

A Comparative Analysis on the Spatial Organization of the Traditional Courtyard House with *Iwan* in Southeastern Anatolia

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[All throughout history and in all eras, Anatolia has been home to a distinctly rich array of residential culture. Beginning in the early stages of the Neolithic Age, every region of Anatolia, besides sharing common characteristics, has also provided a variety of residential architecture that has derived from the different geographical, topographical and climatic conditions as well as the cultural and historical backgrounds of each regions. One of these regions is the Southeastern Anatolian Region. Throughout the ages, the region has produced residential plans that reflect the characteristics of not only local culture but also those of various other influences. One of the important examples of the rich residential culture of the region is the “courtyard house with *iwan*.” These houses, each identified as “konak” or “mansion,” are generally used by the wealthy, extended families of the region’s large cities such as Diyarbakır, Gaziantep, Mardin and Urfa. The aim of this article is to make a comparative architectural analysis of the residential plan, plan components and spatial organization of the “courtyard house with *iwan*,” one of the most characteristic of the types of houses in Southeastern Anatolia, as opposed to the architecture of the Syro-Mesopotamian cultures, in an attempt to explore the impact of regional culture on this particular residential layout.]

Keywords: The traditional courtyard house with *iwan*, the southeastern Anatolia region, the spatial organization, comparative analysis.

1. Introduction

The *iwan*, closed in on three sides and on top, open in the front and covered with a curvilinear or flat covering, has a long history in the entire expanse of Near Eastern and Asian architecture. The *iwan* was first spotted in architectural history in the architecture of Mesopotamia and Iran. The oldest examples of the *iwan* were identified in some Mesopotamian residences dating back to 3000 B.C. as small but functional outdoor auxiliary spaces located on one wing of a courtyard, covered with a flat roof, with recessed service areas looking toward the court from the front and door openings on one wing that should have been blind.¹

The actual use of the type of *iwan* that matched the general concept however began with Parthian and Sasanian architecture. In Hatra in the second century B.C., the *iwan* had already become a space that was used in palaces, temples and houses. Spatial organization centered around

1. Edward John Keall, “Some Thoughts on the Early Eyvan,” in *Near Eastern Numismatics, Iconography, Epigraphy and History. Studies in Honor of George C. Miles*, ed. Dickran K. Kouymjian, (Beirut: American University, 1974), 123-30.

the courtyard in these structures and the *iwān* was laid out in arrangements of one, two or four.² Another civilization that is noted for its early use of the *iwān* is the Sasanids. The *iwān* stands out as an important brand of Sasanian architecture and can be seen as a giant structure existing in its own right in the palace of *Tak-ı Kısra* in the city of Ctesiphon, dating to 550 B.C. In this palace complex, the structure's throne room *iwān* was 43.50 m in depth and 25.50 m wide and the parabolic *iwān* vault is known as the world's most widest brick vault.³ There are rooms in back and on two sides. The impact of the use of the *iwān* in Sasanid architecture became notable especially in early Islamic palaces.⁴

With time, the *iwān* became the symbol of Islamic architecture and began to be used ardently in all kinds of structures such as mosques, shrines, baths, caravanserais, madrasahs and houses. As a part of the Islamic realm, the Turks successfully made use of the *iwān* in all types of structures outside and inside Anatolia, where Turkish architecture was to develop. The Turks introduced the *iwān* in their residential architecture for the first time in houses located in the Horasan and Maveraünnehir regions of Central Asia, dated to the fifth and sixth centuries. In these regions, the first examples of *iwāns* used in houses in Turkish architecture consisted of the scheme of a cross-shaped *iwān* situated around a domed central hall where four *iwāns* in the shape of a cross had corner rooms that completed the layout.⁵ The *iwān* was a principal element in the houses of the region and sometimes took on the role of a closed space opening out into a central hall but sometimes opening out onto corner rooms on either side, acting as a distributing space that enabled transit between rooms. *Iwāns* were placed symmetrically in reference to the axis and were extensions of the hall. Couches (*sedir*) were placed in the *iwāns* to give them the function of rooms.

Starting with the Turkish victory of Malazgirt, the *iwān* has claimed a starring role with all of its splendor in the history of Anatolia. The architectural composition of a courtyard and *iwān* constitutes the nucleus of the palaces of this era. The first use of the *iwān* in the palace architecture of Anatolian Turkish architecture was observed in the Artuqids. Examples of this can be seen in Hasankeyf, Mardin, Harput and Diyarbakır, the locations in which the Artukids settled, namely the Diyarbakır Citadel, the Artuqid Citadel Palace of 1220, and in the first cross-like, 4-*iwān* courtyard layout appeared in Anatolia.⁶ Here, a mosaic-paved selsebil, or fountain, in the shape of an octagonal basin can be found at the central point where the extensions of the palace *iwān* meet. This is the palace throne room, called the divanhane-and adjacent to it is a private *hammam*. Another example of the way in which the Artuquids made use of the *iwān* in palace architecture is the Mardin Firdevs Pavilion. This structure, located immediately outside Mardin, was erected at the end of the 13th century as a summer mansion for the Artuqid Emeer of Mardin. The pavilion is composed of a large courtyard that is surrounded by large *iwāns* and pools. At the center of the courtyard, to the north of the pool are three *iwāns* with *selsebils*, side by side.⁷ That there is data evidencing the existence of other *iwāns* besides those surrounding the courtyard suggests that this structure, which was designed as a summerhouse, was entirely composed of *iwāns*.

2. Howiyat Idem, "On the Evolution of the Early Iranian Fire Temple," *Acta Iranica* 25 (1985): 606.

3. Keall, "Some Thoughts," 125.

4. Lionel Bier, "The Sasanian Palaces and Their Influence in Early Islam," *Ars Orientalis* 23 (1993): 59.

5. Mustafa Cezar, *Anadolu Öncesi Türklerde Şehir ve Mimarlık* (Istanbul: Türkiye İş Bankası Kültür Yayınları, 1977), 379.

6. Ara Altun, *Anadolu'da Artuklu Devri Türk Mimarisi'nin Gelişmesi* (Ankara: Kültür Bakanlığı Yayınları, 1978), 276.

7. Altun, *Anadolu'da Artuklu Devri*, 278.

Another era in which the *iwan* was abundantly used in Turkish residential architecture was in Seljuk architecture. It is known from the literature that there were numerous Seljuki palaces and pavilions in many cities such as Ani, Van, Diyarbakır, Sivas, Harput, Kayseri, Akşehir, Beyşehir, Antalya and Alanya in the 12th and 13th centuries.⁸ Structures like these that have scantily survived or small-scale structures that were erected as citadels or as single pavilions on open land are reported to have had usually a courtyard, a central space serving as a salon or corridor and other spaces on either side opening out to these that contained a nucleus of wall-decorated *iwans* or throne *iwans*.⁹ The *iwan* continued to be used in Ottoman palace architecture in schemes of two or four symmetrically placed *iwans*. An early example of palaces and pavilions containing *iwans* can be used in the Tiled Pavilion in Topkapı Palace, which was later followed by the Baghdad and Revan pavilions of the palace. Palaces and pavilions with *iwans* were enthusiastically in many other large palaces of Ottoman architecture such as Dolmabahçe, Beylerbeyi, Yıldız and Çırağan as well as in numerous hunting pavilions and summer palaces.

Besides palaces and hunting pavilions, the *iwan* is also a well-liked architectural element of Turkish residential architecture. The most widespread use of the *iwan* in Turkish domestic architecture can be seen in the layout scheme that the renowned Turkish architect Sedat Hakkı Eldem named “*the outer sofa*”. In this scheme, the *iwan* is situated behind a wooden columned, open portico (*sofa/hayat*), between two or more rooms set out in a row, its narrow side looking onto the *sofa*.¹⁰ The *iwan* here is flat on top and sometimes the back (far end) wall is blind and sometimes windowed. The rooms on the two sides of the *iwan* sometimes look toward the *iwan* and sometimes open out onto the *sofa*. Another layout in which the *iwan* is commonly used in Turkish domestic architecture is found in what Eldem called “Second Period Turkish Houses”, which corresponds to the period from the end of the 17th century to the beginning of the 18th century. Mostly located in mansions (*konaks*) and shoreside houses in cities and town centers, this type of layout was named by Eldem, “*central sofa*”.¹¹ The *iwan* motif here, as in applications in the Horasan and Maveratünnehir regions, was “4 *iwans* in the shape of a cross” and was a sitting room situated between rooms that had couches (locally *sedir*) placed all around. However, both plans are not called as the “*iwan* house”.

2. Traditional Courtyard House with Iwan in the Southeastern Anatolia Region

The traditional courtyard house with *iwan* archetype that characterizes the type of residence also known as the “Arab Courtyard House” and carries common links, continues to prosper in the region under different names in Syria, Iraq, Tunisia, Lebanon, Egypt, Saudi Arabia and even Iran.¹² While the traditional Islamic-Arabic courtyard house with *iwan* is observed in environments with warm climates, it is a cultural feature in regions that are predominantly Islamic.¹³ The courtyard is

8. Semra Ögel, *Anadolunun Selçuklu Çehresi* (Istanbul: Akbank Yayınları, 1994), 67.

9. Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı*, 262.

10. Sedat Hakkı Eldem, *Türk Evi Plan Tipleri* (Istanbul: ITU Mimarlık Fakültesi, 1955), 18.

11. Sedat Hakkı Eldem, *Türk Evi Osmanlı Dönemi* (Istanbul: TAÇ Vakfı, 1984-87), 78.

12. Friedrich Ragette, *Traditional Domestic Architecture of the Arab Region* (Germany: Axel Menges, 2003), 98; Stefano Bianca, *Urban Form in the Arab World: Past and Present* (Zurich: vdf, 2000), 67.

13. Basam Behsh, “The Traditional Arabic House. Its Historical Roots,” *Tidskrift för Arkitekturforskning* 1, no: 4 (1928): 16.

the most essential element of the Islamic-Arab courtyard house and serves the religious and social needs of Moslems as a means of providing privacy while also offering thermal comfort.¹⁴ The other important architectural character of the Arabic courtyard house is the *iwān*. The *iwān* (locally known as *liwān*) an area closed on three sides and opening out into the courtyard, was the most unique characteristic of the traditional Islamic-Arab house. The functions of the rooms on the two of three closed sides of the *iwān* maintained a continuity in the space of the *iwān* as well. This is why this type of house is also referred to as “house with *iwān*”.

A simple traditional Arabic courtyard-*iwān* house is composed of one or more *iwāns* flanked by one or more rooms on one or both wings of the courtyard. There are arrangements of *bait*s made up of different groups of rooms, small apartments, a colonnaded gallery or veranda (*riwāk*, *talar*, *tarma*) and other spaces (such as stores, kitchen, baths, barns). This house is organised as a ground and a first floor over a basement floor. There are, however, some examples of only a ground floor above the basement floor. The *iwān* can be located on the ground floor or on the first floor.

The southeastern region of Anatolia is the smallest of the seven regions of Anatolia, representing the geography where the Euphrates and Tigris waters give life between the southeastern Taurus Mountains to the north and the Syrian border to the south. Under uninterrupted settlement from the Paleolithic Era to the Ottoman Empire, the region possesses a wealthy demographic and cultural makeup that hosted different civilizations throughout history. The socio-cultural diversity in the region and its multi-cultural ethnic structure makes itself apparent in every field. This is a region where different languages, religions and ethnic groups co-exist in one place. Its population is comprised mainly of Moslems of Turkish, Arab and Kurdish descent, while the remainder consist of Christian sects such as Armenians, Chaldeans, Syriacs, Jacobean, Nestoreans as well as Jews and Yezidis.¹⁵

The region was subsequently put under Hittite, Asur, Hellenistic, Roman, Byzantine and Sassanid sovereignty. From the year 639 onwards, the region took on an Islamic identity with the Arab invasions. Starting from the second half of the 7th century, it went under the sovereignty of the Umayyids, Abbasids, the Hamdanids, the Büveyhoğulları, the Mervanoğulları, the İnalğulları and the Nisanoğulları, and then a Turkification process after the Grand Seljuq Alp Arslan defeated the Byzantines at the Battle of Malazgirt in 1071. The first Turkish principalities were founded in the Southeastern Anatolian region during this era. The first of these, the Artuqids dominated the entire region, including Diyarbakır and Mardin. While the Anatolian Seljuqs ruled the region during the 13th century, another Turkish principality, the area was under the sovereignty of the Akkoyunlar in the 14th century.¹⁶ Subsequent to the Akkoyun rule, the region was put under the control of the Safavids for a while, then it joined the Ottoman State in the early-16th century during the reign of Soltan Selim.

The Southeastern Anatolia Region is one of the seven regions in which Eldem classified the ‘Turkish House’ according to the regions. Eldem says that the residential architecture in the region has developed under the influence of the common Syrian culture in the Turkish house, stating that

14. Abdel-Moniem El-Shorbagy, “A Traditional Islamic-Arab House: Vocabulary and Syntax,” *International Journal of Civil & Environmental Engineering IJCEE-IJENS* Vol:10 No:04 (2010): 16.

15. Neslihan Dalkılıç and Ayhan Bekleyen, “Geçmişin Günümüze Yansıyan Fiziksel İzleri: Geleneksel Diyarbakır Evleri,” in *Medeniyetler Mirası. Diyarbakır Mimarisi*, ed. İbrahim Yıldız (Diyarbakır: Diyarbakır Valiliği Kültür ve Sanat Yayınları-3, 2011), 418.

16. Halil Inalcık, *Osmanlı İmparatorluğu*, (Istanbul: Kronik Kitap, 2018), 67.

the region is in the hands of the Muslim states, especially the Umayyads, for more than 800 years before the Turks.¹⁷ The *iwan* house in the region of Southeastern Anatolia is also a part of this cultural zone. The houses in the region have inner courtyards, *iwans* and *riwaks* and in fact very similar to those of Northern Syria.¹⁸

In the Southeastern Anatolia region, the courtyard house with *iwan* is to be built predominantly in Diyarbakır, Mardin, Gaziantep, Urfa and other large cities where extended families live in the type of dwelling that is called as *konak* (Mansion). The construction dates of these houses which currently exist in the region range in a period from 1733 (Cahit Sıtkı Tarancı House) to 1801-1887 and represent the 18th-19th century Ottoman/Turkish Period.¹⁹ Some of the inhabitants are Turks while others are Arab.

In the houses of the region, the *iwan* opens directly out into the courtyard and is a much larger size. Either flat or vaulted on top, this *iwan*'s narrow facade is sometimes looking out toward the courtyard or situated on a broad plan, placed parallel to the courtyard. While the front of the *iwans* can sometimes be completely open, sometimes they can have one, two or three arches in front (Figures 1, 2, 3, 4). The arches of the *iwan* are mounted in stone and the top of the *iwan* space is crossed with a wooden beam (*Hezen*).²⁰ The *iwans* may be on the same level as the courtyard (ground floor) or on the upper level (Figures 1, 2). *Iwans* on the lower floor are accessed from the courtyard and sometimes from steps on two sides leading up to its center. *Iwans* on the ground floor are sometimes found together with elements of water (*selsebil* or fountains). This is needed in hot climates. In two-story examples, the *iwan* can be on the upper level and in this case, there is a wooden columned or arched sometimes without columned-arched balcony called “*gezemek*” in front (Figures 2, 3, 4, 5, 6). Upper level stairs are sometimes built against the courtyard wall and sometimes on one side of the *iwan*. On the back and side walls of the *iwans* are niches called “*camhane*”. The *iwans* are the spaces in which the family living in the house spends their times during the summers. At the same time, the common space of the *iwan* is also a common area of use and a community focal point onto which the rooms open out directly.

The *iwan* houses in the region are composed of building blocks that have been placed around a square or rectangular courtyard (Figures 7, 8). The number of these building blocks and the size of the parcels were proportional to the wealth of the owners of the houses.²¹ Each block has different characteristics according to the site where it is situated. These spaces of different functions in the wings of the courtyard were built in an agglutinative manner. The building wings resembling a palace are one or two-storied and lie over a basement. The houses are accessed via a stone-pave court locally referred to as the *hayat*. In the center of the courtyard is a pool encircled with flower boxes. The rooms and *iwans* in the houses are usually vaulted and generally have flat roofs. The building blocks have a kitchen (known in the region as the *tandırılık*), a pantry (vernacularly

17. Eldem, *Türk Evi*, 65-66.

18. Pierro Pinon, “The Ottoman Cities of the Balkans,” in *HdO The City in the Islamic World, Volume 2*, eds. Salma K. Jayyusi, Attilio Petruccioli, Andre Raymond, (Leiden/Boston: E. J. Brill, 2008), 146; Sedat Hakkı Eldem, *Türk Evi*, 28-29.

19. Cevdet Söğütü and Emrullah Kılıç, “Geleneksel Mardin Evlerine Ait Ahşap Kapıların İncelenmesi,” *Politeknik Dergisi* 13/4 (2010): 257.

20. Günkut Akın, *Doğu ve Güneydoğu Anadolu'daki Tarihsel Ev Tiplerinde Anlam*, (İstanbul: İstanbul Teknik Üniversitesi, 1985), 38.

21. Dalkılıç and Bekleyen, *Geçmişin Günümüze*, 241.

zerzembe), a barn (referred to locally as the *develik*), a woodshed, toilets and bathrooms and other service areas as well as *iwans* with pools and various living spaces. There are rooms on the upper level where *iwans* appear and sometimes a toilet in a recess by the stairs or on the landing above. The service units of the structure are sometimes only on the lower level and sometimes on both the lower and upper level. The basement floor found in every house was used as a storage room or pantry. The connection between the ground floor and the upper levels was made with a courtyard, *ivan* or stairs in the corridor (*aralık*) units with stairs, and on the basement floor with stairs leading down from the courtyard.²² The *iwans* are sometimes accessed by stairs that are either at the center or on two sides of the *ivan* (Figures 2, 3, 5, 8). However, the arrangement of the dual stairway access to the *iwans* is more common. The cold place (referred to in the region as the *serdap* or *soğukluk*) was particularly found in the larger houses and was situated in the basement or a few steps down from courtyard level. Because of the cooling effect of water, the small decorative or pool with *selsebil* was designed as a closed space used in the hot days of summer.

The influence of climate on the houses can be seen in the arrangement of the blocks situated around the courtyard, where, depending upon the direction of the sun, *summer* and *winter* layouts appear. The winter sections were generally one-story and all of the openings here looked out to the south, thus being exposed to sunlight. Houses that did not have a north block had a block to the east of the courtyard that received the sun from the west; houses that did not have northern or eastern blocks had a winter section that was situated in the west of the courtyard and received the sun from the east.²³ The units in these sections were referred to as winter spaces. These indoor winter spaces have very plain layouts and include a kitchen. The arrangement in these indoor spaces consists of room, room-sofa-room and kitchen-room.

The south of the courtyard constitutes the house's summer section. These summer spaces are the richest features and look to the north. This way, sunlight does not penetrate these spaces. Sunlight and natural air comes in through the courtyard. In the summer months, the courtyard especially helps to reduce the indoor temperatures of these units. The ceilings of these summer spaces are higher than the others. The most ostentatious and largest *ivan* is to be found in this section of the house. The summer *iwans* are higher and more flamboyant than in the other seasonal blocks. The summer blocks are usually arranged as *ivan*, *ivan*-room, room-*ivan*-room. In some large houses, besides the summer and winter sections, there are also rooms called as spring rooms (locally as *baharlık*) that are situated to the west or east of the courtyard. Sections that are used in all four seasons are made to look toward the east and the west.

In some *konaks*, there are sections called the *harem* and *selamlık*. Not only is the *harem* the section where the house's female guests are accommodated, it is the the main living space for the entire family. It is the place where the kitchen is situated. As for the *selamlık*, it is the male section of the dwelling for social gatherings and business transactions and serves a more public function). Appearing like two separate houses, these sections have separate street doors and the connection is through a passageway in-between. The largest and most imposing room of the house, the main room (referred to locally as the *mabeyn*, *mandara* or *baş oda*), is located in this section.²⁴ This room, where the head of the family receives his guests, particularly during the winter months, is the most decorated room in the house, and its ceiling and walls boast of fine woodworking. The

22. Gonca Büyükmihçi, "Diyarbakır Evleri Plan Oluşumları," *Arkitekt* Sayı 486 (2001): 76.

23. Dalkılıç and Bekleyen, *Geçmişin Günümüze*, 421.

24. Doğan Erginbaş, *Diyarbakır Evleri*, (İstanbul: İstanbul Teknik Üniversitesi, 1953), 16.

connection between each of the two sections is through a door on the eastern side of the wall (locally *kapı arası*) that is at the entrance to the door to the *harem*. The *selamlık* is sometimes on the upper floor of the house.

Except *iwana*, another semi-open space in the houses of the regions is the “*riwak*”. Closed on top, *riwaks* have either more than one column or an arch in front (Figures 9, 10). Especially *riwaks* standing in front of entrance floor spaces create a cool and shaded space.²⁵ This is why there are *riwaks* with two or three openings in front of the structural blocks for as much as the parcel will allow. In particular, *riwaks* were used in indoor spaces on the ground floor adjacent to courtyards and as much as possible in the remaining spaces of the court. *Riwaks* in the houses of the region are of transverse form. A *riwak* may be situated in front of a structural block that also has an *iwana*.

The building material these houses are generally made out of is stone. There are examples, as in Diyarbakır, where other local materials are used. The main material in houses in this region is the basalt that is peculiar to the area. Some researchers hold with the notion that selecting this type of rock was a matter of prestige.²⁶

In the main living quarters on the wings of the courtyard, there is a spatial organization that is shaped by the *iwana*. While sometimes there are living spaces of the same layout on each wing of the courtyard, sometimes there may be different layouts for these in each wing.²⁷ The spatial organizations widely used in the living quarters of the houses with *iwans* are as follows;

- 1). *Iwana*-room: The most widely used spatial arrangement in the houses of the region is a single room next to an *iwana* that is positioned with its main axis parallel to the courtyard or its narrow facade looking out onto the courtyard (Figure 11). In this arrangement, sometimes there is a barn (*develik*), woodshed or pantry (*zerzembe*) next to the single room adjacent to the *iwana* (Figure 12). The front of the *iwana* is sometimes vaulted.
- 2). Room-*iwana*-room or room-passageway/*aralık*-room: Another spatial arrangement widespread in the region is an *iwana* with a room adjacent on both sides (Figure 13). Sometimes, instead of an *iwana*, a kind of passageway, also called as “*aralık*”, is used in this arrangement (Figure 14). Sometimes there are two rooms on each side of the *iwana*. Besides being a location that is cool during the summer, the *iwana* or passageway between the rooms also serves as a distributing space onto which the doors of the rooms on the two sides open. In two-storied houses, this type of plan can also be used on the upper floor. In the spatial arrangement of room-*iwana*-room or room-passageway/*sofa*-room, there may be a kitchen, pantry or other sections next to the rooms (Figure 12). Sometimes the *iwana* is built higher than the rooms next to it.²⁸ The rooms beside the *iwana* have numerous windows looking out onto the court. The *iwans* have barrel-vaulted or plain wooden-beamed ceilings and the rooms either have cross-vaulting or are covered with a ceiling of plain wooden beams. Sometimes both and sometimes one of the rooms next to the *iwana* have a utility room (referred to locally as the *maskan*) in the back (Figure 12). The short sides of the room have

25. Fisün Alioğlu, *Mardin Şehir Dokusu ve Evler*, (İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı Yayını, 2000), 6.

26. Akın, *Doğu ve Güneydoğu Anadolu'daki*, 38.

27. Zahide Akkoyunlu, *Geleneksel Urfa Evlerinin Mimari Özellikleri*, (Ankara: Kültür Bakanlığı Yayınları, 1989), 124-127.

28. Akkoyunlu, *Geleneksel Urfa*, 126.

a shoe cupboard called vernacularly as *gedemeç* that is sometimes placed beside the *iwān* and sometimes beside the room.

3). Inverted T-arrangement: Another living section layout that is commonly used throughout the region is the inverted T-arrangement. This inverted T-layout unit is known vernacularly as the *hicre* or *hücre*.²⁹ In this spatial setup, there is a spatial arrangement of an adjacent room-*iwān* combination or an arrangement of *sofa* or locally *ev ortası*-room or workshop-room-workshop with sometimes three rooms in front of this row or sometimes a broad vaulted *iwān* (Figures 15, 16, 17). This arrangement gives the appearance of an inverted T. In this plan, the *ev ortası* (*sofa*) plays the role of a main area of circulation that ties the rooms to the *iwān*. This is the location that allows passage from the arched and broad *iwān* stretching out in front to the *ev ortası* (*sofa*) and from there to the rooms.³⁰

4). Arrangement with an entrance *iwān*: In this living space, an *iwān* stretches out in front, acting as an entrance space. There are rooms encircling the *iwān*. In the spatial organization here, the *iwān* is an arched and broad entrance (portico or vestibule) whose entry axis is parallel to the courtyard. Around this can be seen three types of room arrangements; the first is a broad main room behind the *iwān* of the same width with the two side wings of both forming a room on two sides (Figure 18). The second consists of two adjacent rooms behind an arched and broad *iwān* with one room on each side of this scheme (Figure 19). The third room organization in this plan scheme is a transverse main room behind the arched *iwān* in front and equal to its width, where on one side an oblong side room of the width of the arched *iwān* and main room stretches out (Figure 20). In all of these schemes, there are interior stairs on one side of the arched *iwāns*.

5). A central *iwān* or *sofa* flanked by a pair of rooms on either side: Another spatial arrangement commonly used in the living quarters of the houses in the region is a room of different size, number and shapes along the two facing long wings of a long narrow corridor, also known vernacularly as the *sofa* or *ev ortası* (Figures 17, 21). In this spatial arrangement, the stairs are in the central *iwān* or *ev ortası* (*sofa*).

3. Analysis and Comparison

The early roots of the spatial arrangements in the living quarters of courtyard houses with *iwān* in Southeastern Anatolia are encountered in the cultures of close proximity to the region. In the Syro-Mesopotamian region, the first examples of *iwān* houses are noted in the Parthian Period. The houses of the Parthian period widely use the arrangements of *iwān*-room and room-*iwān*-room, schemes that were so commonly used in the main living quarters of the *iwān* houses in Southeastern Anatolia. Some of these *iwāns*, as with the other houses in the region, have stairs. Some of them, also as with other houses in the area, have columned *iwāns*. The *iwān* of the Parthian period, as in the houses of the region, have been used in two forms, one form with the main axis parallel to the courtyard and the other with its broad-type or main short side perpendicular to the court.

29. Alioğlu, *Mardin Şehir*, 6.

30. Erginbaş, *Diyarbakır Evleri*, 26.

In Assyria in the Parthian era, every house had at least one *iwan* in the south. In one of these, a house with a courtyard, there is a broad *iwan* in the south (Figure 22). On two sides of the *iwan*, there are two rooms along a narrow U-shaped corridor framing the *iwan*.³¹ In this form, the structure is an example of the room-*iwan*-room spatial organization. Another *iwan* house in the region can be appeared in Hatra. Hatra is an ancient city located in Jazira in present-day Iraq. The Parthian houses here display examples of the spatial concept of an *iwan*-room situated around the courtyard and two rooms opening out onto the *iwan* (room-*iwan*-room).³² In the large house in Hatra named Building A, the spatial composition consists of rooms on two sides of a large *iwan*, again in the direction of the courtyard. As in the case of neighboring houses, this house also has a main room, the *iwan*, which has a set of stairs and stands off the courtyard (Figure 23). Another spatial arrangement of room-*iwan*-room in the Parthian period can be appeared in the Parthian palace at Nippur. Here, in a square, peristyle courtyard, directly across from the columned hall of audience, is the spatial arrangement of a two-columned *iwan* with rooms on two sides.³³

Another settlement in which the *iwan* house culture of the Parthian period can be seen is in Seleucia along the Tigris. A series of megaron houses were identified here in level three (c. 144 BC-AD 43); these were later replaced in level two (AD 43-116) with “*liwan* houses” that had arched rooms opening out onto the court (Baird 2006, 39; 2014, 48). Houses of an earlier time had two columned *iwans* opening out onto the main room from the central court but these did not appear in a later era that was characterized by a vaulted *iwan* without columns that stood off the court.³⁴ The Parthians were ruling Seleucia in this period.

In Dura-Europos, another settlement of the Parthian Period, the tradition of *iwan* houses is widely prevalent. Dura-Europos is situated in eastern Syria along the central part of the Euphrates River. The Parthians occupied the city as from c.113 BC. The houses characterizing the Parthian Period at Dura have “*liwans*”, or vaulted rooms opening onto the courtyard.³⁵ This vaulted *liwan* situated off the courtyard is the distinctive room of the house. Most Dura houses could be directly accessed from a street entrance. The large central room off the courtyard is known as the *diwan* or *iwan*, and often is a rectangular and centered monumental entranceway with double-doors. The entrance is on one of the long sides and is accessed with a few steps leading up from the court. It has splayed jambs opening inwards and is generally equipped with perimeter benches and faces northward, with one or two secondary rooms situated beside it. The *diwan* or *iwan* serves as a reception hall in the house and appears in almost every house in Dura (Figure 24). The houses of Dura lacked the typical elements of Hellenistic architecture such as peristyles or the characteristics of Parthian architecture such as the *iwan*; their plans were rather of a local Mesopotamian type.³⁶

31. Jennifer A. Baird, *The Inner Lives of Ancient Houses: An Archaeology of Dura Europos*, (Oxford: Oxford University Press, 2014), 89.

32. Fuad Safar and Muhammed Ali Mustafa, *Hatra. The City of the Sun God*, (Baghdad: Ministry of Culture, 1974), 149; Roberta Venco-Ricciardi, “Domestic Architecture at Hatra”, in *Houses and Households in Ancient Mesopotamia. Papers read at the 40th Rencontre Assyriologique Internationale, Leiden, July 5-8-1993*, ed. Klaas R. Veenhof, (Istanbul: Nederlands Historisch-Archaeologisch Instituut te Istanbul, 1996), 311.

33. Gertrude Lowthian Bell, *Palace and Mosque at Ukhaidir. A Study in Early Mohamadan Architecture*, (Oxford: Oxford University Press, 1914), 66.

34. Jennifer A. Baird, *Housing and Household at Dura-Europos: A Study in Identity on Rome's Eastern Frontier, Volume 1*, (University of Leicester, 2006), 48.

35. Baird, *The Inner Lives*, 48.

36. *Ibid.*

Another era in which the arrangement of room-*iwan*-room appears in living quarters is the early Muslim period. In the structures containing courtyards (Building 6 and Building 5) in the palatial complex built in the Amman citadel during the time of the Caliph Hisham, the organization displays room-columned or arched *iwan*-rooms on the wings of the courtyard.³⁷ The throne room of the palace also has a room-*iwan*-room arrangement, as in many other early Muslim palaces. The same arrangement can be seen also in the houses of the early Muslim era. In the elite residences of the Jabal al-Qal'a dated to the Umayyad Era of the 7th-8th centuries in Amman, spaces off the courtyard with a room on each side and a wide entrance were described as *diwans* or *iwans*.³⁸ The wide apertured *diwans* here are similar to the Dura houses. In the same way, Pella, another settlement in Amman of the Umayyad Era, has houses in which one wing of the courtyard holds an arched *diwan* or *iwan*.³⁹

After the room-*iwan*-room arrangement found in the living quarter of these houses with *iwans*, another spatial organization widely used is the "inverted T-shape". Here there is a spatial arrangement of an adjacent room-*iwan* combination or an arrangement of *ev ortası* (*sofa*)-room or workshop-room-workshop in back with sometimes three rooms in front of this row or sometimes a broad, vaulted *iwan*. The T-form is a much-liked form in the architecture of ancient Mesopotamia. In developed versions of the layout scheme that is known as the "Tripartite Plan" that characterizes the Ubaid Period in the region, the structure has a hall (*sofa*) in the center and on the two far sides another large space is added to give the building a straight T-form. This layout, which is used both in the public buildings and in the civil structures of Mesopotamian architecture, is noted in the famous Jebel Aruda and Habuba Kabiri colonies of Syria but this time, the closed sections of the houses adjacent to the courtyard have been designed in the T-formation. The T-concept is uncovered for the first time in House (*Konak*) No. 40 in Habuba Kabira. One of the halls (*sofa*) of the living quarters of the house has been planned as an inverted-T. It may be considered that the inverted T-form here is an early form of the open-fronted wide *iwan* surrounded with walls on three sides and located on two sides of the hall (*sofa*). The same plan has been used in a *konak* in Jebel Aruda.

Other structures in Mesopotamian architecture in which the T-form has been used are the Late-Assyrian royal palaces. On the north terrace of the large palatial complex of Sargon II in Dur-Sharruken (Khorsabad), there is an apartment in the shape of an inverted T perpendicular to the palace's north wall. In front of the apartment is a monumental, vaulted entrance corridor.⁴⁰ The royal *harem* on the south of the palace has spatial arrangements of T-form. The royal harem of the palace of Sargon II is made up of 3 apartments, two of which look out onto the same court while one overlooks another courtyard. The three suites of the apartments of the harem have a large salon

37. Anny F. Allara, *Problemi di Architettura Domestica a Dura-Europos. L'Isolato dei Vasai (B2)*, (Napoli: Istituto universitario orientale, 2002), 178; Maurice Sartre, *The Middle East Under Roma*, (Cambridge, Massachusetts, London: The Belknap Press of Harvard University Press, 2005), 182; Kevin Butcher, *Roman Syria and the Near East*, (Los Angeles: The J. Paul Getty Museum, 2003), 304.

38. Keppel Archibald Cameron Creswell, *A Short Account of Early Muslim Architecture*, (Harmondsworth, Middlesex: Penguin Books-Pelican books, 1958), 172.

39. Crystal M. Bennett and Alastair Northedge, "A. Excavations at the citadel, Amman, (1976): Second Preliminary Report," *Annual of the Department of Antiquities of Jordan*, 22 (1977-1978): 175.

40. Naif Adel Haddad, Fatima Y. Jalboosh, Leen A. Fakhoury, Romel Ghayib, "Urban and Rural Umayyad House Architecture in Jordan: A Comprehensive Typological Analysis at Al-Hallabat," *Archnet-IJAR* Volume 10, Issue 2 (2016): 88.

(*sofa*) along one or two of the long wings and in front, a monumental entrance and a vaulted transverse entrance vestibule.⁴¹ Another T-shaped spatial arrangement in Mesopotamian architecture can be encountered in the palace of Adad-Nirari III in Kalhu. At the western edge of the Kalhu citadel, in the Assurnasirpal palace, was found a suite of rooms. They consisted of four rooms arranged in a T-shaped plan. Three small rooms positioned from east to west and connected by two doorways made up the roof of the T. There was another doorway in communication with the middle room and a large reception room to the south, which constituted the stem of the T.

The inverted-T arrangement is discovered in early Muslim architecture as well. In the houses with courtyards in Fustat in the early Fatimid Period (7th-11th centuries A.D.), there was an *iwān* (*ev ortasi-sofa*) that had a room on two sides of the living quarters found on one wing of the courtyard and in front was a triple-arched broad portico (Fig. 25). The central arch was wider than the lateral arches.

According to Creswell's description, the Fustat houses had courtyards of different dimensions and comprised a main living unit that was of an inverted-T shape on the short wing of a rectangular court.⁴² On the other wings of the courtyard were large *iwāns* with one or two adjacent rooms. Some of the *iwāns* were with fountains.

Gabriel describes the early courtyard houses at Fustat that appear to be inspired by a model from Samarra in Iraq by saying that most early houses are composed of a scheme of two perpendicular axes that radiate from a central courtyard. One side of the courtyard is lined with a portico with three recesses while on the other three sides, there are several *iwāns* of different depths. These are sometimes used as actual rooms but usually appear as modest recesses or flat niches. The triple-bay portico leading to the main living quarters, which constitutes the inverted T-form, generally has an eastward orientation.⁴³

According to Creswell, this type of house combining a transverse triple-arched vestibule and three parallel rooms may have originated in the Iraq of perhaps Tulunid times. Reuther calls the inverted T-shaped triple-arched house the "*Tarma* house".⁴⁴ Reuther says that the section known as "*ev ortasi*" or *sofa* between the two rooms is actually an *iwān* and calls it a "T-shaped *liwān*".⁴⁵ There is a transverse triple-arched entrance in front of this layout.

The inverted T-scheme was also used in the early Islamic palaces and pavilions. The general design of the private suite (*bait*) arrangements of the Ukhaidir Palace dating back to 720-800 B.C. has a residential organization. The *bait*s lie on two sides of the main axis of the palace in an inverted T-shape and are triple-arched (*Tarmah*) (Figure 26). Gertrude Bell describes the *bait* arrangements in the palace as a *liwān* group with a *tarmah*.⁴⁶ *Bait*s at Qasr-i Shirin also appear to

41. David Kertai, *The Architecture of Late Assyrian Royal Palaces*, (Oxford: Oxford University Press, 2015), 181.

42. John Malcolm Russell, *The Writing on the Wall: Studies in the Architectural Context of Late Assyrian Palace Inscriptions*, (Indiana: Eisenbrauns Winona Lake, 1999), 83.

43. Keppel Archibald Cameron Creswell, "The Early Muslim House-The Houses of Fustat, Egypt: 7th-11th Centuries A.D.," *Ekistics* Vol. 7, No. 44 (1959): 451-54.

44. Keppel Archibald Cameron Creswell, *The Muslim Architecture of Egypt*, (Oxford: Clarendon Press 1952), 39; Oscar Reuther, *Das Wohnhaus in Bagdad und Anderen Städten Des Irak*, (Berlin: Verlag Von Ernst Wasmuth, A.G., 1919), 2-10.

45. Aly Bahgat Bey and Albert Gabriel, *Les fouilles d'al Fustat et les origines de la maison arabe en Egypte*, (Paris: Edition du CNRS, 1921), 56.

46. Reuther, *Das Wohnhaus*, 3.

be of an inverted T-shape with triple arches. T-shaped *liwan* groups have also been used in some of the *bait*s of Balkuwara Palace.⁴⁷ A relief on the of the reception hall of the Ayyubid palace dated to ca. 1240 on Rawda reveals a relief on which there is a scheme of two T-shaped rooms joined to a courtyard. Room dimensions are similar to what was used in the houses of Fustat.⁴⁸

Another kind of room organization used in the houses of Southeastern Anatolia consist of a central *iwān* or *sofa* flanked by a pair of rooms on either side. In this scheme, the *iwān* or *sofa* appears on a long, narrow corridor and for the length of the two long wings on either side, there are rooms of different numbers, dimensions and shapes. This type of scheme is seen in Hatra in the Parthian houses and in the Harta palace. In general, these houses are known as “Hall House” or “Hallenhaus” and Oelmann calls them “*liwanhauser*”. Oelmann says that while there is a hall or *sofa* in some examples of the central space in Hatra, in some the space is called an *iwān* because of the wide opening.⁴⁹ In the Hatra palace, this space is clearly an *iwān*. This type of room organization is commonly used in the *bait*s of the early Muslim palaces and pavilions.⁵⁰ In the palaces of the early Islamic palaces of the Umayyad period in Syria, such as in Bosra, Qastal, Kharana, Minya, Jebel Says, Anjar, Qasr al-Hair al-Gharbi, Khirbat al-Mafjar, Ukhaydir, Mshatta and Qasr at-Tuba, a *bait* is composed of a central hall (*sofa*) flanked by a pair of rooms on either side (Figure 27).⁵¹

In the houses of the region, another type of room organization, the “organization with an entrance *iwān*”, can be seen in some of the apartment arrangements situated around the courtyard. In this spatial organization, the *iwān* is an arched and broad entrance (portico or vestibule) whose entry axis is parallel to the courtyard; it is encircled by rooms. Around the arched broad *iwān* — as described above — three types of room organizations have been used. The first of these is an arrangement in which two broad main rooms of the same width that are flanked by a pair of rooms on both wings stand behind the *iwān* (Figure 18). The second consists of two adjacent rooms behind an arched and broad *iwān* with one room on each side of this scheme (Figure 19). The third arrangement is the scheme of an oblong side room stretching out along the side of the transverse main room behind the arched *iwān* in front (Figure 20). In all of these schemes, there are interior stairs on one side of the arched *iwān*s.

This spatial organization brings to mind the historical *Bit Hilanis*. *Bit Hilani* is the type of layout widely used in palace architecture in Iron Age Anatolia, Syria, Palestine, western Iran and Mesopotamia. According to Frankfort *Bit-Hilani* constitutes two broad rooms, their long main axes parallel to the facade. One of the rooms is actually a columned portico that has a large transverse main reception hall or throne room behind it. It is encircled by secondary rooms that together form a suite.⁵² It is this porticoed entrance that characterizes the facade.

Bit-Hilani buildings are less rigid and they were used with some regional differences. The Assyrians used *Bit-Hilani* in their royal residences. Instead of remaining true to all of the *Bit-Hilani*

47. Bell, *Palace and Mosque*, 90.

48. Bell, *Palace and Mosque*, 85; Creswell, *A Short Account*, 146.

49. Attilio Petruccioli, “The Courtyard House: Typological Variations over Space and Time,” in *Courtyard Housing. Past, Present and Future*, eds. Brian Edwards, Magda Sibley, Mohammad Hakmi, Peter Land, (London: Taylor&Francis, 2006), 871.

50. Franz Oelmann, “Hilani und Liwanhaus,” *Bonner Jahrbücher CXXVII* (1922): 220-221.

51. Creswell, *A Short Account*, 144.

52. Henri Frankfort, “The Origin of the “Bit Hilani”,” *Iraq* 14 (1952): 120.

archetypes, they chose to make local adaptations. Rather than using the *hilani* as an independent architectural unit, the Assyrians used it as an entrance with a columned portico or designed some of their private suites in the royal palaces in the *hilani* style.⁵³ Numerous and different room organizations were used in the *Bit-Hilani* style in the private suites of the Assyrian royal palaces. This is an indication that the Assyrians gave the *Bit-Hilani* their own local interpretation.

Not being bound to strict rules of implementation, *Bit-Hilani* has many versions. One of these consists of an arrangement where, behind a columned broad portico, its main axis parallel to the courtyard, lies a transverse main room of equal width and a portico and main room, with two side rooms on one side of its short length. This scheme has been used in the *hilani* style private suite along the north wings of the inner courtyard of Residence M in Khorsabad, in the Sam'al (Zinjirli) Upper palace, in the private apartment in the north of the courtyard and in a suite of Khorsabad Sargon II palace (Figure 28: A, C-66, D). This usage is similar to room arrangement No. 1 surrounding the vaulted broad *iwān* in the "entrance *iwān* arrangement" used in the main living quarters of the *iwān* houses in the Southeastern Anatolian Region (Figure 18).

Different *Bit-Hilani* usages also included the type of plan where a broad columned portico in front, its main axis parallel to the courtyard, has a layout motif of two adjacent rooms behind it with a side room situated on either flank of the short side. The examples of this version are the *hilani* style private suite on the south wing of the inner courtyard of Residence M in Khorsabad and Arslantash (Hadatu) palace (Figure 28: B, C-40). The spatial syntax of this arrangement is reminiscent of the 2-room arrangement around the vaulted broad *iwān* in the "entrance *iwān* arrangement" (Figure 19).

Another different *Bit-Hilani* room arrangement is the main scheme of having a transverse main room of equal width behind the columned portico in front with an oblong side room of the width of the portico and main room situated along one or two edges. This arrangement was used in Residence M in Khorsabad and in the apartments in the western wing of inner courtyards of Residence J, in some apartments of the Khorsabad Sargon II palace, the Ninerveh Sennacherib palace, the Southwest palace in Kalhu and in numerous other Assyrian palaces (Figure 28: C-45). This spatial concept is similar to the organization of room three behind the vaulted transverse *iwān* in the "entrance *iwān* arrangement". In general in the region, an oblong side room stretches out along only one side of the transverse main room behind the arched *iwān* in front (Figure 20).

Another use of the *iwān* in the courtyard houses with *iwān* of Southeastern Anatolia is in the form of a broad entrance or portico-vestibule with a columned or arched in front that stands on an axis parallel to the façade, in front of the main living quarters.

The *iwān* as a columned or arched transverse structure that can be identified as an entrance stretching out in front of the main living unit is a concept that can be found in the historical houses of the cultures of the Near East. In Stratum III in Megiddo, in Residence 1025 dated to Iron Age II, the main living unit in the north of the courtyard has a two-columned transverse vestibule or anteroom in front (Figure 29). The main axis of this space is parallel to the courtyard and appears to be a precursor of the arched *iwāns* that are situated as entrance spaces in front of the living units in the region. Another example of the arched vestibule in front of the living quarters can be seen in the palace-like mansion of Shilwi-Teshub in Nuzi in the Assyrian period. The formal courtyard of this double-courtyarded large mansion has living quarters comprising rooms situated around the

53. Frankfort, *The Origin*, 120.

broad main room and in front of the main room, of equal width, is a double-arched transverse anteroom or vestibule that is parallel to the courtyard (Figure 30). This space too resembles the arched transverse *iwans* that stretch out along the front of the main living quarters in the houses of the region. Another location where this scheme is unveiled is in the Ugarit palace. Here in the throne room of the palace and in front of the main rooms, the double-columned porches (vestibule) have been designed as an entrance. These double-columned porches were flanked by two smaller rooms. Leonard Woolley refers to the large oblong rooms serving as reception rooms in the south wings of the courtyards of larger houses in Ur, dated to the era of Ur III (ca. 2112-2004 BC), as *liwan*, stating that these resemble the *iwans* that will appear in the Middle East in later periods.⁵⁴

The arched or columned *iwans* stretching out in front of the main living segment may also be compared with the porticos of the historical *hilani* style. These *iwans* resemble the wooden-columned porticos of the historical *Bit-Hilani*. The broad portico with one to three columns dominates the facade of the *Bit-Hilani* buildings. The porticoed entrance of the *hilanis* are like columned or arched *iwans*. The main axes of the columned porticos of the *Bit-hilani* are usually parallel to the facade but sometimes can be perpendicular. The stairs to the upper story are set to one side of the portico of the *hilani*. In the same way, the upper story stairs of the living quarters of the houses of the region sometimes are to be found on one side of the *iwana*.

Gertrude Bell tracks the origin of the *iwana* to the period of the Hittites. According to Bell, the *iwana* derives from Hittite architecture. Bell states that the *iwana* was first widely used in Parthian architecture, and that it is the Parthian interpretation of *Bit-Hilani*.⁵⁵ In Bell's view, the *iwana* is a result of the portico and audience chamber being transformed into one room in Parthian architecture. Bell says that the *iwans* derived from the columned porticos of *Bit-Hilani*.⁵⁶ Robert Koldewey, Franz Oelmann and Oscar Reuther are other researchers who subscribe to the notion that the *iwana* evolved from *Bit-Hilani*. Koldewey says that the porticos flanked by two towers in the *Bit-Hilani* palaces of the Neo-Hittite settlement of Zincirli were the precursors of the *iwana*.⁵⁷ Similarly, Oelmann too claims that the roots of the *iwana* lie in the columned porticos of *Bit-Hilani*.⁵⁸ Oelmann bases his claim that the *iwana*, so widely used in the Islamic era, is a derivative of *Bit-Hilani* on the example of the early Muslim Madinat al-Zahra palace. Madinat al-Zahra is Cordoba's most striking Umayyad palace. Oelmann describes the reception room of the palace, known as Salon Rico or the Rich Room, as having a broad type of arched *iwana* with a *Hilani* façade.⁵⁹ Gertrude Bell and Franz Oelmann argue that the columned porticos of the Achaemenid palaces too are derived from *Bit-Hilani* and that they are broad-room types of *iwana*.⁶⁰ Another researcher, Irene J. Winter also asserts that the *Bit-Hilani* columned portico is a ramification of the *iwana* of the Islamic era.⁶¹ Winter supports her claim by saying that the *iwana* and *Bit-Hilani* have

54. Charles Leonard Woolley and Max Mallowan, *The Old Babylonian Period (Ur Excavations, VII)*, (London: Oxford University Press, 1976), 42.

55. Bell, *Palace and Mosque*, 34; Lisa Cooper, *In Search of Kings and Conquerors. Gertrude Bell and the Archaeology of the Middle East*, (London: I.B.Tauris&Co.Ltd, 2016), 193.

56. Bell, *Palace and Mosque*, 34.

57. Robert Koldewey and Carl Humann, *Ausgrabungen in Sendschirli, Vol. 2*, (Berlin: Spemann, 1898), 184; Cooper, *In Search of Kings*, 193; Oscar Reuther, *Das Wohnhaus in Bagdad und Anderen Städten Des Irak*. Berlin, 1919, 29.

58. Oelmann, "Hilani und," 192-95, 202-206.

59. *Ibid.*

60. Bell, *Palace and Mosque*, 34; Oelmann, "Hilani und," 206.

61. Bell, *Palace and Mosque*, 37; Oelmann, "Hilani und," 206; Cooper, *In Search of Kings*, 194.

three similar forms of usage. According to Winter, the parallels between the *iwan* and *Bit-Hilani* lie in their both being used as royal reception halls or throne rooms, that both of them are living rooms or private reception rooms looking over a courtyard in private homes, and in the fact that both are used as monumental entrances.⁶² Based on these views, it would not be incorrect to say that *riwaks* too, which are, like *iwans*, another semi-open space in the houses of the region, are another version of *Bit-Hilani*.

In the *iwan* houses of Southeastern Anatolia, *iwans* appear sometimes with flat roofs and sometimes with roofs featuring barrel or groin vaults. Gertrude Bell asserts that Parthian *iwans* are vaulted, pointing to the example of the barrel vaults of the central Temple of the Great *Iwans* at Hatra.⁶³ Explaining that vaulted *iwans* were used in the Sassanid palaces, Bell also describes the deep, vaulted *iwan* of the Firuzabad palace in Ardashir as the entrance to the domed audience hall in back.⁶⁴ Bell defends this and other assertions by stating that certain Near Eastern architectural features continued to prevail in regional cultures throughout the Pre-Islamic and Early Islamic eras, emphasizing that early Islamic architecture actually exhibits a hybrid character.⁶⁵

The attempt to find similarities between the houses of the region and the ancient cultures of the area may also be carried out by examining the general organization of the *iwan* houses. The *iwan* houses in the region are composed of building blocks that were placed around a square or rectangular courtyard (Figures 7, 8). These spaces of different functions in the wings of the courtyard were built in an agglutinative manner. Irene Winter asserts that the Neo-Hittite *Bit hilani* suites — at Zenjirli for example — were grouped around a central courtyard in the Neo-Assyrian palace of Sennacherip at Nineveh as well as in the other Late Assyrian palaces and elite residences (*konaks*) and that this arrangement in later periods came to resemble the three- or four-*iwan* pattern.⁶⁶ As in the regional houses, the Assyrian palaces and the Neo-Hittite *bit hilani* suites too have a central courtyard that has building blocks (offices, suites, apartments) on either wing.

4. Conclusions

Traditional houses contain the physical traces of the climate, geographical location, topography and materials of the region they are a part of, while also displaying the social, cultural and economic elements that have been woven into the region's history. The regional characteristic of a particular location is not only its physical and geographical feature but also an embodiment of its historical narrative. Traditional houses are not just physical products but also the product of an entire culture. Traditional and regional houses carry the significant codes that reflect their cultural makeup. The pluralistic culture in the region that has hosted different civilizations throughout history has also left a lasting impression on the dwellings. An important component of the relationship between houses and culture is the tradition of local building. The architectural culture that is harbored in the historical memory of a region is transferred to future generations as a legacy

62. Irene Winter, *On Art in the Ancient Near East Volume II: From the Third Millennium BCE*, (Leiden, Boston: Brill, 2010), 350.

63. Winter, *On Art*, 351; Cooper, *In Search of Kings*, 195-196.

64. Cooper, *In Search of Kings*, 195-196.

65. *Ibid.*

66. Irene Winter, "Seat of kingship"/"A Wonder to behold": The Palace as Construct in the Ancient Near East," *Ars Orientalis* 23 (1993): 33-34.

of heritage. Traditional architecture is less prone to be affected by cultural change and generally reflects the accumulations and traditions of thousands of years. The very nature of traditional architecture that makes it less prone to change only increases its impact. When societies that are new to the region, especially if these communities come from a nomadic lifestyle, begin to settle down in that area, they adopt the architectural traditions of that region. Despite ethno-cultural differences, these new communities will adapt to the topography, physical environment, materials and building traditions that are peculiar to the region they have settled in.

Because of this, in examining the traditional houses of Southeastern Anatolia, which has borne witness to intense population movements and become home to myriad cultures throughout history, it must not be forgotten, as we have not tried to do in this study, that the traditional houses of the region are likely to carry the traces of their historical backgrounds. From the Chalcolithic Era onwards, besides harboring its own local characteristics, the region has been an integral part of Syro-Mesopotamian culture and the footprints and impacts of these cultural influences are abundant. The *iwan* house archetype that characterizes the type of residence known as the “Arab Courtyard House” and carries common links, continues to prosper in the region under different names in Syria, Iraq, Tunisia, Lebanon, Egypt, Saudi Arabia and even Iran.⁶⁷ In Iran, for example, when an *iwan* features a column in front, it is called “*Talar*” or “*Tarma*” in Iraq. The *iwan* house in the region of Southeastern Anatolia is also a part of this cultural zone. The famous Turkish architect, Sedat Eldem, who worked on Turkish House, says that the region’s dwelling architecture was under the influence of the common Syrian culture in Northern Syria.⁶⁸ The type of house that is described as the “Islamic-Arab Courtyard House” has its roots in the Hittite, Assyrian, Hellenistic, Roman, Byzantine, Parthian, Sassanid and Early Muslim architecture of the region. The “the traditional Islamic-Arap House” constitutes the cultural adaptation and synthesis of common creations stemming from all of these cultures.

Because of this, studies of traditional houses in a region such as Anatolia which, rather than being a homogeneous cultural entity, reflects the composition of the influences of different geographical and cultural histories and consists of different geographical and historical micro-niches of numerous neighboring cultures on a heterogeneous piece of land, must not be conducted with a global viewpoint that ignores such differences but must be carried out with perspectives and viewpoints that emphasize these regional and local differences, bringing them to the fore. In studies of traditional houses, it is important that not only factors of climate, topography and environment are considered but that comparative evaluations are made of residential architecture with a view to the historical layers and close cultural associations that are ingrained in the region. Therefore, in studies of houses that are defined with their superordinate identity of the “Traditional Turkish house”, there is benefit in taking care not to neglect the centuries of accumulated cultural elements that comprise the historical past of Anatolia and its neighboring cultures.

67. John Warren and Ihsan Fethi, *Traditional Houses in Baghdad*, (Amsterdam: Publishing House, Horsham, 1982), 67; Ragette, *Traditional Domestic Architecture*, 98; Bianca, *Urban Form*, 67.

68. Eldem, *Türk Evi Osmanlı*, 28-29.

5. Acknowledgments

I am immensely indebted to Dr. Paola Gulinelli, Dr. Gabi Romeder, Dr. Isolde Lehnert, Dr. Katrin Bemann and Dr. Elena Tens of Deutsches Archäologisches Institut (DAI) for helping me to access resources I was not able to reach on my own. I would also like to wholeheartedly thank my dear students Mehmet Şeker and Kadir Mehmetoğlu for contributing the photography for the article.

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7. Figures



Figure 1. *Iwan* on the ground floor (Urfa Hacibanlar House)



Figure 2. *Gezemek* with wooden columned (Urfa Şahap Bakır House)



Figure 3. *Gezemek* with arched (Urfa Karaçizmeciler House)



Figure 4. Transverse *iwān* with arched (Diyarbakır Behram Paşa Konak)



Figure 5. *Gezemek* without columns or arches (Urfa Karaçizmeciler House)



Figure 6. *Gezemek* without columns or arches (Urfa Karaçizmeciler House)



Figure 7. Building blocks on the wings of courtyard (Urfa Hacibanlar House)



Figure 8. Building blocks on the wings of courtyard (Urfa Şahap Bakır House)



Figure 9. Riwak (Urfa Şahap Bakır House)



Figure 10. Riwak

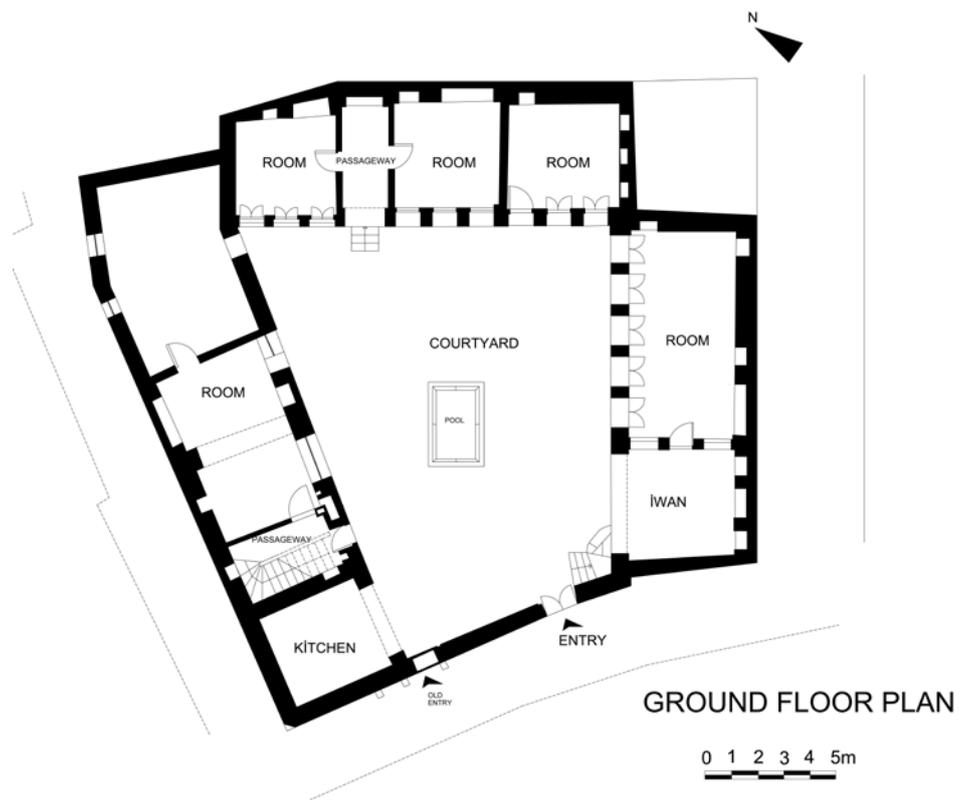


Figure 11. Iwan-room organisation (House at Küçük Zingilli Street, Diyarbakır)

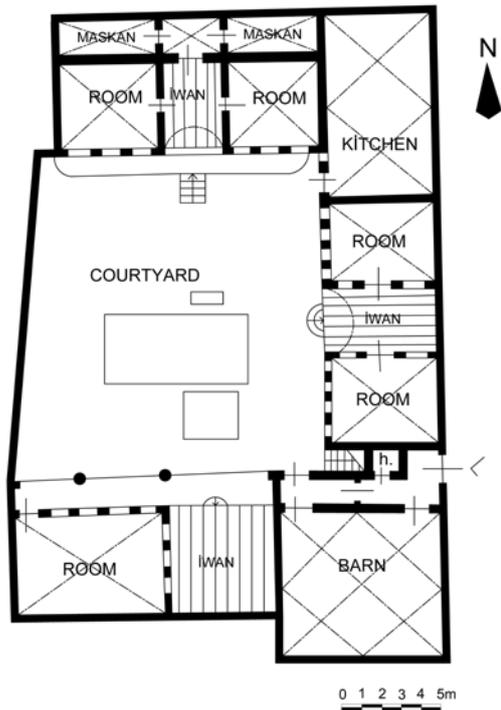


Figure 12. Iwan-room organisation with a barn (Hacı İmam Demirkol House, Urfa)

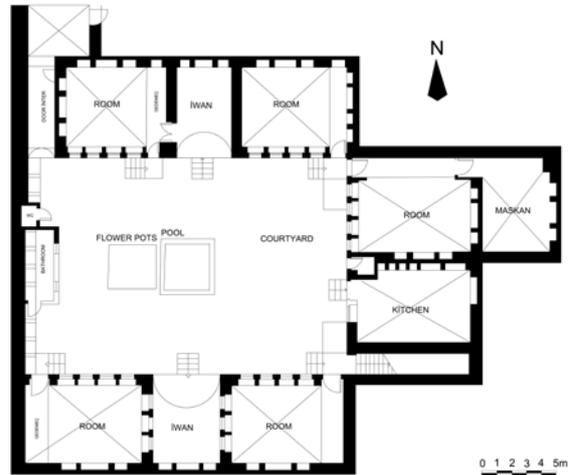


Figure 13. Room-iwan-room arrangement (Hacıbanlar House, Urfa)

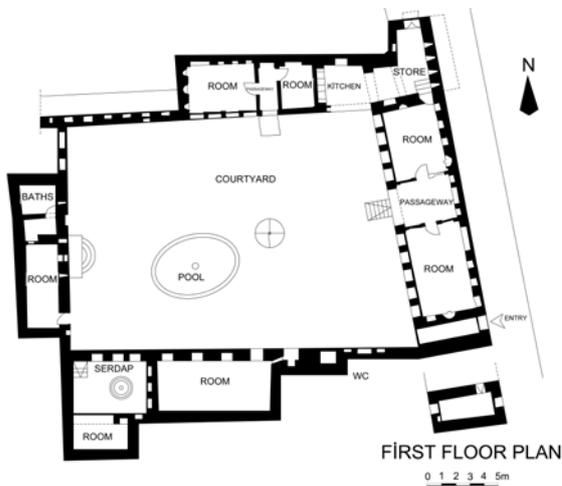


Figure 14. Room-passageway/aralık-room pattern (Cahit Sıtkı Tarancı House, Diyarbakır)



Figure 15. Inverted T-arrangement (House at Sait Paşa Street, Mardin)

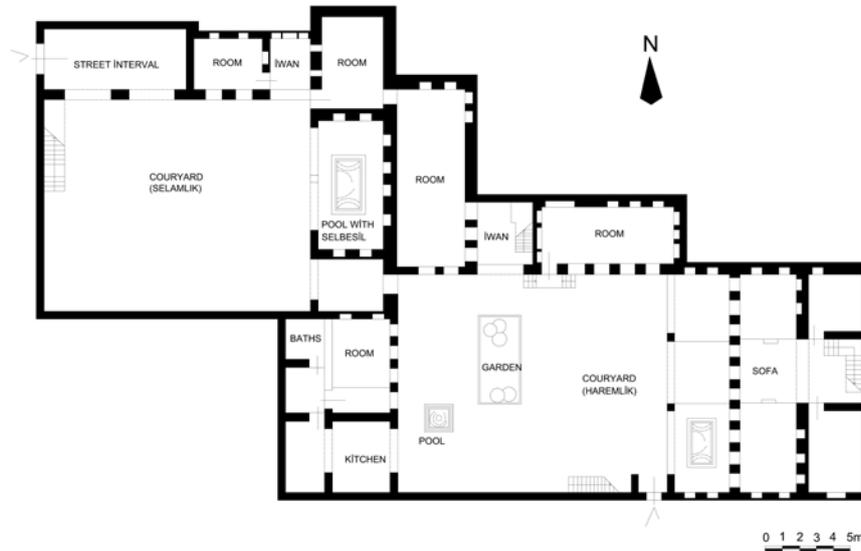


Figure 16. Inverted T-arrangement (Diyarbakır Gökçalpler House)

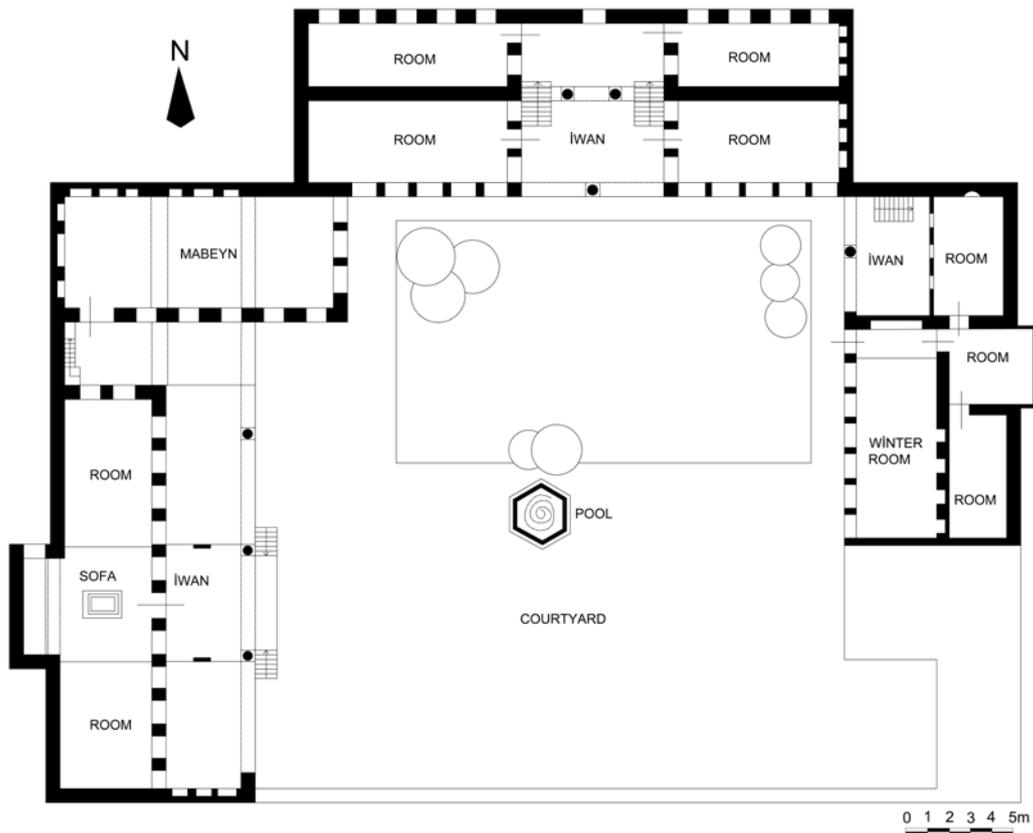


Figure 17. Inverted T-arrangement (Diyarbakır Gevraniler Konak)

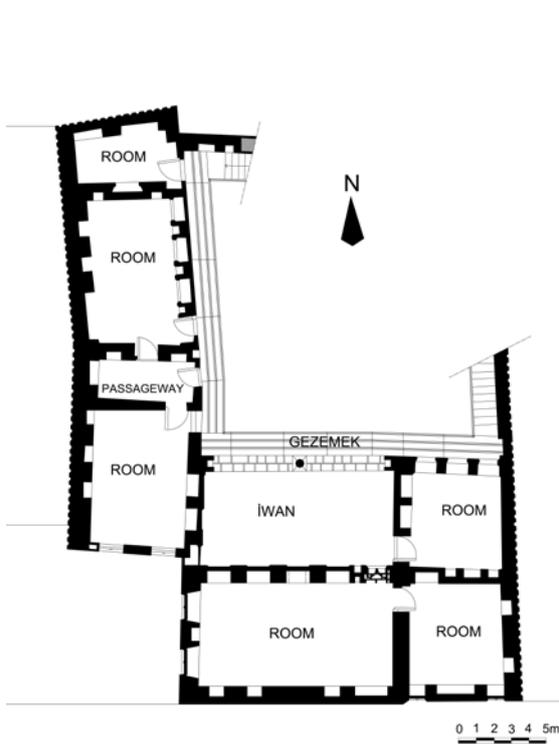


Figure 18. Arrangement with an entrance *ıwan* (House at Aşağı Saman Street, Diyarbakır)

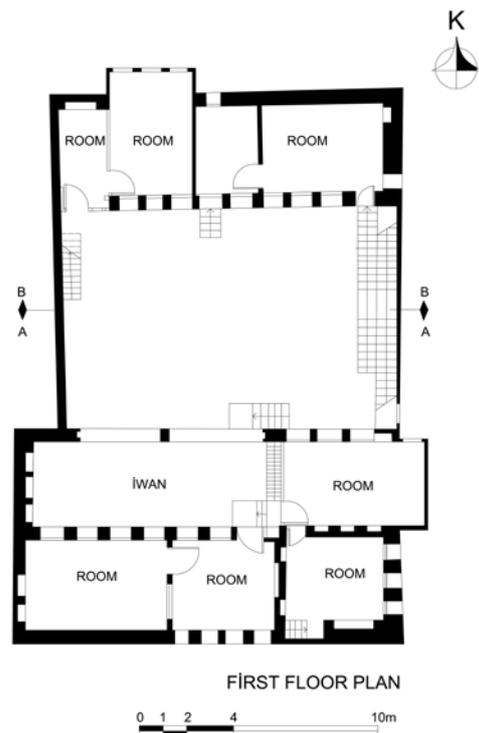


Figure 19. Arrangement with an entrance *ıwan* (House at Kurşunlu Cami Street, Diyarbakır)

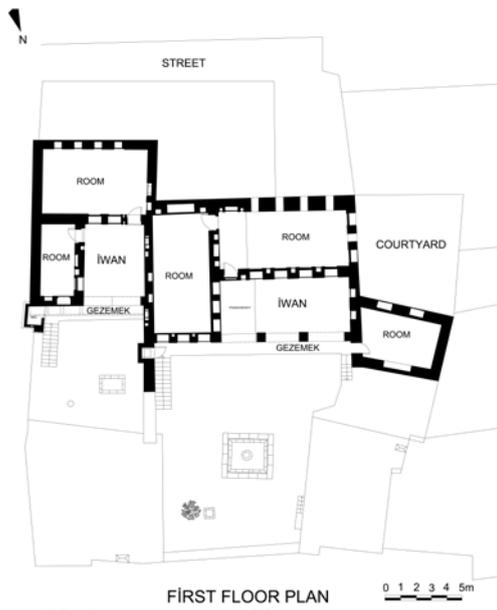


Figure 20. Arrangement with an entrance *ıwan* (Diyarbakır Behram Paşa Konak)

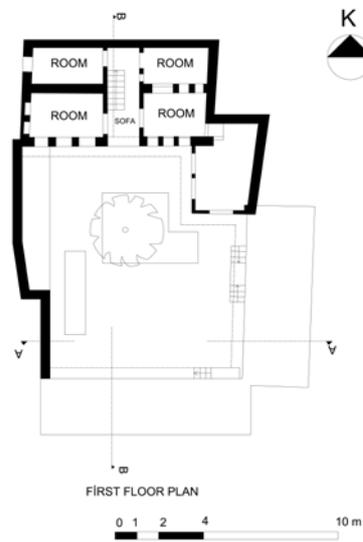


Figure 21. A central *ıwan* or *sofa* flanked by a pair of rooms on either side (Mardin Konak)

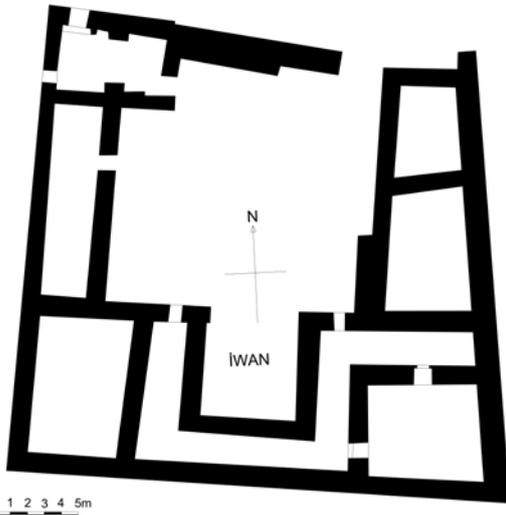


Figure 22. Parthian House in Assur (Baird, 2006), pl. 10)

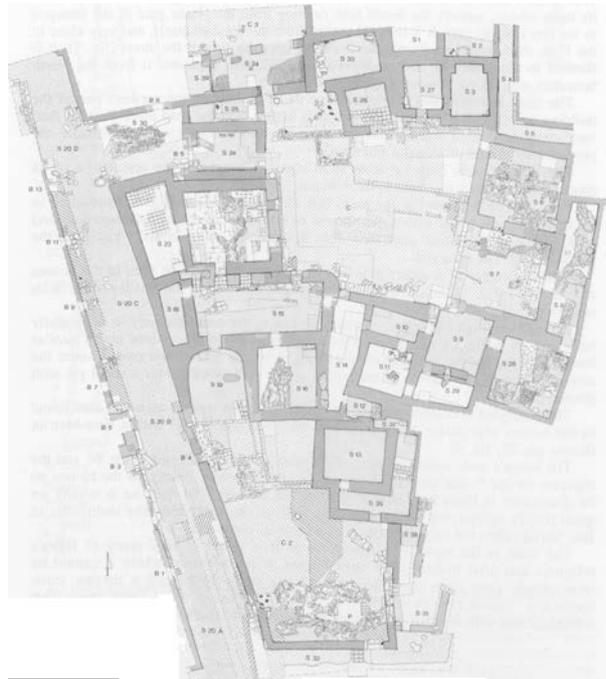


Figure 23. Hatra Building A (Venco-Ricciardi, 1996, pl 3)

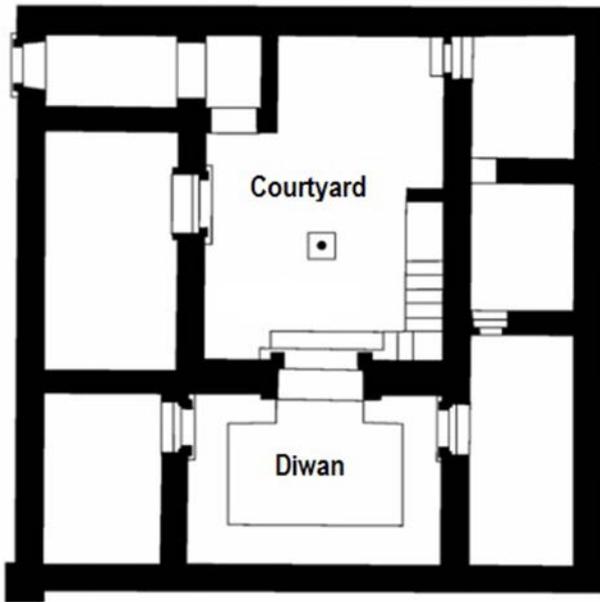


Figure 24. Dura Houses (Baird, 2006, pl 12)

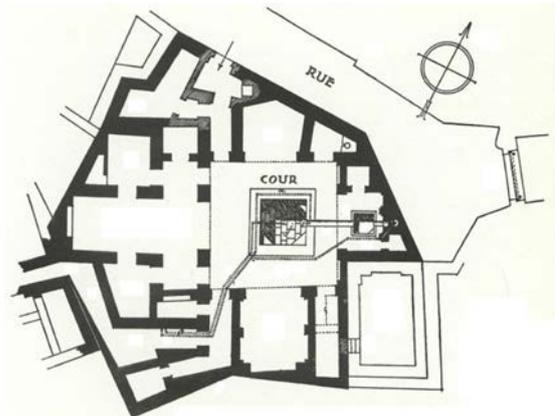


Figure 25. Fustat House III (Creswell, 1959, pl. 58)

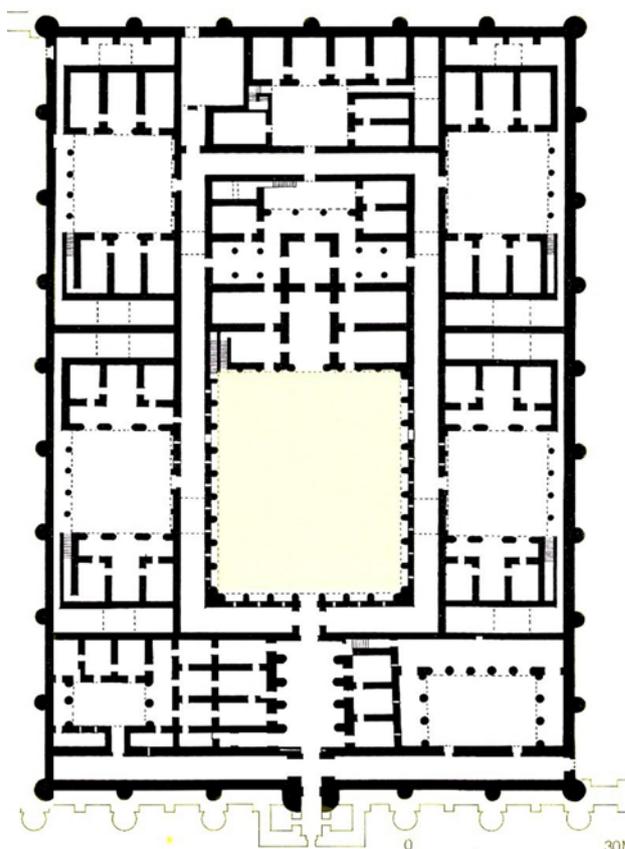


Figure 26. Ukhaidir Palace (Bell, 1914, pl 21)

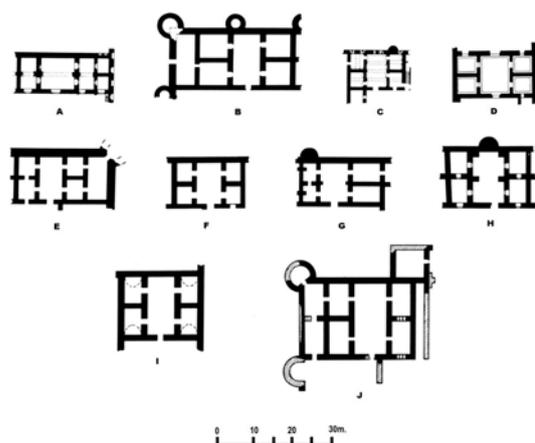
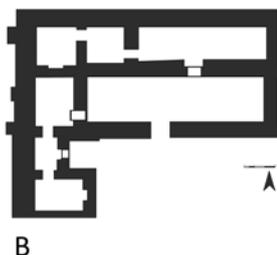


Figure 27. *Baits* in Early Islamic Palaces (Creswell, 1952, pl. 84)



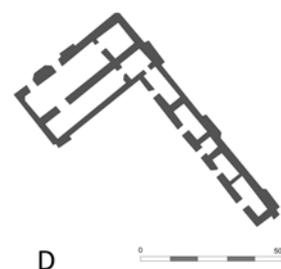
A



B



C



D

Figure 28. A: Zincirli Upper Palace *Hilani* I; B: Arslan Tash Tiglath-Pileser III palace; C: Khosabad Residence M; D: A suite of Khorsabad Sargon II palace (Sharon, Zarzecki-Peleg, 2006, pl. 1; Lehmann, Kilebrew, 2010, pl. 6; Naumann, 1971, pl. 566; Reade, 2011, pl. Glynn, 1994, pl 5)

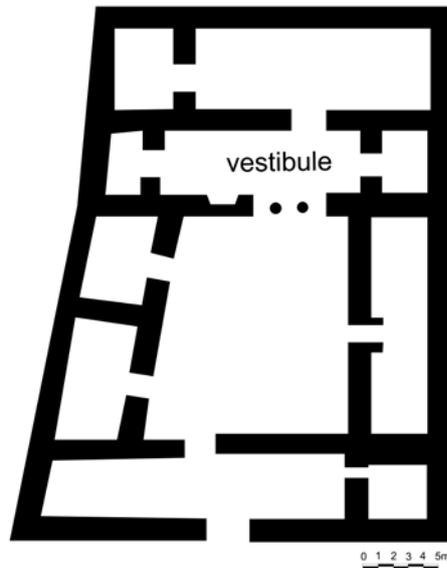


Figure 29. Megiddo, Residence 1025 in Stratum III (Wright, 1985, pl. 26)

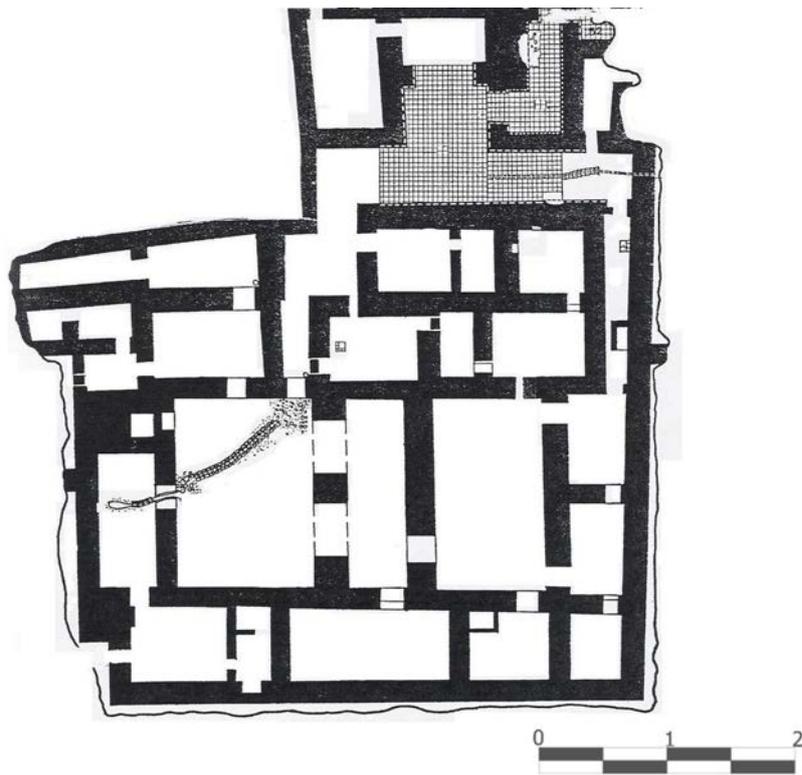


Figure 30. Nuzi. The Mansion of Shilwi-Teshub (Haines, McCown, 1960, pl. 12)