

# PROCEEDINGS BOOK



## **10<sup>th</sup> International Conference on New Trends in Architecture and Interior Design**

# **ICNTAD CONFERENCE**

INTERNATIONAL CONFERENCE ON NEW TRENDS IN ARCHITECTURE & INTERIOR DESIGN

April 19-21, 2024

<http://www.icntadconference.com/>

**10<sup>th</sup> ICNTAD 2024**

10<sup>th</sup> International E-Conference on New Trends in Architecture and Interior Design

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Prof. Dr. Burcin Cem Arabacioglu and Assoc. Prof. Dr. Pinar Arabacioglu

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Büyükdere Cad. Ecza sok. Pol Center 4/1 Levent-İstanbul

E-mail: [icntadconference@gmail.com](mailto:icntadconference@gmail.com)

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*Dear Colleagues,*

I am honored to invite and send you this call for papers on behalf of the Congress Organization Board of “10th International Conference on New Trends in Architecture and Interior Design (10th ICNTAD’24)”, to be held in Budapest, Hungary dates between April 19-21, 2024

The Conference will focus on a broad range of topics related to new trends in architecture and design. The Conference organizers invite papers and presentation proposals relevant to conference themes. Considering the theme of the conference, papers with any of the following or related subjects would be appropriate for presentation:

- Criticism of sustainability/unsustainability
- The architecture of philosophy/architecture without philosophy
- Professional settlement of interior architecture
- Human contact to space with furniture
- Intangible skin of space: lighting design
- Tangible skin of space: material
- Ideology in architecture or architecture of ideology
- Spaces without space: 3D design
- The artistic value of space
- Architecture without architect
- Cultural codes / architecture
- Post-COVID Architecture & Interior Design
- Post-COVID Design Education Models
- Spatial Reflections of Pandemics/Epidemics in History

The 10th International Conference on New Trends in Architecture and Interior Design Conference (10th ICNTAD’24), aims to bring together experts from several institutions such as universities, administrative organizations, architects, engineers and designers, at the framework of conference topics of building, architecture, interior design, product, material, etc. High-level academicians, professionals and design students from around the world will explore the intersection of design, architecture and best practices with leaders from the design professionals. The participation of early-career scholars and postgraduate researchers is also positively encouraged.

We kindly wait for your attendance at our congress to be held On April 19-21, 2024, with a hope to realize a satisfactory congress with its scientific ones and leaving a trace on your memories.

**Regards**

Prof. Dr. Burçin Cem ARABACIOĞLU  
**Conference Chair**

# ICNTAD CONFERENCE

INTERNATIONAL CONFERENCE ON NEW TRENDS IN ARCHITECTURE & INTERIOR DESIGN

## 10th ICNTAD'24

**19 APRIL 2024 - FRIDAY**

**OPENING CEREMONY (09:45 – 10:15)**

**COFFEE BREAK 10:15 – 10:40**

**10:40 – 11:00**

**WELCOME SPEECH**

Prof. Dr. Burçin Cem ARABACIOĞLU, Conference Chair

**SESSION A (11:00 – 12:20)**

SESSION CHAIR: Assoc Prof. Dr. F. Pinar ARABACIOĞLU

**11:00 – 11:20**

PAPER TITLE : MATERIAL HONESTY IN ARCHITECTURAL DISCOURSE

AUTHOR(S) : Bahar AKTUNA - Begüm BAYRAKTAROĞLU

**11:20 – 11:40**

PAPER TITLE : ANALYSING THE PRODUCTION METHODS IN SPACE INSTALLATIONS WITH READY-MADE OBJECTS

AUTHOR(S) : Hande Zeynep KAYAN - Emir Gökhan SAZLI

**11:40 – 12:00**

PAPER TITLE : WHY EARTHQUAKE PARKS ARE IMPORTANT FOR CITIES AT RISK?

AUTHOR(S) : Evren Burak ENGİNÖZ - Ayşenur MARANGOZ

**LUNCH BREAK 12:20 – 13:40**

*Lunch is included in the Full Package registration. Participants who booked a Light Package and/or want to purchase an extra ticket should contact the conference registration desk.*

# ICNTAD CONFERENCE

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## 10th ICNTAD'24

### SESSION B (13:40 – 15:00)

SESSION CHAIR: Prof. Dr. Evren Burak ENGİNÖZ

#### 13:40 – 14:00

PAPER TITLE : EVALUATION OF USER AND PLACE INTERACTION THROUGH ONLINE REVIEWS OF CHAIN COFFEE SHOPS

AUTHOR(S) : Gizem SEYMEN - İrem BEKAR

#### 14:00 – 14:20

PAPER TITLE : A CONCEPTUAL AND METHODOLOGICAL CRITIQUE OF THE "SMART CITY": "WISE CITY"

AUTHOR(S) : Esen SEYMEN - F. Pınar ARABACIOĞLU

#### 14:20 – 14:40

PAPER TITLE : RETHINKING SUSTAINABILITY IN ARCHITECTURE THROUGH CIRCULAR ECONOMY

AUTHOR(S) : Burcu KISMET - Birgül ÇOLAKOĞLU

#### 14:40 – 15:00

PAPER TITLE : THE ROLE OF BIOMIMETICS AND GREEN BUILDING CERTIFICATION IN SUSTAINABLE ARCHITECTURE

AUTHOR(S) : Aliye Rahşan KARABETÇA

### COFFEE BREAK 15:00 – 15:20

### DINNER & LIVE MUSIC

Vadapark - Budapest

**DEPARTURE: 19:00 Courtyard Marriott Hotel**

*Dinner is included in the Full Package registration. Participants who booked a Light Package and/or want to purchase an extra ticket should contact the conference registration desk.*

# ICNTAD CONFERENCE

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## 10th ICNTAD'24

**20 APRIL 2024 - SATURDAY**

### **SESSION C (11:00 – 12:20)**

SESSION CHAIR: Assoc. Prof. Dr. Didem TUNCEL

**11:00 – 11:20**

PAPER TITLE : INTERFERENCES BETWEEN ARCHITECTURE AND ARTS IN THE TWIN VILLAS OF ALBERTO SALVATI AND AMBROGIO TRESOLDI

AUTHOR(S) : Carola D'AMBROS

**11:20 – 11:40**

PAPER TITLE : SOLIDARITY HOME DESIGN IN THE SERVICE OF SOCIAL SUSTAINABILITY

(A case study from Pécs' Szigeti-Tanya community)

AUTHOR(S) : Tibor Zoltán DÁNYI

**11:40 – 12:00**

PAPER TITLE : SPATIAL REPRESENTATIONS IN BEHZAD'S MINIATURES: THE MEANING AND EXPRESSION FORMS OF SPACE IN IRANIAN ART

AUTHOR(S) : Sara ÇEBİ

**12:00 – 12:20**

PAPER TITLE : ARCHITECTURE WITHOUT ARCHITECTS: INTERIOR DESIGN OF KESE VILLAGE HOUSES

AUTHOR(S) : Türkan HARMANBAŞI

**LUNCH BREAK 12:20 – 13:20**

*Lunch is included in the Full Package registration. Participants who booked a Light Package and/or want to purchase an extra ticket should contact the conference registration desk.*

# ICNTAD CONFERENCE

INTERNATIONAL CONFERENCE ON NEW TRENDS IN ARCHITECTURE & INTERIOR DESIGN

## 10th ICNTAD'24

### SESSION D (13:20 – 14:40)

SESSION CHAIR: Asst. Prof. Dr. Hande Zeynep KAYAN

#### 13:20 – 13:40

PAPER TITLE : ECO-BRICKS IN THE FRAMEWORK OF THE INTEGRATION OF THE CONCEPT OF ECO-DESIGN INTO ARCHITECTURE

AUTHOR(S) : Sena Gökür KOÇ - Sibel MAÇKA KALFA

#### 13:40 – 14:00

PAPER TITLE : SUSTAINABLE DESIGN STRATEGIES TO INCREASE THE DAYLIGHT PERFORMANCE OF EMU RECTORATE BUILDING IN GAZİMAĞUSA / NORTH CYPRUS

AUTHOR(S) : Harun SEVİNÇ

#### 14:00 – 14:20

PAPER TITLE : EVALUATION OF ARTIFICIAL LIGHTING CONDITIONS IN ACADEMIC EDUCATION ENVIRONMENTS IN TERMS OF ENERGY EFFICIENCY

AUTHOR(S) :Umay BEKTAŞ - Sibel MAÇKA KALFA

#### 14:20 – 14:40

PAPER TITLE : DESIGN OF A NEW VIRTUAL REALITY STUDIO FOR INDUSTRIAL DESIGN ENGINEERING USING TRIZ APPROACH

AUTHOR(S) : İsmail ŞAHİN - Harun GÖKÇE - Oğulcan EREN - Neslihan TOP - Nurullah YÜKSEL

### COFFEE BREAK 15:00 – 15:20

### END OF CONFERENCE

## 21 APRIL 2024 - SUNDAY

#### Optional Vienna tour by bus with a guide

Hotel Departure : 07:00

Return Back to Hotel : 23:00

#### Optional Vienna transfer by bus

(One way transfer to Vienna City Center with no return)

Hotel Departure : 09:00

*These optional services are only for participants who are willing to travel to Vienna to enjoy the city. Participants who are willing to book these extra services should contact the conference registration desk.*

# ARCHITECTURE WITHOUT ARCHITECTURE: INTERIOR DESIGN OF KESE VILLAGE HOUSES

Türkan HARMANBAŞI<sup>1</sup>

<sup>1</sup>Res. Assist. Dr., Department of Interior Architecture and Environmental Design, Istanbul Sabahattin Zaim University  
turkan.harmanbasi@izu.edu.tr

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## Abstract

There are architectural structures defined in the literature with different names such as architecture without an architect, vernacular architecture, indigenous architecture, rural architecture, etc., which an architect did not build, but by the collaboration of the user and local craftsmen. These buildings, which have not been the focus of architectural studies for a long time, have created a simple, functional, economical, and sustainable architecture in complete harmony with nature, fully responding to people's daily works, built with readily available materials. There are examples of this type of architecture all over the world. In Turkey, it is essential to document the rich examples of architecture without architecture that have emerged under different geographical conditions but are rapidly disappearing and bringing them into the literature. Traditional Ottoman-Turkish houses built during the Ottoman Empire are impressive examples of architecture without architects. It is crucial to identify and preserve traditional vernacular architecture. This study aims to bring an example of traditional houses built by the people and craftsmen in Turkey to the literature. This essay traces how the interior space of a traditional vernacular house in Central Anatolia was formed. Çankırı is where Ottoman-Turkish culture is best preserved because this region has not been invaded and occupied throughout Ottoman history. Therefore, this area has been chosen as the study area. The scope of this study is to examine traditional houses built in Kese Village of Ilgaz district of Çankırı. This study will analyze lifestyle, construction techniques, and material use and how they affect the interior of the room.

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**Key Words:** *architecture without architects, vernacular architecture, cultural heritage, Ottoman-Turkish house, traditional house*

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## 1. Introduction

In the historical process, there are architectures in which the architect was not involved and were built by ordinary members of the society on their own. For these structures, which architectural historians ignored for a long time, definitions such as vernacular, indigenous, rural, and anonymous were used. Bernard Rudofsky first used the term architecture without architects in the text he wrote for the catalog with the same title for the *Architecture without Architects* exhibition held at the Museum of Modern Art (MoMA) in New York in 1964-65. In the text, Rudofsky mentions the admirable adaptation to climate and topography in architectural products built by untrained builders. In contrast, he describes contemporary architects as those who make buildings to "conquer" nature. In the exact text, Rudofsky argues that the technical know-how and craftsmanship of the building artisans are a rich source of inspiration for modern architects. In the exhibition catalog, which was later published as a book, he gives a wide range of examples, from floating village houses in China, Italian townhouses, tribal buildings in Sudan, arcaded town squares in Spain, shaded streets in Africa, and food warehouses in Egypt [1].

Architecture without architects refers to non-monumental structures built by societies with their own capabilities, knowledge, and experience. The process that started with primitive huts constructed in the early ages is still being continued today by communities that produce their structures without an architect. When it comes to architecture without an architect, housing is the most common type of building. Housing is one of the first building types built due to the basic human need for shelter and protection. This study discusses the Ottoman-Turkish House, which was formed as architecture without an architect in Anatolia.

The Ottoman-Turkish House is a housing type that was used for about 500 years and emerged in Anatolia, Rumelia, and the Balkans where the Ottoman Empire ruled. Some researchers say that this housing type first appeared in Istanbul and then spread to other Ottoman geographies [2], as well as researchers say that it was first formed in Anatolia and then spread to other regions [3]. The Republic of Turkey, the inheritor of the

Ottoman Empire, and especially Turkish minorities in the Balkans have tried to preserve this housing type. The generally accepted view on how the Ottoman-Turkish house emerged is as follows: Turks, who came to Anatolia as a nomadic society from Central Asia, started to live in the existing Byzantine dwellings here. They then had their own houses built by local craftsmen [4]. Therefore, it is possible to say that the existing housing tradition influenced them. However, it is also seen that they carried the habits of nomadic life to their new dwellings. The Turkish room's interior arrangement, an important component of the Turkish house, is very similar to the interior arrangement of the tent. Another influential factor in the formation of the Turkish house is Islamic culture. With the acceptance of Islam by the Turks, there have been differences in the way of life. These life routines also affected the formation of houses. The Ottoman-Turkish house combines these three elements: the existing building tradition in Anatolia, nomadic culture, and Islamic culture. The Ottoman-Turkish house was formed by gathering rooms around the sofa in various ways.

The houses of a village in Ilgaz district of Çankırı were examined within the scope of this study. The houses, which help us to understand the traditional rural architecture of the Ottoman-Turkish period, which is a product of architecture without architects, are discussed in terms of interior space layouts. The walls, floors, ceilings, doors, windows, cupboards, hearths, and ornaments that make up the interior were examined individually.

## 2. Two Fundamental Architectural Components of the Ottoman-Turkish House

### 2.1. Sofa/Hayat

In Ilgaz, our study area, the term "Hayat" is used instead of a sofa. Hayat is the common-use area that provides the relationship between the rooms and connects them to each other. In some examples, the Hayat opens to the outdoors from one side, while in others, it is surrounded by rooms (Fig. 1).

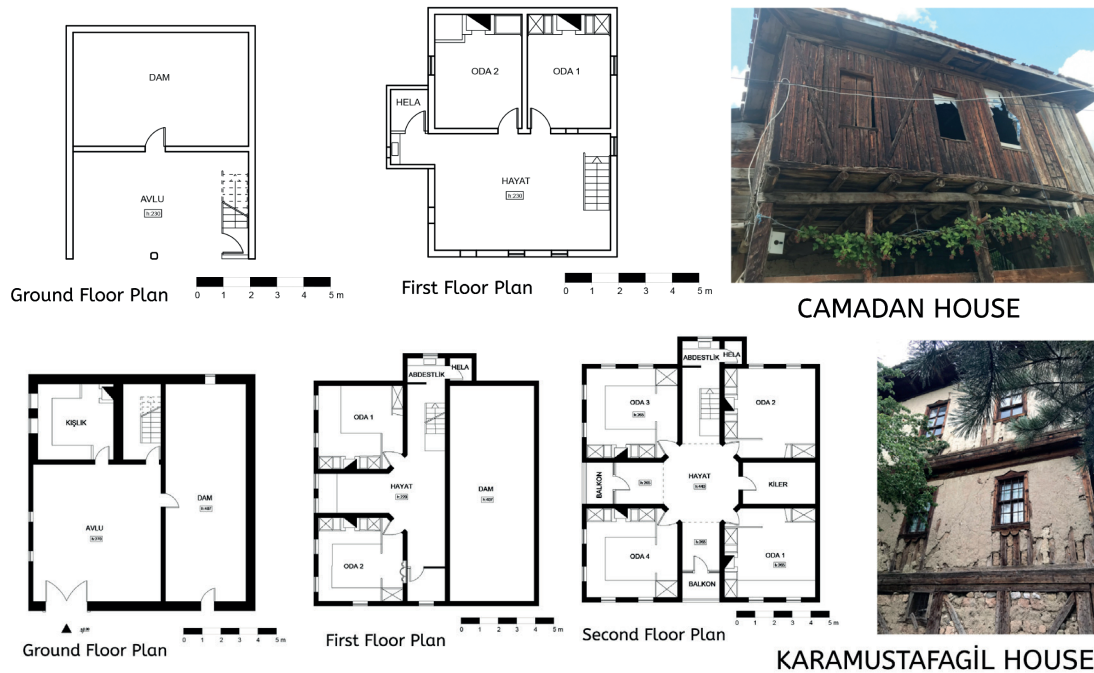


Fig. 1. (a) plan type with outer sofa (Camadan house)<sup>1</sup>; (b) plan type with inner sofa (Karamustafagil house); drawn by the author

Hayat is a transitional space and a functional area where some daily work is done. For example, in some houses, the iwans between the rooms were raised with pavement, and seating areas called *sekilik* were created (Fig.2). In the *sekilik*, family members would come together, guests would be entertained, or women could

<sup>1</sup> The house names are named after the family names of the owners.

do their daily work. It is seen that the spaces between the rooms were used as a *sekilik*, toilet, staircase, or cellar.



Fig. 2. *Sekilik* (Karamustafagil house)<sup>2</sup>

## 2.2. The Room

Together with *hayat*, the room is one of the two fundamental elements of the Ottoman-Turkish house. There is no functional distinction in the Turkish room. Each room is organized to fulfill many different functions. Since there are few fixed equipment in the rooms, the room's interior is suitable for various functions with movable equipment according to the need during the day.

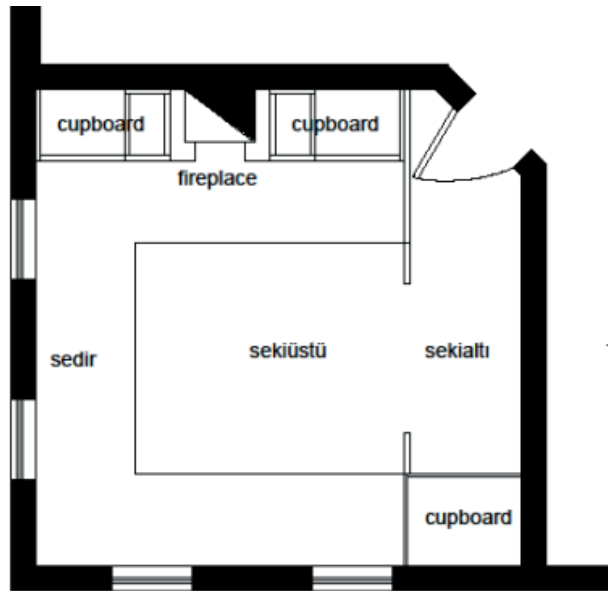


Fig. 3. Room plan (Karamustafagil house); drawn by the author

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<sup>2</sup> All photo credits belong to the author

In some houses, the rooms are divided into *sekialtı* and *sekiüstü* (Fig. 3). *Sekialtı* is organized as the room entrance and service area. This area is like a passageway to enter the room. *Sekiüstü* is the main space and is surrounded by *divans* and a hearth. There are *divans*, a fireplace, and cupboards on the *sekiüstü*. This space has a more elaborate layout. The ceiling and cupboard surfaces are decorated with a decorative program. The wooden vaulted dividers *sekialtı* and *sekiüstü* emphasize separating the two spaces.

### 3. Analysis of the Interior Space Organization of the Ottoman-Turkish House through a Village House in Central Anatolia

#### 3.1. The Wall

The walls were generally built with adobe filling technique between wooden frames (Fig. 4). In rare examples, the space between the wooden posts was also filled with wood. These wooden surfaces were sometimes left open and sometimes covered with plaster.



Fig. 4. (a) Adobe filling technique between wooden frame (Medinegil house); (b) timber infill wall between timber frame (Camadan house)

The wall surfaces are mostly divided by cupboards, fireplaces, windows, and door spaces (Fig. 5). The few surfaces between these elements are painted over plaster. There are plenty of window spaces on the walls facing the exterior of the rooms. It was intended to let in as much light as possible. The hearth and cupboard surfaces on the solid walls, and the walls are almost covered with wood.



Fig. 5. (a) Karamustafagil house; (b) Abuşgil house

### 3.2. The Ceiling

The more unelaborate the floors are, the more elaborately the ceilings are designed. The ceilings are usually square in plan. Ceiling applications created using different techniques with wooden materials are observed. Open floor ceiling, flat ceiling and caisson ceiling applications were detected. Open floor ceiling is a practice made by leaving the lower surfaces of the beams forming the wooden floor slab exposed. It is seen that the ceilings in very simple rooms are made by leaving the beams exposed without covering them. Flat ceiling: It is obtained by substituting the lower floors of wooden beams with wood. This wooden covering can be decorated by combining wooden slats in different ways. Plain or decorated flat ceilings were applied in more elaborate rooms (Fig. 6).

On the other hand, caisson ceilings are combined with the wall by gradually descending in layers from the sides of the flat ceiling. Different ornaments were applied in the center of the caisson ceilings. Caisson ceilings are seen in the houses of wealthy families due to the high use of materials and the need for mastery.



Fig. 6. (a) . Open floor ceiling; (b) decorated flat ceilings

More detailed and elaborate ceiling application is seen in the "hayat" ceiling of the main floor and the headroom ceiling. Ceilings are one of the most essential decorative surfaces. The most prominent decorative element of the ceilings is the wooden roses. The ceilings are like a display area for the Turks' ability to abstract the forms they saw in nature. Forms such as flowers, stars, and passionflowers are seen in the decoration of wooden roses. The Turks depicted their mystical relationship with the sky and nature on these ceilings. The endlessly repeating motifs also show their relationship with infinity (Fig. 7).



Fig. 7. (a) caisson ceiling; (b) decorated ceiling rose

### 3.3. The Cupboards

Cupboards are used for different functions. Some cupboards function as loaders where mattresses, blankets, and pillows are stored. Some cupboards are areas where kitchen utensils are stored. One of the most exciting features of the Turkish room is hidden in the cupboards. There are small closets in the rooms where you can take a shower (Fig. 8). When you enter the room, you are surprised when you open the door of these cabinets, which are no different from other wooden surfaces. It is possible to bathe here with the water heated on the fireplace in the room.



Fig. 8. Cupboards next to the fireplace and a washbasin cupboard

These cabinets are called "bucak". The wooden surface formed by the cupboards is formed with fixed parts at the top and bottom and movable parts in the middle up to human height, i.e., cupboard doors. It is seen that the wooden doors were decorated by wealthy homeowners. In this respect, cupboard doors are one of the critical decorative surfaces in the room. There are two or three rows of niche-shaped shelves called "terece" on both sides of the fireplace (Fig.9). There are wooden ornaments created with ajur technique on the surfaces of the terece.



Fig. 9. Wooden cupboard doors and terrace

### 3.4. The Divans

They surround the room adjacent to the wall, sometimes in one, sometimes in two or three directions (Fig. 10). They are usually 30 cm high and 80-100 cm deep. The divans are made comfortable with cushions, pillows, and covers placed on top. Although the primary function of the divans is sitting, they also fulfill the function of lying down when needed. Guests are entertained on the divans.



Fig. 10. Divans

### 3.5. The Fireplaces

Fireplaces are architectural elements that fulfill heating and cooking functions in every room. The fireplaces are placed on the central axis of the wall with symmetrical cabinets on both sides (Fig. 11). While in some examples, they are simply solved, in others, they are relatively ornamented. Above the hearth is a protrusion with a wavy form that can also be used as a shelf. The fireplaces and chimneys are built of mudbrick. The surfaces of the fireplaces were plastered and painted white.



Fig. 11. Fireplaces

### 3.6. The Doors

Each room has a single door that leads to "hayat". Room doors are wooden, single-leaf, and single lintel. The doors are placed in a corner of the room. The room is entered from one corner. When the door is opened,

one enters into the staircase, which is partially covered with a wooden curtain that prevents direct view of the room.

Door leaves are one of the decorative surfaces. The decoration program varies according to the financial situation of the owner. In simple houses, a 5-panel door is formed with horizontal and vertical sashes. In more elaborate doors, the door is decorated with various geometric shapes by interlacing wooden pieces. One of the different examples of doors is the door with a hood (Fig. 12). The entrance is customized with a wooden cover extending downwards from the top of the door.



Fig. 12. (a) 5-panel door; (b) the door is decorated with various geometric shapes; (c) the door with a hood

### 3.7. The Ornament

Decorations are seen on wooden surfaces. The main decoration areas are cupboard surfaces, wooden separating surfaces, ceilings, doors, window jambs, window lattices, and shelf surfaces [5]. In the ornaments, stylized forms of elements of nature and the sky, such as the sun, moon, stars, flowers, and geometric shapes, are seen. The moon and star forms were especially found to be widely used. The moon and star also found on the flag of the Turks, have been important figures for Turks since ancient times. The ornamentation details are essential in showing the relationship of the people living in these houses with nature and how they kept nature alive in their homes. In addition, the ability of these people to think abstractly and transform this thought into architectural forms is also seen.



Fig. 13. (a) shelf surface; (b) niches; (c) wooden separating surfaces

#### 4. Conclusion

In the Traditional Ottoman-Turkish houses examined in Çankırı region, it was determined that two types of plan typologies, namely outer and inner sofas, were used. These houses were small and medium-sized. In these houses, which are examples of traditional rural architecture, it has been observed that there is no difference from urban houses in terms of interior layout. The difference between the houses in the urban and the countryside is proportional in size, ornamentation, and decoration. There is generally no difference between the house plan and the room plan. Differences occur in the scale of decoration of doors, windows, ceilings, and cabinet surfaces. In the rural examples, it has been observed that a few families with wealthy financial situations pay attention to the ornamentation details of their houses. This shows us that the inhabitants' cultural, economic, and hierarchical status is of little importance in forming the room's interior as an essential feature of the Turkish house; the difference is in proportional size, ornamentation, and decoration.

However, functionality, simplicity, modesty, abstract design/thought, human proportion, and modularity are the prominent concepts in the interior layout. The room is organized to fulfill many functions, such as eating and drinking, living, sleeping, entertaining guests, cooking, and washing. There is no unnecessary equipment in the room. Everything is where it should be and as much as it should be. The most important criterion considered in the creation of these surfaces is human. Cabinets are made as far as the human can reach. The height and depth of the ottoman are determined in the most appropriate way for human proportions. There is a space design that is wide enough to allow the movements and actions of people sitting, eating, working, standing, or sleeping but limited enough to allow necessary space to be used. With all these features, the traditional Ottoman-Turkish house has a unique and vital place in the world of architecture regarding interior organization. This interior arrangement, created about 500-600 years ago by considering concepts such as functionality, simplicity, modesty, abstract design/thought, human proportion, and modularity, has parameters that remain valid today.

It has been established that Traditional architecture without architects buildings is shaped by taking into account the natural and socio-cultural environmental factors, is formed as a result of cultural continuity, and responds to the needs in this way. Architecture without architects constructions in Turkey should be preserved and carried to the future.

#### References

- [1] Rudofsky, B. *Architecture Without Architects*. London: Academy Editions, 1964.
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