

A Study of Kyomachiya in Comparison with Traditional Safranbolu House

Beyza Nur Bozkurt¹ and Shigeyuki Okazaki¹

¹ Department of Architecture, Mukogawa Women's University, Nishinomiya, Japan

Corresponding author: Beyza Nur Bozkurt, Department of Architecture, Mukogawa Women's University, Address: 〒663-8121 1-13 Tozaki-cho, Nishinomiya, Hyogo, JAPAN, E-mail: beyzabozkurt2015@gmail.com

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Abstract: This study aims to examine the spatial organization of *kyomachiya* in comparison with the traditional Safranbolu House in order to figure out the characteristics of *kyomachiya* and Safranbolu house through the way of living and religio-cultural norms. Two houses have been chosen from Kyoto, Japan and Safranbolu, Turkey for the case study. A comparison between *kyomachiya* and Safranbolu house has been carried out focusing on the determined themes: influence of settlement pattern on the design of each house, function, spatial organization, religio-cultural norms, privacy, relation with the nature, social system, seasonal changes. Although their forms are different and each case are located in totally different contexts, a considerable amount of similarities, besides the differences have come out. In the conclusion part, consequences of the comparative study in respect to the way of living have been expressed.

1. Introduction

1.1. OBJECTIVES OF THE RESEARCH

This study aims to examine the spatial organization of traditional *machiya* in comparison with the traditional Safranbolu house in order to figure out the characteristics of *machiya* and Safranbolu house through the way of living and religio-cultural norms. Two houses have been chosen from Kyoto, Japan and Safranbolu, Turkey for the case study. The chapter 2 focuses on the spatial organization of *Machiya* in terms of architecture and life. In the subsections of chapter 2, spatial organization, how the living activities were performed in *machiya*'s spatial context, the relation of working space with private space, festivals and religious observances, seasonal changes and relation to nature have been discussed. In chapter 3, the spatial organization of Safranbolu house in terms of life has been studied in the subsections. The usage of each floor, unique spaces such as room, *hayat* and their relation to each other are explained respectively. Then, the seasonal changes of Safranbolu house occupants have been discussed. In the last section of chapter 3, the influence of religious and cultic beliefs on the Safranbolu house has been discussed. In chapter 4 of the study, a comparison between *Machiya* and Safranbolu house has been carried out focusing on the influence of settlement pattern on the design of each house, function, spatial organization, standardization, flexibility, seasonal changes, storage, floor usage, social system, privacy, religio-cultural norms, relation to nature and seasonal changes. Although their forms and each of them are located in totally different contexts, a considerable amount of similarities, besides the differences has come out. In the conclusion part, consequences of the comparative study in respect to the way of living has been expressed.

1.2. LITERATURE REVIEW

During the literature review, finding out sources about *kyomachiya* town house and Safranbolu house which give information about the spatial organization of each related with the lifestyles and life attitudes of their occupants has become important source for the author. From this point of view, the book "Kyomachiya's Environmental Technology, Residents' Norm of Behavior and Their Cultural Formation" by Shigeyuki Okazaki (2012) has become the most fundamental source to comprehend the *machiya*'s occupants way of living related with spatial composition. In addition to that in the doctoral thesis of Löfgren, K., "Machiya – History and Architecture of the Kyoto Town House" (2003) were focused on the spatial organization of *machiya* and its historical development.

In order to understand the Turkish house and especially the spatial organization of Safranbolu house, its context, history and more importantly the occupants' way of life and habits, "Tradition of the Turkish House and Safranbolu Houses" (1998) by Günay, R. was referred.

The two theses have been consulted for the comparative study of Japanese and Turkish House. Dündar, M., (2011)'s article "A Comparative Study on Conceptual Similarity and Differences between Traditional Houses of Japan and Turkey" examines the comparison of simplicity and privacy concepts in way of life. Addition to that he also argues each culture's reflections on climatic factors. Another comparative study is by Matsushita S.'s thesis on the "Comparative Study of the Structure of Traditional Timber Housing in Turkey and Japan." (2004)

1.3. METHODOLOGY

The research has been started with the literature review of brief

information on the architecture of traditional *kyomachiya* town houses and its spatial organization. During the researches, it has showed that the occupants' way of living in *machiya* has a background related with the Zen thought. The research has been followed with the Zen thought and monks living in the temple. The author has realized that traditional Japanese way of living and her own culture, traditional Turkish way of living have remarkable similarities and it has been decided to examine the spatial structure of the houses through the religio-cultural norms. For the case study, a well preserved Hatake house from Kyoto has been selected as an example to *machiya* town house.

For the Turkish house, Kaymakamlar house from Safranbolu town located in Turkey has been chosen. The text materials and plan drawings have been obtained from the written sources.

While making comparison, rather than choosing examples from the similar context, it has been important for the samples representing occupants' the way of life. For the author, it was important for each house having a workplace within the house. However, in Turkish culture, dwelling and commercial activities could not be interlocked together as we see in Japanese culture.

Literature research is followed by on site visit to Hatake house in Kyoto. An interview was conducted with the owner of the *machiya*. Spatial structure, and changing of space usage according to generation to generation in the history has been understood well. Further all the answers to these unanswered questions has been made clear during the interview.

For a definite understanding and comparison, 3D materials as such study models of Hatake house and Kaymakamlar house and visual materials such as comparison sketches have been prepared. Main purpose of these study models and sketches is to define the spatial organization of the houses, to define the each house's usage by the occupants in three-dimensional approach.

For the further study, it has been aimed to continue the comparative study choosing the examples from the countryside of each country.

2. Kyomachiya In Terms Of Architecture and Life

In this chapter, Hatake house located in Shimogyo Ward of Kyoto was discussed to intensify the understanding about work and household activities formed the architectural space of the house. During the research, an interview was made with the owner of Hatake house.

2.1. SPATIAL ORGANIZATION OF KYOMACHIYA

In Kyoto city, the land was divided systematically into identical blocks and roads were laid out according to a symmetrical grid pattern. (Stavros, 2014)

Kyomachiya (Kyoto town house) is an individual dwelling built in rows and belonged to the commoners in the city. Each façade of the house faces the street and each house line up next to each other along the street parallelly. A *kyomachiya* consists both commercial and living functions in it. While *mise-omote* (workplace) facing the street is used for commercial facilities, the other rooms line up to the back of the block are used for living functions or supporting the workplace. That part of the house has elevated wooden floor and covered with *tatami* mats. The room which faces with the inner garden is called *zashiki* (parlor room). *Zashiki* is the most formal room in the house used for important guests. As it is seen from the usage of the rooms, the formality degree increases from the street to the inner part of the house.

Daidoko, *hashiriniwa* and *tsuginoma* are the rooms located

around the cooking place.

In the (Fig.1) *tooriniwa-doma* (passageway) passes along the elevated wooden floor of rooms. It has an earthen floor and have the different characters of the room which it passes. (Löfgren, 2003) Starting from the *iriguchi* (entrance), it turns to *misenoma* (store area), *genkanniwa* (formal entry), *hashiriniwa* (cooking space) respectively. At the end of the *tooriniwa*, the rear work garden is located.

In the rear part of the block, *kura* (storehouse), *toilet*, *bath* and *hanare* (detached building) are added to the main building. These detached buildings are built considering for the old members of the family after they turned over the business to the new generation.

Depending on the size of the land and the house, an enclosed garden called *tsuboniwa* is considered. This garden is not just considered for aesthetic reasons but also it provides light, ventilation to the interior spaces in that narrow land and solves the rainwater drainage of the roof. The designed main garden is located in front of the *zashiki*. (Löfgren, 2003)

The second floor of the houses was built for different reasons. In the past, second floor was used to store something and that is why the floor height was lower. Today's *machiya*, the second floor has a full height where the second *zashiki* was situated.

The houses are built in wood and clay. The roofs are covered with black tile. As a result of row house construction, only the front façade can be seen. The plots are very deep and narrow. In the past, the tax for the estate was estimated according to the span of the façade. A common size of a *machiya* façade is 5-8 meters and the depth is 20-40 meters. (Löfgren, 2003)

2.2. KYOMACHIYA AND LIFE

At the present time, the daughter and mother has been living and taking care of the house. In daughter's childhood, totally eight people of three generations lived together. (1.Grandfather, 2.Grandmother, 3.Father, 4.Mother, 5. Father's sister, 6.Daughter, 7.Son and 8.Clerk) She stated that in earlier times, the family might have included servants, apprentices, shopkeepers, clerks, maids and various other helpers.

2.2.1. Living

Before the World War Second, father (head of the family) used *zashiki* as living room. He was eating his food and spending time in eight *tatami*-mat room. *Zashiki* was the most special room facing to the *wafu* (Japanese style) garden. The guests (male and female guests) were hosted in *zashiki* and the brothers of the father were also allowed to use *zashiki*. (Fig. 3)

The common size of a parlor was between six or eight *tatami* mats. If the house was wide enough, there would be a place along one wall where *toka* (alcove) was built. (Löfgren, 2003)

While the father was passing his time in *zashiki*, the mother and children used *kamidaidoko* for their daily activities.

When the male family head transferred the business to the son, they (grandparents) moved to *hanare* (detached building) located next to the *kura* (storage).

2.2.2. Sleeping

The second floor of the house was used for sleeping activity. The father and the mother of the family shared their room with their daughter and the son when they were infant. When children grew

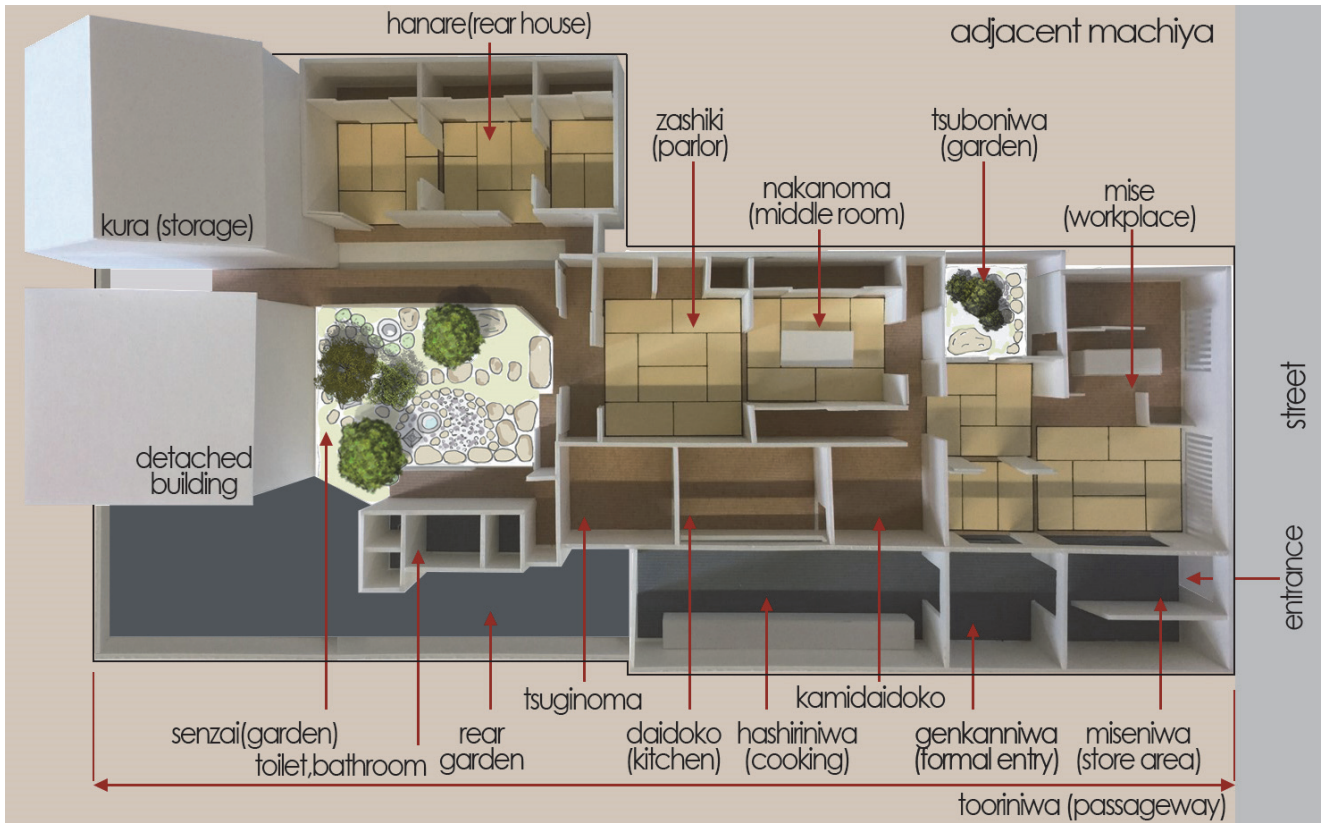


Figure 1. First floor study model of Hatake house. (Source: Author)

up they moved to the next room where the parlor of the second floor. When the children arrived adolescence period, their room was separated again and the son moved to another room. (Fig. 2)

In the case of guests' (the relatives) staying overnight, they stayed in the parlor room.

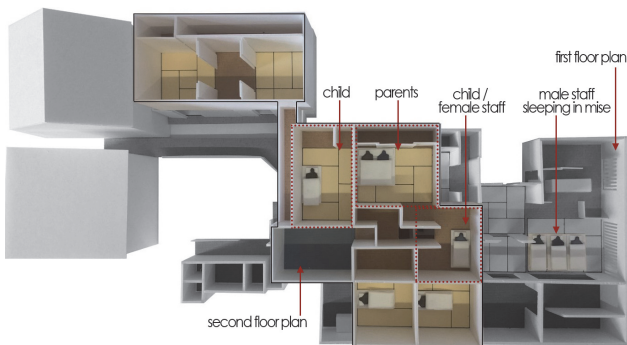


Figure 2. Second floor study model of Hatake House depicting the sleeping order. (Source: Author)

2.2.3. Eating

As it was stated, father ate his food in *zashiki* and the mother and the children ate in the *kamidaidoko*. After the period of World War Second, they used *nakanoma* both for living and eating activities. They gathered around one large table including the elder members of the family. It was seen that there was a sitting arrangement. The clerk also ate with the family sharing the same room and the same food but he was bringing his own tray called *ozen* and tableware.

2.3. WORKING SPACE AND PRIVATE SPACE

The 18th century *machiya* of a middle class merchant in Kyoto

incorporates elements that relate to the business of the family. The two functions living and business were inherited in the *machiya* and it is not always clearly definable and definite in the plan. (Löfgren, 2003)

The scheme was in general to display the function closest to the street. Hatake House's family business was pharmacy and the business started from 1700 and the same business continued around 300 years and reached until the 12th generation.



Figure 3. While father of the family eating with his guest in *zashiki*. (Source: Author)

Most of the business relations took place in the *zashiki* which was located at the rear of the house. In the Fig. 3, the head of the family is eating with his guest. The family head's squatting place is decided as the front of the *tokonoma*. The rooms between the *zashiki* and *mise* were subordinate rooms for

communication, preparation or support of the main activities. The *genkan* (formal entry) and beside this one room connected with the *daidoko*. That plan was a common scheme for the family business engaged in selling or producing things that do not demand a specially equipped space. Then the parts of the house that was not occupied by the business were the *kamidaidoko*, the areas around the kitchen and the backyard where bath, toilet and outdoor service spaces were located.

The second floor of the *mise* was used as a space for storage and utensils to prepare medicines. During the nighttime, laying the mattress the *tatami* floor of the shop turned into the sleeping space for the male staffs.

2.4. THE MACHIYA, FESTIVALS AND CEREMONIES

During the ceremonies, *zashiki* was used as a main room. In case of a funeral, the relatives from hometown visited *machiya* to do their best to make easier the departure of the soul of the deceased. To enlargen the *zashiki*, *fusuma* (sliding doors) between *zashiki* and *nakanoma* were removed and the two spaces were united. The deceased was kept in the house for some days. As for the celebrations such as childbirth, wife's relatives came from her hometown to celebrate. For *okuizome* (child's weaning ceremony) when he/she was 100 days old, the food was prepared from the vegetable harvested in the *machiya's* garden.

In the *machiya*, there is a sturdy pillar called as *daikoku-bashira*. It has a symbolic meaning for the support of the roof, family, history and future of the family. If somehow *daikoku-bashira* collapsed, business of the family would also be miserable. (Löfgren, 2003) Mitsuo Inoue (1985) emphasizes the importance of the pillar in Japanese architecture in his book *Space in Japanese Architecture* quoting a Shinto manuscript from Ise Shrine: "... the sacred centre column is the origin and basis of all things, it is the life of the emperor, the foundation of the state, the source of the wealth, and is forever immovable."

The Shintoist shelves were called *kamidana* and a house could have several different kinds. In Hatake House, there were different preparations for each shelf of the god during *shogatsu* (new year) according to Shinto belief. The common offerings on these *kamidana* were flowers, leaves of Sakaki or sprays of Pine, candles, fresh water, salt or Sake and raw food. (Jeremy and Robinson, 1989)

A family often payed attention to both Shinto and Buddhism gods. *Butsudan* (Buddhist altar) is located in the *zashiki*. It is a closet containing the sculpture of *Buddha*, ancestral mortuary tablets of the household and *mitsugusoku* (a flower vase, an incense burner and candle lights).

In *machiya*, there was a normal setting for the daily life, but for the special days, the space was changed. There were several important traditional festivals took place in the *machiyas* and whole Kyoto. The house could be dressed for the festivals and additional layers were added to facades or removing the glass on the façade, public access was provided and the interior was able to be seen from the outside.

According to the occasion, the *toko* (alcove) has been used for varied artistic calligraphy displays emphasizing each occasion.

2.5. SEASONAL CHANGES

The households of *machiya* knew how to adapt the *machiya* to the seasonal changes and matters of climate. Except for refurbishing the *machiya* for festivals, they also refurbished it to cope with climatic factors. They had two reason for changing the furnishings. The first reason was for providing comfort for the

inhabitants and for the *machiya* itself. The second one was for the aesthetics. (Löfgren, 2003)

Around early June, rainy season called *tsuyu* starts in Kyoto. The city is enclosed with mountains from all directions and during the summer, the weather is quite hot and humid. If the things and the house were not paid attention carefully, they tended to rust and mould easily. For instance during summer if a *zabuton* (cushion) was placed on the same spot on *tatami* mat more than one day, mould would grow under it. That is why inhabitants had to clean all the surfaces with dry clothes to remove mould and dust. Likewise the enclosed spaces such as *kura* (storage), closet and cupboards had to be aired regularly to prevent the moisture.

In Hatake House, displays and fixtures were changed around late June. The *shoji* screens and *fusuma* were removed and they were exchanged with much more lighter variation of bamboo door or screens made of fine bamboo strips called *sudare*, allowing air to pass through. *Sudare* screening mats were hung from the eaves to protect the inside from the excessive sunlight. When the moisture disappeared and the true summer came, a woven mat made of rattan called *tomushiro* was spread on top of the *tatami* mats. That material made the surface cooler.

Except from change of fixtures, inhabitants prepared their minds psychologically. In the Hatake house, tableware of everyday usage was changed for the summer such as drinking the same water from a cup of glass instead of drinking from a ceramic cup. It was a message to the mind like a breeze. Summer typhoons and storms were seldomly seen in Kyoto. In this case, it was important for the inhabitants to use the sliding storm shutters called *amado* and close the openings.

When the autumn season starts in Japan, it was time to change the furnishment again. Change of fixtures started in the late September in Hatake House. Summer furnishings such as *sudare*, *tomushiro* were packed into the *kura* (storage) again and they were changed with the winter dress of the house, *fusuma*, *shoji* and *tatami*. The autumn was the best season for required repairs and drying up because the humidity was already gone and it was not so hot but warm.

2.6. RELATION TO NATURE

In Hatake House, there were two garden. One was called *senzai*. That terminology was used for the garden located in front of the *zashiki*. There were four views facing to the rear garden. The view from *zashiki*, the view from *hanare* and other detached building, the view from toilet-bathroom and the view from second floor.

Another garden was called *tsuboniwa*. The *tsuboniwa* was a garden enclosed by buildings on four sides. Those kind of gardens were almost never entered. A stone lantern, some plants and carefully placed stones were the components of *tsuboniwa*. When it was stood facing the *genkan* (formal entry hall), *tsuboniwa* was seen.

There was another type of rear garden used for domestic works at the end of *tooriniwa*. That working garden where the laundries were dried was invisible from *zashiki* where the guests were hosted.

2.7. RELIGION AND CULTIC BELIEFS (ZEN THOUGHT-BUDDHISM)

The Zen sect has not only influenced the human from the religious aspect but also influenced him with all phases of life such as in art, painting, poetry, sculpture, theatre, music and architecture. Furthermore, according to the way of Zen thought, the beauty inherent in conscious simplicity and in Japanese space

the Zen simplicity is resulted with reduction of form, space, motif, construction and material to the barest minimum necessity. The tea cult offers the most basic essentials of life, shelter and drink. (Engel, 1964)

In *machiya*s, the life attitude was closely related with *Zen* thought. According to *Zen* practice, *one tatami* was offered to each monk. One sat, ate, meditated and slept on the same *tatami* laying out mattress. In a similar way, in *machiya*s during the daytime inhabitants sat and ate in the same room. When the night time, they changed the function of the room laying out a mattress to sleep. "The *tatami* mat takes the place of several articles of furniture deemed necessary to houses in other lands. It is a carpet, chair, and table by day, and a bed at night." (Houghton, 1877) It offers multifunctional and modular usage to the inhabitants. Outside shoes were left in the *genkanniwa* (entry hall) to keep the *tatami* clean.

In *Zen* practice, monks' belongings were limited with one piece of robe, one piece of clothing, some books, a razor and bowl and that was all. They did not even had pillows to use while sleeping. It was important not to possess extra things. (Okazaki, 2012) The idea of doing with less and avoiding to waste were adopted in the daily life of *kyomachiya*. Similar to it, the teachings of *Zen* were adopted in daily life of *kyomachiya*. The smallest unit was *tatami* in Japanese house. Modularity of units made maintenance of the *machiya*s easier and provided functional usage to the users as the units were removable and reusable in a different place. Apart from *machiya* and fixtures, a clothing was worn for generations or a tea bowl was used for a long time. As it was believed that soul dwells in things, the things were more appreciated when they were used and became older.

According to Japanese thought, Gods live around rocks in the mountains. Recluse monks climb to the mountains to focus and meditate isolating themselves from the outer world. Similarly, in *tsuboniwa* and *senzai* of *kyomachiya*, living mountain image was described. Bringing the mountain image to the city and each house was aimed.

3. Safranbolu House In Terms Of Architecture and Life

In this chapter, Kaymakamlar house was analyzed from Safranbolu town of Turkey. From now on, Kaymakamlar house will be mentioned as Safranbolu house.

Safranbolu is a town of Karabük Province located in the Black Sea Region of Turkey. The behavior of having summer and winter way of life in Turkish culture resulted with two separate settlements in Safranbolu.

The streets in both winter and summer settlement have a natural pattern. The streets were quite narrow and have curvilinear shape and covered with stone. To have a more wide way, the corners of the houses are chamfered.

Both of the houses in winter and summer settlement have gardens. In the summer settlement, gardens are very large. The garden walls divided the street and the house from each other. The garden of a house is the most fundamental area for the production divided into vegetable gardens, fruit orchards and vineyards. (Günay, 2005)

3.1. SPATIAL ORGANIZATION OF SAFRANBOLU HOUSE AND LIVING

The ground floor is base of the house. It functions as a service space for the house. The ground floor has masonry structure and has thick loadbearing walls. The first space entered is called *hayat* (entrance hall) and it has an earthen floor. (Fig. 4) Preparation of large quantity food was made in that place. A

large storage chest for granary and a stable are located.

From *hayat* space, the staircase leads households to the upperfloors. Outside shoes are left on the first steps of the staircase. The ground floor of Turkish house is closed to the outer world for privacy concern but the latticed screen wall looking to the garden view provides illumination and ventilate the interior. *Hayat* also provided access to the garden of the house.

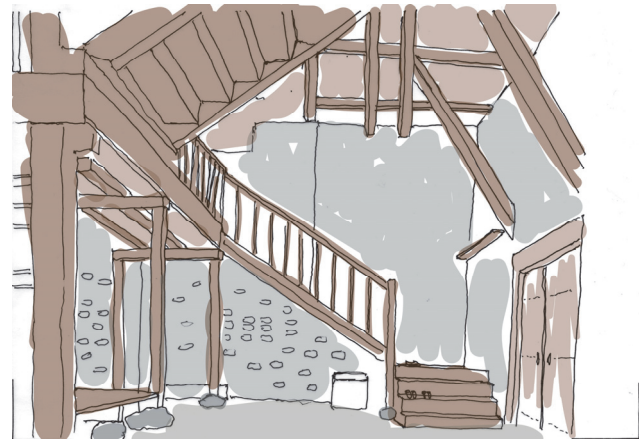


Figure 4. A view from hayat space of Safranbolu house. (Source: Sketch was drawn referring the visual from Günay, 2005)

In Turkish house, the room called *oda* is the smallest and repeated unit contains all the functions in it: sitting, sleeping, praying, washing, eating. (Fig. 5) The room in Turkish house is the continuation of the Turkish tent called *otağ* from nomadic culture both with their word root in Turkish and offering multifunctional usage. (Cansever, 2002)

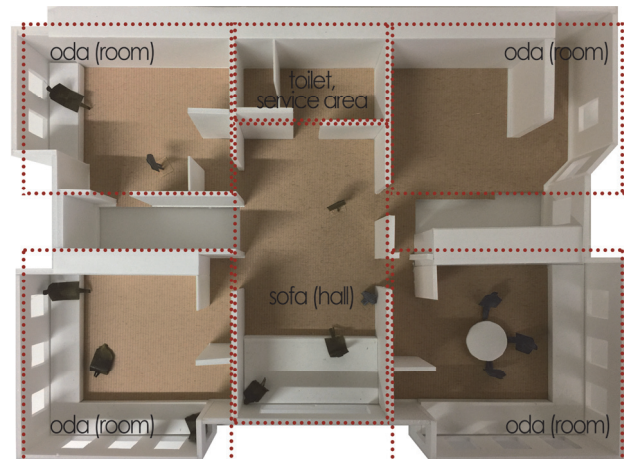


Figure 5. Second floor study model of Safranbolu house. (Source: Author)

Even though the design principles of each room are arranged almost same, according to the necessity of the house and households, each room can be arranged or functioned in a different way. For instance in a house, a room is arranged to serve as a kitchen. While the rooms on the middle floor serves as day rooms or work rooms, the rooms of upper floor are arranged as bedrooms. (Günay, 2005) The privacy notion is very recognizable from the ground floor to the top floor.

As it is explained that the house is closed to the outer world for privacy concerns, the privacy was considered in the interior of the house between the rooms. Basically, one room is arranged to serve to one couple of household. If there are elderly and

widowed members, they shared the same room. From the planning of a room as a one living unit, it is seen that when it is entered to the room first, it is neither directly entered nor the interior of the room is directly visible from the *sofa* (hall). The interior of the room is designed in a quite simple way. The floor of the interior is left free for various functions. Sitting furniture called *divan* was arranged around walls and the floor area is used as follows: the low circular tray was arranged on the floor during the meal time, mattresses are laid out when it is time to sleep and the users sit on the floor when it is preferred. (Günay, 2005)

The hall called *sofa* is another unique space of the Turkish house. The rooms are opened to the *sofa* and it integrates all the rooms and the service spaces such as washrooms, toilet and staircases to each other. (Fig.6)

A *sofa* can be used for various different functions such as gathering for large crowds during festive occasions, weddings, funerals, sitting, eating, sleeping. (Fig.6)



Figure 6. Sofa integrates the rooms in Safranbolu house.
(Source: Sketch was drawn referring the visual from Günay, 2005)

3.1.1. Living

A Turk can be sit anywhere clean. In the house one can sit on the ground directly on wooden flooring, or carpets or rugs laid out on the floor. Günay (2005) thinks sitting on the ground shows that Turkish culture is in a close relationship with the nature.

Special to Turkish house, *divan* (sitting platform) is seen in each room and in the sofa. It is a built-in furniture considered around the walls of the room beneath the windows except the entrance wall. The *divan* has provided a very wide space to sit. The 75-105 cm width of the *divan* let the inhabitants to sit, rest, have a break, conversation with a friend while having coffee or to do some work. (Fig.7)

3.1.2. Eating

The food was eaten anywhere in the house that is possible to sit. In everyday life, inhabitants used kitchen to have their meal. The guests were served in the guests room (*selamlık*-men's quarter or *haremlık*-women's quarter). (Fig. 8) According to the occasions, women and men had their food separately. In such occasions such as crowded family gatherings, the room was not wide enough and the food was served in *sofa* (hall).



Figure 7. Women having conversation sitting either on the ground or on *divan*.

(Source: Sketch was drawn referring the visual from Günay, 2005)

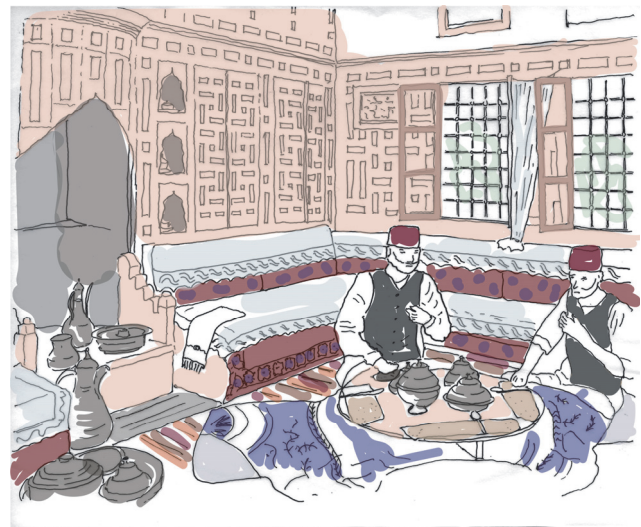


Figure 8. While head of the family eating in *selamlık* with his male guest.
(Source: Sketch was drawn referring the visual from Günay, 2005)

3.1.3. Sleeping

When the sleeping time came, the mattresses are laid out on the floor. The mattresses are stored in the closets of the rooms. As each room is very simple and there is no furnishing in it, each room can be used for sleeping. Even when the house is crowded, the kitchen and *sofa* gives possibility to sleep in. Next morning, when the households wakes up, each room is reverted back in the previous order and the room is ready again to be used for the other function. (Fig. 9)

3.2. SEASONAL CHANGES

For the Turks, living close to the nature was fundamental necessity in their lives. They like to enjoy the open air and live in the harmony with the nature. In Safranbolu and in the other regions of Turkey, the Turkish people changed their winter settlement to the more highlands when the summer arrived. This way of having a summer and winter settlement in other words seasonal migration is a characteristic of Turks adopted from the nomadic periods.

In Safranbolu, the winter and summer settlements differ than each other. The winter settlement is surrounded in the valley and houses are located close to each other against the severe

winter conditions. When the spring arrives, moving to the summer settlement generally starts around May. Before the moving, preparations starts, such as bundling mattresses, packing the crockery and other necessary items that they need in the summer resort.

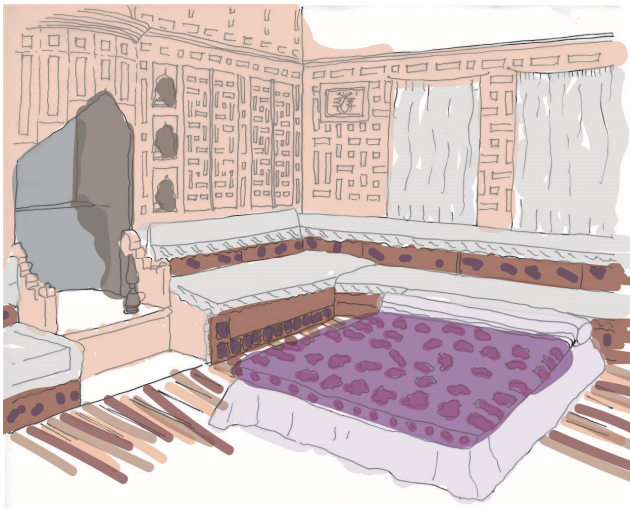


Figure 9. Bedding is spread out on the floor for sleeping. (Source: Sketch was drawn referring the visual from Gunay, 2005)

When the all family moves to summer resort, men of the family have to commute to their daily work which is located in the winter settlement.

In the summer houses, winter food preparations started in the summer and autumn season. Generally these preparations took place in the garden and *hayat* place of the house. The garden was the essential part of the house. While men were working at the outside of the house, food preparations and gardening were the responsibility of the women of the house and helpers.

When the summer is about to finish, preparations to move back to the winter settlement starts. Moving back to the winter settlement is decided according to the weather but generally it starts at the end of the October. Even though their houses are double, they bring back their utensils such as bedding and crockery to use in the winter house again.

3.3. RELIGION AND CULTIC BELIEFS

In Turkish culture, traditions, customs and religions have a great impact on life attitude to content with very little. Inhabitants of Safranbolu houses chose to have a simple and low-key life. It was almost impossible to distinguish a rich man's house from a poor man's house. Inhabitants sit and work on the floor, as they had almost no furniture in the house, laying out mattress they slept on the floor and eat on low tables.

According to Cansever (2002), In Turkish house, instead of using a room with just one function it gives possibility to be used with different functions. This multifunctional usage and flexibility of room are related with the idea of life keeps formation in Islamic metaphysics.

The tradition is influenced from religion in Turkish culture. The house is separated from outside world with high walls. The masonry wall with no openings concealed the inside from the eyes of outsider.

Inside of the house, *haremlik* (women's quarter) and *selamlık* (men's quarter) were divided. Women were not preferred to look upon by men came as guests. Between *haremlik* and *selamlık*, an arrangement of a built-in revolving cupboard

provided service of the meal without being seen from women's quarter to men's quarter. The prepared meals were placed into that special cupboard's shelves and when the mechanism was turned manually, the other side of the cupboard could reach the food. (Günay, 1998)

The faith of Islam requires five times of prayer in a day and before prayer, one should perform ablution and purify himself. Therefore, an ablution and washroom closet were placed in each room. It is believed that a prayer can be performed anywhere clean enough so outside shoes are left outside to keep the inside clean.

According to Islam, there is a belief of afterlife. The Islamic concept of paradise Jannah is the place where the loyal and pious people will go. The paradise is described in Quran chapter 56, as: "...lote trees, and clustered acacia with spreading shade, constantly flowing water, abundant fruits..." Paradise was described in Turkish house as the gardens of the house. One of the important component of the paradise, water is sometimes placed in the special rooms or *sofa* of the Safranbolu house.

4. Comparative Analysis of Kyomachiya and Safranbolu House

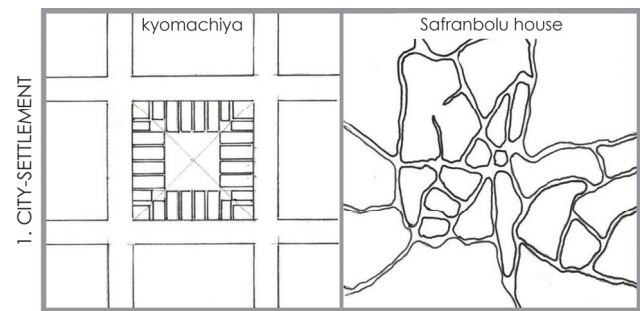


Figure 10. **City-Settlement** In Kyoto city the land was divided into a grid pattern forming blocks and roads systematically. Each block was also divided into grids and land sharing was made. In contrast to Kyoto example, Safranbolu town conforms and adapts itself to the nature. The streets and settlement have an organic and curvilinear pattern. (Source: Author)

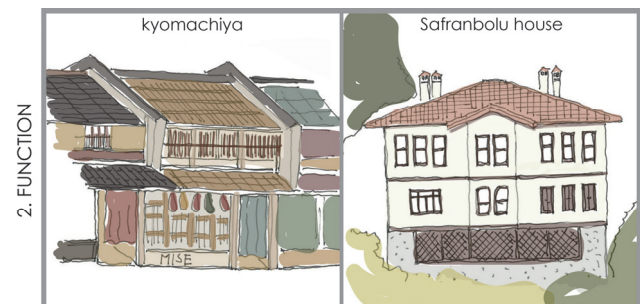


Figure 11. **Function** A *machiya* embodies two function in it: mercantile and living. In the case of Safranbolu house, the house itself is used for living and agriculture. In Turkish house, mercantile and living functions are separated from each other. (Source: Author)

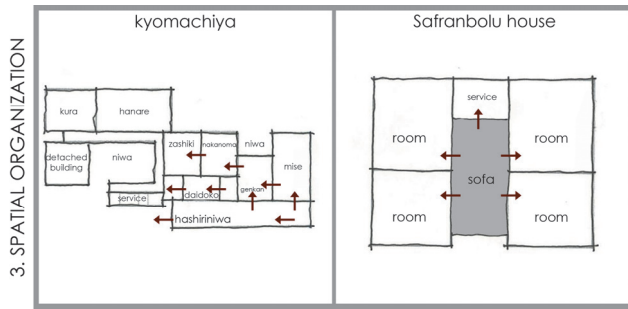


Figure 12. **Spatial Organization** In *machiya*, there is not additional space integrating each space to each other. Instead, a Japanese space is transitional space itself. In Safranbolu example, the rooms are opened to *sofa* and it integrates all the other units to each other. (Source: Author)

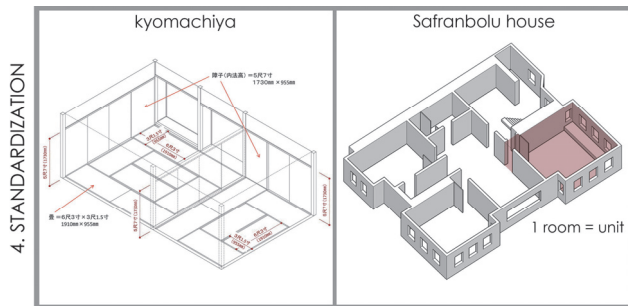


Figure 13. **Standardization** The idea of doing with less and avoiding to waste is adopted in the *kyomachiya* from Zen practice. It was resulted with standardization of *tatami*, *shoji* and *fusuma*. In Safranbolu house, the smallest unit is *oda* (room). The room contains all the living functions in it and the room is considered to be continuation of the Turkish tent from nomadic times. (Source: *Kyomachiya* perspective(Okazaki, 2012), Safranbolu perspective: Author)

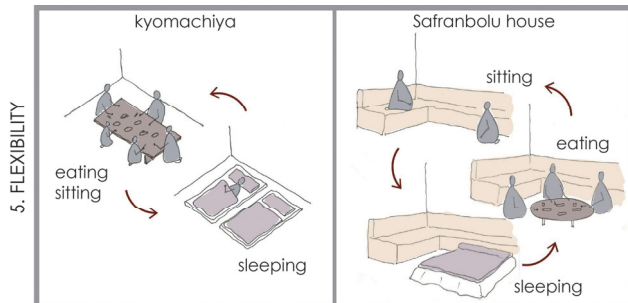


Figure 14. **Flexibility** Japanese and Turkish traditional space show similarity about the flexible usage of floor. In *kyomachiya*, one *tatami* allows user to eat, sit and sleep on the same *tatami* related with Zen belief and daily life of the monks showing the attitude of avoiding wastage. Room in Turkish house is the independent unit that capable of providing all requirements about living. As the center of the room does not have any furnishings, the room hosted different functions such as sitting on the floor, eating on the low rise tray and sleeping on the mattress that is laid out on the floor. Similar with *kyomachiya* and Zen relation, multifunctional usage in the Turkish house are related with the idea of Islamic metaphysics that life keeps formation and reflection of the nomadic culture. (Source: Author)

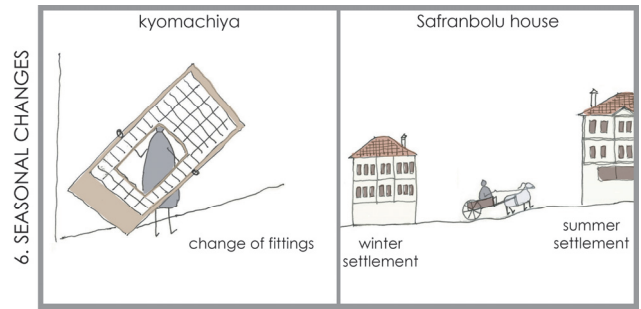


Figure 15. **Seasonal Changes** In case of seasonal changes, households of the each country know how to adapt themselves and their houses to difficulties of the weather. In *machiya*, when the season changes, displays and fixtures are changed. In contrast to *machiya*, Safranbolu people move from their winter settlement to the highlands taking away their beddings and crockery with them. That way of seasonal migration has become characteristics of the Turks since nomadic periods. (Source: Author)

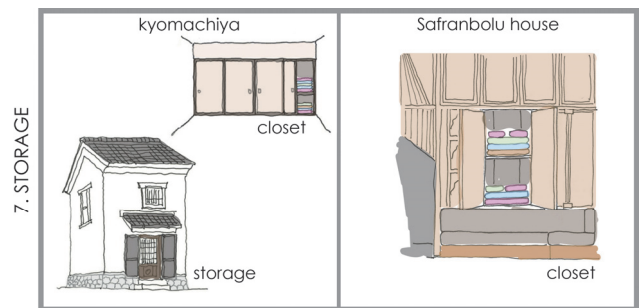


Figure 16. **Storage** As both the two culture have no furnishing in the room, they need extra space to store and organize their belongings. In both cultures, the rooms are considered with built-in closets and cupboards. Addition to that, *kura* (storehouse) is used for keeping safe the fixtures in *machiya*. (Source: Author)

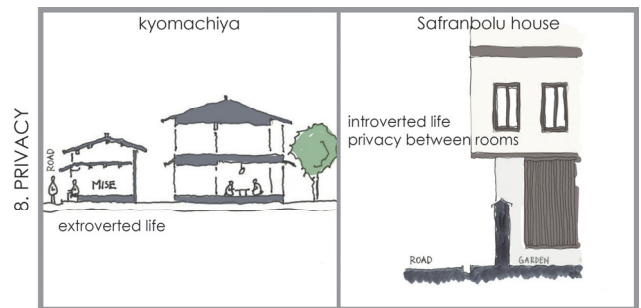


Figure 17. **Privacy** Privacy is a changeable notion in *machiya*. In everyday life, *mise* is opened to public. In festive occasions, *machiya* becomes more transparent to outside world. Contrary to *machiya*, the Safranbolu house is separated from the outside world to conceal the inside of the house from the eyes of outsider. (Source:Author)

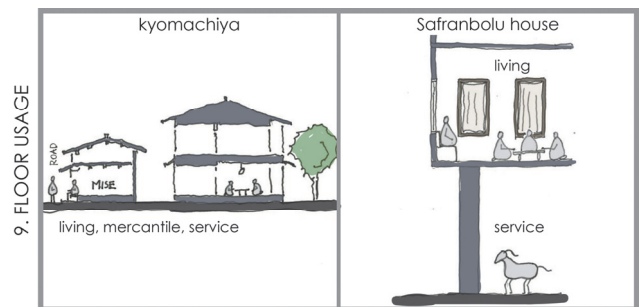


Figure 18. **Floor Usage** On the ground floor of *machiya*, living,

commerce and service activities are held. Further to the middle of the block and to the upper floor, the living areas gain importance. In Safranbolu house, the ground floor is used as a service area where the stable and production works are held with the garden. The living activities start on the upper floor. Both *doma* of *machiya* and *hayat* of Safranbolu house are functioned as entrance hall and work area of house, have an earthen floor. (Source: Author)

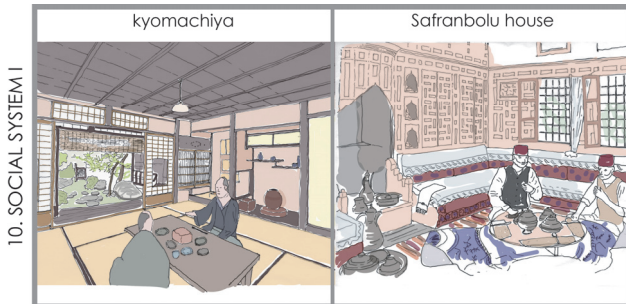


Figure 19. **Social System I** Patriarchal family structure is the other common feature of *machiya* and Safranbolu house. That social system effected the architecture of the house and men (father) of the family used the most important rooms in the house. In *machiya*, *zashiki* is the formal room of the house having a view of main garden and special decorations located through its wall such as *tokonama*, *butsudan*. In the case of Safranbolu, *selamlık* is the most important room in the house. It has best location and brightest room in the house (Günay, 1998). The ceiling and the built-in cupboards are all decorated and it has a heart place which is the characteristics of the special room in the Turkish house. (Source: Author)

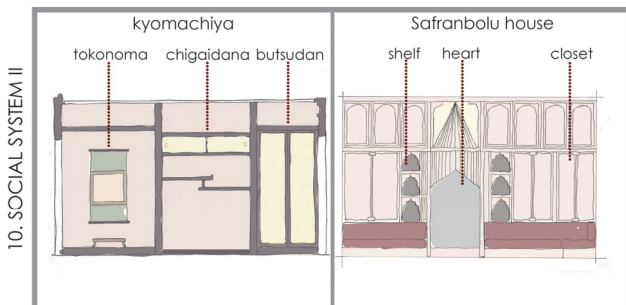


Figure 20. **Social System II** Visual showing characteristic walls of *zashiki* and *selamlık*. (Source: Author)

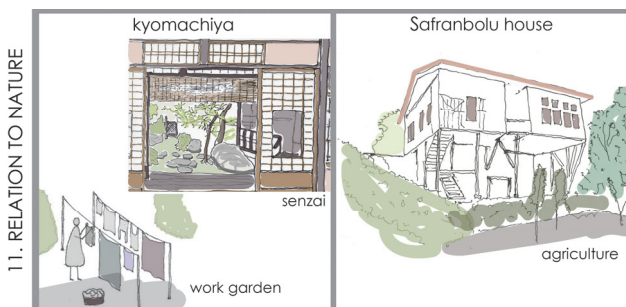


Figure 21. **Relation to Nature** Another common feature of *machiya* and Safranbolu house is their garden. However, they were differed in terms of function and location. In Kyoto case, the gardens of each *machiya* are located in the middle of the block parallel to each other. *Tsuboniva* and *senzai* gardens were designed for aesthetics and to provide light and ventilation. Addition to them, work garden was located at the end of *doma*. In Safranbolu, the houses are surrounded with very large gardens. The garden of a house is the most fundamental area for the production vegetables and fruits. Turkish people like to enjoy the open air in the garden and live in the harmony with the nature. (Source: Author)

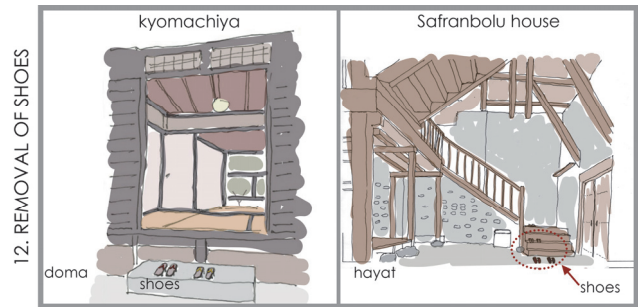


Figure 22. **Removal of Shoes** Since all the activities are held on the floor in the both cases of *machiya* and Safranbolu house, it is important to keep the floor, tatami, rug or carpet clean. For this reason, outside shoes are left in *doma* and *hayat* space before entering the house. (Source: Author)

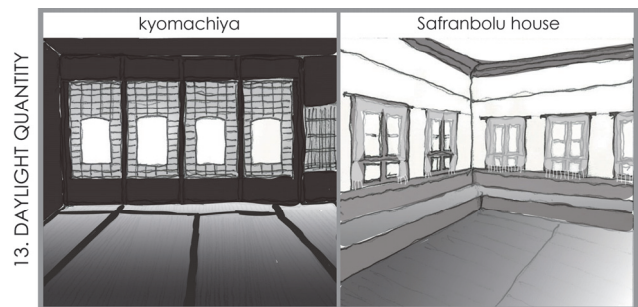


Figure 23. **Daylight Quantity** Daylight quantity is another difference in *machiya* and Safranbolu house. Tanizaki (1977) says, "...the beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows. It has nothing else." This idea has deep roots in the cultural and religious characteristics of Japanese society. On the contrary, it is preferred to get daylight as much as possible in the Turkish room. The room is preferable and appreciated when it has daylight in the Turkish society. (Source: Author)

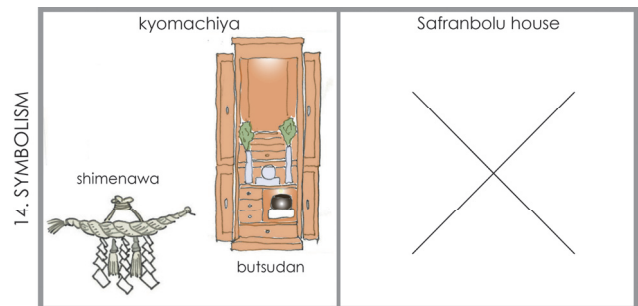


Figure 24. **Symbolism** In *kyomachiya*, there are various symbolic elements such as *butsudan*, shintoist shelves called *kamidana* and other decorative elements special to different festivals and different preparations and they all have symbolic meaning. In contrast to *kyomachiya*, there is not any symbolic elements in Safranbolu house related with religious belief of the society When praying time comes, users face the direction of Mecca and they pray. (Source: Author)

5. Conclusion

Both houses chosen from Kyoto, Japan and Safranbolu, Turkey has strong relation with its settlement. Each settlement has its own unique planning language. While a *kyomachiya* was planned in a long and narrow gridal plot, Safranbolu house was conformed and adapted to the topography. Thus, settlement decision played important role on the characteristics of each houses.

While *machiya* house offers an extroverted life in terms of

spatial organization and functioning as a private space and work place together, Safranbolu house offers an introverted life. While both cultures concern about privacy, their spatial reactions act differently on the same topic because of religio-cultural values.

When the season changes, the two culture's attitude showed the reflection of settled life and nomadic life. The fixtures and decorations were changed in *machiya* and the seasonal fixtures were kept in the storehouse. In Safranbolu example, the occupants have winter and summer settlement and they carried their necessary utensils with them.

According to Japanese thought, Gods live around mountains. Recluse monks climbs to the mountain for meditation. In *machiya* too, it is aimed to be unit with the nature and living mountain image is created in the garden. In Turkish house, the garden is used for production and to be close and enjoy with the nature and it showed their relation with the nature.

While the darkness and shadow are appreciated in the Japanese culture, it is preferred to get daylight as much as possible in the Turkish house.

Both of two cultures have a simple life, content with the little and avoid wastage resulted with standardization in Japanese architecture and repetitive unit of room notion in the Turkish architecture. While in Japanese architecture, this attitude derives from Zen teaching, in Turkish architecture, it has been based on nomadic cultural background. In both cultures, the usage of floor played an important role in daily life. The occupants sit, eat (on a low tray) and sleep (spreading out a mattress) on the floor in the same way. Built-in cupboards and closets have been used to organize the furnishings. In that way, the rooms remained with less furniture. In both cultures, the shoes were removed before entering the house to keep the floor clean.

The patriarchy concept in the two culture resulted with the reservation of the best place for the man (father of the family). In *machiya*, man's place was *zashiki* and in Safranbolu house, selamlık belonged to the man.

In summary, *kyomachiya* from traditional Japanese architecture and Safranbolu house from traditional Turkish architecture shows remarkable similarities as well as the differences. Each architecture and occupants' way of life have been related and originated from their culture, religion and tradition that pass down.

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