

AN INVESTIGATION ON MARONITES' HOUSES IN KONYA¹

KONYA'DA MARUNİ EVLERİ ÜZERİNE BİR ARAŞTIRMA

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Abstract: Aim: There were many minority subjects under the rule of the Ottoman Empire. These minorities that are active especially in trade and social life, have been able to find the environment in which they will live their own culture. The Maronites, which are among these groups, migrated to the inner parts of Anatolia, including Cyprus, Mersin and Konya, in 1860 due to the internal conflicts in Lebanon. While blending in the local culture, they have been an important element of commercial and social life in Konya with their own identity and culture. This study aims to show how some of the Maronites, who had to migrate to various parts of the Ottoman Empire and settle in Konya, shaped and expressed their houses differently from the local architecture while living in the same climate, topography and geography, and to show how the different beliefs and culture, manifested themselves in their architecture. **Method:** Within the scope of the study, civil architecture examples built by the Maronites starting from the end of the 18th century in the city centre of Konya were determined from the inventory studies and the Cultural Heritage Preservation Board records. Literature researches were conducted on the subject. Samples that have preserved their characteristics today and are still standing in city centre were selected and examined. **Results:** The current status of the houses which belonged to Maronites, located on the line between the Anıt Square and historical Girls' Teachers School in Konya city centre were determined and the Chamber of Architects building, Atatürk Museum, Arapoğlu Kosti House and the Girls' Secondary School were selected as they reflect the architectural identity of the Maronites. The common features of these houses were determined and compared with traditional Konya houses. Thus, it was observed how these effects were reflected in the houses shaped by different socio-cultural influences, both in terms of spatial organizations and in terms of facade characteristics. **Conclusion:** Considering the common features of the selected Maronite houses in the study area, although there are similarities with traditional Konya houses in terms of the plan, it is seen that there are baroque and orientalist influences in the plan and the facade in terms of materials used, also in the entrance opening the street, the construction of the facade (such as cornerstones, floor mouldings and window jambs), and the onion dome or wavy eaves detailed roof cover, unlike the traditional civil architecture.

Keywords: Maronites, Maronite Houses, Socio-Cultural Influence, Traditional Konya Houses, Minorities

Öz: Amaç: Osmanlı Devleti hakimiyeti altında birçok azınlık tebaayı barındırmıştır. Özellikle ticaret ve sosyal hayatta etkin olan bu azınlıklar, kendi kültürlerini yaşatabilme imkânı bulmuşlardır. Bu gruplar içerisinde yer alan, Lübnan'da yaşanan iç çatışmalardan dolayı 1860 yılında Kıbrıs, Mersin ve Konya'nın da içinde yer aldığı Anadolu'nun iç kesimlerine göç eden Maruniler, bir taraftan yerel kültürün içerisinde harmanlanırken, bir taraftan da kendi kimlik ve kültürleri ile Konya'daki ticari ve sosyal hayatın önemli unsurlarından olmuşlardır. Bu çalışma, Osmanlı Devleti'nin çeşitli yerlerine göç etmek zorunda kalan Marunilerin bir kısmının Konya'ya yerleşmesiyle, aynı iklimde, aynı topografya ve coğrafyada yaşayarak farklı inanç ve kültürlerinin etkisi ile ortaya koydukları evleri, yerel mimariden farklı olarak nasıl şekillendirdiklerini ve ifade ettiklerini ortaya koymayı amaçlamaktadır. **Yöntem:** Çalışma kapsamında Konya kent merkezinde bulunan 18. Yüzyılın sonlarından başlayarak Marunilerin yaptırmış olduğu sivil mimari örnekleri envanter çalışmalarından ve koruma kurulu kayıtlarından tespit edilmiştir. Konu ile ilgili literatür araştırması yapılmıştır. Günümüzde karakteristiğini koruyan ve halen ayakta kalan örnekler seçilmiş ve incelenmiştir. **Bulgular:** Konya kent merkezinde Anıt Alanı ile tarihi Kız Öğretmen Okulu arasındaki hatta yer alan Marunilere ait evlerin güncel durumları tespit edilmiş ve Marunilerin mimari kimliklerini yansıtan Mimarlar Odası, Atatürk Müzesi, Arapoğlu Kosti Konağı, Eski Kız Ortaokulu çalışma kapsamında seçilerek incelenmiştir. Bu evlerin ortak özellikleri belirlenerek geleneksel Konya evleri ile kıyaslanmıştır. Böylece farklı sosyo-kültürel etkilerle şekillenen evlere gerek mekânsal organizasyonlar bakımından gerekse cephe karakteristikleri bakımından bu etkilerin nasıl yansıdığı gözlemlenmiştir. **Sonuç:** Çalışma alanında seçilen Maruni evlerinin ortak özelliklerine bakıldığında, Konya geleneksel evleri ile plan açısından benzerlikler gösterse de geleneksel sivil mimariden farklı olarak kullanılan malzeme, girişin sokağa açılması, cephede kurgusunda (köşe taşları, kat silmeleri ve pencere söveleri gibi) ve soğan kubbe veya dalgalı saçak detaylı çatı örtüsünde barok ve oryantalist etkilerin bulunduğu görülmüştür.

Anahtar Kelimeler: Maruniler, Maruni Evleri, Sosyo- Kültürel Etki, Geleneksel Konya Evleri, Azınlıklar

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INTRODUCTION

The studies done until the XVth century about Maronites, have been through the transfer of legends and tales. Scientific studies on this subject started with Istifan al-Duwayhi, known as the father of the Maronite history (Bal, 2017: 15). Born in 1629, Duwayhi, who was a graduate of the Maronite College in Rome, served as the Patriarch of Maronites between 1670-1704, and besides his works as a historian, he also conveyed information about other beliefs and cultural groups in which his community interacted. Duwayhi left many significant works about the history of Lebanon and Maronite (Salibi, 1957: 288).

There are various opinions about the origin of the word Maronite. It is said that the name is given to the followers of the religious leader St. Maron, who lived in Syrian lands from the end of the IVth century to the beginning of the Vth century, or another opinion is that it originated from John Marun, who was the Patriarch of Antakya as Maronites' first patriarch in the end of VIIth century (Moosa, 1969: 13) (Işık, 2005: 414) (Gündüz, 1998: 248). According to Moosa (1969: 13) that the word Maronite, derived from the word 'Maran' and it means "Our Lord, Jesus Christ". However, they were known as 'Mardaties'. The majority of the Maronites are included in the Catholic Christian society of Arab origin that is living in Lebanon. They have their own patriarchs

(Moosa, 1969: 13). They make their worship in Syriac. They have united with Rome and embraced the Catholic sect (Eren, 1976: 315). Maronites had to leave their lands in 1860 as a result of the conflicts in Lebanon and found a new living space in the mountains of Lebanon. Some of the Maronites left Lebanon and settled by migrating to different cities of Anatolia (Yorulmaz, 2019: 96-98) and engaged in trade and built their own buildings. Yorulmaz (2019: 96-97) explains the reasons why the Maronites migrated from their regions that Societies living in the coastal areas of Syria and Anatolia have been extremely mobile and the migration became a tradition, especially because of trade. In the 19th century had an upturn in the economic position of the societies, which had its own unique reasons in every region. This situation was also valid for the Maronites. These reasons can be summarized with the shift of the trade routes to the south with the opening of the Suez Canal, the collapse of the silk industry after the death of indigenous silk beetles between 1875-1885 and in 1861, a special administrative status given to Cebel-i Lebanon, which separated people from the fertile Biga Valley and Tripoli. Therefore, people only held their own resources which are relatively limited. As a result, the Christian rural people, most of whom are Maronites, had to migrate for economic security (Karpas, 2010: 362) (Karpas, 1985: 178) (Yorulmaz, 2005: 68). According to the



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Şeriyye Registries, the Maronites are defined as ‘...from the Maronite nation of *Teb’aa-i Devlet-i Aliyye.*’ in the Ottoman Empire (Poş, 2008: 600).

AIM

In this study, how local people and minority groups, who share these same physical conditions (climate, topography, material), reflect their socio-cultural identities to their houses has been examined. In the study, it is aimed to reveal how the houses, which some of the Maronites who had to migrate to various parts of the Ottoman Empire and settle in Konya, live in the same climate, the same topography and geography, with the effect of their different beliefs and cultures, and how they construct their buildings differently than the traditional houses of Konya. Thus, it was seen how the houses, which were shaped by the effect of different socio-cultural identities, were reflected both in their spatial organizations and in the characteristics of the facade.

RESEARCH METHOD

Within the scope of the study, studies in which traditional home and cultural issues were handled together at national and international levels were examined through the literature review method. Civil architectural examples made by the Maronites, a minority group who had migrated to Konya, were investigated from existing inventory studies, conservation

board records and historical photo archives. All Maronite houses, which are located in the city centre of Konya and expressing their surviving identity, were selected in the sample. In addition, the characteristic features of traditional Konya houses have been determined with the information obtained from literature research and field observations. Afterwards, the characteristic features of Maronite houses differing from traditional Konya Houses were emphasized. All findings are expressed in the results and discussion sections.

CONCEPTUAL FRAMEWORK

Konya, located in the central part of Anatolia, have the appearance of a plateau. There are hills of different heights on the northern part of this plateau and on the Bozdağlar extending in the east-west direction. Takkeli and Loras mountains rise in the west. There are plateaus in a large part of Konya, which descends from south to north and from west to east¹. The weather is very hot and dry in summer, cold and hard in winter due to the continental climate.

Konya, which was a Byzantine province until the Xth century, was exposed to the influx of Muslim Arabs (Özönder, 2005, p:13-21). The period of Turkish-Islamic sovereignty started in the city with the conquest of Seljuk

¹ <https://www.memleket.com.tr/belediye-bir-zamanlar-kiraci-ydi-36035h.htm>



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Sultan Kutalmışoğlu Süleyman Şah. Konya, which is one of the few cities of Turkishness in terms of its historical artifacts, has been adorned with favourite works of Turkish architecture since it has been the capital of the Seljuks for more than two centuries. During the Seljuk period, Konya has become the most popular city before Bursa, Edirne and Istanbul². Alaeddin Hill has always been at the centre of the historical city fabric of Konya. Alaeddin Mosque, Sahip Ata Complex, Karatay Madrasa, Ince Minaret Madrasa, Sırçalı Madrasa are the works of the Seljuk period, while Sultan Selim Mosque, Aziziye Mosque, Şerafettin Mosque and Mevlâna Complex are the main works of the Ottoman period.

Maronites, who are among the minority groups in the Ottoman Empire and have activities in trade and social life, have been able to find an environment where they can sustain their own culture. The Maronites, who migrated to Konya together with the inner parts of Cyprus and Anatolia in 1860 due to the internal conflicts in Lebanon, were among the important elements of commercial and social life in Konya with their own identity and culture. In this study, the construction systems, materials, plans and facade constructions are examined and their differences from traditional Konya houses, due to their

different beliefs and culture, are revealed by choosing examples from the houses built by the Maronites that still stand today.

Examples of The Maronites' Houses in Konya

As a result of the great Druze and Maronite conflict in Lebanon in 1860, some of the Maronites, who had to migrate to other parts of the Ottoman state, settled in Konya in 1861. Although there is no concrete information about the number of Maronites coming to Konya, it is stated that they migrated to Konya as 40-50 households. According to the Konya Province Yearbook dated 1896, the Maronites, which are referred to as "Catholic Rums" in the Land Registry Records, was 81 people (Çelik, 2019: 98) (Karpas, 2003: 194-195). The Maronites settled in Konya, are involved in commercial and social life and they have built structures that reflect their cultural identity. Although it is not certain, it can be said that there was an active Maronite community at the beginning of the XXth century. The Maronites, who consisted of Christians of the Eastern Catholic Church in terms of religious belief, built their buildings with their architectural style around the French Catholic Church built in 1901 within the inner walls of Konya.³

² www.ktb.gov.tr/yazdir?1320B45F5C3F5009
0DCB735DD46C15D1

³ https://azizironi.blogspot.com/search?q=maruni



Figure 1. Aerial Image of The Maronite Houses' Locations in 1955⁴

Houses belonging to the Maronites, who built large houses along the main streets of the city, are used today as official buildings, museums and workplaces. Some of these houses, located along a crescent-shaped axis from the Mimar Muzaffer Street to the Rectorate building, have survived (Chamber of Architects,

Atatürk Museum, Arapoğlu Kosti House, Girls' Secondary School, Twin⁴

Houses, Yusuf Şar House etc.) (Figure 1, 2). The Maronites built all their houses in 1912 between the Zafer Square and the train station (Odabaşı, 1998: 33).

⁴ <https://kentrehberi.konya.bel.tr/#/rehber/>



Figure 2. The Historic Photos of Maronite Houses
(Karpuz, 1996: 49, 90, 95, 116, 161, 163)

Wheat trader Yusuf Şar and Araboğlu Kosti, who lived in Konya until the first years of the Turkish Republic, are the most recognized names of the Maronite Community. There is limited information in the records, therefore, it is not possible to obtain detailed information about them. It is known that the Girls' Secondary School building and Atatürk House were built by the trader Yusuf Şar, one of the former non-Muslims of Konya. He

also built his own residence, which was later used as a town hall in the same year (Odabaşı, 1998: 33). The Maronites, which can also be called Levantines of the period, are the group that demonstrated European interaction for the first time in Konya (Ulusoy, 1999: 51). These people, who are known as a wealthy and cultured group, also included health personal and lawyers.



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Chamber of Architects (Dr. Nevzat Özkal House)

Chamber of Architects was built in 1912 is located on Atatürk Avenue, on the south of Girls' Secondary School building, known as Dr. Nevzat Özkal House. (Odabaşı, 1998: 54). The building, which was used as a hospital in the 1920s, was transformed into an Evening Art School after the Turkish War of Independence. This historical building, which was registered as the 2nd group historical building with the decision dated 24.01.1991 and numbered 943, was purchased by the Chamber of Architects Konya Branch in 1999 and started to serve in 2000 after restoration (Konya İl Merkezi T.K.T.V. Envanteri, 2010: 758). It is still used as the Chamber of Architects.

The construction materials are stone, brick and adobe. Buildings made by filling masonry material (brick, stone, mud-brick, etc.) between the timber frame consisting of pillars and buttresses is called "hımış" as well as a wall or building made by filling adobe between timber frames in the public. In the

basement floor, masonry with rubble stone is seen. In the ground floor and the walls on the first floor, the wooden buttresses are filled with adobe or rubble stone. The lathing (*bağdadi*) technique was also used in the interior partition walls. The hip roof is covered with Marseille tiles and is used as an attic storage. The eastern and western facades of the building remained blind due to the attached buildings. During the restoration in 1999, the facade layout of the historical building and the main scheme of the plan were preserved. In the interior arrangement, some additions to the plan were made.

The house has two entrances. One of them is the inner main entrance yard on the north facade, which leads directly to Atatürk Avenue. The second entrance, which opens in the same direction, to the west of the main entrance, provides access to the garden in the south direction. The building has a rectangular plan and consists of a basement, ground floor and first floor. It has a *karnıyarık* plan with the internal hall (*sofa*) scheme (Figure 3).

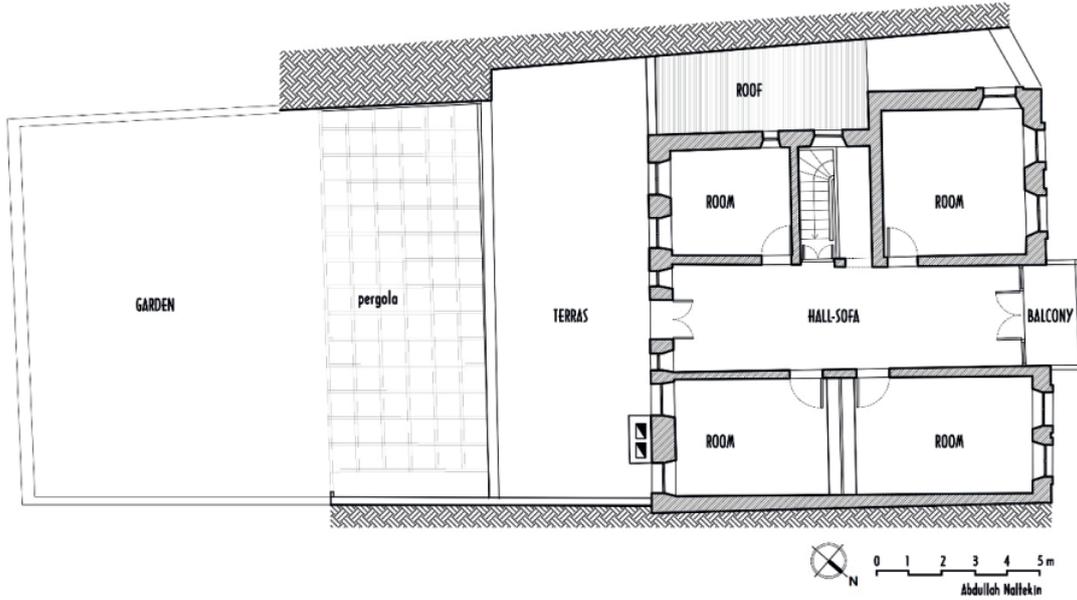


Figure 3. Ground Floor Survey of Chamber of Architects (Abdullah Naltekin)

In the original building, four rooms are placed as two on each side on the ground and first floor, with a large sofa in the middle. Later, the room on the ground floor in the southwest was converted into wet areas. Thus, today, on the ground floor, there are two rooms on the east of the hall and a room, wet spaces and a staircase on the west that provide access to the first floor. The second entrance door of the building ensures a transition to an intermediate space and the wooden staircase that reaches to the first floor can be reached through another door. Although the garden in the south direction was planned for leisure as a green area with a pool, the pool was not built. In

the garden, the kitchen part was removed and a winter patio (inner garden) surrounded by windows with aluminium joinery was built. A staircase that provides a transition to the upper floor from the hall on the ground floor, which was placed in the south direction, has been added. The walls are built by the lathing (*bağdadi*) technique and the ceiling, the floor and the windows are woodwork without any decoration. While the woods were painted in beige colour before restoration, today they have been painted to natural wood colour. The first-floor plan is the same as the ground floor. There are two rooms in the east of the inner hall and a room, a bathroom, a sink and

a toilet in the west. The rooms are illuminated with segmental arched stone profile windows

(Figure 4). The stairs continue in the west direction.

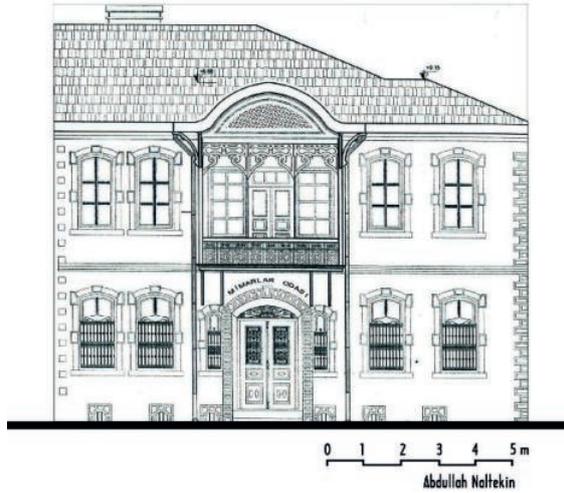


Figure 4. Entrance (North) Facade of the Chamber of Architects (Abdullah Naltekin Archive)

There is a wooden porch balcony of the interior sofa on the first floor above the entrance door. At the same time, the wooden balustrades and the eaves surface on the balcony have a fine workmanship, which emphasizes the entrance while functioning as eaves. The balcony together with its railings facing Atatürk Avenue are also made out of wood, which have simple geometric carvings. The curved vault (wavy) eaves on the ledges of the facade and the vertical corner mouldings created with cut stones in the corners of the facade are the details that are remarkable with their western style.

Arapoğlu Kosti House

Arapoğlu Kosti House is located at the place named as *Arapoğlu Makası* in the south of Alaeddin Hill. The building, which was built in 1912, was built by lawyer Arapoğlu Kosti of Maronite origin. It was observed that Arapoğlu Kosti built the house, which was named after him, with the gratitude to the French and named this building as “Ögüsten Dolasu Mepsiyens” to assign a French Catholic mission in 1892 (Muhlis at all, 1997: 66). The house functioned as a French school for a long time and was later used as a French Hospital. The hospital mission of Kosti’s house continued until 1920-22. During this period, the basement of the house was used as a mor-



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tuary. The building, which was used as a residence until the 1970s, later served as the Anavatan Party Provincial Building⁵. The building was taken under protection in 1982 and it was registered as the second-degree historical building in 1991. The historic house is now functioning as a cafe. The restoration was carried out and preserved by staying loyal to its original structure, without damaging its historical texture, by using original materials or similar ones. The decorated ceilings and original wooden cabinets were all conserved in the same way.

In the basement floor, cut stone was used as a building material. The wooden buttresses on the ground floor and the first floor are filled with adobe and brick material by using the timber-frame construction technique called “*hımış*”. On the facades, on the jambs and lintels of the doors and windows, *Göden*e stone was used. It was also used in the columns at the entrance. Wooden materials were used in the cantilever parts. Lathing (*bağdadi*) technique can be seen on the triple arches at the main entrance. The roof is covered with pan-tiles and the attic is designed as a living space. It has an inner sofa plan scheme. Rooms and secondary spaces are placed along this hall.

5 <http://www.hakimiyet.com/konyada-bir-azinlik-maruniler-13340yy.htm>

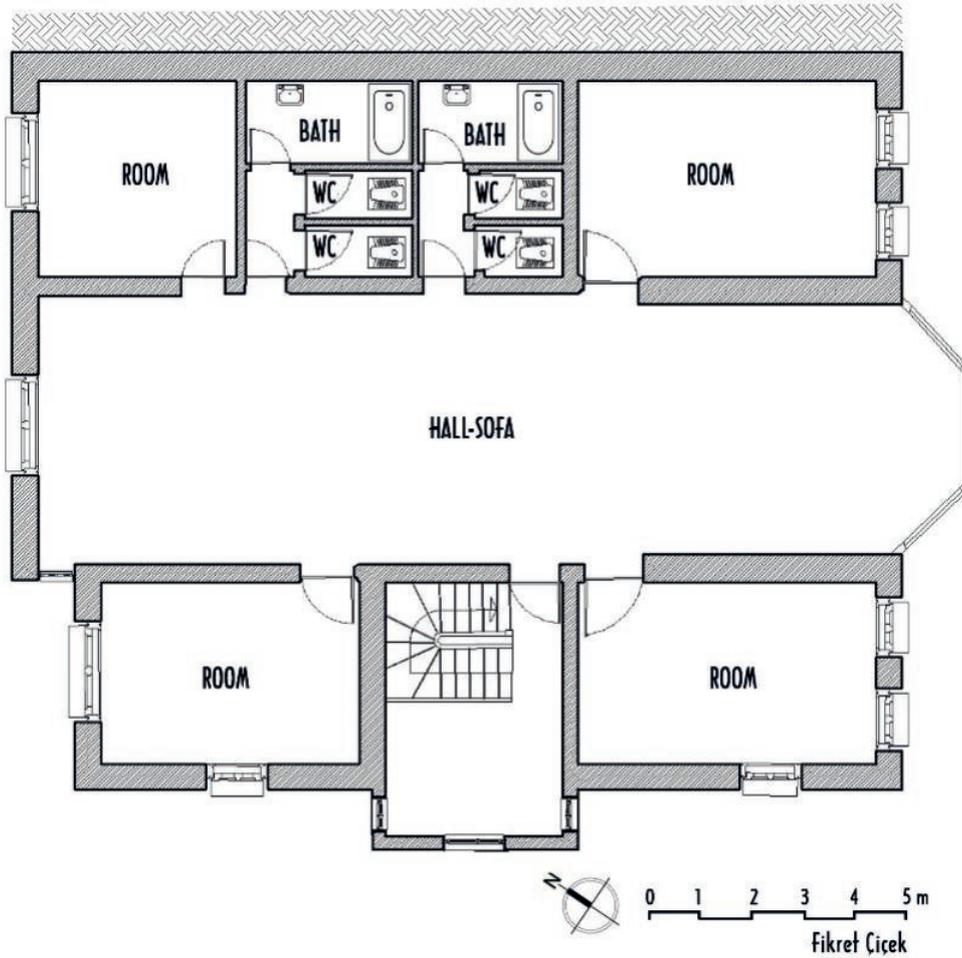


Figure 5. First Floor Plan of Arapoğlu Kosti House (Fikret Çiçek Archive)

It is passed to the inner sofa from the portico with four columns and three pointed tangential arches, raised by a few steps on the south-east facade. There are two rooms on the west side and a staircase between these rooms. On the east side of the hall (*sofa*), there are two rooms and wet areas between them. While accessing the basement with the stairs in the east-side, the basement and the upper floor

are connected with the stairs in the west-side, and a street connection is provided with an entrance from the west. Thus, a direct connection is given to the upper floor of the house with a secondary entrance. The upper floor plan repeats the ground floor plan with the oriels in the southeast and west directions. On the upper floor, there is one room at each four corners of the sofa. Bathrooms and

toilets are planned between the rooms in the east. An oriel window and a bench (*seki*) are opening to the south of the sofa onto the street (Figure 5). Later, two rooms, a bathroom and a balcony in the north-side were added to the attic, giving access to the roof with the stairs in the west. The entrance facade of the house, which is quite flamboyant, has an oriel built with the lathing (*bağdadi*) technique carried

by ogive tangent arches (Figure 6). Although it does not reach nowadays, there is a wooden onion dome covered by lead on the roof of the oriel, as we understand from the old photographs. However, the onion dome, built with this orientalist approach, was demolished by taking the share of the similar ones in the Girl's Secondary School building.



Figure 6. Entrance (South) Facade of Araboğlu Kosti House (Fikret Çiçek Archive)

An eight-pointed star was located on the slatted ceiling of the sofa on this floor. In the ceiling of the sofa oriel, there was a centre-ruffled ceiling hub circular bordered with curved leaves in a rectangular frame. The ceiling of the room, which faces both South-

east and southwestern sides, has a sun-shaped ceiling hub in the centre and quarter sun motifs at the corners supporting it. The ceilings of the other rooms were made in a simple order with wooden mouldings (Figure 7).



Figure 7. Ceiling Rose of Arapoğlu Kosti House

Atatürk House

Atatürk House is located on the southeast corner of a large garden in the west of Girls' Secondary School on Atatürk Avenue. The house was built by Yusuf Şar in 1912 and was rented to be used as the Governor's Mansion the same year. It was allocated to Atatürk when he visited Konya in 1920. Then he visited Konya 12 more times and stayed in this house every time (Araz and Özözlü, 1999; 58). Later, the house was registered in the name of Atatürk in 1928 as a gift of Konya residents. Until his death, Atatürk was hosted in this house for 53 days, after his death it was used as the Governor's Mansion and was opened to visit in 1964 as the Atatürk House Cultural Museum (Koral at all, 2007: 67) (Önder, 1970: 92).

The building was planned as a basement, ground and first floor. While ashlar stone was

used in the masonry technique as a building material, brick material was used on interior walls to separate the inner rooms. The hip roof was covered with Marseille tile and designed as an attic storage. *Sille* stone was preferred in window frames and decoration on facades.

The house has three entrances. While the southern entrance provides access to the inner sofa, the other two are used for exiting to the garden. When entering the building from the main entrance in the south, you are encountered with an inner sofa (hall). It gives access to a square-shaped room (information desk), to a rectangular longitudinal living room (exhibition hall) and to the stairs leading to the upper floor providing a passage to the toilet and kitchen. The longitudinal rectangular corridor provides a passage to three rooms. Finally, the kitchen and the garden gate are accessed through a small corridor in the north (Figure 8).

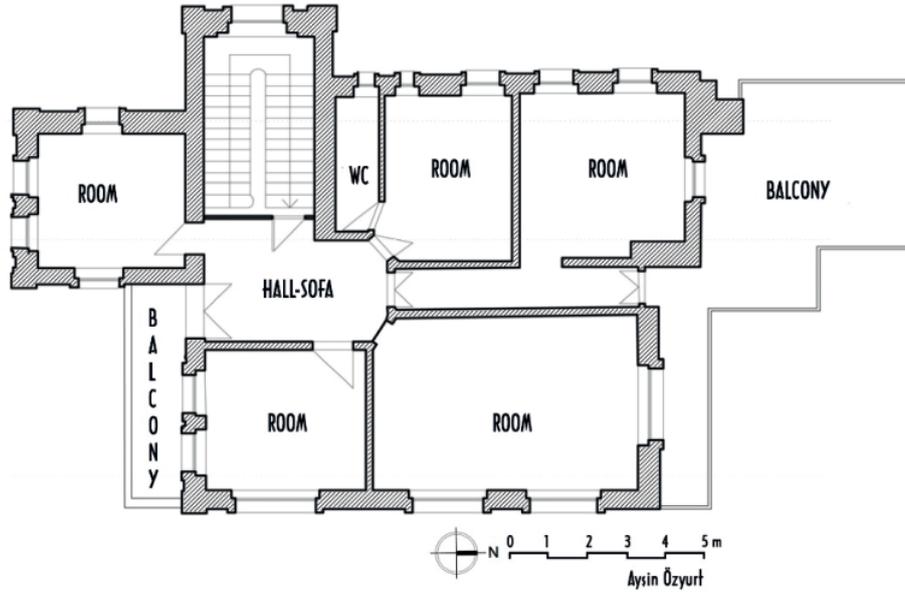


Figure 8. First Floor Plan of Atatürk House (Ayşin Özyurt Archive)

The plan of the upper floor is similar to the plan of the ground floor. The difference is that the kitchen space in downstairs is removed from this floor and a terrace is planned here. In addition, a balcony is placed on the south main entrance. A part of the south facade ends with a triangular pediment on the top and a round window in the middle. There are kerbs of cut stone on the ground floor's corners of the south facade. In addition, the horizontal floor separation formed by profiled mouldings at the first-floor height is observed on the facade where the windows are designed in a layout that will follow each other on both floors (Figure 9).

The eastern facade is arranged as a flat surface. The windows are placed symmetrical horizontally and vertically on all three floors. The decorations were placed on the facades. These decorations can be seen in the horizontal floor separations, triangular pediment, keystone in the lintels of the windows, vertical corner mouldings, geometric stone series in the basement floor, window bars and the main entrance door (Konya İl Merkezi T.K.T.V. Envanteri, 2010: 543).

The windows on the facades are symmetrical. A balcony console was built on the first-floor level to emphasize the entrance on the north facade. It also attracts attention on this floor level, a large terrace in the south. The

approach of the house's plan is quite different and innovative from the examples of the period. The square, located in the southwest, is continued by the height of the entire building and is emphasized with a triangular pediment on the roof. In addition, the staircase in

the west direction which was moved a little outward from the building line is also highlighted. The four facades of the house are designed differently. The building has an effect as if it were flying.

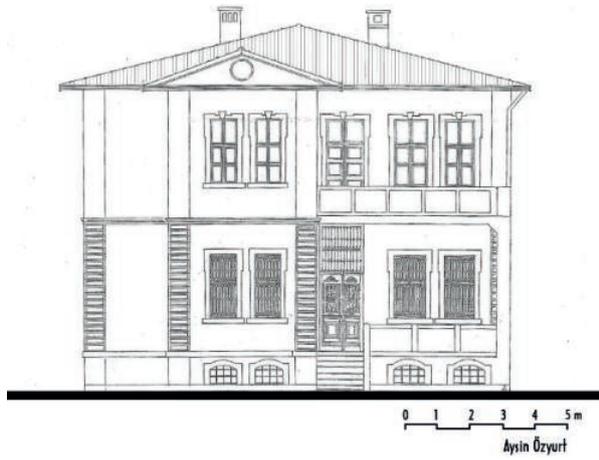


Figure 9. Entrance (South) Facade of Atatürk House (Ayşin Özyurt Archive)

Girls' Secondary School

The Girls' Secondary School building is located on Ataturk Avenue, to the north of the Chamber of Architects. There is Atatürk Museum in the west and Zafer Square in the east. The building, which was built by Yusuf Şar, was used as a residence after the Turkish War of Independence, before being exchanged. It was used as the French Consulate in 1910-1914, the Military Hospital in 1914-1923, the headquarters of the Corps Command in 1919, the 2nd Army Inspection Service in 1923-1941, the 6th Corps Command in 1941-1947

and the Range Inspection Service after 1947. It was used as a Girls' High School in 1959-1965, and as a Girls' Secondary School after 1965 (Konya İl Merkezi T.K.T.V. Envanteri, 2010: 505). The building is planned with three floors as ground, first and second floor. The hip roof was covered with Marseille tiles.

As a building material, cut stone was applied in the masonry technique. In order to separate the inner rooms, the brick on the ground floor and the lathing (*bağdadi*) technique on the first and second floors were used. *Sille* stone

was preferred as a covering material in windows and decoration on facades.

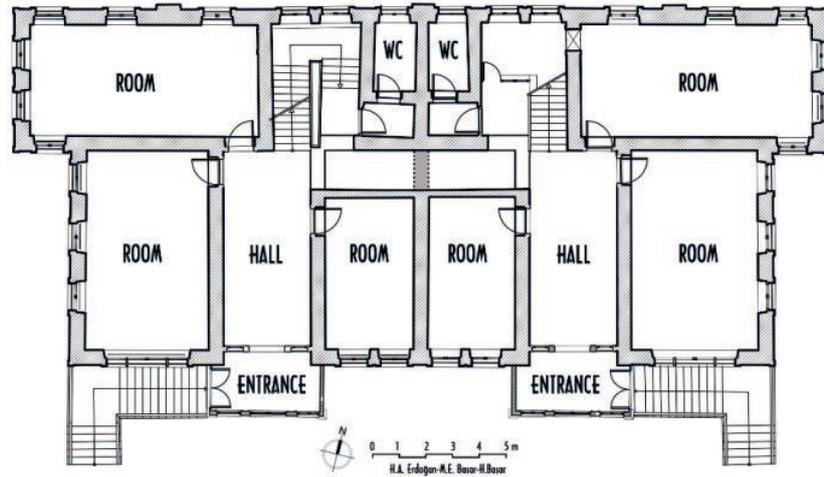


Figure 10. First Floor Plan of Girls' Secondary School (Hacı Abdullah Erdoğan, Mehmet Emin Başar, Hüseyin Başar Archive)

The building, which is designed as a twin house, is entered from the south facade through two doors that are placed symmetrically. On the first floor, there are two more gates that can be accessed via exterior stairs over the same facade. One of these doors faces east and the other faces west. Floor plans are symmetrical. After the entrance, passage from the corridor to the rooms on both sides was provided. Kitchen, toilet, sink and two rooms are placed along the narrow corridor on the ground floor. There are four rooms on the first floor, and five rooms on the second floor that are lined up around the narrow corridor (Figure 10). For the adaptation of the functions that will meet the needs of time, a

gap between the two buildings was opened on the first and second floors, and then combined.

There are two balconies with simple wooden decorations in the east and west directions. Two sections on the main entrance facade of the building climbed through the entire facade. In addition, the projection designed symmetrically on the east-west facades, was designed as a balcony on the second floor and a triangular pediment was placed on the upper part (Figure 11). Vertical corner mouldings are used on the corners of the building. Horizontal floor separations are emphasized with mouldings. Although there are flat lin-

tels on the windows, keystones are designed for decoration purposes. The wooden eaves

are projected outwards and emphasized on the facade.



Figure 11. Entrance (South) Facade of Girls' Secondary School(Mehmet Emin Başar, Hüseyin Başar, Hacı Abdullah Erdogan Archive)

Although the original building has metal covered onion domes that are placed symmetrically on the roof tile, these domes were removed in the second half of the XXth century. In the recent restoration, the domes were added to the building. This type of onion domes, which are not in the Turkish building tradition, were included by foreign architects in the last period of the Ottoman Empire. This is seen as a result of the orientalist movement in Anatolia.

Augustos House

The residence is located to the northeast of Gazi High School on Atatürk Avenue. The house is dated to the early 20th century with the critique of its style. The building built as a residence is used as a market today. Reinforced concrete was used during the renovation. The gable roof is covered with Marseille tiles. The building material is rubble stone, brick and adobe. The plan of the house has changed considerably compared to the original. Since the ground floor is used as a market, a function is given for this use (Figure 12). Since the first floor is designed as an office, it has been completely changed.

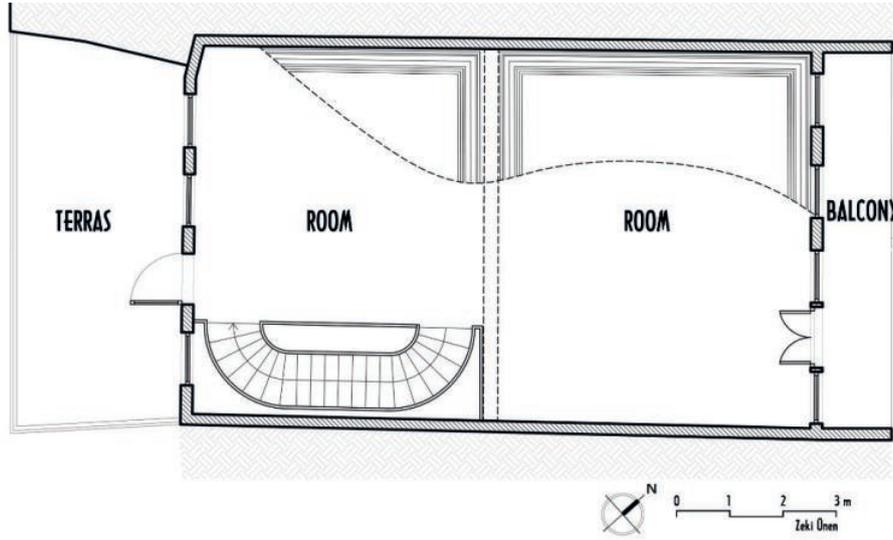


Figure 12. Ground Floor Plan of Augustos House (Zeki Ünen Archive)

The dominant feature in the main facade composition of the building is the woodworking in the projection of the upstairs balcony, and the wooden railings decorated with geometric carvings are outstanding. The balcony is supported by three wooden pillars (Figure 13). With the triple entrance emphasis on the ground floor, the space is entered from the north facade. A single flight stair with double sweeping treads is used to reach to the upper floor. There are two long rectangular shaped windows on both sides of the door with a seg-

mental arch and skylight. There are pillars and a segmental arch around the door for decoration purposes. The windows are decorated with a plaster, jamb and lintel-like adornment, and the keystone-look is given the middle of the lintel. Other original ornamentations are seen on the eaves. The wood framed eaves pediment was combined with round arch forms to provide a dynamic facade. Two rhombus windows placed symmetrically on the symmetry axis above the gable roof pediment are quite remarkable.

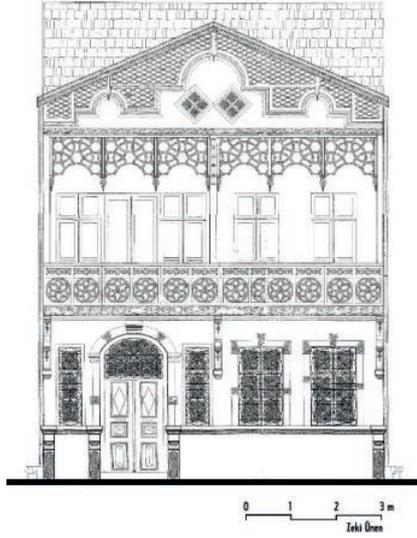


Figure 13. Entrance (North) Facade of Augustos House (Zeki Ünen Archive)

DISCUSSION

The most determining elements of urban identity are the houses and their facades. The architecture of traditional houses and the texture it creates, reflect the history, culture, lifestyle and the perspective of the society. In this texture; identities, traditions, beliefs and cultures could be expressed without uniformity. Due to its functional features, the house, which provides the natural relations of individuals, has been assigned various tasks in the historical development of the society. Since ancient times, it has reflected the lifestyle of the user living in with both its pattern and its planning from the inside-out. Moreover, it has been a tool for the reflection of the lifestyle of the communal unit on its spatial features. According to Altman and Chemers (1984: 155),

houses are a reflection of culture and environment. In other words, the house is a window that shows how different cultures relate to their physical environment. Oliver (1975: 9) explains that the unique house of each culture meets the physical, social and psychological needs of the society and consists of a belief system, status, privacy and security symbols, economics and materialist resources, technology and climate conditions (Ertürk and İlkin, 2003: 15). According to Rapoport (1969: 46-47), the shape of the house derives from the composition of the whole set of socio-cultural factors, not only the result of physical factors or a factor alone. The form of the house changes with its climatic conditions, construction methods, existing materials and technology. Rapoport (1969: 47) sees socio-cultural effects as the first-degree factors, and others

as the second. Many socio-cultural factors, including religion, beliefs, family and tribal structure, social organization, livelihood, interpersonal relationships are largely reflected in the environment. In this study, it is examined how the Maronites, who migrated to Konya due to the internal conflicts in 1860 in Lebanon and who are engaged in the commercial life in Konya, built their houses within the same physical factors such as the climate, geography, topography and the ma-

terials as the people of Konya. Therefore, it has been observed how the houses they have built with the influence of their different beliefs and cultures have been constructed differently from the traditional houses of Konya (Figure 14) and how these houses reflect the influence of Maronites' socio-cultural identity in their spatial organizations and facade characteristics.



The front facade of Konya house in Celal Avenue (First quarter of the 20th century).



The front facade of Konya house in Baruthane Street (First quarter of the 20th century).



The front facade of Konya house in Mahmutdede Avenue (First half of the 20th century).

Figure 14. The samples from traditional Konya Houses (Konya İl Merkezi T.K.T.V. Envanteri, 2010)

There is an effective Maronite community that took place at the beginning of the XXth century in Konya and they built their buildings with their own architecture style around the French Catholic Church, which was built in 1901, within the inner walls of Konya. Considering the houses examined in this study (Chamber of Architects, Arapoğlu

Kosti House, Atatürk House, and Augustos House), it can be observed that some of them are similar to the traditional house types of Konya with the inner sofa plan scheme. In addition, it can be understood from the different plan organizations seen in some of them, that they were designed in accordance with the modern western understanding of that day. As



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Karakuş-Pekgözlü (2014: 45, 57) stated, Maronite houses were built with a street-oriented plan as in other non-Muslim houses. Although Konya houses are built out of stone, adobe and timber materials (Berk, 1951: 125; Arat, 2018: 81), it is seen that the Maronite houses are mostly built with stone, wood and brick while adobe is rarely used. Technically, in both house types, lathing (*bağdadi*) and technique of “*humiş*” were used. However, while adobe, wood and stone are used on the facades of Konya houses, the use of wood and stone stands out in Maronite houses. It is seen that the Maronite buildings draw attention mostly with their facade and interior decorations. Ceiling motifs in the interior are also prominent in these structures. The eight-pointed star on the slatted ceiling of the first floor of the Arapoğlu Kosti house, and the rectangular framed circle hub located in the sofa oriel are the examples. Decorations on the balcony, facade and eaves stand out in Maronite buildings, unlike traditional Konya houses (Figures 4, 6, 17). Unlike Konya houses, balcony consoles can be seen in Maronite houses. In ad-

dition, vault fringe details are also one of the characteristic features of these houses. Balcony railings on the facade are made out of wood and these wood railings are decorated with geometric carvings. There are motifs created using figures such as bird, pomegranate and fish on the facades. Neoclassical wood decoration details are a result of the western effect. Unlike traditional Konya houses, plaster was used on the exterior for the first time, and thus, false cornerstone, plaster, jamb and keystone were built. There are vertical corner mouldings on some parts of the facades. Horizontal floor separations were emphasized with plasters. Although there are flat lintels on the windows, keystones are placed for decoration purposes. The wooden structure, lead covered onion domes and vaulted roof eaves on the porches seen in some of the examples of this period are remarkable (Figure 15). This is a baroque detail gathered from European architects as a manifestation of the orientalist approach that prevails in Anatolia (Kuban, 1954: 135-136; Eraslan, 2020: 287).



Figure 15. Girls' Secondary School (Photo Behçet) and Araboğlu Kosti's House (Karpuz, 1996: 90)

It is possible to protect the houses in Konya, which belong to the Maronite minority who settled in Anatolia, and to be able to survive for many years and continue their witness to history by giving them appropriate functions. While selecting functions, arrangements that are contrary to the nature of traditional housing, that will lose its identity and that are irreversible should be avoided. Among the samples in this paper, the buildings other than the Augustus House continue to serve with appropriate functions nowadays. The first of these is used as the Konya Chamber of Architects Branch building, the other serves as the Institute of Maturation, and the third has been converted into the Atatürk Museum as it is the house where Atatürk stayed during his visits to Konya. In addition, Arapoğlu Kosti House served as a cafe for a while. As it is

seen in these examples, while appropriate cultural and public functions are evaluated positively, it is not possible to say the same thing in the example of Augustus House. The Augustus House was first completely demolished, and then, by the decision of the Cultural Heritage Preservation Board, it was turned into a market by preserving its facade and the plan scheme partially. This kind of functions destroy the original identity of the buildings, but they are better than keeping them idle because irreversible structural interventions are not made.

CONCLUSION

It is seen that the Maronites are the first group that demonstrated European interaction in Konya. After the railroad reached Konya in 1896, the train station building and lodge-



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ments were built by German architects and technicians. In these buildings, wooden eaves details, cornerstones, plasters, window jambs and exterior plasters were applied for the first time in Konya. It's possible that the approach to the building techniques and technologies, aesthetics and details used also affected the Maronite houses built after this period.

According to Eyüce and Keskiner (1995: 14), Simultaneous diversifications in residences built in the same region, city and community can only be explained by the difference in cultural values and social norms. Among all the objective determinants, the most open-ended but extremely important ones are subjective, behavioural and semantic determinants. Culture is an accumulation of beliefs, values, norms, perceptions, customs, traditions and especially production and consumption relations, and it is the basis that manipulates all social and individual behaviours. Belief systems, ethnic origins, local factors and interactions with other societies play a part in the formation of this basis (Erdogan, 2014: 24) (Erdogan and Erkiş, 2014: 117, 133). In his study, Ertürk and İlkin (2003: 14-15) have found that the living space in the house has the greatest spatial ratio due to the lifestyles of the Maronites who migrated to Cyprus, and showed that there is a very strong interaction between the culture and house.

Although the main elements that create the identity of a society are religion, race and belief (Rapoport, 1969: 21-47; Coşkun, 2003: 5-6; Erdoğan, 2014: 25-26), the owners of various cultures that live together for many years form a common unity above all factors. This situation is reflected in daily life, and to art and architecture as an extension. The people of Konya and the Maronites, who lived on the same lands for years, were also affected by each other. It is reflected on their structures that they have resembled and differentiated. No historical document can explain the cultural continuity of nations as concretely as the field of architecture. For this reason, it is inevitable that the focus of the housing researches carried out in the context of the culture-space interaction system is social units and social relations within the economic, political and cultural structure of the society.

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