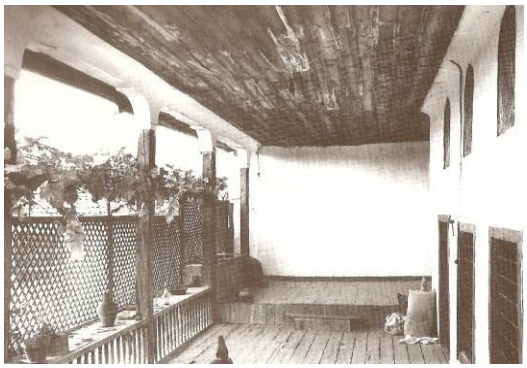


Figure 3.33. Raised sitting platforms at one end of the open hall.
(Source: Kuban 1995)

Figure 3.34. Projections ("köşk") from the open hall.
(Source: Kuban 1995)

century, when the stairs gained an important property in design, they were removed from side halls and transferred to one end of the hall (Eldem 1984, Günay 1998).

3.4.4.4. Plan type with a central hall

This plan type was the last stage in the development of plan (Figure 3.27). This type was most popular in the eighteenth century and continued until the mid of nineteenth century, but by the mid of nineteenth century left again its place to the plan type with the inner hall because of its heavily ornamental style.

In the central plan type, the hall was placed in the middle of the house and it was surrounded by rows of rooms on four sides. In order the hall to get light, among these rows of rooms, one or two iwan were placed between the rooms (Figure 3.39). These iwans were always on the axis of the hall. In this plan type, there are two symmetry axis which are perpendicular to each other.

This plan type was suitable for grander houses. The fact that the hall was least influenced by outside effects and the rooms were closer to another, made it popular in big towns.

This plan type was first used in mosques, in madrasahs and above all in palaces and royal residences. In the seventeenth and eighteenth centuries it began to be used more widely and was also applied to houses having the character of a small palace.
With the diagonal slant of the corners of the halls, a more compact form was achieved and the relation of the iwans with whole was increased (Figure 3.39, Figure 3.40). At the beginning of the nineteenth century, the corners were rounded and finally the hall was transferred into an oval shape (Eldem 1984) (Figure 3.41).

3.4.5. Spatial Elements

The spatial elements of the Ottoman House such as the room, hall, “haremlik” and “selamlık” and the service spaces will be discussed respectively.

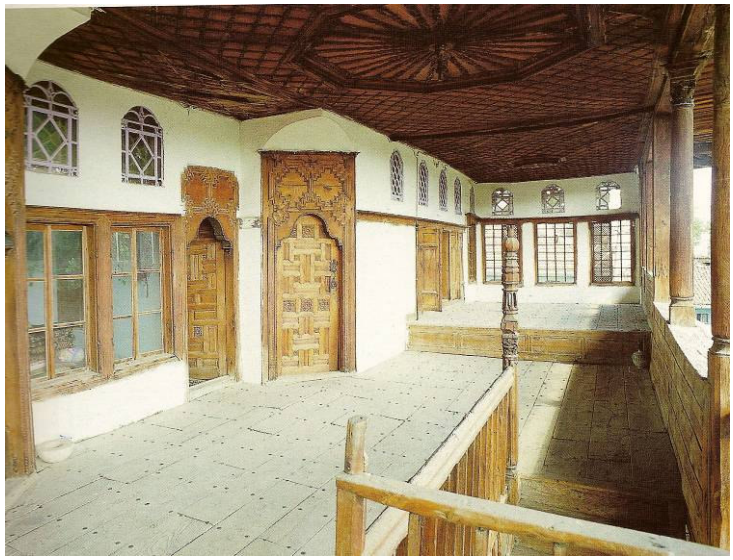


Figure 3.35. The open hall and the raised platform of Beyoğlu House in Kula.
(Source: Günay 1997)

Figure 3.36.The inner hall of Çürüksulu house with modern furniture.
(Source: Günay 1997)

Figure 3.37. One end of the inner hall used as a sitting place.
(Source: Günay 1997)

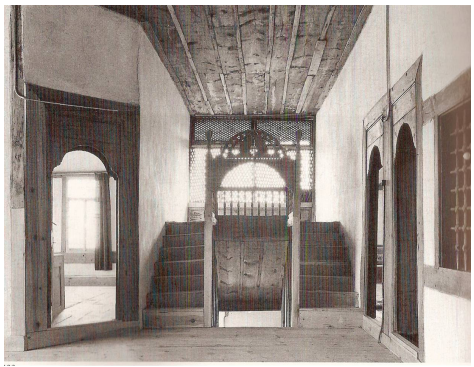


Figure 3.38. Stairs placed in the side hall.
(Source: Günay 1997)

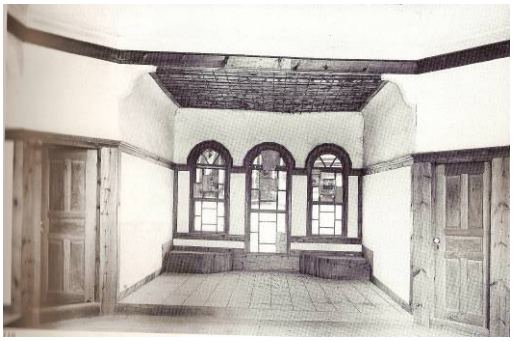


Figure 3.39. The emphasis of the relation of the iwans with the whole.
(Source: Kuban 1995)

Figure 3.40. A central hall with champhered corners.
(Source: Kuban 1995)

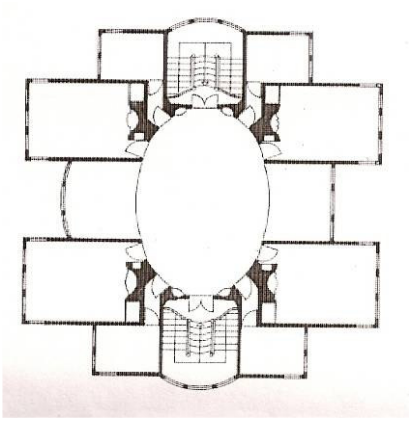


Figure 3.41. The oval shaped hall and the iwan of Sadullah Paşa Yalı.
(Source: Kuban 1995)

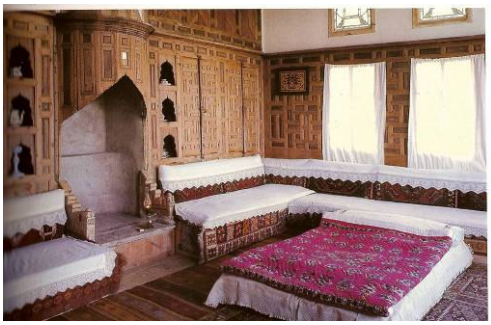


Figure 3.42. The multi functioned Turkish room.
(Source: Günay 1997)

Figure 3.43. The corner room used as a reception space.
(Source: Günay 1997)

3.4.5.1. Room (“oda”)

The room was the main component of the Turkish House. Each room was a self-contained unit in which one could sit, sleep, pray, eat and even cook (Figure 3.42). This multi functioned property of the room enabled it to be a separate and independent unit in plan. Every room had its own privacy (Günay 1998, Eldem 1984).

In Classical Ottoman house all rooms had the same characteristics. Even some functions gained priority over others, the characteristics of the room stayed the same. Only the dimensions of the rooms or the emphasis given to certain elements in the rooms varied. In time, some rooms started to acquire specific functions in relation with their positions in the building layout, such as the corner rooms (“köşe odası”) (Figure 3.43). They were valued more than the others because of their dominant situation in the plans and were functioned as a reception space for the guests (“başoda”) (Eldem 1984). Also the room in the mezzanine floor (“asma oda”) was functioned for controlling the entrance door through an interior window. It was either occupied by the house keeper or a grandmother (Altıner and Budak 1997).

The entrance to the room was from one of the corners with a single leafed door in order to provide the protection of the room from direct visual exposure.

The shape of the plan of a Turkish room was mostly rectangle. This rectangle space was divided into two different subspaces (Figure 3.44).

1) The entrance and the service space which contained the cupboards and a fireplace in some examples, shoe space (“sekialtı”, “pabuçluk”). It had a low ceiling height. (Figure 3.45)

2) The sitting place (“sekiüstü”). It was surrounded with sitting platforms (“sedir”). A serious of windows extending outside provided high illumination level. The ceiling was higher compared to the shoe space (Figure 3.43).

The separation between these two spaces was achieved by a step difference or/and with a colonnade (“direklik”). The colonnade was generally a three arched opening, which had guard rails at two sides (Figure 3.46).

Although the whole plan of the room had a rectangular shape, the sitting space was almost a square. The central zone of the room was left free. This central space was utilized so as to perform various functions. When it was time to eat, a low table was set here. When it is time to sleep, the beds were laid here and when the room was crowded,

people could sit on the floor (Figure 3.47). The ceiling of the sitting space was ornamented with central composition (Kuban 1995).

The elements of the room can be classified as follows:

Sitting platforms ("sedir") beneath the windows surrounded two or three sides of the room. They were built-in furniture and constructed during erection of the house. Mattresses stuffed with dried rice stems were placed on these platforms and leaning cushions were placed on the side walls. The height of the sitting platform was 35-45 cm. and the width was 70-80 cm. (Kuban 1995, Günay 1998) (Figure 3.35).

Bedding closets ("yüklük") were the large closets used for storing mattresses, quilts and bedding (Figure 3.48). They were 75-90 cm. deep and 130-150 cm. wide. They had double leafed doors and were placed usually at the entrance space opposite the main windows. These were also providing heat and insulation with the iwans and the other rooms (Kuban 1995, Günay 1998). On top of these closets there were sometimes niches ("musandıra") which were open upper cupboards. Objects which were less frequently used were placed here (Figure 3.49).

Beside these large closets, there were cupboards ("dolap") which were smaller in dimensions than the closets (Figure 3.48). Their doors were either single or double leafed. They were starting at 60-80cm. from the floor level and were reaching the shelf ("sergen") level. Beneath these, there were also cupboards with separate doors, which were used for storing wood. In the cupboards, there were shelves on which bundles, glasses, water jugs placed. Within the cupboards beside the fireplace there were small niches ("hücre"). Water glasses, water jugs and candles were put in these niches (Figure 3.50).

In some of the closets, there were spaces used for bathing ("gusulhane"). The floors of these spaces were not isolated at firsts, but in later examples they were covered with zinc.

The shelf ("sergen") had a width of 12-15 cm. and ran all along the walls above the window and door top level. Upper level windows were above the level of it. Pots and pans were usually placed on it (Kuban 1995).

Floor and Ceiling:

The floor of the room was covered with wood laths and carpets were put on it. Therefore, the floor construction was not designed for visual presentation.

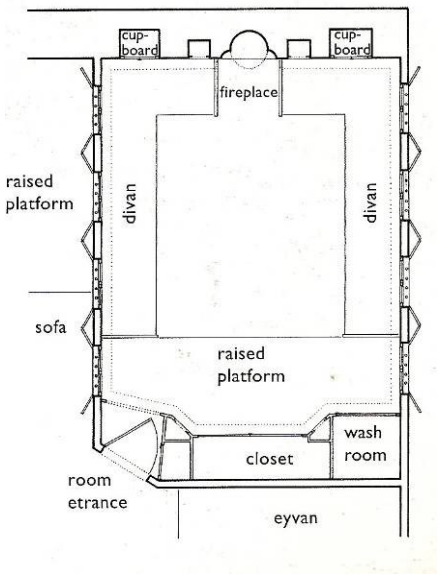


Figure 3.44. The plan of a Turkish room.
(Source: Günay 1997)

Figure 3.45.Looking to the shoe space from the sitting space.
(Source: Kuban 1995)

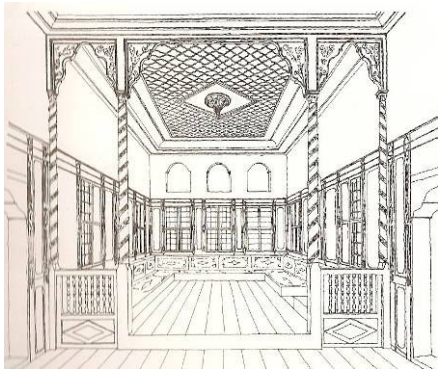


Figure 3.46. The colonnade ("direklik") that seperates the sitting place and the shoe space.
(Source: Kuban 1995)

Figure 3.47. The central space of the room used for different functions.
(Source: Günay 1997)

Figure 3.48. Cupboards, closets and niches at Muradiye House.
(Source: Günay 1997)

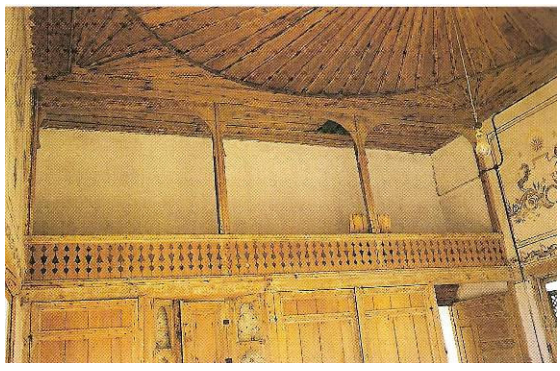


Figure 3.49. The open niche ("musandıra") above the closets.
(Source: Kuban 1995)

The ceiling reflected the spatial division in the room. The ceiling of the room was embellished (Figure 3.51). There were three types of ceilings. Flat ceiling, raised ceiling, domed ceiling. The flat ceiling was the most widely used (Kuban 1995).

Windows:

There were two rows of windows; the lower level windows that had leaves and the upper level top windows that were fixed and smaller in dimension (Figure 3.52, Figure 3.53). The upper level windows ("tepelik") had a double surface; internal and external (Figure 3.54). These windows were formed using a special construction technique ("revzen"). This technique included the joining of decorative pieces of small glasses with gypsum plaster. "Revzen" was used only for stationary elements because it was a heavy material (Tanyeli 1996).The concept of double rows of windows had been developed during the times when the lower windows were not glazed. At those times, the lower windows either had mobile wings that are covered with paper or had only shutters. When the shutters were closed to protect the room from external conditions, the upper level windows supplied the light to illuminate the room (Günay 1997). The shutters were horizontal or vertical (Figure 3.55, Figure 3.57). There were also lattices formed using wooden laths diagonally or orthogonally (Kuban 1995) (Figure 3.56).

With the industrial revolution, the usage of glass on large scales became possible. By the half of the eighteenth century, plate glass and sash windows started to be observed in city houses (Figure 3.56). The using of "revzen" was abandoned as soon as the plate glass entered Ottoman elites' house. The lower level windows started to be covered with plate glass, as sash windows or as leaves. Later, the two leveled window system disappeared. The sash window type became the norm. Shutters were replaced with heavy interior curtains (Tanyeli 1996).

Doors:

In Classical Ottoman House, room doors were single leafed and were placed close to the corner of the room (Figure 3.58). In later examples, when the corner walls of the rooms were chamfered, the entrance to the rooms was achieved from here (Figure 3.59). There was a threshold that separated the room from the hall. When the open hall was transferred into an inner hall, the high thresholds became low and later they disappeared. The door wing was opening towards the interior. It was approximately in

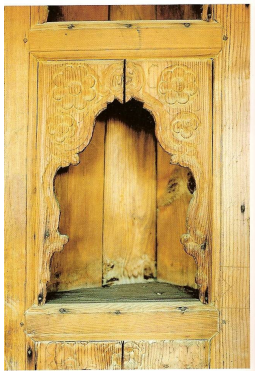


Figure 3.50.The niches within the cupboards. (Source: Günay 1997)

Figure 3.51. Ornamented ceiling of a room. (Source:Kuban 1995)

Figure 3.52. Upper and the lower level windows. (Source:Günay 1997)

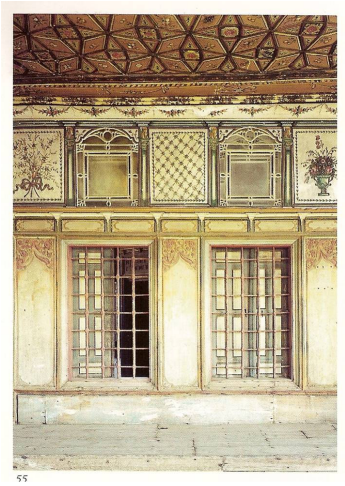


Figure 3.53. The two window rows. (Source:Günay 1997)

Figure 3.54. Upper level window. (Source: Günay 1997)

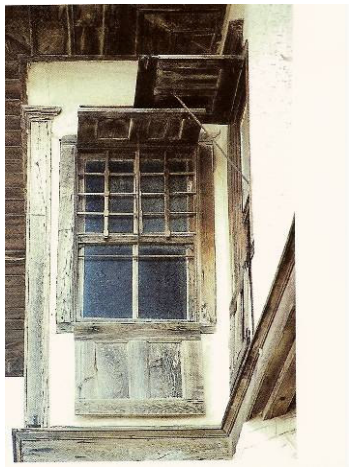


Figure 3.55.Shutters opening horizontally. (Source: Günay 1997)

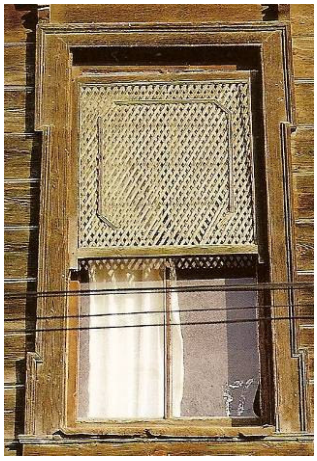


Figure 3.56. Wooden lattices formed using laths diagonally. (Sources: Günay 1997)

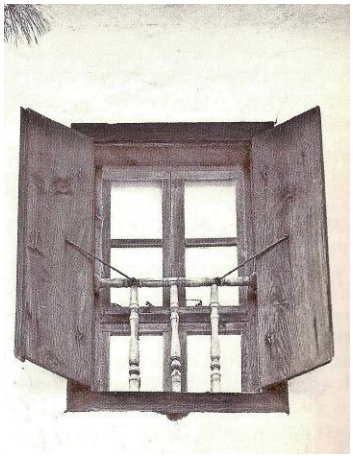


Figure 3.57. Vertical shutters. (Source:Günay 1997)

height of a man. It was plain and rectangle usually, but in the late examples it was arched on top (Figure 3.60) (Kuban 1995).

In Modernization period, the entrance to the room was not anymore from one corner by a single leafed door. It was achieved by double leafed door, from the symmetry axis of the room (Kuban 1995).

Fireplace:

In the early examples, it consist simply the hearth and chimney and there was no covering or hood. They were mostly placed at the middle of the walls that did not contain windows (Figure 3.61). There were sometimes placed between the cupboards. The plan of the fireplaces was mostly semi circle. In the winter rooms of the town houses, the opening of the fireplace was covered over to prevent loss of heat. A cover which slide up and down along vertical grooves was used. In more ornamented rooms, the fireplace had a hood which was a decorative element rather than a utilitarian. The hood usually was made of wood; there were examples that were covered with gypsum (Küçükerman 1973, Kuban 1995) (Figure 3.62).

The variations in the organization of the room during the Modernization period in late Ottoman can be analysed as follows:

Built in furniture has left its place to modern movable furniture (Figure 3.36). This change in decoration gave way to the loss of the multi functioned property of the Classical Ottoman House. Rooms started to have a definite function such as dining room, bedroom, and sitting room.

The rooms became symmetrical and were entered by a double winged doors placed on the symmetry axis of the room. In the decoration, a timber chair rail ("sandalyelik") that ran along all the walls of the room at a height of 70 cm. from the floor started to be observed (Figure 3.36).

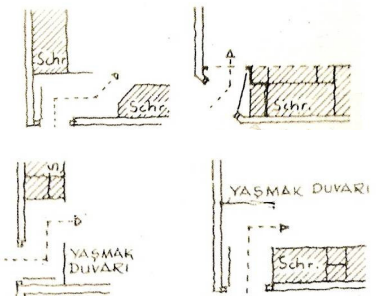


Figure 3.58. The organization of entrances to the rooms.
(Source: Bektaş 1996)

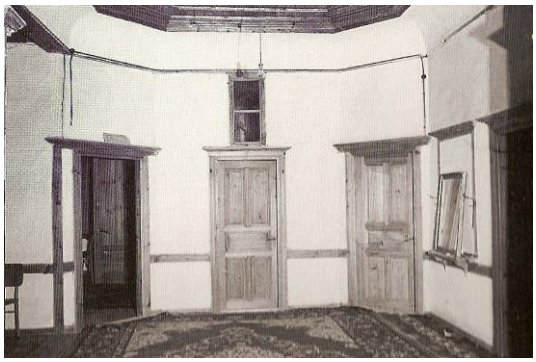


Figure 3.59. The entrance from the champhered corners.
(Source:Günay 1997)

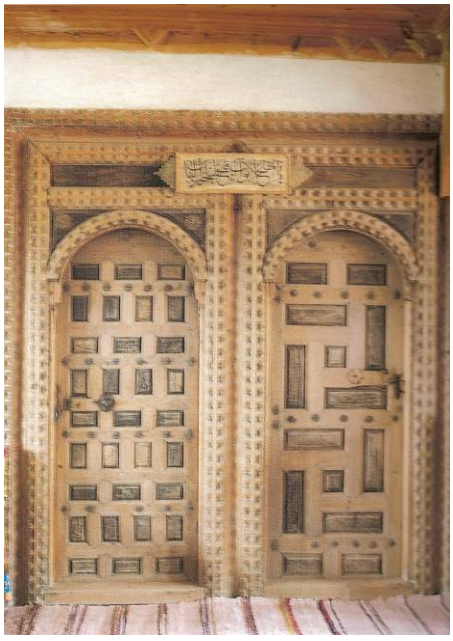


Figure 3.60. An example of a door.
(Source: Kuban 1995)

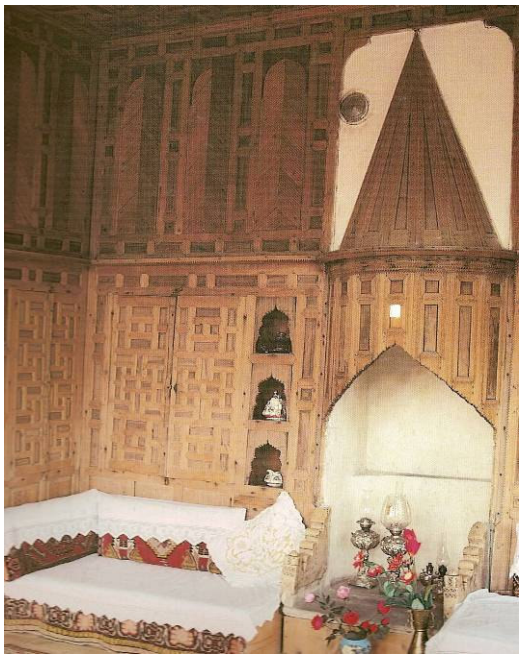


Figure 3.61. The fireplace with a timber hood placed at the middle of the wall.
(Source: Günay 1997)

3.4.5.2. Hall (“sofa”)

The hall was the most influential factor in the design of Ottoman houses. The type of the house was determined directly by the shape and location of the hall. The rooms were opening onto the hall and were joining to one another through the hall. As well as being a passage, the hall was used for various functions such as sitting, eating, working and gathering. Crowds were gathering here for different festive occasions, such as weddings and feasts (Eldem 1984).

Originally, the hall was an open passage, connecting the rooms to one another. Then it was improved by degrees; first the passage was roofed, then its pillared sides were closed with glass panes and finally it was placed within the house in the form of an inner or central hall.

The parts of the hall which were free from circulation were used for sitting. These parts were separated from the hall either in the form of a recess (iwan) in between the rooms or in the form of a projection added to the front of the hall or as a sitting platform on one or two sides of the hall (Eldem 1984).

The iwan (“eyvan”) was an extension of the hall between the rooms (Figure 3.63). It was separated from the hall with studs or balustrades and was one or two steps higher than the floor of the hall (Figure 3.63). In the early examples, there were no windows in the iwans, but in later examples iwans were projecting to the street with windows (Figure 3.64). The opening of windows and projection made the iwan enabled it to be ventilated in summers, but it was a more protective space than the sitting platforms at the ends of the hall (“köşk” and “sekilik”). There were one or more iwans according to the shape and location of the hall, and the number of rooms. The ceilings of the iwans were lower and simpler than the ceiling of the hall (Figure 3.63).

The raised platforms (“sekilik”) (Figure 3.33, Figure 3.35) at one or two ends of the hall were open on two or three sides and usually built to face a view. There were projections (“köşk”) (Figure 3.32, Figure 3.34) added to the front of open hall. These projections were supported on consoles. In later examples, these sitting places (“sekilik” and “köşk”) were built in the form of pavilions which differed from other rooms only in that they had more windows and openings. They were designed for good ventilation in summers and generally had water elements (Eldem 1984).

An important element of the hall was stairs. In Classical Ottoman House, the stair was a part of the open hall (Kuban 1995) (Figure 3.66). They were built in a very simple style. They mostly had a single flight parallel to the long side of the open hall. There was a design principle in the positioning of the stairs; they were never finished in the direction of the entrance of the rooms in order to achieve the separation between the living units and the circulation area. There were horizontal shutters which served to shut the staircase leading to hall, because of security and insulation problems.

When the open hall transferred into an inner hall, the stairs were placed on the short side of the hall; and in the houses with central halls the stairs were placed in the iwan (Figure 3.67) (Kuban 1995). Within the time, stairs began to have more influence on plans. They became wider and more spacious and were built in threefold flights (Figure 3.68). In the beginning of the nineteenth century, the stairs were at their most important stage as a feature of the plan (Eldem 1984).

3.4.5.3. "Haremlik" and "Selamlık"

"Haremlik" was defined as the quarters of the house reserved for family life. Female guests were received here during day time.

"Selamlık" was the men's quarter. In the morning, the master of the house wore his daily clothes and passed to the "selamlık" to receive his guests. This division was not observed in traditional houses, it became into being in town houses in the eighteenth century. The "haremlik" "selamlık" arrangement was a social institution rather than a religious or moral code of precaution. Orginally, the "selamlık" had an official character, for it was part of Ottoman administrative system. When it lost its official character, it became the setting of social performances, such as evenings with musical performances (Altıner and Budak 1997).

In palaces and big mansions, the division between these two spaces was clear. There were two different spaces "haremlik" and "selamlık", the connection space between them was "mabeyn". In smaller houses, the plan is divided into two just by leaving one room or more for the "selamlık". There was a separate entrance for the male members of the house and male guests. In these houses, the connection space was a room or a central hall (Kuban 1995).

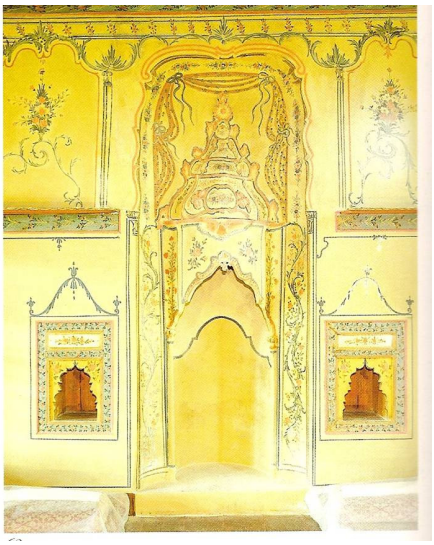


Figure 3.62. Gypsum fireplace.
(Source: Günay 1997)

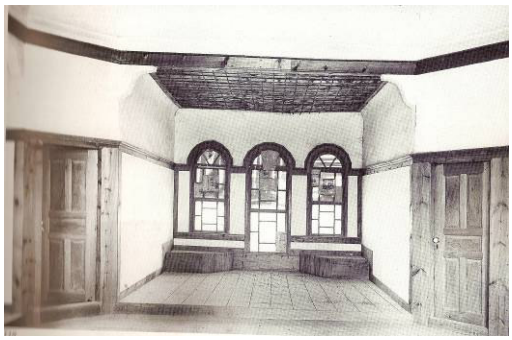


Figure 3.63. The iwan used as a sitting space.
(Source: Günay 1997)

Figure 3.64. The iwans.
(Source: Günay 1997)

Figure 3.65. The iwans projecting to outside with windows.
(Source: Günay 1997)

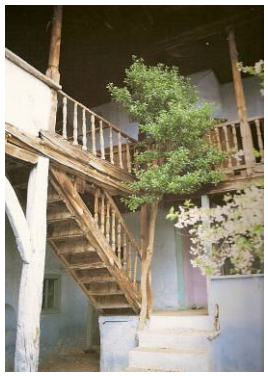


Figure 3.66. The simple stairs with single flight parallel to the open hall.
(Source: Kuban 1995)

Figure 3.67. The stairs placed at the iwan.
(Source: Günay 1997)

3.4.5.4. Annexes (“müştemilatlar”)

The annexes were the separate quarters for the servants in large scaled houses. These annexes were namely kiosk, kitchen, laundry, stable, workshop for wood, copper, etc.; store room and bath. In large mansions, the annex could grow to enormous dimensions. There could be mosques, small schools or tutoring rooms, small inner gardens, pools, small pagodas and kiosks arranged around separate courtyards. They were linked to the main building by a series of pathways, bridges, galleries and corridors (Eldem 1984).

The kitchen (“mutfak”), in the early examples, was usually a working place in the open air. A large fireplace in the courtyard or in the sheltered area beneath the house was the cooking quarters in the most basic form. Frequently, it was built as a separate masonry building in the garden, as a precaution against the risk of fire (Altıner and Budak 1997). It had relation with pantry, granary and other service spaces. It was a semi-open space built lengthwise. There were lattices instead of windows on its walls (Kuban 1995). In later examples, the kitchen was integrated into the ground floor, opening through a separate door onto a secluded section in the garden, because the kitchen was a private domain belonging to women. The meals were cooked in the kitchen but never eaten there (Altıner and Budak 1997).

Turkish bath (“hamam”) was a public facility, but the families who could afford them had private baths attached to their houses (Figure 3.69). The daily care was done in spaces within the cupboards (“gusülhane”) (Altıner and Budak 1997).

The toilets, in the early examples, were built at the gardens as separate units. They were frequently built at one of the corners of the open hall or at the stair landings. When the plan type with central hall became widespread, the toilets were placed at one side of the stairs in the iwans. The toilet space was composed of two parts. The part for washing the hands and the part that contained the wc (Kuban 1995).

Figure 3.68. The stairs of Ostrogog House.
(Source: Günay 1997)

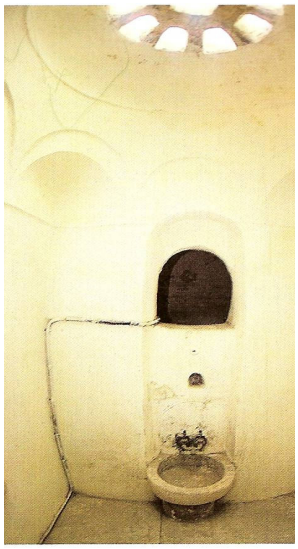


Figure 3.69. House with a separate Turkish Bath.
(Source: Günay 1997)

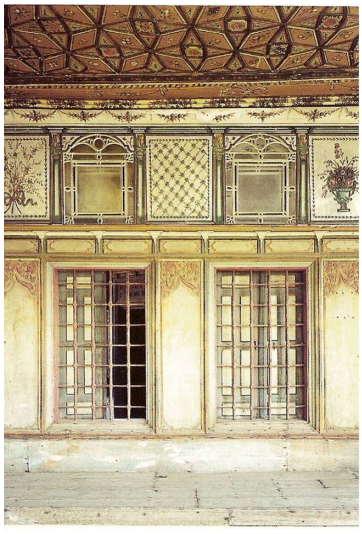


Figure 3.70. Decorated facades of the room.
(Source: Günay 1997)

3.4.6. Facades

In the early examples, the house was in the form of a rectangular prism which was encircled at three sides with blind stone walls. The house was open only at the hall facade which consisted of a serious of columns. These columns either had simple carved capitals or were linked to one another with arches (the Bursa type). The internal facades of the rooms facing the hall contained the windows providing daylight to the rooms. These windows were placed in distance to one another. Small top windows could crown the lower windows. The distance between the top and the lower windows was rather long.

After the second half of the seventeenth century, windows started to be placed on the external walls of the house and some projections began to appear. These projection walls were timber framed with brick infill. The surface of the external walls was bonded, while the internal facades facing the hall were plastered. The plastered surfaces were painted with decorative bands, cornice borders and medallions (Figure 3.70). Upper windows were still very small and were decorated with geometrical mosaic designs, and sometimes with pavilion, mosque or "mimber" forms. Sometimes, the stucco borders were applied on the walls. The shutters opened outwards, while the leaves of the windows opened inwards. Projections rested on the overhanging beams. Supports such as chambered brackets or struts were not in use.

In the eighteenth century, with the transformation of the open hall into the central hall, rooms occupied the corners of the house. The rooms started to project at two sides rather than one. Support elements such as chambered brackets ("eliböğründe") and struts ("furuş") started to be used (Figure 3.71).Windows could be at three or even four sides of the room. This new type of house started to have four enriched facades in contrast to the early examples which extended out through a single facade. The sofa was extended with sitting places onto the courtyard. This enriched further the garden facade, giving way to spatial unity between the house and its garden. The Ottoman house reached its most mature phase with these innovations. The exterior walls were no more bonded or massive, but they were plastered. Fine houses started to be covered with decorative paintings on the exterior. At first, decoration was like an imitation of the old stone and brick bond coursing. Another form of decoration used was painting on plaster imitating decorative brick bonding (Figure 3.72). They were

generally painted white on red or the opposite, in order to make the external facades attractive. In time, these geometrical forms started to be used as frameworks for inscriptions or other motifs, such as medallions and lanterns (Figure 3.73). Different colors were added to red, white and black. But, in time, these polychromatic decorations were only applied to the walls opening onto the sofa. The externals walls were monochromatic again. The pointed arches of upper level windows were decorated with pseudo stone or brick bond (Figure 3.72).

In the nineteenth century, with modernization effects, the purification in the overall organization of the house influenced the facade design. The facades composed of the articulation of a number of elements were replaced by simple facades, which avoided recesses and projections as much as possible. The main feature of the facade was the window; rows of windows covered the facade (Figure 3.74). Sometimes Tuscan pilasters or a broad architrave framed the wall facade (Figure 3.75). The exterior surfaces had been plastered to give the impression of stone construction. In most cases the lower casings of the windows were running all along the wall. The upper level windows disappeared, and sometimes shutters were removed leading only the window grills covering the window. Eaves were timber covered and were narrower. The hall windows were enlarged and became taller. The chambered brackets under the projections were enclosed with wood paneling (Eldem 1984) (Figure 3.76).

3.4.7. Structural System

In Classical Ottoman House, the ground floors were constructed with rubble stone masonry and the upper floors were constructed with timber skeleton system. The details of the timber system were simple; simple joints and nailed bindings were used. These simple details were preferred to facilitate the reconstruction in a short time in case the quarters were destroyed by fire. The timber skeleton system also facilitated opening more windows, projections and wide eaves (Günay 1998).

The thickness of the wall in the ground floor was 60-80 cm. It had horizontal wooden lintels that were placed at intervals of 1.00-1.50 m. (Figure 3.77). These lintels were like a ladder, the short binding elements were connected to the long ones with joints or by

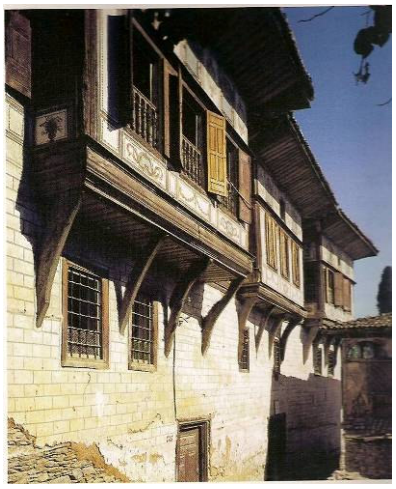


Figure 3.71. Chambered brackets used for supporting the projections.
(Source: Günay 1997)

Figure 3.72.The imitation upper level windows.
(Source: Günay 1997)

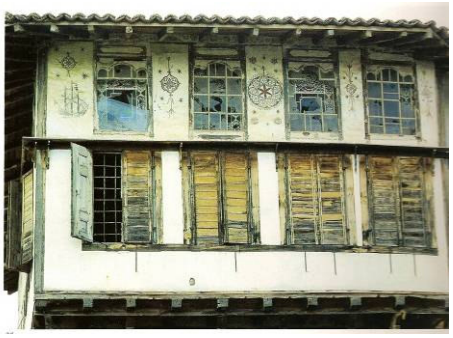


Figure 3.73. Paintings illustrating medallions and various figures.
(Source: Günay 1997)

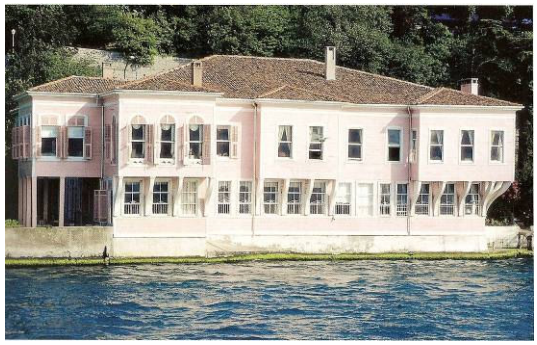


Figure 3.74. Window series on the facade of Fethi Paşa Yalısı.
(Source: Günay 1997)

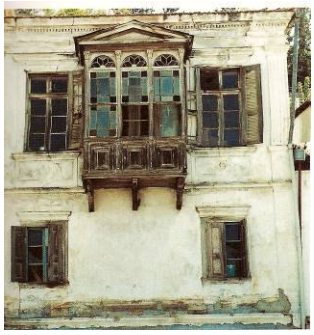


Figure 3.75. A house in Fethiye with Tuscan pilasters at the corners of its facade.
(Source: Günay 1997)

Figure 3.76. Cantilevers treated with wood and lath technique.
(Source: Günay 1997)

nailing. The exterior of the ground floor wall was usually jointed; the use of plaster was rare (Figure 3.77). Since the ground floors had no windows, they were very resistant. The timber frame construction of the first floor was sitting on this rigid wall.

In the early examples, which were dated to the first half of seventeenth century, the upper floor walls were constructed in stone masonry as a continuation of the ground floor walls. There were no projections. If there were timber skeleton walls, the intervals between the studs were large, and the studs had thick sections and capitals. The infill of the timber skeleton was of brick and mortar (Figure 3.78).

In the second half of the seventeenth century, timber skeleton system started to be used at some exterior walls and projection walls. But, the walls which contained the stove were built of stone and were thick. The intervals of the studs and sections were reduced at the walls of the rooms facing the hall. These walls were plastered, with some painted decoration. The width of the infill was half a brick. The projections were sitting on corbelling beams, curved supports were less.

In the eighteenth century, adobe started to be used in the infill of interior walls (Figure 3.79). The exterior surfaces started to be plastered first with mud than lime mortar. The corner studs were left exposed and the beams in between the floors were covered with moldings. This minimization in the plastered area was done as a caution from possible cracks, which could happen by the working of wood. Projections were more; curved supports ("eliböğründe", "furuş") started to be used (Figure 3.77).

In the nineteenth century, the studs of the timber skeleton were thin in section, but the intervals had increased to 50-60 cm. Braces on both sides and interim bindings were supporting the system (Figure 3.80). Projections started to sit on cantilevers which had a curve shape; also the projecting eaves had curve surfaces. These curved surfaces were made by using laths and plaster (Figure 3.81) (Günay 1998).

These plastered houses of timber skeleton construction with adobe infill were continued to be built up to twentieth century. Later, the exteriors started to be covered with wood and the adobe infill left its place to lath and plaster technique ("bağdadi") (Kuban 1995).

Roofs in classical Ottoman house were simple. The shapes which were widely used were hipped roof, gable roof and the combination of these two (Figure 3.82). Wide eaves were constructed for strengthening the roof and for protecting the walls. The roof system was supported by the walls. Studs were placed on the floor joists. The studs were sometimes supported with short diagonal braces. The purlins were placed

Figure 3.77. The horizontal lintels.
(Source: Günay 1997)

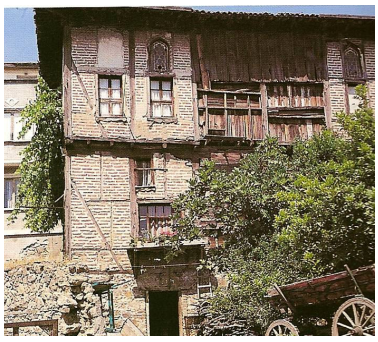


Figure 3.78. Timber skeleton with brick infill.
(Source: Bektaş 1996).

Figure 3.79. Timber skeleton with adobe infill.
(Source: Bektaş 1996)

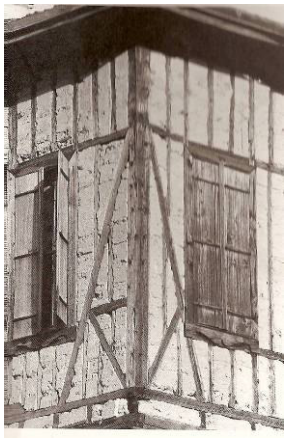


Figure 3.80. Braces supporting the corners.
(Source: Günay 1997)

Figure 3.81. The lath and plaster technique “bağdadi”.
(Source: Bektaş 1996)

parallel to the short side of the house with intervals of 2.5 m. The studs were joining to each other with horizontal beams. The rafters were used in two methods. The method which was widespread used; to nail the rafters onto the hip rafters with intervals of 30-45 cm. This method was used in gable and composite roofs. The second method was to nail the rafter onto the purlins. The horizontal eaves were achieved by extending the horizontal beams of the roof. In order to make declined eaves, the rafters were extended (Figure 3.83). Parallel to the eaves, laths were nailed onto the rafters at intervals corresponding to the length of the roof tiles (Kuban 1995).

Figure 3.82. Hipped roof.
(Source: Kuban 1995)

Figure 3.83. Declined eaves formed by extending the rafters.
(Source: Kuban 1995)

3.5. Comparative Study with Same Period Houses in İzmir

Classical Ottoman house had gained a homogenous character in the nineteenth century (Tanyeli 1996). On the other hand, changes in housing principles were observed starting with the eighteenth century in the Ottoman Empire (Tanyeli 1996).[4] All these changes of late Ottoman period were first adapted by the Greek minority of the Empire. Then, the Armenians, the Jewish and the Turks started to use this new building style in their houses, respectively (Tanyeli 1996). Within this frame, the housing architecture in the late Ottoman period presents a series of changes starting with the color of the building exterior (Tanyeli 1996).[5] Then, decorative elements started to imitate motifs applied in European houses of the period. There was a change in the concept of privacy.

[4] Analysis of the building components of both periods has been presented in detail in section 3.4.
[5] First of all, the Greek people in the Ottoman society started to differentiate their houses with their gray colors. It is known that pastel colors were preferred in the exteriors of Classical Ottoman houses so far.

Larger windows, balconies and terraces became part of building programs. Instead of built in furniture, modern movable furniture was preferred. Finally, principle of symmetry started to be utilized in plan organization. Houses became compact masses and lost their organic layout (Tanyeli 1996).

When late Ottoman house in İzmir is focused on, it is observed that the related researches mostly focus on the examples which define a settlement pattern, while there is not sufficient research on the houses in the periphery.[6] Most of the houses which are situated in the periphery are the Levantine kiosks.[7]

The houses which define a settlement pattern in the late Ottoman period are situated in Namazgah, İkiçeşmelik, Alsancak, Mithatpaşa (Akyüz 1993, 2003) and in Buca (Erpi 1987). Two different patterns as organic and gridal can be traced out (Erpi 1987). Organic patterns comprehend generally Classical Ottoman houses; where as Greek houses determine gridal patterns (Akyüz 1993, Erpi 1987). On the other hand, it is difficult to discuss a settlement pattern considered in the organization of Levantine kiosks (Erpi 1987).

Akyüz who focuses on the houses in the city center mainly in her researches (1993, 1996, 2003) emphasizes three basic house types:

- Turkish Houses
- Greek and Levantine Houses
- Interaction Houses

Turkish Houses in the city are generally double storied, masonry in ground floors, timber skeleton system in upper floors and have tile covered and sloping roofs. They have generally outer halls. The Turkish houses of İzmir are similar to those in other parts of the country. While some of them display features of a typical Turkish House, some other display limited reflections of foreign architecture influence in the city. Transitions between the rooms and connections of service spaces with the main body of the building are some of these reflections (Akyüz 1993, 2003) (Figure 3.84, Figure 3.85, Figure 3.86).

[6] Periphery is the outward bounds of something as distinguished from its internal regions or center (Merriam-Webster's Unabridged Dictionary, 2000). Periphery for İzmir city during the late Ottoman period includes Bornova, Karşıyaka and surroundings of Buca.

[7] Erpi 1987, Akkurt 2004.

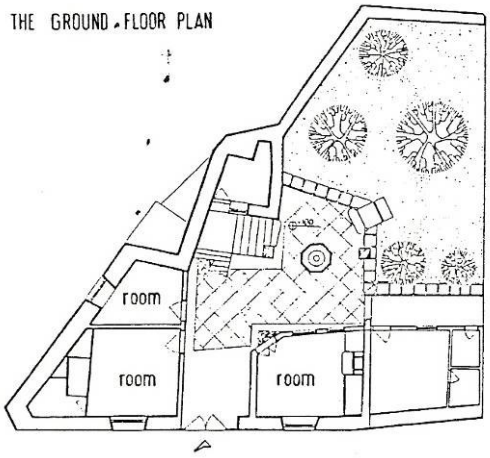


Figure 3.84. Ground floor plan of a Turkish house in Namazgah, İzmir.
(Source: Akyüz 1993)

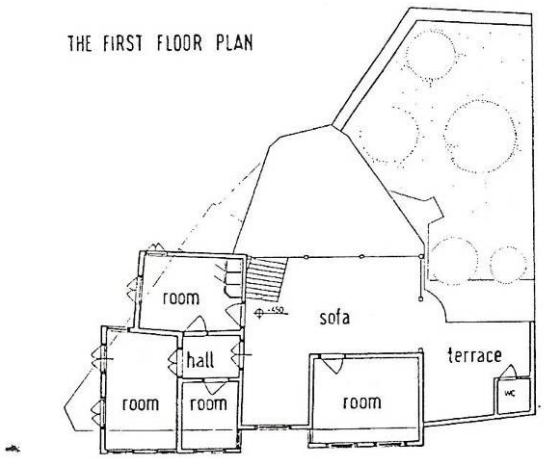


Figure 3.85. Upper floor plan of the house in Namazgah, İzmir.
(Source: Akyüz 1993)

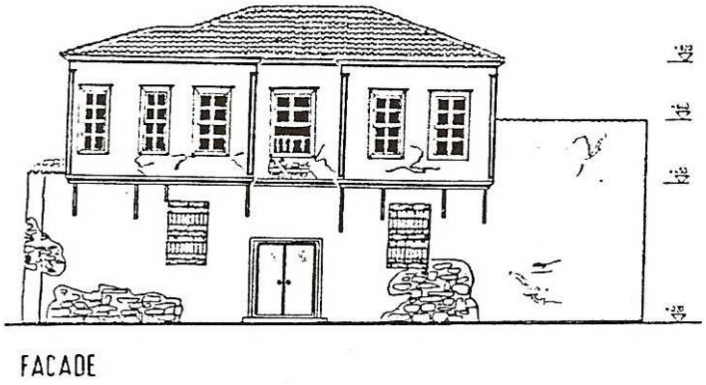


Figure 3.86. The facade of a Turkish house in Namazgah.
(Source: Akyüz 1993)

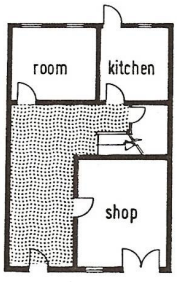


Figure 3.87. Ground floor plan of a Levantine House.
(Source: Akyüz 1993)

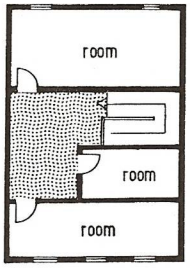


Figure 3.88. Upper floor plan a Levantine House.
(Source: Akyüz 1993)

Levantine and Greek Houses are generally double storied and stone covered buildings having side halls in ground floors and oriel windows in the middle of their facades in upper floors. The rooms are not self contained units. There are generally no such elements as bedding closet, cupboard, shelf in the rooms. The structure is stone masonry in ground floor and of timber skeleton in upper floor. The covering stones mostly have relieves on surfaces. (Akyüz 1993, 2003) (Figure 3.87, Figure 3.88, Figure 3.89).

Interaction houses are specific to the city of İzmir and have certain features of both types of houses, Turkish Houses and, Greek and Levantine Houses. These İzmir houses have developed as a result of the interaction of Western architecture and occasionally of traditional Turkish architecture. In these houses which are generally double-storied and have rectangular plan; rooms and stairs open to the hall. The room or the hall possesses an oriel window in upper story[8]. Facade adornments and decorations are in neoclassical style. The structural system is semi-stone, the structural elements are timber and the filling materials are brick and stone (Akyüz 1993).

When Latife Hanım House in Karşıyaka is evaluated within this frame, it can be claimed that it best fits the interaction type of Akyüz's classification. The characteristics of modernization are not at a limited extend, so it cannot be considered in the Turkish house typology. Its facade is not covered with stone. It does not have an oriel window. Therefore, it cannot be considered in Levantine and Greek Houses typology. In order to more specific with its interaction characteristics, it is considered relevant to provide the necessary details of this type.

Plan Characteristics:

The interaction houses adjacently arranged are classified as side-halled and central halled by their layouts (Figure 3.90, 3.91). Each type is grouped by the number of stories that its plan includes as;

- Basement + Ground Floor
- Basement + Ground Floor + Mezzanine Floor
- Ground Floor + Basement Floor

[8] Although Akyüz (1993, 1996, 2003) has referred to oriel window as an indispensable element of the interaction house, Erpi (1987) has evaluated the houses without an oriel window as a special type of double storied Buca houses. Therefore, in this study, oriel window is not considered as an indispensable element of interaction houses.

- Basement + Ground + First Floor just as it is in the case of Latife Hanım House.

In the centrally halled houses which are composed of a basement, ground and first floors; the entrance is provided from the street through a couple of stairs (Figure 3.92). Basement floors are used for ventilation of the building from beneath with their windows. They include service spaces such as storage and laundry. The rooms on the both sides are entered from the hall. The rooms juxtaposing one another are connected with a door for passage. A room can also neighbour the staircase and the service wing. In some examples, in which the height of service space in ground floor is kept lower than other sections, a mezzanine floor is formed. The spaces in the mezzanine floor function as service spaces as well. The stairs maintain connection between the basement and the upper stories. The upper floor layout is the same with the ground floor (Akyüz 1993).

Excluding the street-house relation, all of the above listed characteristics fit those of Latife Hanım House in Karşıyaka.

Room:

The room is not a self contained unit in interaction houses. Both the upper and the lower story rooms open to the distribution hall through doors and there are passages between the rooms next to each other. In some of their rooms, there are as in Turkish Houses, a small bathing unit and a cupboard with drawers and closed cabinets (Akyüz 1993). The oriel window is unified with the room at the upper floor of multi storied houses. The rooms are heated generally by stoves; however, there are also rooms with a fireplace (Akyüz 1993).

Excluding the non-existence of the oriel window, the organization of the rooms of Latife Hanım House presents similarities with the above discussed characteristics.

Hall:

One of the important elements of the plan in interaction houses is the hall. The rooms and the stairs are connected with the hall. It is rectangle in plan, and oriented to the street and the courtyard with its narrow edges. The floor of samples in which the effects of modernization is extensively witnessed, is covered with black and white marble. Central part and edges of the ceiling are bossy with plant motifs (Figure 3.93). In houses which have clearer signs of Turkish influence, the floor and the ceiling coverings are timber (Akyüz 1993).

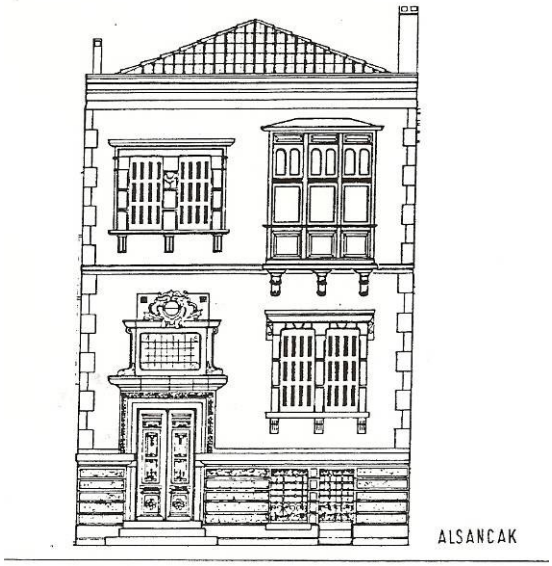


Figure 3.89. Facade of a Levantine House in Alsancak.
(Source: Akyüz 1993)

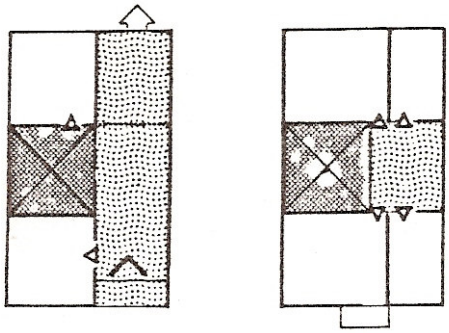


Figure 3.90. Plan scheme of a side halled interaction house.
(Source: Akyüz 1993)

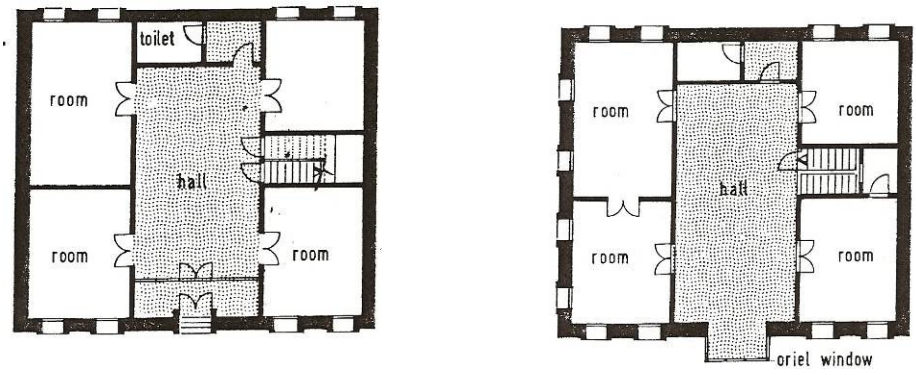


Figure 3.91. Plan scheme of a central halled interaction house.
(Source: Akyüz 1993)

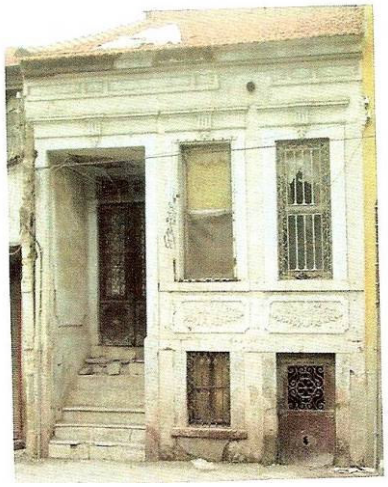


Figure 3.92. The entrance of an interaction house.
(Source: Akyüz 2003)

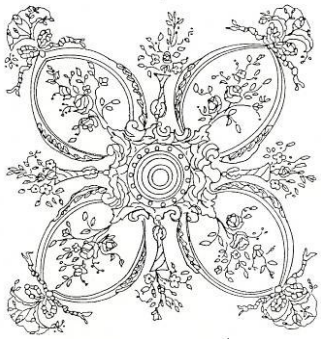


Figure 3.93. A ceiling ornament in an interaction house.
(Source: Akyüz 1993)

Figure 3.94. The hall used as a living space in Buca Houses.
(Source: Erpi 1987)

The hall organizations in Latife Hanım House are in parallel with these characteristics.

Service Spaces:

Although service spaces in some examples are situated near the hall and stairs, and utilized from the interior; mostly are related with courtyard and utilized from the exterior. There is a fireplace in the kitchen. The bathroom in some houses displays a symbolic reference to the Turkish bath. The height of the service spaces is kept lower than that of the other units (Akyüz 1993).

In Latife Hanım House, the bathrooms, kitchenette and the storage spaces are positioned close to the hall and stairs. The kitchen, which is missing at present, is assumed to be in the annex and reached from the courtyard. The tub in wet space 2 at the basement recalls the Turkish bath. The documented heights of these spaces are all lower than the other units of the house.

Spatial Characteristics:

Plan arrangement of the stories is almost the same and the rooms are being reached from the hall. The building does not have much semi open spaces. The open space of the houses is the garden. The service spaces are adjacent to the building mass in some houses and being utilized from the garden, but there are also examples which are comprised in the building mass and having connection from the hall (Akyüz 1993).

There is no contradictory spatial characteristic observed in Latife Hanım House with those listed in the above.

Facade Characteristics:

The facade characteristics of side halled or central halled plan types present variations. In the side halled houses, the entrance is on one side and there are generally two windows on the other side. In the central halled houses, the entrance is in the middle and there are windows on both sides. The entrance is elevated from ground level by a couple of stairs. Doors are mostly double-leafed and made of iron. An air inlet is sometimes found on top of doors which are generally double leafed. The basement windows have square like proportions, but the upper floor windows have usually rectangular shapes in 1 to 1.5 or 1 to 2 proportions. The joineries of the windows are mostly sash type. The casings are stone and rarely brick. The windows in ground story

have generally iron shutters but those in upper story have wooden shutters (Akyüz 1993).

The overall organization of facades in Latife Hanım House fit the characteristics of central halled houses. The proportions of upper floor windows are 1 to 2, the casings are stone, and the entrance is elevated from ground level by a couple of stairs.

Structural Characteristics:

The structural system of interaction houses shows resemblances with that of Levantine houses: masonry in the ground floors, and timber skeleton in the upper floors. But the facade is mostly plastered, not stone covered. A plastering technique which gives an impression of cut-stone covering to the facade has been used on basement portion of the facade. They exhibit certain qualities of Turkish, and Levantine and Greek houses by their construction and material characteristics. Some of them resemble the Turkish houses while the others resemble the Levantine ones (Akyüz 1993).

As a result, although the Latife Hanım House is not situated in the city center, it reflects plan organization and facade organization of interaction houses which are documented by Akyüz (1993). The reflections of interaction houses observed in Latife Hanım House can be summarized as follows:

The rooms in Latife Hanım House are not self contained units since most of them lack built-in furniture such as cupboards, platforms, etc. (Rooms 1, 2, 4, 5). There is a passage between the rooms 5 and 6, which are next to each other, at the first floor. This passage between the rooms reflects the characteristic of rooms under modernization influences. The service spaces such as wet spaces at the basement, the kitchenette at the ground floor, the storage space at the mezzanine floor and wet space at the first floor are juxtaposing the hall and stairs, and the height of service spaces is kept lower than the other units. The existence of permanent cupboard in the kitchenette is observed also in interaction houses. Plan arrangement of the upper and ground floors is almost the same, and rooms are reached from the hall. The floor of the hall at the ground floor is covered with black and white marble, as it is observed on interaction houses. The gypsum ornaments at the center and the corners of the ceiling of the hall at the first floor are another feature that is observed interaction houses. Central part and the corners of the ceiling of the hall at the first floor are covered with plant motifs just like it is in interaction houses. The niches at the south wall of the hall are other similarities with interaction houses. The building does not have any semi open space;

such as a “sofa” or “taşlık”, the only open space of the house is the garden. Besides these modern design inputs, certain traditional characteristics can be observed as well. In room 3 at the ground floor, there is a built in cupboard which covers totally one wall of the room. Existence of such built in furniture reflects the character of the self contained room of Turkish houses. The bathing space at the basement floor has a marble tub, which is typical for a Turkish bath.

Therefore, the studied case can be considered as a representative of the interaction type which unites traditional and modern design manners with emphasis to the later.

Erpi (1987), who focuses on the historical housing stock in Buca only, underlines that the houses defining the settlement pattern should all be named as Greek houses, where as those in the periphery of the settlement are Levantine kiosks. The Greek houses in Buca settlement are composed of spaces defining a simple building composition that are almost square in plan. The entrance of the house opens directly to a hall. The rooms and the stairs are organized around this hall. The hall functions as a living room. The room opposite the entrance is generally elevated one step from the hall and is separated with a door that has many leaves (Figure 3.94). The kitchen and the other service spaces are near the stairs. There are permanent cupboards in kitchen (Figure 3.95). Since the plan schemes repeat the same characteristics, Erpi (1987) prefers to classify the Greek houses in Buca into four according to their story systems and related facade characteristics. He points out that there are one and a half storied, double storied and single storied houses in the order of abundance.

- Houses which are called as “Buca Houses”. These are composed of an elevated ground floor and a basement. The facade is asymmetric in order. It has two window axes on one side of the dominant elevated entrance which is recessed from the facade (Figure 3.96).

-Houses with oriel window “cumba”. They are two storied buildings, which have oriel windows on their upper floors. There is a basement floor that is used as a storage space. Only one meter of the basement can be observed from the facade. The ground and upper floors are separated with a horizontal molding (Figure 3.97).

Figure 3.95. Permanent kitchen cupboards in Buca Houses.
(Source: Erpi 1987)

Figure 3.96. Facade of “Buca House”.
(Source: Erpi 1987)

Figure 3.97. House type with an oriel window.
(Source: Erpi 1987)

Figure 3.98. House type classified by Erpi “without an oriel window”.
(Source: Erpi 1987)

- Houses without an “oriel window”. These houses have same facade characteristics with the house type that has an oriel window, but they do not have a “cumba” (Figure 3.98).

- Houses with single stories. These are the least valuable ones since their construction techniques are rather inconsiderate.

In addition to “cumba”, in some of the Buca houses, pediment (“alınlık”) is observed.

Latife Hanım House in Karşıyaka presents the following similarities with the houses documented in Buca by Erpi. Its plan is a simple rectangle. The entrance opens directly to the hall. The rooms and stairs are organized around the hall. The wet spaces are near the stairs, the kitchen cupboards present similarities with those documented in Buca. The facade characteristics of Latife Hanım House in Karşıyaka present similarities with double storied Buca Houses. Its ground floor is elevated and there is a partial basement floor just like typical Buca houses. The basement floor is used as a storage space, around one meter of the facade is observed from the facade. The entrance is slightly recessed just like the Buca houses. The rhythmic rectangular windows with stone casings, railings and shutters recall those in Buca houses. The cornices at the meeting of the roof and the upper parts of the walls, and lack of wide eaves are observed both in Latife Hanım House Karşıyaka, and in Buca Houses. The facades are not exposed but plastered just like Buca Houses. The natural ornamentations on the iron leaves of the entrance door of Latife Hanım House are also observed in Buca houses. The stone pavement of the entrance terrace and the iron railings at the sides of the entrance terrace are also similar to those in Buca. Latife Hanım House in Karşıyaka fits best the double storied type without an oriel window of Erpi’s facade classification of Buca Houses.

Reyhan et al. (2002), who studied the historical housing in Bayraklı, Karşıyaka; underlines that the houses define a gridal settlement pattern. They are mostly compact masses, and their plan layouts are organized around inner halls. The rooms and the stairs are connected to the hall. The kitchens and service places are near the stairs, and the kitchens have permanent cupboards (Figure 3.99). The rooms are not self contained units and contain limited built in furniture. The ground floors of houses extend to outside with windows and the windows have casings around them. They have cornices and lack wide eaves. As a result, these buildings can be evaluated as Greek houses since they are similar in character to those named as Greek house by Erpi.

Figure 3.99. The permanent cupboards in the houses of Bayraklı urban site.
(Source: Hamamcıoğlu-Turan 2002)

Figure 3.100. Levantine kiosks recalling European architecture.
(Source: Erpi 1987)

Figure 3.101. The garden of a Levantine Kiosk.
(Source: Erpi 1987)

Latife Hanım House in Karşıyaka presents similarities with the houses documented in the historical site of Bayraklı by Reyhan, et. all. Latife Hanım is also organized around an inner hall. The kitchenette and the wet spaces are near the hall. There is a permanent cupboard out of timber and which is white painted just like the cupboards in the houses in Bayraklı. The rooms are not self contained units as they are in Bayraklı houses. Latife Hanım House, also extend to outside with windows at the ground floor. The windows have casings around them just like houses in Bayraklı. Nevertheless, the kitchens of Bayraklı are within the building, while that of Latife Hanım House is in the neighboring annex. This can be explained by the variation in the programs of the buildings. Latife Hanım House is a kiosk including a main building, annex, stable and large garden. Bayraklı houses, on the other hand, are relatively modest houses built on much smaller plots.

On the other hand, Levantine kiosks, which have been studied by Erpi (1987) and Akkurt (2004), are built in the peripheries such as Bornova, Karşıyaka and surroundings of Buca. They belong to wealthy European families running commercial activities in İzmir and its surroundings. These kiosks are designed as large programmed buildings. They are the houses that had no consistent style, and are isolated from their environment. They do not possess any native characteristics of Classical Ottoman House; but they reflect the architectural characteristics of the country of their owners. Therefore, they are eclectic buildings (Erpi 1987) recalling European architecture (Akyüz 2003) (Figure 3.100). The railway is a prestige axe of that period and the kiosks are mostly oriented towards this direction. The main elements of the Levantine gardens are pools, arbors, and cast iron lighting elements (Figure 3.101). The other buildings that are situated on the plot are annexes, cisterns, and private baths and stables in some cases. The gardens are mostly surrounded with high masonry walls and there are more than one gateway as main entrance and service entrance (Akkurt 2004). In the kiosks, mostly central plan layout is preferred. The ground floor of the houses is organized around a central hall or inner hall. In the upper floors, there is mostly a central halled plan type. The upper floors are used only by the family. The rooms are independent units that serve for different functions (Akkurt 2004). Different sections for the owner family and the servants are planned (Erpi 1987). The annexes are the masses that are perceived within the whole mass organization, they are either as a part of the whole mass or as a separate mass (Akkurt 2004). In the interior decoration, the transition from the stairs to the hall is emphasized with pilasters and consol elements which reflect the

ancient Greek columns. The cast iron fireplace is the most important interior element. They are highly ornamented (Akkurt 2004).

As a large programmed house built by a wealthy family in the periphery of the same city and at the same time interval, Latife Hanım House presents similarities with the Levantine kiosks. The situation of the building in a suburb of İzmir, its orientation to the railway station, the usage of the garden as an open space of the house, also the large scale of the garden, the existence of an arbor and the cast iron lighting element at the southern garden, the existence of pilasters that emphasize the transition between spaces as in the hall-stairwell relation at the first floor and the cast iron fireplace in room 3 are its similarities with the Levantine kiosks.

The Latife Hanım House in Köprü, is composed of two stories above a basement (Figure 3.101). The basement floor includes service spaces. The ground floor of the house is elevated from the ground and there is a wide entrance terrace covered with stone. The terrace is bordered with decorative iron bars. The house is entered through a double leafed iron door. The ground floor of the house is organized around an inner hall which is rectangle in plan (Figure 3.103). The floor of the hall is covered with black and white marbles. The ceiling is covered with gypsum plaster and has a flower ornament at the center (Figure 3.104). There are four rooms which do not contain built in furniture. There is a cast iron fireplace in the room next to the entrance. The kitchenette is near the stairs. The room opposite the entrance is like an extension of the hall and separated with a door that has many leaves. The transition form the hall to the stairs is emphasized with pilasters (Figure 3.105). The upper floor is organized around an inner hall (Figure 3.106). There are six rooms. The rooms contain no built in furniture. There are passages between the rooms next to each other. There are rhythmic rectangular windows with stone casings and iron grills on its elevations (Kabaoğlu et al. 1999).

The Latife Hanım House in Karşıyaka has some similarities with Latife Hanım House in Köprü. The iron bars and the stone covering on the entrance terrace are just like the Latife Hanım House in Köprü. The iron entrance door has the same characteristics with the door of Latife Hanım House in Köprü. The basement of Latife Hanım House also functions for service spaces. The ground floor is organized around an inner hall and the hall is covered with black and white marbles just like the Latife Hanım House in Köprü. The rooms contain limited built in furniture. There is a cast iron fireplace in room 3 similar to the one in Latife Hanım House in Köprü. The transition from the hall to the stairs is emphasized with timber pilasters. The kitchenette

Figure 3.102. Latife Hanım House in Köprü.
(Source: Kabaoğlu et al. 1999)

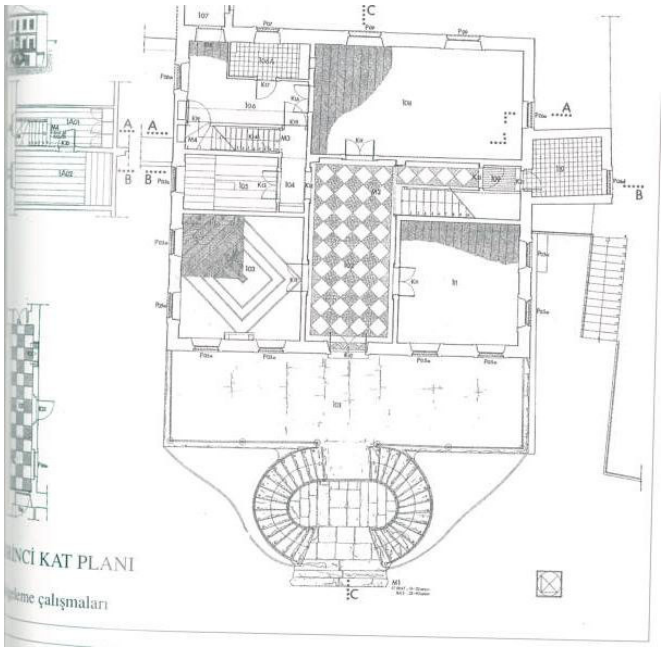


Figure 3.103. The ground floor plan of Latife Hanım House in Köprü.
(Source: Kabaoğlu et al. 1999)

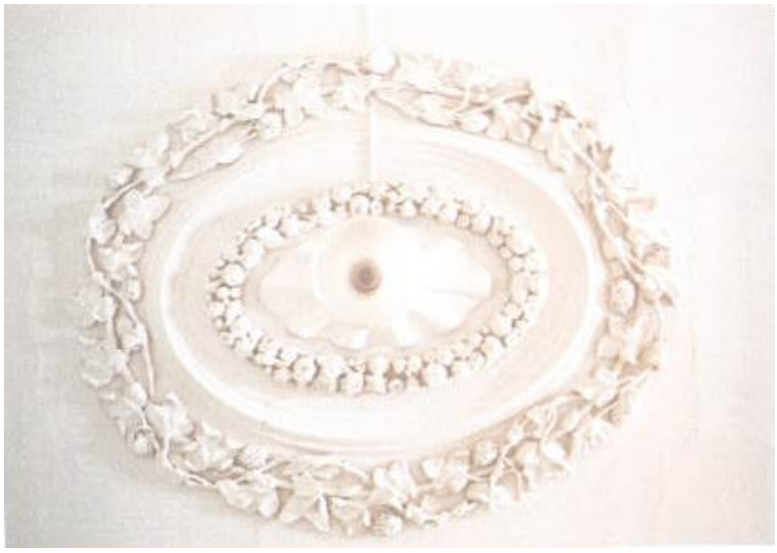


Figure 3.104. The gypsum ceiling ornaments at Latife Hanım House in Köprü. (Source: Kabaoğlu et al. 1999)

Figure 3.105. The pilasters in Latife Hanım House in Köprü.

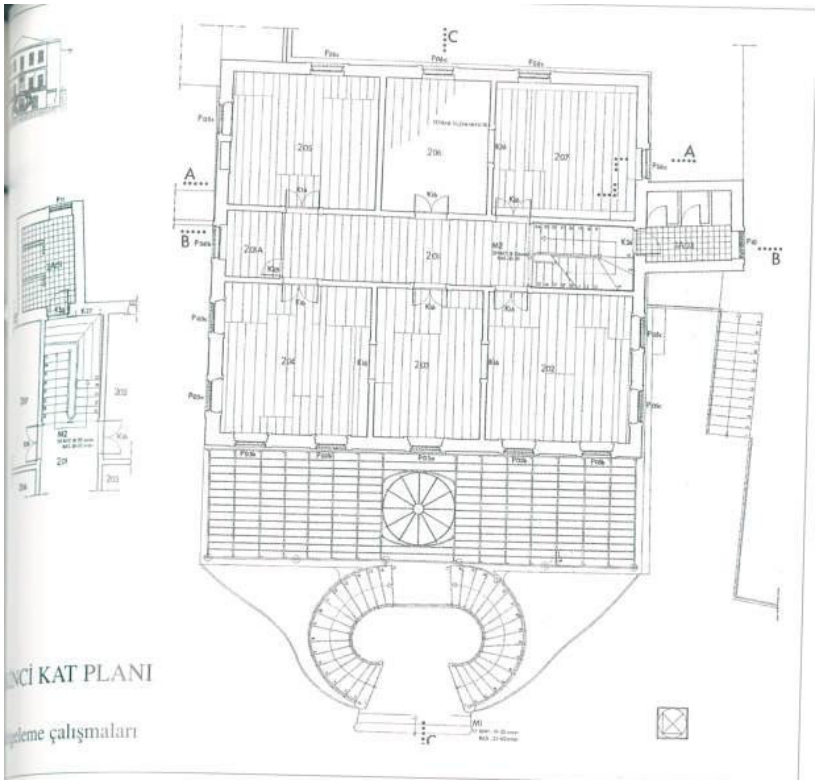


Figure 3.106. First floor plan of Latife Hanım House in Köprü.
(Source: Kabaoğlu et al. 1999)

at the ground floor and wet space at the first floor are near to the stairs. The ceiling of the hall in the upper floor is covered with gypsum plaster and there is a flower ornament (Figure 2.60) just the same as the ornament in Latife Hanım House. There is a passage between the rooms just like the upper floor rooms of Latife Hanım House in Köprü. The windows reflect the same characteristics with the Latife Hanım House in Köprü. They are rectangular with stone casings and iron bars, but those of Latife Hanım House in Karşıyaka have timber shutters, where as the windows of the house in Köprü lacks shutters. This can be explained with the fact that Karşıyaka was a rural area in 1860s, where as Köprü was a residential district composed of houses with gardens defining a gridal organization.[9] So; security rather than privacy played role in Karşıyaka case.

Yahya Paşa House in Bayraklı, is located at the sea side in a large garden neighboring the railway station (Figure 3.107). The garden is surrounded by high walls at all of its sides except its seaside. High iron railings provide security at the seaside, while they do not restrict view. The main building which is composed of "harem",

[9] Ayşe Mayda House, Talat Paşa Mansion are some examples (Akyüz 1993).

“selamlık” and “mabeyn” units, and the two annexes, stable and service masses are its major closed spaces. The location of the main building and the annexes give way to formation of wide front garden close the railway and a smaller garden at the seaside. The entrances to the “harem” and “selamlık” are from the front garden, while the entrance to the “mabeyn” is from the back garden. There are a well and a pool at the front garden. The back garden is divided into two by a wall, for “harem” and “selamlık” parts. There are pools in each part of the backyard and a cistern located at the western corner. “Harem” is double storied, while the “selamlık” and the “mabeyn” are single storied. All three units have a basement floor. The ‘harem’ is organized around a T shaped hall. The entrance opens directly to the hall. The rooms are connected with the hall. There are wet spaces where the hall takes the T form. The staircase which is at one side of the hall connects the upper and ground floors (Figure 3.108). The plan of the ground floor repeats the same at the first floor. The “mabeyn” which is between the “harem” and “selamlık” is composed of a semi open space that has two rooms on its sides, and two corridors that provide transition to “harem” and “selamlık”. The “selamlık” has the similar plan layout with the “harem” (İpekoğlu et al. 2003).

The main building is covered with wood lath in the ground floor of the “harem” and is plastered and painted at the first floor of the “harem”. There are gypsum ornaments on the ceiling of some rooms (Figure 3.109). There are fireplaces in some rooms. The ornaments on the walls of the hall of the “selamlık” and the “harem”, the pilasters on the sides of the wide openings of the hall, the ornamented niches are the elements that enrich the interior decoration. The service mass is composed of a kitchen, cellars and a room for servants that are organized on a linear corridor. The facade of the Yahya Paşa House is exposed stone (Figure 3.110). The basement floor is distinguished from the rest by polygonal stone covering. At the corners of the facade, there are pilaster like vertical lines that divide the facade into parts. There are horizontal moldings between the floors on the facade. On the facade of “harem”, there are rhythmic rectangular windows with stone casings and timber shutters. The entrance terraces are elevated a few steps, and the entrance door has iron leaves. The basement windows are square in portion. The facade of the “mabeyn” is distinguished from the other two parts by the riwaq with semi circular arches and the circular windows. The facade of the “selamlık” is emphasized with the triangular pediment and the circular windows next to the entrance. The structural system of Yahya Paşa House is stone

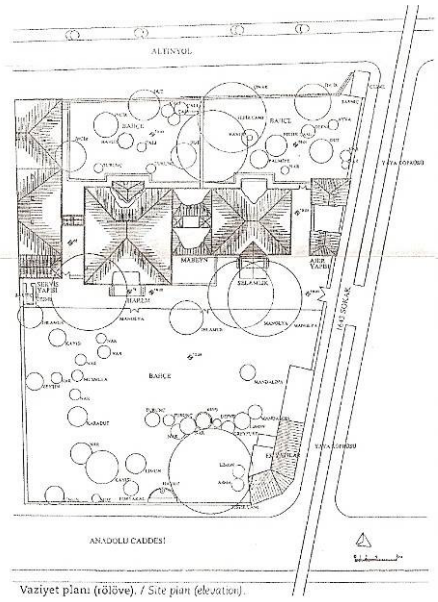


Figure 3.107. The site plan of Yahya Paşa House in Bayraklı.
(Source: İpekoğlu et al. 2003)

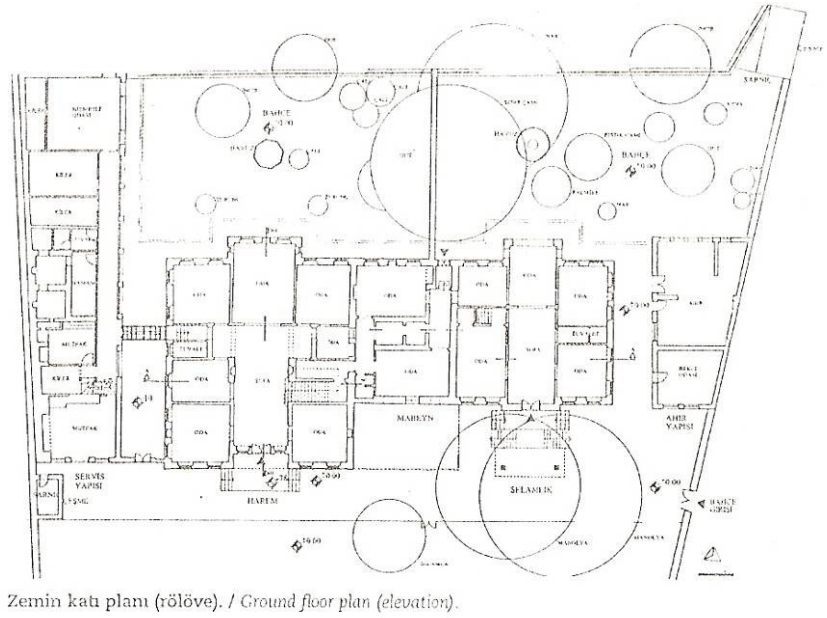


Figure 3.108. The ground floor plan of Yahya Paşa House in Bayraklı.
(Source: İpekoğlu et al. 2003)

masonry in the basement floors and composite system on the exterior walls of the upper floors. The interior walls are timber skeleton. The floors are timber skeleton system. The walls of the annex are composite system. The floors in the annex are covered with stone in the servant's room, while they are dirt on the other parts of the annex (İpekoğlu et al. 2003).

It is obvious that the program of Yahya Paşa House is much more elaborated compared to Latife Hanım House. Nevertheless, the site organizations, composition of the main building with respect to the "harem" of Yahya Paşa house, the facades, building elements and structural characteristics present many similarities. Although the limits of the garden of Latife Hanım House in Karşıyaka are not clear today, the formation of front and back gardens, and orientation of the building entrance to the railway station are similar to Yahya Paşa House. The gardens of both houses are large enough to call them as kiosks rather than plain houses situated in Bayraklı urban site. The entrance is directly to the hall in Latife Hanım House as it is in Yahya Paşa House. The rooms are connected with the hall. The staircase is one side of the hall. The upper floor plan repeats the same layout as the ground floor just like the "harem" part of Yahya Paşa House. The decorative and architectural elements present similarities. These are such as fireplace, gypsum ornaments at the ceilings, timber pilasters that emphasize the transition to the stairs and the semi circular niches. The windows present same characteristics as in Yahya Paşa House. They are rectangular with stone casings and timber shutters. The basement windows are in square portion just like the basement windows of Yahya Paşa House. The entrance terrace is elevated and the entrance door is made of iron joineries and leaves like it is in Yahya Paşa House. The structural characteristics also present similarities. The walls at the basement floor are stone masonry. It is composite system at the exteriror walls of the ground and the first floors and timber skeleton at the interior walls just like the walls Yahya Paşa House. Nevertheless, the preference of cut stone covering instead of plaster in Yahya Paşa House is another sign of richness. As a result, Latife Hanım House is a modest kiosk compared to Yahya Paşa House, but their overall design characteristics are similar.

Figure 3.109. The ceiling ornaments in Yahya Paşa House.
(Source: Hamamcıoğlu- Turan 2002)

Figure 3.110. The facade of Yahya Paşa House .
(Source: Hamamcıoğlu-Turan 2002)

3.6. Historical Evaluation

İzmir is known as predecessor Ottoman city in terms of modernization (Tanyeli 1996) (see section 3.1). On the other hand, Karşıyaka has been famous as a summer residence of wealthy İzmir families starting with the nineteenth century (Baykara 1974) (see section 3.2). The studied building is a suburban İzmir house of a wealthy Turkish family constructed just before 1860 – a period within which modernization attempts were undertaken[10]. It documents the modernization of life styles of the Ottomans, especially the elites, and their reflections to housing architecture in İzmir. There was certainly an interaction between the living manners and housing types of the modernizing Ottomans and the Levantines at the 19th century in İzmir. Building houses outside the city center with large gardens and without the anxiety of privacy, but security was a habit borrowed from the Levantines by Ottoman elites in charge of commerce. There was also an interaction between the minorities of the Ottoman society. The Greek House was not only a reflection of the living manners of the Greek minority in İzmir at the 19th century, but it was also a symbol of modernization in housing architecture preferred by different ethnic groups of Ottomans.

The compact plan organization, elevated entrance, lack of lattice ("kafes"), windows at ground levels; casings, moldings, pilasters, natural motifs preferred at the ceilings and railings, black and white floor coverings, lighting columns, mobile furniture instead of built-in ones, wet spaces and kitchenettes in the main buildings, etc. are all signs of modernization observed in Latife Hanım House.

Beside its formation according to current architectural styles, the Latife Hanım House stands out since it is one of the few kiosks built in the periphery by Turkish origined families in the 19th century. In this period, the gardens are designed around an axis of symmetry (Evyapan 1999). Elements such as pool and arbors are placed at the gardens. The garden of Latife Hanım House reflects also these characteristics. The preference of positioning of the house close to the railway station and on the railway axis is a characteristic of the kiosks built in 19th century İzmir.

It has historical value because of its relation with Atatürk, his wife Latife Hanım and his mother Zübeyde Hanım (see section 3.3). Their memories will live with the building.

[10] Not only Europeans, but also Turks in charge of commerce were interested in building large programmed houses with recreation zones outside the city center.

As a result, the Latife Hanım House which is constructed in the nineteenth century in İzmir, is an architectural document that reflects the identity of the cultural interaction in the city. It is located in large garden in a suburb of İzmir. This distinguishes the house from the other interaction houses situated in the city center. Also, the building's relation with two women who are important for Atatürk; Zübeyde Hanım and Latife Hanım, the accomodation of Atatürk for a few days provide this house a symbolic value and increase its documentary value.

CHAPTER 4

RESTITUTION OF LATİFE HANIM HOUSE

Restitution is returning to or recovery of a former state (Merriam Webster's Unabridged Dictionary 2000). In this study, it is considered important to present the restitution of the Latife Hanım House so that the plan of action for its conservation can be guided. The degree of reliability of each restitution decision such as the original organization of the garden, position of the annex, etc. is an input for the later proposal phase. As stated in the Venice Charter Article 9, "Restoration must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp" (Madran and Özgönül 1999). Therefore, restitution decisions are to be treated differently according to their degrees of reliability within the frame of ethics of conservation. Within this scope, the determinant of the degree of reliability becomes significant. This is the source or sources of the restitution decision. These sources are the data collected and processed at different phases of the study. They can be listed starting from the most reliable to the least as follows:

The sources used in restitution are traces coming from the building, comparative study within the case itself, old photograph of the house, comparative study with same period houses in İzmir that have similar building programs, historical research on Ottoman Housing, written documents about Latife Hanım House and architectural necessity.

Nevertheless, each element whose restitution is considered necessitates different types of decisions. For example, the existence of the stable as an element of the historical lot is questioned. On the other hand, there is no question about the existence or location of the original annex since there is an original wall piece preserved, but its form and dimension are unknown. Therefore, discussion of the existence, location, form, dimension and material of a problematic element may be possible. Moreover, there are cases within which none of these are questioned. For example; room 1 at the ground floor is a complete space. Here, the original function of the space becomes an important discussion point.

In the below, each restitution decision is stated and discussed with reference to its sources and their reliability, and with regard to the necessary level of detail.

4.1. Site Organization

The original organization of the site and landscape is not clear at present, because of the division of the lot into smaller parcels and erection of new masses in these newly created small parcels. Its original condition is determined by using written documents on Latife Hanım House and comparative study with same period houses in İzmir that have similar building programs (Figure F.1). These are Levantine kiosks in Bornova and Buca (Akkurt 2004), Yahya Paşa House in Bayraklı (İpekoğlu et al. 2003) and Latife Hanım House in Köprü (Kabaoğlu et al. 1999).

By comparison with Levantine Kiosks and Yahya Paşa House in Bayraklı, it is understood that the railway was a prestige axis of the 19th century and the mentioned houses were mostly oriented towards this direction.

The main elements of these gardens belonging to wealthy families whether European or Turkish origined were pools, arbors, and cast iron lighting elements (Akkurt 2004, İpekoğlu et al. 2003).

The secondary buildings that were situated on these lots were annexes, cisterns, and private baths and stables in some cases (Akkurt 2004, İpekoğlu et al. 2003).

The gardens were mostly surrounded with high masonry walls and there were more than one gateway as the main entrance and the service entrance (Akkurt 2004).

Similarly, according the memory book "Bir Hayat Hikayesi: Mehmet Kemal Dedeman" (Avcı 1996), the lot of the Latife Hanım House was extending up til the railway which is at the south of its garden (Figure F.1).

The only garden element of the Latife Hanım House is the arbor at present. Depending on written documents on Latife Hanım House (WEB_4 2005) and also on comparative study, it is claimed that there was a pool at the garden. However, there is no trace indicating its location, form and dimension. Its location, form and dimension are determined by comparison with gardens of large programmed houses built in the late Ottoman period[1]. An octagonal pool is assumed to be present at the lot opposite the

[1] It is noticed that the gardens of kiosks belonging to this period possess a symmetrical plan organization (Evyapan 1999). Similarly, octagon and circle were famous shapes preferred in the garden arrangements.

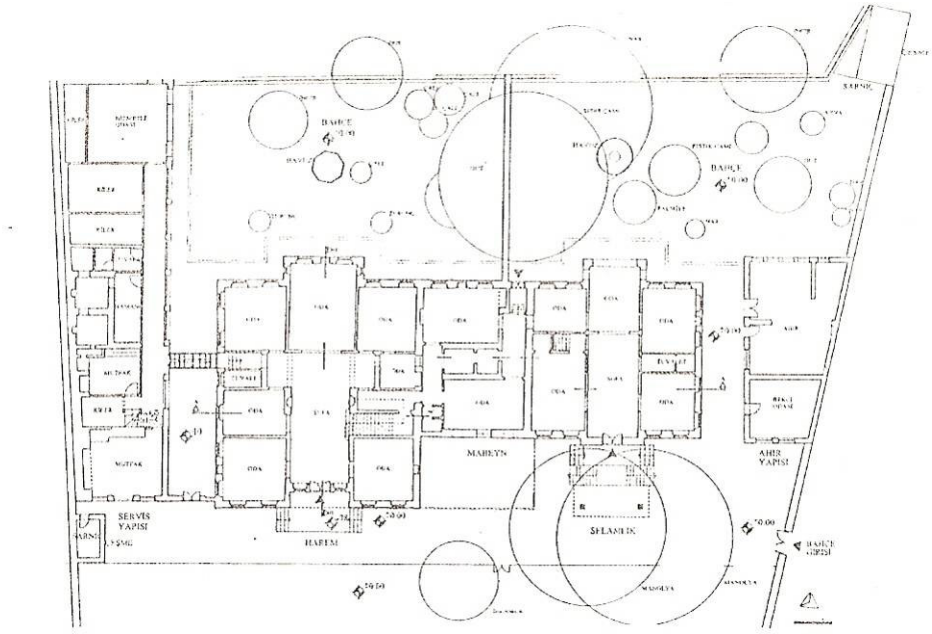
arbor (Figure F.1). The reliability of this pool is third degree (Figure G.1). Future drillings may provide information about the exact positioning of the pool.

The other elements that are assumed to be situated at the lot are an annex, a stable and a cistern. In the restitution of the annex building, traces coming from the building and comparative study with the annex of same period houses such as Yahya Paşa House (İpekoğlu et al. 2003) are used as sources (Figure 4.1). The location of the annex is determined by traces coming from the building. The wall piece constructed with stone and brick at the south of the present annex (Figure 4.2.) is similar in workmanship to the rest of the original masonry walls in the main building. Also the details of the iron grill in the window observed here is the same as those in the building. Therefore, this wall piece is considered as original. The form and dimension of the annex is determined by comparison with other annexes in Yahya Paşa House and Latife Hanım House in Köprü (Kabaoğlu et al. 1999). The reliability of this annex is second degree (Figure G.1).

The existence of stable is known through a written document and also by comparison with same period houses. It is known that riding horses was among the hobbies of Latife Hanım, and Atatürk had given the horse named Sakarya to Latife Hanım as a gift (Araz 2002, Çalışlar 2006). The location, form and dimension are determined by using comparative study results with Yahya Paşa House in Bayraklı (İpekoğlu et al. 2003) and architectural necessity reasons. The reliability of the stable is third degree (Figure G.1).

The existence of a cistern is known from comparative study with same period and same programmed houses in İzmir. In Yahya Paşa House, there is a cistern that is placed at the corner of the lot (Figure 4.1). Similarly, a cistern is assumed to be situated at the corner of the lot in Latife Hanım House (Figure F.1). The reliability of this cistern is third degree (Figure G.1).

Also, it is assumed that the lot was surrounded with high masonry walls and there were three gateways as main entrance, secondary entrance and a service entrance from the north by comparative study with Levantine Kiosks and Yahya Paşa House in Bayraklı (Figure F.1). The reliability of high garden walls and the entrances is third degree (Figure G.1).



Zemin katı planı (rölöve). / *Ground floor plan (elevation).*

Figure 4.1. The ground floor plan of Yahya Paşa House in Bayraklı. (Source: İpekoğlu et al. 2003)

Figure 4.2. The original wall piece at the south of the annex.

4.2. Plan organization

The restitution of the basement floor, ground floor, mezzanine floor and the first floor of the house will de discussed respectively.

4.2.1. Basement Floor

The sources of restitution used in the basement floor of Latife Hanım House are traces coming from the building, comparison within the case itself and comparison with same period houses in the city center of İzmir.

The information gathered about basement floors from the comparative study with interaction houses in İzmir city center are as follows: The basement floors with windows opening to their gardens include service spaces like storage, bathroom and laundry; and act as ventilation spaces for the building structure (Akyüz 1993).

In the Latife Hanım House, as it is stated in section 2.3.1, the basement floor is composed of two different parts: one that is reached from the inside of the house and another that is used from the outside. The later is assumed to be a storage space for garden tools (Figure F.2). It is understood from its windows enclosed with metal shutters only, that this space provides ventilation of the western part of the main building. The restitution of its floor covering is determined by traces coming from the building. Therefore, the reliabilities of both the function of this section of the basement as storage and ventilation, and the floor covering as stone are first degree (Figure G.2) since their sources are traces coming from the building itself.

The part that is reached from the inside is assumed to be used for bathing and laundry. As it is stated in section 2.3.1, this part of the basement is organized around a corridor. The difference in the treatment of the two parts around the corridor of this basement section provides clue about the functional distribution. The ceiling covering of the northern part is treated in an elegant manner compared to the southern part (see section 2.3.1, Figure 2.13). The part at the south of the corridor does not have any ceiling covering and the structural elements are exposed, while the part at the north is covered with wood laths that are similar with the ones in the rooms. Also the walls of the part at the south are exposed, while the walls of the northern part are plastered and white washed. In turn, the southern side of the corridor must be used for laundry, while

the other part that has ceiling covering must be used for more private functions of the family. Also, from the marble tub situated in wet space 2, from the ceramic pipe on the northern wall of this space (Figure 4.3) and from the fireplace traces at the exterior face of the eastern wall (Figure 4.4), it is understood that this space is used as a bath. At present, the marble tub is situated on the eastern wall of the wet space 2, but from the traces on the eastern wall, it is assumed that there was a fireplace here, and the tub is considered and it is positioned at the opposite wall. The reliability of the existence of the fireplace is second degree[2], while the reliability of existence of bathing function here is first degree (Figure G.2) because of the above stated traces.

Also the wet space 1 through which the bathing space is entered is assumed to be used as a toilet from the information gathered from the historical research (see section 3.4.5) and comparative study with same period houses in İzmir (see section 3.6). There is no trace of a toilet observed on its floor at present because of the debris, but the trace of shutter on the window casings of this space show that it is a private space like the bath (Figure 4.5). At the basement floor, it is understood from the traces that only the two windows of the bath and the toilet have timber joinery and shutters. These traces show that these spaces are used for more private functions. The sources of restitution for the details of these windows are comparative study within the case itself; they must be the same as the windows of the wet space at the first floor (see section 2.5). The existence of the doors of the bath and the toilet are traces coming from the building. The forms of them are restituted according to comparison within the case itself. The floor covering of this part of the basement is restituted on the basis of comparison within the case itself. It is thought that it was covered with mosaic tiles just like the wet space at the first floor. The reliability of existence of the toilet space and the doors is first degree because of the above stated traces, while the reliability of the floor covering is second degree because its form, dimension and details are decided on the basis of comparison within the case itself (Figure G.2).

The sub-space is assumed to be the changing space with the results of the comparative study with bathing spaces of same period houses (Figure F.2). A couch is placed at the eastern wall of this space and it is assumed that it is separated with a

[2] It is second degree reliable, because of the traces only at the exterior and interior facades, but lack of any trace at floor covering.

Figure 4.3. Ceramic pipe at the northern wall of the basement.

Figure 4.4. The trace of a fireplace on the east wall of the house.

Figure 4.5. Shutter backstops of the windows of wet space 1 and 2 at the basement.

Figure 4.6. The inner hall of Çürüksulu House in İstanbul.
(Source: Kuban 1995)

curtain. The floor of this space is assumed to be covered with mosaic tiles on the basis of the results of the comparison within the case itself. The reliabilities of existence of changing space, the couch and the curtain are third degree because they are decided on the basis of comparative study with same period houses in İzmir, while the covering of the floor is second degree because its form and dimension are decided on the basis of comparison within the case itself (Figure G.2).

As stated above, the space at the south of the eastern part of the basement, storage space 2, is assumed to be the laundry. A single leafed door and a work bench is placed because of architectural reasons. Its floor is assumed to be covered with mosaic tiles like the wet space at the first floor on the basis of comparative study within the case itself. The reliabilities of the existence of the laundry and the floor covering as mosaic tile and the door are second degree because they are decided on the basis of comparative study within the case itself, while the reliability of the work bench is third degree since it is based on architectural reasons (Figure G.2).

4.2.2. Ground Floor Plan

The sources used in the restitution of the ground floor of Latife Hanım House are traces coming from the building, comparative study with same period houses in İzmir and historical research.

The southern terrace is assumed to be the main entrance terrace with its relatively large dimensions and cast iron lighting column (Figure F.3). Also, as stated in section 4.1, the houses of the 19th century were orienting towards railways if there was an opportunity to do so. This information also supports that the southern terrace is the main entrance. The northern terrace is assumed to be the secondary entrance with its dimensions compared to the southern one. The reliabilities of the functions of the southern and the northern terraces are first degree because the sources of restitution are traces coming from the building (Figure G.3).

The hall is claimed to be the dining hall besides being a passage, since it is close to the kitchenette (Figure F.3). The source of this decision is historical research and comparative study. The information obtained from the historical research is that, the hall was used for various functions such as eating, sitting, gathering and circulation. (Eldem 1984). Moreover, the results of comparative study point out that there were

cases in which the hall was used especially for dining as in the Çürüksulu House in İstanbul (Figure 4.6). The furnishing is restituted as movable, modern furnitures by comparison with houses in the historical site of Bayraklı and Buca, Greek and Levantine houses in the city center of İzmir and the information obtained from the historical research about Ottoman Houses in Modernization period. The reliability of the hall functioning as the dining hall is second degree since there is no original furniture or primary historical information such as a photograph, writing, etc. available. The furnishing layout is third degree (Figure G.3) since there is no trace about it.

Room 1, is determined as the reception and guest room of the house, because of its location close to the main entrance and its ornamented ceiling compared to the ceilings of the other rooms at the ground floor (Figure 4.7). The comparative study with Latife Hanım House in Köprü shows that the rooms close to the entrance were treated in a more elegant way than the other rooms and used as reception spaces. The reliability of guest room function is first degree since its source is traces. The floor covering of the room is determined as timber on the basis of the traces observed here (See Section 2.3.2). The reliability of the floor covering is first degree since it is based on traces. It is assumed that the room is decorated with modern movable furniture of the 19th century such as chairs, armchairs, a low table and a drop lamp. The reliability of furnishing layout is third degree, since there is no primary information in hand at present (Figure 4.8, Figure G.3).

The room 2, which has a cast iron fireplace, was probably the winter room of the house (Figure F.3). It may also have been used as a study room. The reliability of its function being a winter room is first degree because of the presence of the fireplace. The furnishing of the room is assumed to be modern movable furniture. The furniture pieces are determined by comparative study with Latife Hanım House in Köprü (Figure 4.9). Therefore, the reliability of furnishing layout is third degree (Figure G.3). The floor covering of the room 2 is determined as timber by the traces coming from the building (See Section 2.3.2). The reliability of the floor covering is first degree since its source is traces.

The room 3 is determined as a bedroom and sitting room for the old members of the family since it is at the ground floor and has a built cupboard (Figure 4.10, Figure F.3). The source of its restitution is comparative study with interaction houses in İzmir. The information gathered from the historical research is that, the organization of the room in houses of Modernization period lacks the whole set of built in furniture. Since

Figure 4.7. The ceiling of room1.

Figure 4.8. An example of modern furnishing belonging to late Ottoman. (Source: Önder 1993)

Figure 4.9. The modern furniture in Latife Hanım House in Köprü.

Figure 4.10. The cupboard in room 3.

this is a transition period, houses with mixed organizations are present (Akyüz 1993). It is thought that room 3, is designed with this principle. It has a built in cupboard, and it is thought that it had a built in sitting platform. The reliabilities of it being a bedroom and the furnishing layout are second degree because these decisions are mainly based on comparative study results with interaction houses in İzmir. The floor covering of the room 3 is determined as timber with traces coming from the building and the reliability of this is first degree (Figure G.3).

The kitchenette was probably used for storing the dishes (Figure F.3). The source of its restitution is comparative study with houses in close vicinity such as Yahya Paşa House (İpekoğlu et al. 2003) and the historical houses in Bayraklı urban site (Reyhan et al. 2002) and Latife Hanım House in Köprü (Kabaoğlu 1999). The design of the cupboards reflects the original characteristics of their period as understood from comparative study with same period houses in Bayraklı (Figure 4.11). Therefore, the reliability of this space being used as a kitchenette is first degree (Figure G.3).

It is understood from the modest design of this kitchenette that there must be another kitchen space where the meals were cooked. At present, there is no kitchen space in the building or in the present annex next to it. Based on the data processed in the comparative study, the positioning and organization of the annex building is reconsidered. As in the large programmed houses of the period belonging to Levantines or wealthy Turks in İzmir, the annex was in close relation with the main building. It was either built juxtaposing the main building or it was an independent unit (Akkurt 2004).

In the restitution of the interior organization of the annex, traces coming from the building and comparative study with Yahya Paşa House are used as sources. There are problems in the articulation of the present annex mass and the main building mass. The formal treatment of the annex roof, which is much lower compared to the main building, has caused humidity problems giving way to plant growth here (Figure 2.109). There is no visual continuity in the organization of ground floor levels, as observed from the southern and northern facades. As stated in section 2.3.2, the present annex that flanks the house at its east is composed of two main spaces, a room at the north and a wet space at the south. In order to understand if this annex is original or not, the construction techniques of its walls are investigated. Only the northern wall of the room and a wall piece at the south are stone masonry, while the other walls are brick

Figure 4.11. The kitchen cupboards of historical houses in historical site of Bayraklı. (Source: Hamamcıoğlu-Turan 2001)

masonry. Since the workmanship and the thickness of these two masonry stone walls[3] are different, they are considered as they were erected at different periods. The wall piece at the south is more similar in workmanship and thickness to the basement walls of the main building. Also, its window has an iron grill which of its details are the same as those in the main building (Figure 4.2). Because of these reasons, the wall piece at the south is considered as original, while the northern wall of the room is considered as a period addition. Based on the traces of the original wall and on comparative study with Yahya Paşa House in Bayraklı, the original annex is assumed to be a separate mass that was detached from the house (Figure F.3). It is assumed to be connected to the main building with a path that is 4.30 m. in length. This annex is restituted as consisting a toilet, two cellars and a kitchen by using the results of comparative study

[3] Laboratory research in order to compare the compositions of mortars is recommended.

with Yahya Paşa House. The floor of the annex is assumed to be covered with mosaic tiles by making comparison within the floor covering of the wet space at the first floor of the house. It is thought that the entrance door of the annex was opposite the iron door at the eastern wall of the stairwell. The door of the annex was opening to a hall. Two cellars and the toilet are assumed to be at the two sides of this hall, while the kitchen is assumed to be placed opposite the hall. In the toilet space, it is thought that there was a separator between the toilet and the hand washing space based on the information gathered from the historical research (Kuban 1995). In the decision of the elements of the toilet space, the results of comparative study with same period houses in İzmir and İstanbul are taken into consideration. The door of the toilet is assumed to be a single leafed timber door by comparative study with the door of connection space at the first floor of the house. The reliability of the existence of toilet space is second degree since it is based on comparative study results with the annex of Yahya Paşa House. On the other hand, the reliability of its facilities the toilet, separator and the wash basin are third degree since there is no trace about them (Figure G.3). The space next to the toilet and the space opposite to it are thought to be the cellar. A set of shelves is placed for storage of food in these two cellars. The doors of these cellars are assumed to be single leafed timber doors. The reliability of existence of cellar spaces and their doors are second degree (Figure G.3) since they are based on comparative study results.

In the kitchen, which is assumed to be opposite the entrance door of the annex, a large fireplace and cupboards are situated by comparison with Yahya Paşa House. Also, at the eastern wall of the kitchen, a door is placed that opens to the entrance terrace of the annex by the results of comparative study with other terraces in the house. The reliability of the existence of the kitchen space is second degree, while its form and dimension are third degree since there is neither any trace nor comparison opportunity within the case itself (Figure G.3).

4.2.3. Mezzanine Floor Plan

At the mezzanine floor, the two rooms of the annex are considered to be later additions because of the inconsiderate structural characteristics of their walls and floors. As a result of this decision, the mezzanine floor is restituted as it contains only the space above the kitchenette and the space above the cupboard of the room 3 at the ground

floor of the main building (Figure F.4). Based on data processed in the comparative study phase with interaction houses in İzmir, it is observed that the height of the service spaces in the ground floor is kept lower than other sections and a mezzanine floor is formed that is reached from the stair landing. The spaces in the mezzanine floor functioned as service spaces (Akyüz 1993). Similarly, the kitchenette at the ground floor in the Latife Hanım House in Karşıyaka has a lower height and a mezzanine floor is formed above it. This space at the mezzanine floor is determined as the house keeper's room since it is close both to the first floor and the annex and also has connection with the ground floor through an interior window (Figure F.4). Based on the historical research results on the Ottoman houses, it is known that there were rooms which were called "asma oda". These rooms were situated at the mezzanine floor and had an interior window facing the courtyard ("taşlık") and they were mostly used by the house keeper's or the grandmother of the house (Altıner and Budak 1997). It may be claimed that the room at the mezzanine floor of the Latife Hanım House was acting as an "asma oda". The reliability of the function of the room is second degree since there is no original furniture piece or primary historical document belonging to this space. The door of the room is restituted as the single leafed door at the first floor. The reliability of the details of the door is second degree since it is based on comparison within the case itself (Figure G.4).

The floor covering of the stair landing is restituted as timber with a width of 25 cm. based on comparative study with the timber floor coverings on the rooms of the house. The reliability of the covering is first degree since the timber steps of the stairs are trace about the floor covering of the landing. Also the balusters of the stair are restituted by making comparison with the balusters of the Latife Hanım House in Köprü (Figure 4.12). The reliability of the balusters is second degree (Figure F.6, Figure G.6).

The dark space above the cupboard of the room 3 is restituted as a storage space used by the house keeper (Figure F.4). It is thought that it may be the washing space for her / his daily care, but since the floor of this space is not covered with zinc sheet and because there is no plumbing (Akyüz 1993), the probability of it being a storage space is higher. The reliability of storage function is third degree.

4.2.4. First Floor Plan

The rooms at the first floor are claimed to be bedrooms used by the members of the family and furnished with movable, modern furniture such as beds, dressing tables, wardrobes and mirrors (Figure F.5, Figure 4.13). In the determination of the function of the rooms as bedroom, comparative study with Levantine kiosks, Yahya Paşa House, historical houses in Bayraklı, interaction houses in İzmir are taken into consideration. In Levantine kiosks, the first floors are used only by the members of the family and function as bedrooms (Akkurt 2004). The floor covering of room 6 is restituted as timber by using the result of the comparative study with the floor coverings of the other rooms at the first floor. The reliability of rooms functioning primarily for sleeping purpose is first degree since they are at the first floor and lack built in furniture. Reliabilities of the floor coverings as timber are also first degree based on the pieces of original material. The reliability of furnishing layout is third degree since there is no original furniture or primary document on original furniture (Figure G.5).

The hall at the first floor is assumed to be a sitting, gathering and circulation space for chatting, playing cards and etc. The floor of the hall is restituted as timber like the floor coverings of the other rooms. The reliability of the hall being a multipurpose space and the reliability of its floor covering is second degree since it is based on comparison within the case itself (Figure G.5).

The wet space at the first floor is determined as the toilet of the house. The sources of its restitution are traces coming from the building (spatial characteristics such as its position, size, window arrangement and floor covering) historical research and comparative study with interaction houses, historical houses in Bayraklı urban site, houses in Buca urban site. (Figure F.5). The ceiling of this space reflects that it is composed of two adjacent spaces that are separated by a partition (Figure 2.76). Also the trace of this separator is observed on the ceiling (Figure 4.14). It is thought that these spaces were toilet space and hand washing space by the information obtained from historical research about toilet spaces in the modernizing Ottoman houses (Kuban 1995). The reliability of the wet space function and the separator is first degree because of the above stated traces. The reliability of the existence of the pan and the basin is third degree since this decision is supported only with comparative study results (Figure G.5).

Figure 4.12. The timber balusters at Latife Hanım House in Köprü.

Figure 4.13. A bedroom furnished with modern furniture of the 19th century. (Source: Önder 1993)

4.3. Facades

The facades of the main building are almost complete; therefore, they require limited restitution.[4] Except the eastern facade, the other three facades are restituted so that their first and ground floor windows have shutters (Figure F.10, 5.11, 5.12). The shutter backstops on the stone casing of the windows are the basis of this decision. The form, dimension and the material of these shutters are determined exactly because the old shutters have been stored in the storage space at the basement floor (Figure 4.15). The two basement windows at the northern facade are restituted with metal shutters (Figure F.13). Only these two windows at the basement floor have shutters, because they are the windows of the bathing space and toilet. The reliability of the shutters is first degree (Figure G.10, 6.11, 6.12).

In the restitution of the eastern facade, the windows of the room 6, which are partially observed at present because of the additional annex, are illustrated totally (Figure F.13). Also the leaves and the shutters of these windows which do not exist at present are added by making comparison with the other windows of the rooms. Also, it is thought that there is a fireplace that is projecting from the surface. The repair plaster at the cornice and on the upper part of the exterior wall and the repair plaster at the interior surface of the basement level of the eastern wall are the sources of this decision (Figure 4.16). The traces at the exterior recall the geometry of the fireplace breast on the northern facade (Figure 4.4). According to these traces, it is thought that there was a fireplace that was projecting from the surface on the eastern facade. The form of the fireplace is determined on the basis of comparative study with the fireplace on the northern facade. The reliability of this fireplace is second degree (Figure G.13).

On the other hand, in the restitution of the facades of the annex, traces coming from the building, comparative study with the main building and a historical photograph of Zübeyde Hanım which is dated to 1922 are used as sources. In the restitution of the southern facade of the annex, the wall piece at the south and its window grill are considered as original. Considering this window opening, another window is placed at its east (Figure F.10). Based on comparative study with the main building, it is assumed that these windows had timber sash joineries and the facade was completed with eaves

[4] Since it is decided that the annex was in a distance to the main building, in the restitution drawings of the northern, the southern and eastern facades of the main building, the present annex is not illustrated.

projecting 20 cm. on two sides and a hipped roof covered with Turkish tiles. The reliability of the organization of the southern facade is second degree because of the present wall piece with the window and also because of sources based comparison with the main building.

Figure 4.14. The trace of a separator on the ceiling of wet space at the first floor.

Figure 4.15. The old shutters stored in storage space 1 at the basement floor.

Figure 4.16. The trace of the fireplace at the eastern facade of the house.

In the restitution of the western facade of the annex, a door is situated whose location is determined with regard the location of the door on the eastern facade of the house (Figure F.3). The door is positioned so that a direct route is established between the two masses. The material, form and dimension of this door of the annex are determined by comparative study with the opposite door in the main building. It is assumed that the facade was completed with eaves projecting 20 cm. from two sides and a hipped roof covered with Turkish tiles. The reliabilities of the characteristics of the door and the roof are second degree since they are based on comparative study within the case. The reliability of existence of the door is first degree, since it is determined by the presence of the opposite door in the main building.

In the restitution of the northern facade of the annex, an old photograph of Zübeyde Hanım dated to 1922 is used as a source (Figure 4.17). In this photograph, two windows with simple iron bars and shutters are framed. On the northern facade, it is thought that there were four windows which were in the same character as those in the photograph (Figure F.12). It is assumed that this facade was completed with eaves projecting 20 cm. from the sides and a hipped roof covered with Turkish tiles. The reliability of the details of the windows is second degree (Figure G.12) since its source is an old photograph.

On the eastern facade of the annex it is thought that there were an iron door close to the northern corner, an entrance terrace of the annex and a fireplace projecting from the surface (Figure F.13). The source used for the details of these restitution

elements is comparative study with the main building. It is assumed that this facade is completed with eaves projecting 20 cm. from the sides and a hipped roof covered with tiles. The reliabilities of the existence of the door, terrace and the fireplace as elements of the eastern facade are third degree (Figure G.13) since they are stemming from comparative study with annexes of large programmed houses in İzmir built in the 19th century. The reliability of their details together with the roof is second degree since details of the elements are based on comparative study within the case itself.

Figure 4.17. The photo of Zübeyde Hanım at Latife Hanım House in Karşıyaka dated to 1922.
(Source: İzmir Valiliği 1998)

CHAPTER 5

PROPOSAL

The Latife Hanım House is a building that possesses important values. First of all, the building is a historical document that reveals the social and cultural conditions of the 19th century. Its historical value is further strengthened because of its relation with Atatürk, his wife Latife Hanım and his mother Zübeyde Hanım. It has architectural value; the building is a representative of the modernization in housing during late Ottoman period. It is one of the few large programmed houses constructed in the periphery of İzmir for a wealthy Turkish family. Unfortunately, the building is empty at present and it has been neglected for a long time. Nevertheless, the original space organization, the enclosure system and architectural elements of the building are sustained at a great extend. However, the original garden layout and the organization of the annex were altered extensively. The structure is in a quite good state since there are a few structural problems such as detachment of walls and cracks due to earthquakes and some material problems caused by mainly dampness.

Within this frame, it is decided to conserve Latife Hanım House in Karşıyaka with its heritage value[1] so that future generations can appreciate it (Venice Charter Article 9, 1964). Nevertheless, limited interventions should be made to improve the building structure,[2] and the house should be brought to a new function[3]. Therefore, removal of inconsiderate additions and replacement of missing work with respect to the criterion of reliability should be considered.[4] In turn, the plan action for Latife Hanım House in Karşıyaka can be discussed under three headings: measures for ethics of conservation, remedial measures for structural damage and material decay, and measures for bringing the building to a new use.

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[1] Heritage Value: Architectural, cultural and/ or historical value ascribed to a building or site (ICOMOS 2003).

[2] Conservation includes the operations which maintain the building as it is today, even if limited interventions are accepted to improve the safety levels (ICOMOS 2003).

[3] The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted (Venice Charter Article 6 1964).

[4] Restoration is the process of recovering the form of a building as it appeared at a particular period of time by means of removal of additional work or by replacement of missing work (ICOMOS 2003).

5.1. Measures for Ethics of Conservation

The following standard of ethics must be observed in interventions made to a built heritage:

- The condition of the building must be recorded before any intervention.
- Historic evidence must not be destroyed, falsified or removed.
- Any intervention must be the minimum necessary.
- Any intervention must be governed by unswerving respect for the aesthetic, historical and physical integrity of cultural property.
- All methods and materials used during treatment must be fully documented (Feilden 1994).

The proposed interventions in Latife Hanım House with respect to the ethics of conservation are grouped into two as removals and replacements. The removals are suggested for later period inconsiderate additions which were not present originally. In turn; esthetic, historical and physical integrity of the heritage will be re-established. The major removal that is suggested is the removal of the annex which is a highly transferred space. Only the original wall piece at the south of the annex is suggested to be preserved. The removal of the annex will provide the eastern facade of the house to be perceived totally. Also, the additional storage spaces used by the personnel of the parking lot at the garden are suggested to be removed. The removal of concrete slab, crushed stone and debris layer from the ground in order to reach the original floor level are other suggestions about the site. The removing of debris layer at the basement floor is suggested in order to expose the original floor coverings (Figure H.1). The later additional chipboard floor coverings of the room 1, 2 and 3 are suggested to be removed (Figure H.3) (Figure 5.1). The renewed timber floor coverings of the hall at the first floor, stair landing and the room 6 should be removed (Figure H.5, Figure H.7). The plywood ceiling coverings of the storage room at the mezzanine floor and the ceiling of the space under the stair landing at the ground floor should be removed (Figure H.6, Figure H.4, Figure 5.2, Figure 5.3). Removal of the cables, lighting elements and unqualified additions are suggested. The unqualified balusters of the timber balustrade and the separation door between the stairwell and the hall are other elements which should be removed (Figure 5.4).

Figure 5.1. The additional chipboard coverings on the floor of room 1, 2 and 3 which should be removed.

Figure 5.2. The plywood ceiling covering of the space under the stairwell which should be removed.

Figure 5.3. The plywood ceiling covering of storage space at the mezzanine floor that is suggested to be removed.

Figure 5.4. The unqualified timber balusters that should be removed.

Figure 5.5. The deteriorated plaster that is suggested to be replaced with plaster in original composition.

Replacements with regard to the following criteria are suggested for missing parts or lost elements. If the reliability of the lost element is first degree, it is suggested to be reconstructed with original details and with similar material. The timber window shutters, the window leaves of the room 6 at the first floor, the metal shutter and timber window joineries and leaves of the wet space 1 and 2 at the basement (Figure H.1), and the floor coverings of the hall and room 6 at the first floor (Figure H.7) are intervened with regard to the above mentioned criterion. The lost elements which have second degree reliability are suggested to be reconstructed with modern details and materials. These are the door and window leaves of the wet space 1 and 2 at the basement floor, the kitchen cupboard lids, the door leaves of the storage spaces at the mezzanine floor, the door leaf of the wet space at the first floor and the balusters of timber balustrade. In addition, the completion of the eastern wall at the mezzanine floor should be carried after removing the door joineries.

5.2. Remedial Measures for Structural Damage and Material Decay

The proposed interventions for the structural damage and material decay are grouped into three as removals and replacements, reinforcements and cleanings (Appendix I).

The removals are suggested for deteriorated materials or later inappropriate interventions such as cement plaster on the walls and later period paints. After the removals, replacements with materials in original composition, form and material are suggested. At the basement floor, the heavily damaged iron shutters are suggested to be replaced with iron shutters in original form and paint[5]. Also the deteriorated plaster and paint on the walls of the basement are suggested to be replaced with plaster and paint in original compositions[6] (Figure 5.5). The deteriorated timber beam and timber ceiling coverings are suggested to be replaced with chemically protected timber beams[7] and coverings (Figure 5.6, Figure 5.7). At the ground floor, after removing the additional chipboard floor coverings in rooms 1, 2 and 3, the deteriorated timber covering which is under the chipboard covering, should be replaced with chemically protected timber

[5] Laboratory studies are necessary in order to determine the original paint.
[6] Laboratory studies are necessary in order to determine the compositions.
[7] Coordination with a material conservation laboratory is recommended.

Figure 5.6. The deteriorated ceiling coverings that are suggested to be removed.

Figure 5.7. The deteriorated timber beams that are suggested to be replaced with chemically protected timber beams.

laths. The deteriorated timber laths of the ceilings of room 1 and room 3 at the ground floor are suggested to be replaced with chemically protected timber laths after removing the oil paint on them (Figure 5.8, Figure I.4). The lost paint on the entrance door and the iron balustrades are suggested to be replaced with paint in original compositions[8] (Figure I.11, Figure I.3). The deteriorated parts of the kitchenette cupboards are suggested to be removed and replaced with similar type of timber. At the mezzanine floor, the deteriorated timber beams of the storage room are suggested to be replaced with chemically protected timber beams and the deteriorated parts of the plaster on the ceiling of the stairwell are suggested to be replaced with plaster in original composition[9] (Figure 5.9). Also the cement plaster on the walls of storage space and the stairwell must be removed and replaced with mud plaster in original composition. At the first floor, the deteriorated gypsum plaster of the ceiling covering of the hall is suggested to be replaced with plaster in original composition (Figure 5.10). In the renewal of the plastering of the ceiling of the hall, the ornamentations should be cut off and moved down, and consolidated. The supporting elements should be repaired. Compatible repair plaster should be prepared. Ornamentation should be replaced. Plastering and white wash should be completed. Also the deteriorated timber ceiling coverings of rooms 4, 5 and 6 (Figure 5.11) are suggested to be replaced with chemically protected timber coverings (Figure I.8). The deteriorated plaster on the walls of the room 6 should be completed with plaster in original composition (Figure 5.12). Since there is extensive amount of dampness observed on the first floor ceilings, it is thought that the roof structure may be highly deteriorated. After further surveys at the roof, if it is necessary, the deteriorated timber elements should be replaced with chemically protected timber roof structure. Also, the broken tiles should be replaced with new ones. Also, the cement plaster on the exterior walls must be removed and replaced with plaster in original composition.

The reinforcements are suggested for the cracks in walls and for the cracks in stones. For the cracks in walls, injection of fluid mortars compatible with original materials is suggested. For the major cracks at the two upper corners of the western facade, which point out the possibility of a problem in the integration of floor beams and the western wall, treatment with reinforcing cables and consolidants compatible

[8] Laboratory studies are necessary in order to determine the compositions.
[9] Coordination with a material conservation laboratory is recommended for appropriate timber selection.

Figure 5.8. The deteriorated wood laths that are suggested to be removed.

Figure 5.9. The plaster that is suggested to be replaced with plaster in original composition.

Figure 5.10. The plaster and the deteriorated wood laths that are suggested to be removed.

with timber beams and covering is suggested. In order to do this treatment, floor covering should be removed at the intersection zone of rooms 4 and 5, and the steel cables should be stretched between the western wall and the northern and southern walls with an angle greater than 45 degrees so that structural integrity of the wall and floor is achieved (Figure I.7). Also, for the deflection of the floor towards the northern direction in room 6 at the first floor, additional supporting beams are suggested, but before positioning the beams, the organization of the post and beam system in the roof should be surveyed in detail. The deflection in the floor of the room 6 may be stemming from the load of a series of posts in the roof. If the roof is organized so that the loads are transferred to the exterior load bearing walls, the load of the problematic wall that causes deflection in the floor may be diminished. In fact, the wall itself is light in weight since it is timber skeleton covered with wood lath. After the survey of the roof, if it is decided to place additional supporting beams, they should be placed perpendicular to each other. One should be just underneath the problematic wall and the other should be running parallel to the wall above the staircase opening. These beams may be timber or steel I beams hidden within the present floor system. For the cracks in stone coverings, injection of resins[10] compatible with original stones is suggested. For the deteriorated timber studs at the basement, treatment with reinforcing fasteners or consolidants compatible with the timber studs are suggested. The reattachment of loose or partially detached ceiling ornaments at the first floor will be considered[11].

The cleanings are suggested: The soluble salts on the walls of the basement should be cleaned with the aid of leaching packs or poultices[12] (Figure I.1, Figure I. 9). On some of the stones covering the terrace, there are rust stains due to corrosion of iron balustrade (Figure 5.13). These stains should be removed.[13] The crust on the stone

[10] Particular attention has to be given to the compatibility between original and new material. Coordination with a material conservation laboratory is recommended.

[11] This process involves the following phases: supporting of the loose or partially detached ornament layer, cleaning of the loose material at the back with a vacuum cleaner, drilling of small holes through the front or from the back where the plaster has detached, injection of acrylic resin in to the holes and injection of a consolidation medium by means of a bulk loading gun (Weaver 1993).

[12] A thick paste is made up using water and inert powder such as kaolinite, fuller's earth, or atapulgite. The surface to be cleaned is lightly wetted and the poultice is applied as a thick paste with a wooden spatula. The moisture at first soaks into the masonry, then returns to the surface to evaporate. When it returns to the surface, it brings with it the undesirable salts which are left behind in the new surface provided by the poultice. Later, the dried poultice material can be removed with a wooden spatula (Weaver 1993).

[13] The general principle of removal of an iron stain is as follows: The stain is first reduced from the insoluble to soluble state by a reducing compound such as bleach. Then the iron is removed by meanings of a chelating agent such as the alkali salt of an organic hydroxy carboxylic acid (Weaver 1993).

Figure 5.11. The deteriorated timber coverings that are suggested to be replaced.

Figure 5.12. The deteriorated plaster on the east wall of room 6 that must be replaced

Figure 5.13. The rust stains on the stone that are suggested to be cleaned.

coverings of the stairs leading to the terraces should be cleaned with water sprays[14] (Figure I.3).

5.3. Measures for Refunctioning and the New Program

The process to bring a building to a new use or function, without alterating the portions of the building that are significant to its historical value is known as rehabilitation (ICOMOS 2003).

The significant contribution of the memories of Zübeyde Hanım and the Latife Hanım to the historical value of the studied building is found relevant to be underlined in the selection of the new function. In turn, the new function is decided to be a center of education and entertainment of women[15].

Latife Hanım was a symbol of contemporary woman image desired to be established in the young Turkish Republic. Zübeyde Hanım was the mother of Atatürk who was determined to establish a modern Turkish woman type with all her human rights. Therefore, bringing the studied building to a new function focusing on the woman education will continue the memories of the above mentioned ladies and the leader of Turkey, Atatürk. The suggested new function is compatible with the architectural values of the building. The spatial layout of this 19th century house reflecting Ottoman modernization will be conserved with minor alterations. The original spatial concept includes juxtaposing rooms with mostly mobile furniture. The present room geometries and their distribution are appropriate for education activities. The halls may be utilized as gathering spaces for various types of entertainment between lecture hours. Contemporary mobile furniture for education and entertainment may easily be positioned in these spaces. The basement spaces, which were original service areas, may continue their service function. On the other hand, the large garden can continue its original recreation function. Women can relax here after the lectures. The concept of annex can be recalled with a contemporary annex that will be built in place of the

[14] Water is generally best used in nebulous sprays discharging about 45 liters per hour. The sprays should be continuously turned on and off. It is important to avoid over saturation. After soaking with nebulous sprays, crusts can be removed with natural fiber or plastic bristle brushes, or with higher pressure water jets (Weaver 1993).

[15] As learned from the Karşıyaka Municipality and the Number 1 İzmir Conservation Council of Cultural and Natural Assets, the project for the conservation of Latife Hanım House is not complete yet. Therefore, the journal new on Milliyet Ege dated to April 17 2006 about the completion of the project is incorrect (See Appendix K).

extensively transformed original. This new annex may function as the cafe of the center. As a result, the building will be brought to a new function without altering its historical value. The program requirements for this rehabilitation scheme are listed in the below.

A seminar room, three classrooms for different education activities, a memory room for Zübeyde Hanım, administration, exhibition space for women products, library, toilets, storage and cafe.

In order to apply this program to the building, a series of contemporary systems should be provided. The addition of water drainage and water proofing to foundations is suggested in order to avoid rising damp. In order to decrease the relative humidity at the basement, ventilation and climatization[16] of the building should be achieved. Blower and dehumidifiers should be placed in the building. A duck system managing cables for communication, pipes for usage water, pipes for disposal water and electrical wiring should be added to the building.

According to this program, storage space 1 at the basement floor is furnished as a seminar room, storage space 2 as a space for storing chairs, wet space 1 and wet space 2 as wc, and subspace as the climatization room (Figure J.2).

At the ground floor, the southern entrance is determined as the main entrance which is the original main entrance as well. The hall at the ground floor is thought for exhibiting the productions of the members of the center. Room 1 is furnished as the library of the center where women can read books, and borrow books or compact discs. Room 2 is determined as the memory room for Zübeyde Hanım. This room is furnished so that it recalls the historical atmosphere of 1922 and the stay of Zübeyde Hanım in the house. The walls of the room are to be used for exhibiting photographs and belongings of Zübeyde Hanım and for projecting related historical data. Room 3, is determined as the office room since it is close to the entrance and has an original cupboard. The kitchenette is thought to function as a service kitchen for preparing tea and coffee (Figure J.3).

The room at the mezzanine floor is to be archive of the center, and the dark space is to be used as a storage space for cleaning utensils (Figure J.4, Figure J.5).

At the first floor, the hall is refunctioned as a multi purpose space where women can sit, gather, watch data show or listen to a speaker. Room 4 and 5 at the first floor are furnished so that art and craft activities such as timber painting, drawing, jewellery

[16] Continuous heating will reduce high humidity. Heat sources such as fan heater should be positioned so as to blow on to the cold exterior walls (Oxley et all 1983).

making can be carried out. Room 6 is furnished as a computer room, where women can learn new computer programs or use the internet. The wet space at the first floor is decided to be used as the wc (Figure J.6).

On the other hand, the garden is left for the cafe, sitting and exhibition functions. The cafe is decided to be located at the eastern side of the garden, where the original annex was located. The cafe is thought to be a modern design which consists of light materials such as steel and glass. The original wall piece, which is proposed to be consolidated, is to limit the semi open space of the cafe at the western side. It is thought that the cafe should have another semi open space at the south, in order to make people perceive the house while they are sitting. The garden is to be bordered with trees at four sides, because there is no good view at none of these sides (Figure J.7).

CHAPTER 6

CONCLUSION

This study has presented a detailed architectural identification of Latife Hanım House in Karşıyaka. Moreover, evaluation of the case, as a part of the residential architecture in İzmir, experienced during late Ottoman Modernization has been made. The historical significance of Latife Hanım House with respect to Atatürk was clarified. In addition, a conservation scheme for the case has been presented.

Latife Hanım House, which is dated to the 19th century and listed as a first degree building, is empty at present and possesses a series of conservation problems stemming mainly from lack of maintenance. It is situated in a dense residential area in today's Karşıyaka across the railway station. The two storied main mass flanked by an extensively transformed annex is situated in a historical garden surrounded by a series of apartment blocks. The present car park usage at the eastern side of the garden conflicts with the historical character of the site. Despite the extensive alteration of its historical context, the site organization has preserved some of its original characteristics such as its symmetrical order, sense of largeness of the garden with respect to the closed areas, and elements of the garden- arbor, transformed annex and trees. Moreover, the main building still possesses the majority of its original characteristics. It is a double storied structure slightly elevated over a basement floor with its entrance facing the railway station. The compact building is crowned with a hipped and narrow eaved roof covered with Turkish tiles. The main facades are organized in a symmetrical manner with rhythmic window series at two sides of a central door axis, and enriched with cornices and casings. The plan scheme with the inner hall is repeated at both the ground and first floors. Built in furniture is not preferred in the design of the rooms, since it is observed only in a few spaces; one room and the kitchenette at the ground floor, and the service space at the first floor. Similarly, there is one fireplace in the whole building. The structural system of walls is masonry with rubble stone and brick at the basement; it is composite system at the exterior walls of the upper floors and timber skeleton at the interior walls of the upper floors. The infill of the timber skeleton is rubble stone at ground floor, while it is

covered with wood lath at the upper floors. Mud plaster with straws and some lime is preferred at the interior, while cement plaster is observed at the exterior at present. The floors of the house are timber skeleton covered with wood laths. The roof of the house is timber hipped roof. The structural damage is observed as cracks on the walls due to earthquake and deflection in floor due to aging of timber beams and the weakness in design. The material decay is observed as decaying of timber, deposits on stones, plasters and paints due to mainly dampness problems.

The studied Latife Hanım House was built in the middle of the 19th century- an era within which modernization attempts were taking place in the Ottoman Empire. It was built in İzmir- a predecessor city in terms of modernization activities. Moreover, it was situated in a periphery of the city. Especially rich Levantine families preferred to live in large programmed houses with gardens built outside the city center at the discussed time interval. Karşıyaka was known as a famous summer residence of wealthy families in the 19th century. In addition to a number of Levantine kiosks in the area, Latife hanım House was a rare example built by a Turkish origined wealthy family. In fact, Yahya Paşa is the only example in Karşıyaka similar to the studied case in terms of the nationality of its owners. Therefore, the case has rareness value. In terms of its site organization; its orientation to the railway axis, its large garden, the principle of symmetry applied in the organization of the garden, the presence of the arbor, an annex in addition to the main building and a variety of trees in the garden; the house repeats the design manner of Levantine kiosks in İzmir and also design manners of kiosks of Turkish origined families in Istanbul all built in the late Ottoman.

Therefore, the building is a representative of modernization in housing culture during the 19th century with its site organization, with the facade and plan characteristics of its main building; it also reflects the tendencies of transformation in the domestic living manners. The concept of security was interpreted in a modern way by a Turkish family. Rhythmic windows were preferred in Latife Hanım House in Karşıyaka instead of limited openings at ground floor level and lattices at the upper floor level. The building mass is a compact prism instead of the organic layout of the Ottoman house in its Classical Period. All these characteristics were already experienced for houses of Levantines and non-Muslims of the Ottoman society. Latife Hanım House in Karşıyaka is important from the view point of repetition of these modern tendencies by a Turkish family. The symmetrical plan layout which repeats at both the ground and the first floors, limited existence of built

in furniture in the rooms, the existence of service spaces near the stairwell inside the house, the usage of the garden as an open space of the building, the cast iron lighting column, the elevated terraces, the existence of windows with stone casings, the pilasters in the halls; the niches, chair rails on the wall and gypsum ceiling ornaments are all the reflections of modernization observed in the Latife Hanım House.

Prior to this study, the 19th century housing architecture in İzmir was studied by different researchers. But these researches mostly focused on the houses situated in the city center or the kiosks built by Levantine families in the periphery of İzmir. Within this context, this study which documents a large programmed house built in the periphery by a Turkish origined family makes a significant contribution to the research field information of historical housing architecture in İzmir. When the typological studies on İzmir houses are considered, it can be stated that Latife Hanım House fits the 'Interaction House' typology of Akyüz with its plan and facade characteristics. Moreover, it fits the 'two storied houses without an oriel window' typology by Erpi. With its site organization, plan and facade characteristics, it presents some similarities with Levantine kiosks studied by Akkurt and Erpi.

On the other hand, the building has historical significance because it is the house of Atatürk's only wife, Latife Hanım and with this respect; it is related with Atatürk and his mother. Detailed information has been gathered from the memory books, old photographs, interviews and journal news about the relation of the building with Atatürk and the two women who are important for him. Latife Hanım was a symbol of contemporary woman image and modern living manners desired to be established in the young Turkish Republic. This house is important because it continues her memory and also the memory of Atatürk's mother, Zübeyde hanım, who stayed here for a month and died here.

Besides the evaluation of the house with its architectural and historical values, also a conservation scheme is developed so that the next generations can appreciate its values. This scheme includes measures for ethics of conservation within the frame of contemporary conservation theory. The restitution proposal is taken into consideration for an ethical plan of action. The reliability of the restitution decisions is considered important for developing a proposal that is away from speculation. Within this frame, the elements which are first degree reliable are proposed to be reconstructed with same detail and material. The decision of first degree reliability always stems from the traces

coming from the case itself. On the other hand, since there is limited source on the site organization of Latife Hanım House, a contemporary design approach for the site instead of a restitutive one is preferred.

In the conservation scheme, decisions for dealing with the structural damages and material decay are also taken. The problems that cause structural damage in the building are mainly caused by earthquakes and by the weakness in the design of the house. Reinforcements of wall and floor systems are suggested. The material deterioration in the building is caused mainly by the long lasting lack of heating and ventilation of the building, and also by the dampness problem. Addition of water a drainage system and water proofing to foundations are suggested in order to solve the problems caused by the rising damp problems from the ground. Renewal of the deteriorated roof structure is suggested in order to solve the problems caused by rain penetration. The importance of the heating and ventilation of the building is underlined and a modern climatization system is suggested.

In order for the building to continue its living, a new function is proposed that is suitable with its heritage value. In the decision of the new function, the relation of the building with Latife Hanım, who was a symbol of modern woman image for the young Turkish Republic and Zübeyde Hanım, the mother of Atatürk, is considered important. Therefore, the new function of the building is decided to be the center of education and entertainment of woman. Bringing the studied building to a new function involving women education will continue the memories of the mentioned ladies and the leader of Turkey, Atatürk. Spatial requirements of the proposed function and the original spatial requirements of the main building are in harmony with each other. The present room geometries and their distribution are appropriate for education activities. The halls may be utilized as gathering spaces for various types of entertainment between lecture hours. The basement spaces may continue their service function. The building will be brought to a new function without altering its historical value.

As a result, this study has provided information about the life style of a modern Turkish family, their domestic manners and the reflections of these manners to the housing architecture in İzmir. It makes an important contribution to the studies on İzmir houses; since it is one of the few documented examples of large programmed houses of Turkish origined families built in the periphery of İzmir during the late Ottoman period. Moreover, the study is important for the history of Turkish Republic, since it provides

detailed information on a built document related with this history. On the other hand, the proposed conservation scheme will make possible the preparation of a sound implementation project. In turn, the building will continue living so that next generations can appreciate its values.

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APPENDIX A
MEASURED SURVEY

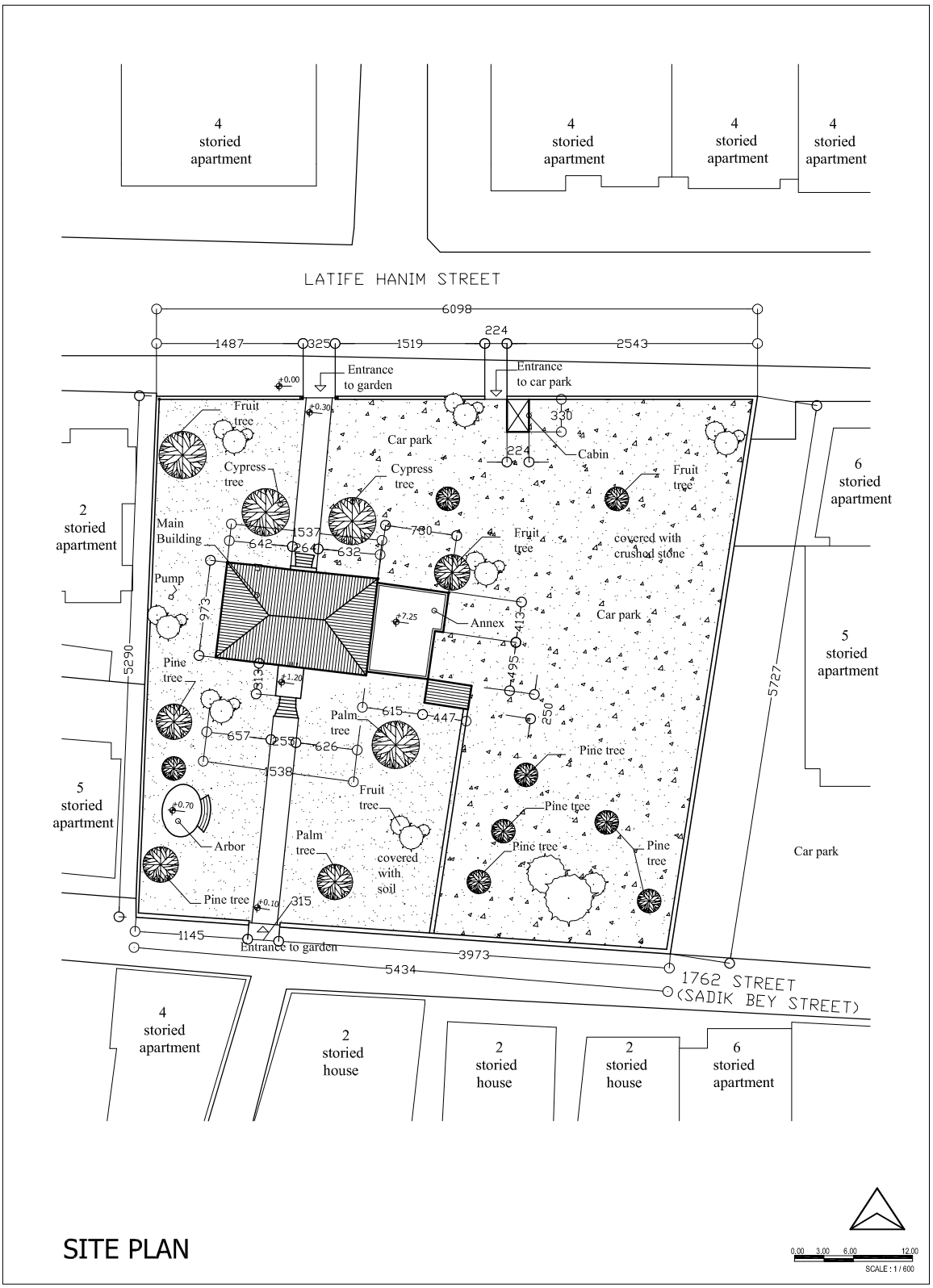


Figure A.1. Measured Drawings- Site Plan

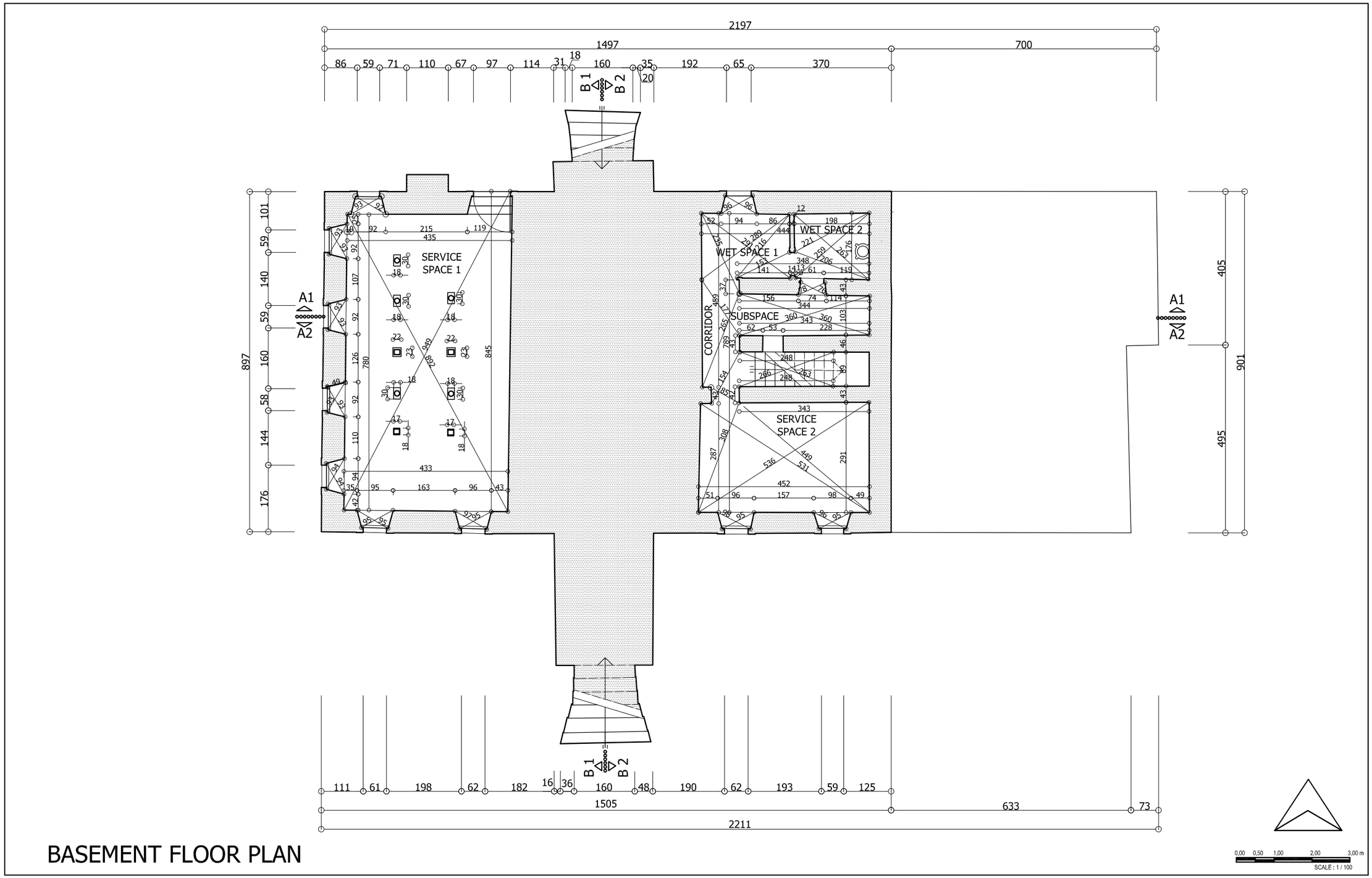
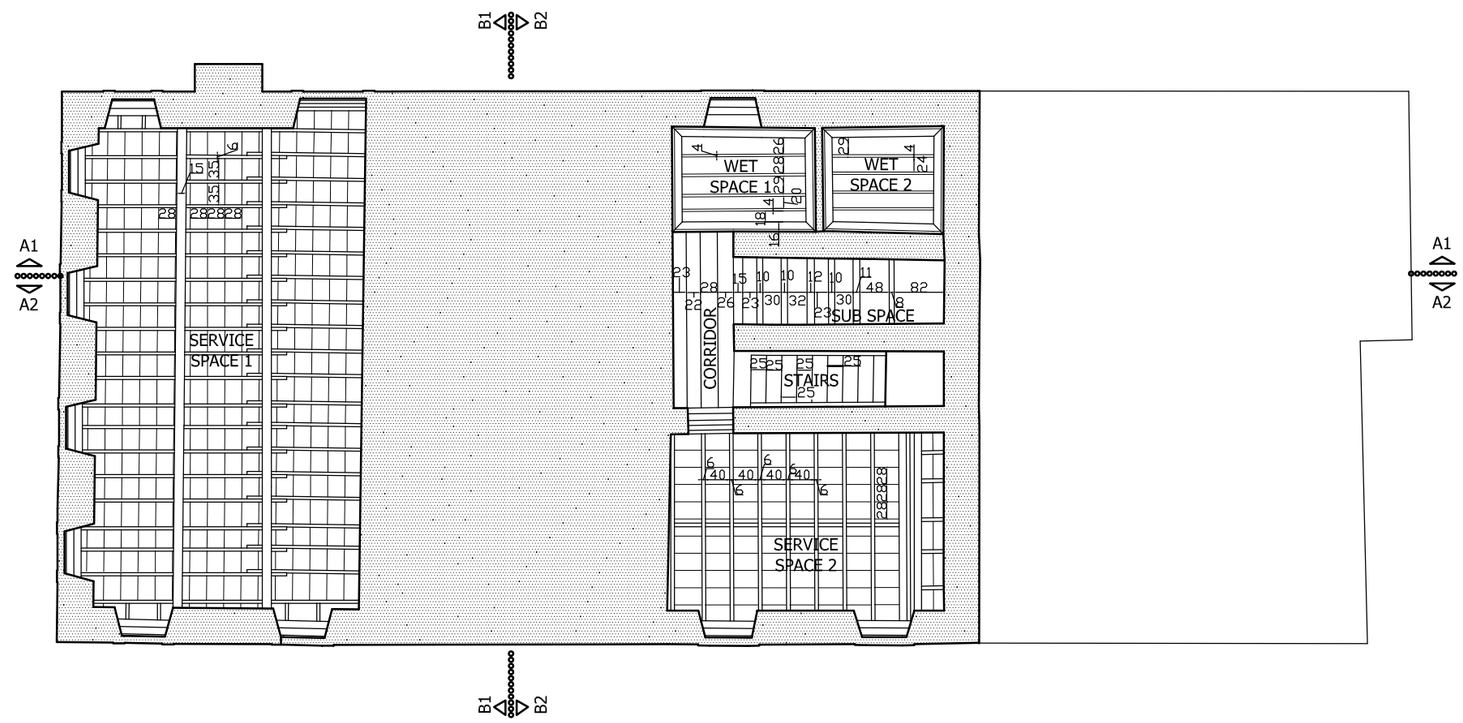


Figure A.2. Measured Drawings- Basement Floor Plan



BASEMENT FLOOR CEILING PLAN

0.00 0.50 1.00 2.00 3.00 m

SCALE : 1 / 100

Figure A.3. Measured Drawings- Basement Floor Ceiling Plan

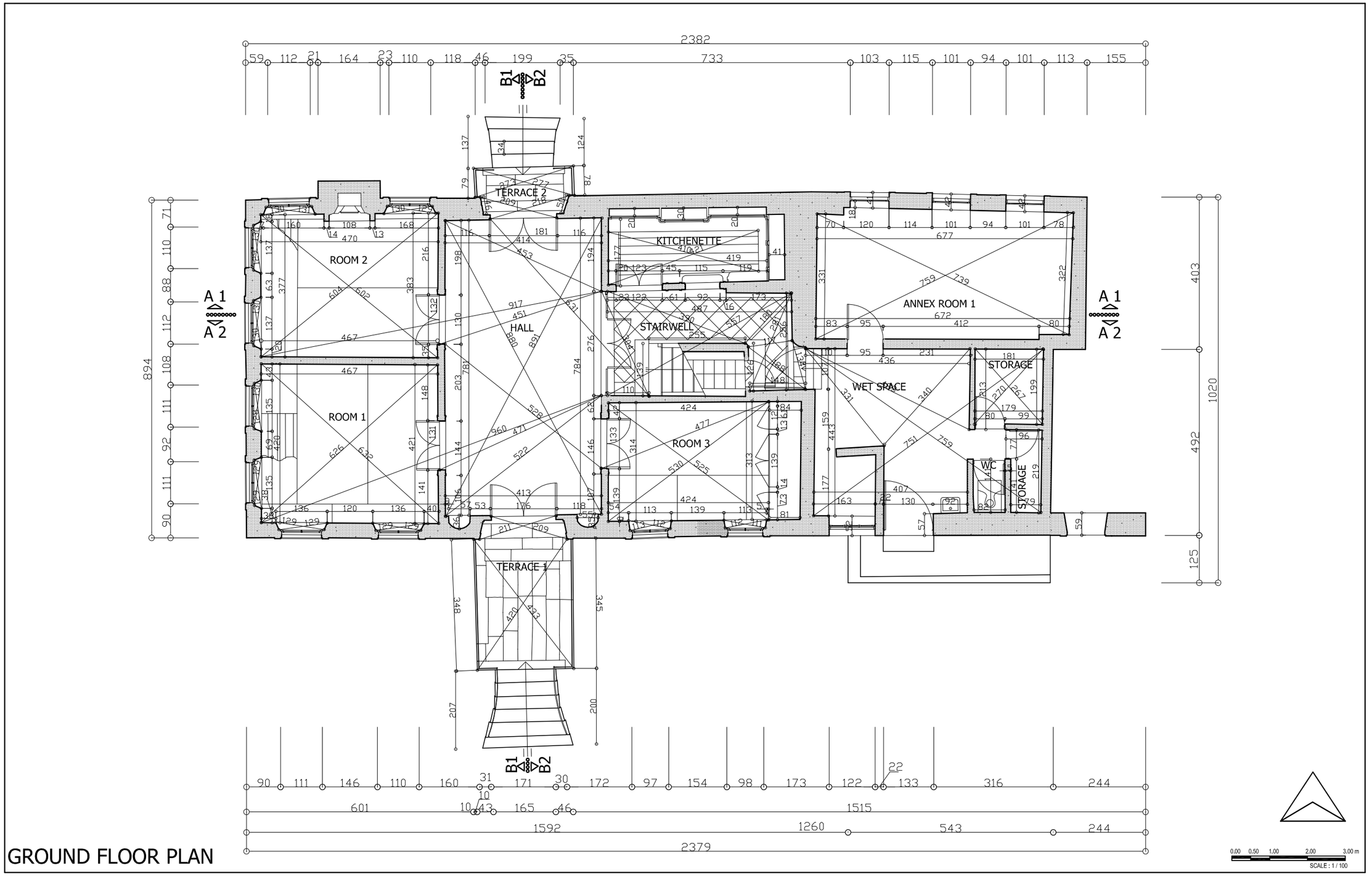
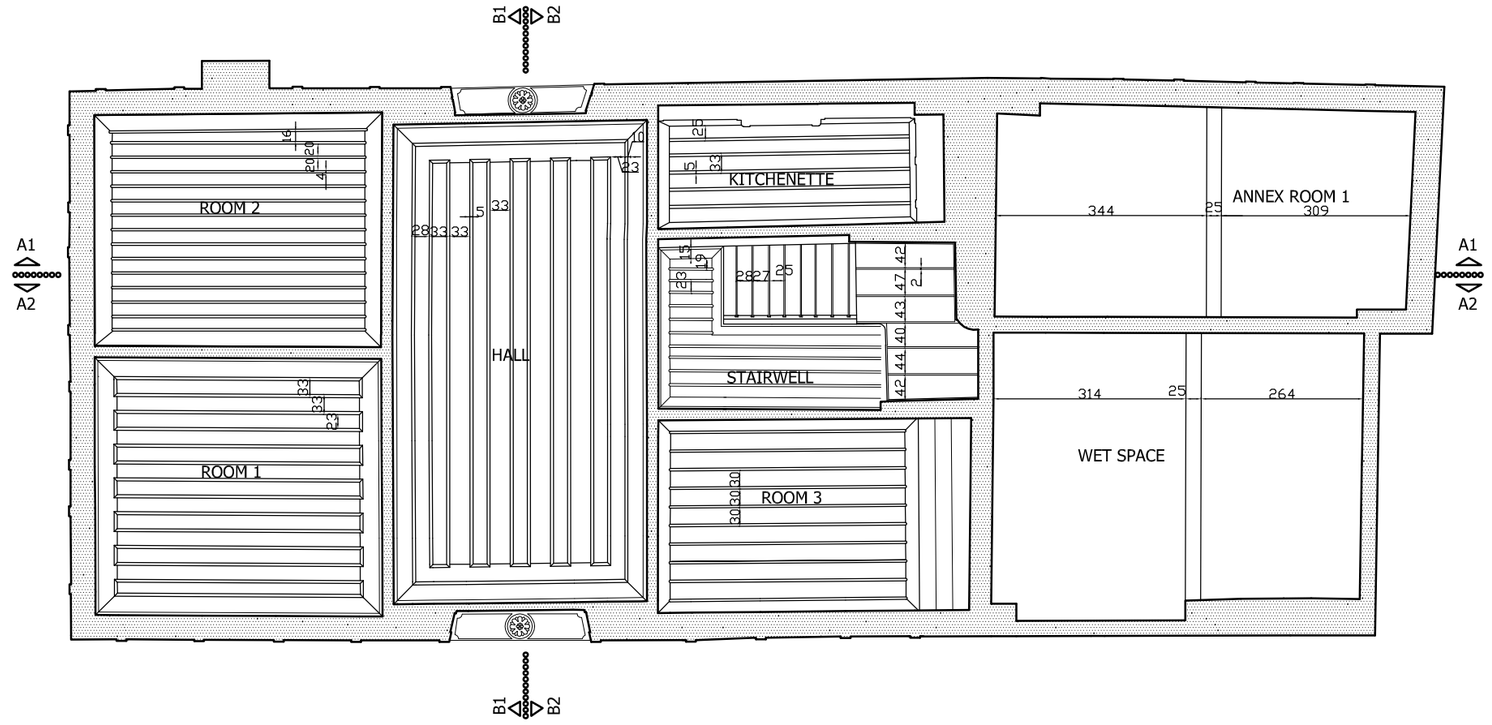


Figure A.4. Measured Drawings- Ground Floor Plan



GROUND FLOOR CEILING PLAN

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure A.5. Measured Drawings- Ground Floor Ceiling Plan

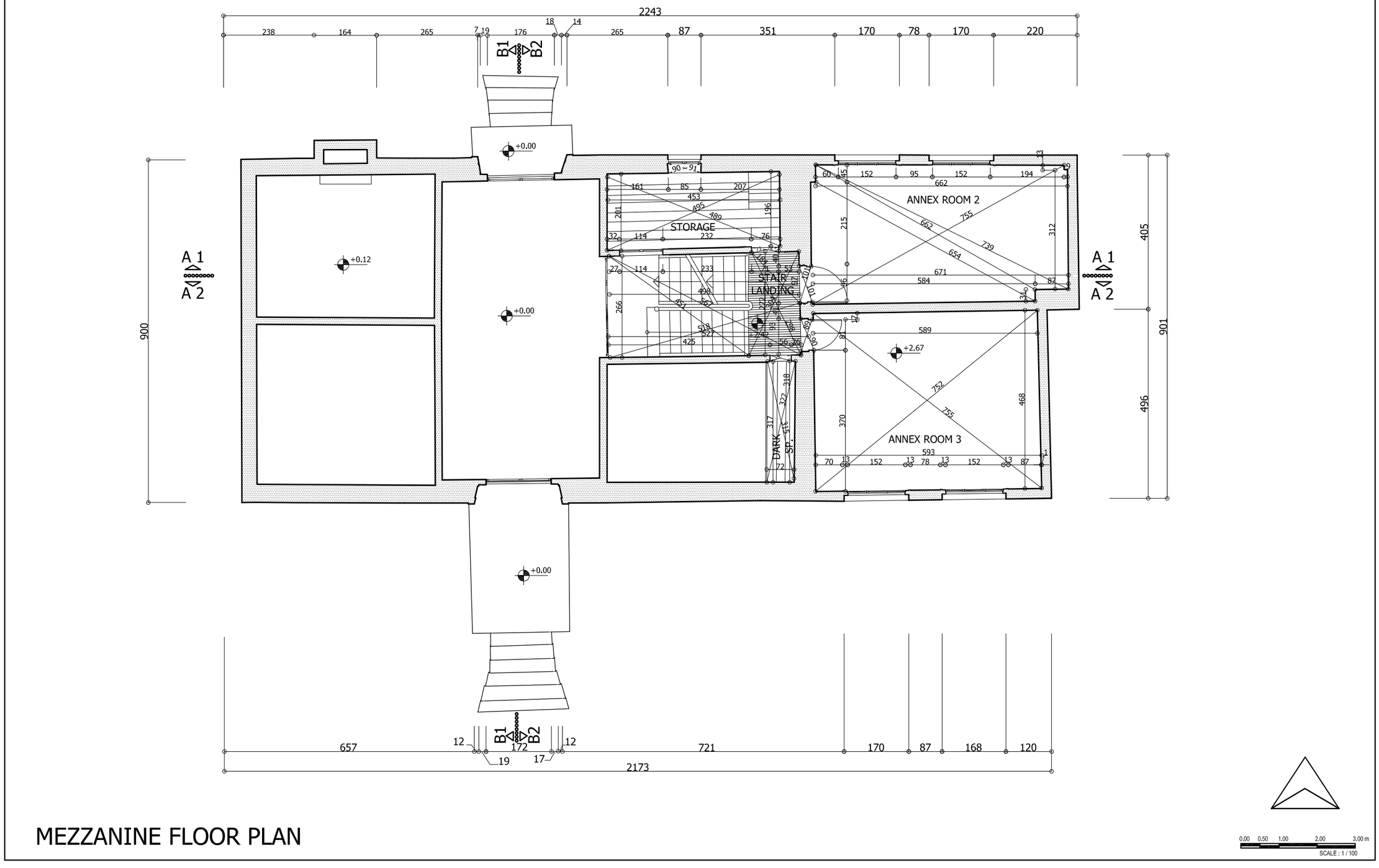
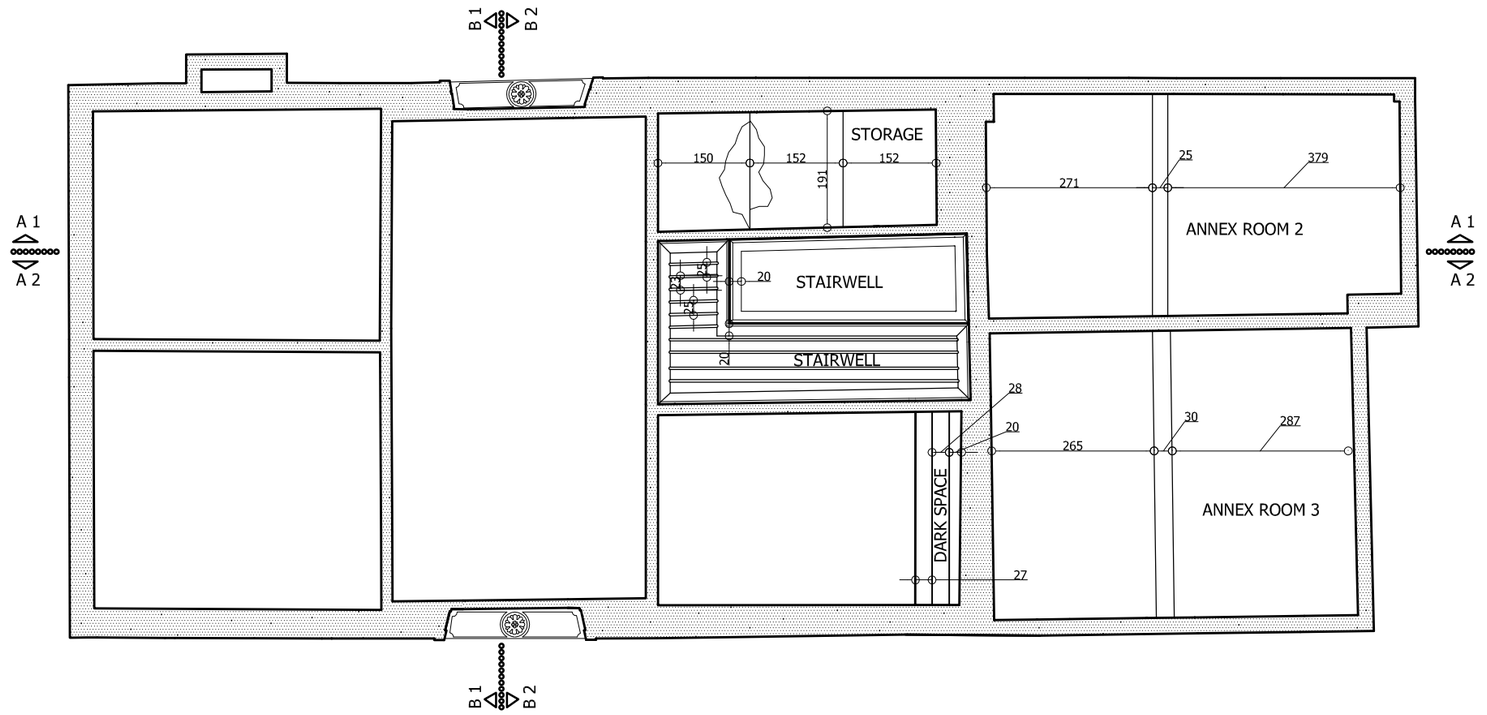


Figure A.6. Measured Drawings- Mezzanine Floor Plan



MEZZANINE FLOOR CEILING PLAN

Figure A.7. Measured Drawings- Mezzanine Floor Ceiling Plan

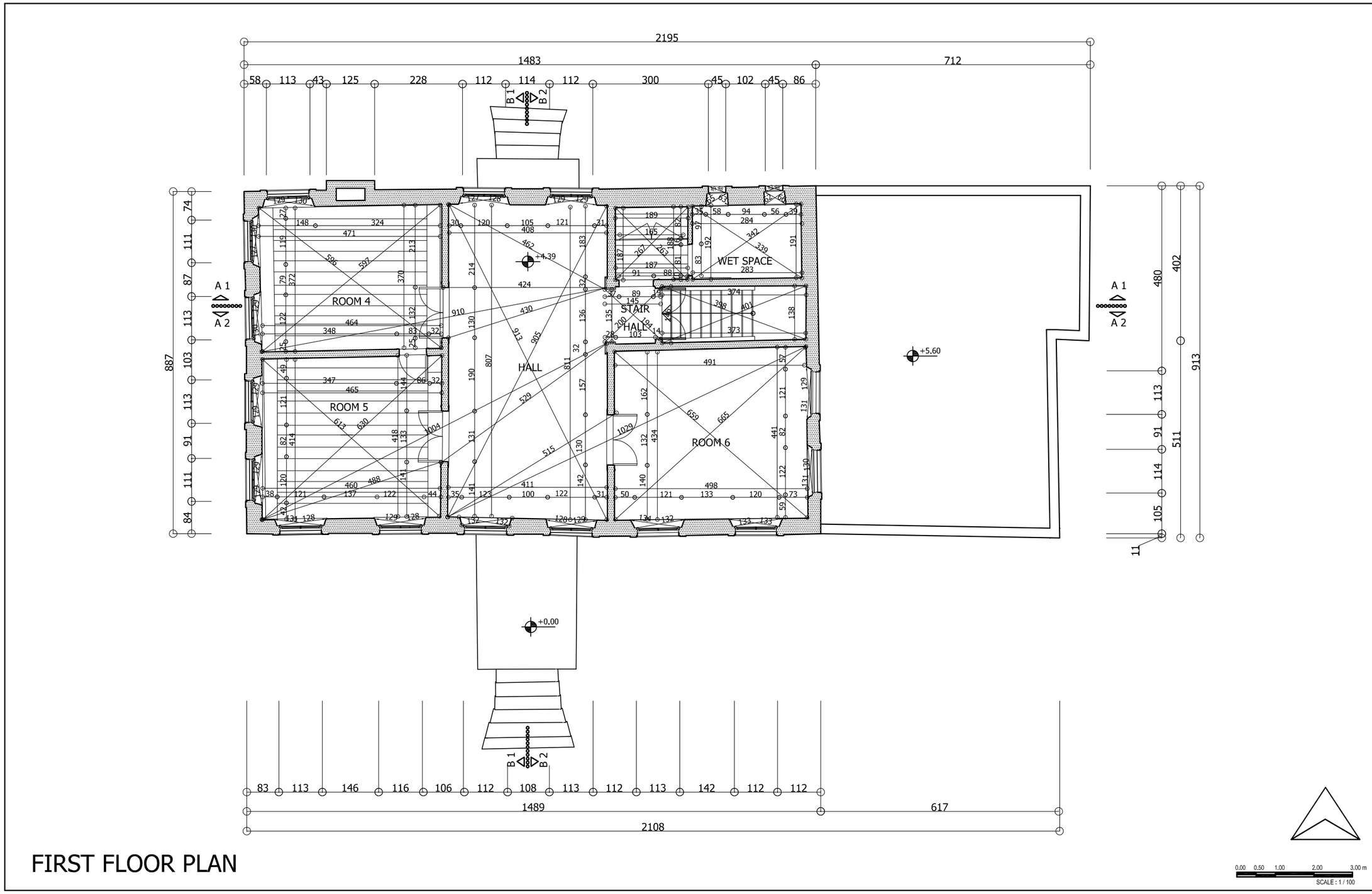
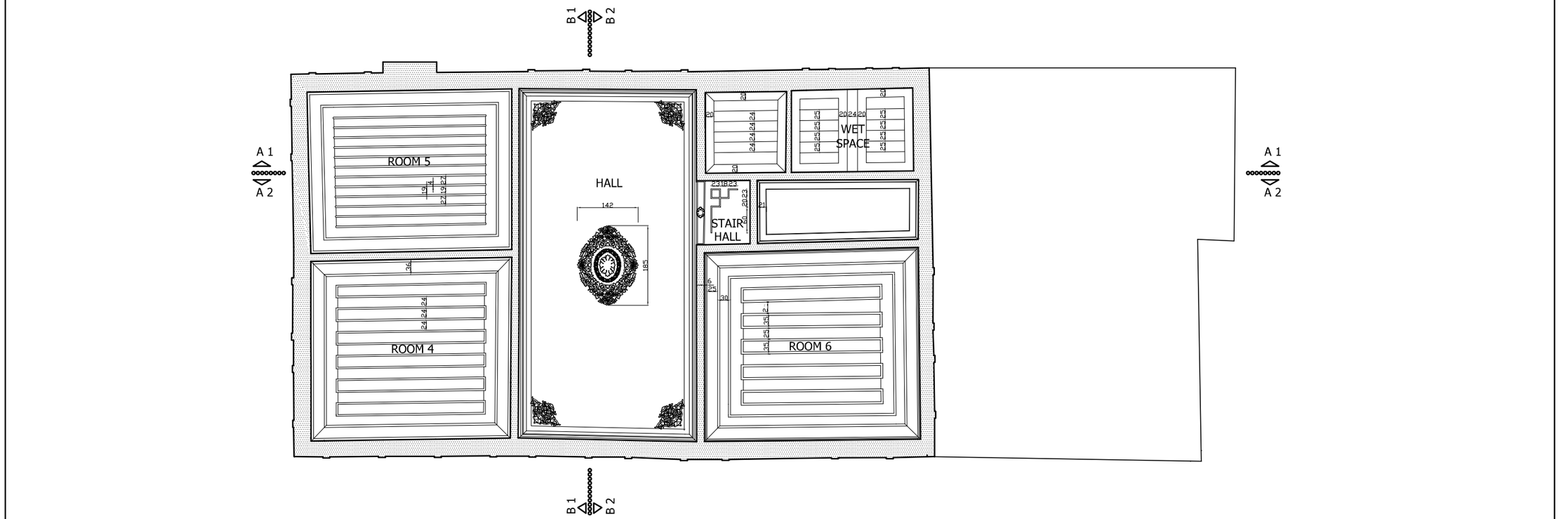
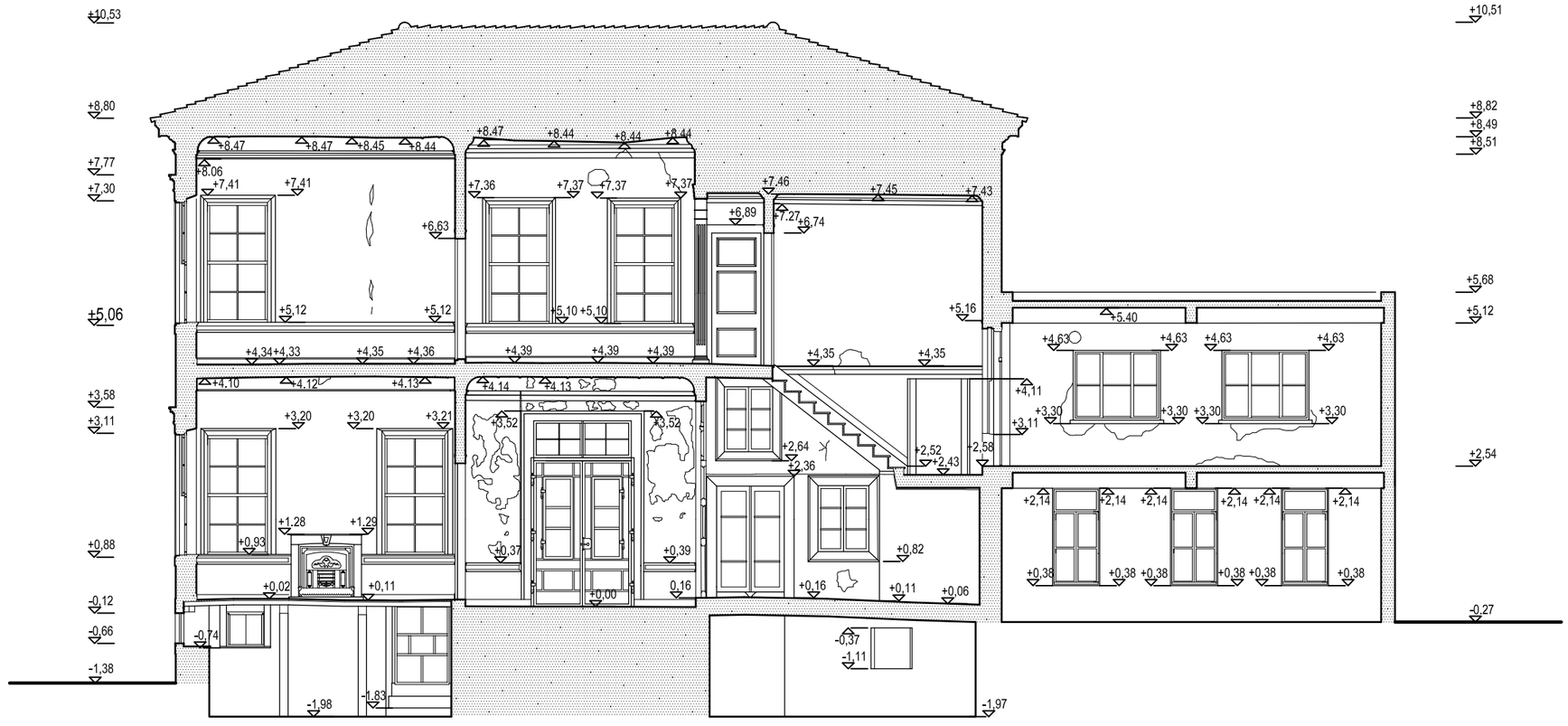


Figure A.8. Measured Drawings- First Floor Plan



FIRST FLOOR CEILING PLAN

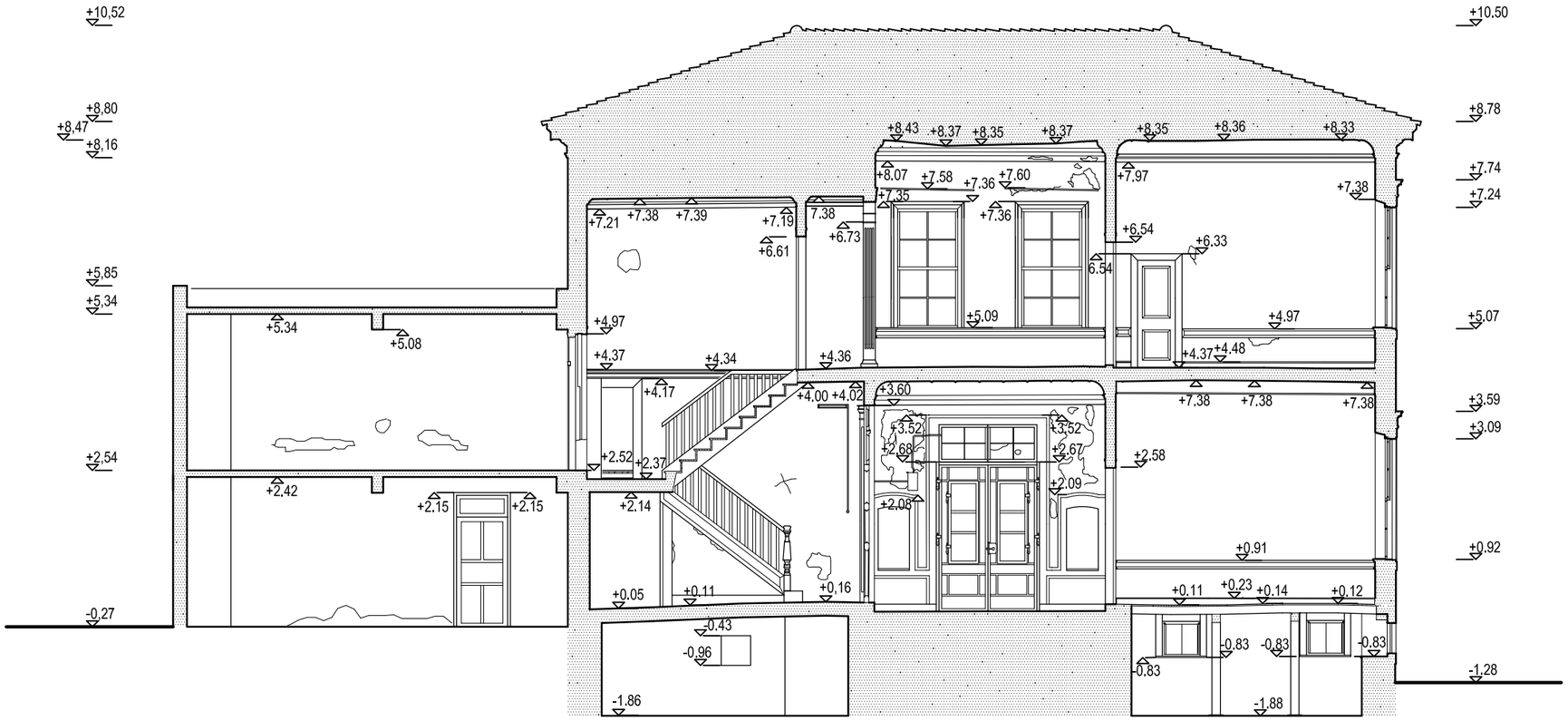
Figure A.9. Measured Drawings- First Floor Ceiling Plan



SECTION A-A 1

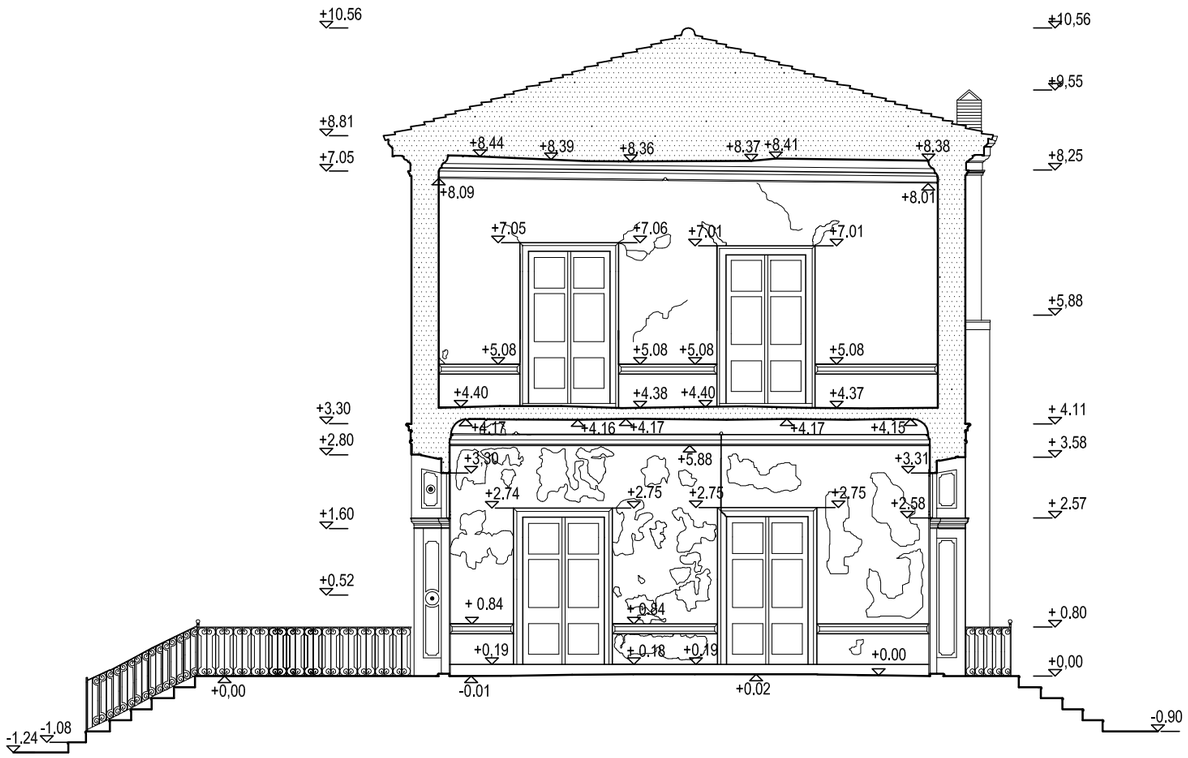
0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure A.10. Measured Drawings- Section A-A 1



SECTION A-A 2

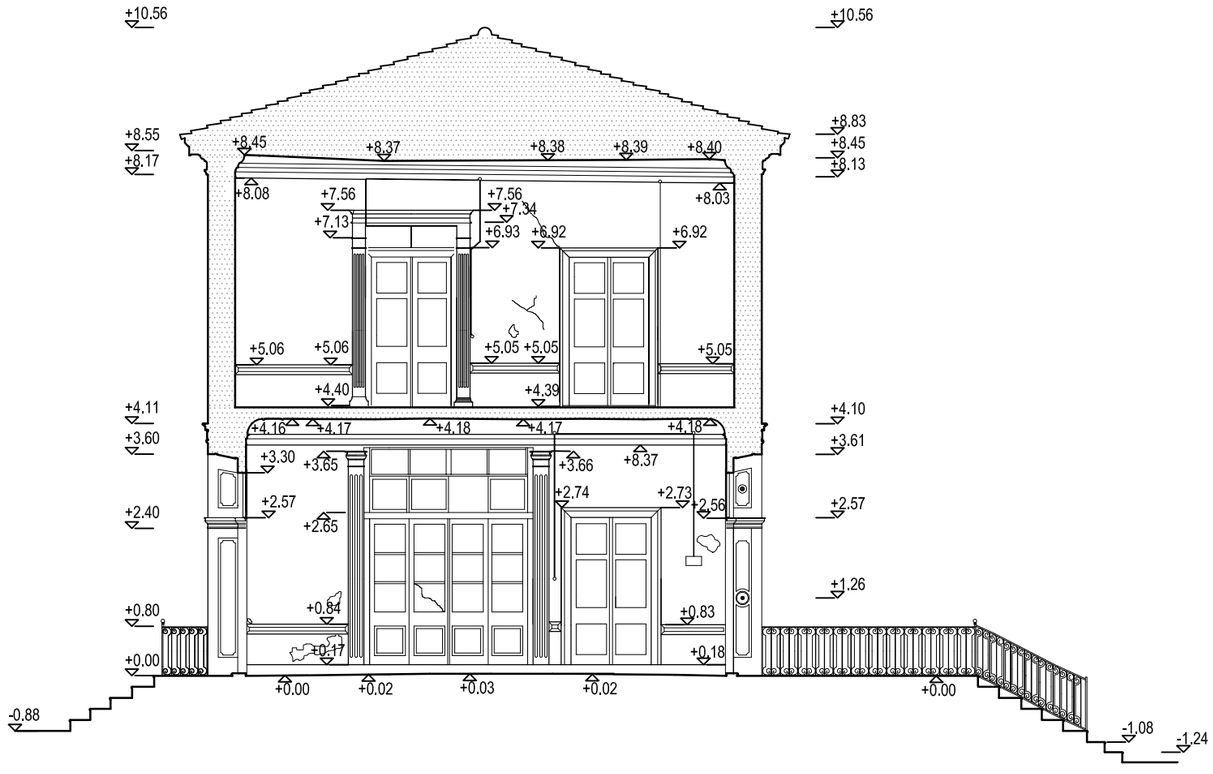
Figure A.11. Measured Drawings- Section A-A 2



SECTION B-B 1

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure A.12. Measured Drawings- Section B-B 1



SECTION B-B 2

Figure A.13. Measured Drawings- Section B-B 2

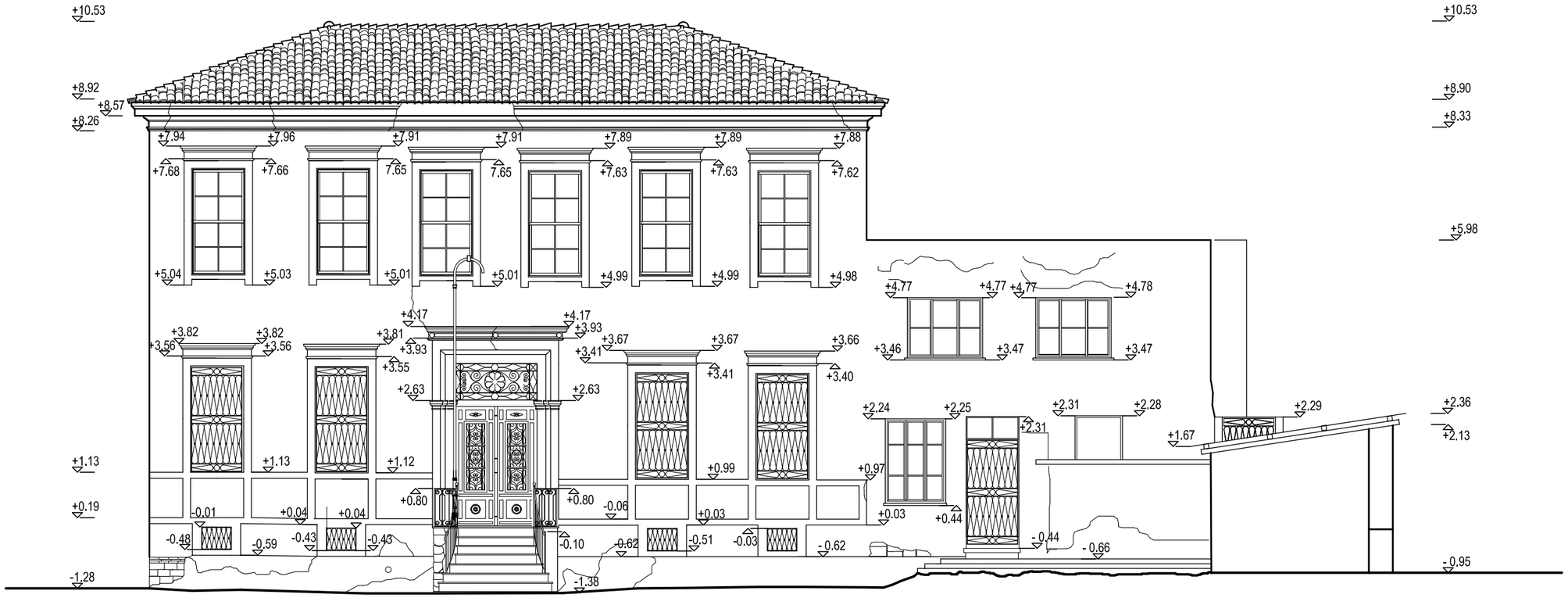
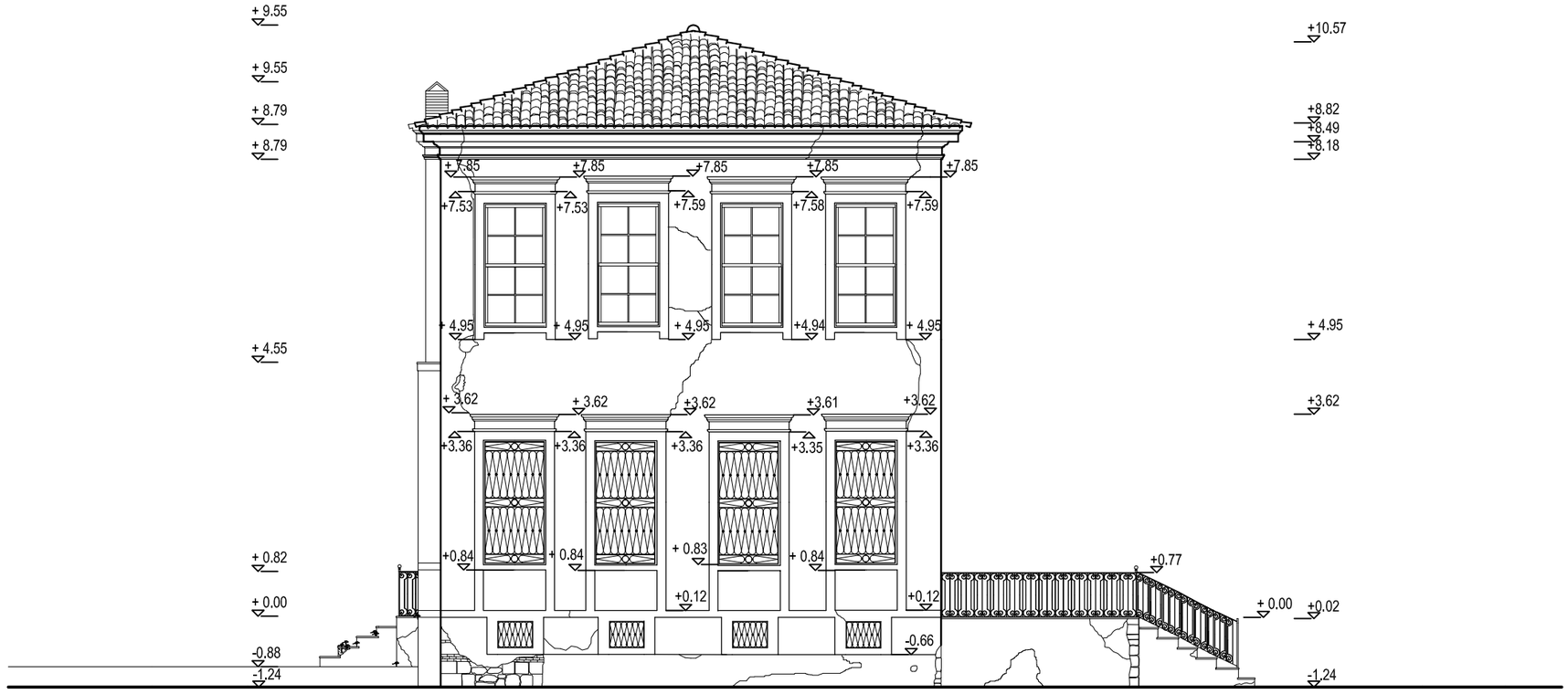


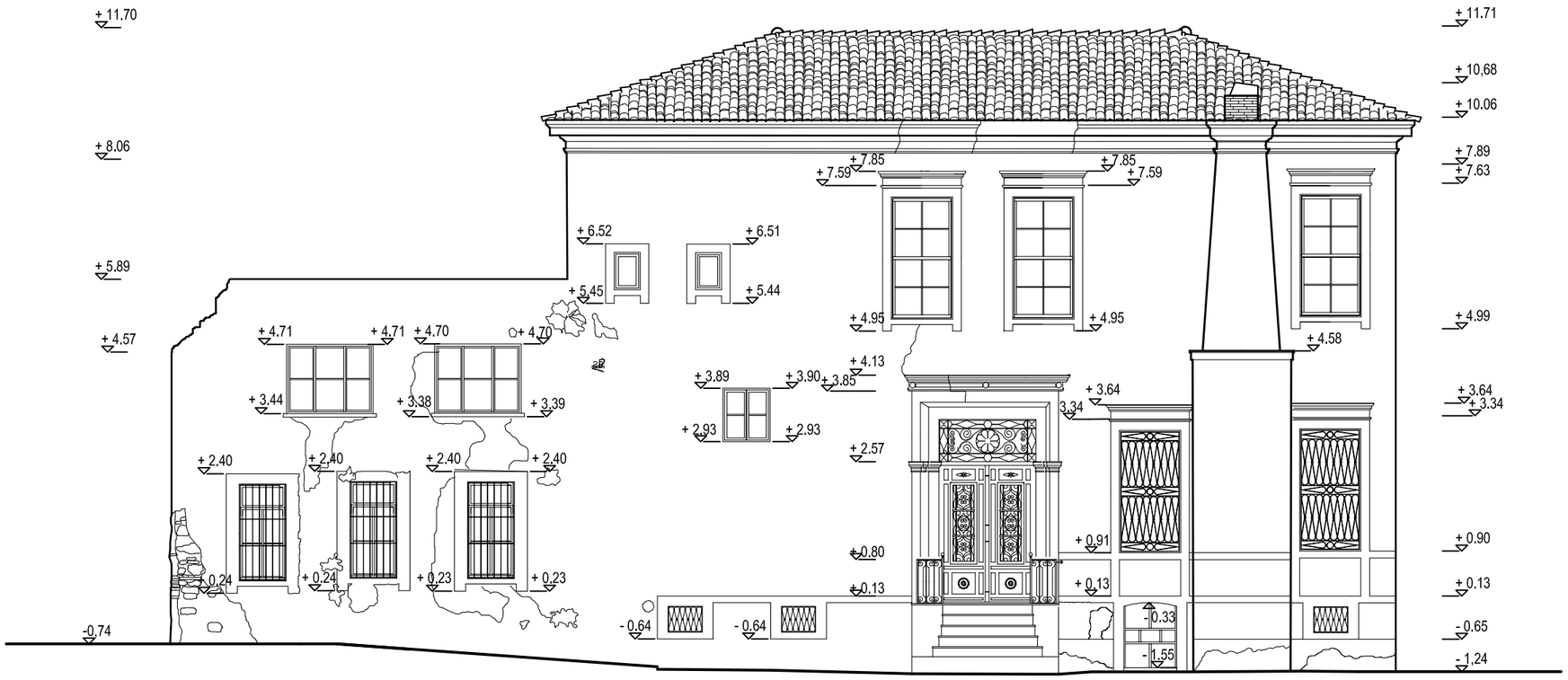
Figure A.14. Measured Drawings- Southern Elevation



WESTERN ELEVATION

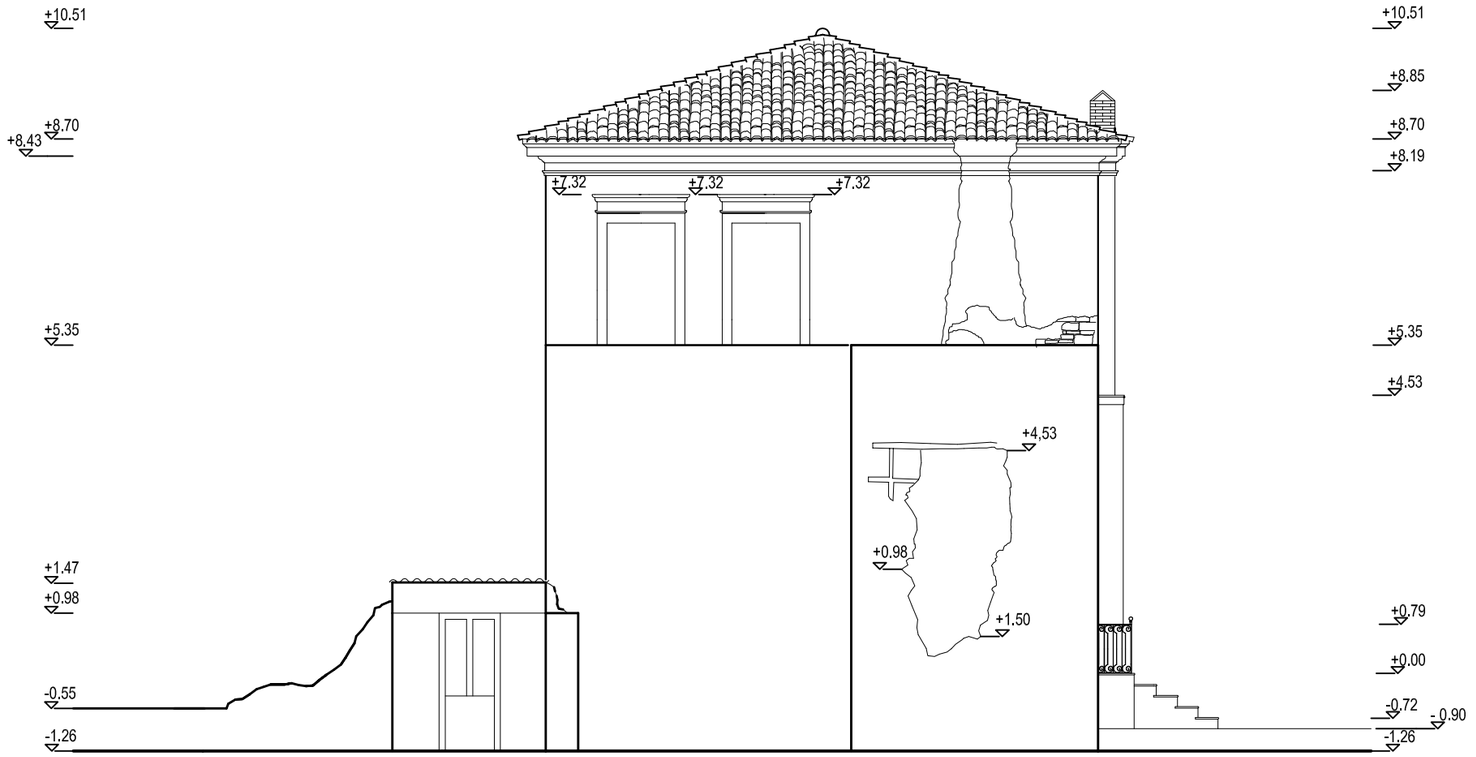
0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure A.15. Measured Drawings- Western Elevation



NORTHERN ELEVATION

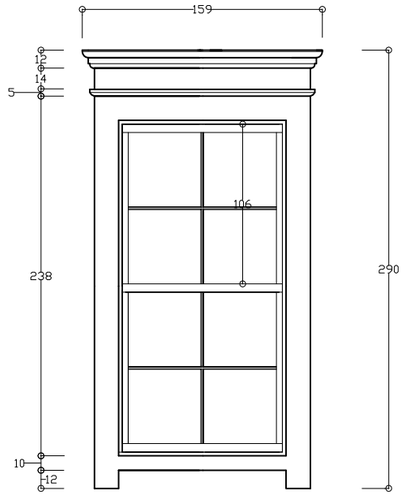
Figure A.16. Measured Drawings- Northern Elevation



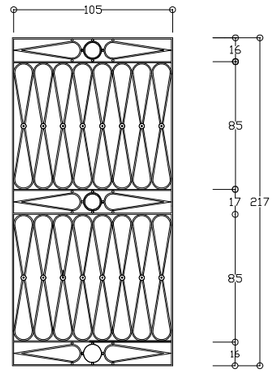
EASTERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

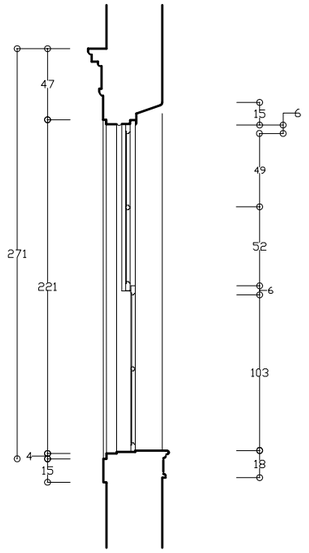
Figure A.17. Measured Drawings-Eastern Elevation



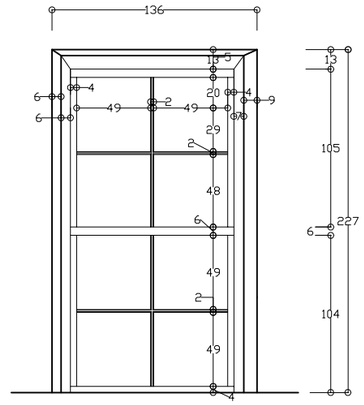
Exterior Elevation



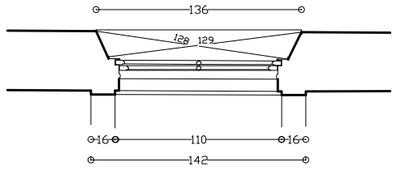
Iron Grill



Section



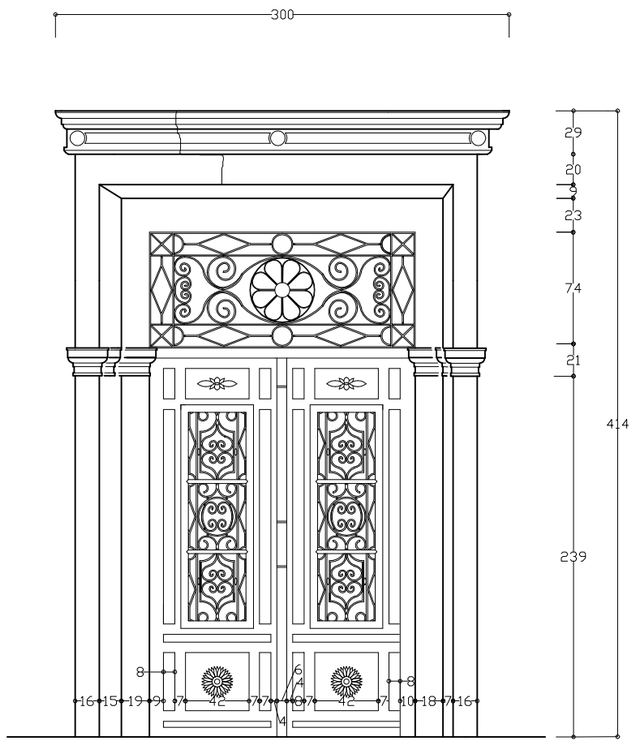
Interior Elevation



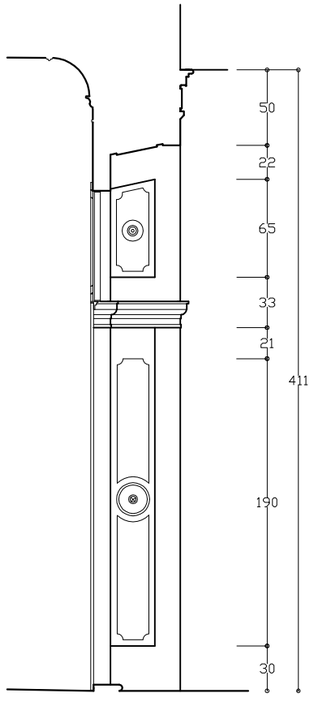
Plan

0.00 0.40 0.80 1.60 m

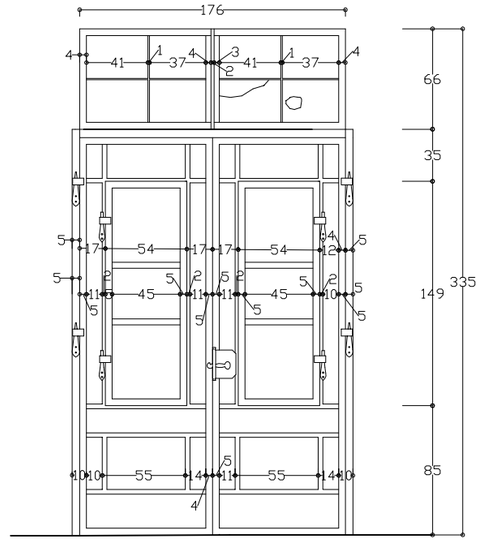
Figure A.18. Measured Drawings- Window Detail



Exterior Elevation



Section

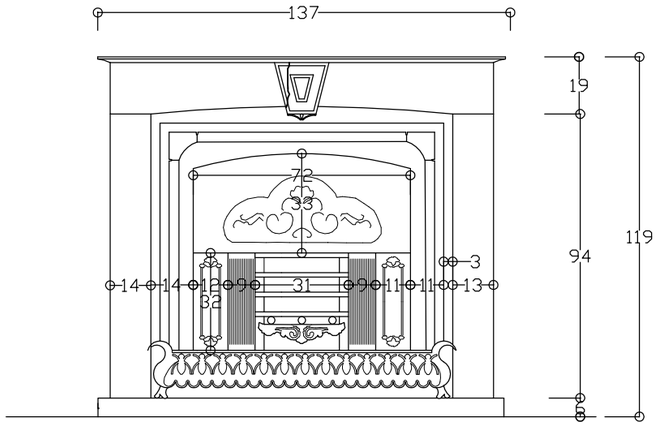


Interior Elevation

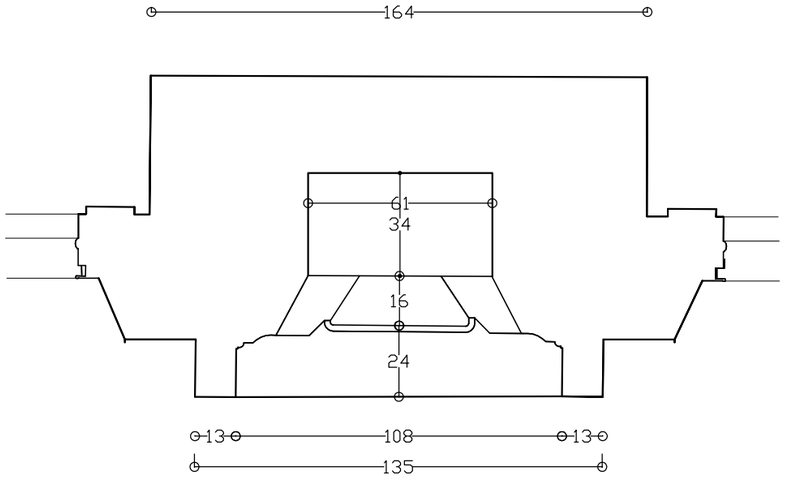
DETAIL

0.00 0.40 0.80 1.60 m

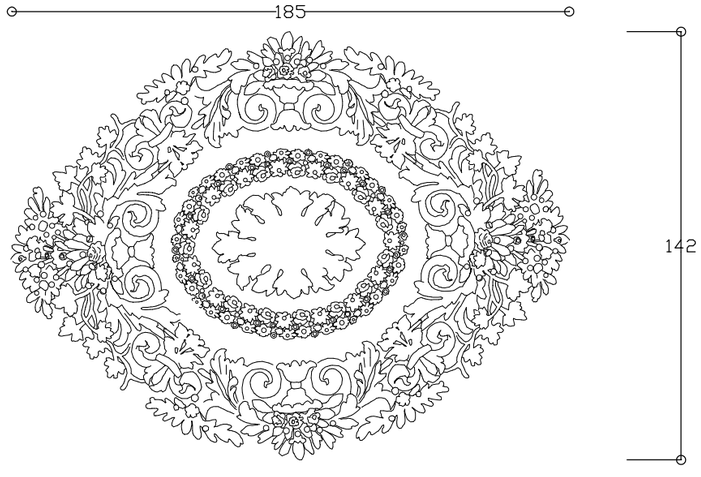
Figure A.19. Measured Drawings- Entrance Door Detail



Elevation of the fireplace

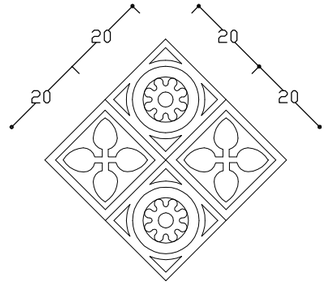


Plan of the fireplace



centre ornament

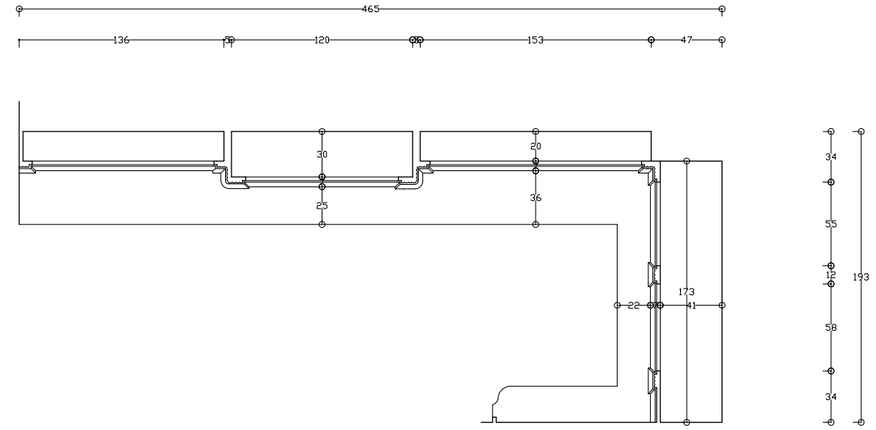
corner ornament



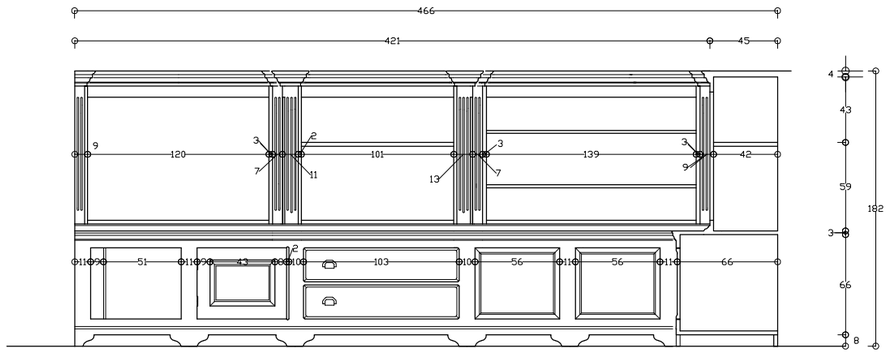
mosaic tile covering

0.00 0.25 0.50 1.00 m

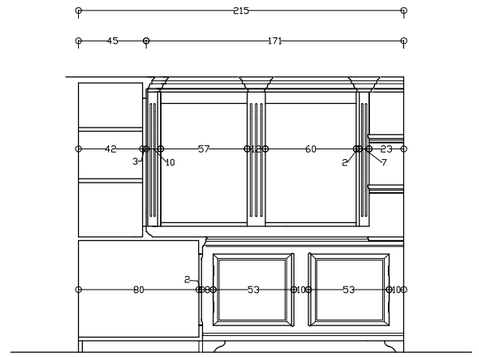
Figure A.20. Measured Drawings- Fireplace, ceiling ornaments and mosaic tile details



Plan



Elevation



Elevation

DETAIL

0.00 0.40 0.80 1.60 m

Figure A.21. Measured Drawings- Kitchenette Cupboard Detail

APPENDIX B

ANALYSIS OF ARCHITECTURAL ELEMENTS

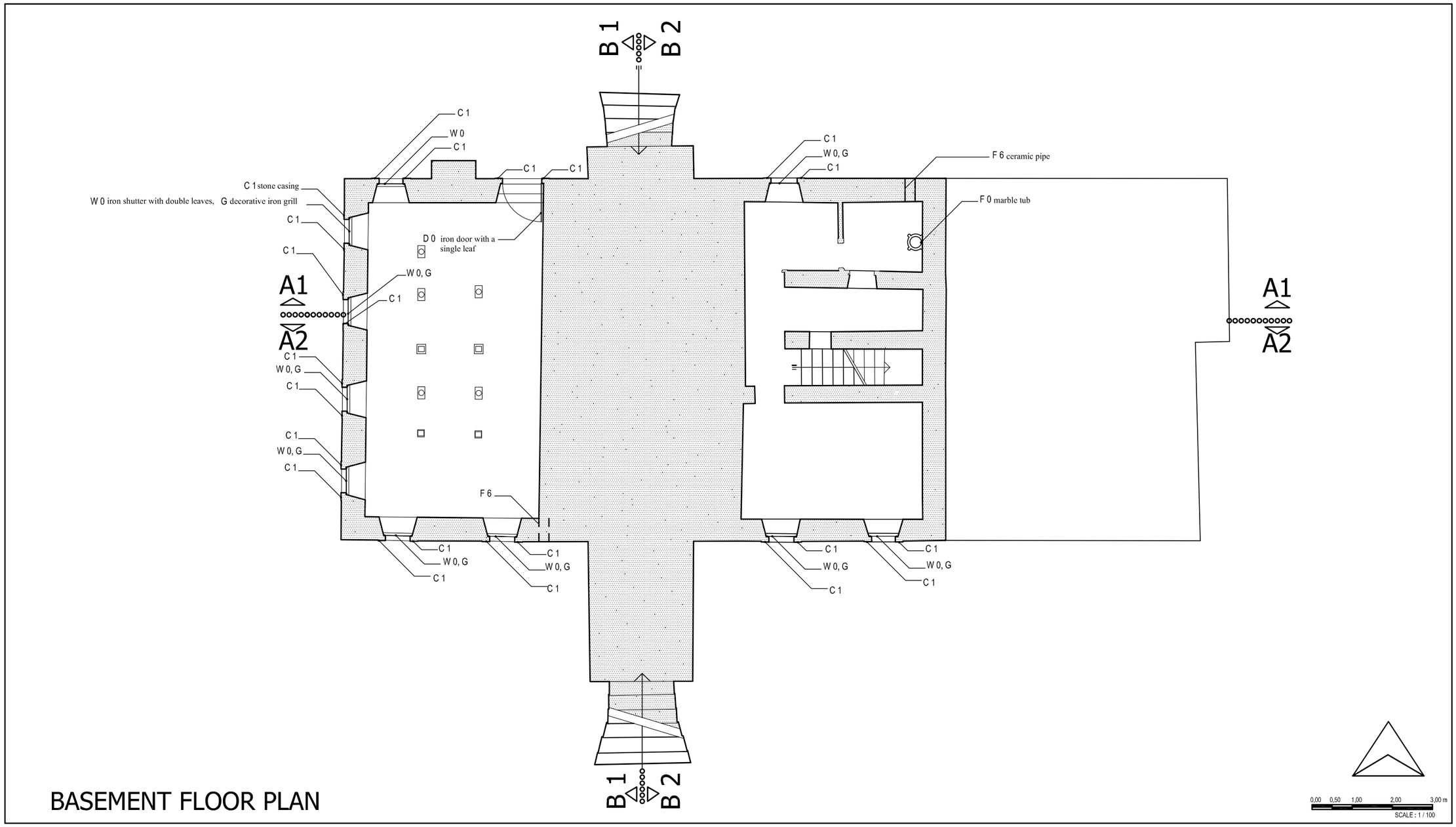
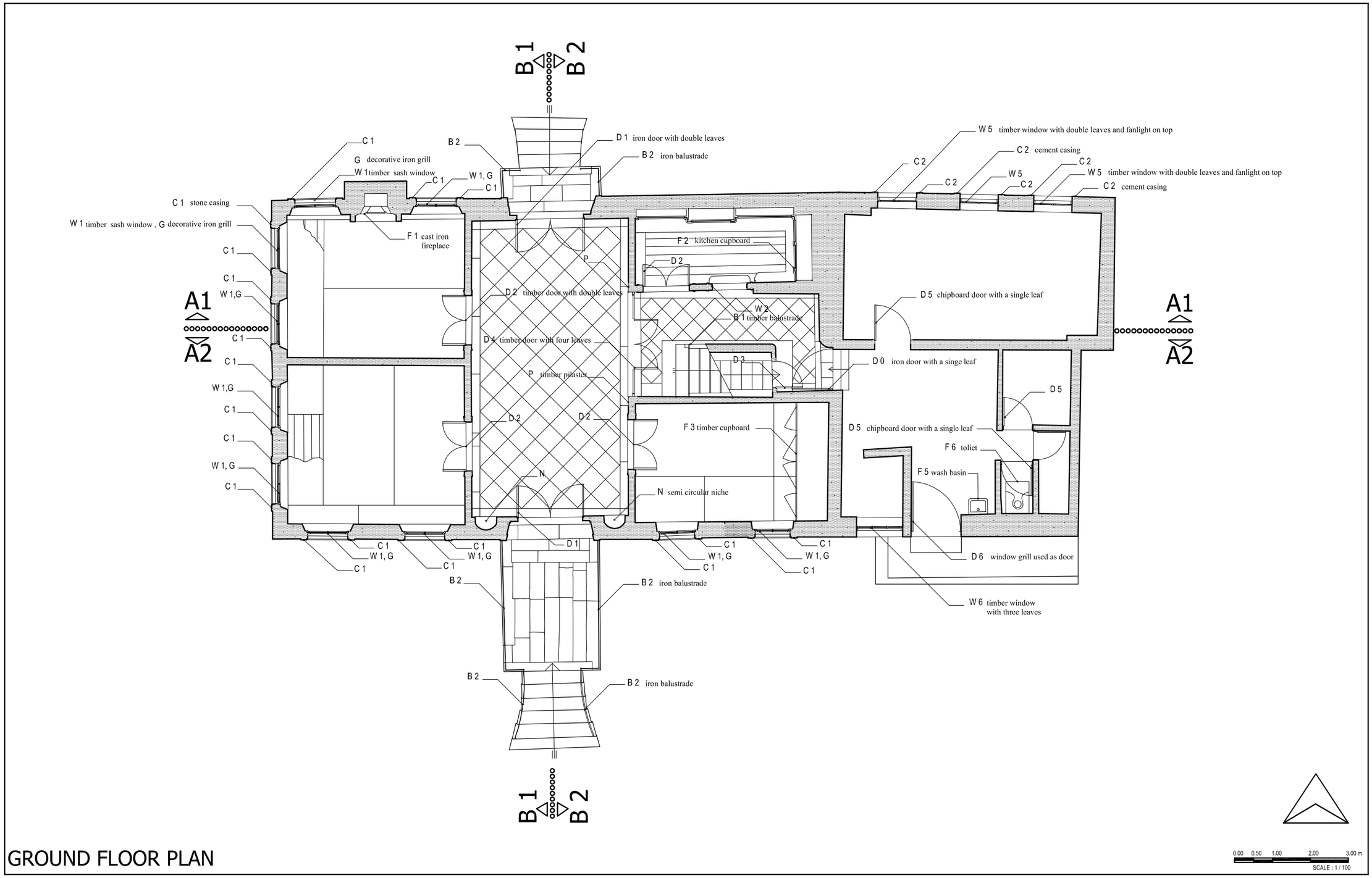


Figure B.1. Analysis of Architectural Elements - Basement Floor Plan



GROUND FLOOR PLAN

Figure B.2. Analysis of Architectural Elements - Ground Floor Plan

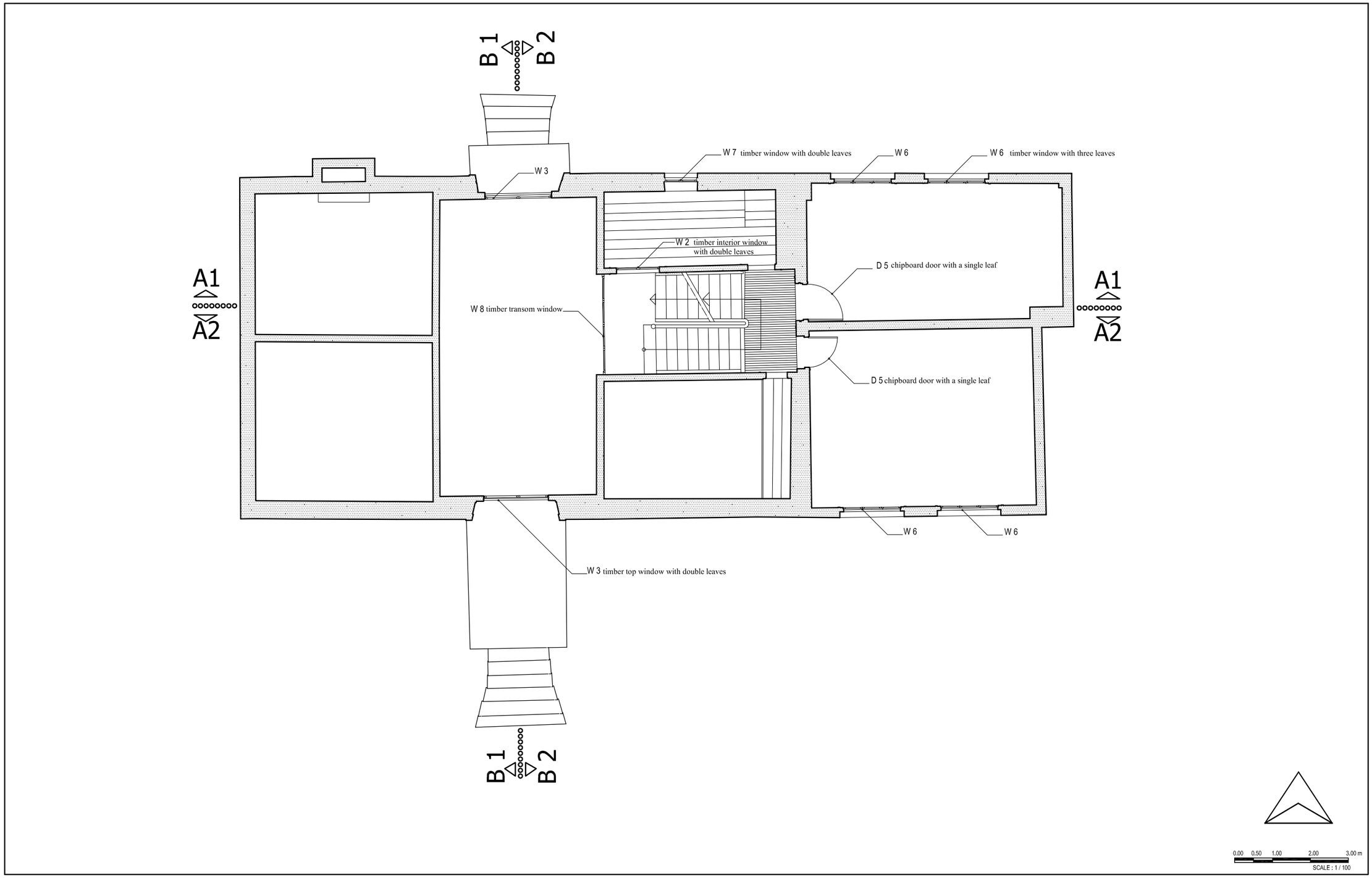


Figure B.3. Analysis of Architectural Elements - Mezzanine Floor Plan

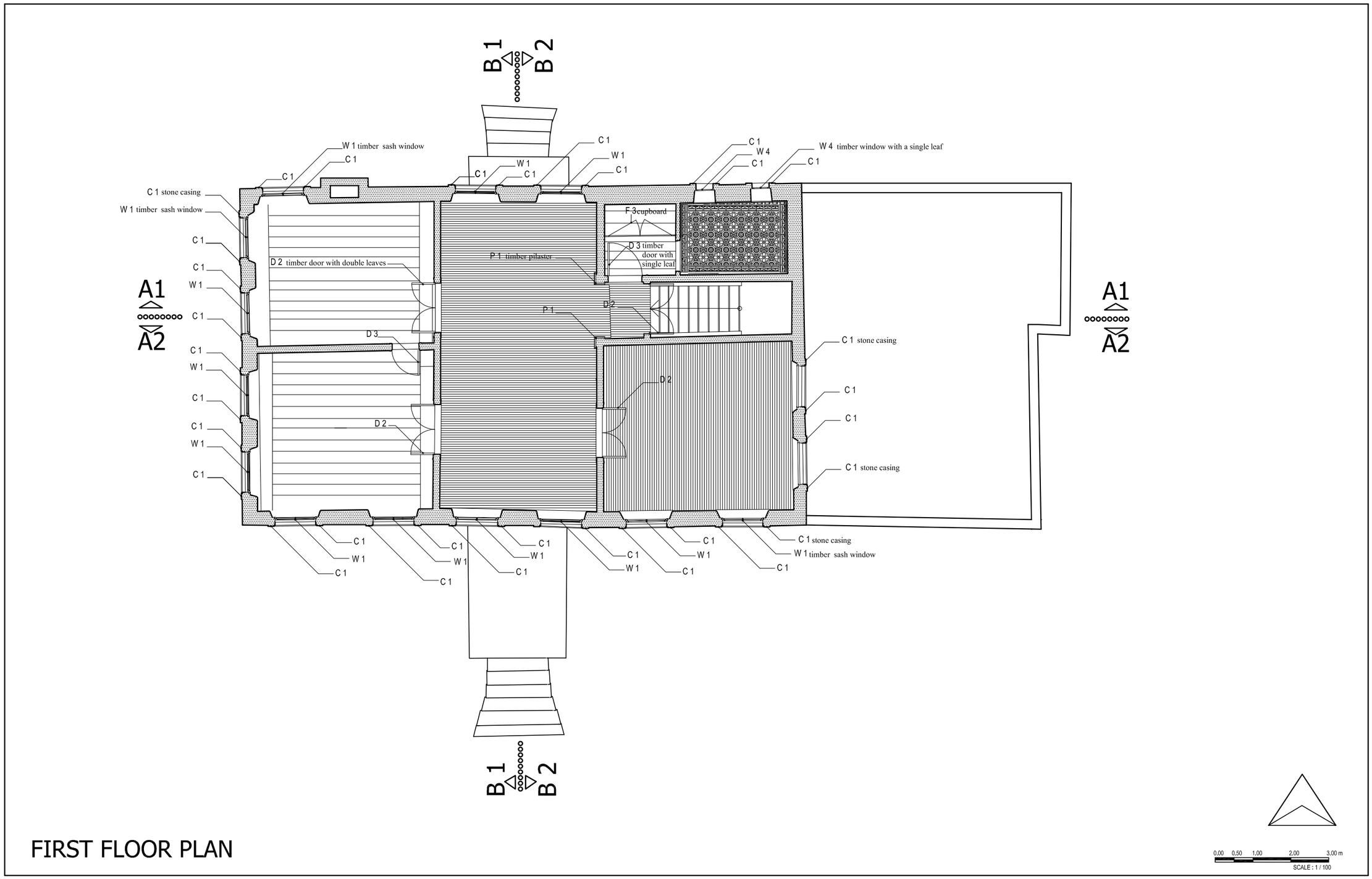


Figure B.4. Analysis of Architectural Elements - First Floor Plan

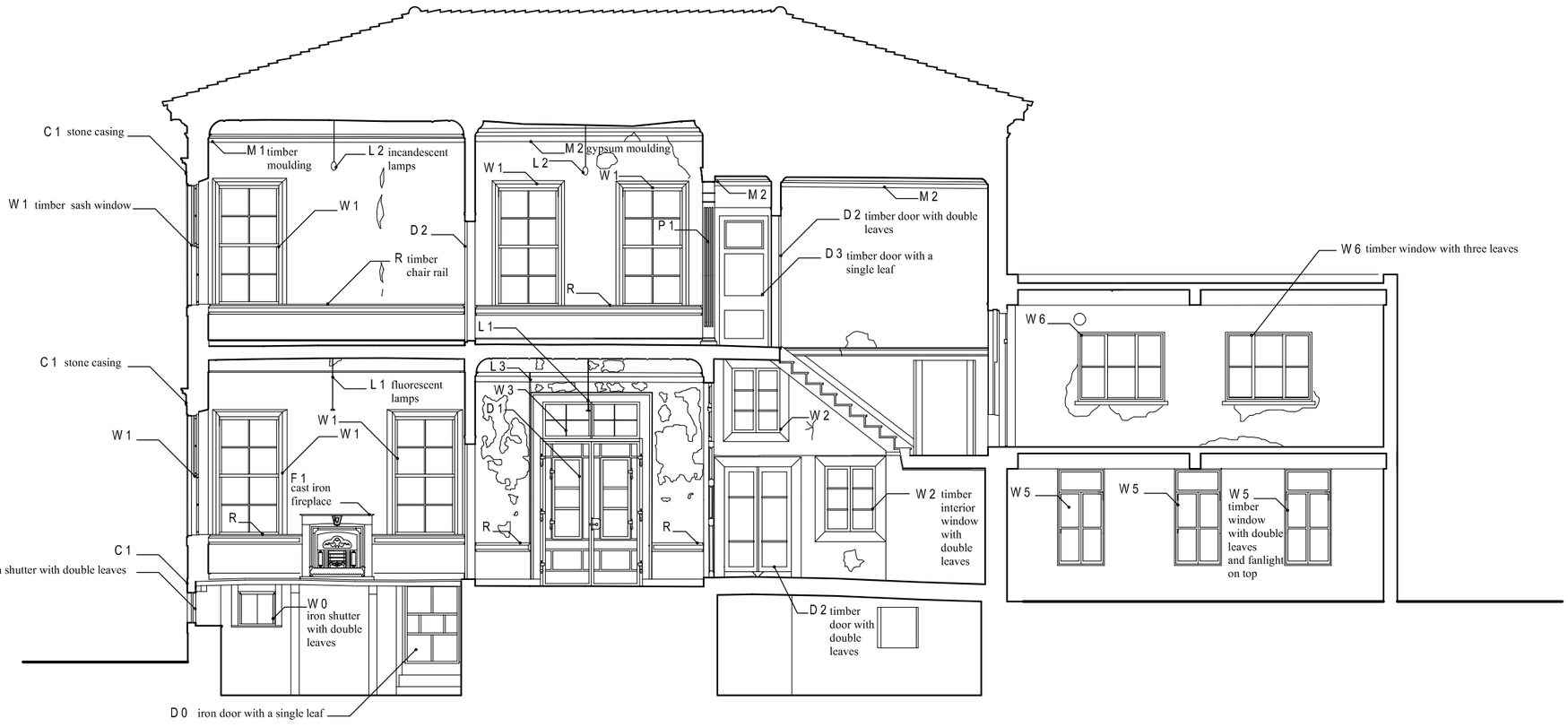
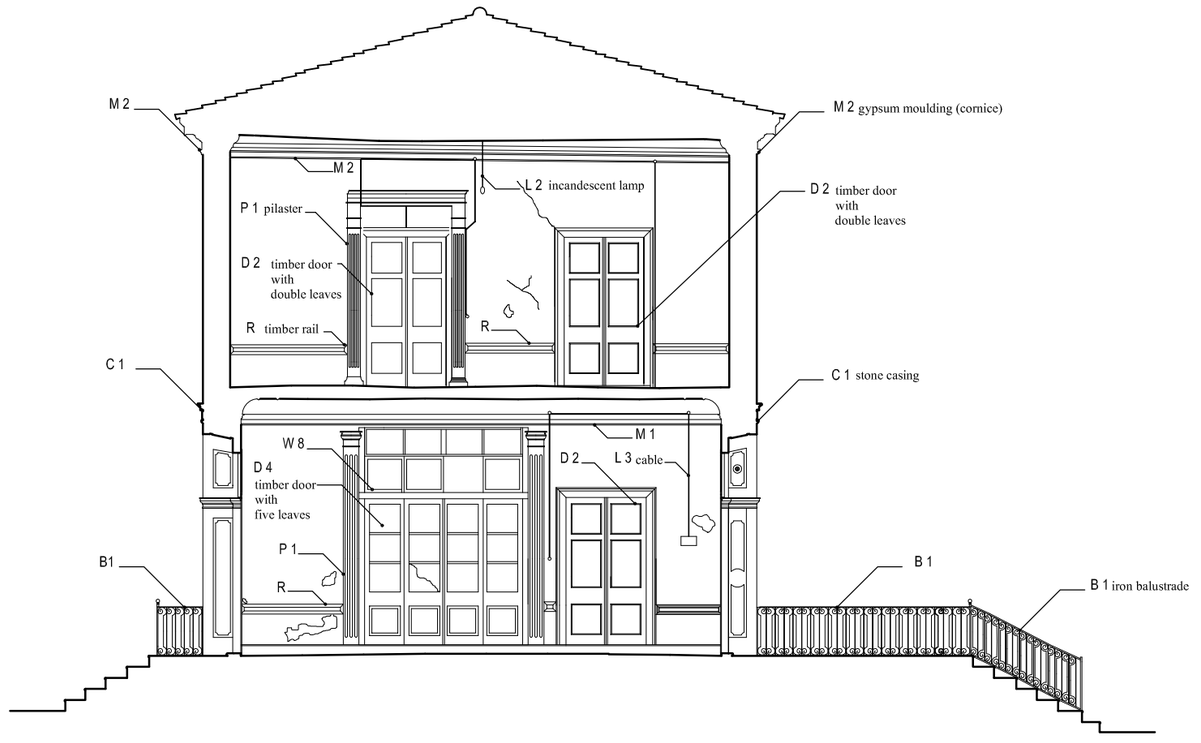


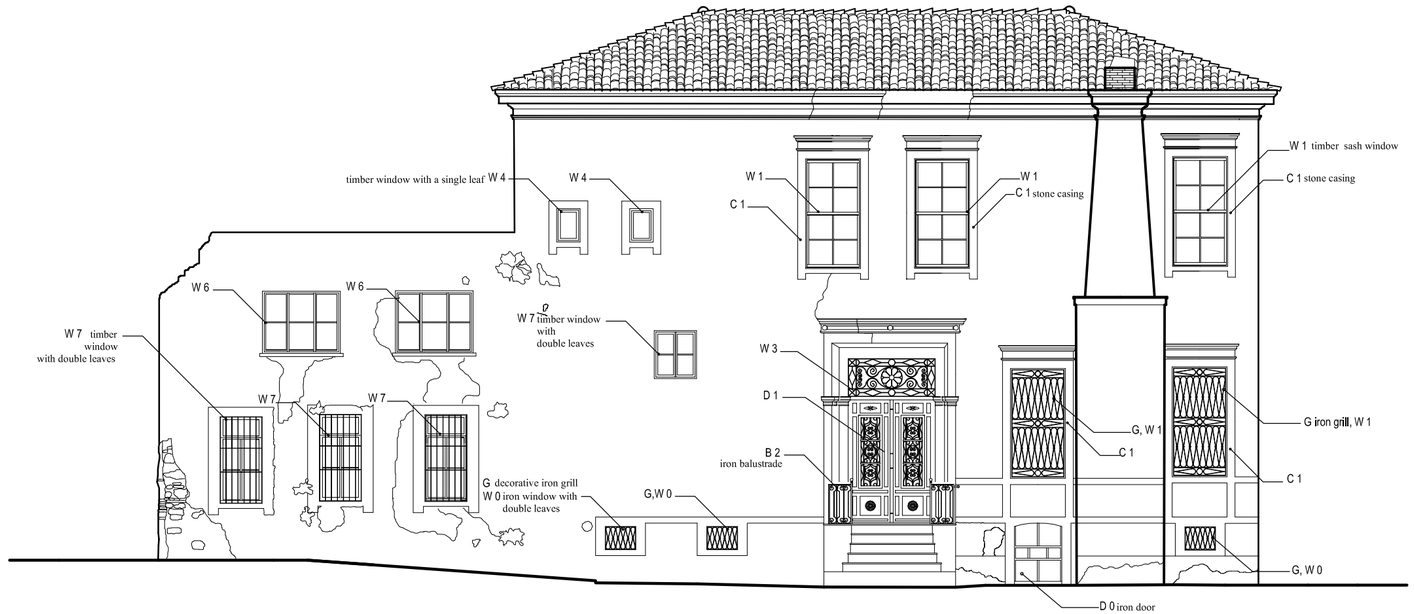
Figure B.5. Analysis of Architectural Elements - Section A-A 1



SECTION B-B 2

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure B.6. Analysis of Architectural Elements - Section B-B 2



NORTHERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

ANALYSIS

ARCHITECTURAL ELEMENTS

WINDOWS

- W 0 iron shutters with double leaves
- W 1 timber sash window
- W 2 timber interior window with double leaves
- W 3 timber top window with double leaves
- W 4 timber window with a single leaf
- W 5 timber window with double leaves and fanlight on top
- W 6 timber window with three leaves
- W 7 timber window with double leaves
- W 8 timber transom window

DOORS

- D 0 iron door with a single leaf
- D 1 iron door with double leaves
- D 2 timber door with double leaves
- D 3 timber door with a single leaf
- D 4 timber door with four leaves
- D 5 chipboard door with a single leaf
- D 6 window grill used as door

BUILT IN FURNITURES

- F 0 marble tub
- F 1 cast iron fireplace
- F 2 kitchen cupboard
- F 3 room cupboard
- F 4 closet
- F 5 wash basin
- F 6 toilet
- F 7 ceramic pipe
- N 1 semi circular niche

LIGHTING ELEMENTS

- L 0 lighting column
- L 1 fluorescent lamps
- L 2 incandescent lamps
- L 3 cables

DECORATION ELEMENTS

- P timber pilaster
- M 1 timber moulding
- M 2 gypsum moulding
- B 1 timber balustrade
- B 2 iron balustrade
- G decorative iron grill
- O 1 gypsum ceiling ornament with natural patterns
- O 1 gypsum ceiling ornament with linear patterns
- C 1 stone casing
- C 2 cement casing
- R timber chair rail

Figure B.7. Analysis of Architectural Elements - Northern Elevation

APPENDIX C

STRUCTURAL CHARACTERISTICS ANALYSIS

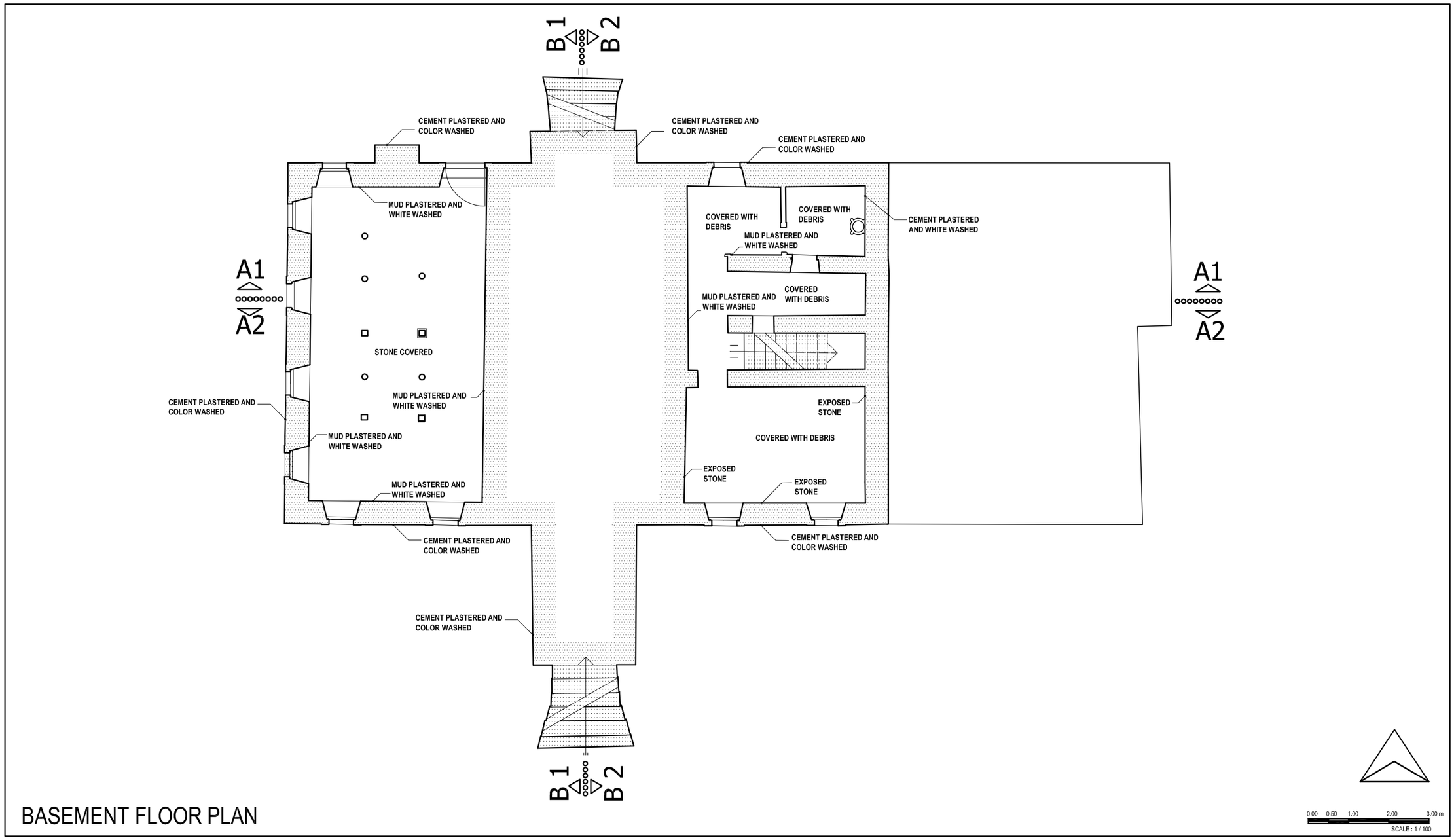


Figure C.1. Analysis of Structural Characteristics - Basement Floor Plan

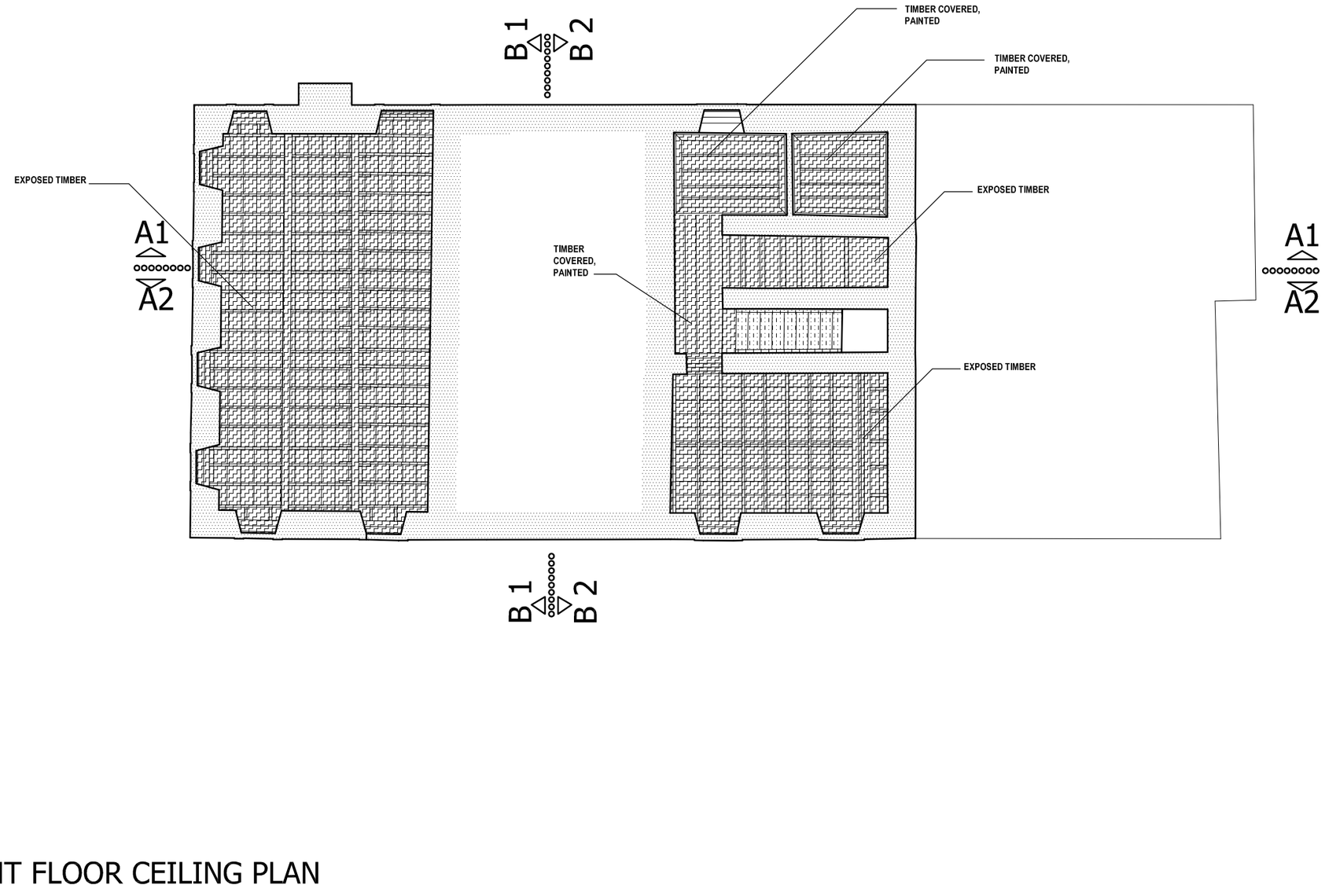
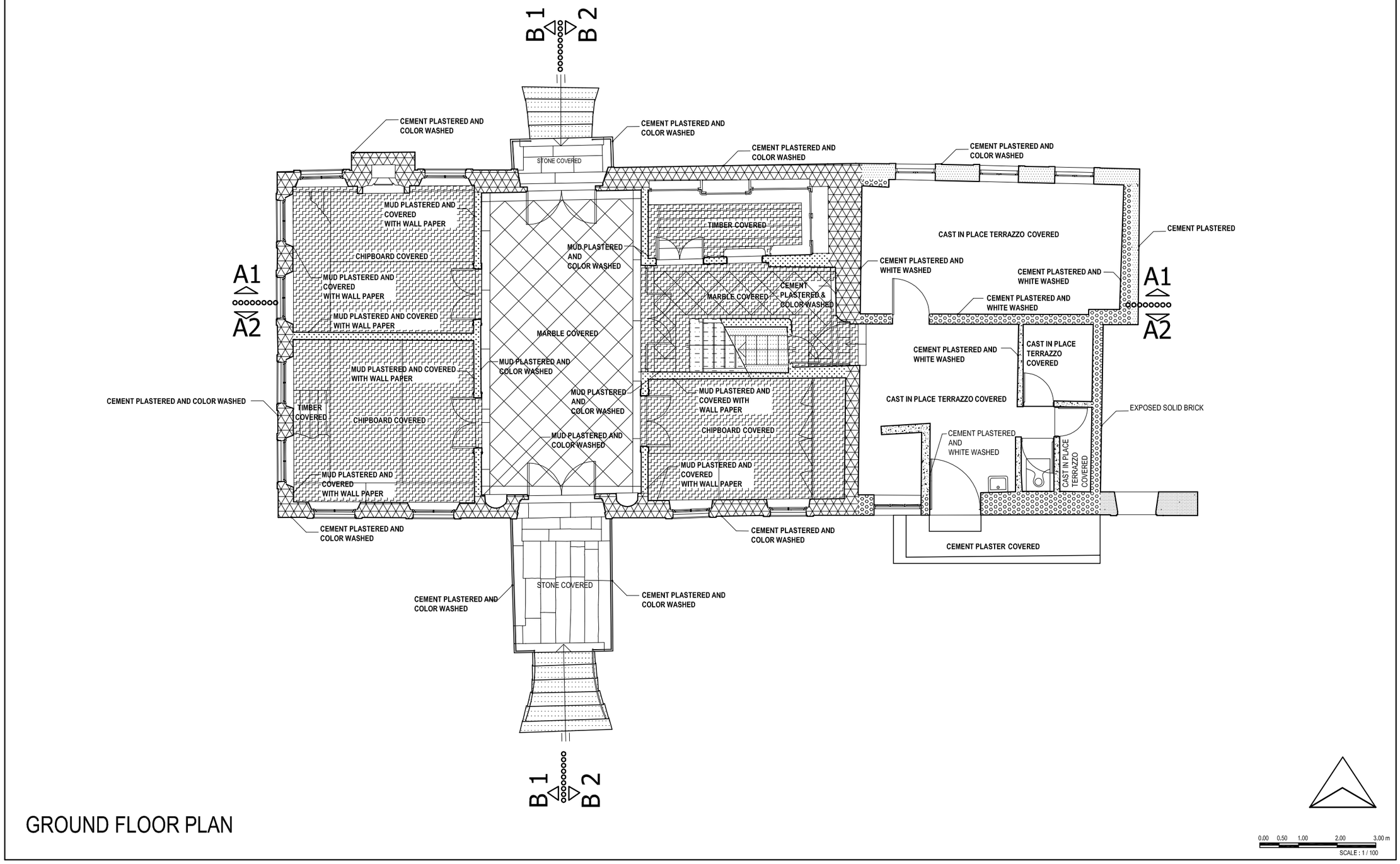


Figure C.2. Analysis of Structural Characteristics- Basement Floor Ceiling Plan



GROUND FLOOR PLAN

Figure C.3 Analysis of Structural Characteristics- Ground Floor Plan

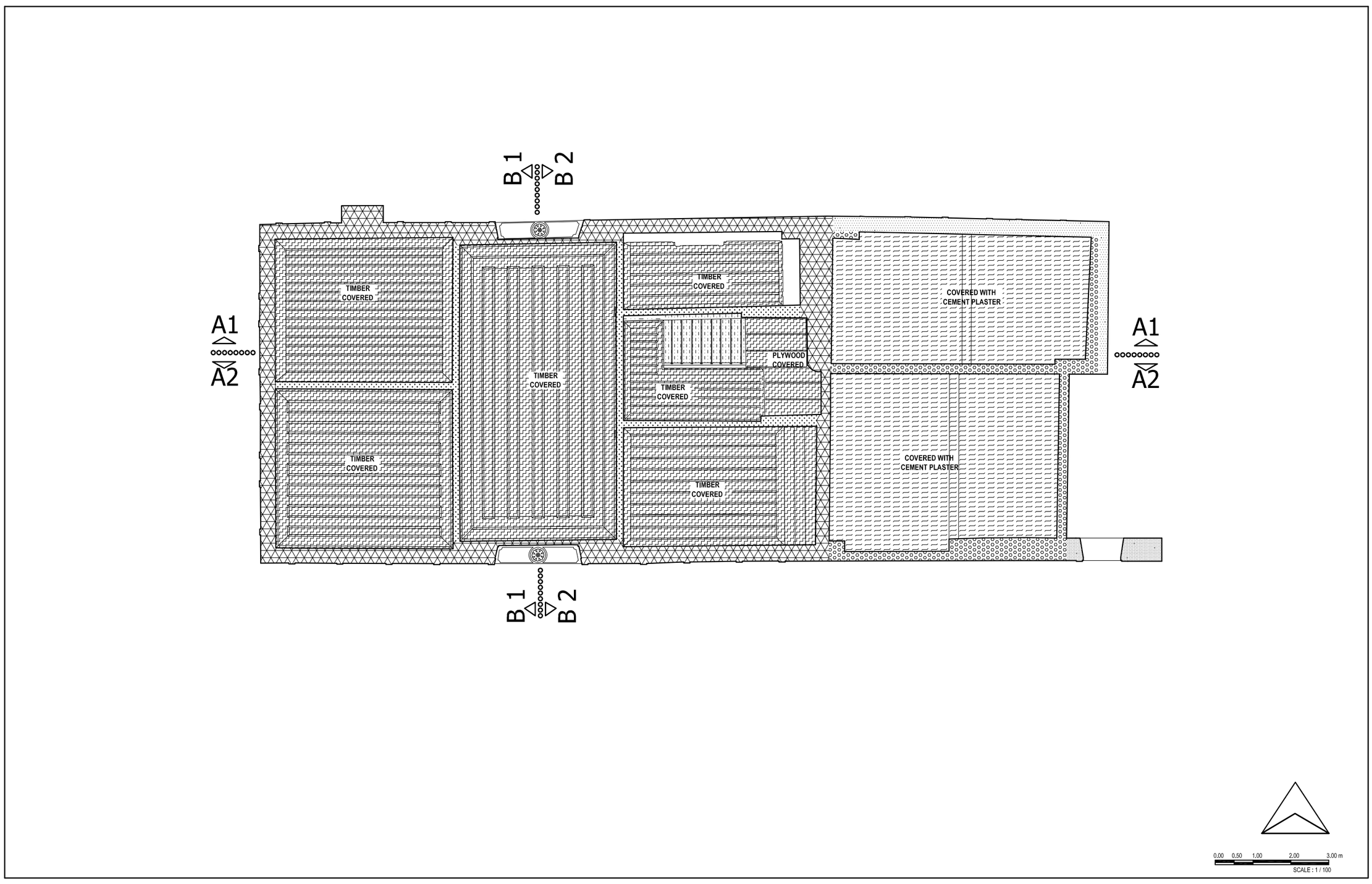


Figure C.4. Analysis of Structural Characteristics- Ground Floor Ceiling Plan

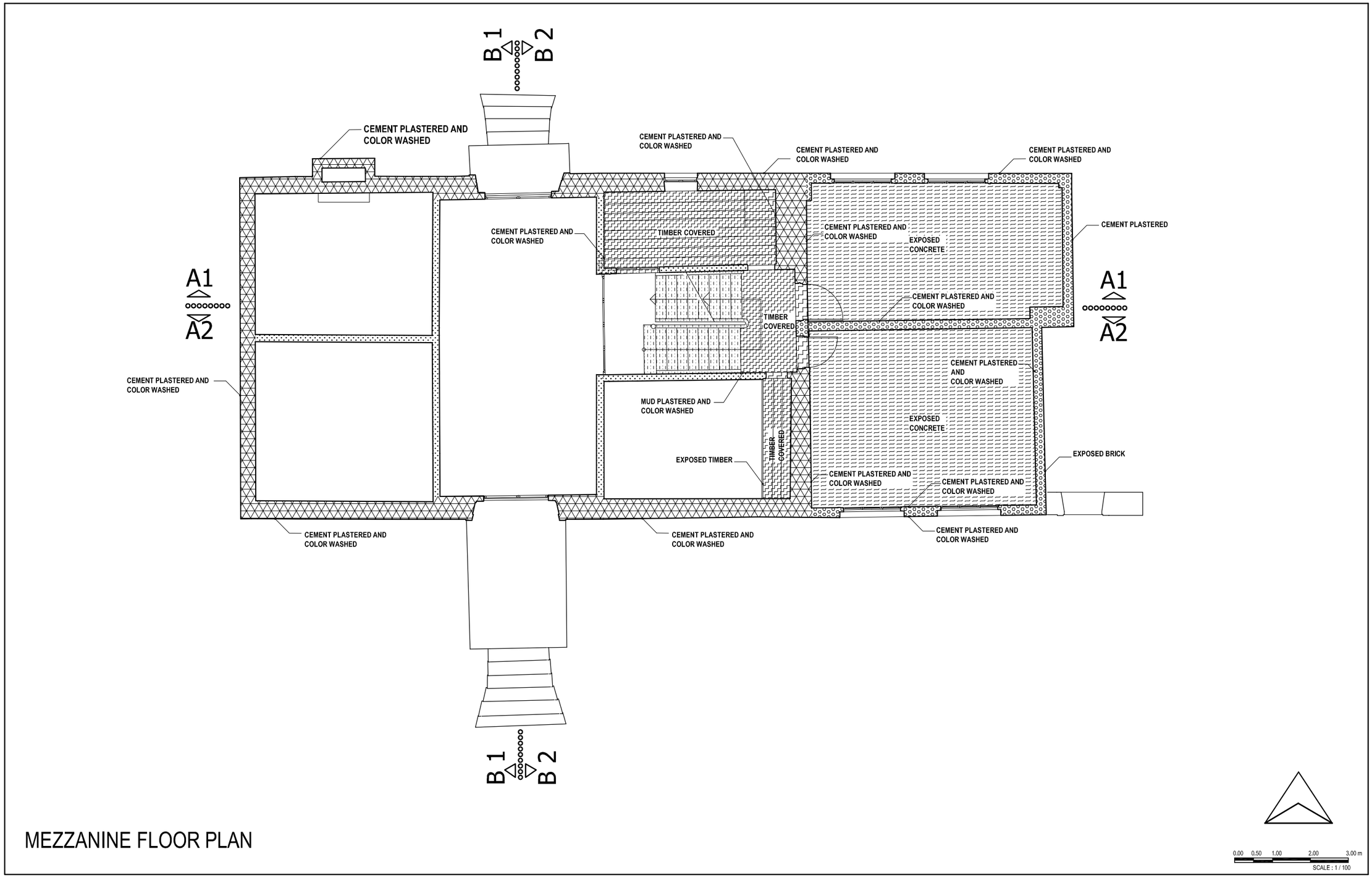


Figure C.5. Analysis of Structural Characteristics- Mezzanine Floor Plan

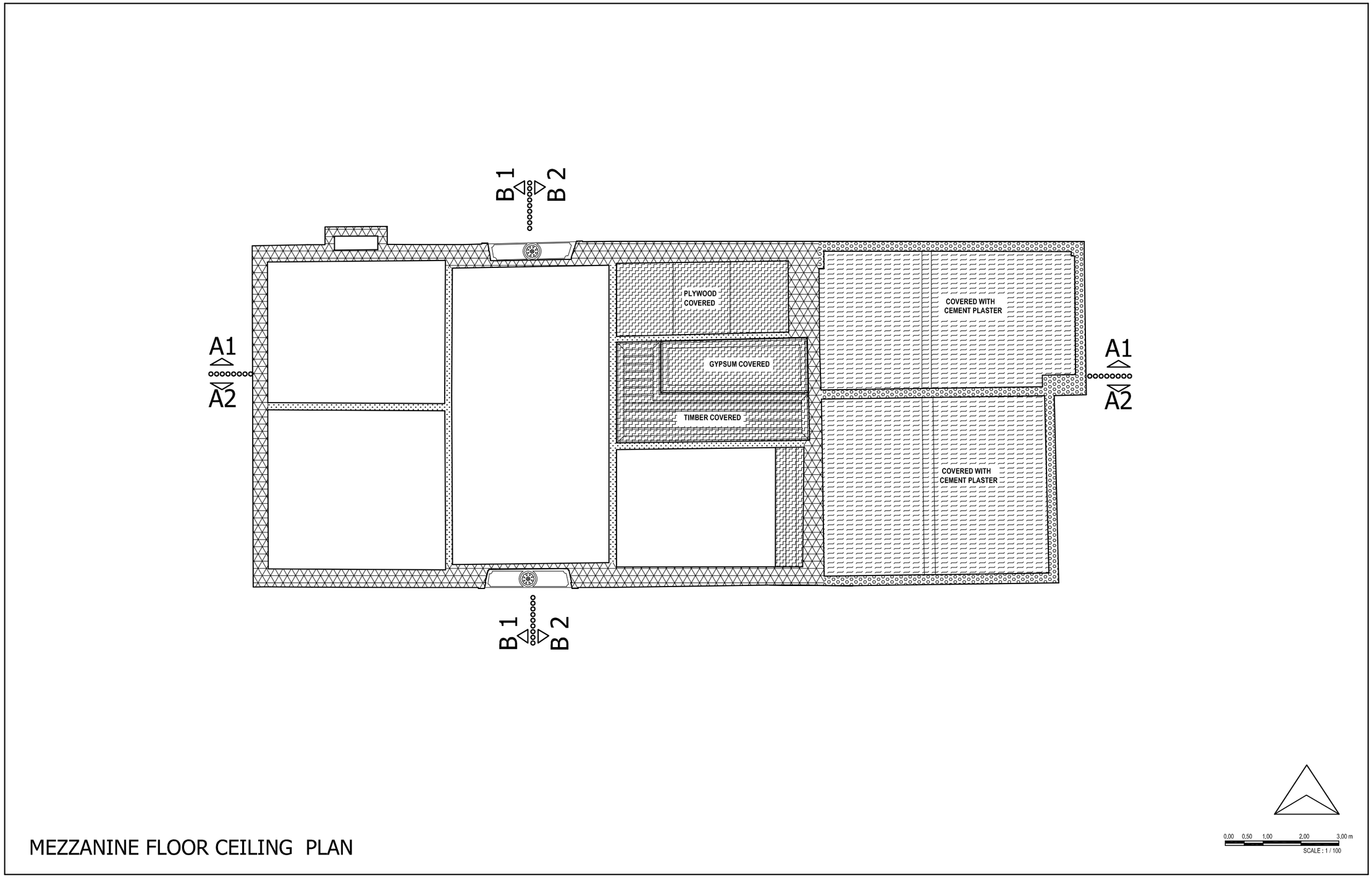


Figure C.6. Analysis of Structural Characteristics- Mezzanine Floor Ceiling Plan

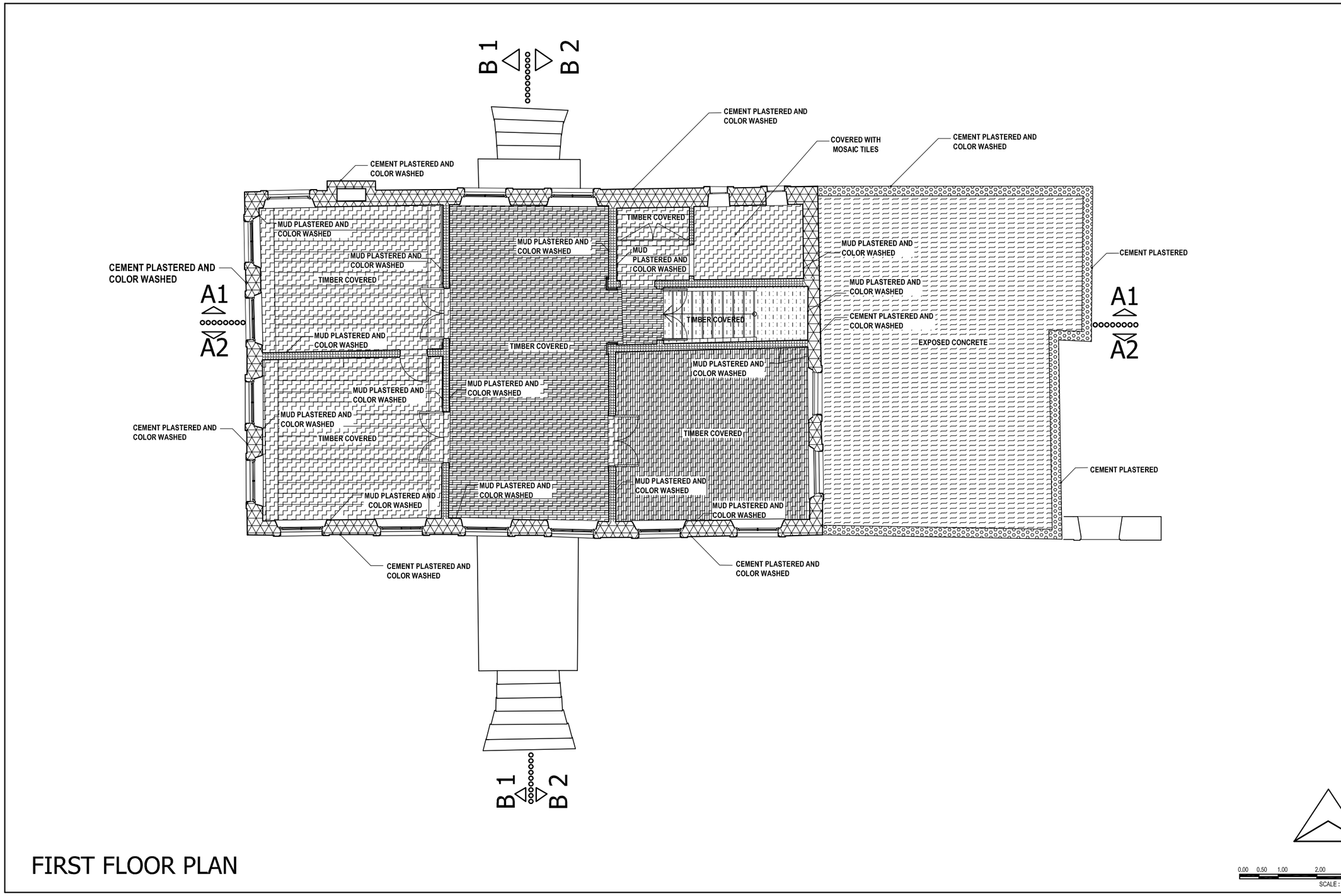


Figure C.7. Analysis of Structural Characteristics- First Floor Plan

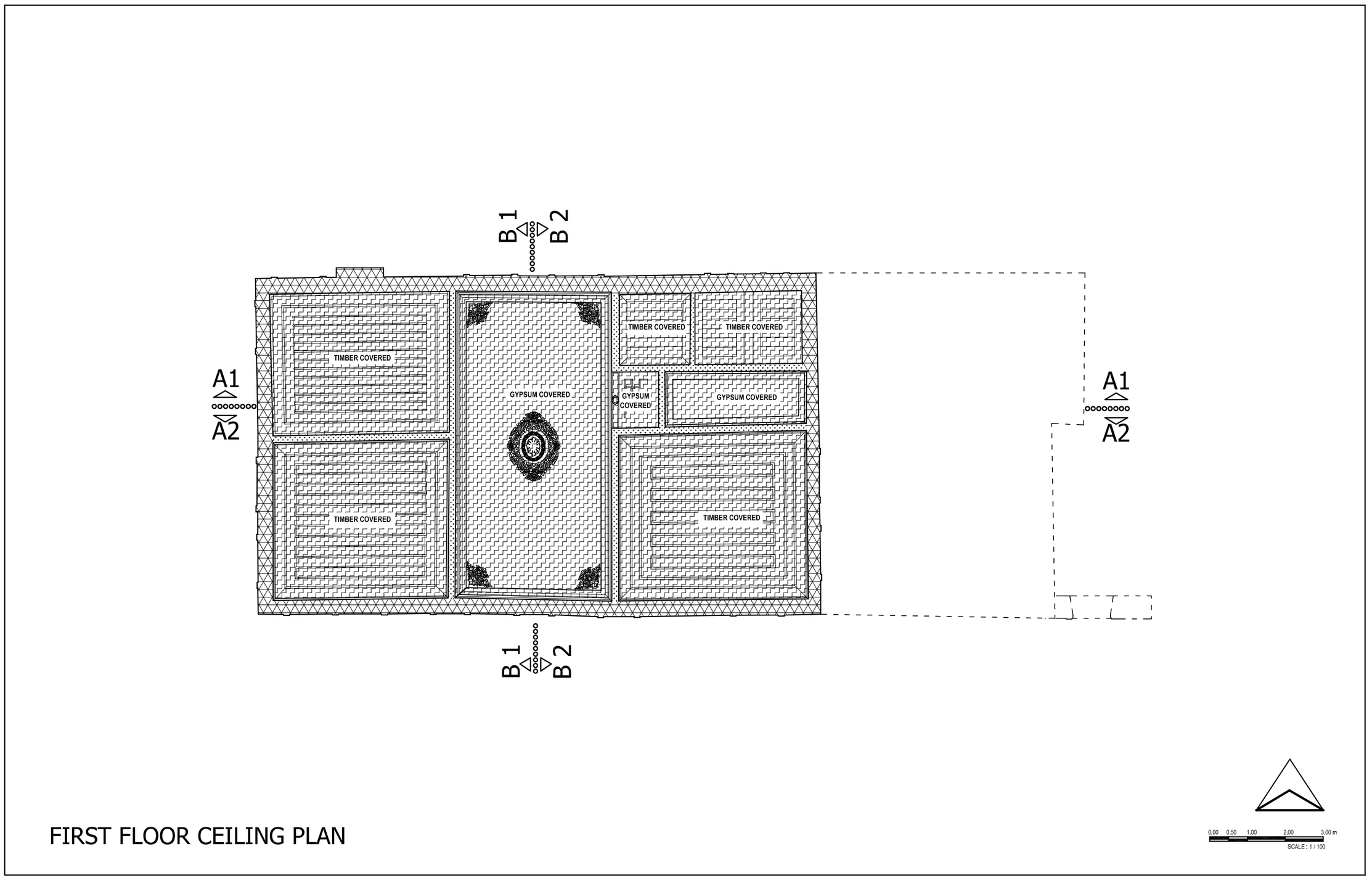


Figure C.8. Analysis of Structural Characteristics- First Floor Ceiling Plan

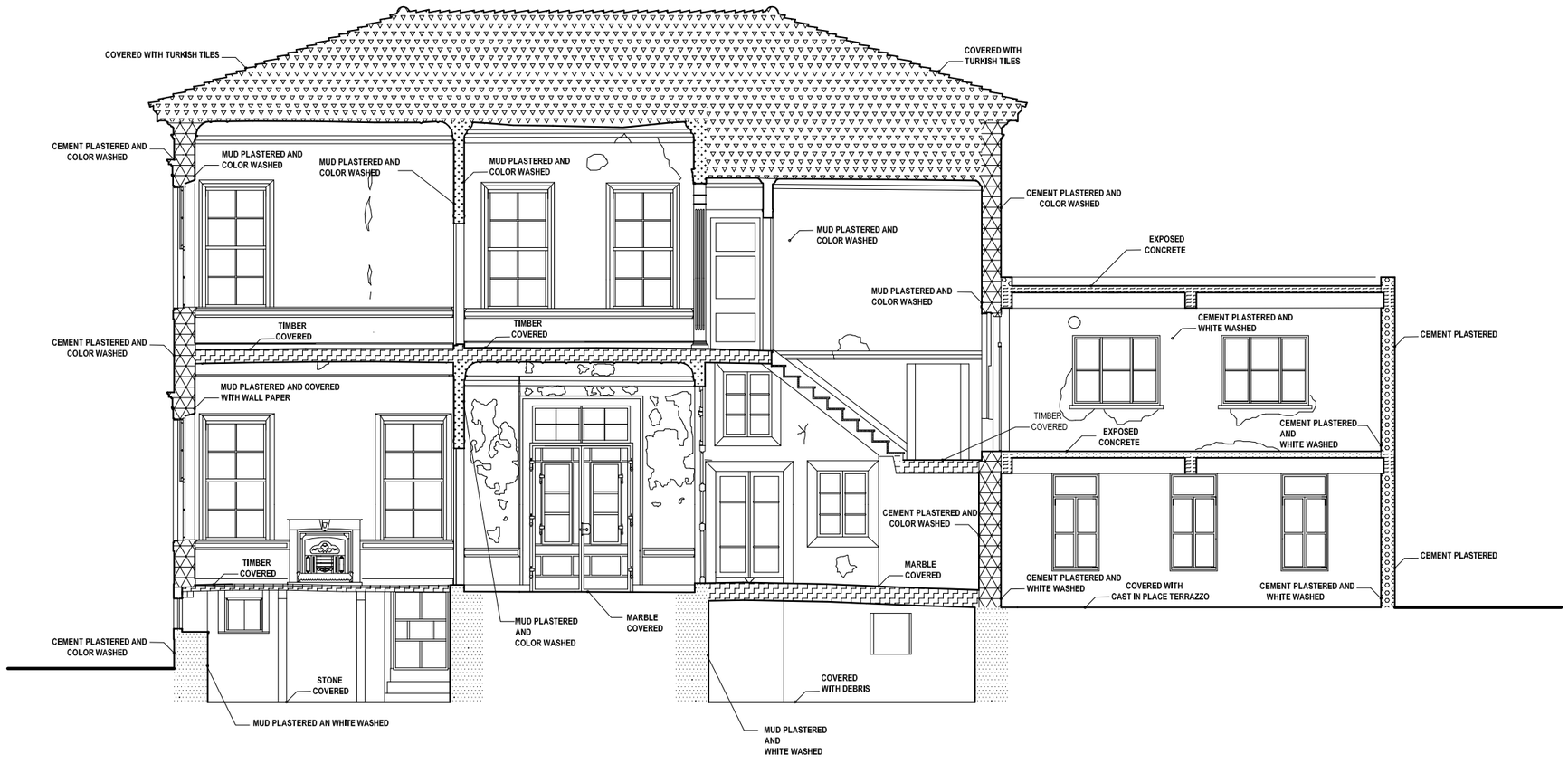
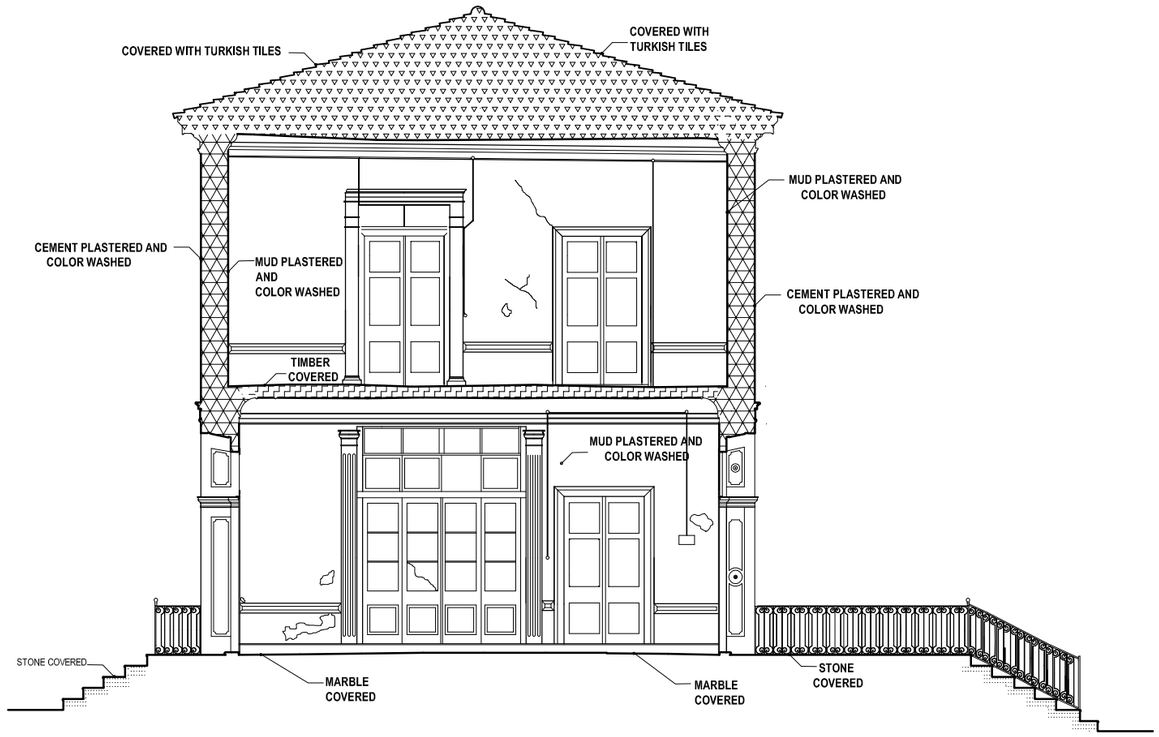


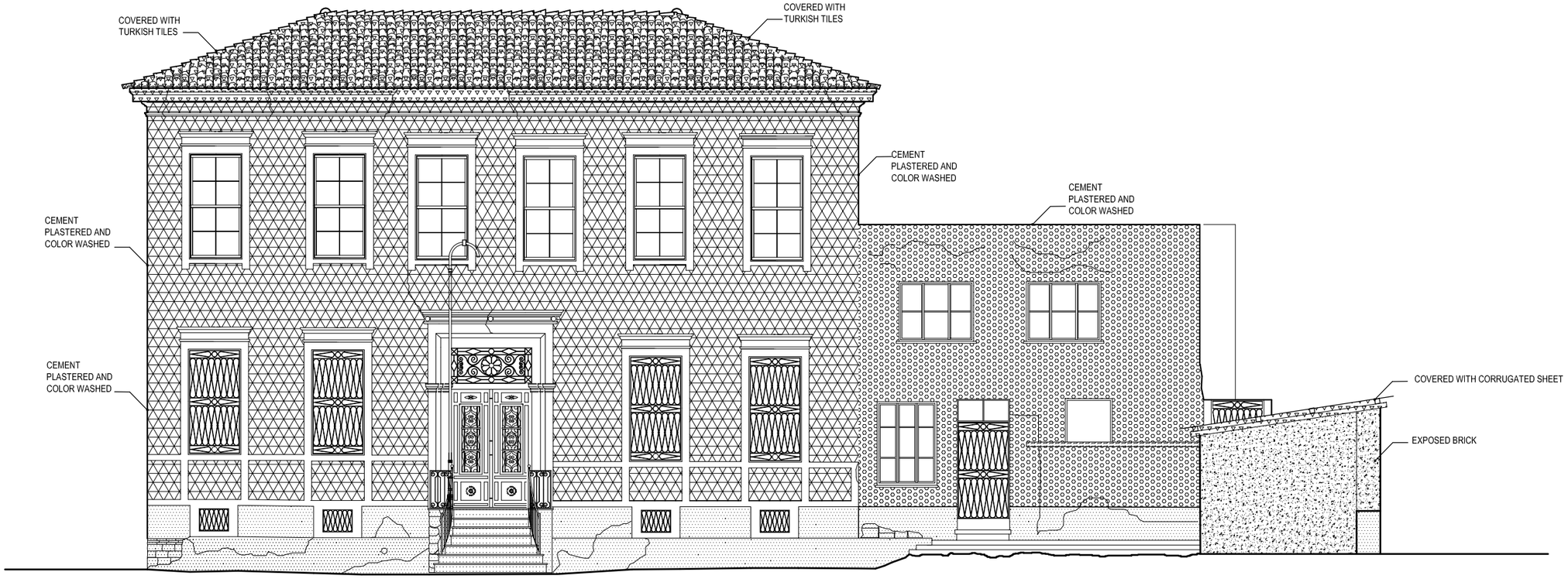
Figure C.9. Analysis of Structural Characteristics- Section A-A 1



SECTION B-B 2

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure C.10. Analysis of Structural Characteristics- Section B-B 2

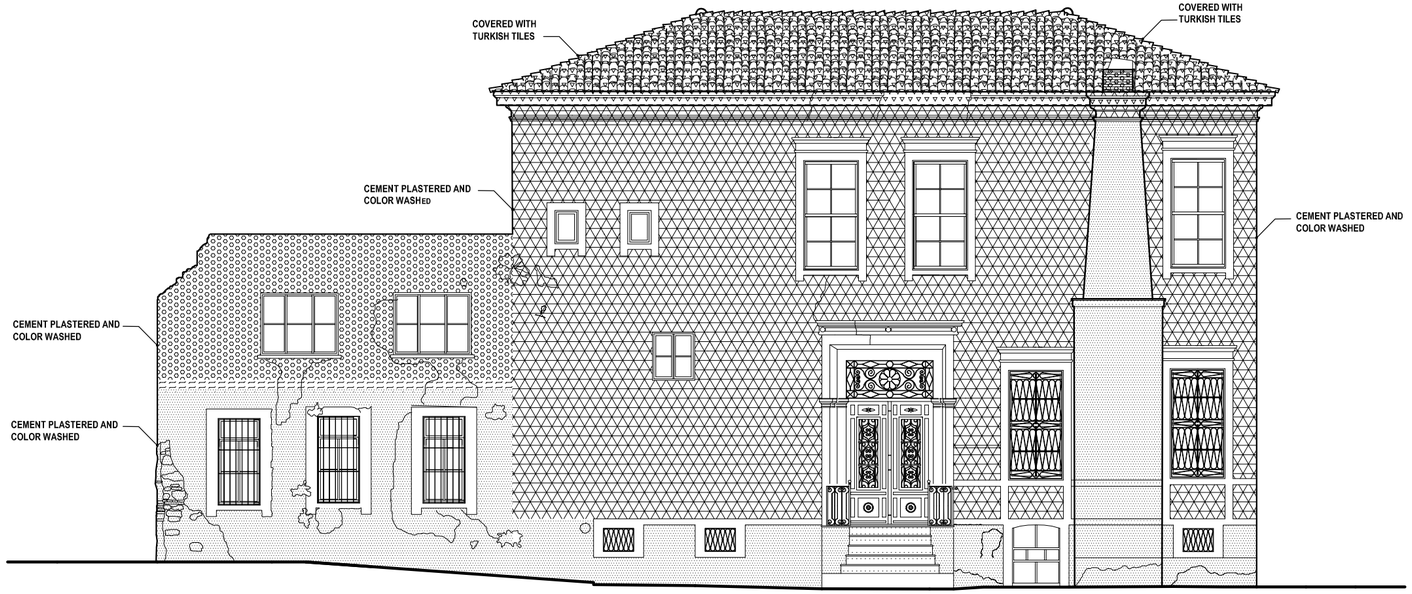


SOUTHERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m

SCALE : 1 / 100

Figure C.11. Analysis of Structural Characteristics- Southern Elevation



NORTHERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

ANALYSIS

STRUCTURAL CHARACTERISTICS

WALL SYSTEMS :

MASONRY SYSTEM

- with rubble stone and brick
- with solid brick
- with hollow brick

SKELETON SYSTEM

- timber skeleton with stone infill
- timber skeleton covered with wood lath

COMPOSITE SYSTEM

- with timber and rubble

FLOOR SYSTEMS :

- TIMBER SKELETON SYSTEM
- REINFORCED CONCRETE SYSTEM

ROOF SYSTEMS :

- WOOD PLANK AND BEAM ROOF SYSTEM (hipped roof)
- REINFORCED CONCRETE ROOF SLAB (flat roof)

STAIRS :

- TIMBER SKELETON SYSTEM (180° return stairs)
- STONE MASONRY SYSTEM (straight run stairs)

FINISHING :

mud plastered and color washed
cement plastered and color washed
covered with wall paper
timber covered
stone covered
cast in place terrazzo
chipboard covered
covered with debris layer
exposed concrete
exposed brick
exposed timber
oil painted
covered with turkish tiles
covered with corrugated sheet

Figure C.12. Analysis of Structural Characteristics- Northern Elevation

APPENDIX D
ANALYSIS OF ALTERATIONS

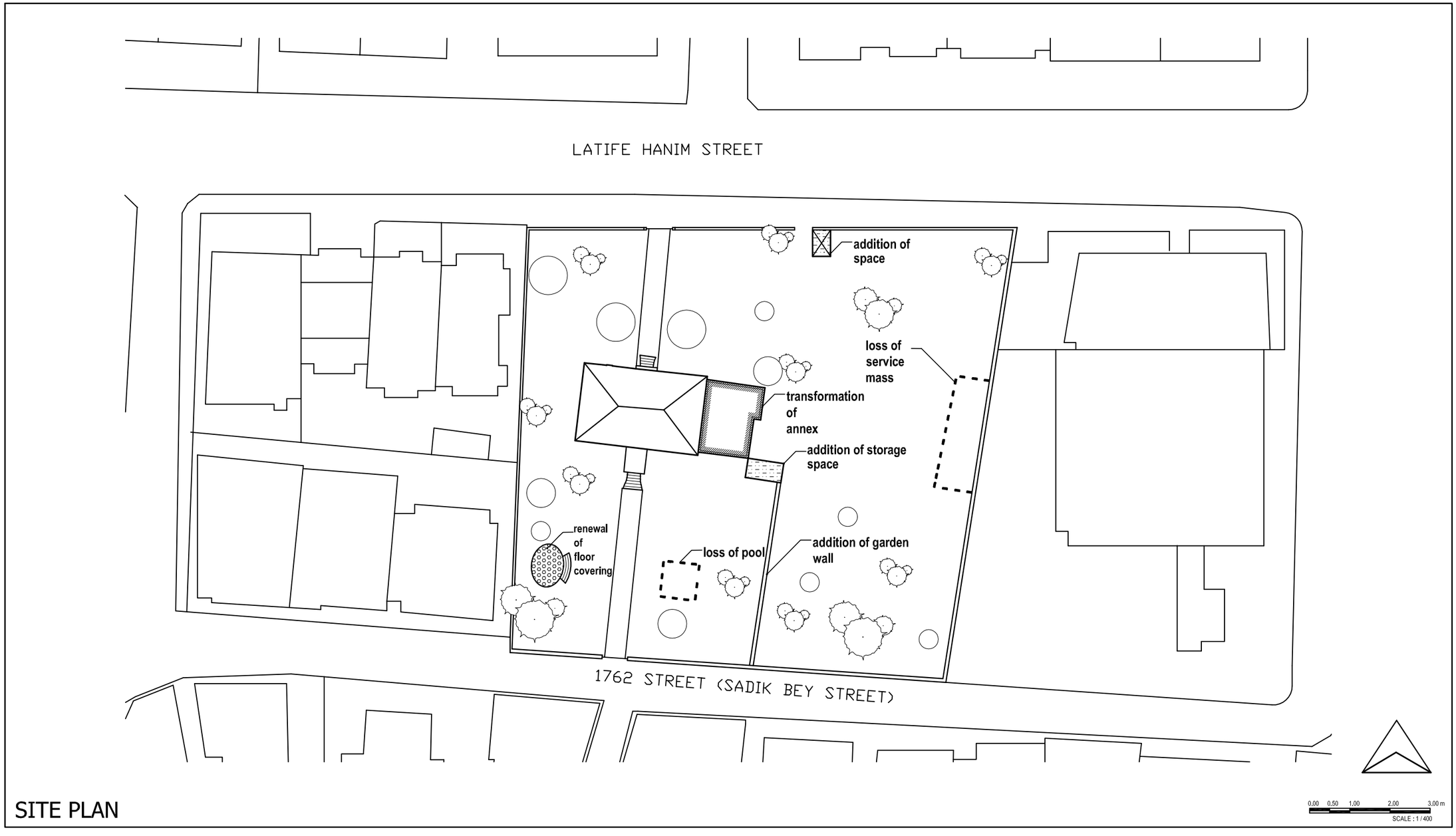


Figure D.1. Analysis of Alterations - Site Plan

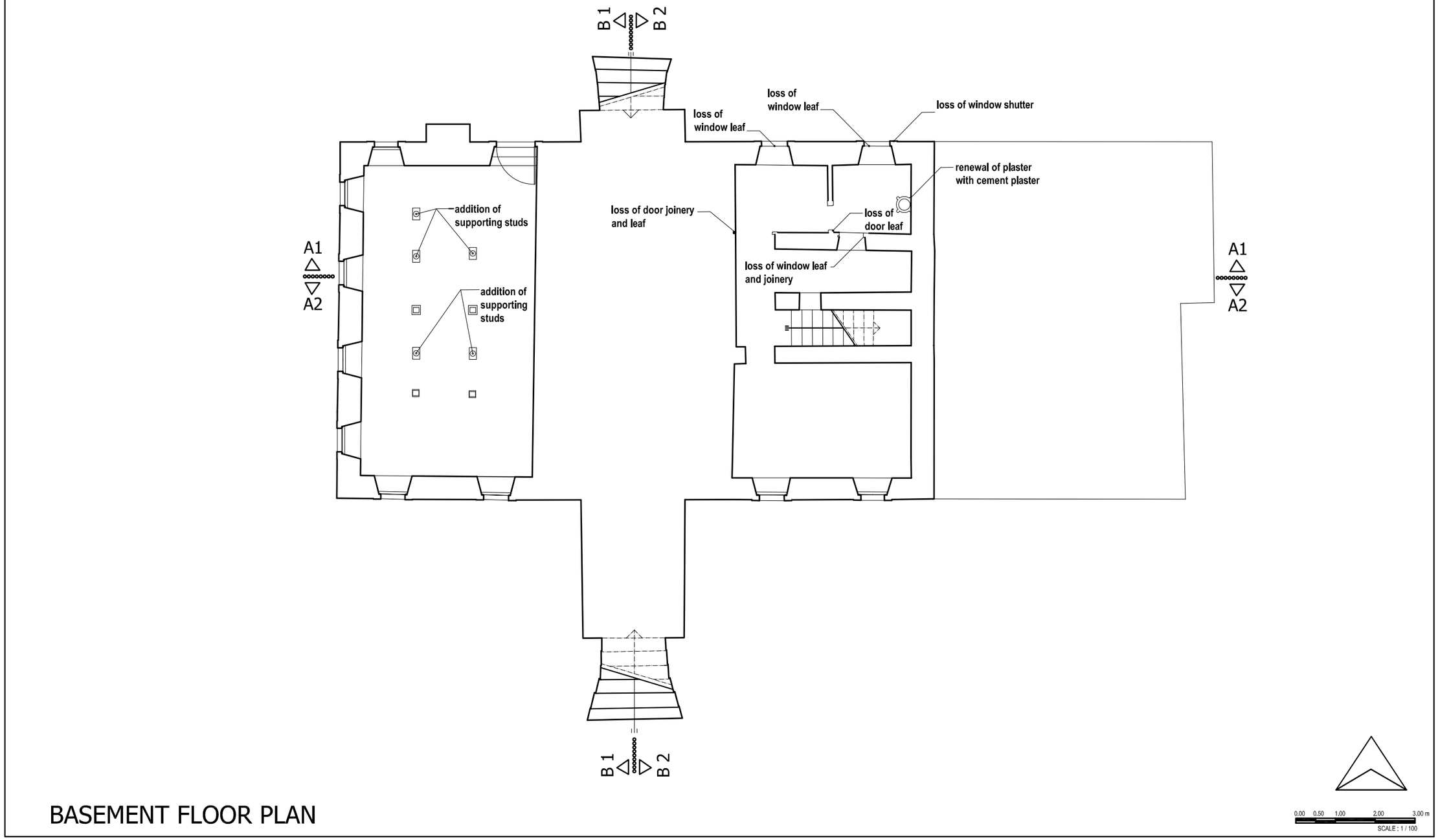


Figure D.2.Analysis of Alterations- Basement Floor Plan

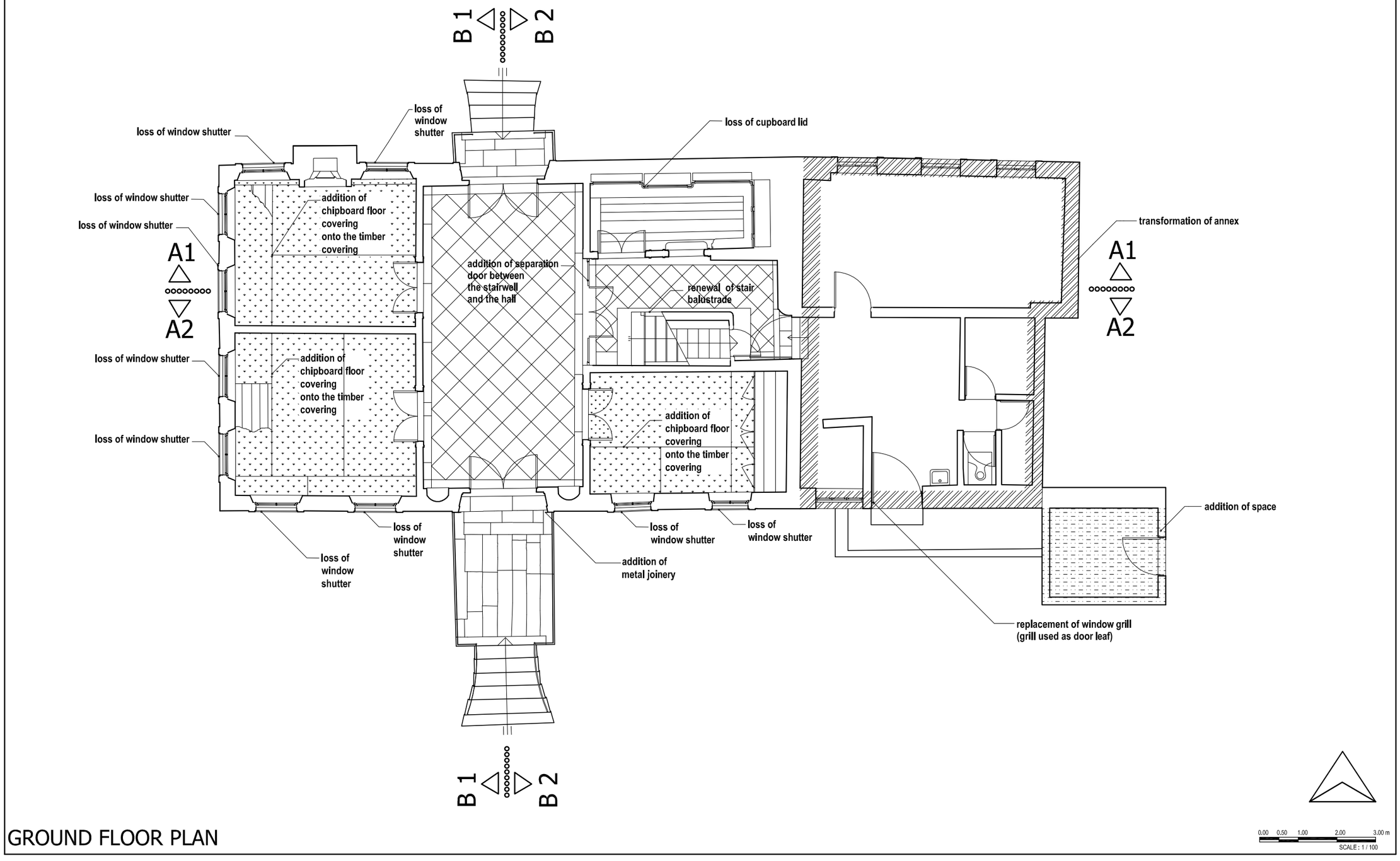


Figure D.3. Analysis of Alterations - Ground Floor Plan

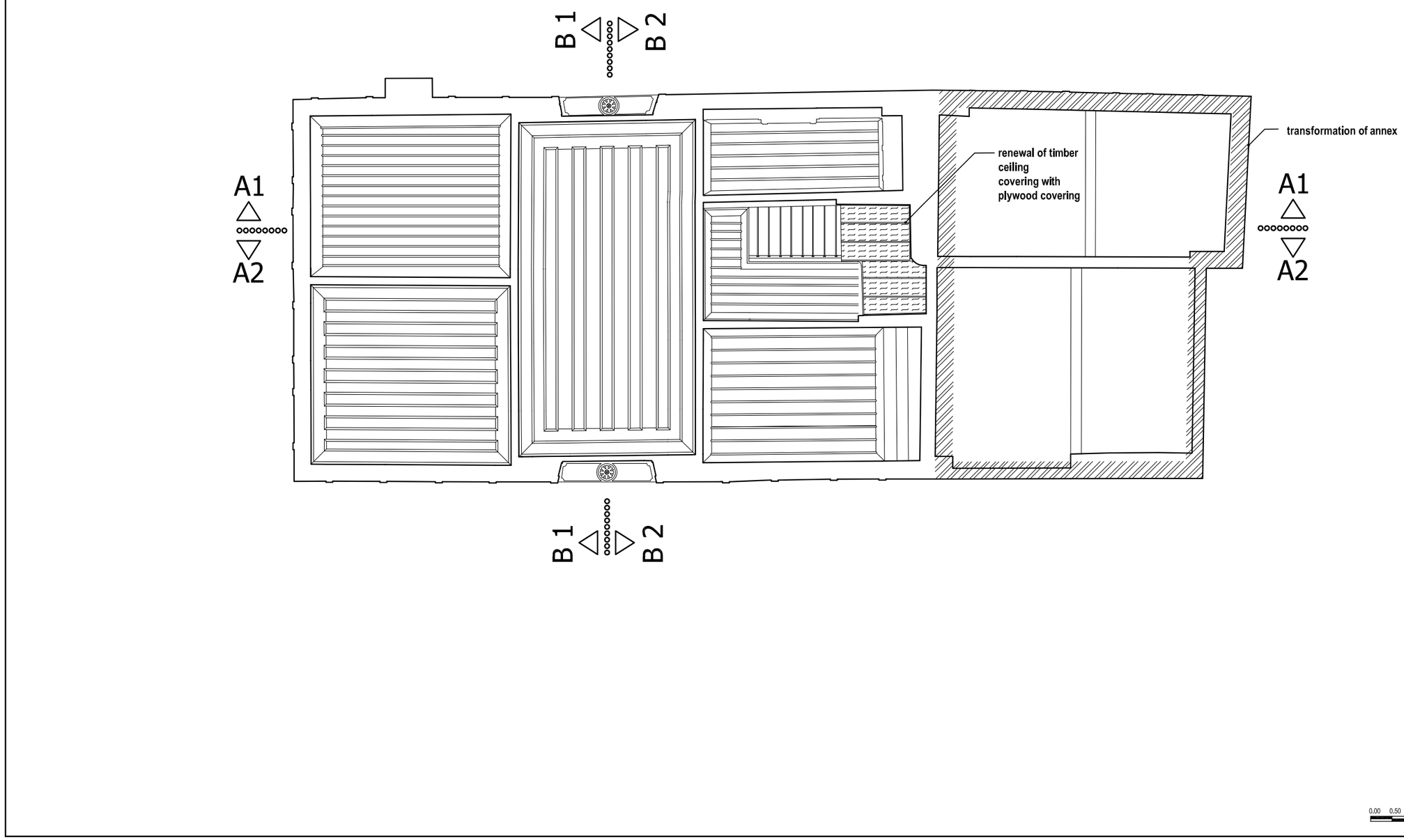


Figure D.4. Analysis of Alterations- Ground Floor Ceiling Plan

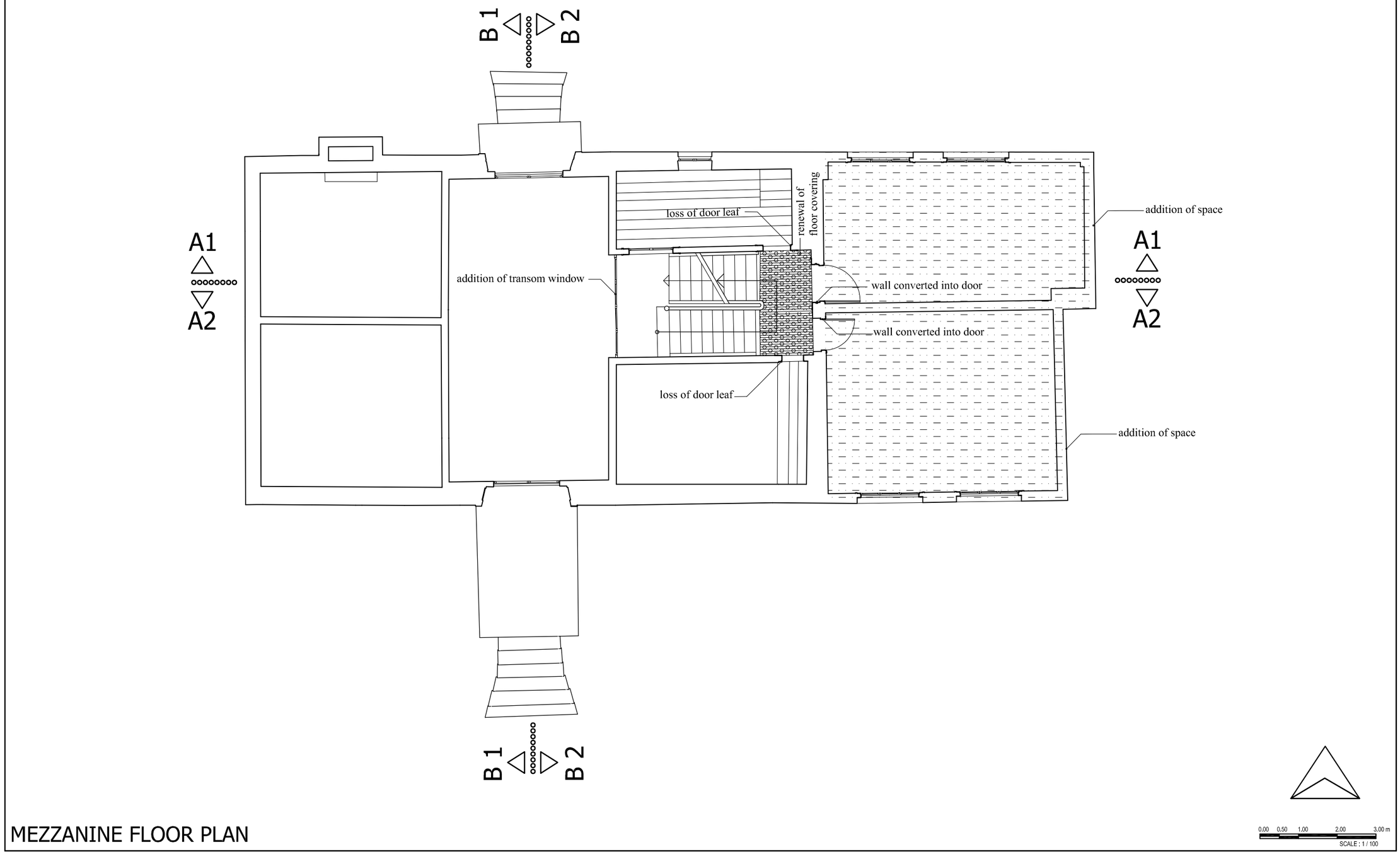
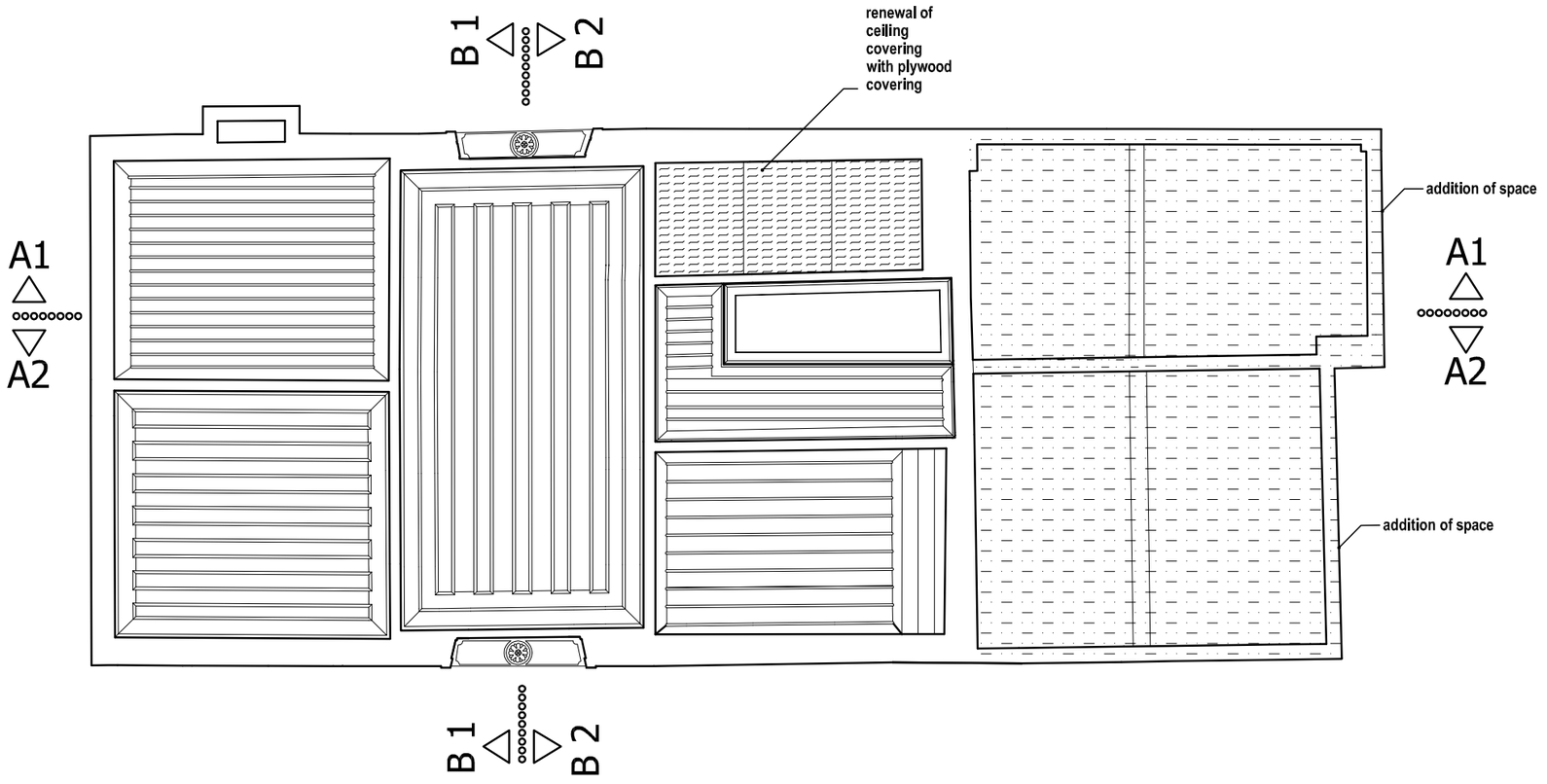


Figure D.5. Analysis of Alterations- Mezzanine Floor Plan



MEZZANINE FLOOR CEILING PLAN

0,00 0,50 1,00 2,00 3,00 m
SCALE : 1 / 100

Figure D.6. Analysis of Alterations- Mezzanine Floor Ceiling Plan

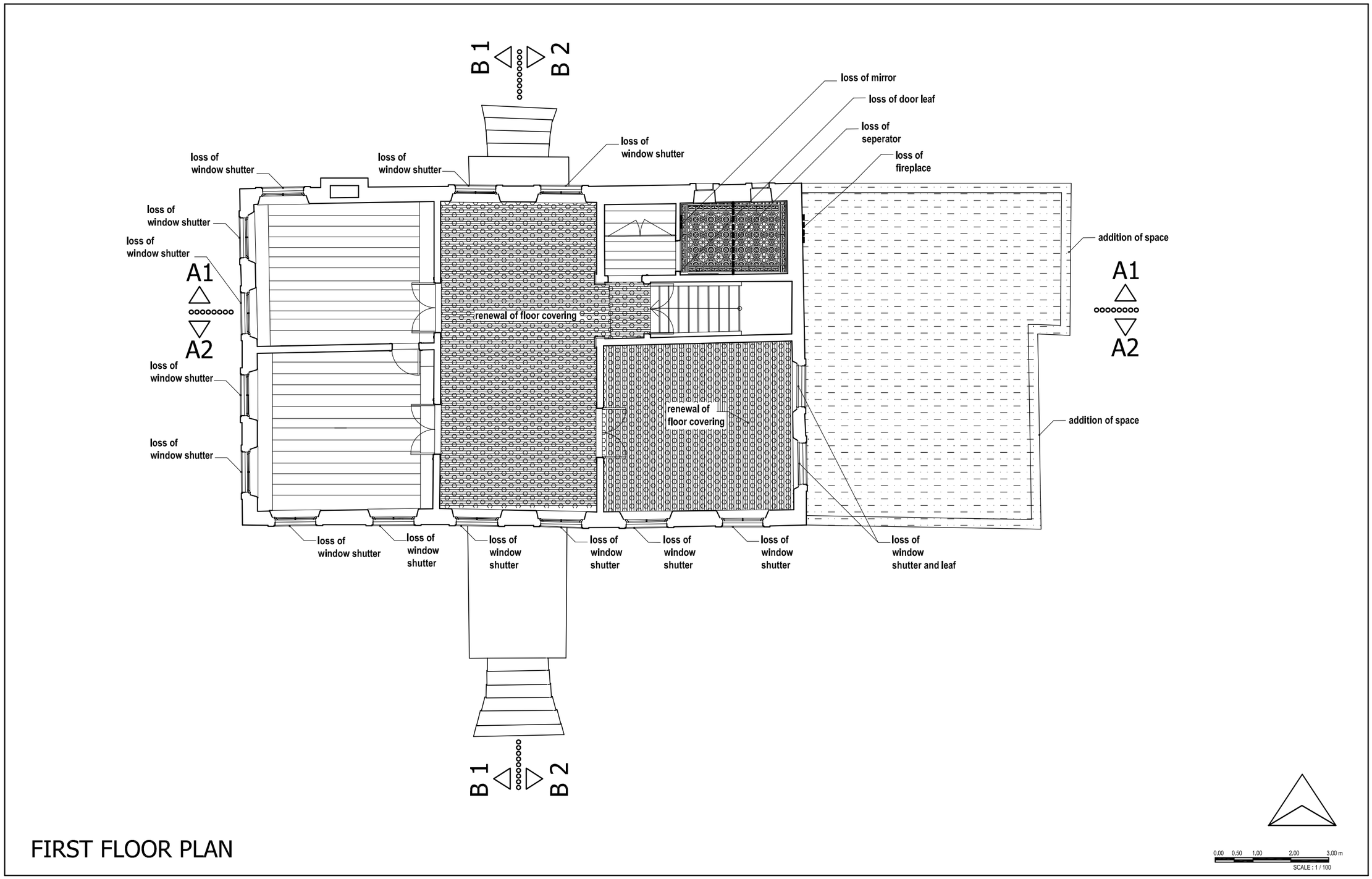


Figure D.7. Analysis of Alterations- First Floor Plan

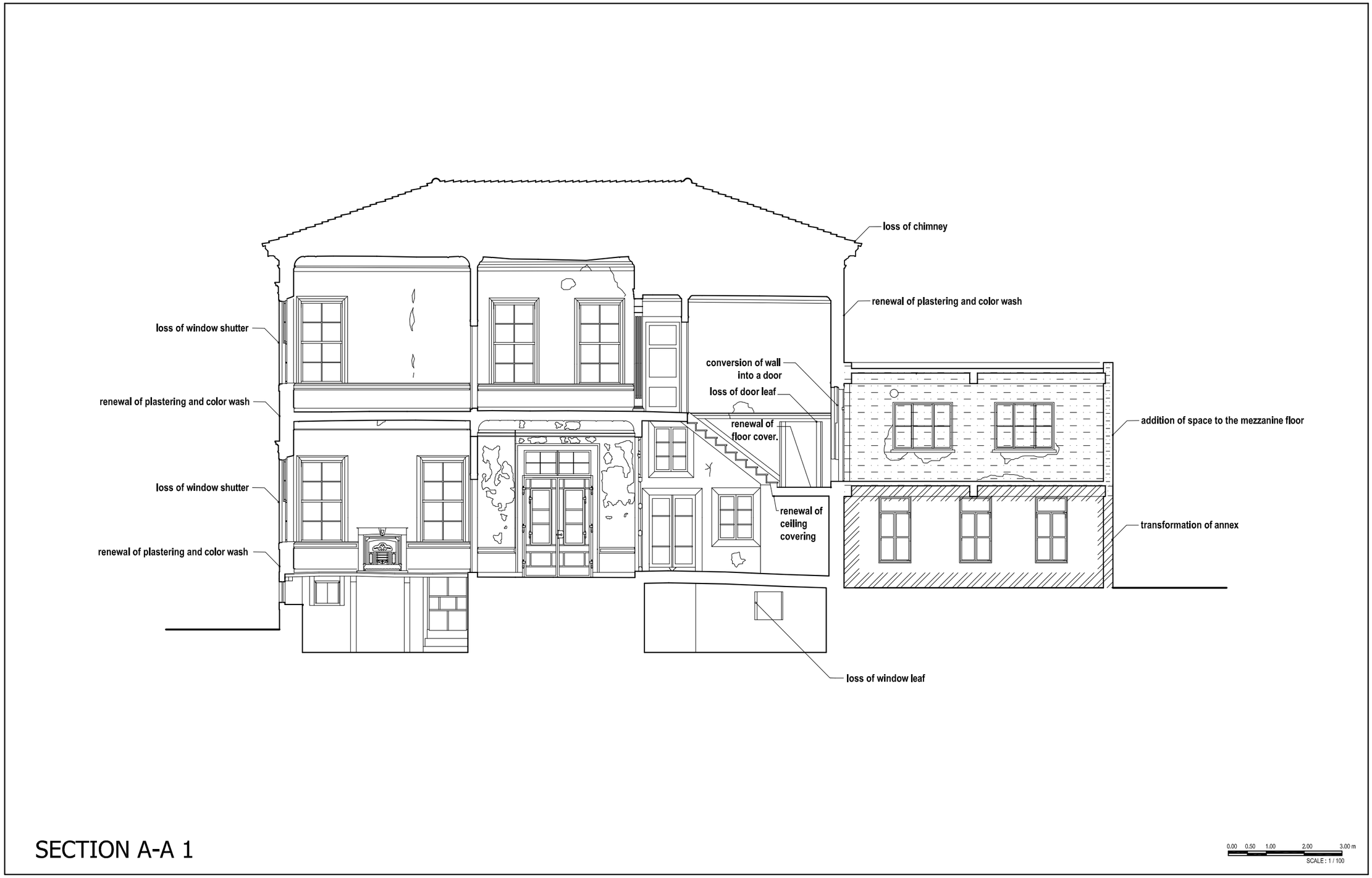


Figure D.8. Analysis of Alterations- Section A-A 1

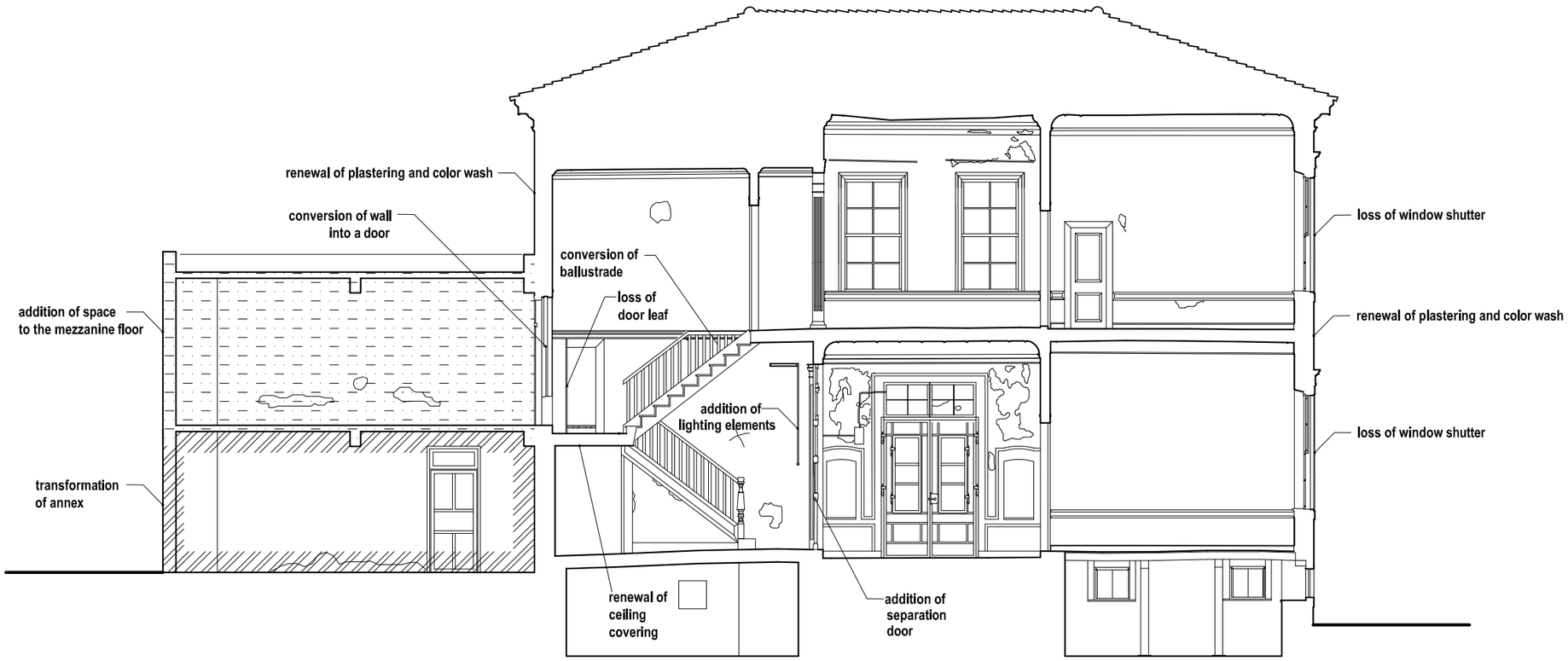


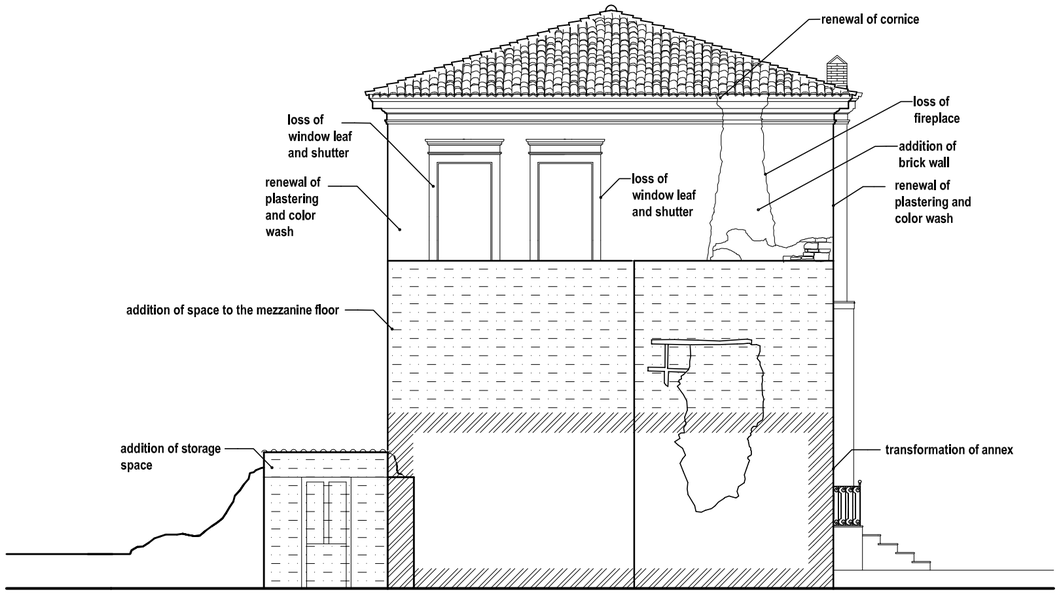
Figure D.9. Analysis of Alterations- Section A-A 2

SECTION B-B 2

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure D.10. Analysis of Alterations- Section B-B 2

Figure D.11. Analysis of Alterations- Northern Elevation



EASTERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

ANALYSIS

ALTERATIONS

TRANSFORMATIONS

transformation of annex

ADDITIONS

addition of space

addition of supporting studs

addition of metal joinery to the entrance space

addition of chipboard onto the timber floor covering

addition of seperation door between the stairwell and the hall

addition of brick wall

addition of lighting elements

LOSSES

loss of service mass

loss of door leaf

loss of door joinery

loss of window leaf

loss of window shutter

loss of fireplace

loss of cupboard lid

loss of mirror

loss of seperator

CONVERSIONS

conversion of wall into a door opening

REPLACEMENTS

replacement of window grill and used a door leaf

RENEWALS

renewal of floor covering

renewal of stair ballustrade

renewal of ceiling covering

renewal of plastering and color wash

renewal of cornice

Figure D.12. Analysis of Alterations- Eastern Elevation

APPENDIX E

VISUAL ANALYSIS OF STRUCTURAL DAMAGE AND MATERIAL DECAY, AND THEIR POSSIBLE CAUSES

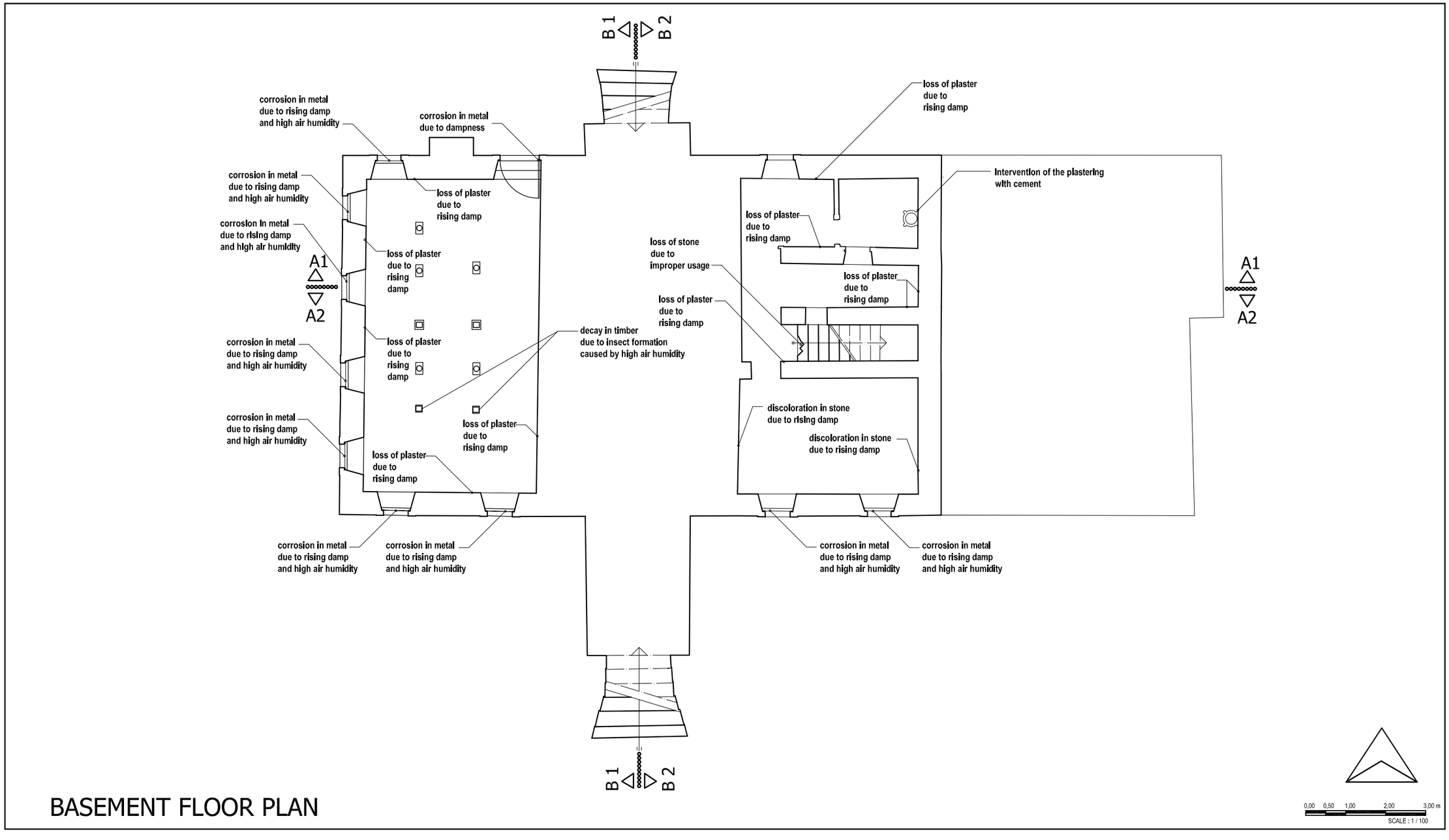


Figure E.1. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Basement Floor Plan

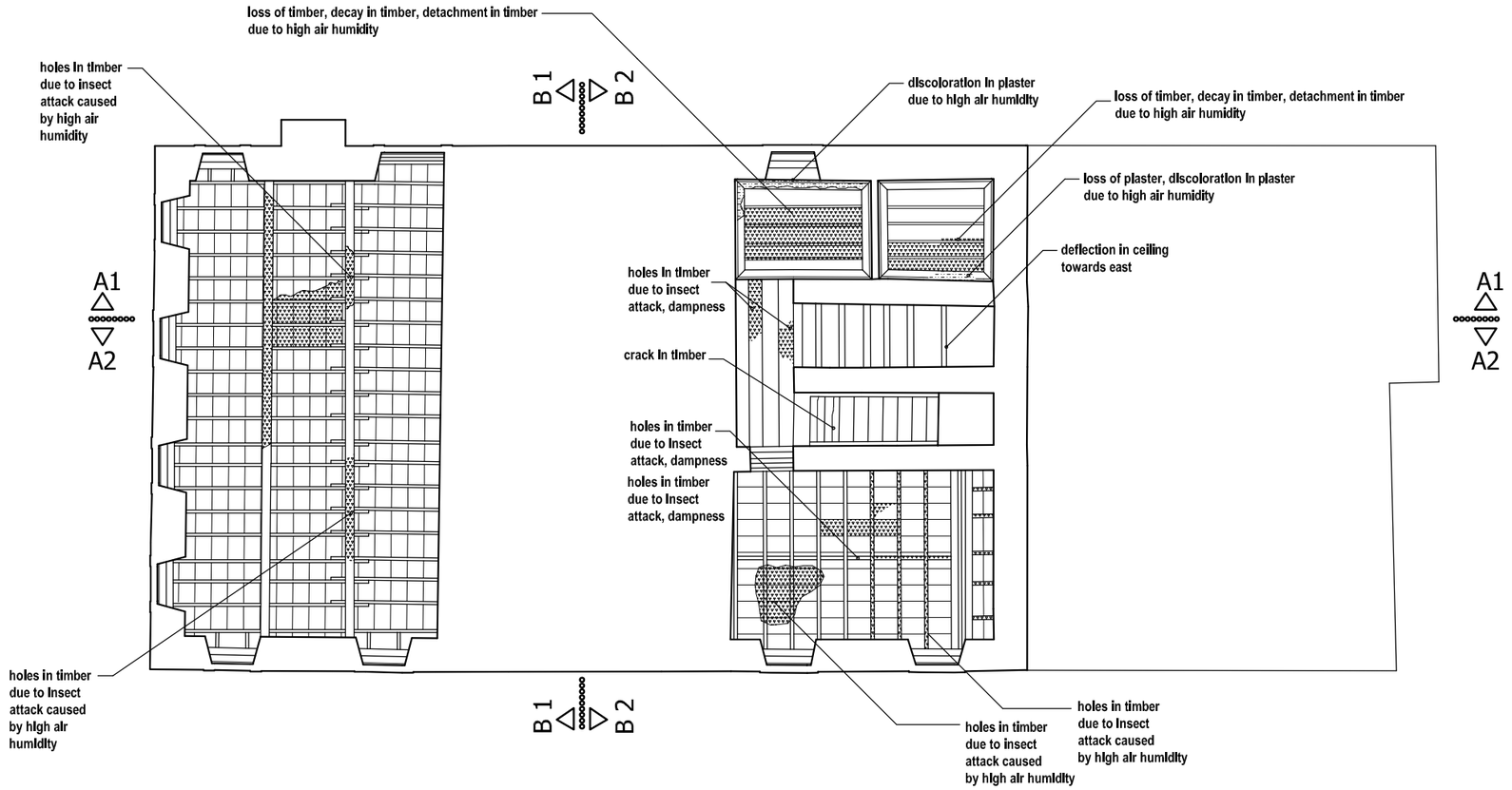


Figure E.2. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Basement Floor Ceiling Plan

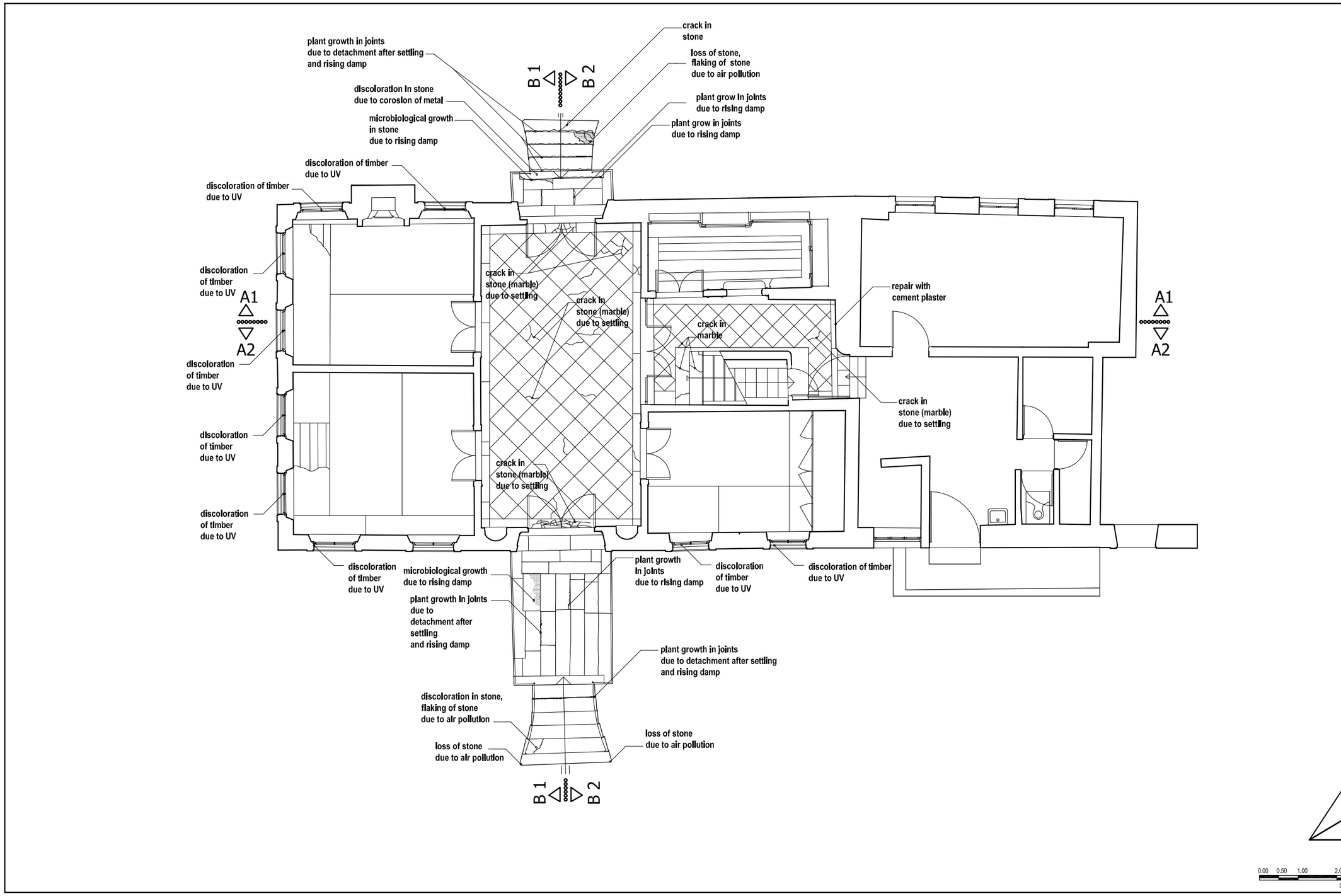
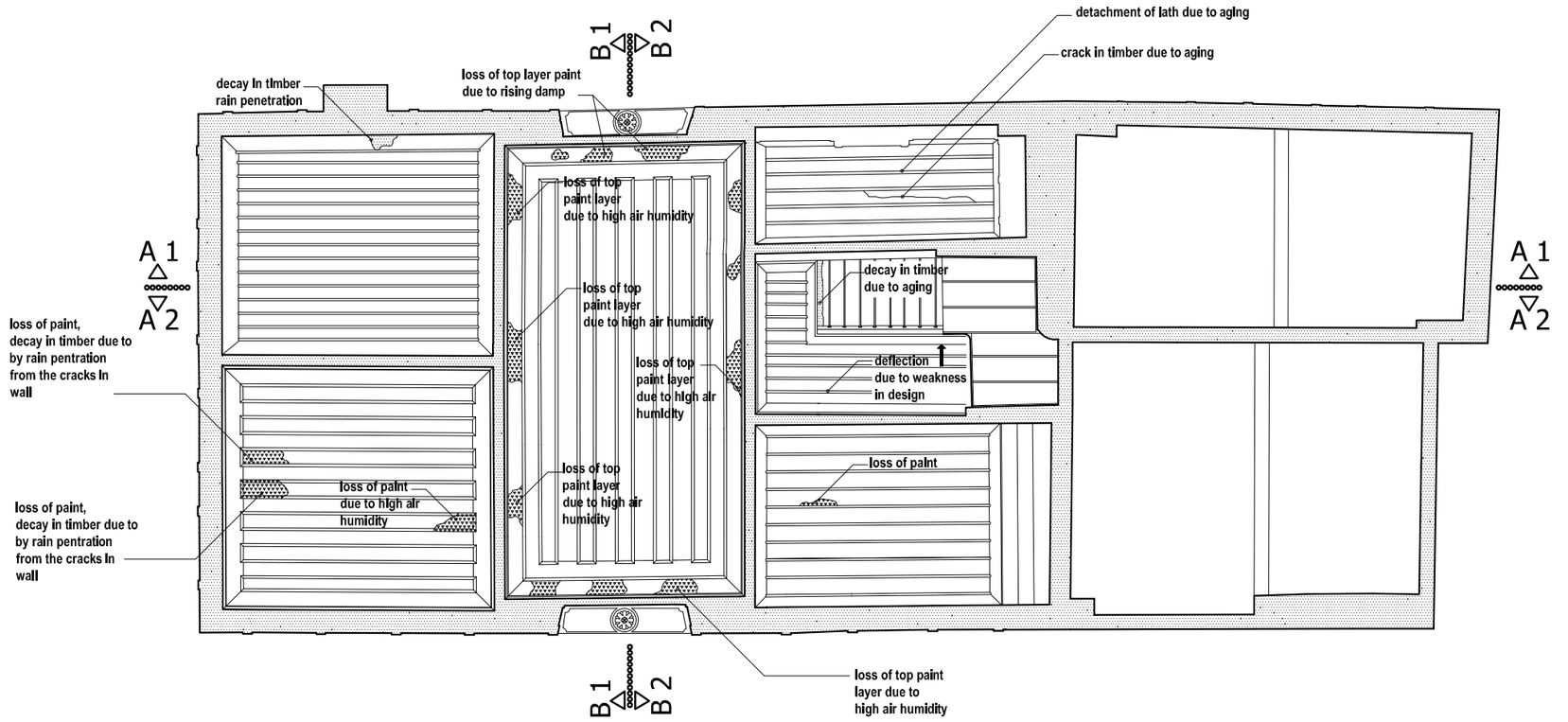


Figure E.3. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Ground Floor Plan



GROUND FLOOR CEILING PLAN

Figure E.4. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Ground Floor Ceiling Plan

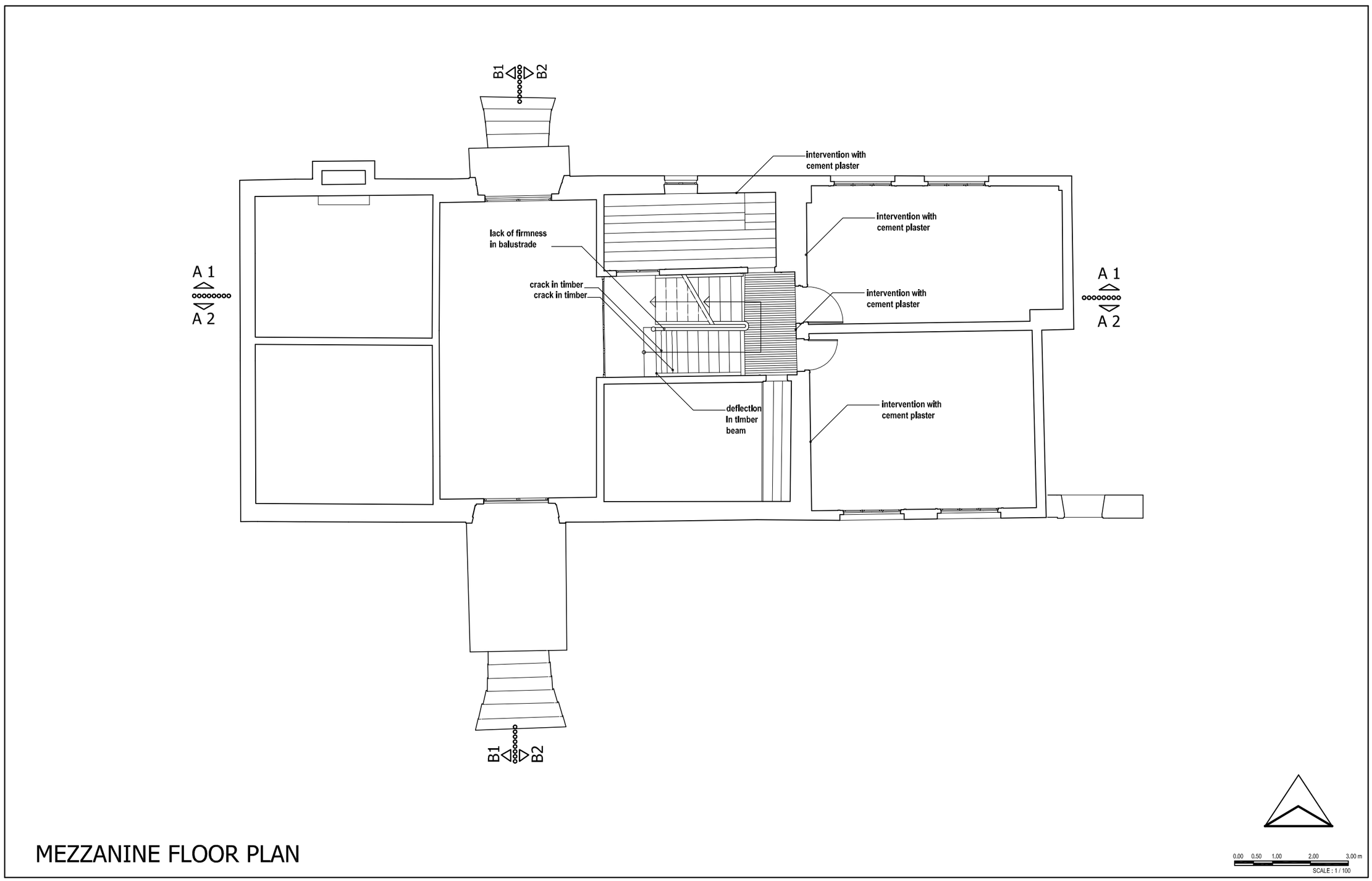
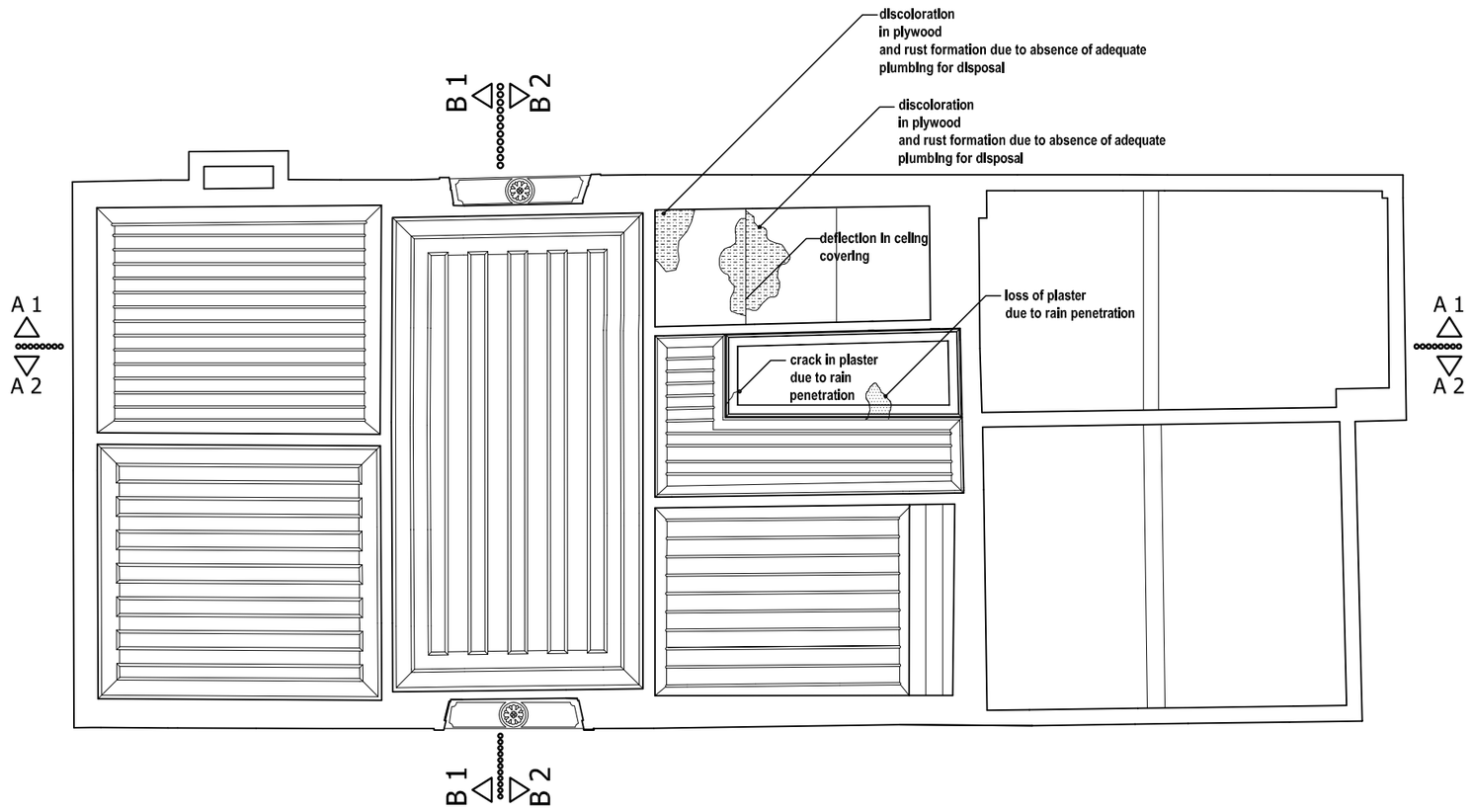


Figure E.5. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Mezzanine Floor Plan



MEZZANINE FLOOR CEILING PLAN

0,00 0,50 1,00 2,00 3,00 m
SCALE : 1 / 100

Figure E.6. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Mezzanine Floor Ceiling Plan

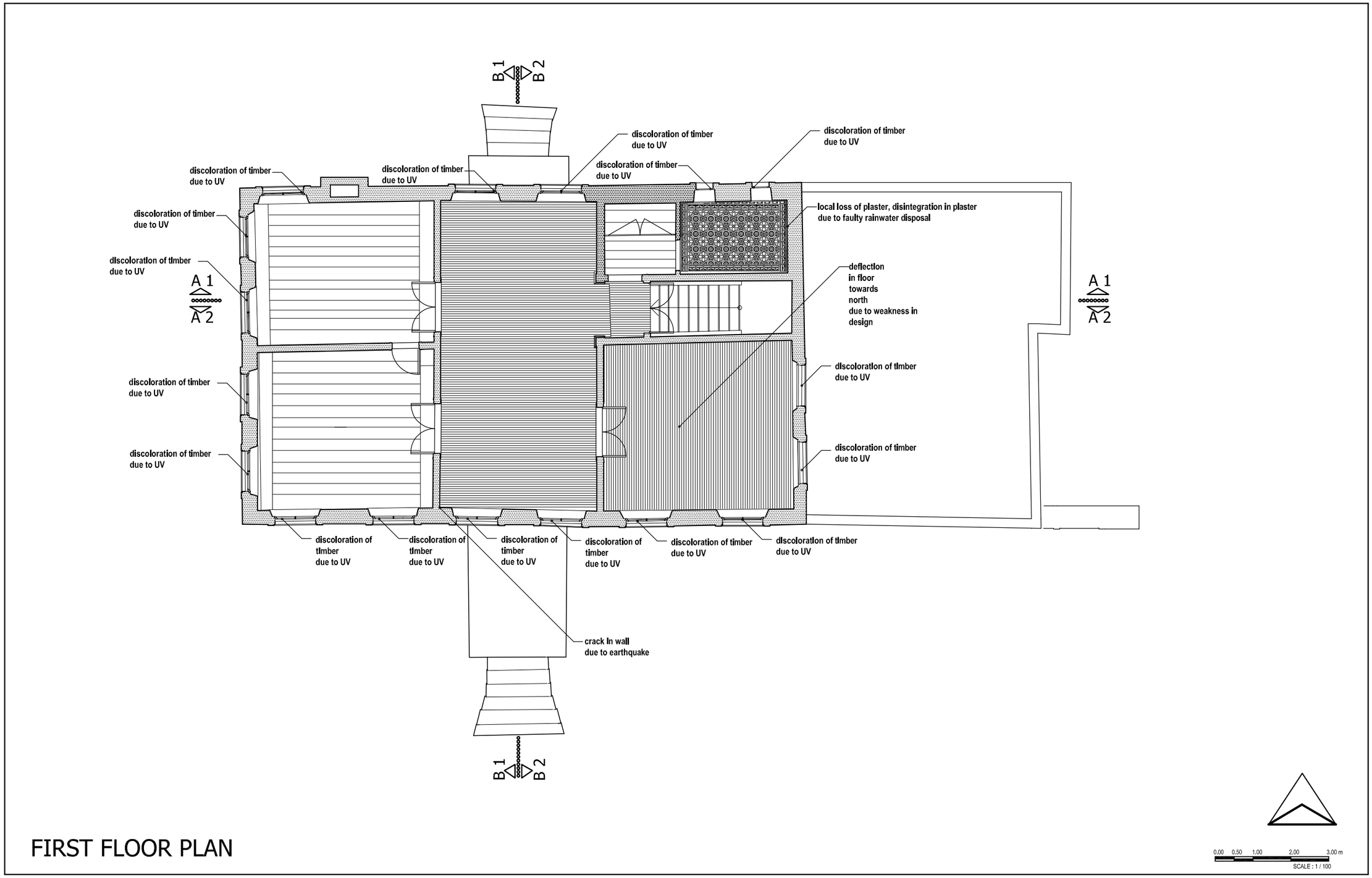
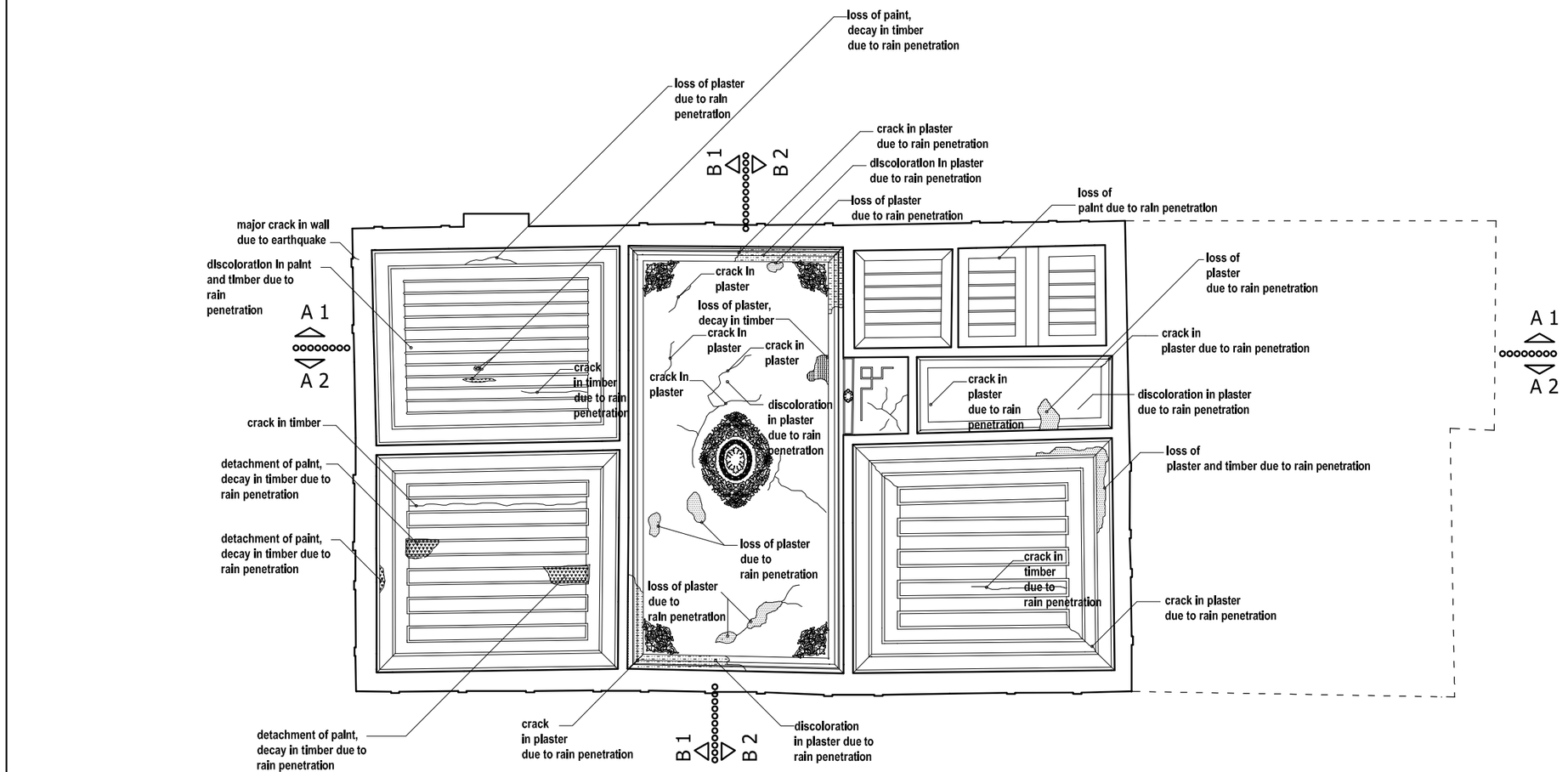


Figure E.7. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- First Floor Plan



FIRST FLOOR CEILING PLAN

Figure E.8. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- First Floor Ceiling Plan

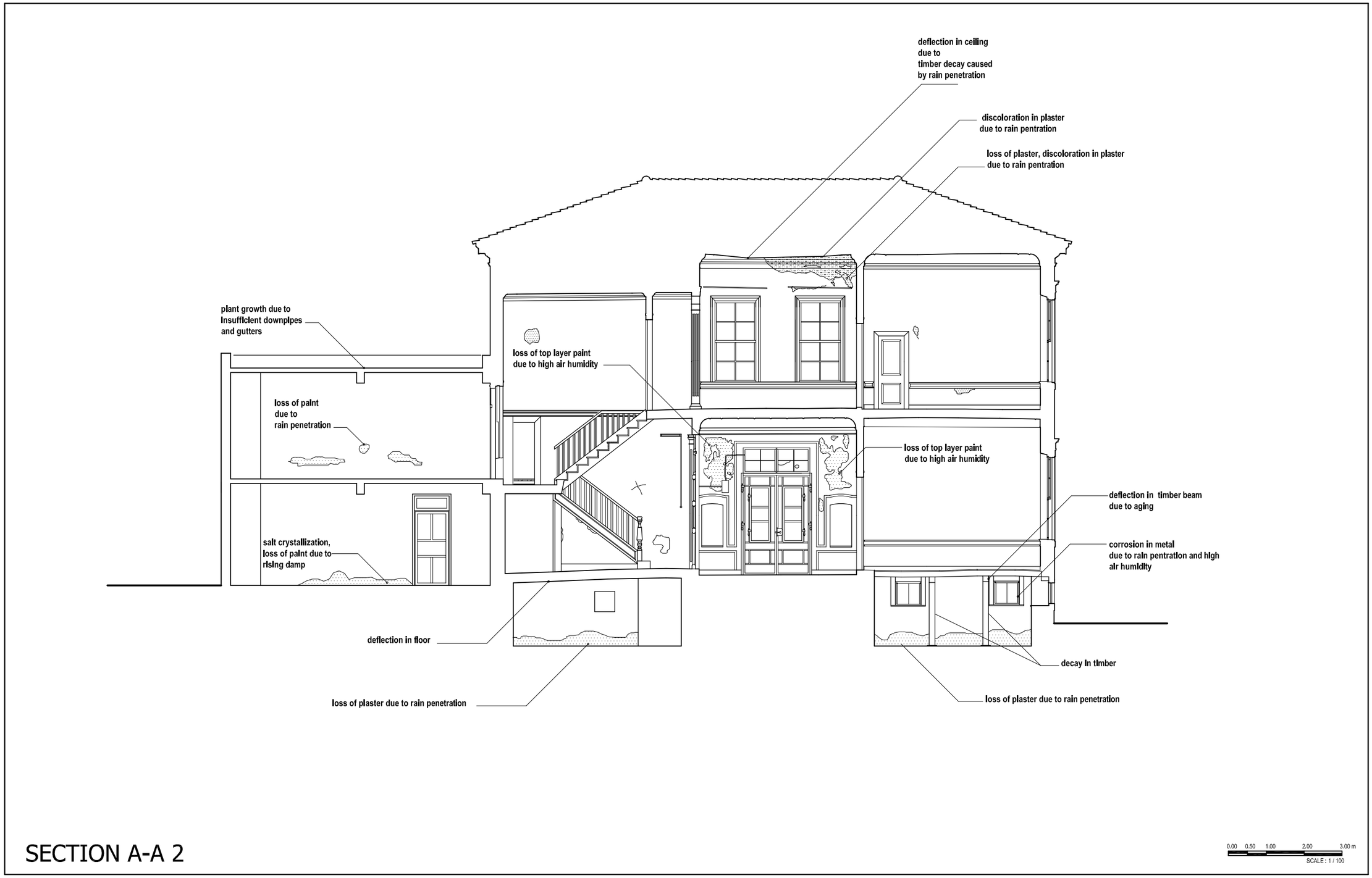


Figure E.9. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Section A-A 2

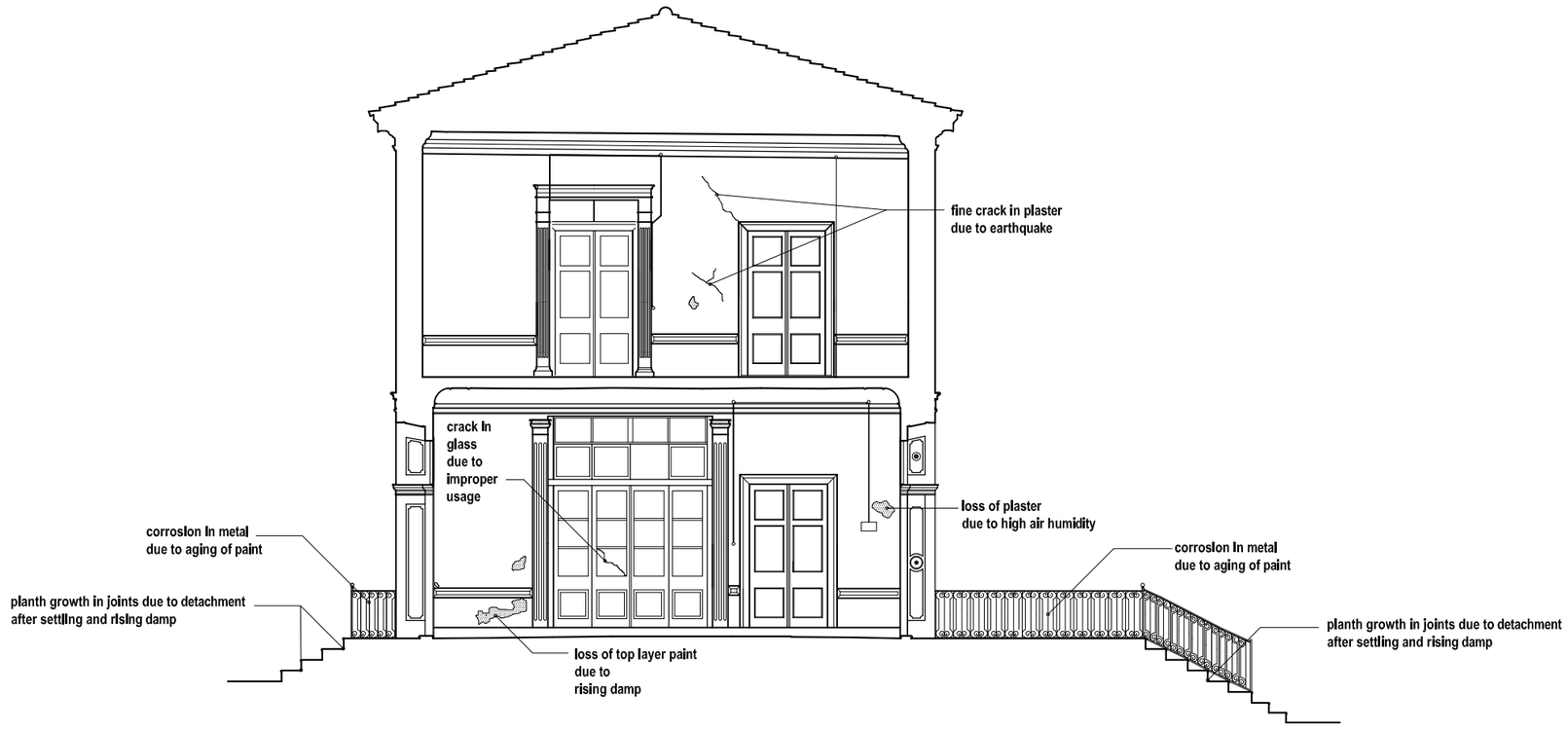


Figure E.10. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Section B-B 2

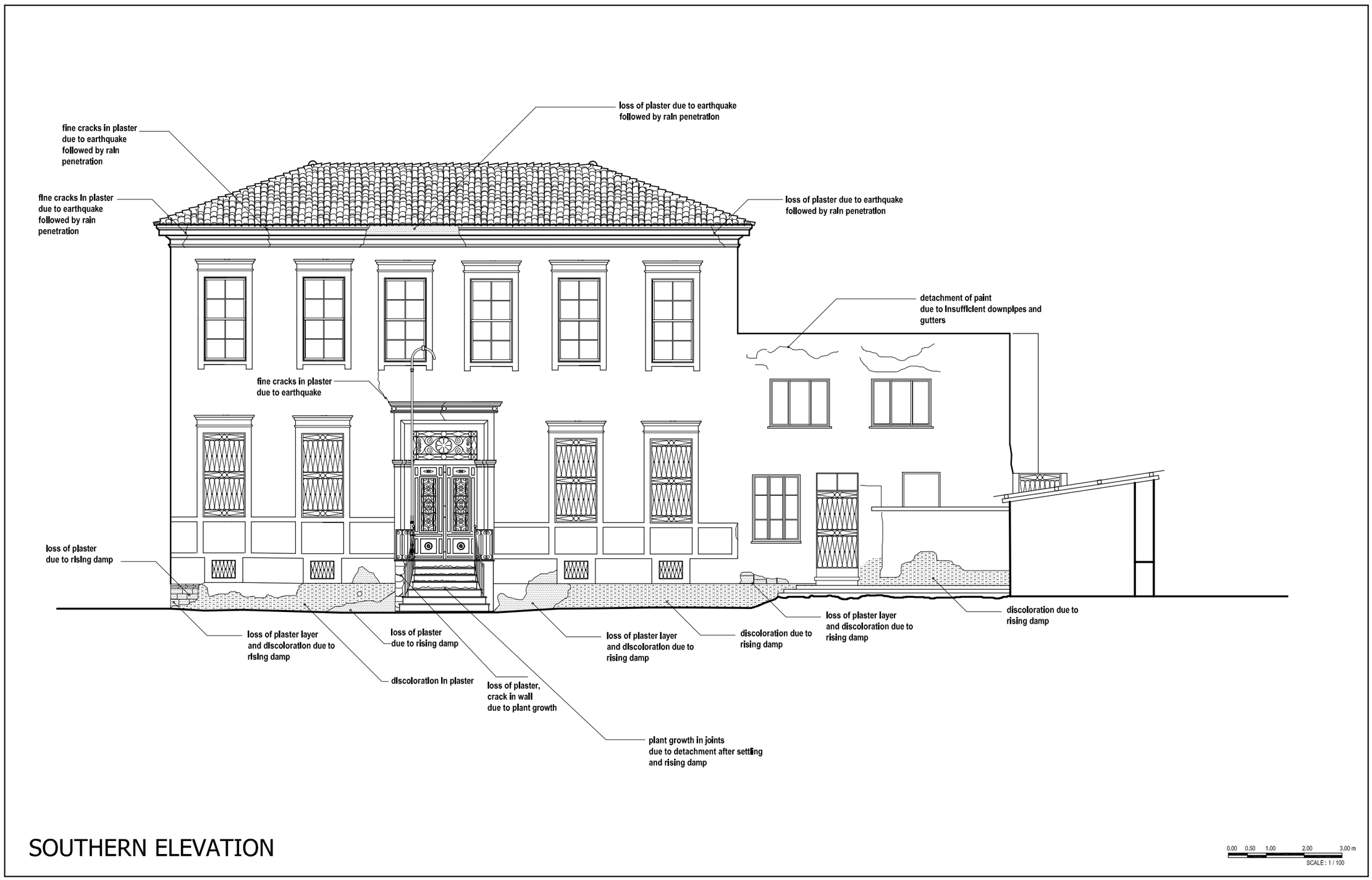


Figure E.11. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Southern Elevation

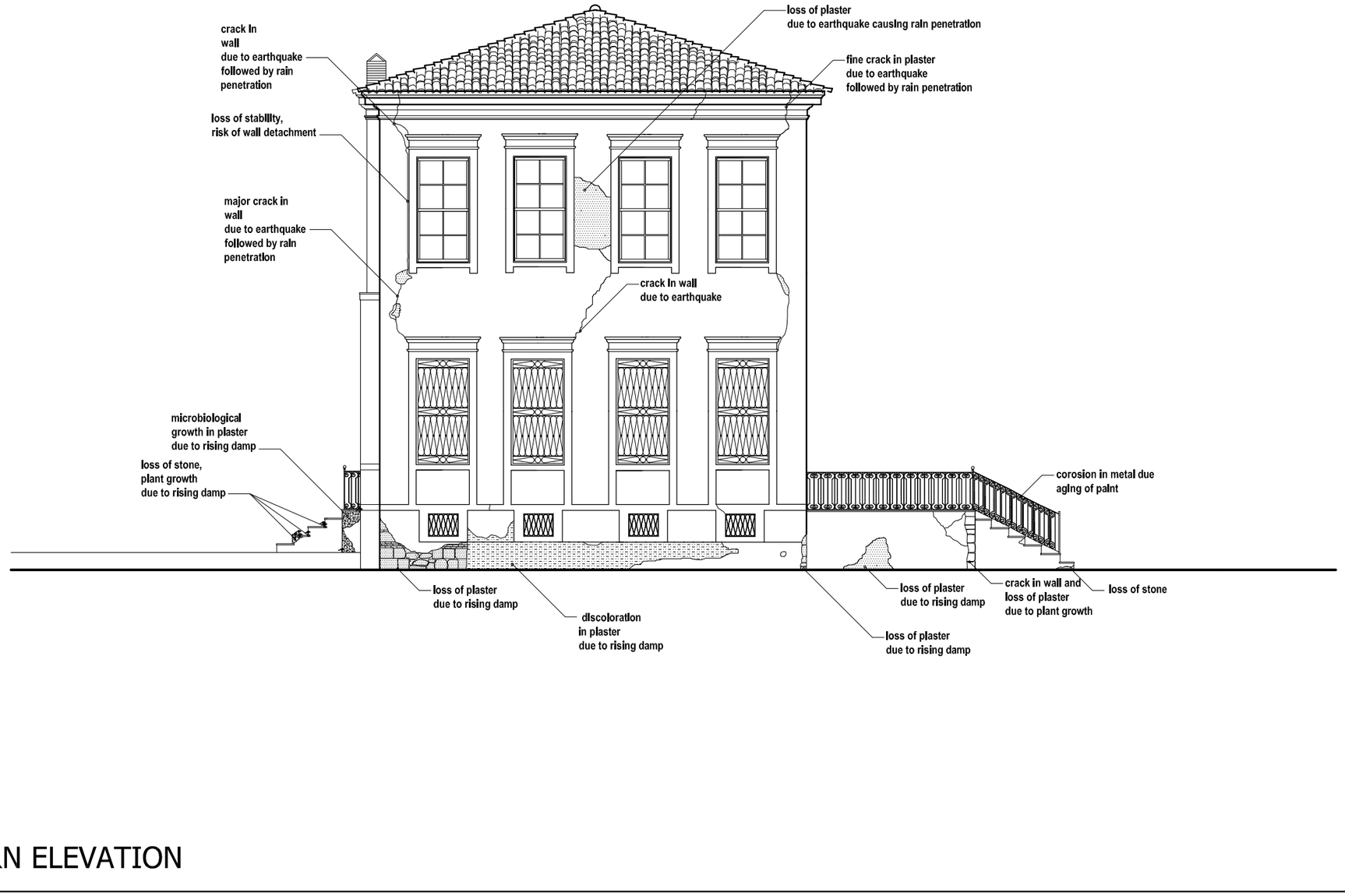


Figure E.12. Visual Analysis of Stuructural Damage and Material Decay, and their Possible Causes- Western Elevation

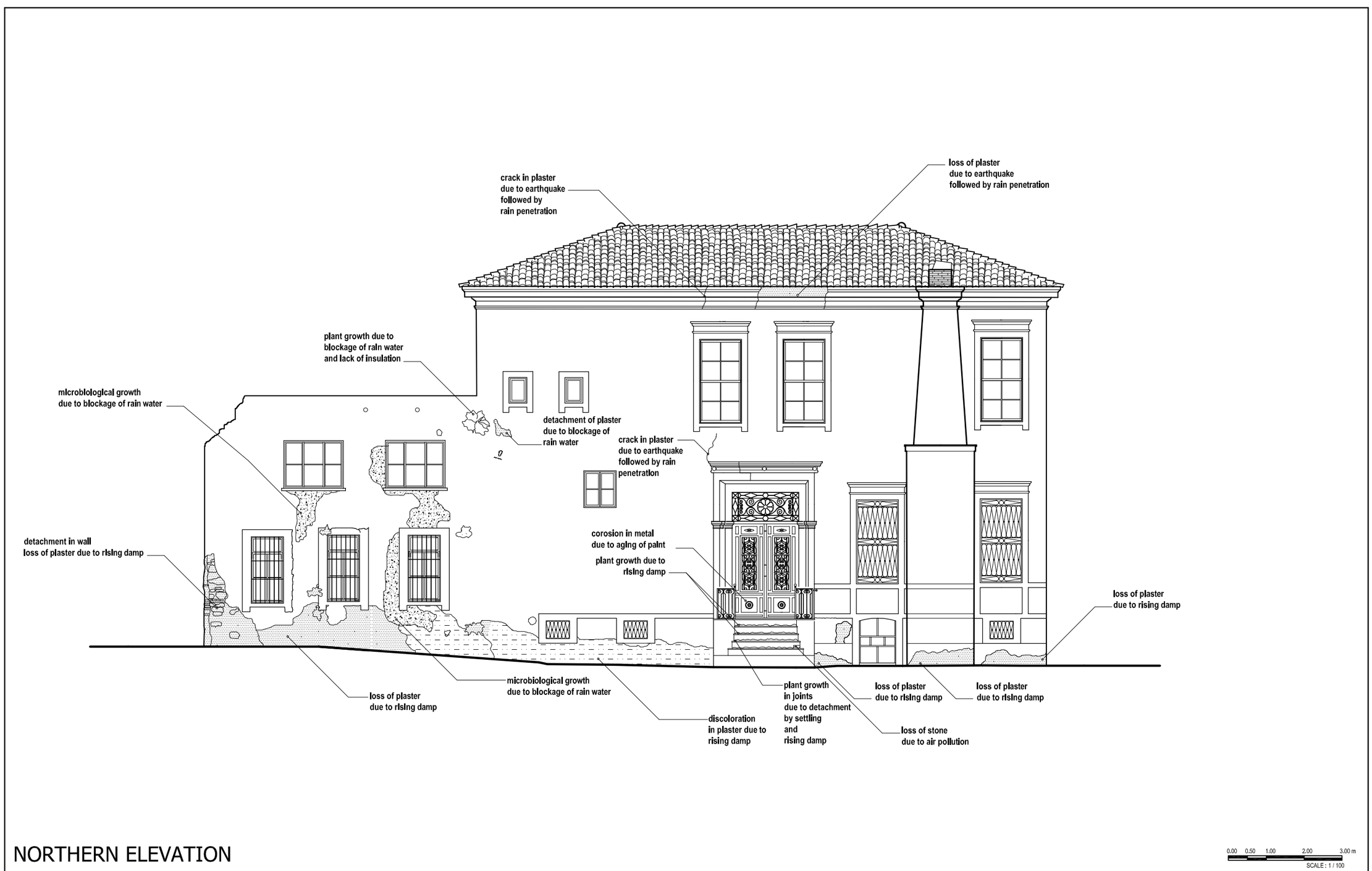
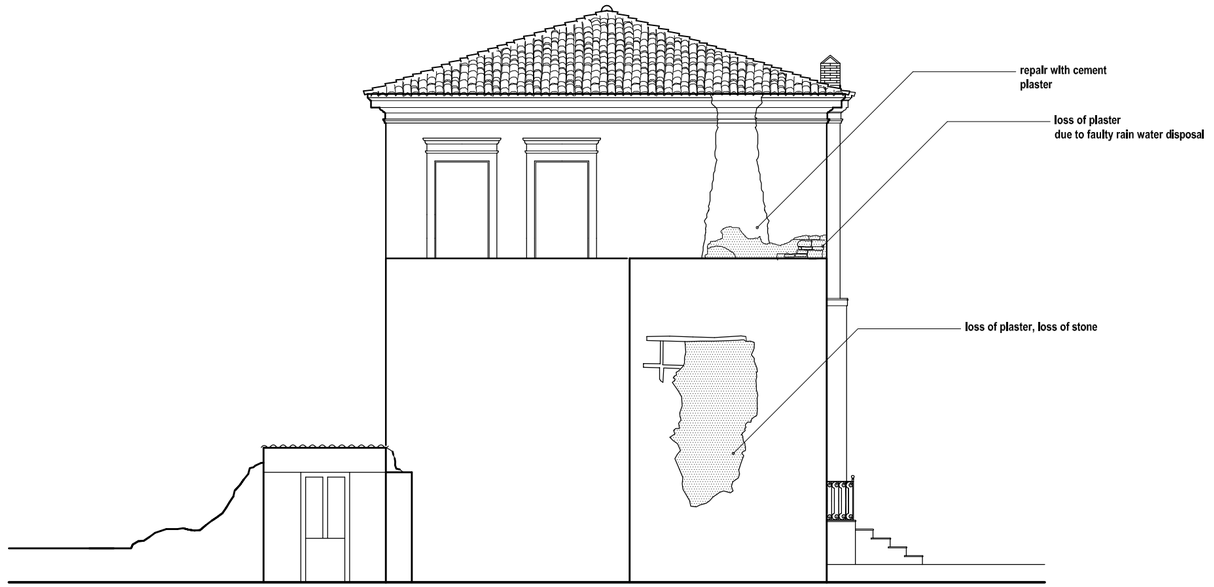


Figure E.13. Visual Analysis of Structural Damage and Material Decay, and their Possible Causes- Northern Elevation



EASTERN ELEVATION

0,00 0,50 1,00 2,00 3,00 m
SCALE : 1 / 100

ANALYSIS

VISUAL ANALYSIS OF STRUCTURAL DAMAGE AND MATERIAL DECAY, AND THEIR POSSIBLE CAUSES

STRUCTURAL DAMAGE

crack in walls (due to earthquake)

deflection in floor (due to weakness in design)

MATERIAL DECAY

TIMBER

discoloration (due to UV effect)
holes in timber (due to insect attack)
white stains in timber (due to fungi attack)

METAL

corrosion in metal (due to lost paint)

STONE

cracks (due to settling)
salt crystallization (due to rising damp)
crust formation (air pollution)
flaking of (air pollution)
loss (air pollution)
microbiological growth (due to rain penetration)
discoloration (due to rust stains)
plant growth (due to detachment after settling)

BRICK

microbiological growth (rain penetration, rising damp)
loss (rain penetration)
salt crystallization (rising damp)

PLASTER AND PAINTS

loss (rising damp, rain penetration)
microbiological growth (rain penetration, rising damp)
discoloration (rising damp, rain penetration)
salt crystallization (rising damp)
fine cracks (due to earthquake)
detachment (due to rain peneration)

Figure E.14. Visual Analysis of Structural Damage and Material Decay, and their Possible causes- Eastern Elevation

APPENDIX F
SOURCES OF RESTITUTION

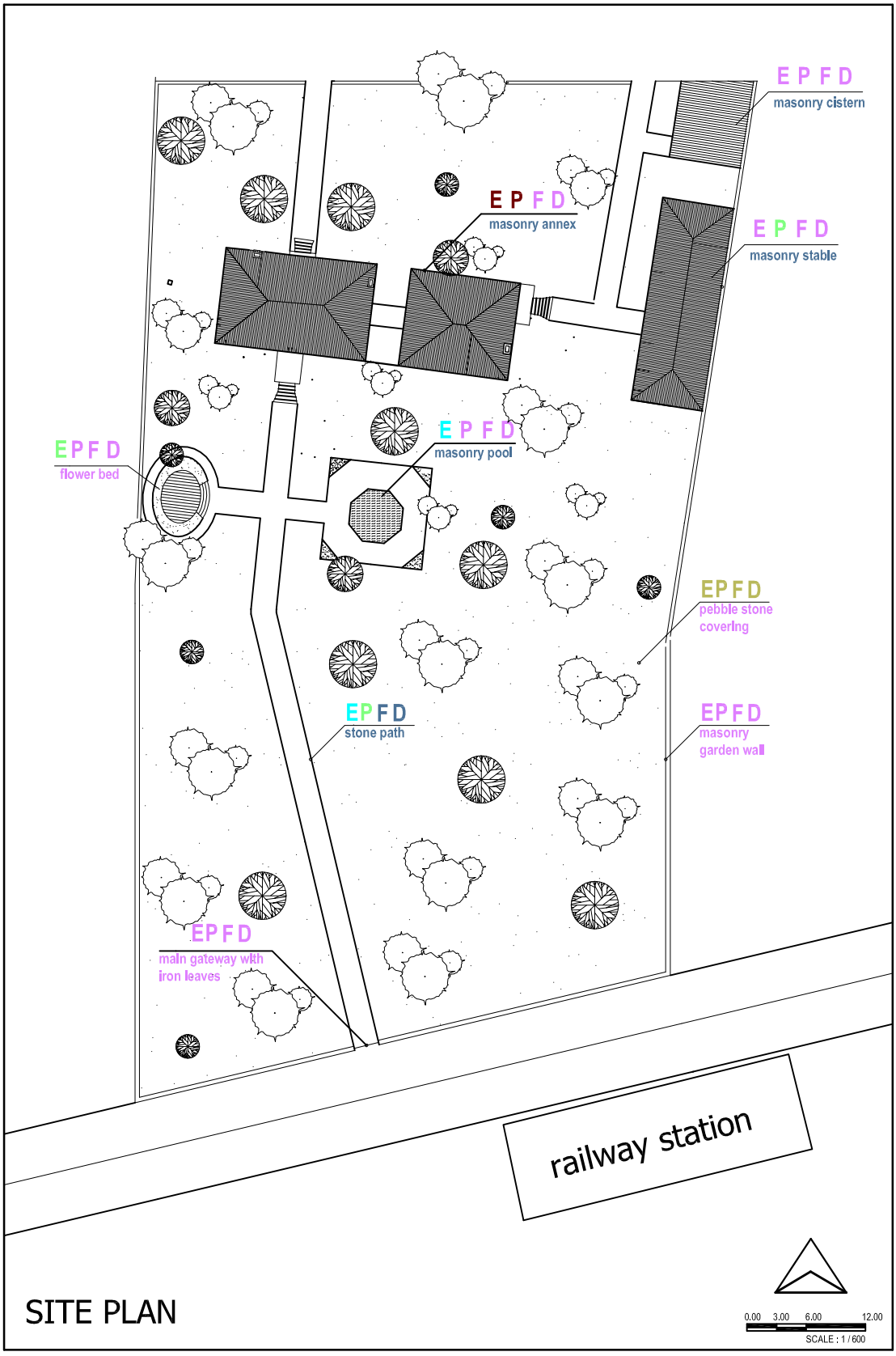
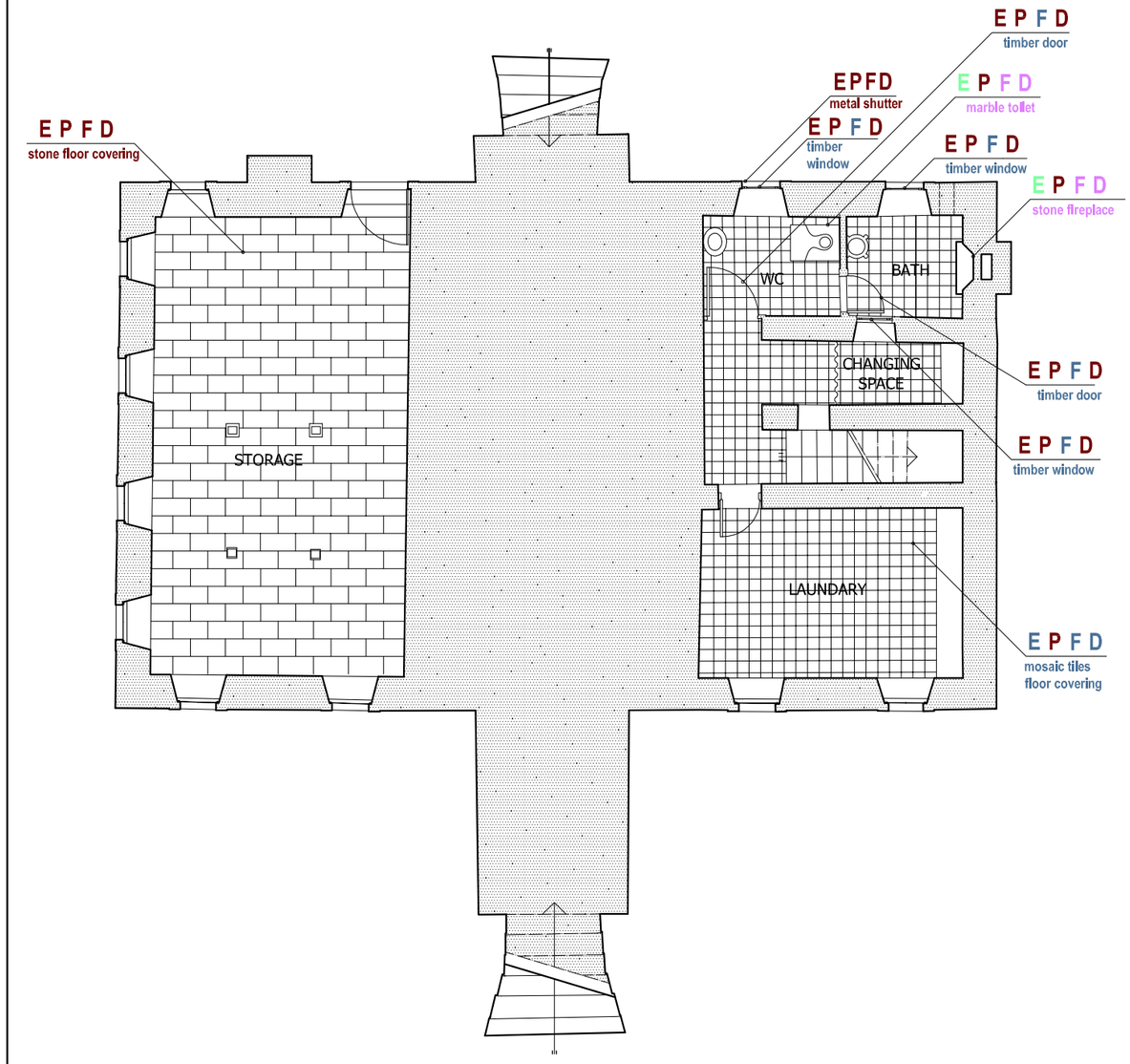
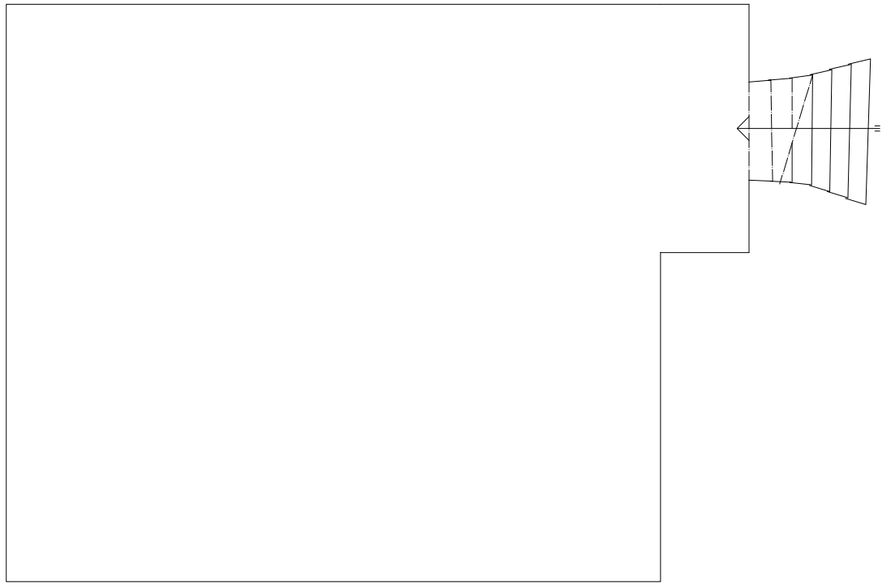


Figure F.1. Sources of Restitution - Site Plan





BASEMENT FLOOR PLAN

0,00 0,50 1,00 2,00 3,00 m
SCALE : 1 / 100

Figure F.2. Sources of Restitution - Basement Floor Plan

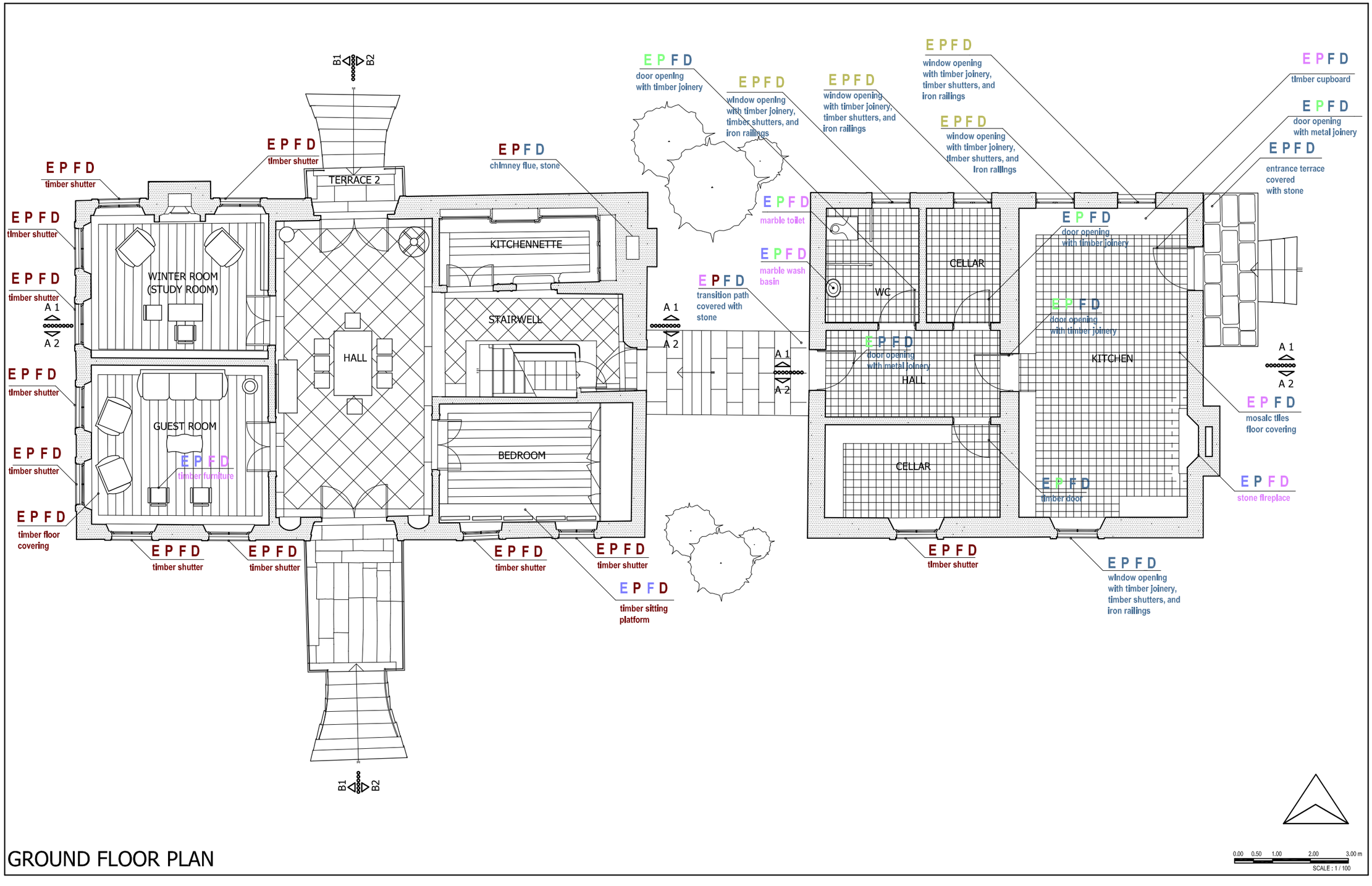


Figure F.3. Sources of Restitution- Ground Floor Plan

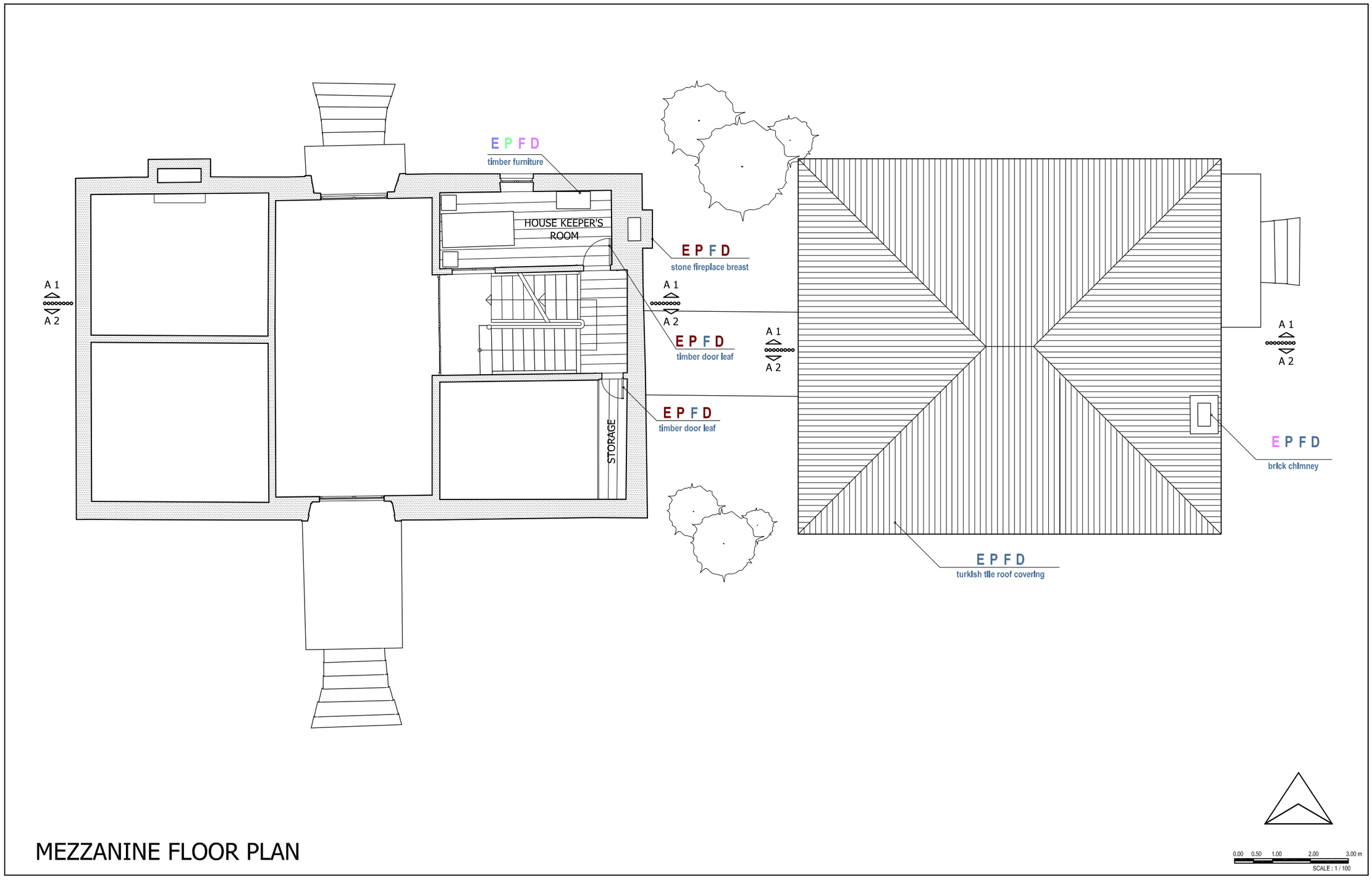


Figure F.4. Sources of Restitution - Mezzanine Floor Plan

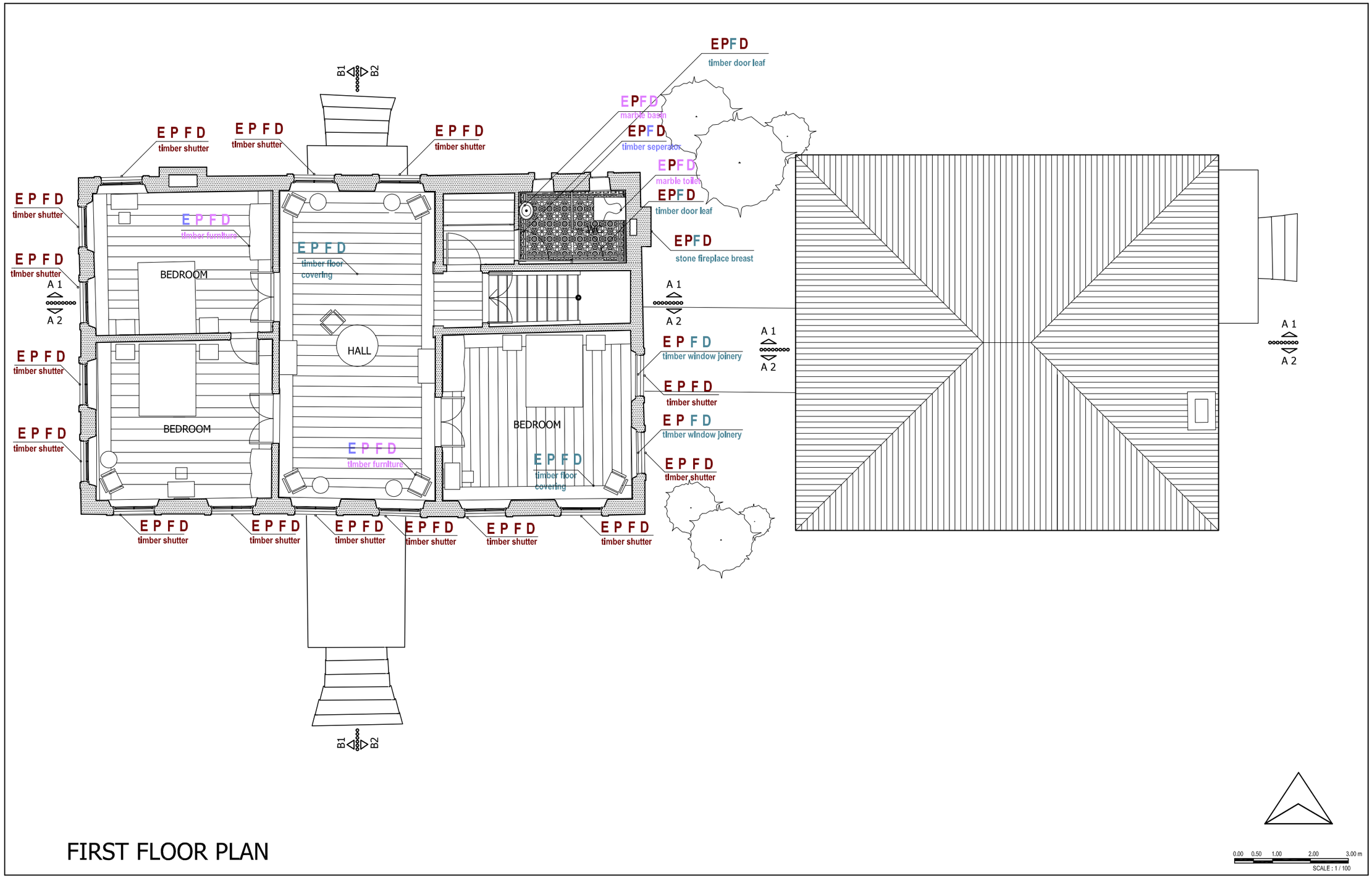


Figure F.5. Sources of Restitution- First Floor Plan

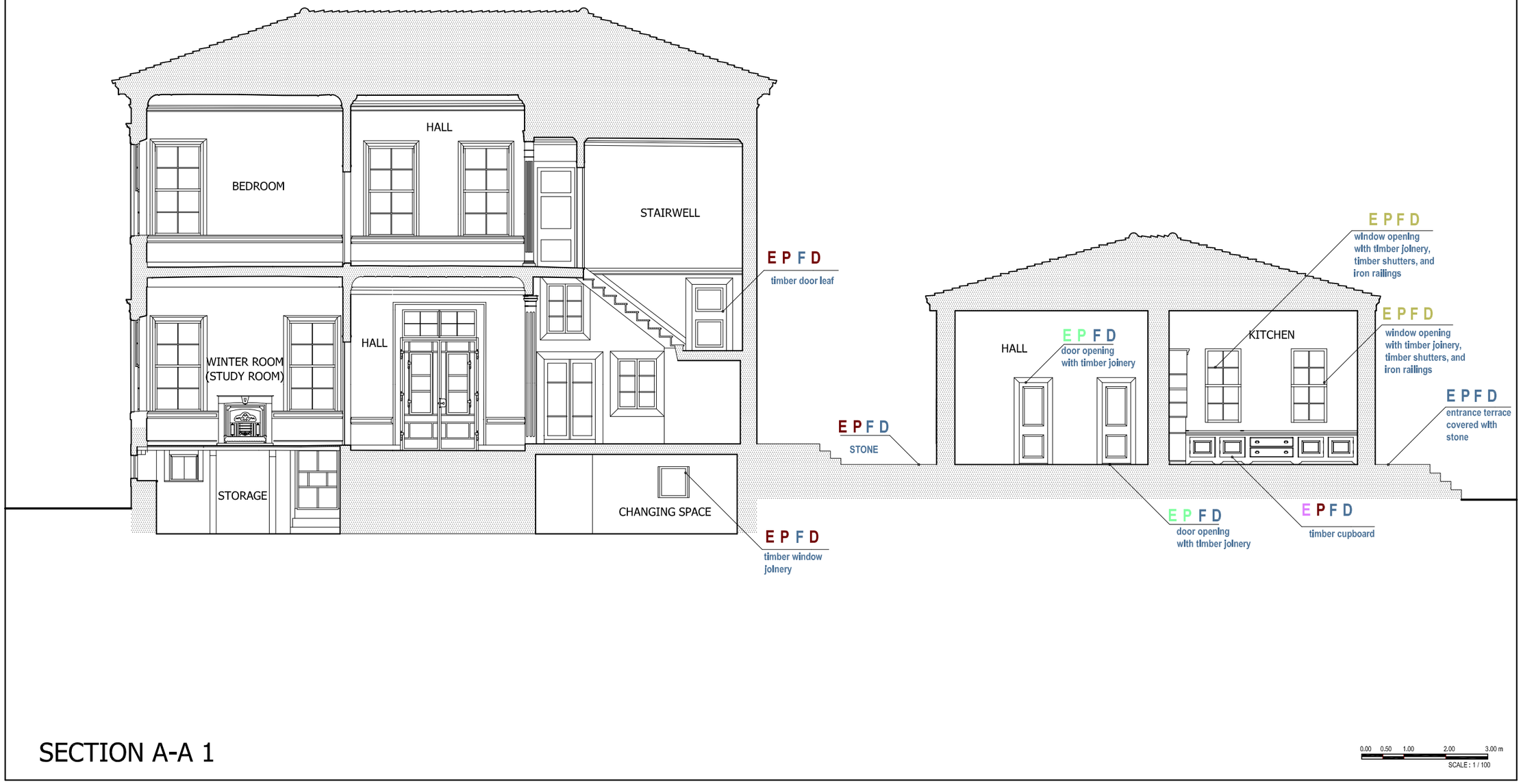


Figure F.6. Sources of Restitution - Section A-A 1

Figure F.7. Sources of Restitution- Section A-A 2

SECTION B-B 1

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure F.8. Sources of Restitution - Section B-B 1

SECTION B-B 2

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure F.9. Sources of Restitution- Section B-B 2

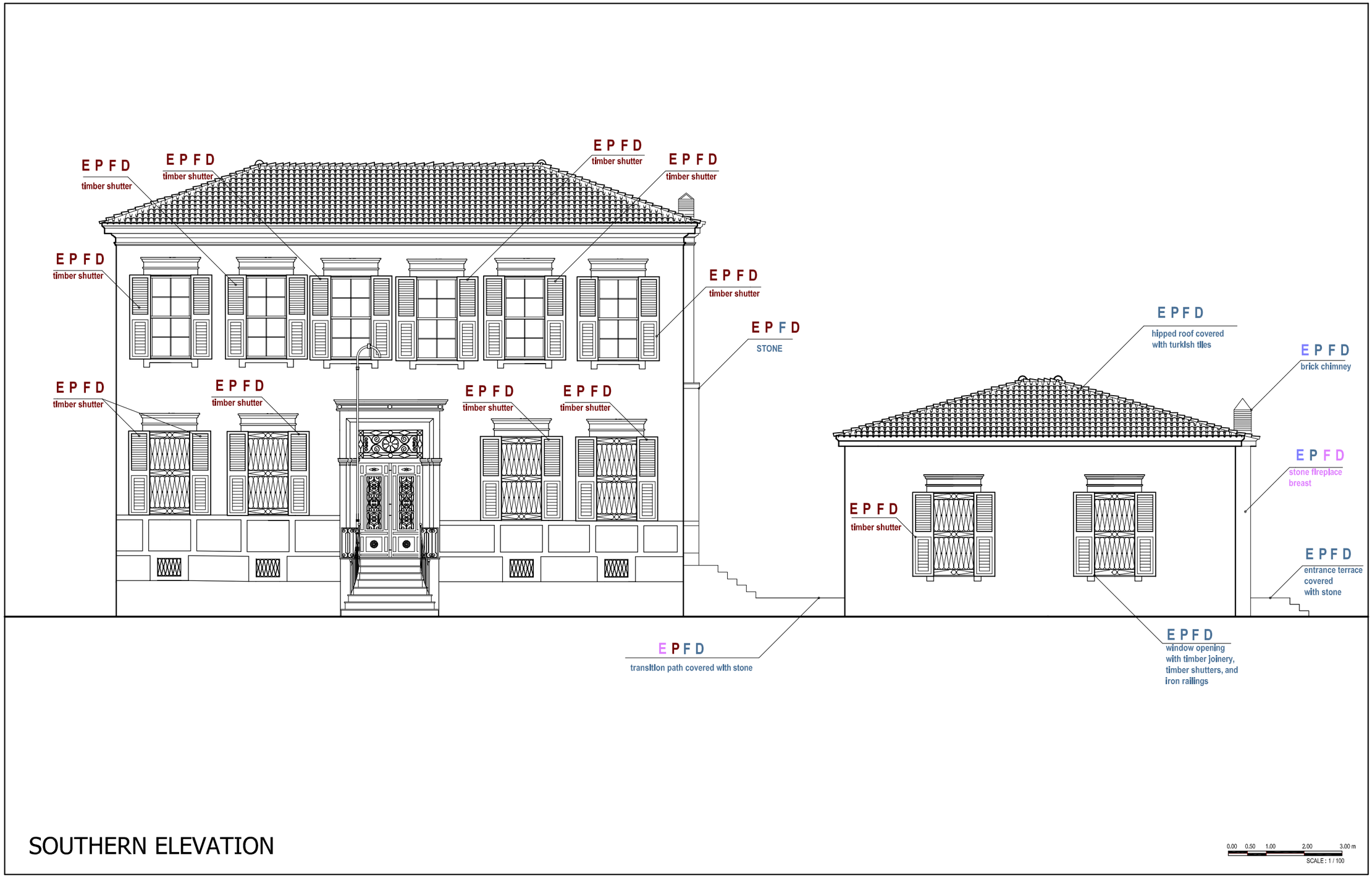


Figure F.10. Sources of Restitution - Southern Elevation

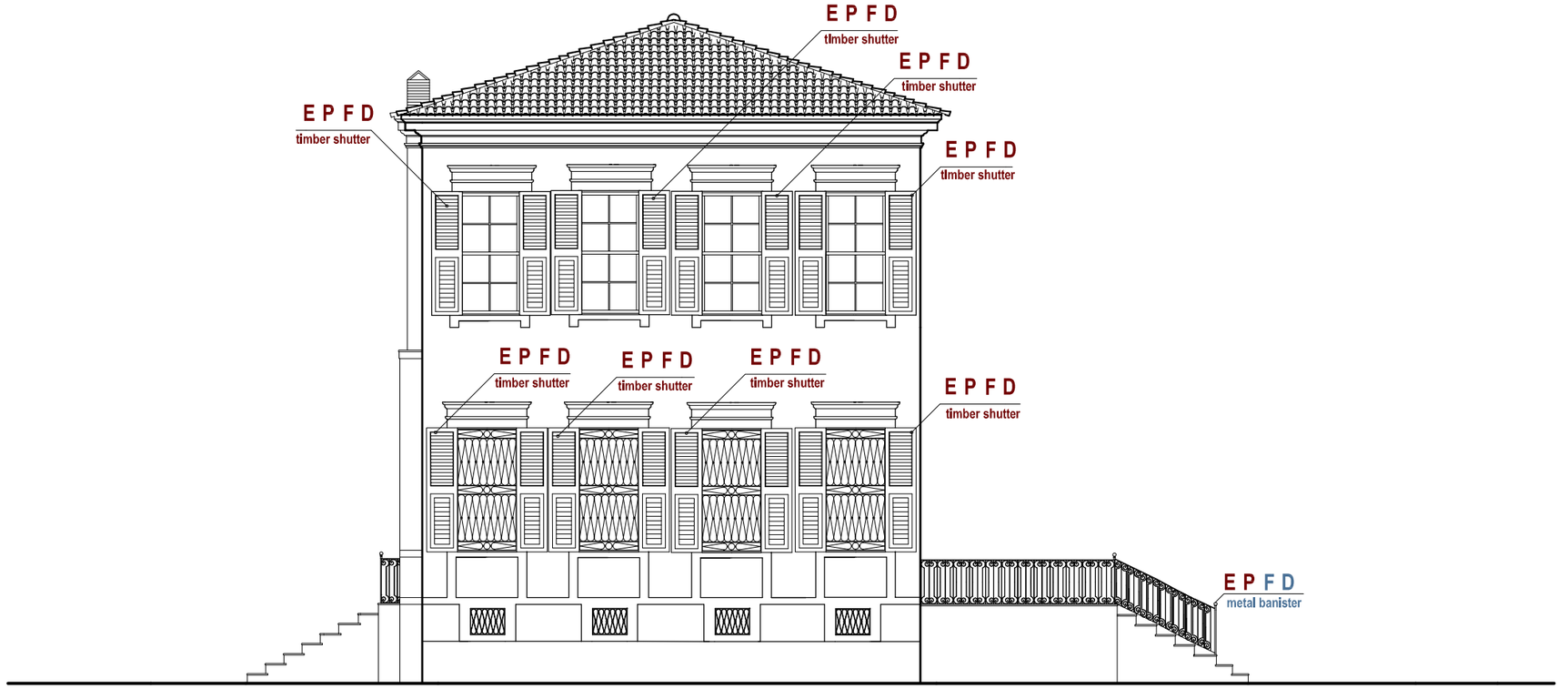


Figure F.11. Restitution and Related Sources- Western Elevation

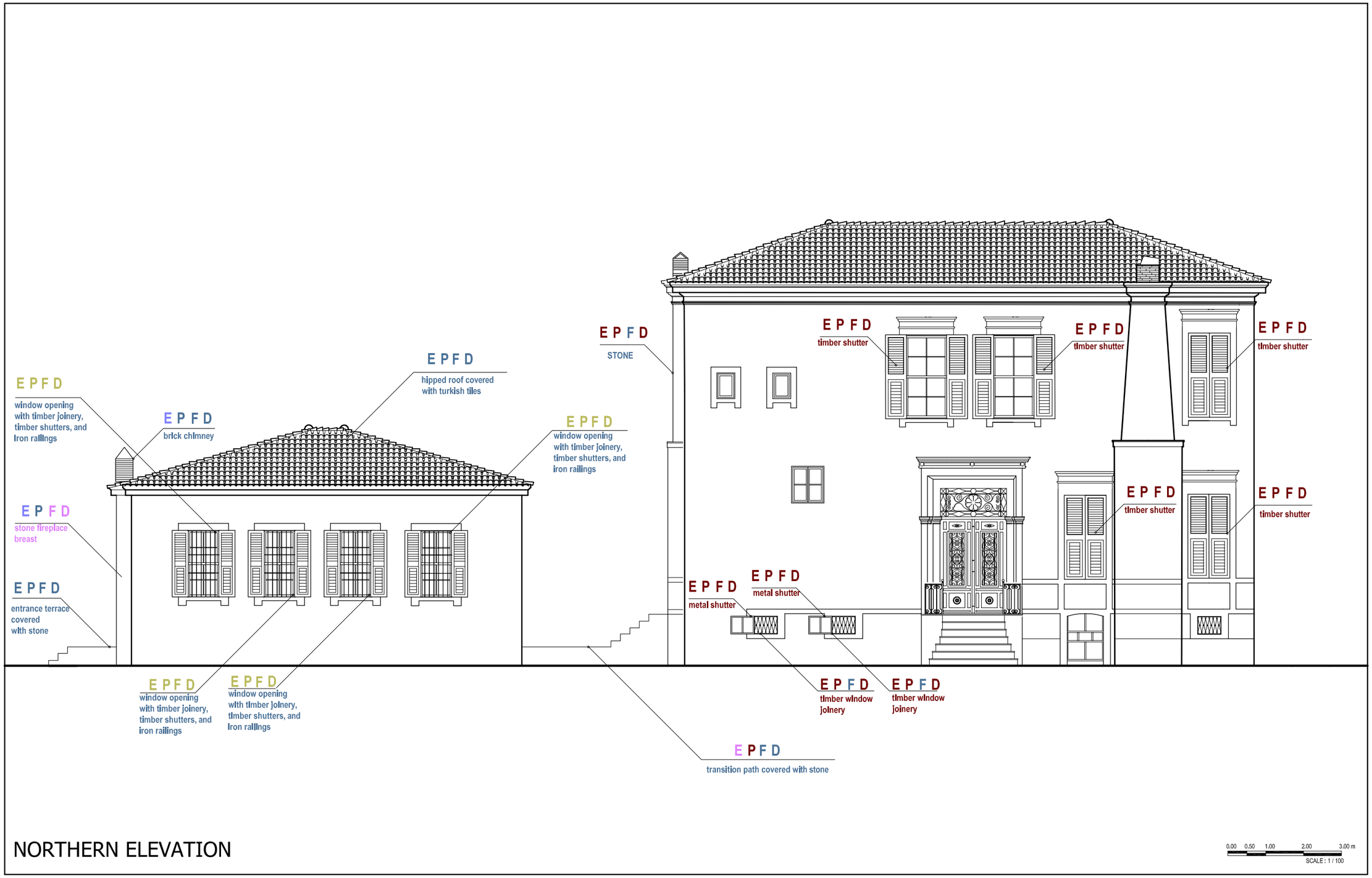
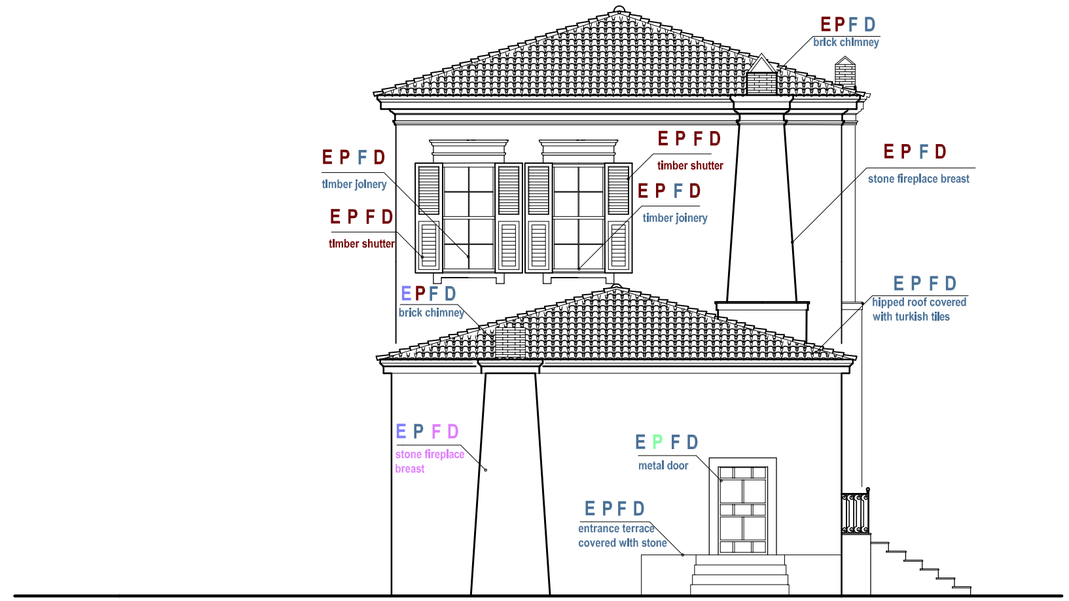


Figure F.12. Sources of Restitution - Northern Elevation



EASTERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

RESTITUTION

SOURCES OF RESTITUTION

RESTITUTION ELEMENT

E EXISTENCE
L LOCATION
F FORM
D DIMENSION
Written Explanation: Material of the element, structural system

SOURCES OF RESTITUTION

- TRACES COMING FROM THE BUILDING
- COMPARATIVE STUDY WITHIN THE BUILDING
- COMPARATIVE STUDY WITH SAME PERIOD HOUSES THAT HAS LARGE GARDENS IN IZMIR
- PHOTOGRAPH
- HISTORICAL RESEARCH ABOUT OTTOMAN HOUSES
- WRITTEN DOCUMENTS
- ARCHITECTURAL NECESSITY

Figure F.13. Sources of Restitution- Eastern Elevation

APPENDIX G
RELIABILITY OF SOURCES

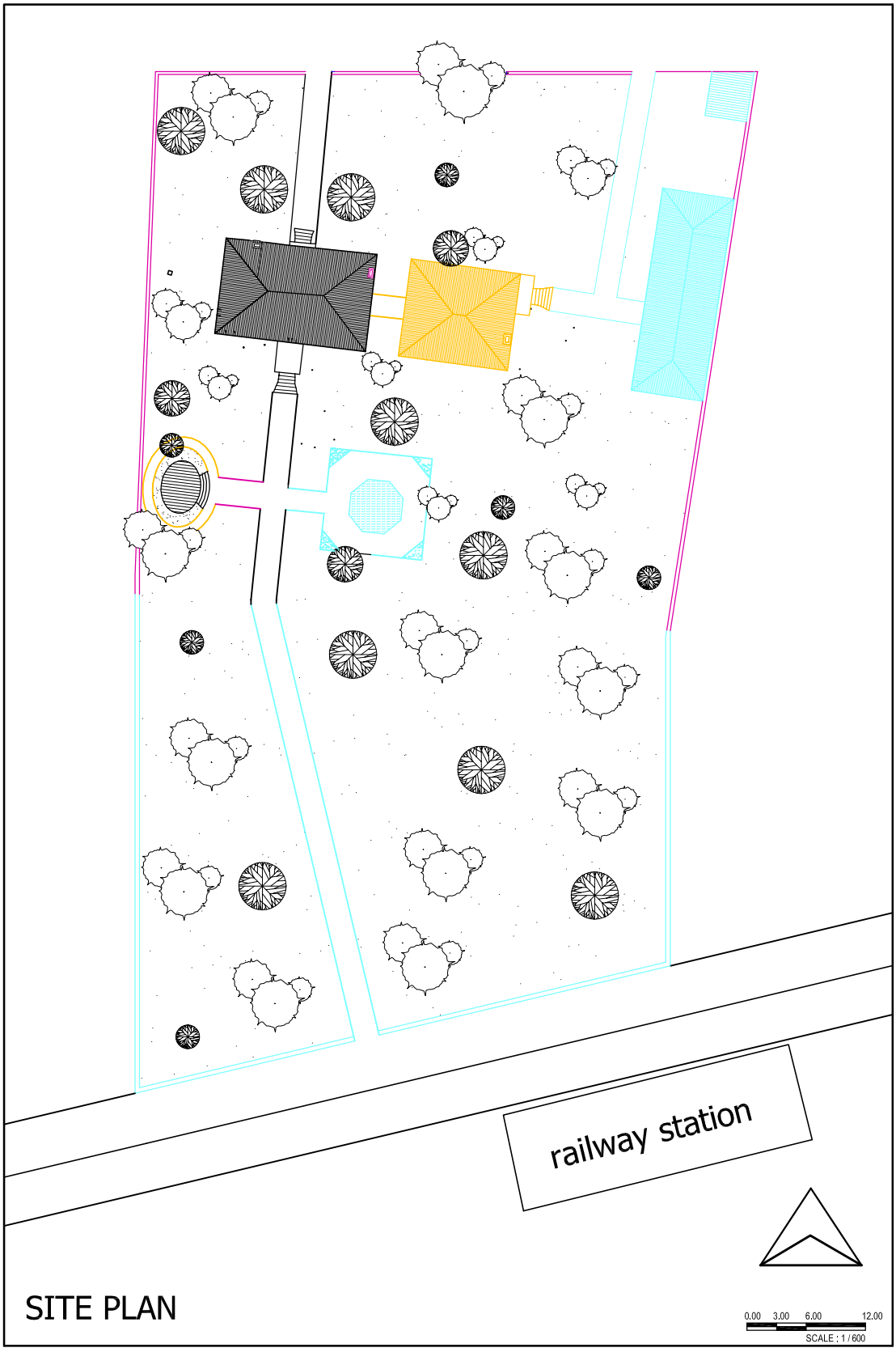


Figure G.1. Reliability of Sources- Site Plan

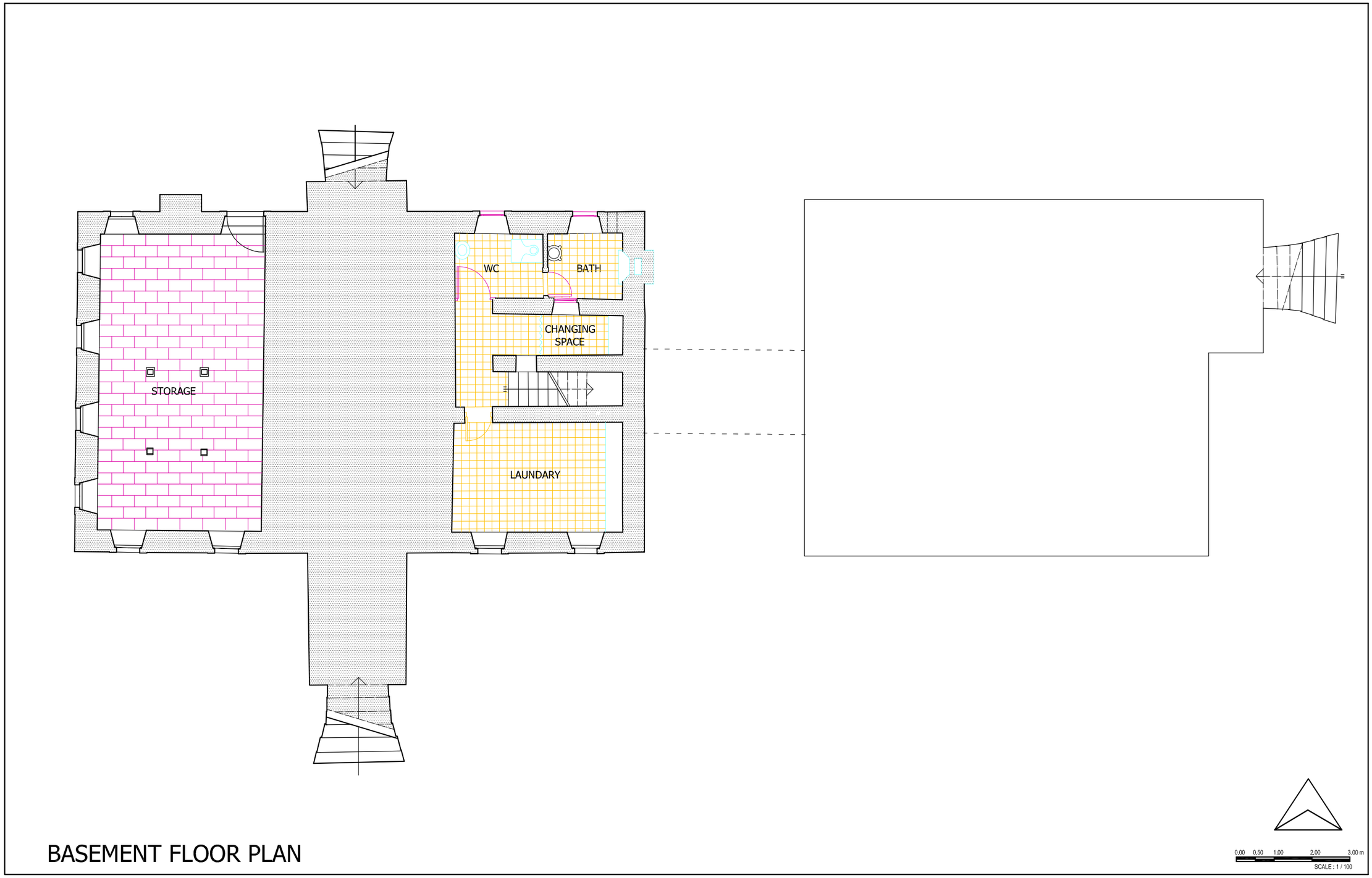


Figure G.2. Reliability of Sources- Basement Floor Plan

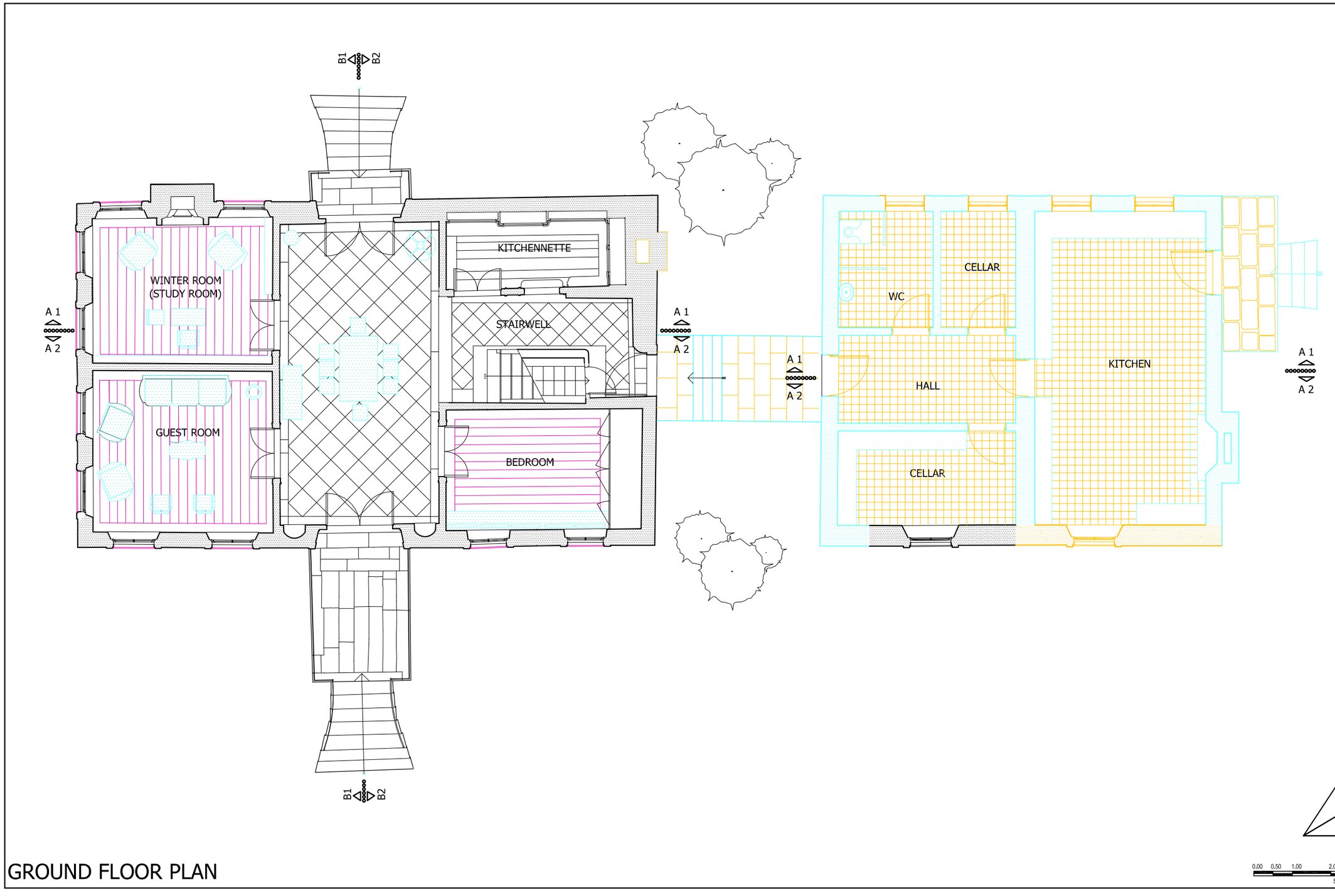


Figure G.3. Reliability of Sources- Ground Floor Plan

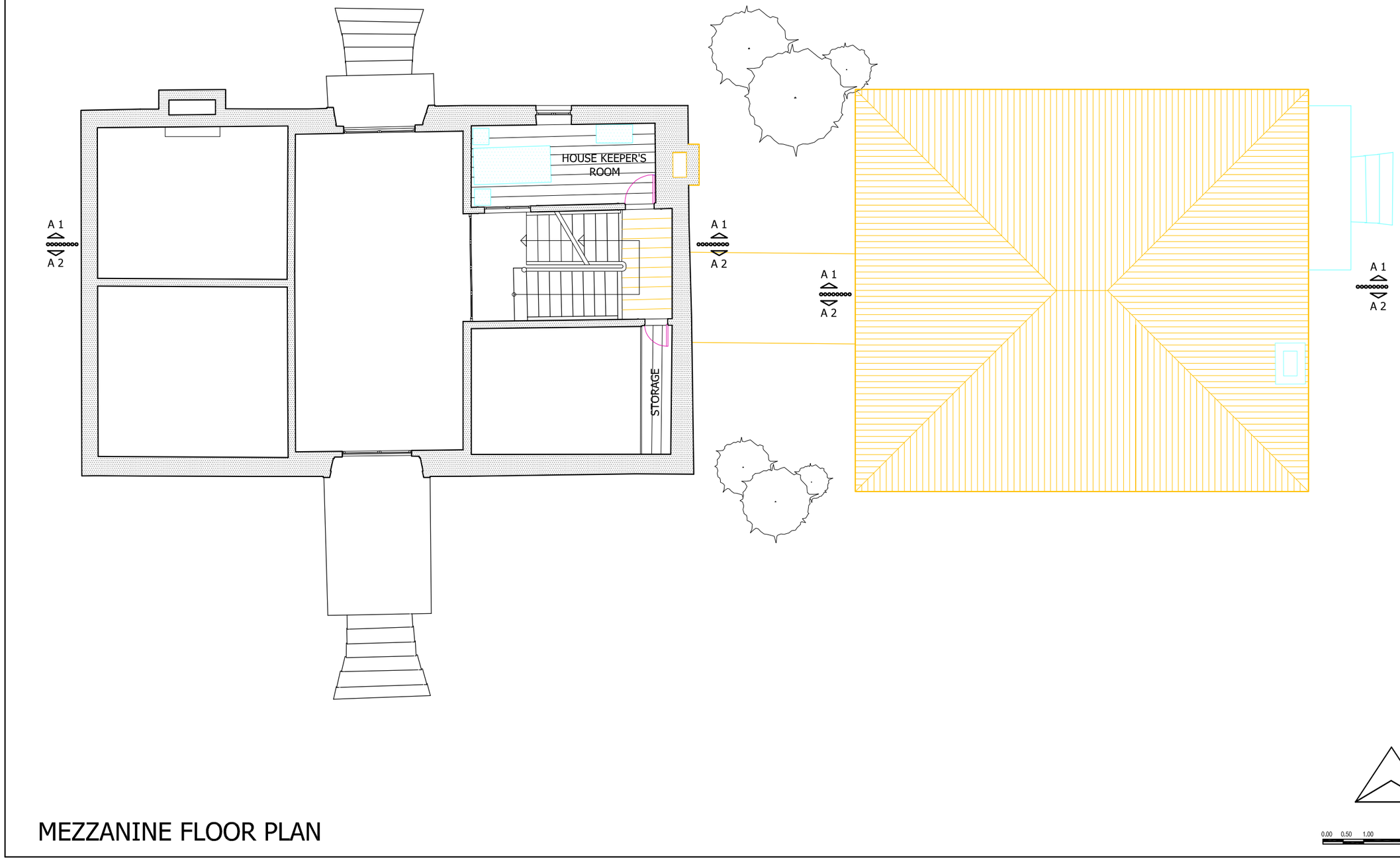


Figure G.4. Reliability of Sources- Mezzanine Floor Plan

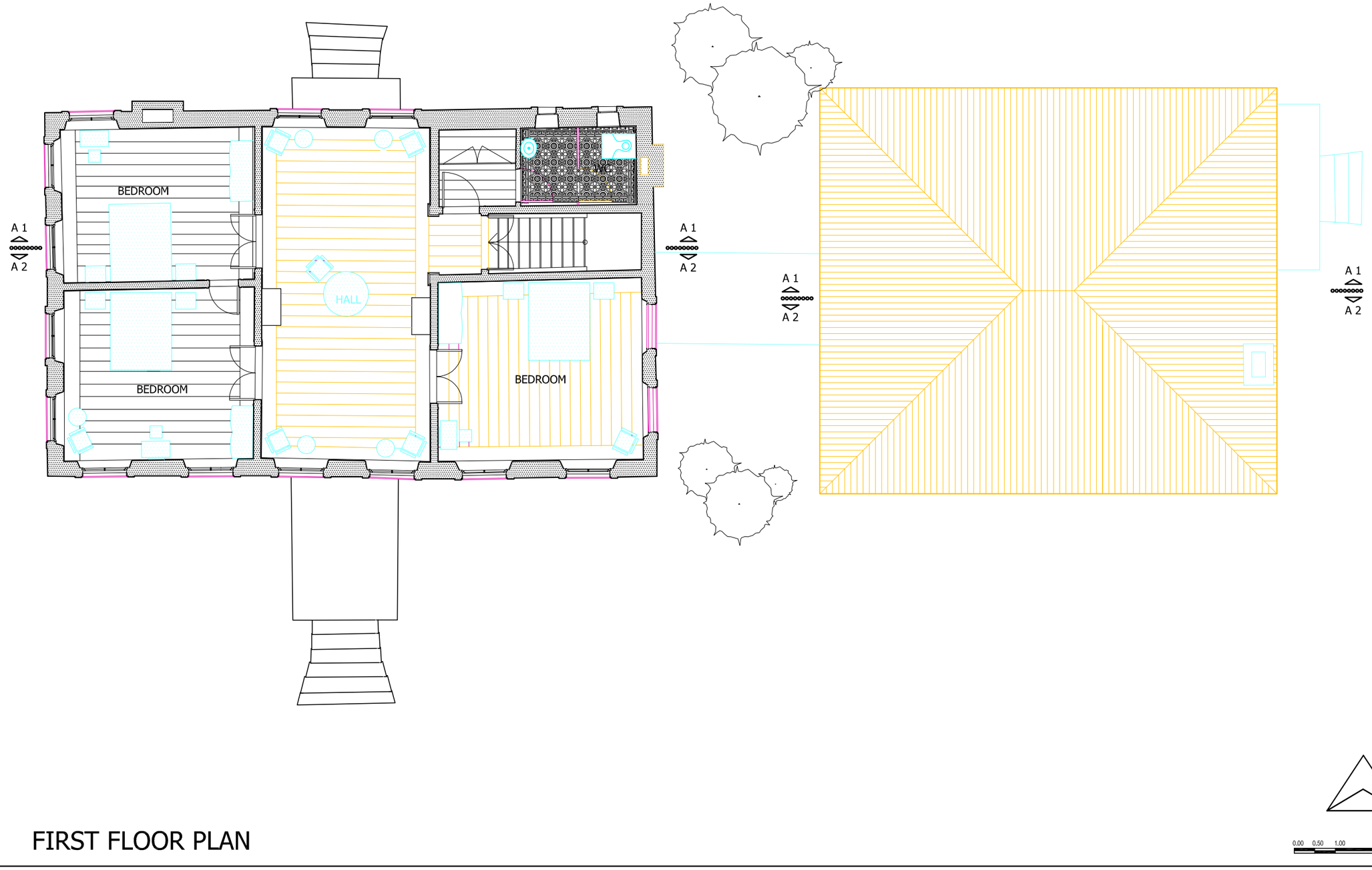


Figure G.5. Reliability of Sources- First Floor Plan

Figure G.6. Reliability of Sources- Section A-A 1

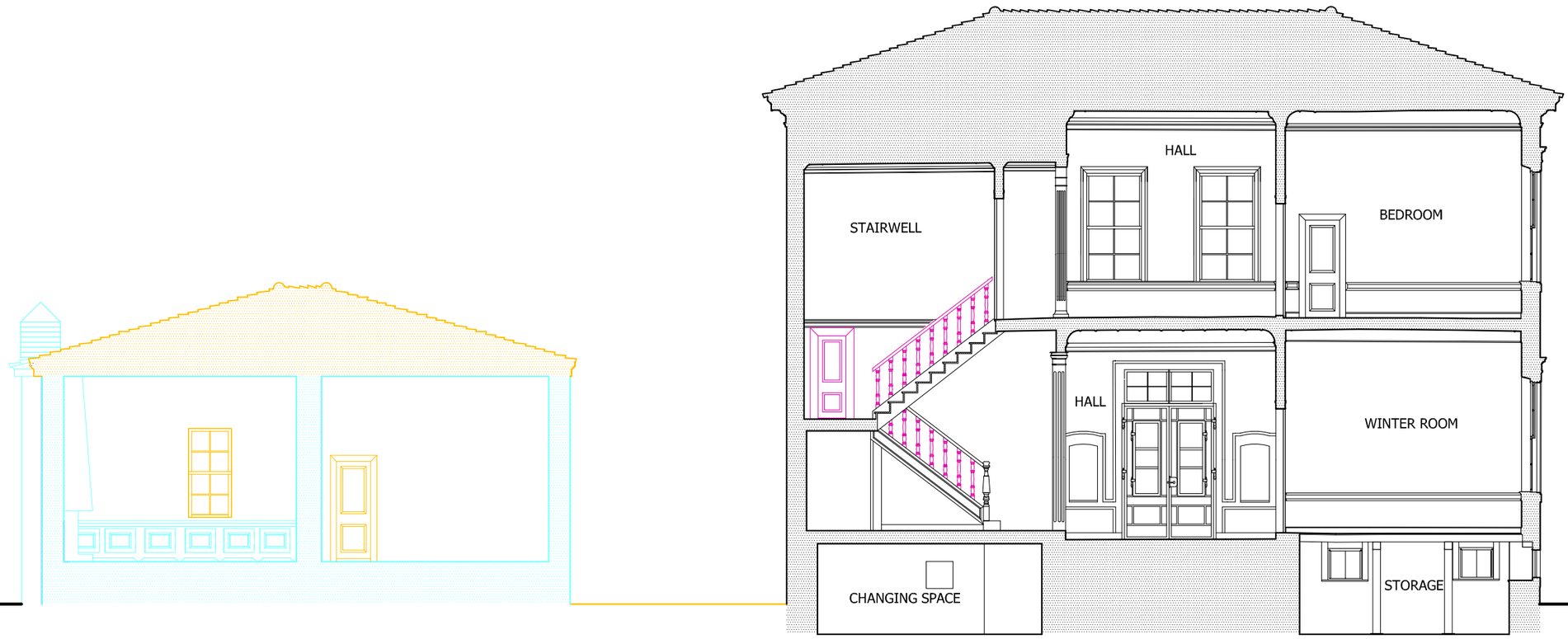


Figure G.7. Reliability of Sources- Section A-A 2

SECTION B-B 1

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

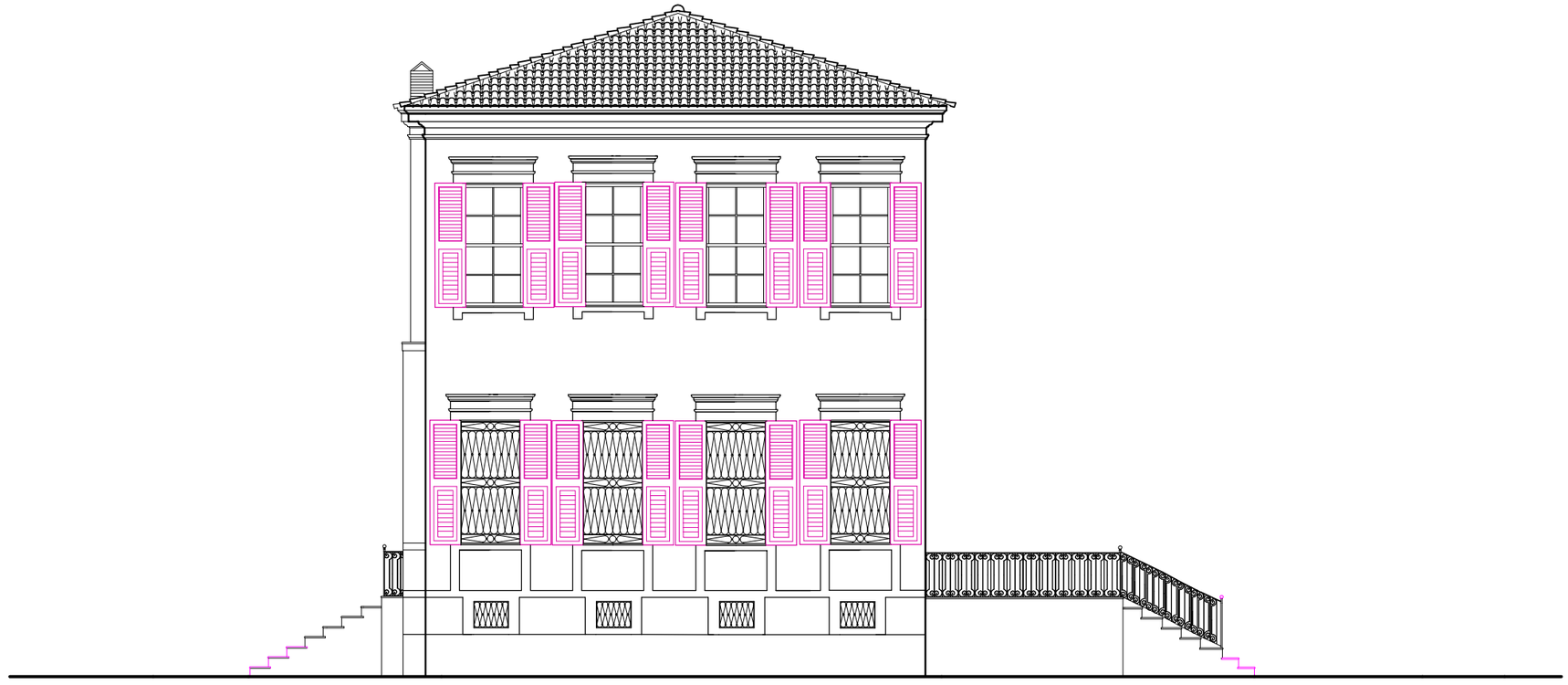
Figure G.8. Reliability of Sources- Section B-B 1

SECTION B-B 2

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure G.9. Reliability of Sources- Section B-B 2

Figure G.2. Reliability of Sources- Southern Elevation



WESTERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure G.11. Reliability of Sources- Western Elevation

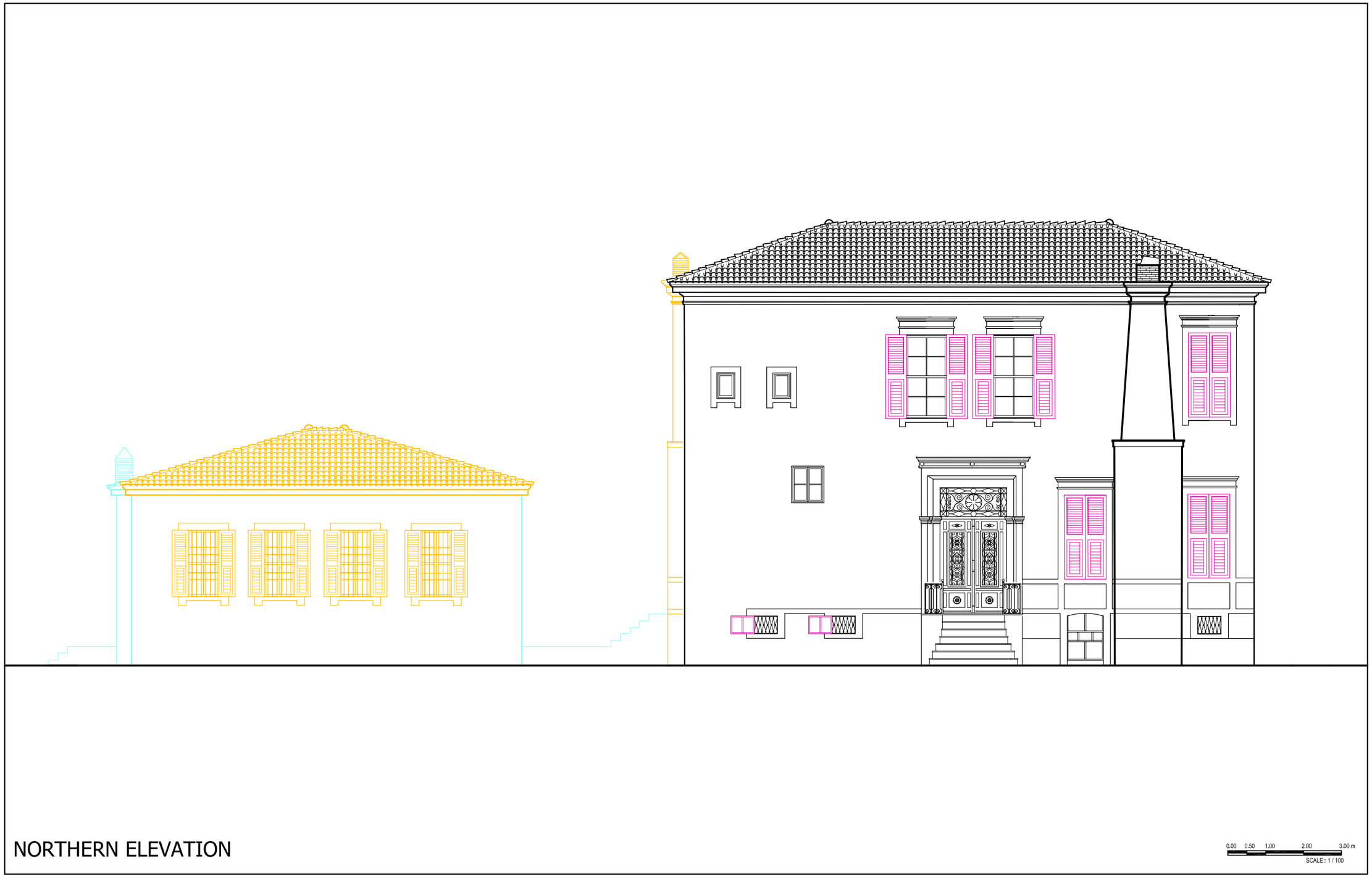


Figure G.2. Reliability of Sources- Northern Elevation

RESTITUTION

RELIABILITY OF SOURCES

FIRST DEGREE

SECOND DEGREE

THIRD DEGREE

EASTERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m

SCALE : 1 / 100

Figure G.13. Reliability of Sources- Eastern Elevation

APPENDIX H

MEASURES FOR ETHICS OF CONSERVATION

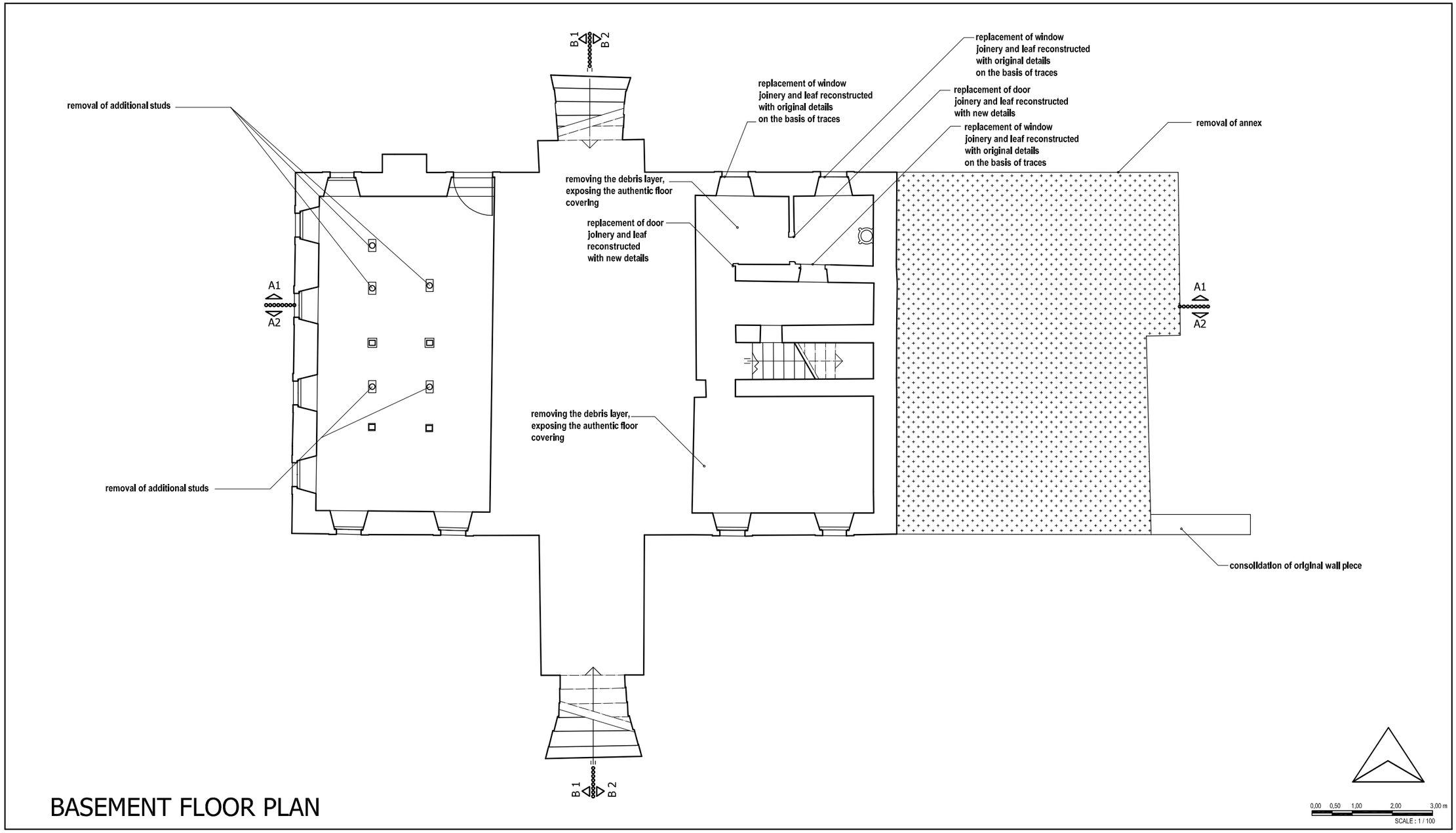
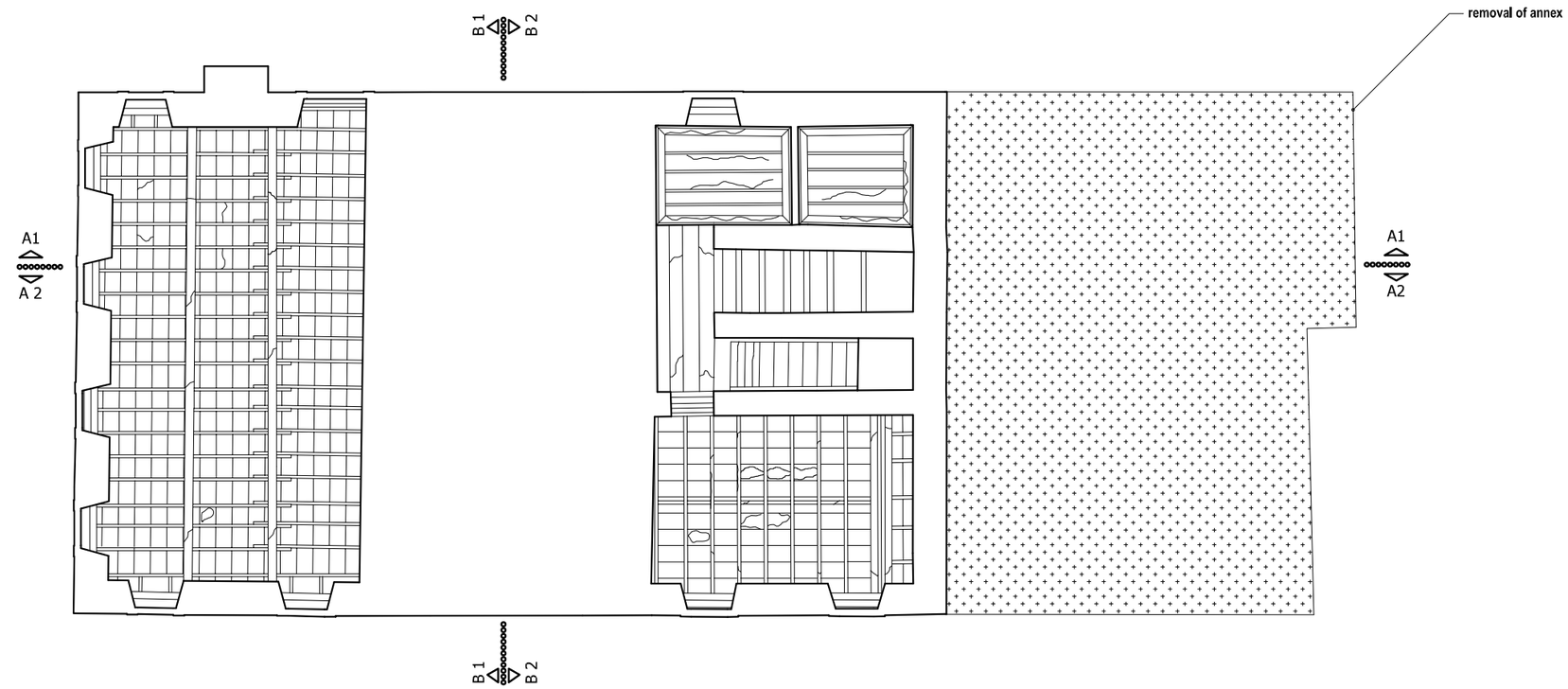


Figure H.1. Measures for Ethics of Conservation - Basement Floor Plan



BASEMENT FLOOR CEILING PLAN

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure H.2. Measures for Ethics of Conservation- Basement Floor Ceiling Plan

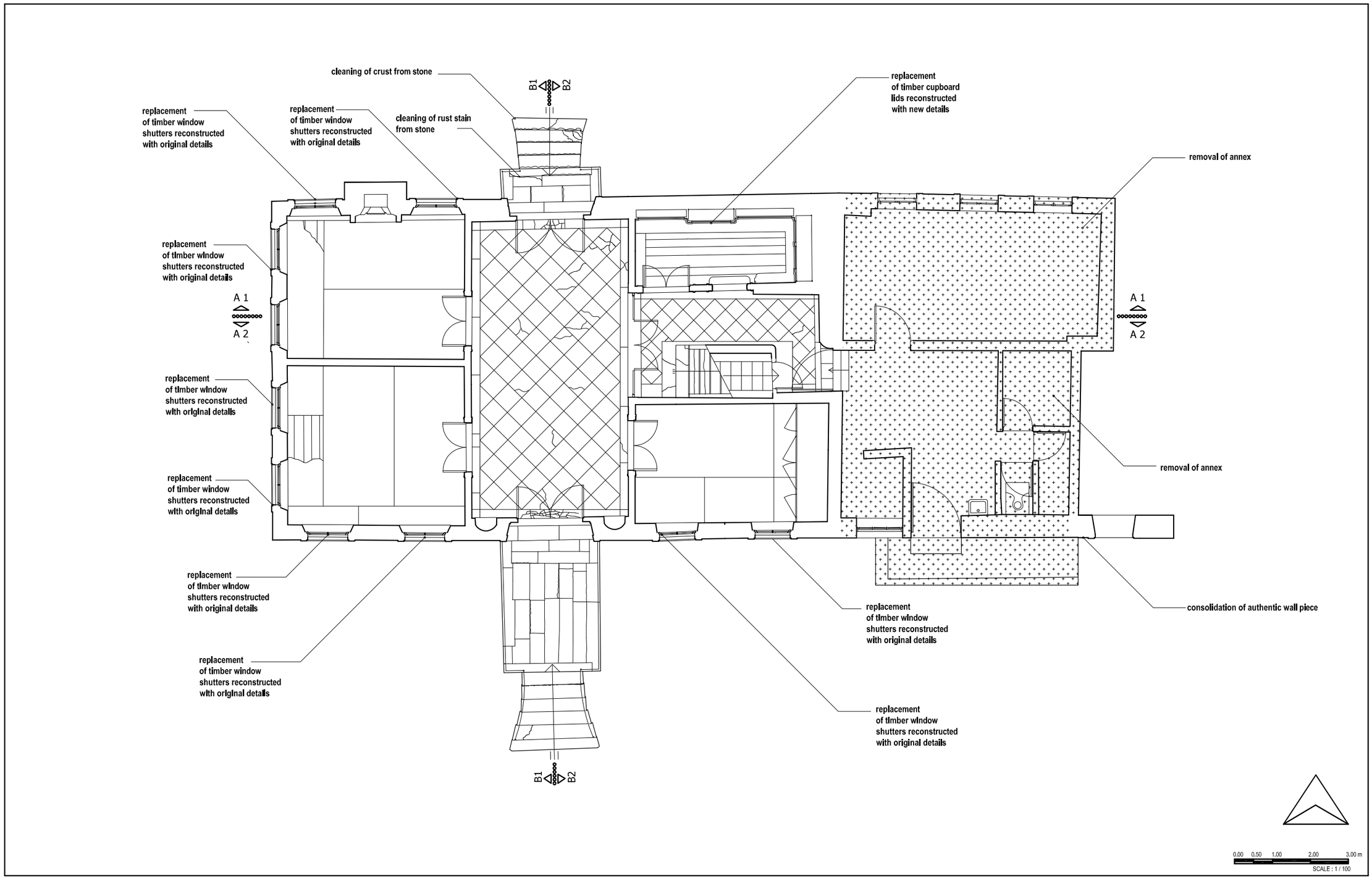
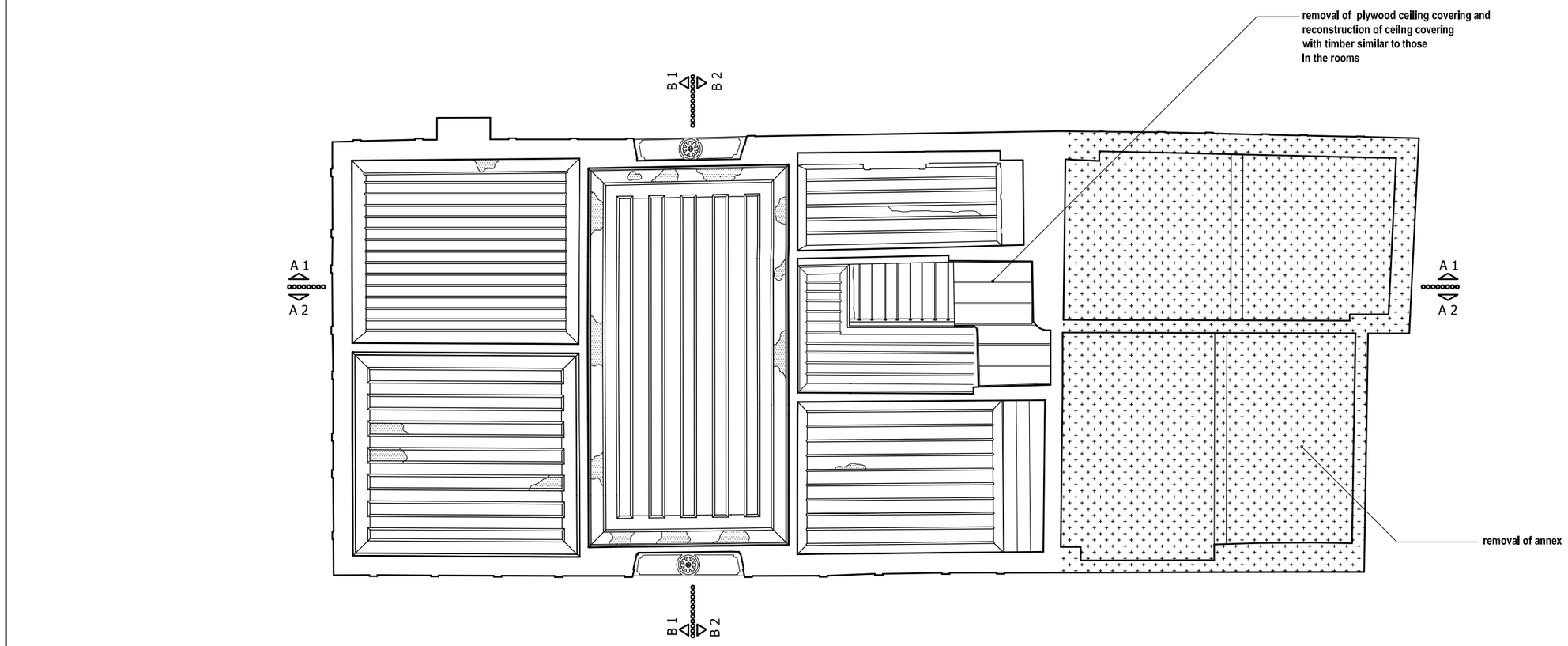


Figure H.3. Measures for Ethics of Conservation- Ground Floor Plan



GROUND FLOOR CEILING PLAN

Figure H.4. Measures for Ethics of Conservation- Ground Floor Ceiling Plan

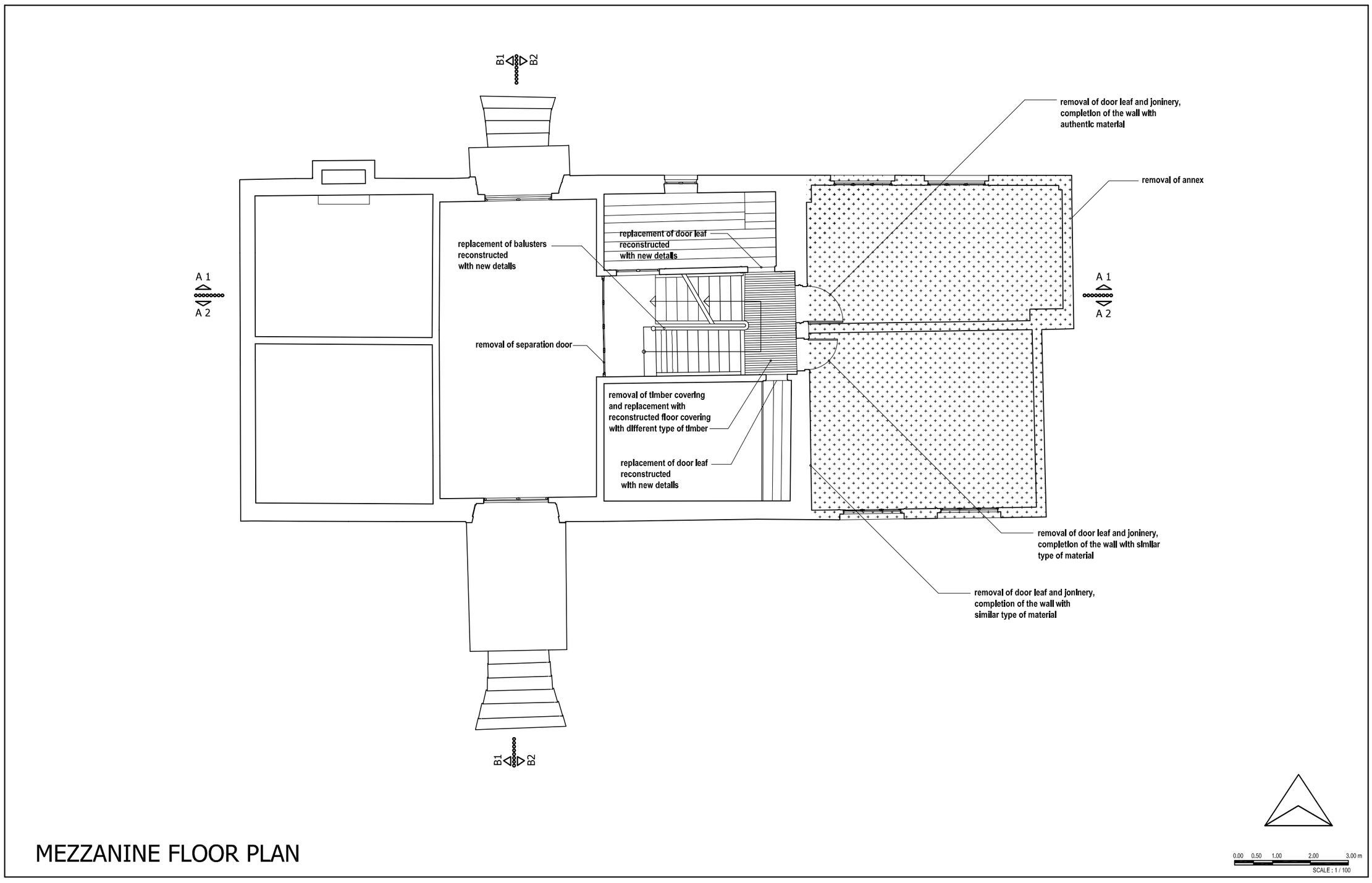
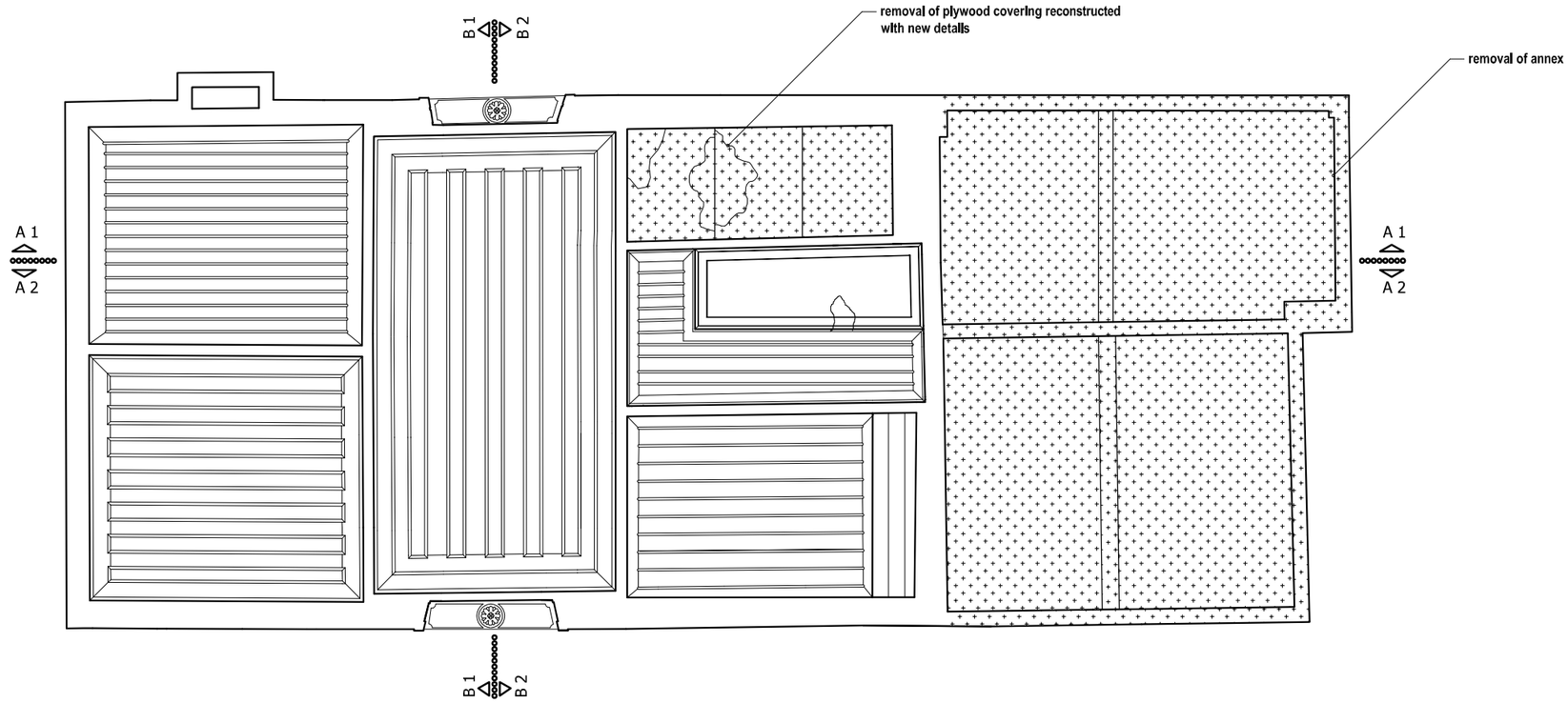


Figure H.5. Measures for Ethics of Conservation- Mezzanine Floor Plan



MEZZANINE FLOOR CEILING PLAN

0,00 0,50 1,00 2,00 3,00 m
SCALE : 1 / 100

Figure H.6. Measures for Ethics of Conservation- Mezzanine Floor Ceiling Plan

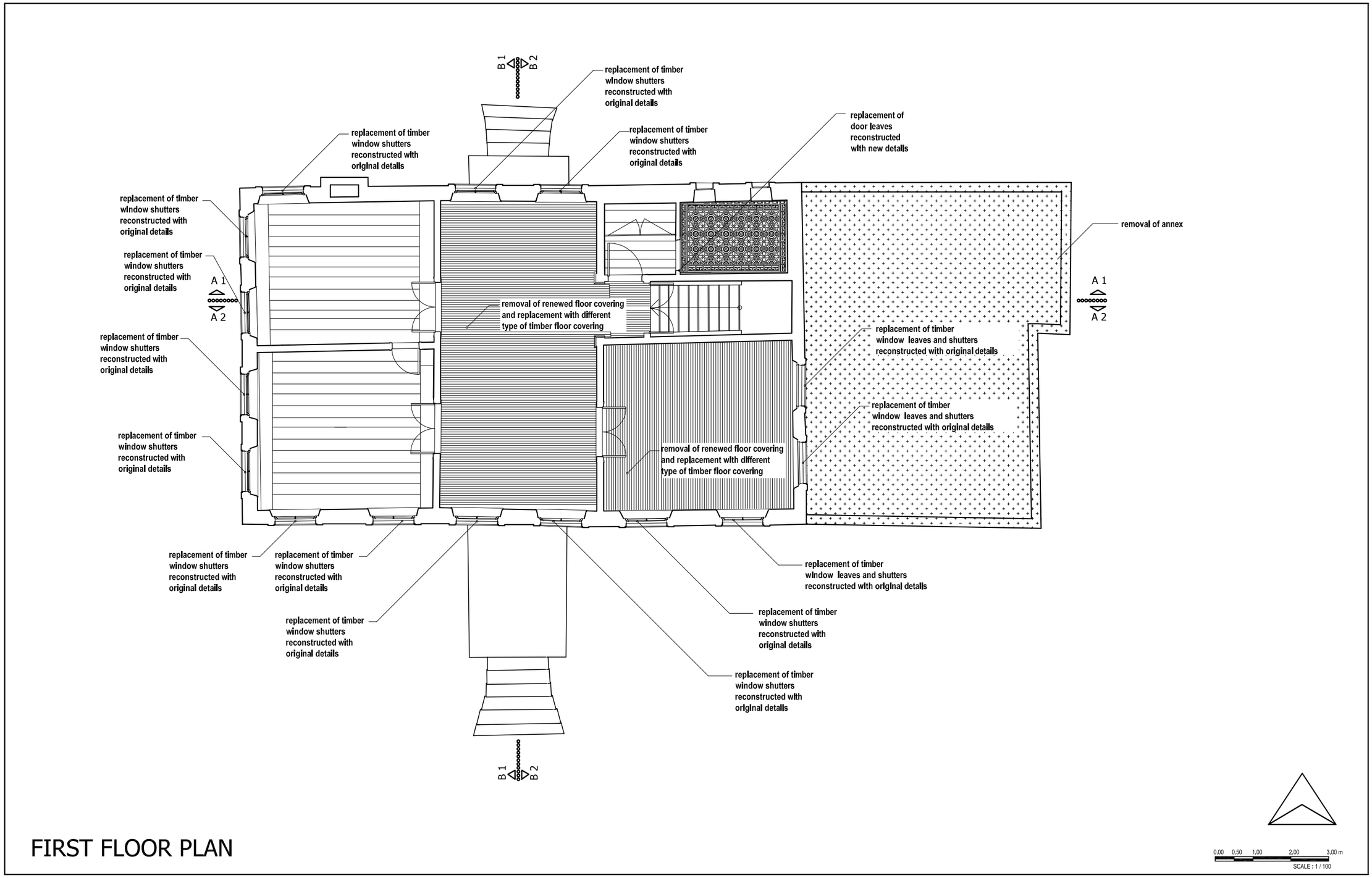


Figure H.7. Measures for Ethics of Conservation- First Floor Plan

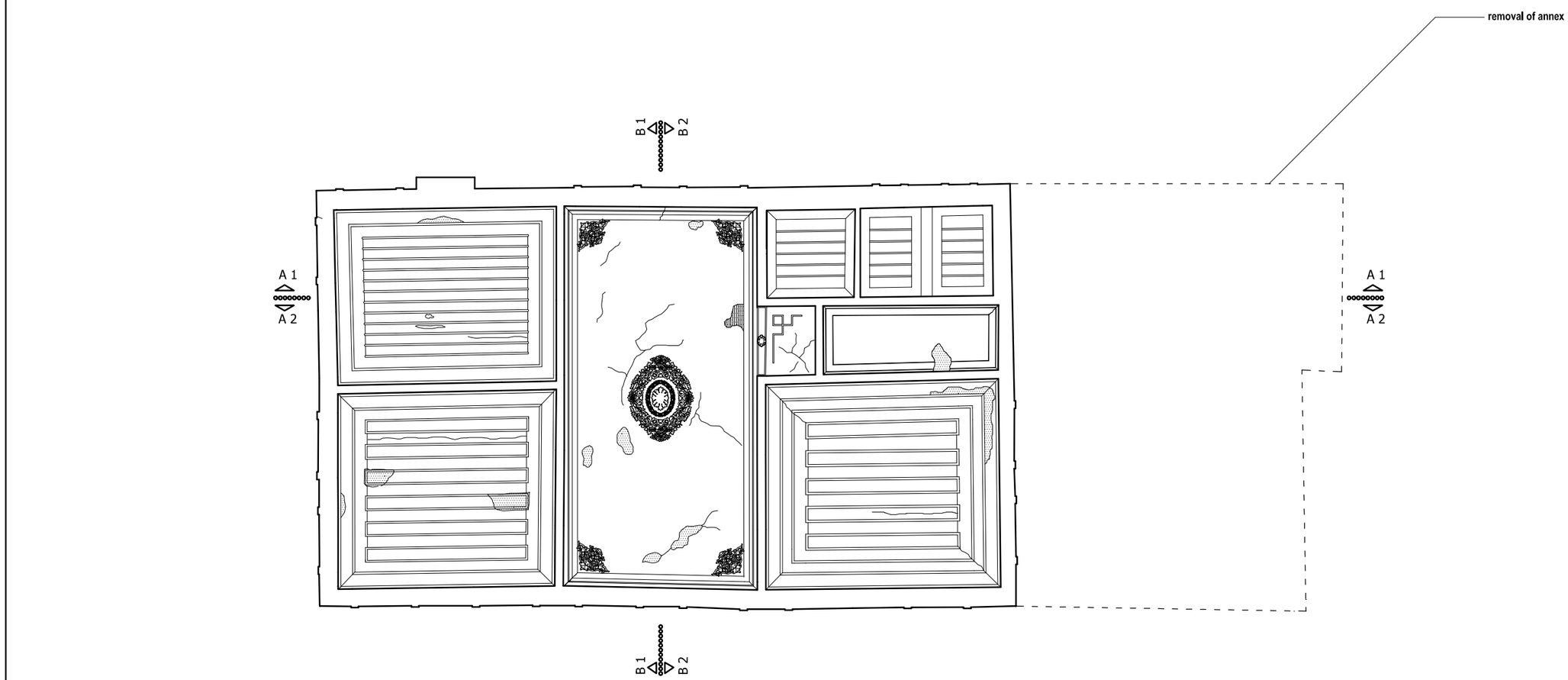


Figure H.8. Measures for Ethics of Conservation- First Floor Ceiling Plan

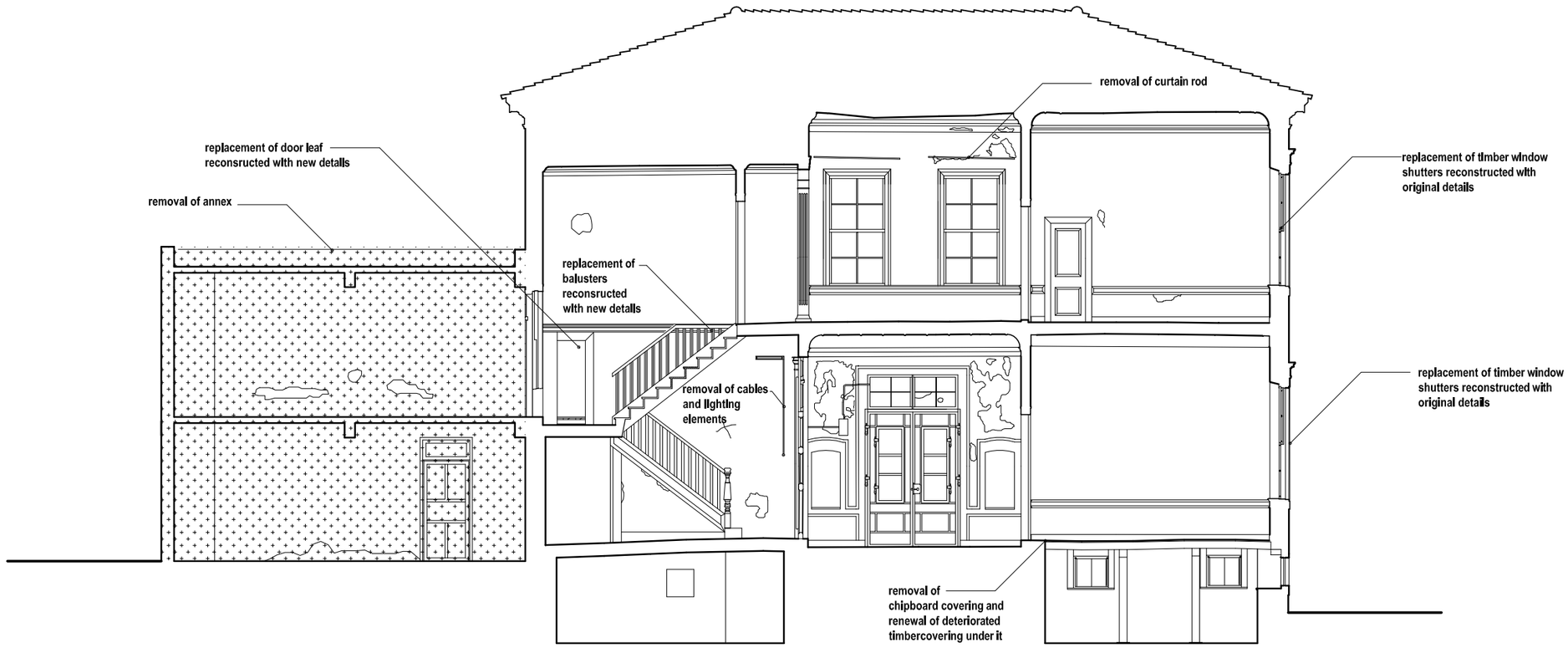
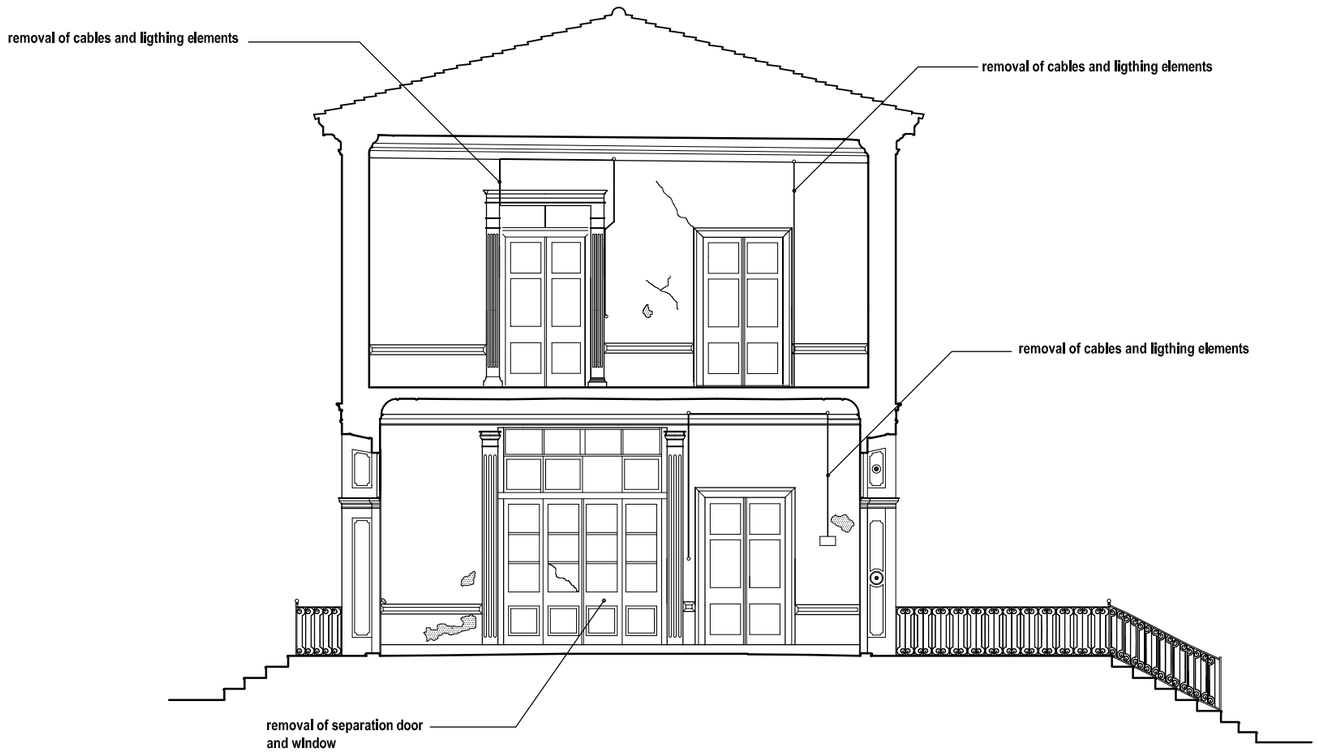


Figure H.9. Measures for Ethics of Conservation- Section A-A 2



SECTION B-B 2

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

Figure H.10. Measures for Ethics of Conservation- Section B-B 2

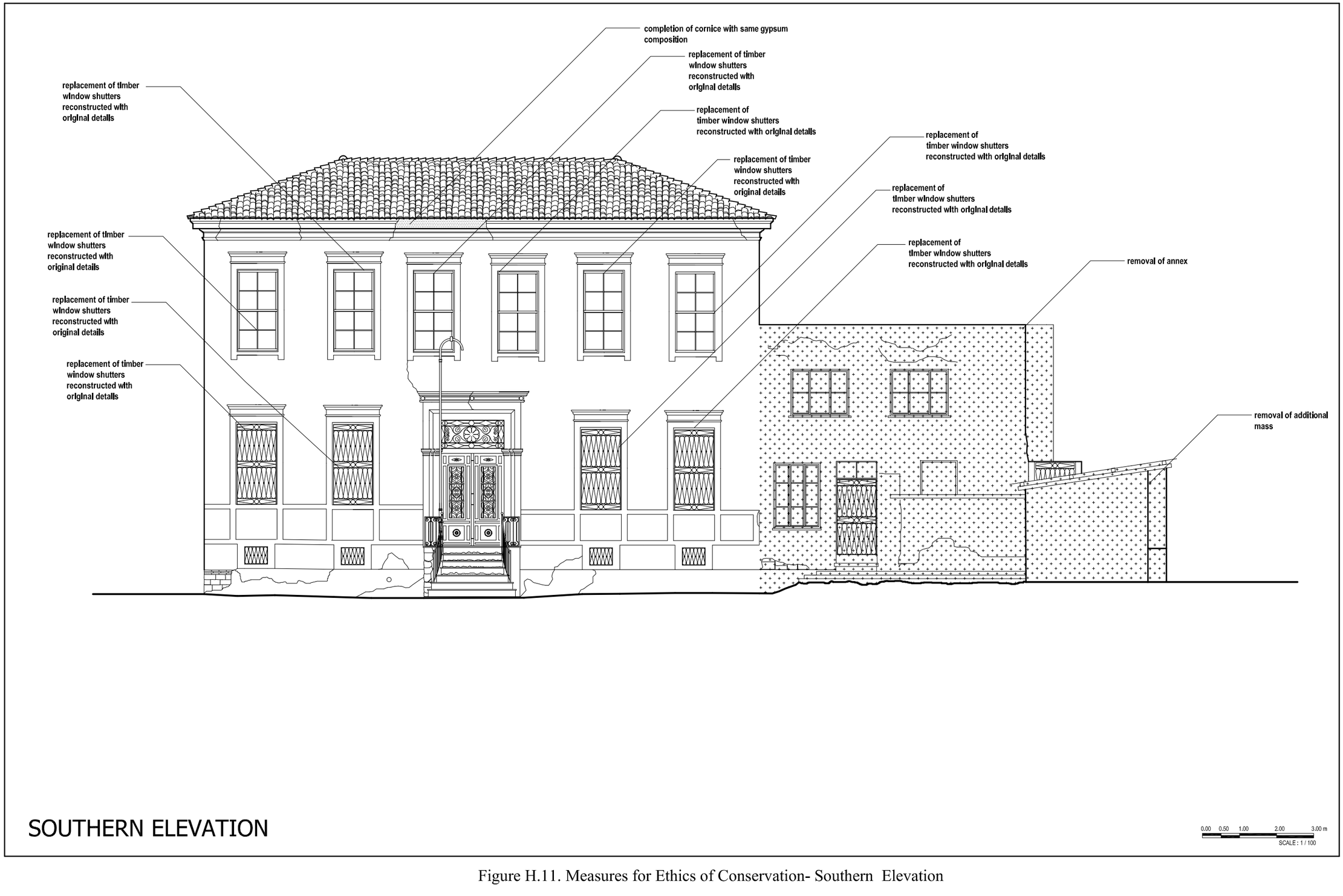


Figure H.11. Measures for Ethics of Conservation- Southern Elevation

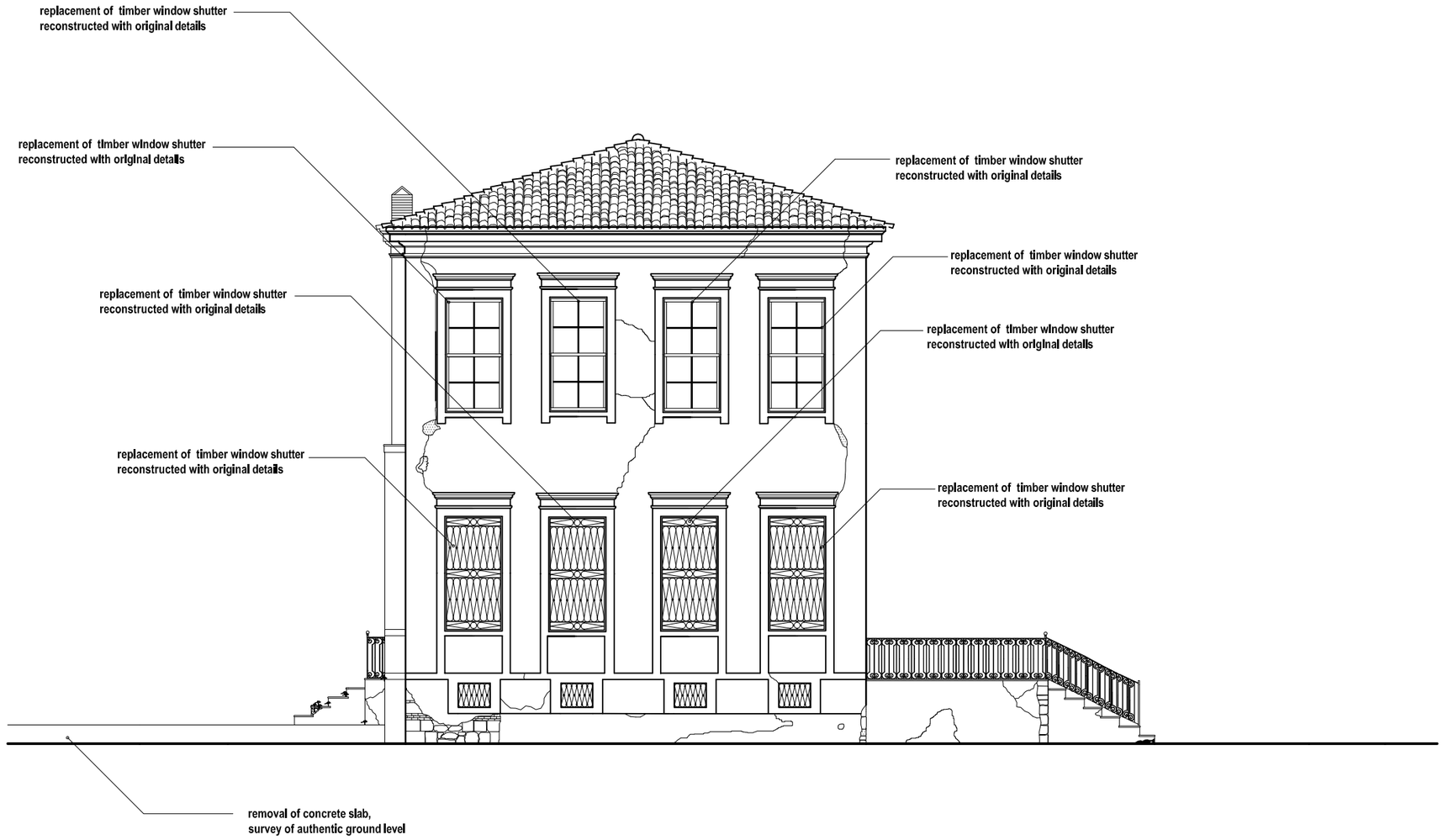


Figure H.12.Measures for Ethics of Conservation- Western Elevation

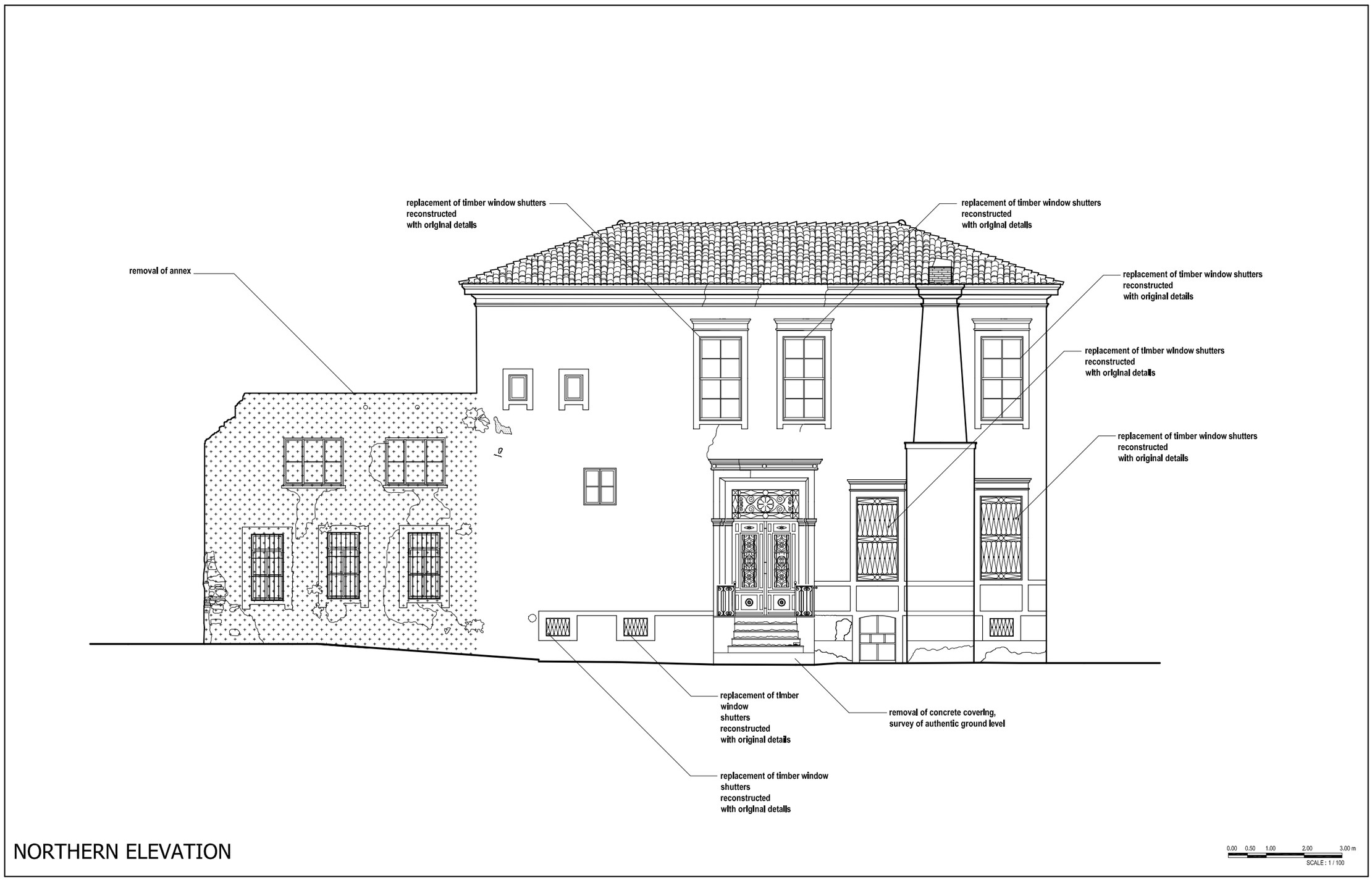
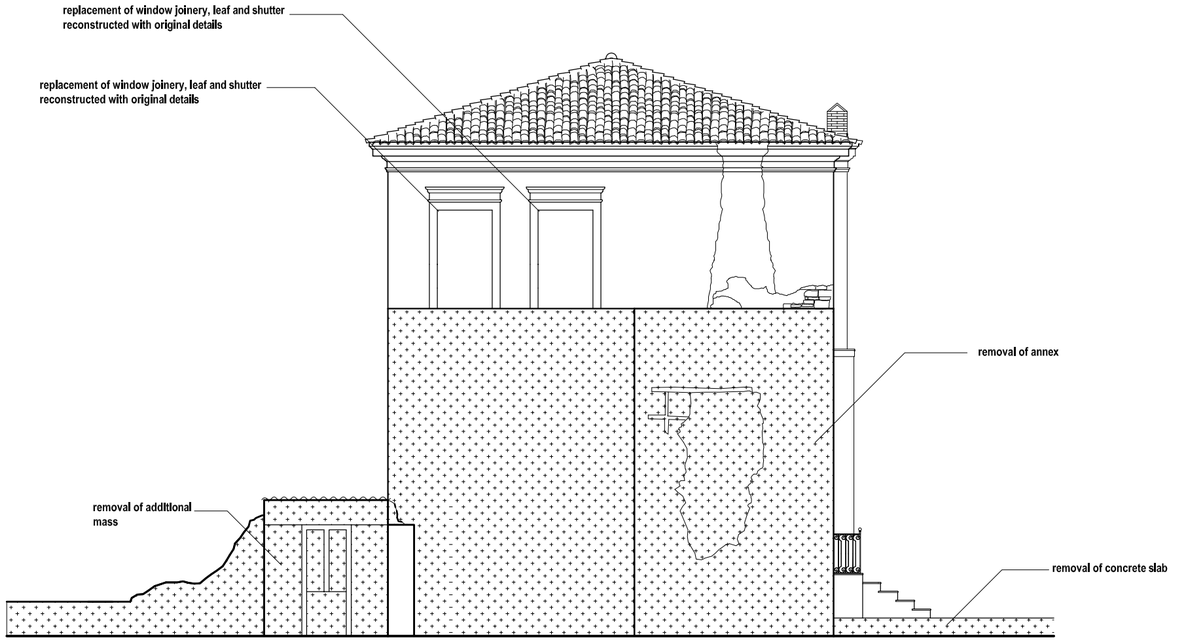


Figure H.13. Measures for Ethics of Conservation- Northern Elevation



EASTERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

PROPOSAL SET 1

MEASURES FOR ETHICS OF CONSERVATION

REMOVALS

annex
additional masses at the garden
chipboard floor covering
separation door between the hall and the stairwell
plywood ceiling covering
renewed timber floor covering on the mezzanine and first floor
cables and lighting elements
unqualified additinal elements- (curtain rod, additional metal joinery)
concrete slab
unqualified balusters

REPLACEMENTS

door leaves reconstructed with original detail
window joinery and leaf reconstructed with new detail
timber window shutters reconstructed with original detail
timber balusters reconstructed with new detail
plywood ceiling covering reconstructed with new detail
timber floor covering reconstructed with new detail
completion of the wall on the mezzanine floor
kitchen cupboard lids

Figure H.14. Measures for Ethic of Conservation- Eastern Elevation

APPENDIX I

REMEDIAL MEASURES FOR STRUCTURAL DAMAGE AND MATERIAL DECAY

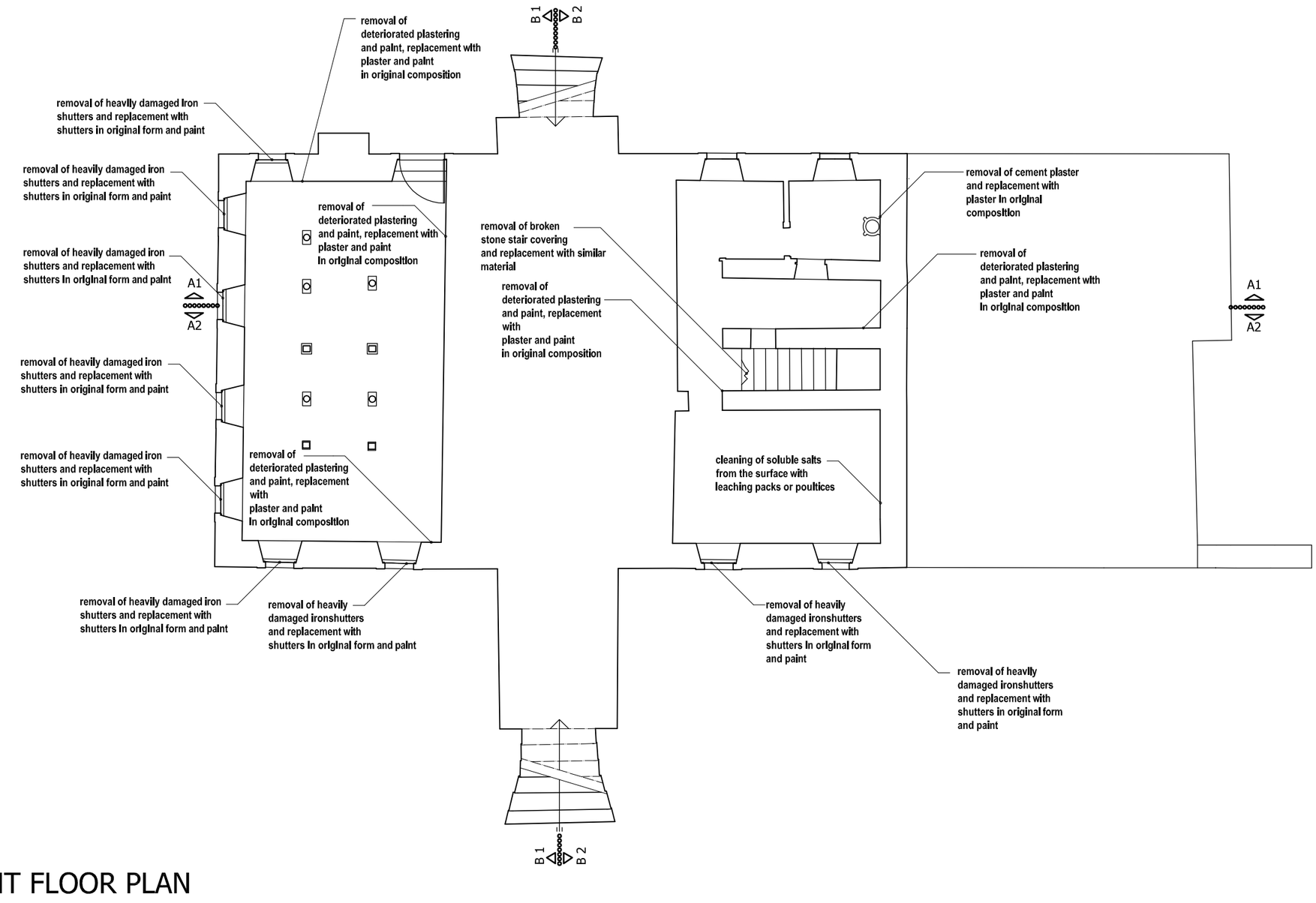
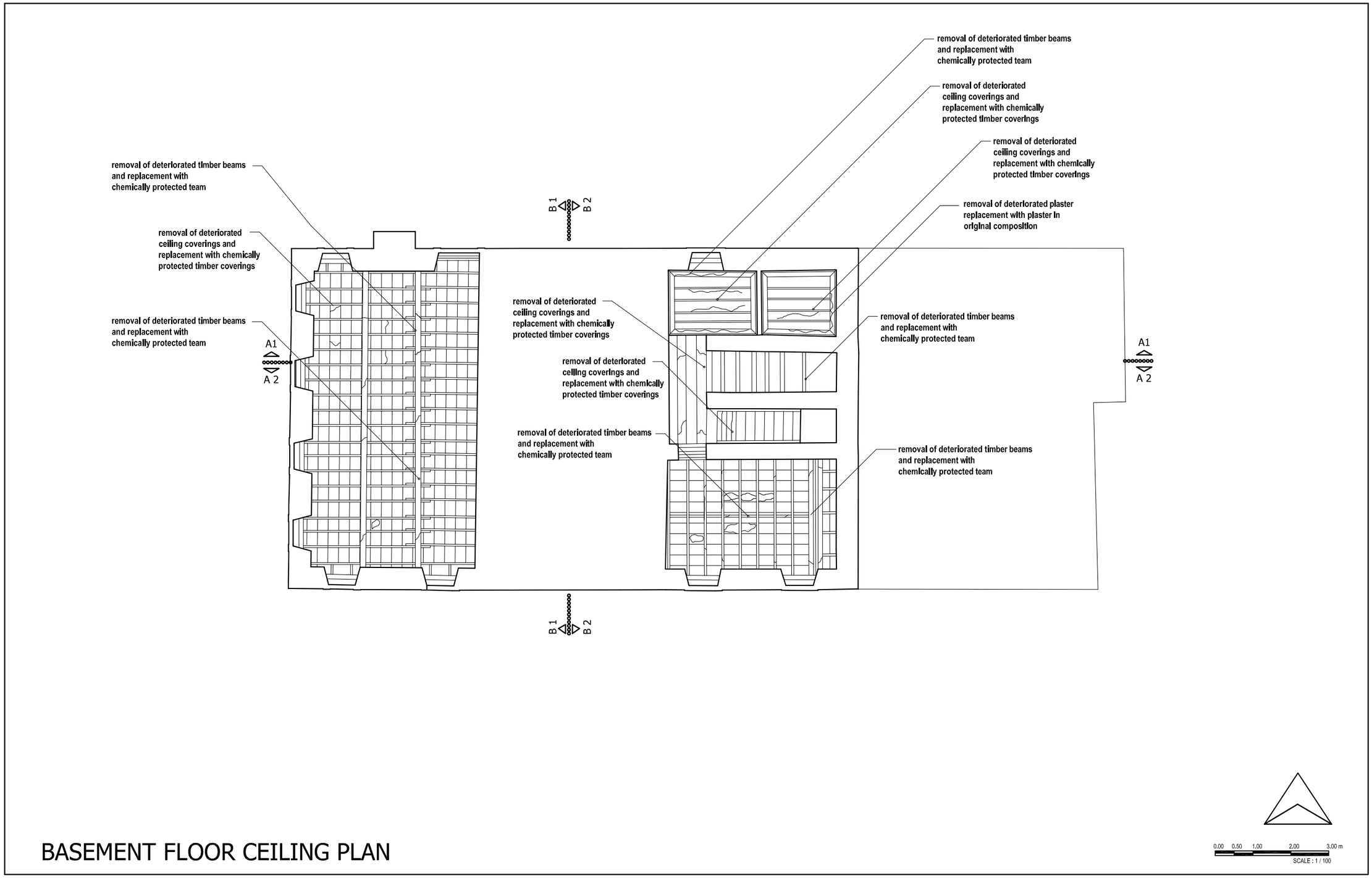


Figure I.1. Remedial Measures for Structural Damage and Material Decay- Basement Floor Plan



BASEMENT FLOOR CEILING PLAN

Figure I.2. Remedial Measures for Structural Damage and Material Decay- Basement Floor Ceiling Plan

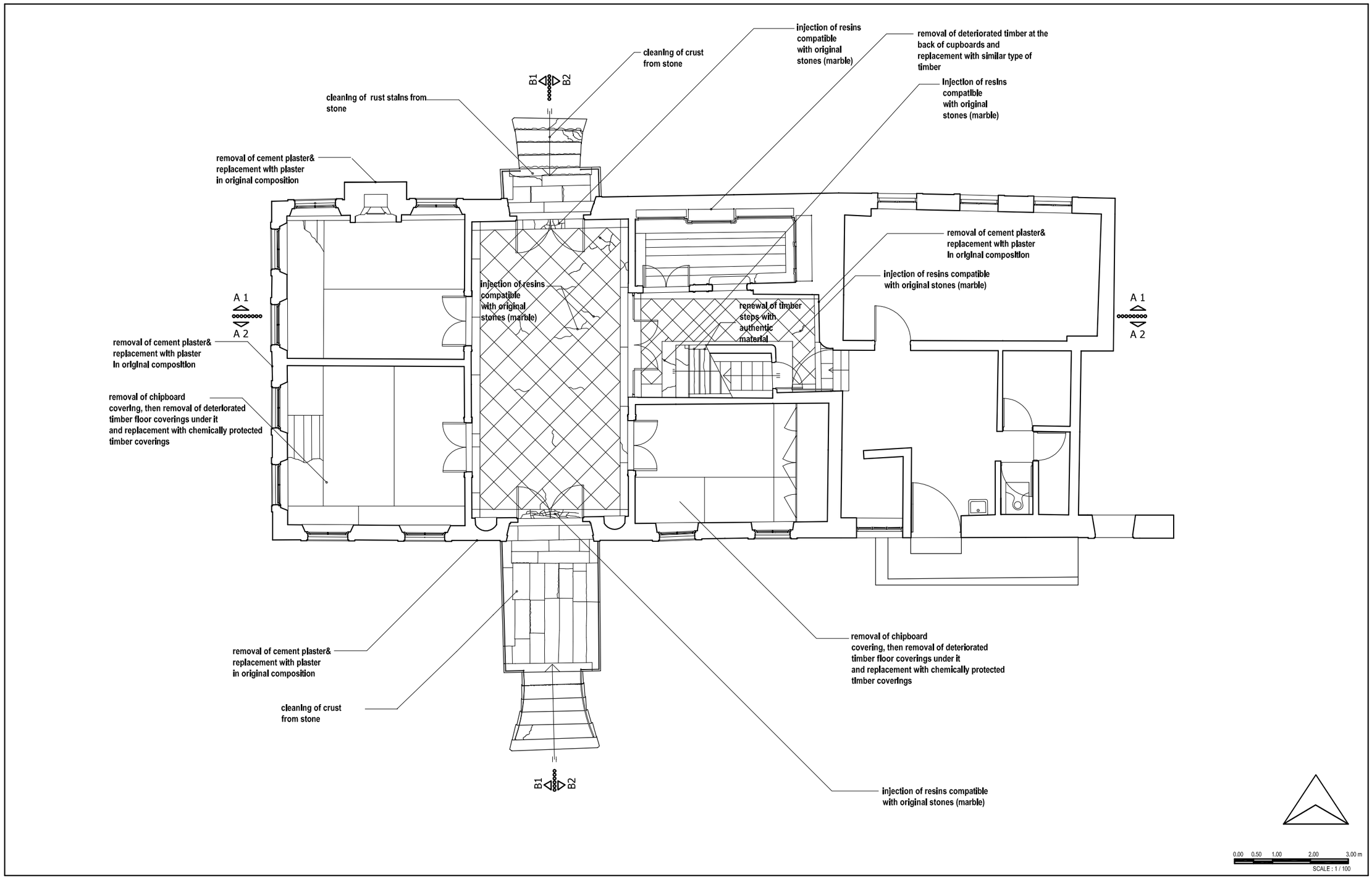


Figure I.3. Remedial Measures for Structural Damage and Material Decay- Ground Floor Plan

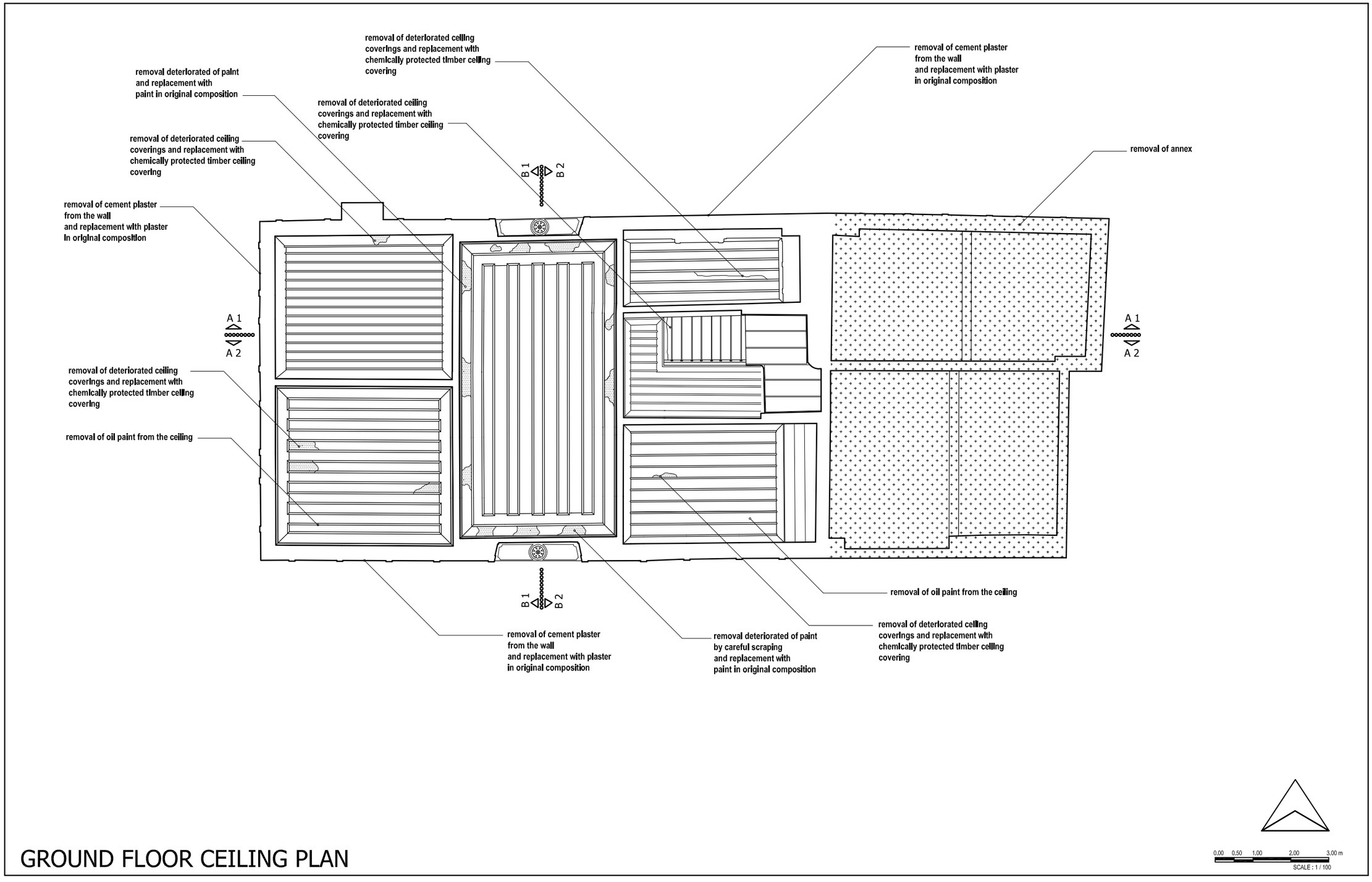


Figure I.4. Remedial Measures for Structural Damage and Material Decay- Ground Floor Ceiling Plan

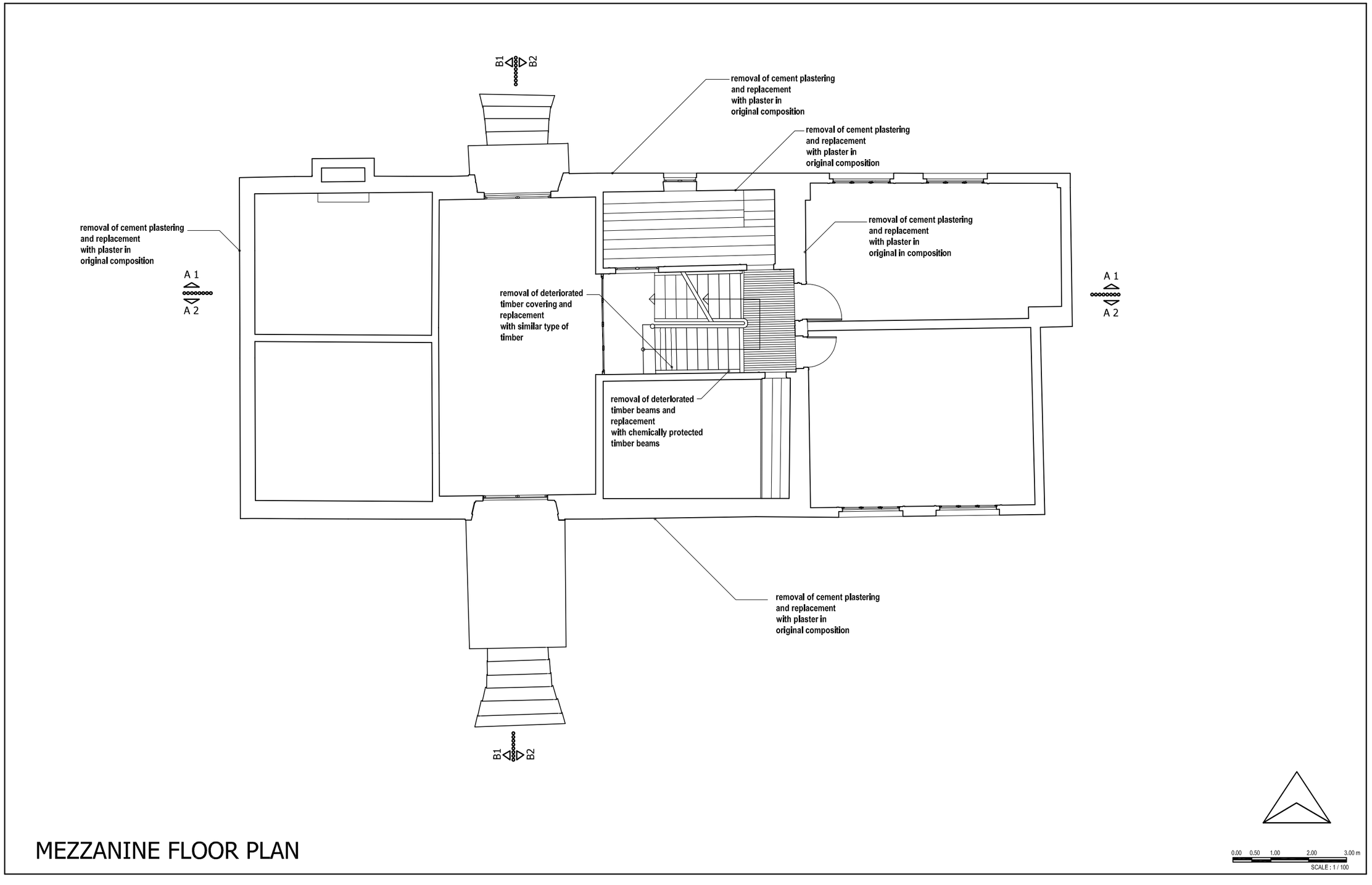
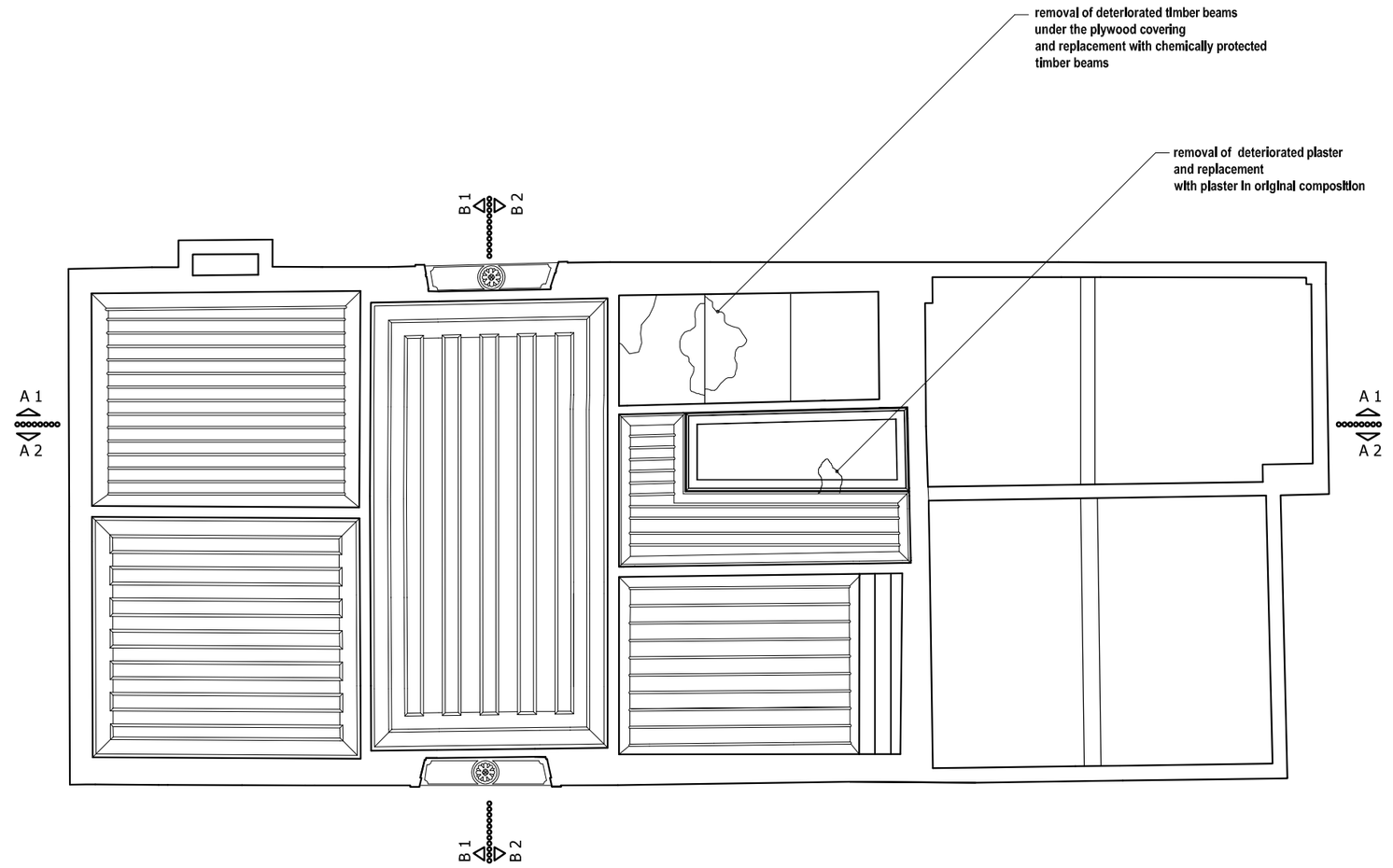


Figure I.5. Remedial Measures for Structural Damage and Material Decay- Mezzanine Floor Plan



MEZZANINE FLOOR CEILING PLAN

0,00 0,50 1,00 2,00 3,00 m
SCALE : 1 / 100

Figure I.6. Remedial Measures for Structural Damage and Material Decay- Mezzanine Floor Ceiling Plan

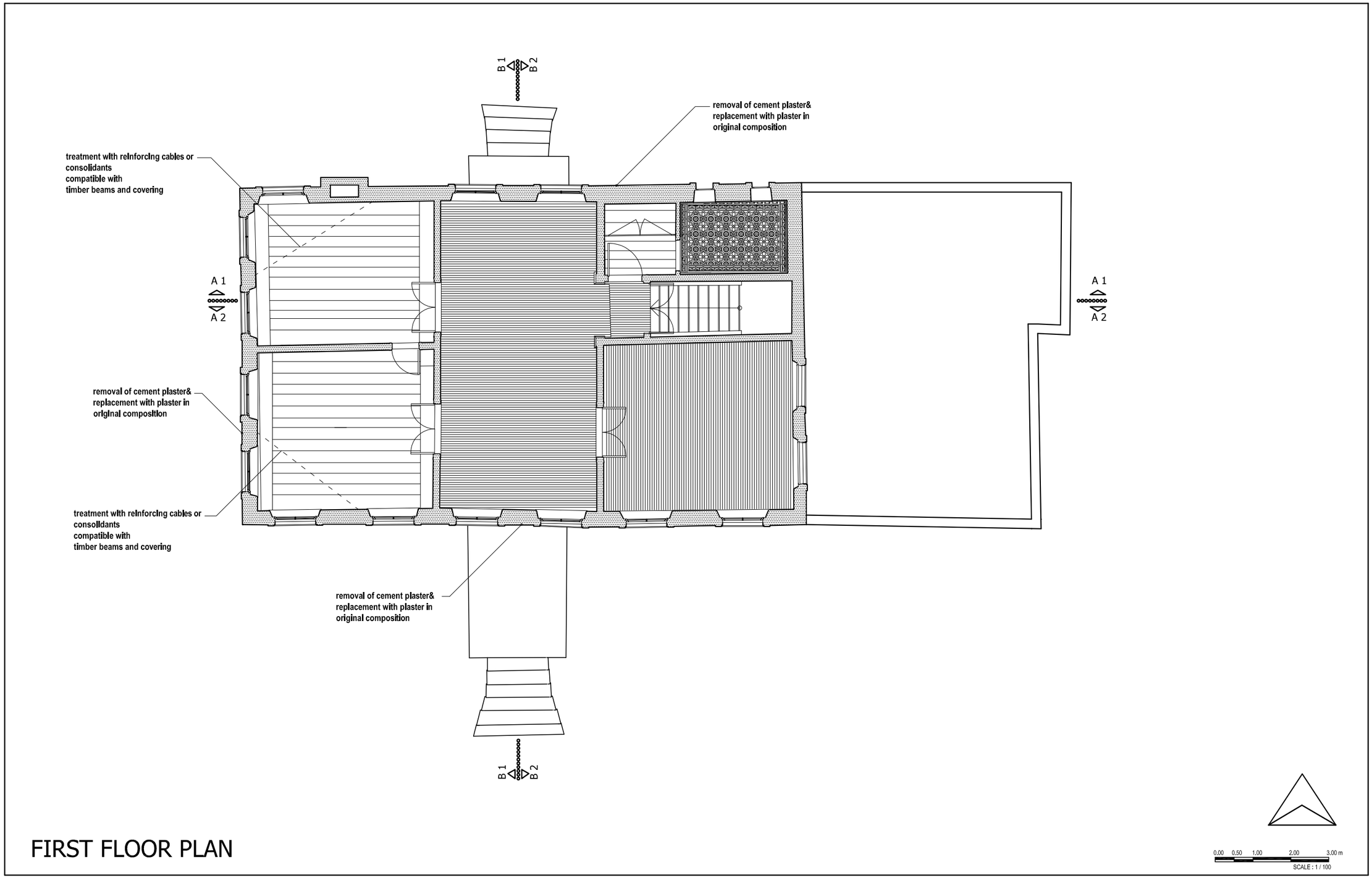


Figure I.7. Remedial Measures for Structural Damage and Material Decay -First Floor Plan

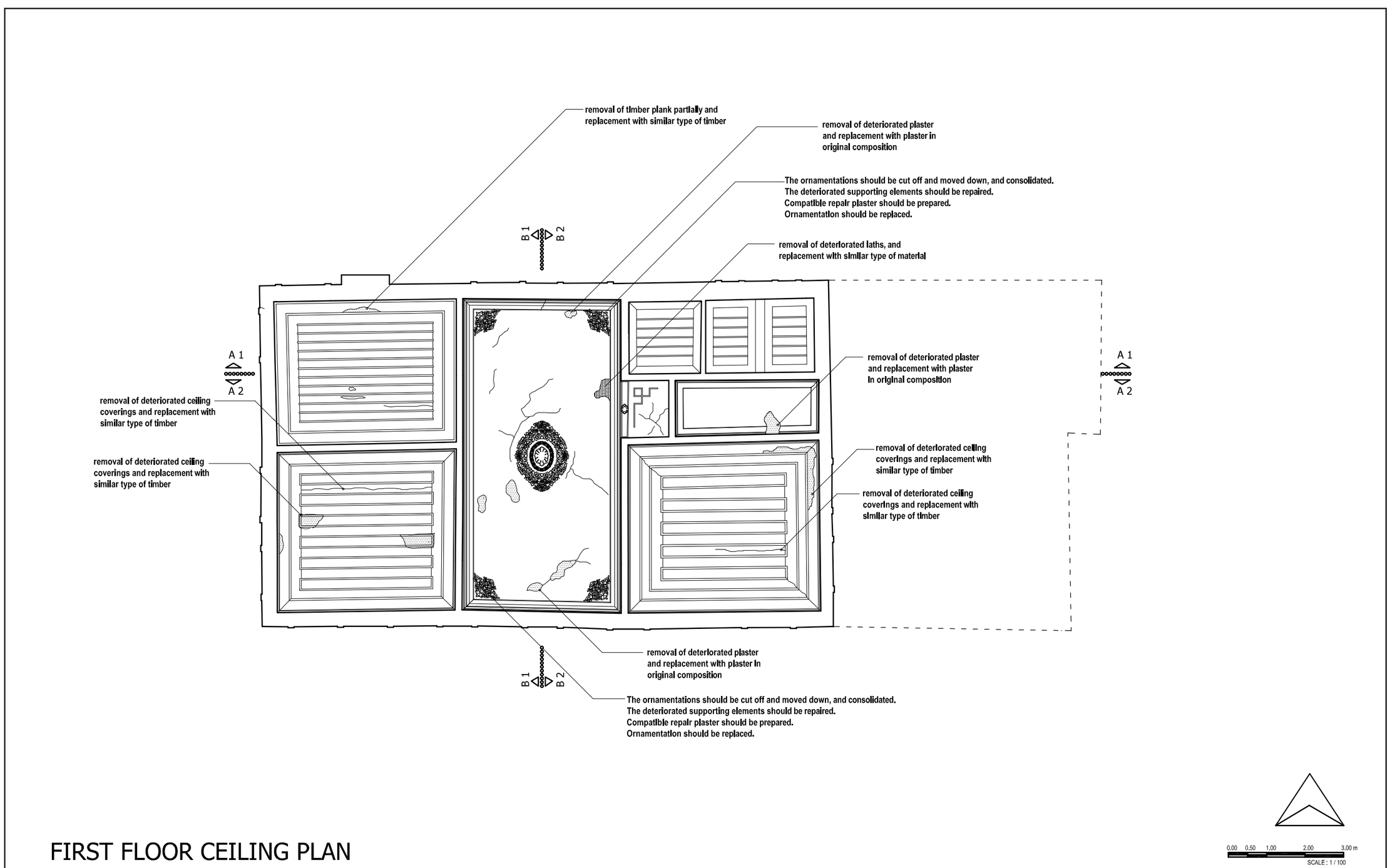


Figure I.8. Remedial Measures for Structural Damage and Material Decay- First Floor Ceiling Plan

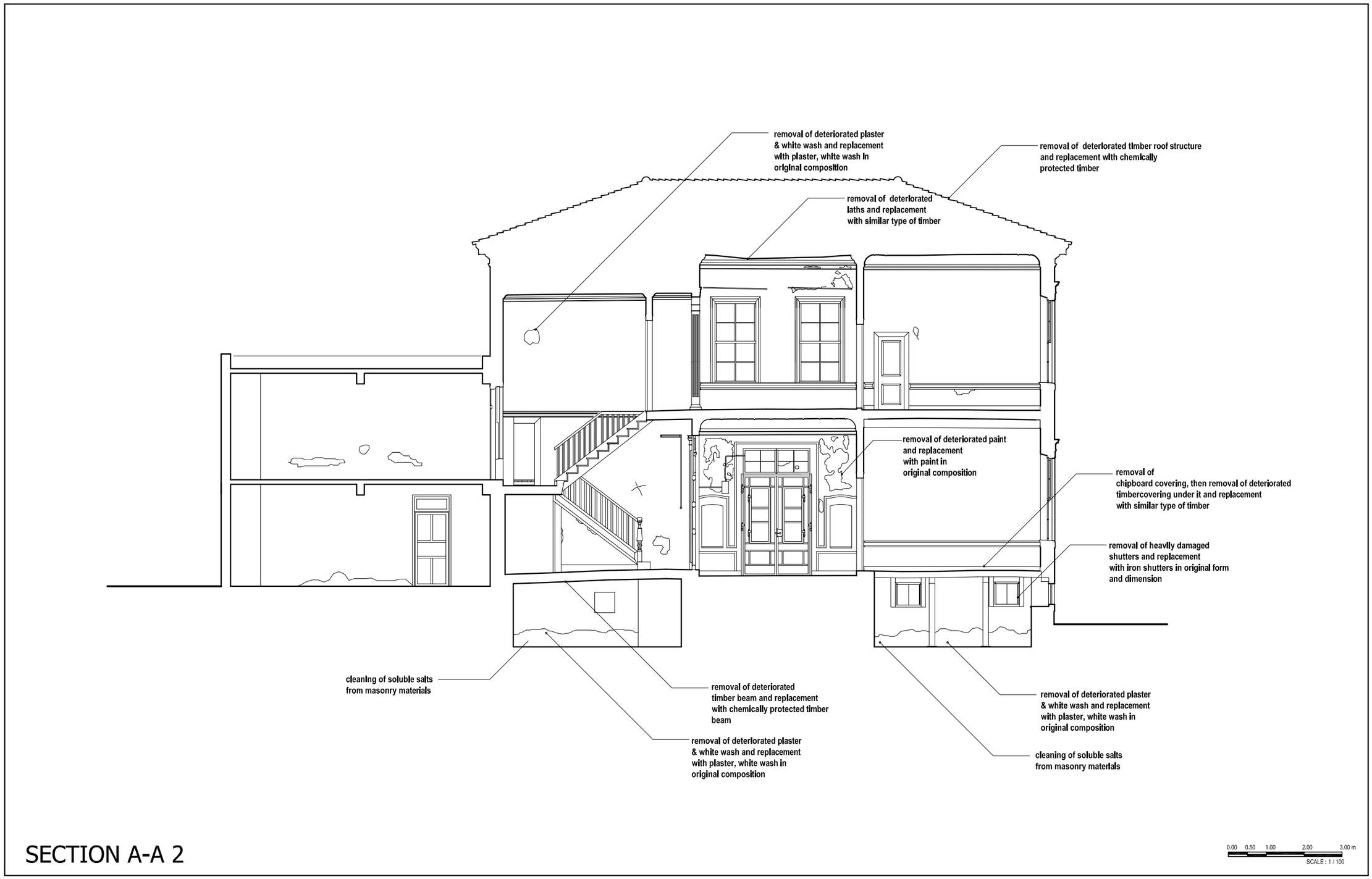


Figure I.9. Remedial Measures for Structural Damage and Material Decay- Section A-A 2

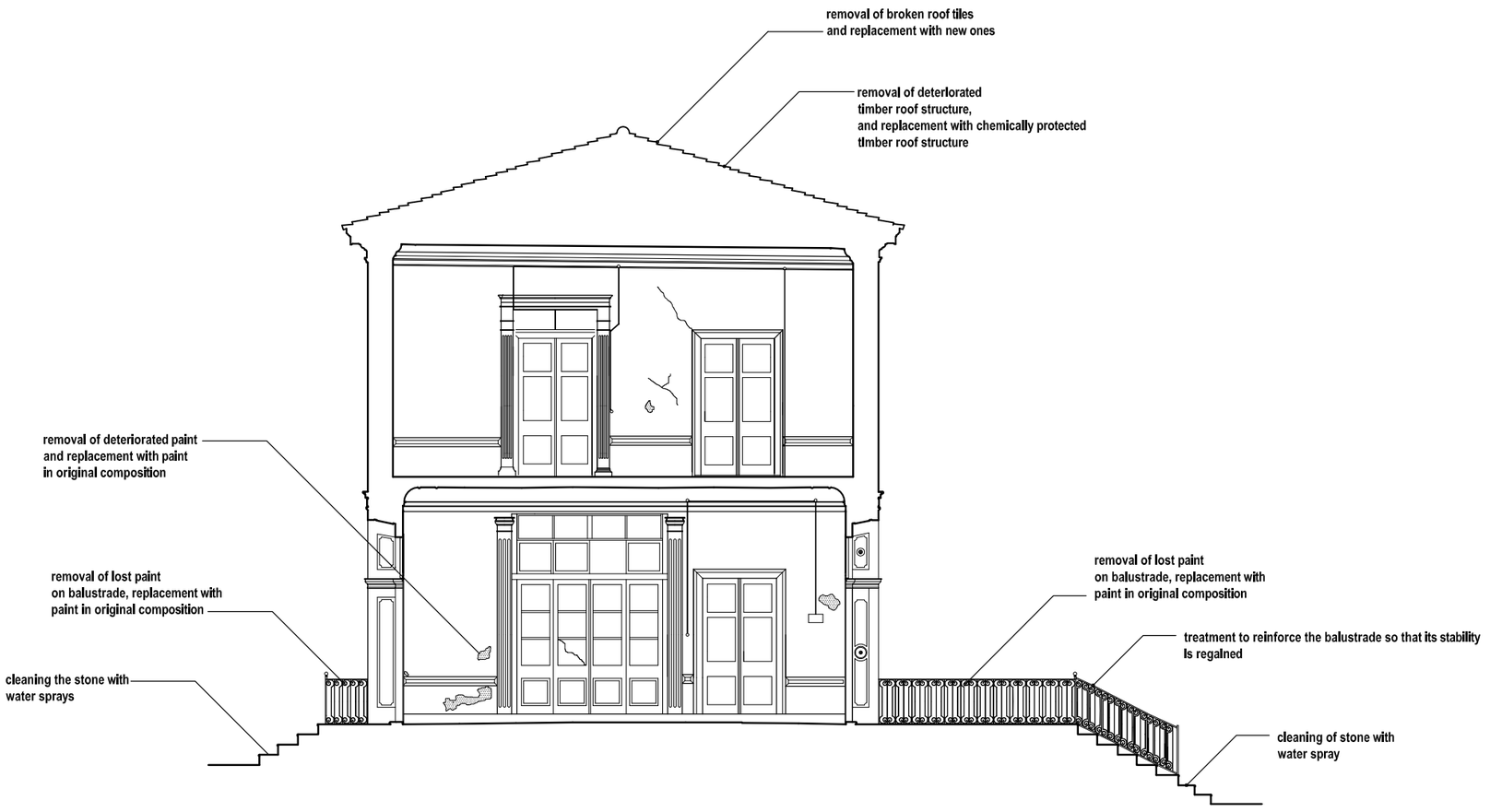


Figure I.10. Remedial Measures for Structural Damage and Material Decay- Section B-B 2

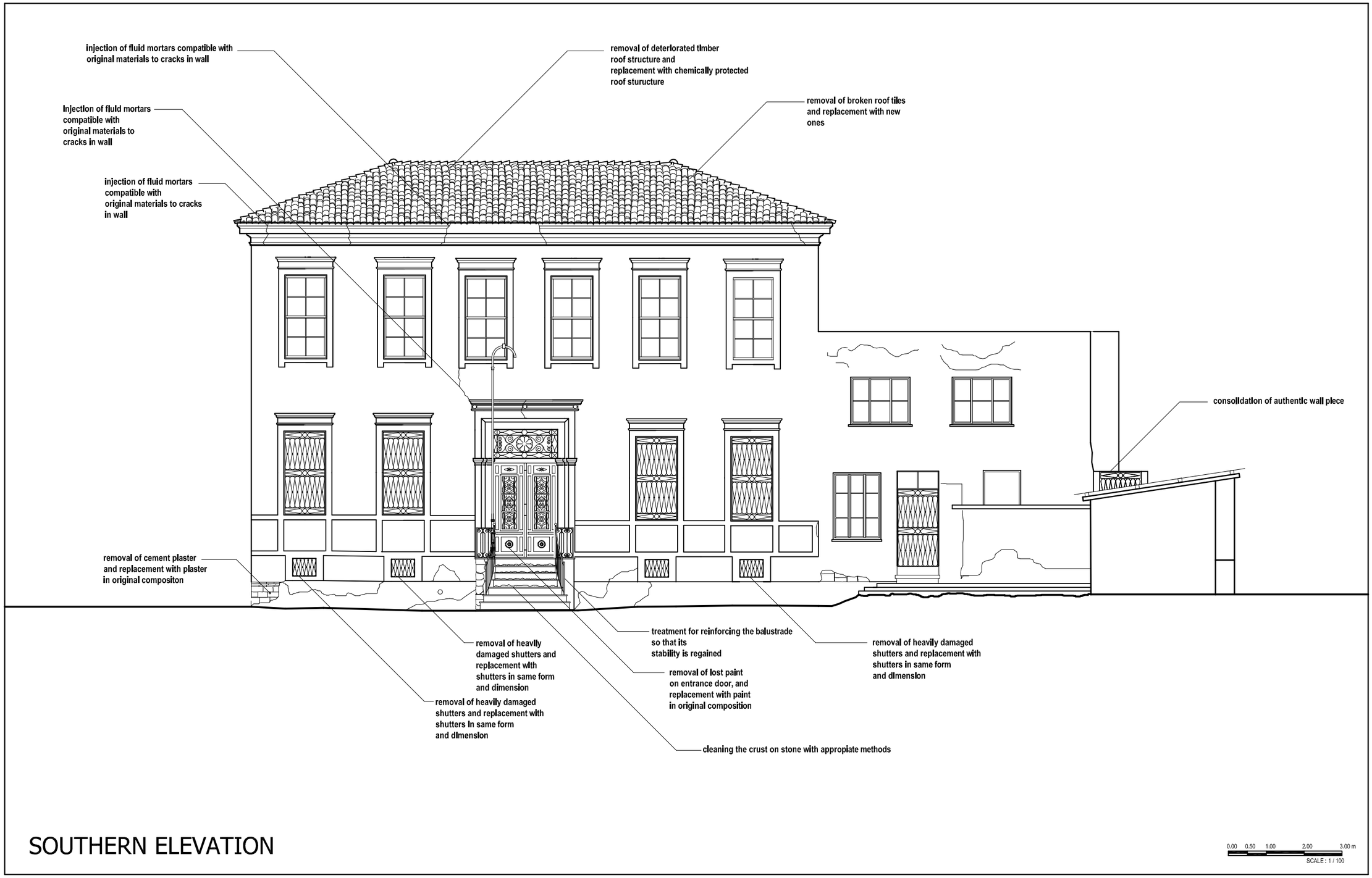


Figure I.11. Remedial Measures for Structural Damage and Material Decay- Southern Elevation

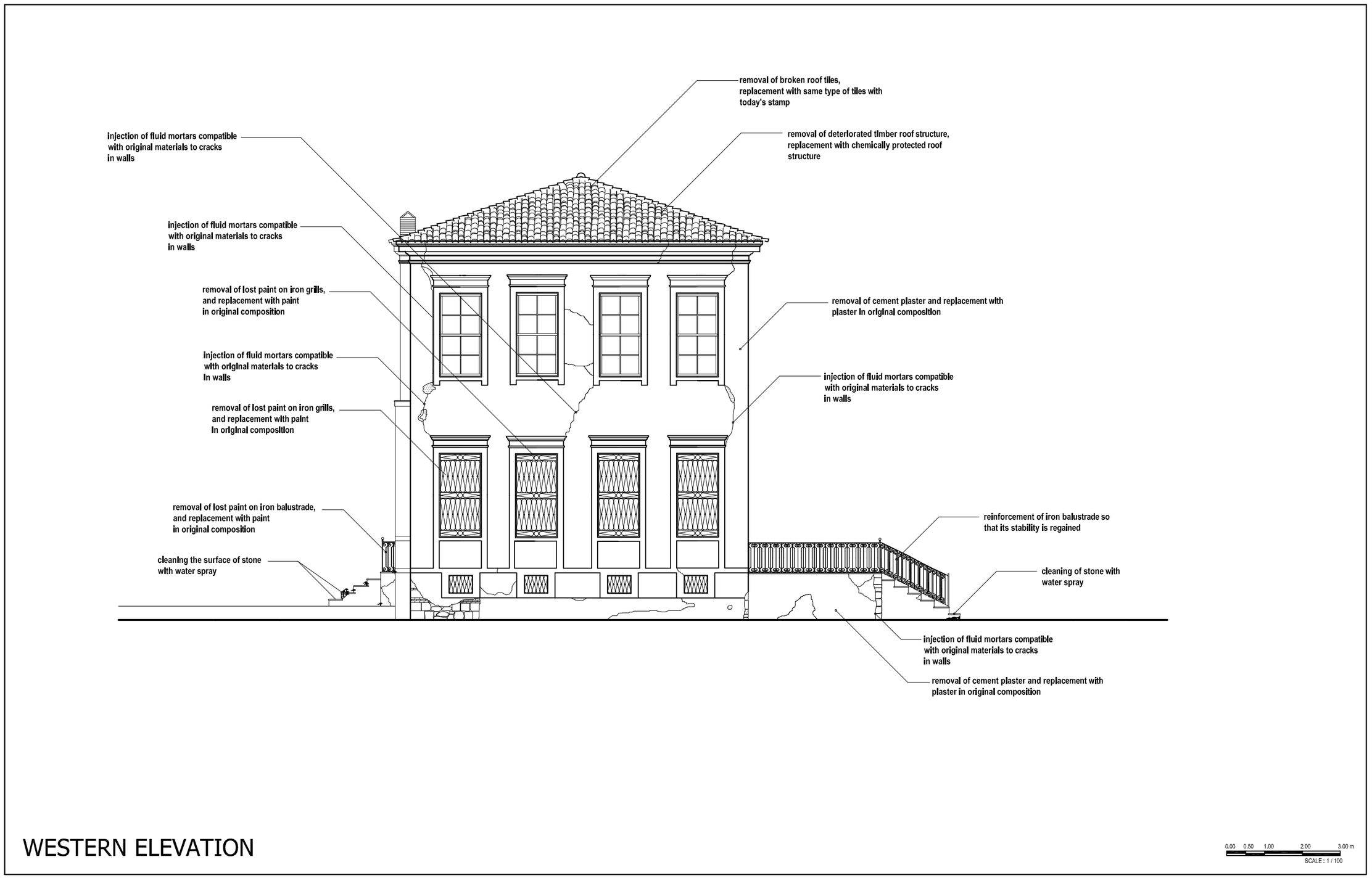


Figure I.12.Remedial Measures for Strucutral Damage and Material Decay- Western Elevation

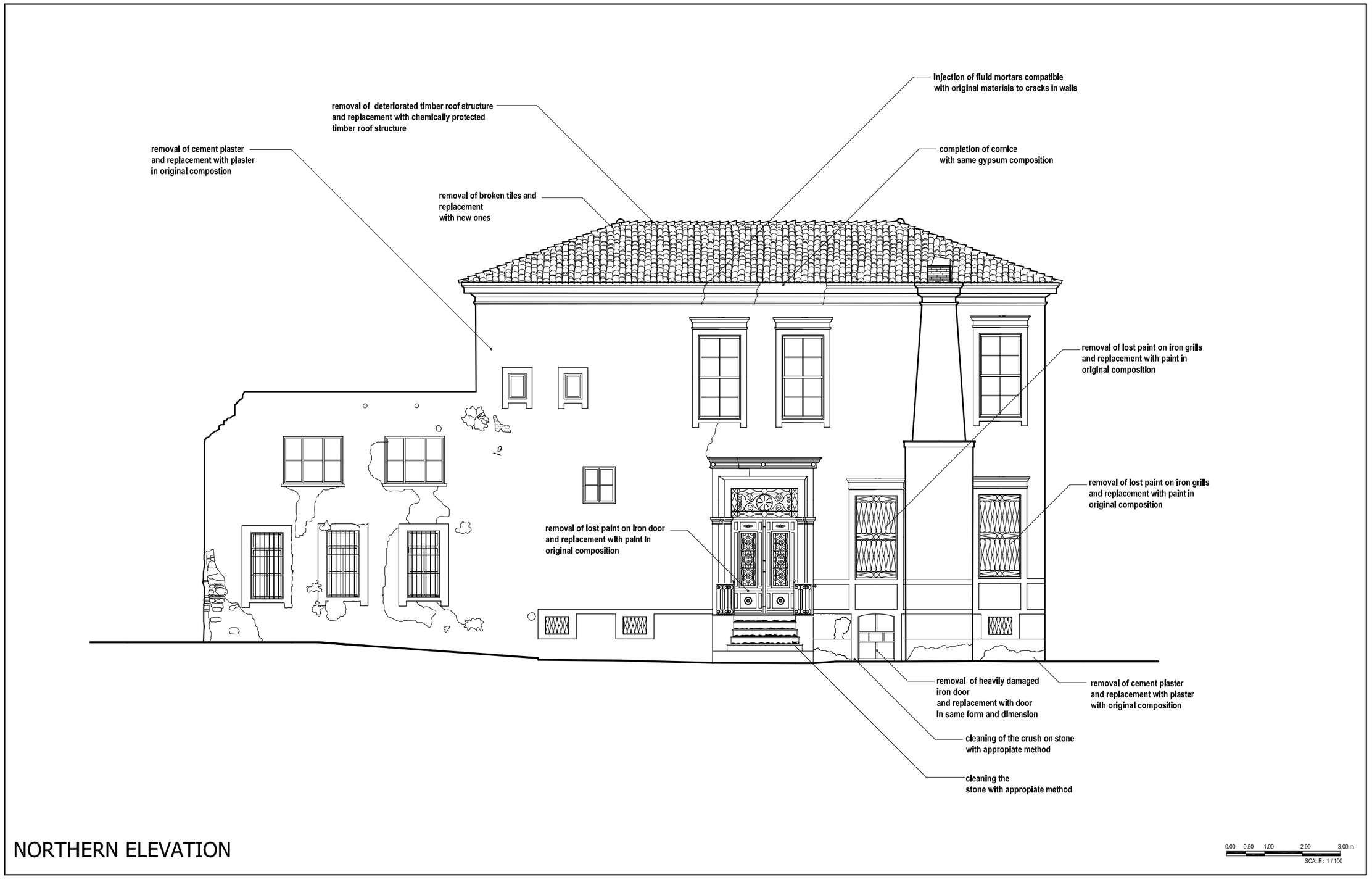
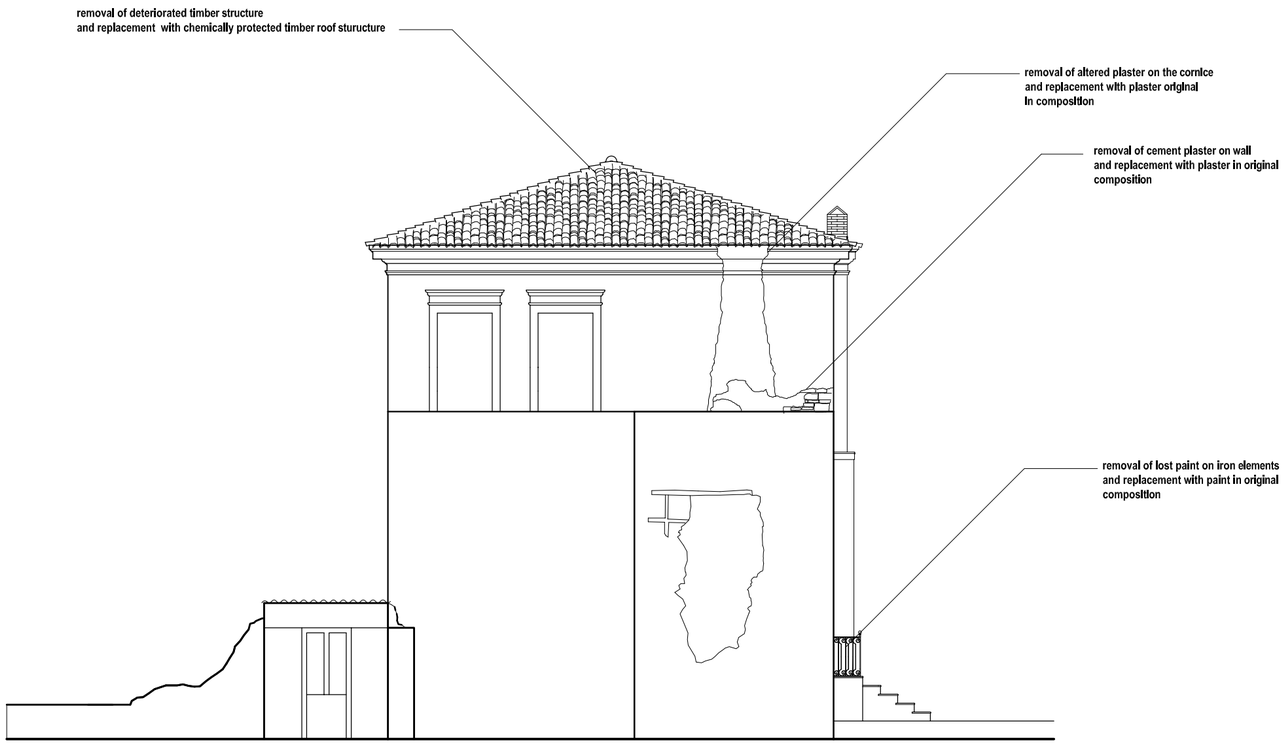


Figure I.13. Remedial Measures for Structural Damage and Material Decay- Northern Elevation



EASTERN ELEVATION

0.00 0.50 1.00 2.00 3.00 m
SCALE : 1 / 100

PROPOSAL SET 2

REMEDIAL MEASURES FOR STRUCTURAL DAMAGE & MATERIAL DECAY

REMOVALS AND REPLACEMENTS

later period paint on walls - paint in original composition
deteriorated timber beam - chemically protected timber beam
deteriorated timber roof structure - chemically protected timber roof sturucture
deteriorated plaster and paint on walls - plaster and paint in original compositions
cement plaster on wall - plaster in orginal composition
deteriorated gypsum plaster - plaster in original composition
later period paint on walls and ceiling- paint in original composition
deteriorated timber ceiling covering - chemically protected timber ceiling covering
heavily damaged iron shutters - iron shutters with original form and paint
lost paint on iron elements - paint with original composition
deteriorated timber at the back of kitchen cupboard - chemically protected timber ...
broken tiles - new tiles with today's stamp

REINFORCEMENTS

injection of fluid mortars compatible with original materials to cracks in walls
injection of resins compatible with original stones on floors
treatment with reinforcing fasteners or consolidants compatible with timber studs
treatment with reinforcing cables or consolidants compatible with timber beams and covering
reattcahment of loose ceiling ornaments

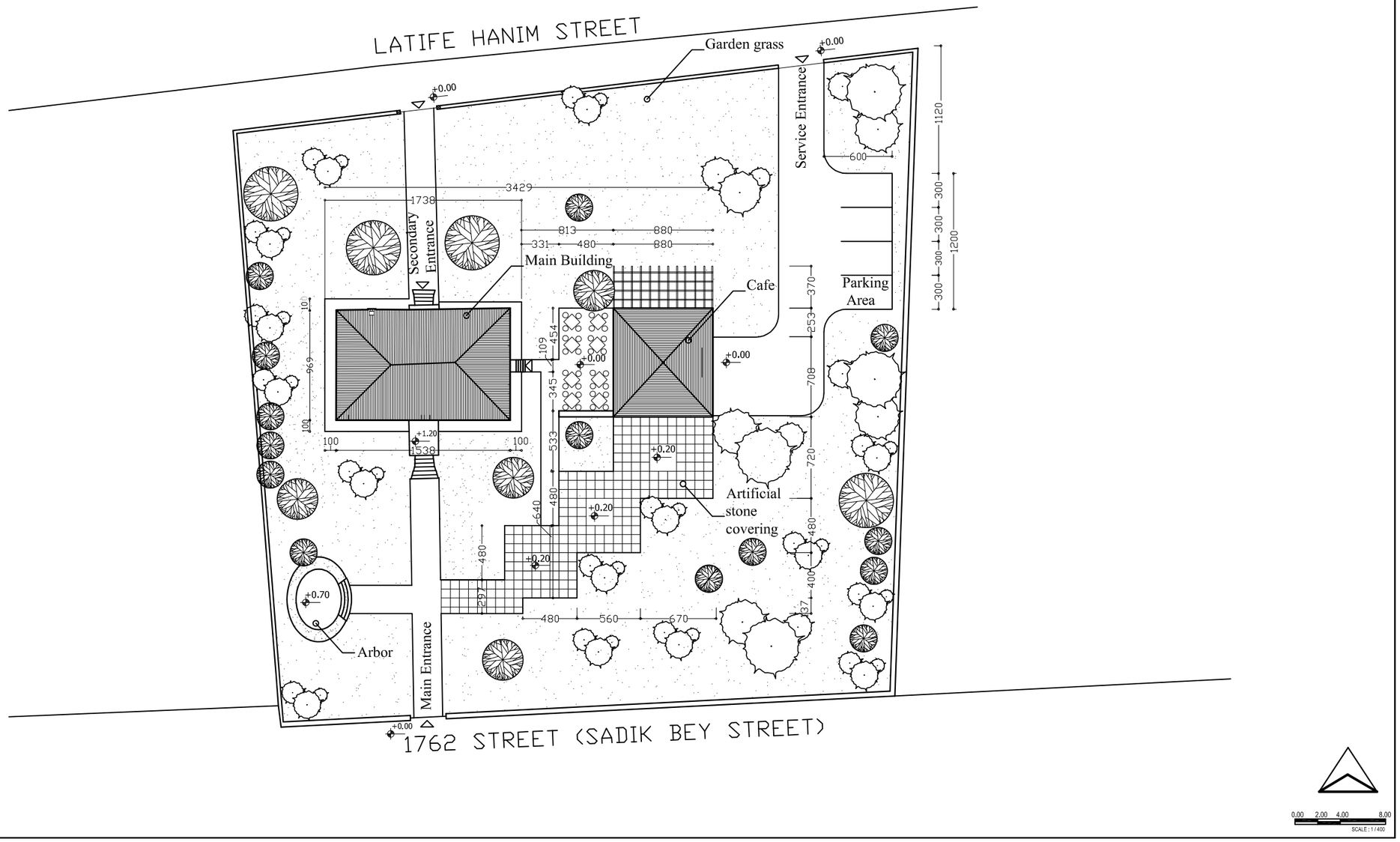
CLEANINGS

cleaning of soluble salts from stone with the aid of leaching packs or poultices
cleaning of crust from stone with water spray
cleaning of rust stains from stone

Figure I.14. Remedial Measures for Structural Damage and Material Decay- Eastern Elevation

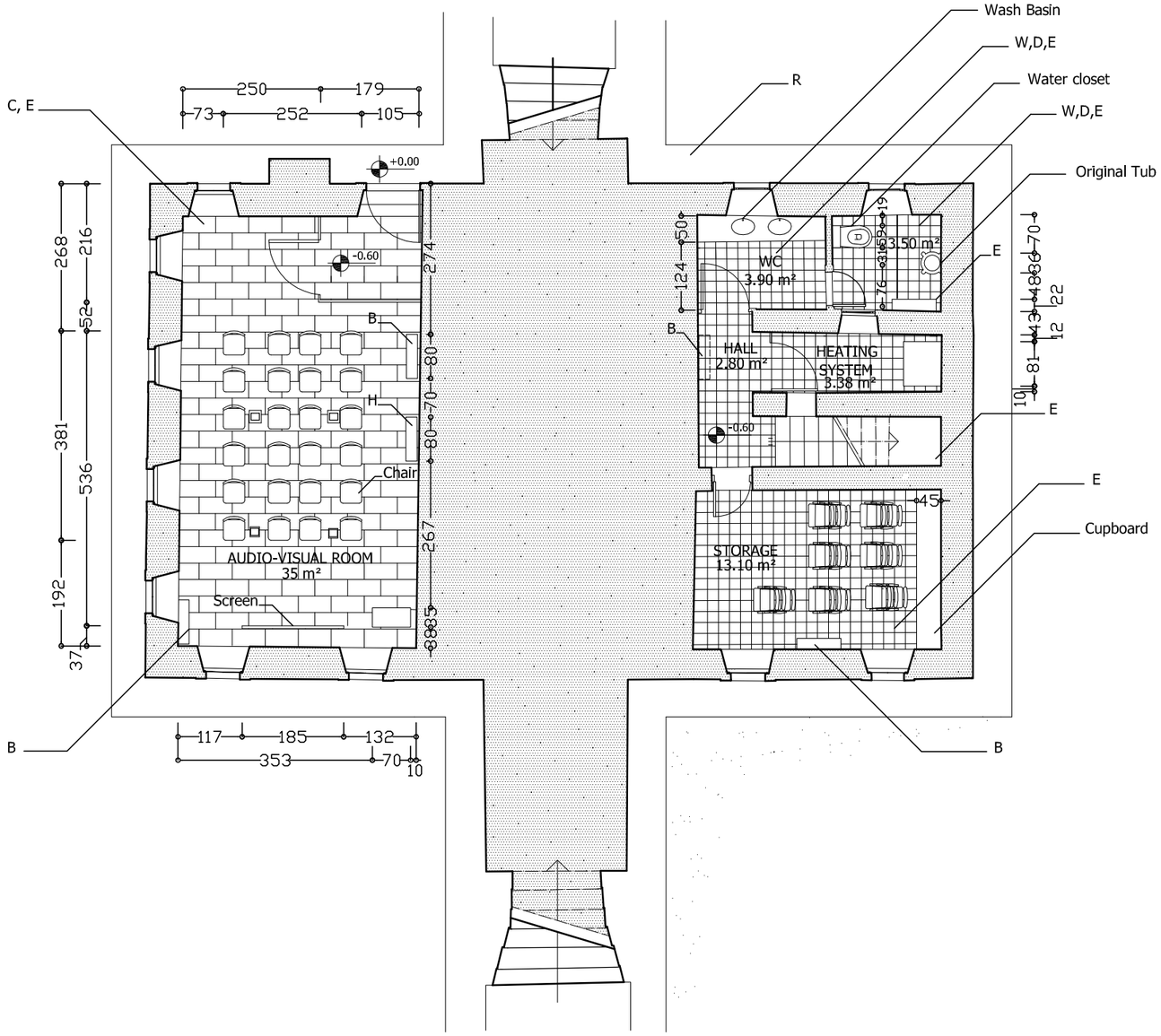
APPENDIX J

PROPOSAL SET 3- REHABILITATION SCHEME



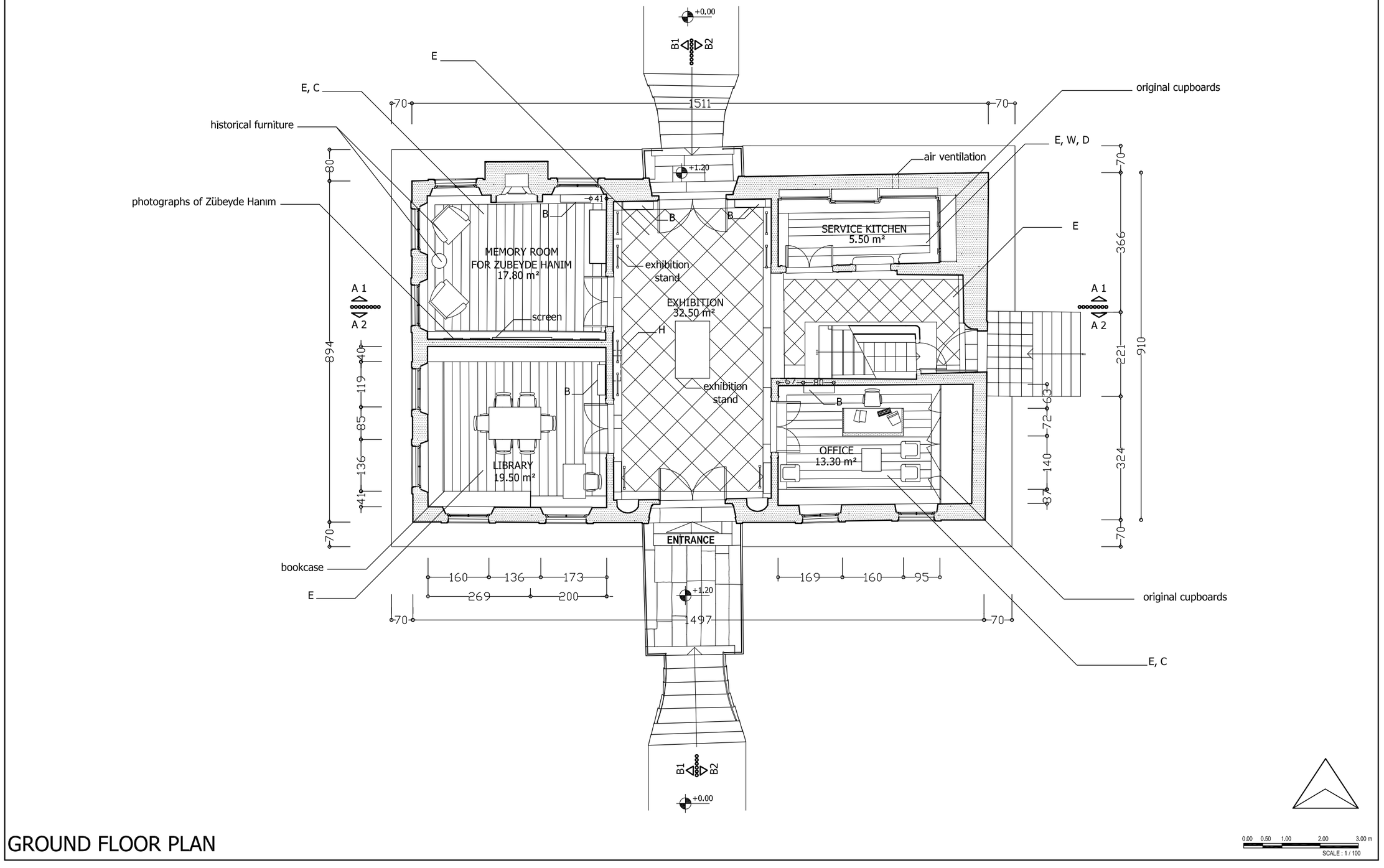
SITE PLAN

Figure J.1. Rehabilitation Scheme- Site Plan



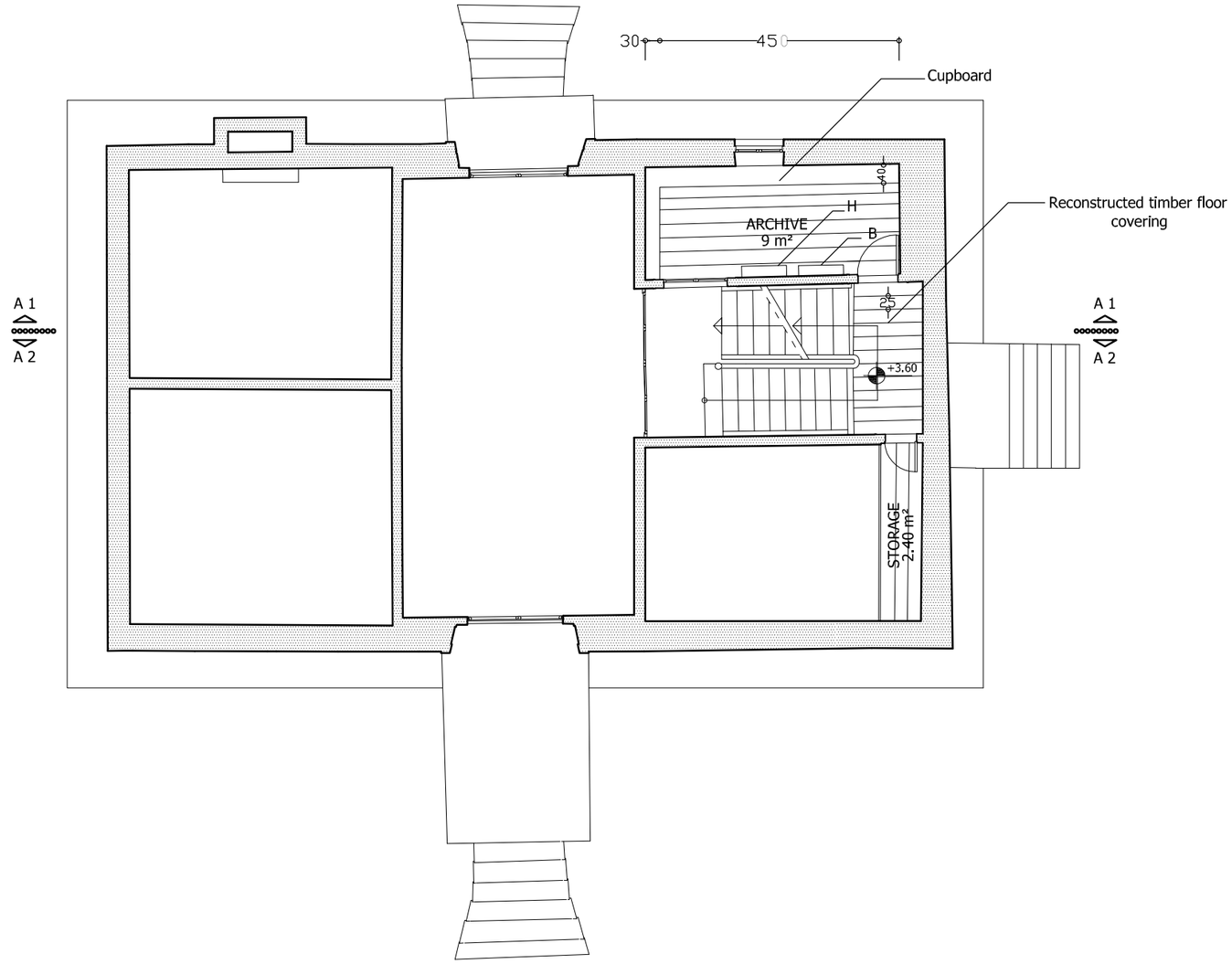
BASEMENT FLOOR PLAN

Figure J.2. Rehabilitation Scheme- Basement Floor Plan



GROUND FLOOR PLAN

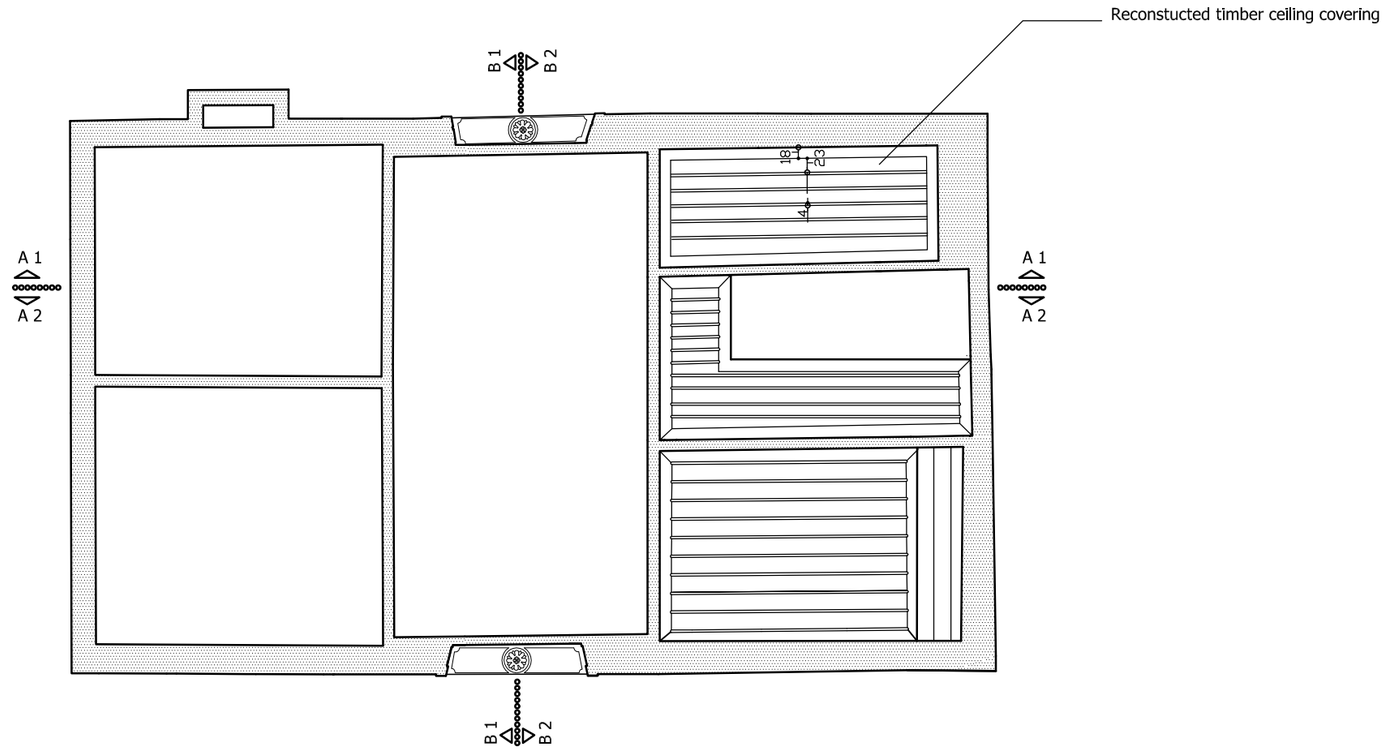
Figure J.3. Rehabilitation Scheme- Ground Floor Plan



MEZZANINE FLOOR PLAN

0,00 0,50 1,00 2,00 3,00 m
SCALE : 1 / 100

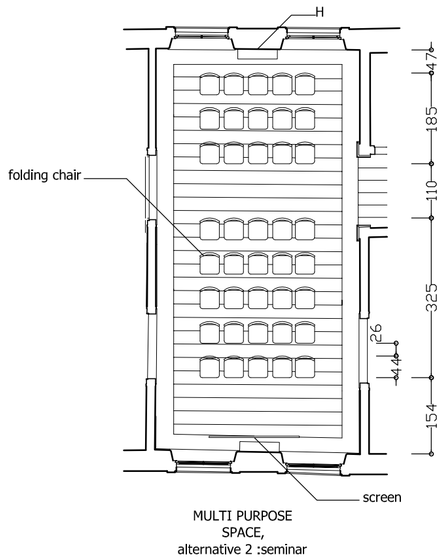
Figure J.4. Rehabilitation Scheme- Mezzanine Floor Plan

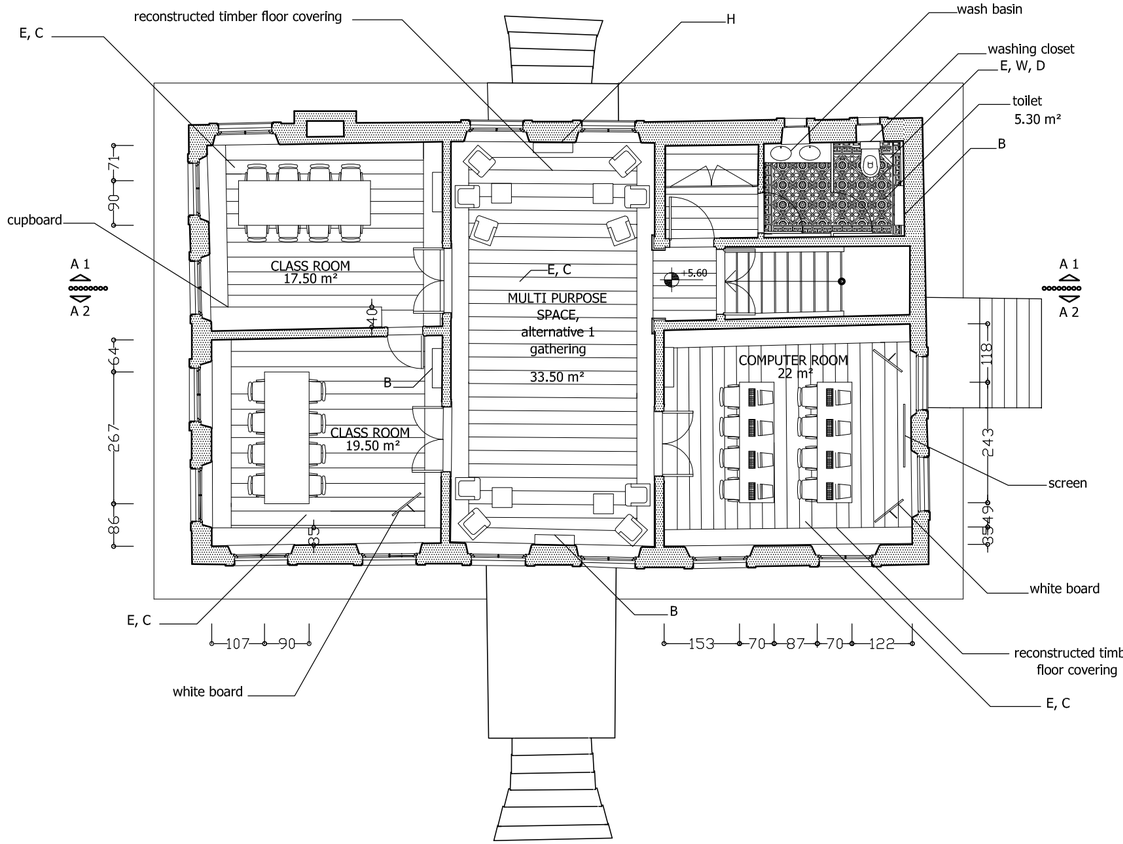


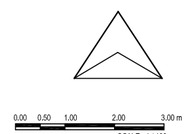
MEZZANINE FLOOR CEILING PLAN

0,00 0,50 1,00 2,00 3,00 m
SCALE : 1 / 100

Figure J.5. Rehabiltation Scheme- Mezzanine Floor Ceiling Plan







FIRST FLOOR PLAN

PROPOSAL SET 3

REHABILITATION SCHEME

- garden grass
- artificial stone covering
- decorative tree
- plain tree

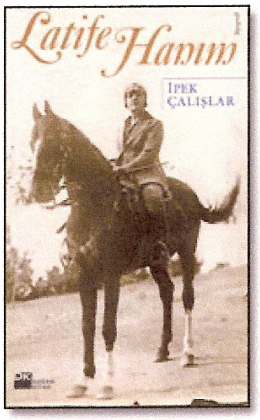
B blower
H dehumidifier
C duck system for communication
W pipes for usage water
D pipes for disposal water
E electrical wiring
R drainage

Figure J.6. Rehabilitation Scheme- First Floor Plan

APPENDIX K

JOURNAL AND INTERNET NEWS ON LATİFE HANIM, UŞAKİZADE FAMILY AND THE STUDIED BUILDING

DOĞAN KİTAP - Biyografi - Latife Hanım



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Latife Hanım
İpek Çalışlar

Mustafa Kemal Atatürk'ün evlendiği kadındı o. Hırçındı, öyle yazdılar. Atatürk'e göre değildi. Zaten evlilikleri de bitti. Mustafa Kemal Atatürk'ün ayrıldığı kadındı o. Latife Hanım'dı. İpek Çalışlar, "Latife Hanım"da işte o kadını anlatıyor. Ama şimdiye kadar gördüğümüz, tanıdığımızdan başka bir Latife Hanım çıkıyor karşımıza. Kadın haklarının savunucusu, eşi karşısında sağlam duran, ona destek olan, kültürlü bir kadın. Şimdiye kadar hiç gün ışığına çıkmamış belgeler, yabancı kaynaklardan alıntılar, fotoğraflar Latife Hanım portresini daha ayrıntılı ve net çiziyor. Cumhuriyet tarihiyle birlikte Mustafa Kemal'in portresi de bir kez daha şekilleniyor. Eşiyle siyaset dahil birçok konuda tartışabilen, onunla gurur duyan, onu herkese tanıtmaktan hoşlanan bir erkek bu kitapta ortaya çıkan. Ayrıca, Latife Hanım da Atatürk'le birlikte olduğu dönemle sınırlı kalmıyor, çocukluğu, boşandıktan sonraki yaşamı da giriyor devreye. Öyle olaylar anlatılıyor ki bu kitapta, gölgede kalmış bir aşk gözler önüne seriliyor. Gölgede kalmış bir kişilik şahlanıyor. Kitaba, kadınca bir bakış açısı egemen oluyor. Bir kadını tanımak, Cumhuriyet tarihine bambaşka bir gözle bakmak, sonu hüzünle bitse de olağanüstü bi aşk macerasına tanık olmak için "Latife Hanım"ı mutlaka okumalısınız. Yeni Türkiye'nin kuruluşuna katkıları olan, Türkiye Cumhuriyeti'nin birinci adamına âşık bir kadından söz ediyoruz, unutmayın. İşte gölgede kalmış Latife!

İpek Çalışlar
İpek Çalışlar İstanbul'da doğdu. Üsküdar Amerikan Kız Lisesi ve Ankara Üniversitesi Siyasal Bilgiler Fakültesi'nden mezun oldu. Gazeteciliğe TRT Haber Merkezi'nde başladı. 12 Eylül'de TRT'den ayrıldı; 1980'lerde muhalefetin sesi olan "Nokta" dergisinde haber müdürlüğü yaptı, kısa ömürlü "Söz" gazetesinin ve patronsuz dergi olarak bilinen "Sokak"ın kurucularından biriydi. 1990-1992 yılları arasında Hamburg'da yaşadı, eşcinsellik, kadın ve İslam konularını araştırdı. Türkiye'ye dönünce "Cumhuriyet" gazetesinin haber müdürlüğünü üstlendi, ardından 10 yıl süreyle "Cumhuriyet Dergi"yi çıkarttı.

http://72.14.221.104/search?q=cache:FeSorQhzLL0J:www.dogankitap.com/kitap.asp%3Fid%3D801+latife+han%C4%B1m&hl=tr&gl=tr&ct=clnk&cd=6 geri

Figure K.1. The most recent book published on Latife Hanım.
(Source: WEB_ 5, 2006)

TÜRKİYE'DE DE KİTAPTAN PARA KAZANILIYORMUŞ

Latife Hanım, 2 ayda 140 bin YTL kazandı

'OKUMAZ' denen Türk milleti, son zamanlarda kitap kurdu oldu. Böylece yıllardır sürünen Türk yazarları da nihayet hak ettiği paraları kazanmaya başladı

Tülay ŞUBATLI / HABER MERKEZİ

TÜRKİYE, sonunda 'edebiyat karın doyurmaz' dönemini geride bırakıyor. Artık Türk yazarlar, şairler sürünmüyor. Özellikle 'Şu Çılgın Türkler'le zirveye ulaşan tarihi romanlara olan merakımız, kitap satışlarını da yükseltti. Tam 36 yıldır gazetecilik mesleğine hizmet veren İpek Çalışlar da, şu sıralar en parlak günlerini yaşıyor. Çünkü Çalışlar'ın, 'Atatürk baskından çarşaf giyip kaçtı' iddiasıyla büyük tartışma yaratan 'Latife Hanım' kitabı, 2 ayda 9 baskı yaptı ve 60 bin net satış rakamına ulaştı. Doğan Kitap'tan çıkan eseri için kitap başına 2 YTL 30 kuruş telif ücreti alan İpek Çalışlar, şu ana kadar yaklaşık 140 bin YTL kazandı. Yazar, "Ben hep düşük maaşlara çalıştım. Bu kitap şans getirdi" diyor.

Figure K.2. A journal new pointing out popularity of the book 'Latife Hanım'. (Source: Vatan, August 26, 2006)

Latife Hanım davası dış basına haber oldu

YAZAR İpek Çalışlar'ın "Latife Hanım" adlı son kitabında Atatürk'e hakaret ve Atatürk'ü Koruma Kanunu'na muhalefet ettiği iddiasıyla hakkında açılan 4,5 yıllık hapis davası ve kitaptan alıntı yayınlandığı gerekçesiyle Hürriyet Sorumlu Yazı İşleri Müdürü Necdet Tatlıcan hakkında da aynı suçlardan dava açılması, Amerikan Associated Press (AP) Ajansı'na haber oldu. Davanın Hürriyet okuyucusu Hüseyin Tuğrul Pekin tarafından açıldığına değinilen haberde, Orhan Pamuk ve Elif Şafak davalarına de değinildi ve AB'nin ifade özgürlüğünü önleyici yasaların kaldırılması konusunda Türkiye'ye uyguladığı baskılara dikkat çekildi.

Figure K.3. The recently published biography of Latife Hanım on the court. (Source: Hürriyet, August 19, 2006)

'Latife Hanım' kitabının yazarı İpek Çalışlar hakkında Atatürk'e hakaret iddiasıyla dava açıldı.

İpek Çalışlar'a 'Latife' davası

İSTANBUL - Kitabı yüzünden davalık olan yazarlara her gün bir yenisi ekleniyor. Son günlerin en çok ilgi gören kitaplarından 'Latife Hanım'ın yazarı İpek Çalışlar hakkında, kitabında Atatürk'e hakaret ve Atatürk'ü Koruma Kanunu'na muhalefet ettiği iddiasıyla 4.5 yıla kadar hapis istemiyle dava açıldı. Bağcılar Cumhuriyet Başsavcılığı dava gerekçesi olarak Çalışlar'ın 'Topal Osman'ın Atatürk'e suikast için Çankaya Köşkü'nü kuşattığı' bölümü gösterdi.

İddianamede kitabın bu bölümünde, Atatürk'ün öldürülmekten korktuğu için Latife Hanım'ın çarşafını giyerek köşkten kaçtığı öne sürüldüğü ve yazarın bu bilginin kaynağı olarak gösterdiği Latife Hanım'ın kardeşi Vecihe Hanım'ın da hayatta olmadığı belirtildi. Dava Çalışlar'ın Hürriyet Pazar'da yayımlanan söyleşisindeki ifadeleri okuyan Hüseyin Tuğrul Pekin'in şikâyeti üzerine açılırken Hürriyet gazetesi Sorumlu Yazışleri Müdürü Necdet Tatlıcan hakkında da aynı suçlamalarda bulunuldu.

Çalışlar: Tamamen tarihsel bir olay

İpek Çalışlar ise davayla ilgili "Topal Osman'ın Çankaya'yı kuşatıp Atatürk'ü öldürmeye teşebbüs etmesi, bütün anılarda ve tarih kitaplarında yer alıyor. Latife Hanım'ın kardeşi Vecihe İlmen de bu kuşatma sırasında olay yerinde. Bu tamamen tarihsel bir olaydır. Vecihe İlmen'in anlattıkları başka kaynaklarca da doğrulandı. Konuyu tarihçiler tartışabilir ama mahkeme konusu haline getirilmesi üzüntü verici" dedi. (Kültür Sanat)

Figure K.4. The recently published biography of Latife Hanım on the court. (Source: Radikal, August 19, 2006)

ESİNTİLER

ZEYNEP ORAL

Yine İpek, Yine Latife Hanım...

İpek Çalışlar'ın yazdığı, yayımlandığından bu yana kapışılan, soluk soluğa okunan, bugüne dek **Latife Hanım** üzerine en geniş kapsamlı araştırma olan *"Latife Hanım"* (Doğan Yayınları) kitabına ilişkin düşüncelerimi daha önce bu köşede yazmıştım. O nedenle tekrarlamayacağım.

İpek Çalışlar'a, 4.5 yıl hapis istemiyle *"Atatürk'e hakaret ve Atatürk'ü Koruma Kanunu'na muhalefetten"* dava açılmasını okuduğumdan beri şoktayım. İnanmakta güçlük çekiyorum. Hayır hayır, yasalardan, kanun maddelerinden söz etmeyeceğim... Ben bu kitabı okuduğumda, Latife Hanım'a yıllardan beri sürdürülen düşmanlığın, kinin, öfkenin, aşağılamanın, yok saymanın, önemini kavramamanın, nihayet kırıldığını görüp sevinmiştim.

Atatürk'le iki buçuk yıl süren evliliği konusunda yaşamı boyunca eşi benzeri görülmemiş bir suskunluğa gömülen Latife Hanım'a, toplum olarak büyük haksızlık ettiğimize inanıyorum. Keşke, keşke, Atatürk'ün etrafındaki çevre, Latife Hanım'ı yüceltmenin, Atatürk'ü de yüceltmek olduğunu (onun buna ihtiyacı olmasa da) kavrayabilseydi. Sıra dışı bir insan olan Mustafa Kemal'in, ancak sıra dışı bir kadınla evlenebileceğinin ayırdına varabilselerdi. Keşke, Latife Hanım'ı, küçültmeye çalışmanın, yok saymanın Atatürk'e yapılacak en büyük ayıp olduğunu fark edebilselerdi...

Şimdi ilk kez, titiz bir gazeteci yazar İpek Çalışlar, Latife Hanım'ı çok geniş ve farklı kaynaklardan araştırarak, onu *"aksi, sert, topuklarını yere vuran kadın"* klişesinden çıkarıp, en geniş boyutta ele alıyor... Sonuç: O gazeteci hakkında dört buçuk yıl hapis istemiyle dava açılıyor...

Atatürk'ün hayatta kalabilmek için tebdil-i kıyafetle köşkten kaçması, bir vatandaşımızı fena halde rahatsız etmiş olabilir. Bu olayı belki de ilk kez duyuyor olabilir. *"Ah Mustafa Kemal, bunu bana yapmayacaktın"* diye ağlamış, üzülmüş ya da öfkelenmiş olabilir. Bunlar insanlık halidir...

Kaldı ki bu olayla ilgili olarak yalnızca **Vecihe İlmen**'in anlatımı yok. Bu olay, **Rıza Nur**'un, **Rauf Bey**'in anılarında da var... Bu olay doğru mu değil mi? Bırakın onu tarihçiler istediği kadar tartışsın. Hukuk tartışması yapılacak şey mi bu! Doğru olsa, Atatürk hakkında düşünceleriniz mi değişecek? Neyin davası bu Tanrı aşkına!

Peki ama mantık var, izan var: Her vatandaşın her şikâyetini, her ona *"ters"* gelen durumu savcıların kaale alması mı gerekir?

İpek Çalışlar'a araştırması için dava, **Elif Şafak**'a roman kahramanlarından birinin sözlerini beğenmediğimiz için dava... Korkarım ki bu gidişle Türkiye'de hiçbir yazarı yaşatmayacağız!

Vazgeçtim dünyaya rezil olmaktan, çocuklarıma, torunlarıma rezil oluyorum, derdim bu!

'Latife Hanım' kitabını okurken değil ama, bu kitabın yazarına açılan davayı öğrendiğimden beri hem Atatürk'e, hem de bir okur olarak bana hakaret edilmiş duygusuna kapılıyorum!

e-posta: Zeynep@zeyneporal.com

Figure K.5. Criticism of the recent biography on Latife Hanım and the related court. (Source: Cumhuriyet, August 27, 2006)

NTVMSNBC.com

Latife Hanım bu kez İsviçre basınında

The Economist'ten sonra İsviçre'de yayımlanan Le Temps gazetesi, İpek Çalışlar'ın Latife Hanım kitabını tanıttı.

AA
Güncelleme: 19:13 TSİ 14 Temmuz 2006 Cuma

ANKARA - İsviçre'de yayımlanan Le Temps gazetesi, gazeteci yazar İpek Çalışlar'ın, Latife Hanım'ın biyografisini yazdığı kitabına yer verdi. Gazetede yayımlanan "Kemal'in eşi itibarına yeniden kavuştu" başlıklı makalede, Çalışlar'ın kitabıyla, Türkiye'de en çok konuşulan kadınlardan biri olan Latife Hanım'ın ardındaki sis perdesinin, ölümünden 31 yıl sonra biraz olsun aralandığı belirtildi.

Makalede, Atatürk'ten boşanmasının ardından Latife Hanım'ın yerden yere vurulduğu belirtilirken, onun için yıllarca "kaprisli, despot, sinirli ve özellikle eşinin akşamları çok içki içmesine dayanamayan geçimsiz bir kadın" portresi çizildiği ifade edildi. Çalışlar'ın bu "esrarengiz kişinin" gölgede kalmış geçmişine ışık tutmasıyla "pek hoşa gitmeyen bu görünümün belleklerde yumuşadığı" belirtilen makalede, Çalışlar'ın kitabından Latife Hanım'ı "zeki, kültürlü, görgülü ve güçlü kişiliğe sahip bir kadın" olarak anlattığı cümlelere yer verildi.

MİLLETVEKİLLİĞİ TALEBİ

Latife Hanım'ın kadınların oy kullanma hakkı olmadığı 1923'te milletvekili olma talebini dile getirdiğinin anlatıldığı makalede, Türkiye'de oy kullanma hakkının kadınlara İsviçreli kadınlardan önce verildiğine de dikkat çekildi.

Latife Hanım korktuğu için susmadı

Makalede, 1923-1925 yıllarındaki evlilikleri boyunca, Atatürk'ün Anadolu'nun dört bir yanını eşiyle dolaştığı, birlikteliklerine son vermelerinin ardındansa Latife Hanım'ın doğum yeri olan İzmir'e döndüğü ve burada ölümüne dek sessizliğini koruduğu kaydedildi.

URL: http://www.ntvmsnbc.com/news/379241.asp

Figure K.6. A European journal introducing Latife Hanım as a modern woman figure of the early 20th century.
(Source: WEB_ 6, 2006)

Haberin adresi: /haber.php?haberno=190013

Latife Hanım'ın duygusal zekâsı

13/06/2006

Nur Çintay A. - nur.cintay@superonline.com

Mustafa Kemal ile Latife Hanım'ın evlilikleri için bin tane şey söylendi şimdiye kadar. Bilemeyiz. Her evlilik başkadır, biriciktir, kendine mahsustur, kıyasa gelmez.

İlk evliliğinde nasıl da hırçın, sert, çetin ceviz olan biri, ikincisinde kaymaksı bir hal alabilir ya da pamuk helva zaman içinde çifte kavrulmuşa dönüşebilir.

Ama mizah anlayışı, her evliliğe lazımdır. Yapılan espriyi anlamayan, bulmaca çözmekten hoşlanmayan biriyle hayat zor geçer.

Karşınızdaki dünyanın en kültürlü insanı olabilir. Muazzam bir zekâ olabilir. Ama bakalım duygusal zekâsı ne alemde?

Hayat sadece fizik teorilerinden ibaret değil ki. İyi iletişim kurmak, birtakım ilişkileri mümkün mertebe daha az kafa göz yararak yürütmek için IQ'dan ziyade EQ gerekiyor. Eski usul zekâsı göklerde seyretmesine rağmen, hayatını çaresiz bir kaybeden olarak sürdürenleri ille de 'akılsız' diye mi etiketleyeceğiz?

Belki de duygusal zekâsı zayıf.

Latife Hanım, uçsuz bucaksız bir kültüre sahip, hatta derya deniz birikiminde Mustafa Kemal'i boğabilecek bir kadın.

Ve sıkı bir zekâ. Ama hissettiğim kadarıyla duygusal zekâsı çok zayıf.

İpek Çalışlar'ın Doğan Kitap'tan çıkan 'Latife Hanım'ında, bilmiyorum belki de algıda seçicilikle, bunu destekleyen anekdotlar buldum.

Taa o zaman için gayet 'tasarım' sayılabilecek bir izdivaç teklifini anlamayan bir partner var huzurlarınızda:

"Bir sabah Mustafa Kemal evden çıkarken kendisini geçiren Latife'ye beklenmedik bir ricada bulundu.

'Latifçiğim bugün odamı siz toplayabilir misiniz?'

'Elbette Paşam' diye cevap verdi Latife.

Mustafa Kemal'in yatak odasına girince 'Allah Allah' diye mırıldandı. Yatak yapılmış, her şey yerli yerine konmuştu.

Acaba niye odamı topla demişti? Yerli yerinde olmayan tek bir şey vardı o da Mustafa Kemal'in duvardaki resmiydi. Nedense yatağın üstüne bırakılmıştı. Her sabah bahçeden koparıp onun başucuna bıraktığı gül de çerçevenin üzerinde duruyordu. Latife resmi, aklına bir şey gelmeden yeniden duvara astı.

Unutulduğunu sanmıştı.

Belki o gece, belki de ertesi gece, Latife ile Mustafa Kemal baş başa sofraya oturduklarında, Mustafa Kemal, 'Latif, o gün odamı toplarken dikkatinizi çeken bir şey olmadı mı?' diye sordu. Latife bu soruya ilk anda cevap verememişti.

'Yatağın üzerinde bir resim vardı, alıp duvara astım' dedi.

Mustafa Kemal, başladığı oyunu sürdürmeye kararlıydı.

'Lütfen odaya gidip, o duvara astığınız resmi getirir misiniz...'

Muzip bir hali vardı. Latife de bir anlam veremedi, ama hemen gitti ve resmi çivisinden çıkartıp getirdi.

'Lütfen arkasına bakar mısınız?' diye devam etti Mustafa Kemal.

Latife'nin kafasından bin bir şey geçiyordu, ama işi bir türlü çözemiyordu. Mustafa Kemal'in el yazısını görür görmez tanıdı. Yazıyı ilk başta göremediğine hayıflandı. Affedilecek şey değildi yaptığı.

Sen bu resme bak Ve hâlâ hayır diyorsan Bir daha teklif etmeyeceğim!

Figure K.7. Criticism of the personality of Latife Hanım. (Source: WEB_7, 2006)

SEFİR NOKTASI / ORAL ÇALIŞLAR

oralcalislar@cumhuriyet.com.tr

Alaçatı'nın Yükselen Rüzgârı

Alaçatılılar, Çeşme'nin bir parçası olarak görülmekten hoşlanmıyorlar. Alaçatı, son günlerde birçok ünlü ismin ilgi gösterdiği önemli bir yazlık mekân haline dönüştü. Daha birkaç yıl öncesine kadar kendi halinde bir köy gibi yaşayan Alaçatı birkaç yıldır gözde yerlerin başında kabul ediliyor.

Dalgasız rüzgârı, sörf tutkunları için bulunmaz bir ortam oluşturuyor. Alaçatılılar, şu günlerde Türkiye'nin en önemli sörf merkezinin önüne yapılması planlanan marinaya karşı çıkıyorlar. Sörfe yönelik ilgiden çok önce ortaya çıkan marina projesi artık vazgeçilmesi gereken bir girişim olarak kabul ediliyor.

★★★

Doğan Yayın Holding Başkan Yardımcısı **Yalçın Balcı** da Alaçatı tutkunlarından. *"Biz Alaçatılıyız, Çeşmeli değil"* diyerek söz başlıyor. Eski bir Alaçatı evini alıp restore ettirmiş. Altı yıldır yazları haftanın dört gününü burada geçirmekten büyük bir mutluluk duyduğu bakışlarından anlaşılıyordu.

Alaçatı'ya Dost Kitabevi sahibi **Ömer Önal**'ın davetiyle geldik. **İpek Çalışlar** *"Latife Hanım"* kitabını imzalar ve okurlarıyla buluşurken ben Alaçatı'nın sokaklarını dolaşıyor, bu yöreye yönelik ilgiyi anlamaya çalışıyordum. Alaçatı, denize kıyısı olan bir yer değil. Sörf yapılan kıyı, kasabanın biraz dışında. Alaçatılılar, kasabanın deniz kenarında olmaması-nı bir şans olarak değerlendiriyorlar. *"Yoksa şimdiye kadar burası da bitmişti"* diyorlar.

Alaçatı'nın kendine özgü taş evleri var. Yeni yapılan evler de bu eski örneklere uydurularak yapılıyor. Kasabanın en önemli özelliği butik oteller. Taş Otel, Değirmen Otel, Manastır Otel aklımda kalanlar. Köşe Kahve de kasabanın ünlü mekânlarından. Biz Alaçatı Sailors Otel'de kaldık. Zevkle döşenmiş bu butik oteli, bahçesini çok sevdik. Sabah kahvaltısı da mükemmeldi.

★★★

Alaçatı, bir yakın tarih kasabası olarak görülebilir. 1850'li yıllarda baştaklık alan, karşı adalardan gelen Rum işçiler tarafından kurutuluyor. Buraya gelen Rum işçiler, büyük toprak sahibi Türklerin verdiği arazilerde bağcılık ve şarapçılığı geliştiriyorlar ve geri dönmüyorlar. Alaçatı'da üzüm işletme tesisleri ve şarap fabrikası kuruyorlar. Yurtdışına kurutüzüm ve şarap ihraç ediliyor.

1914 yılında Balkan Savaşı'ndan kaçan Türklerin bir kısmı Alaçatı'ya geliyor. Bu göçmenleri taşıyan vapur limanda gördüğü an, bölgedeki Rumlar yüklü arabalarını bile yol ortalarında bırakıp kayıklarla Sakız Adası'na kaçıyorlar. 1924 yılındaki mübadele sırasında Selanik'ten getirilen göçmenler de Alaçatı'ya yerleştiriliyor. Gelenler bağcılık bilmedikleri için bağlar zaman içinde yok olup gidiyor.

Alaçatı, şimdi güzel taş evleri, sempatik sokakları, sörf yapılan dalgasız rüzgârlı koylarıyla yeniden kendine geliyor. Alaçatı'nın hemen yanı başındaki el değmemiş kıyılar şu anda tam anlamıyla tehdit altında. Yoğun yapılaşma eğilimi buraya da yönelmiş durumda. Alaçatılılar ise kurdukları Alaçatı Koruma Derneği'yle kasabalarını korumaya, yoğun yapılaşmaya engel olmaya ve kültür turizmini esas alan bir turizm çizgisini sürdürmeye çalışıyorlar.

Latife Hanım Müzesi

İzmir'e gelip de Latife Uşşaki Müzesi'ni gezmemek olur mu? İki yıl önce ziyaret ettiğimiz müzede fazla bir değişiklik olmamıştı. Müze Müdürü **Ahmet Güler**'le konuştuk. Son dönemde müzenin ziyaretçi sayısında önemli bir artış olmuştu. Müzenin gerçek bir Latife Hanım müzesine dönüşmesi için bazı adımların atılması gerekiyordu. **Latife Hanım**'ın çocukluğuna ilişkin fotoğrafların, yazıları ve konuşmaların, o dönemde kullanılan eşyaların yerleştirilmesi müzeyi değiştirebilir. Bu alanda büyük bir eksiklik olduğu ortada. Binanın sahibi **Tatış** ailesi Kurtuluş Savaşı tarihimizde özel bir yeri olan bu binayı müzeye dönüştürerek önemli bir hizmeti yerine getirmişti. Şimdi yapılması gereken, bu müzenin Latife Hanım'ın yaşadığı dönemi yansıtacak bir şekilde yeniden yapılandırılmasıydı...

★★★

NOT: *Sevgili* **Kemal Nebioğlu** *da bizi terk edip gitti. Kemal Ağabey emekçi hareketine olan inancını hep korudu, sosyalist ideallerine bağlı kaldı. Onu çok arayacağız. Çok özleyeceğiz...*

Figure K.8. Criticism of the Program of Latife Hanım Museum in Köprü.
(Source: Cumhuriyet, August 15, 2006)

Haberin adresi: /haber.php?haberno=159922

'Latife Hanım Köşkü' kamunun

28/07/2005

AA - İZMİR - Atatürk'ün annesi Zübeyde Hanım'ın ömrünün son günlerini geçirdiği İzmir'in Karşıyaka ilçesinde 'Latife Hanım Köşkü' olarak bilinen Uşakizade ailesine ait bina, restore edilerek kültür hizmetine sunulmak üzere Karşıyaka Belediyesi'nce kamulaştırıldı.

Köşkün kamuya kazandırılması dolayısıyla İzmir'deki çeşitli sivil toplum kuruluşları, köşk bahçesinde düzenledikleri törenle Karşıyaka Belediye Başkanı Cevat Durak'a teşekkür etti. Atatürkçü Düşünce Derneği Karşıyaka Şubesi 2. Başkanı Ercan İlhan, 1860'lardan kalma olduğu tahmin edilen Latife Hanım Köşkü'nün 'Atatürk'ün annesi Zübeyde Hanım'ın ömrünün son bir yılı aşkın bir dönemine ev sahipliği yapması' ve 'Atatürk'ün evliliğinin ilk dört gününü geçirmesi' gibi önemli değerlere sahip olduğunu söyledi. Köşkün taşıdığı bu anlamlara karşın madde bağımlılarının yuvası haline geldiğini anlatan İlhan, bütün bu olumsuzlukların kamulaştırılmayla birlikte son bulduğunu belirtti.

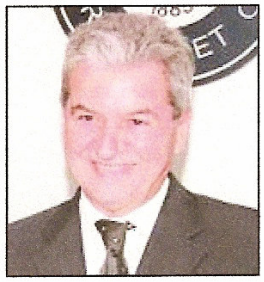
Figure K.9. Internet News about Latife Hanım House in Karşıyaka.
(Source: WEB_8, 2005)

Milliyet
BASINDA GÜVEN

http://www.milliyet.com.tr/2005/09/15/ege/ege11.html

Latife Hanım Köşkü kurtuluyor

İZMİR Ticaret Odası (İTO), Karşıyaka'daki harabeye dönen Latife Hanım Köşkü'nü restore ettirecek. İTO Başkanı Ekrem Demirtaş, tüm masrafı karşılayacaklarını belirtip Belediye Başkanı Cevat Durak'la protokol imzaladı. Ekrem Demirtaş, "Atatürk'ün hatıralarıyla dolu köşkü bu halde tutmak hepimiz için bir ayıptır" dedi.



YAZDIR

Figure K.10. Approach of non-governmental organizations to the Latife Hanım House in Karşıyaka.
(Source:WEB_9, 2006)

arkiteracom
TÜRKİYE'NİN MİMARLIK YAYINI

'Latife Hanım Köşkü' kamuya kazandırıldı

Tarih: 29 Temmuz 2005 Kaynak: CNN Türk

'Latife Hanım Köşkü' olarak bilinen Uşakizade ailesine ait bina, restore edilerek kültür hizmetine sunulmak üzere Karşıyaka Belediyesi'nce kamulaştırıldı.

İzmir'in Karşıyaka ilçesindeki 1860'lı yıllardan kalma olduğu tahmin edilen köşkte Mustafa Kemal Atatürk'ün annesi Zübeyde Hanım da yaşamının son günlerini geçirdi.

Köşkün kamuya kazandırılması dolayısıyla İzmir'deki çeşitli sivil toplum kuruluşları, köşk bahçesinde düzenledikleri törenle Karşıyaka Belediye Başkanı Cevat Durak'a teşekkür etti.

Atatürkçü Düşünce Derneği Karşıyaka Şubesi İkinci Başkanı Ercan İlhan, köşkün, 'Atatürk'ün annesi Zübeyde Hanım'ın ömrünün son bir yılı aşkın bir dönemine ev sahipliği yapması' ve 'Atatürk'ün evliliğinin ilk dört gününü geçirmesi' gibi önemli değerlere sahip olduğunu da söyledi.

Karşıyaka Belediye Başkanı Cevat Durak da üzerinde önemle durdukları kamulaştırma işlemini tamamlamaktan dolayı mutluluk duyduklarını belirtti.

Durak, restorasyon için de hazırlıkların sürdürüldüğünü açıkladı.

Kamulaştırma süreciyle ilgili bilgi veren Karşıyaka Belediye Başkan Yardımcısı Hüseyin Çalışkan da bu tür yapıların mülk sahiplerine ulaşılması ve ikna edilmeleri açısından son derece zor bir süreç yaşadıklarını belirtti.

Çalışkan, "bu yapılar şahısların elinde çürümeye terk edilecek noktada tutulmamalı. Bir kanunla bunun düzenlenmesi gerekiyor" dedi.

Figure K.11. Approach of Karşıyaka Municipality for the Latife Hanım House. (Source: WEB_10, 2006)

KARŞIYAKA HABER

KARŞIYAKA LATİFE HANIM KÖŞKÜ RESTORASYON PROJESİNE ONAY ÇIKTI

17 Nisan 2006 09:14

İzmir 1 Numaralı Kültür ve Tabiat Varlıkları Korumu Kurulu, Karşıyaka Latife Hanım Köşkü restorasyon projesine onay verdi.
Mustafa Kemal Atatürk'ün annesi Zübeyde Hanım'ın da son günlerini geçirdiği Karşıyaka'daki Latife Hanım Köşkü, Karşıyaka Belediyesi tarafından takas yöntemiyle satın alındı. Yıllarca kaderine terkedilen ve bahçesi otopark olarak kullanılan köşkün kent kültürüne kazandırılması için proje hazırlandı. Tarihi köşkün röleve, restorasyonunun yapımını İzmir Ticaret Odası üstlendi. Hazırlanan proje koruma kurulunun onayına gönderildi. Kurul, 13 Nisan'da yaptığı toplantıda projeyi onayladı.
Karşıyaka Belediye Başkanı Cevat Durak, Başkan Durak, köşk için büyük çaba gösterdiklerini söyledi. Köşkün bir odasının Atatürk'ün annesi Zübeyde Hanım'ı Karşıyakalılarla buluşturacak "Anı odası" olarak düzenleneceğini belirten Durak, İTO'nun 3 ay içinde restorasyon ihalesine çıkacağını açıkladı.

Figure K.12. Project of Karşıyaka Municipality for Latife Hanım House. (Source: WEB_11, 2006)

APPENDIX L

GLOSSORY

Casing: the exposed trim molding, framing or lining around a door or window, may be either flat or molded (Harris 1993, p. 145). 'Söve' (Hasol 2003, p. 43).

Cast iron: An iron alloy, usually including carbon and silicon; a large range of building products are made of this material by pouring the molten metal into sand molds and then machining (Harris 1993, p.146). 'Dökme demir' (Hasol 2003, p. 43).

Chair rail: a horizontal strip usually of wood, affixed to a plaster wall at a height which prevents the backs of chairs from damaging the wall surface (Harris 1993). 'Sandalyelik' (Hasol 2003, p. 46).

Cornice: the exterior trim of a structure at the meeting of the roof and wall; usually consists of bed molding, soffit, fascia and crown molding (Harris 1993, p.217). 'Korniş; saçak silmesi' (Hasol 2003, p. 61).

Entablure: the upper part of an order, consisting of architrave, frieze and cornice (Fleming et all 1983, p. 111).

Half pace landing: a stair landing at the junction of two flights which reverses the direction of horizontal progress, making a turn of 180 degrees (Harris 1993, p. 402).

Half pace stair: a stair making 180 degrees turn, usually having a halfpace landing (Harris 1993, p.402). 'İki kollu sahanlıklı merdiven' (Hasol 2003, p. 110)

Leaf: A hinged part; a separately movable division of a folding or sliding door (Harris 1993, p.484). 'Kanat' (Hasol 2003, p. 134).

Molding: a member of construction or decoration so treated as to introduce varieties of outline or contour edges or surfaces, whether on projections or cavities, as on cornices, capitals, bases, door and window jambs and heads, etc; may be any building material, but almost all derive at least in part from wood prototypes (as those in classical architecture) or stone prototypes (as those in Gothic Architecture). Moldings are generally divided into three categories; rectilinear, curved and composite-curved (Harris 1993, p. 536). 'Silme' (Hasol 2003, p. 150).

Oriel window: a bay window corbelled out from the wall of an upper story (Harris 1993, p.575). 'Cumba' (Hasol 2003, p. 158).

Pilaster: decorative features that imitate engaged piers but are not supporting structures, as a rectangular or semicircular member used as a simulated pillar in entrances and other door openings and fireplace mantels, often contains a base, shaft and capital, maybe constructed as a protection of the wall itself (Harris 1993, p. 608). 'Pilastr, gömme ayak, duvar ayağı' (Hasol 2003, p. 167).

Segmental arch: a segment of a circle drawn from a centre below the springing line (Fleming et all 1983).

Stairwell: the vertical shaft which contains a staircase (Harris 1993, p.786). 'Merdiven evi, merdiven kovası' (Hasol 2003, p. 215).

Threshold: a strip fastened to the floor beneath a door, usually required to cover the joint where two types of floor material meet, may provide whether protection at exterior doors (Harris 1993, p.841). 'Eşik' (Hasol 2003, p. 229).

Transom bar: a horizontal member which separates a door from a window, panel, or louver above (Harris 1993, p.855).

Transom window: a window divided by a transom bar (Harris 1993, p. 855). 'Pencere üstlüğü' (Hsaol 2003, p. 234).

Tuscan order: a simplified version of the Roman Doric order, having a plain frieze and no mutules in the cornice (Harris 1993, p.866). 'Toscana düzeni' (Hasol 2003, p. 237).