# Integrating the New with the Old: Transformations of the Değirmenbaşı Street in the City of Safranbolu in Türkiye

**Lead Author: Süheyla Birlik[1],**
**Fuat Fidan[2] & Saadet Gündoğdu[3]**
[1]Department of Architecture, Artvin Çoruh University/Artvin-Türkiye
[2]Department of Architecture, Karabük University/Karabük-Türkiye
[3]Department of Architecture, Samsun University/Samsun-Türkiye
suheylabirlik@artvin.edu.tr, [2]ffidan@karabuk.edu.tr, &
[3]saadet.gundogdu@samsun.edu.tr

| Received | Accepted | Published |
|---|---|---|
| 08.08.2025 | 20.11.2025 | 30.11.2025 |

https://doi.org/10.61275/ISVSej-2024-12-06-04

## Abstract

Türkiye is a country rich with heritage. Among numerous cities with such heritage, Safranbolu, stands out. In such cities, new constructions are expected to be integrated into the historic texture of the older parts, with an approach to produce independent 'new' in harmony with the old. Often, new buildings come into being as a result of population growth, economic progress, and land prices. The modern fast build-and-sell system also adds to these pressures. Undeniably, the new buildings play a major role in invading the cities with modern construction materials and the destruction of the green areas leading monotony and sameness that did not exist in the past. In fact, Safranbolu suffers from these new developments. It has not received sufficient attention to the protection of the historical environments. Indeed, it is giving way to the construction of new buildings with different materials and systems, both on empty parcels, and demolishes the existing old buildings. In this context, this paper examines the Bağlar Region houses in Safranbolu.

It employs a case study approach looking into one of the streets: the Değirmenbaşı Street. Data is collected through on-site observations, photographic documentation, and archival research. The paper reveals the different façade characteristics of the old and the new houses of Değirmenbaşı Street and to what extend they either integrate with each other or not. Thus, it maps out the extent to which the character of the city has changed. It concludes that the constructions in the Bağlar district are not harmonious to each other except their building order, floor number, and maximum height. The re-constructed houses have led to the degeneration of the city. It argues that the historical environments should be conserved, adapting to the existing conditions and henceforth. This requires that planning authorities must recognize the importance of the past of the city for establishing its urban identity.

**Keywords:** Bağlar Region of Safranbolu, houses, façade characteristics, Turkey.

## Introduction

Today, cities contain both the reality of survival and renewal together in it. Especially, historical environments have lost their functions and have become almost unrecognizable. Some old structures have been demolished as a result of socio-cultural and economic changes, and the new buildings that have come up are devoid of aesthetic values.In fact, they are foreign to their environment. They have been built in place of them. In this way, the historical buildings have increasingly lost their influence in the built environment. This transformation nourishes conflicts between the old and the new buildings that produce several complexities, threatening the visibility of historical values and their continuity. Increasingly, the disappearance of familiar building - sespecially in visual sense - causes cultural estrangement that influences negatively on both cities and urbanites. This issue is associated with a planning mentality based on the market economy. According to the visual form reflected to space of consumption, almost all cities look like each other.

In this regard, the study examines the ways in which the new is integrated with the old in the Bağlar district in Safranbolu city of Karabük province. This district is located within the urban conservation area (since 27 November 1990). It also reflects the physical and social identity of the city, and demonstrates the alterations and transformations in its physical space.

Therefore, the study aims to expose modified architectural formation of the Bağlar Region, particularly Değirmenbaşı Street.. Its objctives are as follows.

- To establish existing architectural façade characteristics of both the old and new buildings
- To determine similarities and differences between the old and the new structures in historical environments

## Theoretical Framework

### Concepts of Cultural Heritage and Historic Environment

Since the mid-twentieth century, the concept of “heritage” has undergone a profound transformation following the destructive impacts of the Second World War on cities and the subsequent loss of urban identity. During this period, it became evident that cultural heritage was not limited solely to monumental structures but also encompassed ordinary buildings, settlements, and urban fabrics. This understanding was first internationally recognized through the 1964 Venice Charter, which expanded the notion of heritage from a focus on the “monument” to include the broader dimensions of “site” and “place” (Alici, 2021). The broadening of this definition enabled the built environment to be perceived as an integrated whole and has established conservation as a collective responsibility (Assi, 2000).

This perspective reveals that today, the concept of “historic environment” should be evaluated not only in terms of physical protection but also in the context of social, cultural, and spatial continuity. The historic environment can be defined as a cultural heritage area where identity, memory, and ways of life carried over from the past periods to the present are embodied.

### New Constructions within the Historical Environments: An Approach in the Light of ICOMOS Charters

The design of new buildings within historical environments is regarded as an act that must be conducted in accordance with international conservation principles, respecting identity, scale, and intrinsic values of the existing urban fabric. The 1964 Venice Charter of ICOMOS emphasizes that any new construction should be designed “in a harmonious relationship with the historic setting in terms of form, scale, proportion, and material expression.” According to this principle, new architecture should not imitate the historical fabric, but rather establish a respectful dialogue with it, responding to contemporary needs without compromising the

authenticity of the context. In this way, the new structure becomes both a product of its own time and a contributor to the continuity of the environment in which it is situated.

These principles have been further elaborated at the urban scale in the 1987 Washington Charter (Charter for the Conservation of Historic Towns and Urban Areas), which underlines that new constructions should not damage the spatial integrity or the silhouette of historic towns. Here, the focus is not merely on formal compatibility but on the relationship established with the cultural context. A new building should support historical continuity through its sensitivity to urban memory, patterns of use, circulation systems, and the configuration of open spaces.

The Burra Charter (Australia ICOMOS, 1999) extends this perspective by introducing a value-based approach to conservation, emphasizing that preservation encompasses not only physical heritage but also its meanings and social values. Accordingly, any new design should respond to 'spirit of place' by considering the emotional, social, and symbolic dimensions that the environment embodies. Similarly, the Nara Document on Authenticity (1994) asserts that authenticity should be sought not solely in materials but also in the forms, functions, techniques, and environmental contexts. Consequently, new buildings are understood not as mere additions, but as contemporary interpretations of historical continuity, contributing to the ongoing narrative of the built environment.

**The Relationship Between Historical Environment and Cultural Heritage**

Rapoport (1969; 1982) defines architecture not merely as a physical process of production but as a form of cultural expression. Every settlement, according to him, is shaped by the value systems, lifestyles, and beliefs of the society that produces it. Therefore, the 'historical environment' can be understood as a materialized cultural text that embodies the social order and cultural behavior patterns of the past. In this context, not only the formal characteristics of these environments but also the social norms and systems of meaning that generated them are essential components that must be preserved. Consequently, cultural heritage should not be viewed solely as the survival of the physical fabric, but rather as the continuity of meaning that it conveys (Rapoport, 1969; 1982).

In his seminal work 'The Meaning of the Built Environment,' Rapoport (1982) emphasizes that people perceive and experience space not primarily through its formal qualities but through symbolic and semantic relationships. Within this framework, the historical environment becomes more than an aesthetic or technical entity—it is a carrier of collective identity and cultural memory. The historical value of a place is thus determined not only by its age but by the persistence of its meanings; once this continuity is broken, the essence of cultural heritage is lost, even if the physical form remains intact.

Through the "culture–meaning–architecture" triad, he developed in the 2000s, Rapoport provides a theoretical framework for contemporary interventions within historical contexts. The design of new buildings, he argues, should not imitate historical forms but instead comprehend and reinterpret their underlying cultural logic within the present context. True contextual sensitivity in architecture arises not only from physical compatibility but from the ability to regenerate meaning (Rapoport, 2000). Thus, the preservation of the historical environment lies not in the replication of its forms, but in the capacity to sustain and reinterpret its meanings in the contemporary settings.

**A Conceptual Evaluation of New Architectural Designs within the Historical Fabric**

Zeren (2010) perceives the historical environment not merely as a physical assemblage of buildings, but as a holistic organism that embodies cultural identity. In this sense, the façades, stylistic characteristics, and organically evolved street patterns layered over time represent a spatial memory that has developed naturally throughout history. Therefore, each building constitutes a historical datum that defines the identity of its surrounding environment.

At this point, the concept of "context" in architecture gains particular importance. Capon (1999) identifies context as comprising both physical and cultural dimensions, while Güleç (2011) defines physical context as "the spatial characteristics of a place" and cultural

context as "the identity of the users for whom the design is produced." Anderson (2014) further argues that by integrating topography, climate, orientation, material, and local lifestyles into the design process, it becomes possible to develop an authentic and environmentally compatible architectural language.

Designing new structures within historical environments requires from the architect not only formal proficiency but also interpretive competence. In this regard, Akbıyık (2013) emphasizes that the design process necessitates a holistic understanding of both physical and cultural factors, and that new buildings should be integrated into the life cycle of the historical environments. Through such integrations, the new structure becomes an element accepted by its surroundings and contributes to the continuity of the place.

Moreover, Kılıç (2015) argues that there is no single formula for designing within a historical fabric, as each design is shaped by the specific conditions and cultural dynamics of its context. Hence, the question of how new constructions should be articulated in terms of forms, materials, techniques, and styles remains a central issue in contemporary architectural discourse. For designers, the critical dilemma lies in whether a new building should replicate the existing fabric or be conceived as a contemporary interpretation that connects to the historical environment (Kılıç, 2015; Ateş Can & Uyguralp, 2022).

These discussions generally converge into two primary approaches: the approach of harmony/similarity and the approach of contrast/opposition. The former prioritizes formal coherence and historical continuity, while the latter seeks to establish a critical dialogue between the past and contemporary architecture. Indeed, both these provide the theoretical framework for this study.

## Review of Literature

Academic studies conducted on Safranbolu have addressed the multilayered historical structure, cultural heritage, and spatial transformation processes of the city from diverse perspectives. Although these studies predominantly focus on the *Çukur* (*Eski Çarşı*) district, they collectively provide significant insights into understanding the relationship between the historical environment and the new architectural interventions across the entire city.

Selvinaz Gülçin Bozkurt's (2022) analyzes the Çukur (Eski Çarşı) area through cultural landscape criteria such as aesthetic, identity, social, historical, artistic, and scientific values. The study systematically reveals the impacts of urbanization on cultural heritage and emphasizes the necessity of developing conservation, planning, and sustainability oriented strategies to prevent the deterioration of the cultural identity of Safranbolu, its social cohesion, and artistic values.

Adding to this, Oral (2019) examines the relationship between modern architecture and historical identity in Safranbolu. Through a morphological, typological, and aesthetic analysis of contemporary residential and public buildings, Oral argues that the pursuit of "visual harmony" in historical settings often remains superficial, as the symbolic and identity dimensions of traditional architecture tend to be neglected in modern design practices.

Moreover, Kartal and Dinçer (2023) investigate the formal harmony between the old and new houses in the *Babasultan* neighborhood using a three-dimensional fractal analysis method. Supported by quantitative data, they demonstrate that new buildings achieve a high degree of formal and proportional compatibility with the historic fabric, and that fractal analysis provides an effective and objective tool for measuring such harmony.

Similarly, Yetiş, Turcan, and Dinçer (2021) explore the spatial development of the city from the 14$^{th}$ century to the present. Their findings show how the morphogenetic structure of Safranbolu has been shaped by conservation plans and how new urban planning policies have influenced its historic texture. Indeed, they conclude that the city has developed a dynamic balance between the efforts to preserve its traditional fabric and the pressures of new construction, influenced by industrialization, population growth, and evolving planning approaches.

Collectively, these studies provide a multi-dimensional theoretical foundation for understanding the historical environment of Safranbolu, offering crucial insights into the

formal, semantic, and spatial compatibility of new architectural designs within the historic fabric. However, since literature has largely concentrated on the *Eski Çarşı (Çukur)* district, the Bağlar region's ongoing transformations require further academic investigation to achieve a more comprehensive understanding of the contemporary urban dynamics of Safranbolu.

## Research Methods

This study employs a case study approach looking into one of the streets: the Değirmenbaşı Street. Data is collected through the following data gathering techniques.

- Examination of the archives of relevant institutions
- On-site observations
- Photographic documentation of the street character and buildings

Following conceptual research and a comprehensive review of the related literature, information about the study area was collected. Within this scope, the construction dates and registration data of the residential buildings located along the street studied were obtained in 2012 from the Safranbolu Municipality Archive and the Safranbolu Land Registry Office Archive. In 2012, interviews were conducted with the users of the recently constructed houses to obtain information about their construction years.

Field observations were carried out on multiple occasions in 2012 and 2025, allowing for both macro-scale analysis of the surrounding urban fabric and micro-scale examination of individual buildings and their components. Visiting the area at different times made it possible to directly observe the physical changes and development of new constructions over time. During these field studies, both the overall street character and the individual buildings were photographed by the authors.

In addition, in 2025, measurements of the residential buildings and their immediate surroundings along the street were taken, and based on these data, a comprehensive digital street silhouette was drawn. Utilizing both the field data and archival sources, individual façade analysis tables were prepared for each residential building on the street. The template used for these tables was adapted from the doctoral dissertation of the corresponding author Süheyla Birlik's titled *"Tarihi Çevrelerde Kentsel Kimlik Değişiminin Eşik Analizi: Trabzon'da Bir Deneme"* (*Threshold Analysis of Change in Urban Identity in the Historical Environments: A Case Study in Trabzon*) (Birlik, 2006).

## The Case Study

Safranbolu, located in the Western Black Sea Region of Türkiye, is a district of Karabük (Fig. 1). Safranbolu's known history descends to the B.C. 3000 years. The name of the region in antiquity period was Paphlagonia. People living here descendng from the prehistoric period were Kaskians, Paphlagonians, Grecians, Romans, and Byzantines. With the people beginning to settle in Anatolia of the Seljuks, Safranbolu was ruled by Principalities of Çobanoğulları and Candaroğulları. According to Gönenç (1994), Padishah Yıldırım Beyazıt added the region to the Ottoman territory in 1392.

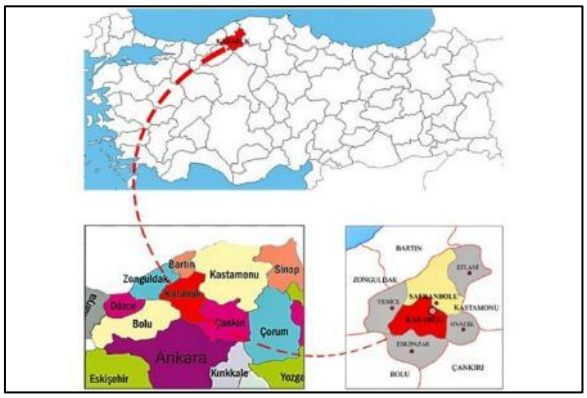



**Fig. 1**: The location of Safranbolu.
Source: Maps obtained from http://cografyaharita.com/ (August, 2025) revised by the authors.

According to Emecen (2003), the present formation of the city has come into being during the Ottoman period. It deserves its actual reputation from its houses. In fact, the houses are perfect samples of old civil architecture, reflecting the Turkish social life of the 18th and 19th centuries. Another important factor was its strategic position, because Safranbolu was an important stopping place on the Kastamonu-Gerede-Istanbul part of the Silk Road (trade route). In this way, Safranbolu was included in the 'List of World Inheritance' by UNESCO (United Nations Educational, Scientific and Cultural Organization) at the end of 1994 and became a world city because of its success in preservation of its heritage as a whole (Safranbolu Tourism Office, 1995).

Safranbolu consists of three traditional distinct districts: Çarşı, Bağlar, Kıranköy (Fig. 2 and Fig. 3). The Çarşı district (Eski Çarşı/old town) is in a valley hollowed out and shaped by the Akçasu and Gümüş streams. It has once been a center for commerce, and here, the Muslim population was living in the winter. The Bağlar district (orchard) is situated on a gentle slope inclining towards the city. It served once as a summer residential area when the people wanted to escape from the scorching heat in the valley and enjoy the wealth of fruits of the months from May to October. The Kıranköy district or the new town is situated over the cliff that forms the Western boundary of the valley. It has been occupied by the non-Muslims until their compulsory immigration in 1923.

The Turkish population settled here later.

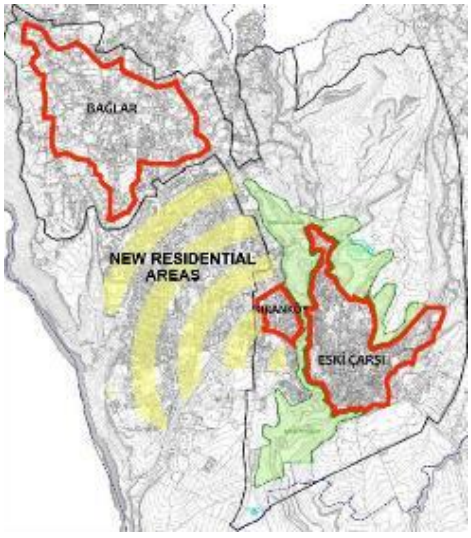



**Fig. 2**: Location of traditional settlement areas in Safranbolu (Eski Çarşı, Kıranköy, Bağlar).
Source: Ecemiş Kılıç & Türkoğlu, 2015.

**Fig. 3**: Çarşı district, Bağlar district, and Kıranköy district.
Source: Safranbolu, 2012; Safranbolu Municipality Archive, 2012.

In the first zoning plan of Safranbolu in 1936, areas surrounding the historical centers were opened for development, anticipating that the establishment of the iron and steel factory in nearby Karabük would generate a new housing demand (Yetiş et al., 2018). As a result of the construction of the factory, the Bağlar district became a primary location for new residential developments (Ongun, 1936). The jury report of the 1968 zoning plan, which was prepared through a design competition, emphasize that the new residential areas were planned without damaging the fabric of the old town, reflecting a design approach based on the principles of preservation (Bankası, 1968). One of the most significant contributions of the plan was its promotion of cooperative housing production (Çabuk et al., 2016).

After 1975, apartment blocks built through housing cooperatives have begun to appear along both sides of Sadri Artunç Avenue, located between the Kıranköy and Bağlar districts. Over time, this area has become the new urban center of Safranbolu (Yetiş et al., 2018). In the 1990 Conservation Zoning Plan, the Bağlar district has been designated as a development area (Okyay, 1990). Up until 2010, new buildings constructed around the historical centers displayed façades that aimed to resemble traditional architecture. However, due to their apartment-scale massing and building heights, these structures have negatively affected the urban silhouette (Yetiş, 2016). In 2010, a new zoning plan was approved that included the urban conservation areas (Çarşı, Kıranköy, and Bağlar) and their buffer transition zones. Since then, the city has experienced rapid expansion and densification. The plan also intervened in the existing built character established by the previous plan, particularly in terms of building height, levels of eaves, and mass proportions. Over time, the development between and around the historic zones has produced a new urban texture, leading to a transformation in the cultural landscape of the city.

Adding to these, the opening of new university faculties in recent years has significantly increased the number of students in Safranbolu, contributing further to the acceleration of new constructions. With a population approaching 70,000, this rapid urban growth has placed increasing pressure on the historical environment, often resulting in new urban images that are incompatible with the traditional fabric. As a city renowned for its tourism, Safranbolu has also undergone spatial transformations driven by tourism activities. However, such transformations are concentrated mainly in the Eski Çarşı (Çukur) district, while the Bağlar district has been comparatively less affected.

Değirmenbaşı Street is one of the key access axes within the Bağlar district. The main vehicular routes connecting the Safranbolu city center converge onto this street, making it a highly active public space with intensive vehicular and pedestrian movement. The public transportation line of the city also passes through here. As a result, Değirmenbaşı Street is one of the most prominent locations where the historic fabric of Bağlar is most perceptible. These characteristics have been influential in defining the study area.

On both sides of the street, traditional houses are situated. One side features large cultural landscape gardens and a few registered heritage buildings, while the other side includes a higher density of housing, comprising both historic and newly constructed structures. The coexistence of old and new buildings, and the visible contrast between authenticity and transformation, make this section particularly suitable as a representative study area for analyzing the interactions between the traditional and contemporary architectural layers of Safranbolu (Fig 4).

**Fig. 4**: Layout of Değirmenbaşı Street.
Source: Revised and updated by the authors based on Google Earth imagery (August, 2025).

## Findings

### General

Today, the Safranbolu houses are determined mainly by the topography (no house prevents the view of another), narrow cobbled streets, gardens separated from the street with rough stone walls. Large double wing doors leading to the yard and sometimes directly into the house. Door knockers, and wooden cages called 'gliste' allow light to come inside and help dry out the fire-wood which is stacked behind it at the same time, hayat (paved hall at the entrance/at the first floor), huge furnaces, cellars, stables, haylofts, and stairs demonstrate the best examples of wood-craft. A central hall called 'sofa' (the main access place; the living room where daily activities took place), rooms, wooden cupboards and shelves, sedir or divan in front of the windows, gusülhane (small bathroom inside the wooden cupboard called 'yüklük'), ceilings with wooden ornaments add to these. The narrow and long windows have their numbers change according to the size of the room. Wooden shutters and cages called 'muşabak', as well as bay windows (the outward surge of the main walls on the façade) and hipped roofs covered with mission tiles produce an adorable character.

In fact, they all come together to form an incomparable architectural aesthetics (Fig. 5). The ground floors of the houses, which are made of stone, form at the same time, the basis of the buildings. They are generally windowless. The other floors consist of half-timber frames. The middle floor has a low ceiling. In this floor, there is a kitchen. The daily life usually passes at the mid-floor. The top floor has a great number of windows and its façades are go-go because of the bay windows. The ceiling here is higher and the rooms are used as the bedrooms.

**Fig. 5**: Traditional Safranbolu houses.
Source: Author Birlik, 2012.

When the summer arrives, the inhabitants of Safranbolu, having spent the winter months within the valley, settle to the plateau above. Interestingly, the economic prosperity of the town has made it possible for its inhabitants to own a second house (Gülersoy, 1997). Thus, the areas with vineyards and orchards have been turned into summer residence areas and hence the Bağlar district has developed (Günay,1999).

The Bağlar district is situated in the North-West of the winter district on a gentle slope facing the South. The houses are within large gardens, and they have an infrequent settlement pattern. The topography here is not as interesting as in the Çarşı district. However, the roads winding among the gardens give the impression that you are walking in a very large part of the

city. In fact, there are always many surprises. Nevertheless, in reality, the total distance is only 1500 m. (Günay,1999). Today, the Bağlar district, blended with green, wood, and stone, demonstrates the new constructions in addition to its old houses. Therefore, its identity has partly changed (Fig. 6).

**Fig. 6**: The Bağlar district.
Source: Safranbolu Municipality Archive, 2012.

## Façade Characteristics of Değirmenbaşı Street

In this study, seven consecutively aligned houses located on Değirmenbaşı Street in the Bağlar district of Safranbolu (sheet no: 106.110.E, block no: 54, plots no: 6–10–11–12–13–14–15) were analyzed (Fig. 7). For each of these buildings, a detailed table was prepared presenting the specific characteristics of their façades (Tables 1–7). These tables include information on the registration status, building names, addresses, materials, and spatial attributes, as well as all the façade components categorized under the main headings such as forms, horizontal and vertical bands, entrance configurations, and bay windows (oriels).

**Fig. 7**: Değirmenbaşı Street.
Source: Author, Birlik; 2012.

**Table 1**: Façade Characteristics of Gökçüoğlu Mansion (2012)

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **BUILDING NUMBER 1** | **inventory number** | | | 916 | | | | | | | |
| | **name** | | | **GÖKÇÜOĞLU MANSION** (Astaş Turizm Metal S.) | | | | | | | |
| | **address** | | | Bağlarbaşı District Değirmenbaşı Street No:13 | | | | | | | |
| | **material** | | | rough stone+timber frame filled in with adobe | | | | | | | |
| **settlement features** | **street** | | | less inclined | | | | | | | |
| | **location** | | | on the street+in the garden | | | | | | | |
| | **building order** | | | detached | | | | | | | |
| **shape features** | **floor number** | | | partial basement+ground+2 floor | **entrances** | building entry | location | | on the right side of the building | | |
| | **maximum height** | | | 3 floor | | | form | | square/double leaf | | |
| | **texture** | | | stone+plaster | | | mater. | leaf | timber | | |
| | **windows** | ground floor | form | - | | | | jamb | timber | | |
| | | | proportion | - | | | above of ent. | | cantilever+canopy (later added) | | |
| | | | jamb material | - | | garden entry | location | | - | | |
| | | | array | - | | | form | | - | | |
| | | first floor | form | square, arched square, rectangle | | | leaf material | | - | | |
| | | | proportion | 1, ⅔ | | | above of ent. | | - | | |
| | | | jamb material | timber | **cantilevers** | number | | | 2 | | |
| | | | array | asymmetric on the façade | | type | | | bay window | | |
| | | second floor | form | rectangle, arched rectangle | | locati. | at the street | | on the street | | |
| | | | proportion | ⅔-½, ~⅓ | | | on the build. | | on the left and right side of the building | | |
| | | | jamb material | timber | | size | | | in the room width | | |
| | | | array | ~symmetric on the façade | | form | | | rectangle | | |
| | **solid/void** | | | g. floor windowless/u. floors windowed | | structure | | | knee brace 'eliböğründe' | | |
| | **roof** | form | | hipped | | structural material | | | timber | | |
| | | covering material | | mission tile | | upper form | | | flat/non pediment | | |
| | | eave | form | inclined towards interior | **ba** | mat. | horizontal | | timber | | |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | | width | wide | | | vertical | timber |

**Table 2**: Façade characteristics of Mehmet Gömleksiz-Hamide House (2012)

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **BUILDING NUMBER 2** | **inventory number** | | | - |  |  | | | | | |
| | **name** | | | **MEHMET GÖMLEKSİZ-HAMİDE HOUSE** | | | | | | | |
| | **address** | | | Bağlarbaşı District Değirmenbaşı Street No:11A | | | | | | | |
| | **material** | | | timber frame filled in with adobe | | | | | | | |
| **settlement features** | **street** | | | less inclined | | | | | | | |
| | **location** | | | on the street | | | | | | | |
| | **building order** | | | attached (from the left side) | | | | | | | |
| **shape features** | **floor number** | | | ground+2 floor | **entrances** | building entry | location | | on the right side of the building | | |
| | **maximum height** | | | 3 floor | | | form | | ~square/double leaf | | |
| | **texture** | | | plaster | | | mater. | leaf | timber | | |
| | **windows** | ground floor | form | rectangle | | | | jamb | timber | | |
| | | | proportion | 2 | | | above of ent. | | transom | | |
| | | | jamb material | timber | | garden entry | location | | - | | |
| | | | array | asymmetric on the façade | | | form | | - | | |
| | | first floor | form | rectangle | | | leaf material | | - | | |
| | | | proportion | ½ | | | above of ent. | | - | | |
| | | | jamb material | timber | **cantilevers** | number | | | - | | |
| | | | array | ~symmetric on the façade | | type | | | - | | |
| | | second floor | form | ~square | | locati. | at the street | | - | | |
| | | | proportion | ~1 | | | on the build. | | - | | |
| | | | jamb material | timber | | size | | | - | | |
| | | | array | asymmetric on the façade | | form | | | - | | |
| | **solid/void** | | | g. floor windowless/u. floors windowed | | structure | | | - | | |
| | **roof** | form | | gable | | structural material | | | - | | |
| | | covering material | | mission tile | | upper form | | | - | | |
| | | eaves | form | flat | **bands** | mater. | horizontal | | - | | |
| | | | width | medium | | | vertical | | - | | |

**Table 3**: Façade Characteristics of Mehmet Ergin House (2012)

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **BUILDING NUMBER 3** | **inventory number** | | | - |  |  | | | | | |
| | **name** | | | **MEHMET ERGİN HOUSE** | | | | | | | |
| | **address** | | | Bağlarbaşı District Değirmenbaşı Street No:11 | | | | | | | |
| | **material** | | | timber frame filled in with adobe | | | | | | | |
| **settlement features** | **street** | | | less inclined | | | | | | | |
| | **location** | | | on the street | | | | | | | |
| | **building order** | | | attached (from the right side) | | | | | | | |
| **shape features** | **floor number** | | | ground+1 floor | **entrances** | building entry | location | | on the right side of the building | | |
| | **maximum height** | | | 2 floor | | | form | | rectangle/single leaf | | |
| | **texture** | | | plaster | | | mater. | leaf | timber | | |
| | **windows** | ground floor | form | - | | | | jamb | - | | |
| | | | proportion | - | | | above of ent. | | transom | | |
| | | | jamb material | - | | garden entry | location | | - | | |
| | | | array | - | | | form | | - | | |
| | | first floor | form | ~square | | | leaf material | | - | | |
| | | | proportion | ~1 | | | above of ent. | | - | | |
| | | | jamb material | - | **cantilevers** | number | | | - | | |
| | | | array | symmetric on the façade | | type | | | - | | |
| | | second floor | form | - | | locati. | at the street | | - | | |
| | | | proportion | - | | | on the build. | | - | | |
| | | | jamb material | - | | size | | | - | | |
| | | | array | - | | form | | | - | | |
| | **solid/void** | | | g. floor roller shuttered/u. floor windowed | | structure | | | - | | |
| | **roof** | form | | gable | | structural material | | | - | | |
| | | covering material | | marseilles tile | | upper form | | | - | | |
| | | eaves | form | flat | **bands** | mater. | horizontal | | - | | |
| | | | width | medium | | | vertical | | - | | |

**Table 4**: Façade Characteristics of Mehmet Hamdi-Hayriye Macun House (2012)

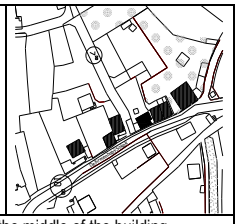
| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **BUILDING NUMBER 4** | **inventory number** | | | 879 |  |  | | | | | | |
| | **name** | | | **MEHMET HAMDİ-HAYRİYE MACUN HOUSE** | | | | | | | | |
| | **address** | | | Bağlarbaşı District Değirmenbaşı Street No:9 | | | | | | | | |
| | **material** | | | rough stone+timber frame filled in with adobe | | | | | | | | |
| **settlement features** | **street** | | | less inclined | | | | | | | | |
| | **location** | | | on the street+in the garden | | | | | | | | |
| | **building order** | | | detached | | | | | | | | |
| **shape features** | **floor number** | | | ground+1 floor | **entrances** | building entry | location | | ~on the middle of the building | | | |
| | **maximum height** | | | 2 floor | | | form | | rectangle/single leaf | | | |
| | **texture** | | | plaster | | | mater. | leaf | timber | | | |
| | **windows** | ground floor | form | rectangle | | | | jamb | - | | | |
| | | | proportion | ⅔ | | | above of ent. | | cantilever | | | |
| | | | jamb material | - | | garden entry | location | | - | | | |
| | | | array | asymmetric on the façade | | | form | | - | | | |
| | | first floor | form | rectangle | | | leaf material | | - | | | |
| | | | proportion | ½, 1.5 (later renewed) | | | above of ent. | | - | | | |
| | | | jamb material | timber | **cantilevers** | number | | | 1 | | | |
| | | | array | asymmetric on the façade | | type | | | bay window | | | |
| | | second floor | form | - | | locati. | at the street | | on the street | | | |
| | | | proportion | - | | | on the build. | | along the building | | | |
| | | | jamb material | - | | size | | | along the building | | | |
| | | | array | - | | form | | | setsquare | | | |
| | **solid/void** | | | ~g. floor windowless/u. floor windowed | | structure | | | knee brace 'eliböğründe'+beamed | | | |
| | **roof** | form | | hipped | | structural material | | | timber | | | |
| | | covering material | | mission+marseilles (later renewed) tile | | upper form | | | flat/non pediment | | | |
| | | eaves | form | inclined towards interior | **bands** | mater. | horizontal | | timber | | | |
| | | | width | medium | | | vertical | | timber | | | |

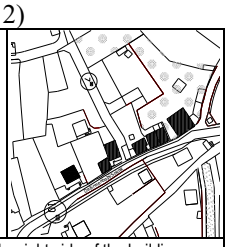
**Table 5**: Façade characteristics of Yusuf Kalyoncu House (2012)

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **BUILDING NUMBER 5** | **inventory number** | | | - |  |  | | | | | | |
| | **name** | | | **YUSUF KALYONCU HOUSE** | | | | | | | | |
| | **address** | | | Bağlarbaşı District Değirmenbaşı Street No:5-5A | | | | | | | | |
| | **material** | | | brick masonry | | | | | | | | |
| **settlement features** | **street** | | | less inclined | | | | | | | | |
| | **location** | | | in the garden | | | | | | | | |
| | **building order** | | | attached (from the left side) | | | | | | | | |
| **shape features** | **floor number** | | | ground+1 floor | **entrances** | building entry | location | | on the left side of the building | | | |
| | **maximum height** | | | 2 floor | | | form | | rectangle/single leaf | | | |
| | **texture** | | | plaster | | | mater. | leaf | timber | | | |
| | **windows** | ground floor | form | rectangle | | | | jamb | - | | | |
| | | | proportion | 1.5 | | | above of ent. | | canopy+window | | | |
| | | | jamb material | - | | garden entry | location | | on the left and right side of the garden wall | | | |
| | | | array | asymmetric on the façade | | | form | | rectangle/double leaf | | | |
| | | first floor | form | rectangle | | | leaf material | | wrought iron | | | |
| | | | proportion | 1.5 | | | above of ent. | | arch, | | | |
| | | | jamb material | - | **cantilevers** | number | | | - | | | |
| | | | array | asymmetric on the façade | | type | | | - | | | |
| | | second floor | form | - | | locati. | at the street | | - | | | |
| | | | proportion | - | | | on the build. | | - | | | |
| | | | jamb material | - | | size | | | - | | | |
| | | | array | - | | form | | | - | | | |
| | **solid/void** | | | g. floor windowed/u. floor windowed | | structure | | | - | | | |
| | **roof** | form | | gable | | structural material | | | - | | | |
| | | covering material | | marseilles tile | | upper form | | | - | | | |
| | | eaves | form | inclined towards interior | **bands** | mater. | horizontal | | - | | | |
| | | | width | medium | | | vertical | | - | | | |

**Table 6**: Façade characteristics of Mustafa-Hüsniye Kasacı House (2012)

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **BUILDING NUMBER 6** | **inventory number** | | | 880 |  |  | | | | | | |
| | **name** | | | **MUSTAFA-HÜSNİYE KASACI HOUSE** | | | | | | | | |
| | **address** | | | Bağlarbaşı District Değirmenbaşı Street No:3 | | | | | | | | |
| | **material** | | | rough stone+timber frame filled in with adobe | | | | | | | | |
| **settlement features** | **street** | | | flat | | | | | | | | |
| | **location** | | | on the street+in the garden | | | | | | | | |
| | **building order** | | | attached (from the right side) | | | | | | | | |
| **shape features** | **floor number** | | | ground+1 floor | **entrances** | building entry | location | | ~on the middle of the building | | | |
| | **maximum height** | | | 2 floor | | | form | | ~square/double leaf | | | |
| | **texture** | | | stone+adobe | | | mater. | leaf | timber | | | |
| | **windows** | ground floor | form | - | | | | jamb | timber | | | |
| | | | proportion | - | | | above of ent. | | cantilever | | | |
| | | | jamb material | - | | garden entry | location | | - | | | |
| | | | array | - | | | form | | - | | | |
| | | first floor | form | rectangle | | | leaf material | | - | | | |
| | | | proportion | ½ | | | above of ent. | | - | | | |
| | | | jamb material | timber | **cantilevers** | number | | | 2 | | | |
| | | | array | ~symmetric on the façade | | type | | | bay window | | | |
| | | second floor | form | - | | locati. | at the street | | on the street | | | |
| | | | proportion | - | | | on the build. | | on the left and right side of the building | | | |
| | | | jamb material | - | | size | | | in the room width | | | |
| | | | array | - | | form | | | setsquare | | | |
| | **solid/void** | | | g. floor windowless/u. floor windowed | | structure | | | cantilevered | | | |
| | **roof** | form | | pitched | | structural material | | | timber | | | |
| | | covering material | | mission tile | | upper form | | | flat/non pediment | | | |
| | | eaves | form | inclined towards interior | **bands** | mater. | horizontal | | timber | | | |
| | | | width | medium | | | vertical | | timber | | | |

**Table 7**: Façade Characteristics of Yusuf Kalyoncu House (2012)

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **BUILD NUMBER 7** | **inventory number** | | | - |  |  | | | | | | |
| | **name** | | | **YUSUF KALYONCU HOUSE** | | | | | | | | |
| | **address** | | | Bağlarbaşı District Değirmenbaşı Street No:1-1A | | | | | | | | |
| | **material** | | | brick masonry | | | | | | | | |
| **settlement features** | **street** | | | flat | | | | | | | | |
| | **location** | | | in the garden | | | | | | | | |
| | **building order** | | | detached | | | | | | | | |
| **shape features** | **floor number** | | | partial basement+ground+1 floor | **entrances** | building entry | location | | on the right side of the building | | | |
| | **maximum height** | | | 2 floor | | | form | | rectangle/single leaf | | | |
| | **texture** | | | plaster | | | mater. | leaf | steel | | | |
| | **windows** | ground floor | form | - | | | | jamb | timber | | | |
| | | | proportion | - | | | above of ent. | | balcony, | | | |
| | | | jamb material | - | | garden entry | location | | on the right side of the garden wall | | | |
| | | | array | - | | | form | | ~square/ single leaf | | | |
| | | first floor | form | square, rectangle | | | leaf material | | wrought iron | | | |
| | | | proportion | 1, 1,5 | | | above of ent. | | - | | | |
| | | | jamb material | - | **cantilevers** | number | | | 2 | | | |
| | | | array | asymmetric on the façade | | type | | | bay window, balcony | | | |
| | | second floor | form | square, rectangle | | locati. | at the street | | In the garden | | | |
| | | | proportion | 1, ~2 | | | on the build. | | on the middle and right side of the building | | | |
| | | | jamb material | - | | size | | | in the room width | | | |
| | | | array | asymmetric on the façade | | form | | | rectangle | | | |
| | **solid/void** | | | g. floor windowed/u. floor windowed | | structure | | | cantilevered | | | |
| | **roof** | form | | hipped | | structural material | | | concrete | | | |
| | | covering material | | marseilles tile | | upper form | | | flat/non pediment | | | |
| | | eaves | form | flat | **bands** | mater. | horizontal | | - | | | |
| | | | width | wide | | | vertical | | - | | | |

## Analysis of the Findings

On Değirmenbaşı Street, well-preserved traditional buildings stand alongside altered historical structures and newly reconstructed houses. Each of these buildings has been numbered in the analysis tables, and their locations have been indicated on the site plan. Accordingly, House Nos. 1, 4, and 6 (inventory numbers: 916, 879, 880) are original historical buildings, whereas House Nos. 2 and 3 have been renovated. House Nos. 5 and 7 have been completely rebuilt.

Information on the construction dates of the houses was obtained from the Safranbolu Municipality Archive, the Safranbolu Land Registry Office Archive, and from the residents of the houses. According to this information, the earliest registration belongs to Mehmet Ergin House. However, it is renewed and has lost its originality. The construction dates of all the examined buildings are presented below in the Table 8.

**Table 8**: Date of construction information of the houses
Source: Safranbolu Municipality Archive, 2012; Safranbolu Land Registry Office Archive, 2012; residents of the houses, 2012.

| House Number | Date of construction |
|---|---|
| 1 | 1889 |
| 2 | 1902 |
| 3 | 1887 |
| 4 | 1889 |
| 5 | 1975 |
| 6 | 1895 |
| 7 | 1909 (1971) |

Within the traditional settlement fabric of Değirmenbaşı Street, the historic building walls, entrance doors, bay windows (oriels), garden walls, trees, and traditional water channels running along the street line collectively constitute the defining elements of the streetscape. However, it has been determined that certain changes in the recent developments have weakened this overall integrity. In order to illustrate the coexistence of the old and new structures, a street silhouette drawing was prepared as part of the study, showing the buildings and their surrounding components together, and interpretative analyses were carried out based on this representation (Fig. 8).

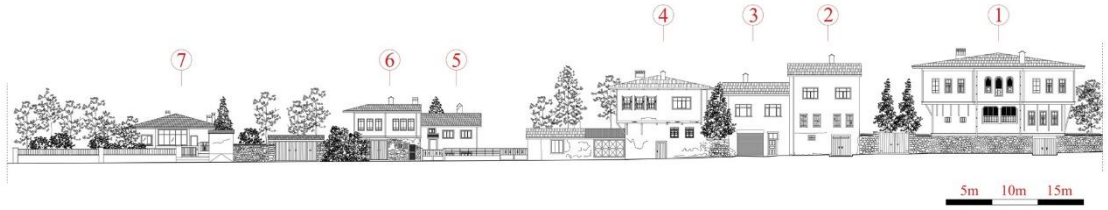



**Fig. 8**: Silhouette of Değirmenbaşı Street.
Source: Author

In the traditional architectural fabric, the front façades of the historic houses define the street boundary, whereas the two later-built structures (House Nos. 5 and 7) are set back approximately five meters from the street line. While this setback could be interpreted as a respectful gesture toward the adjacent historic buildings, it nonetheless weakens the spatial continuity of the street, which was originally defined by the façades of traditional houses and their adjoining garden walls. Material differences are also notable along the street. While traditional houses employ local materials such as stone, adobe, and timber, these materials are absent in the newer constructions—except for the roof structures. The traditional garden walls, typically high and built of unplastered stone, create a tactile surface texture and architectural pattern that enriches the streetscape. Same condition is observed on the ground floors of the

registered Houses No. 1 and 6. In contrast, the newer garden walls are lower and are constructed with iron or aluminum railings, resulting in visual discontinuities in the overall façade texture of the street (Fig. 8). Another factor disrupting the coherence of the streetscape is the variation in window layouts and proportions. As in most Safranbolu houses, the traditional dwellings in the study area display differences in the window sizes and numbers between the floors, influenced by the functional needs, privacy considerations, climatic factors, and the structural characteristics of the wall materials. Nevertheless, a consistent logic and proportional order governs these window arrangements. This differentiation becomes most evident on the ground floors, where solid surfaces dominate, and openings are minimized. Along the street, the ground floors of the historic houses and their adjoining garden walls reinforce this solid continuity, both of which define the identity of the street and integrates the buildings with their surroundings.

However, the newly constructed House Nos. 5 and 7 lack these characteristics. In these buildings, the window organization on the lower and upper floors exhibits similar configurations, and the ground floors contain a higher proportion of transparent surfaces, contrary to the traditional pattern. Furthermore, since the ground floors lie below the street level, their windows are only partially visible in the street silhouette, making the building volumes less perceivable from the street. While traditional houses exhibit rhythmic movement and proportional harmony in their window arrangements, House Nos. 5 and 7 deviate from this rhythm and proportion, thereby disrupting the continuity of façade character within the historic environment.

Bay windows (oriels) are one of the defining identity elements of the traditional urban fabric. They serve to establish a strong spatial relationship between the private interior and the public street, enabling visual connections to different vistas. Indeed, they allow maximum penetration of natural light into the interior spaces. In the study area, the registered traditional houses (House Nos. 1, 4, and 6) all feature street-facing bay windows on their upper floors (Fig. 9). These volumetric extensions not only break the monotony of the façades and create spatial expansion, but also emphasize the entrance and provide protection against climatic conditions. In cases where the cantilever depth increases (as seen in the House Nos. 1 and 4), brackets (consoles) are used as structural supports, arranged rhythmically - similar to the window organization. These rhythmic repetitions across building elements contribute to a coherent architectural character for both the building group and the street as a whole.

In contrast, the later-built House No. 5 lacks a street-facing bay window (Fig. 9). The absence of this volumetric articulation - commonly found in traditional façades - has resulted in a divergent architectural language and has weakened the sense of unity within the streetscape. In contrast, House No. 7 features a bay window on its entrance (upper) floor, designed in imitation of traditional architecture, thereby referencing historical forms while lacking the structural and contextual authenticity of the originals.

**Fig. 9:** Old houses with bay windows (projections) and a new house without a bay window (right)
Source: Author Fidan, 2025.

The doors and windows of the older houses (Nos. 1, 2, 3, 4, and 6) along the studied street are made of wood (Fig. 10). The entrance gates of their gardens are also constructed from wood. The windows feature wooden shutters designed as protection against the climatic conditions. However, in the later-built houses (Nos. 5 and 7), steel doors and PVC windows have been used instead (Fig. 11). These material differences have weakened the continuity of local material use that characterizes the traditional streetscape.

**Fig. 10:** Use of wooden materials in historic houses along the street.
Source: Author Fidan, 2025.

**Fig. 11:** Use of PVC windows and steel doors in newly built houses (Nos. 5 and 7) along the street.
Source: author Fidan, 2025.

In the registered houses (Nos. 1, 4, and 6), timber framing elements are visible on the façades, particularly at the beam levels between the floors and at corner posts. In the façade of the house No. 5, a similar framing pattern has been imitated using different materials to create horizontal and vertical stripes (Fig. 9). However, this application is a poor imitation, lacking both the craftsmanship and the functional intent of the originals.

The Bağlar district has also gained its identity through the presence of large gardens historically used for agricultural production. Today, however, most of these productive activities have largely disappeared. On both sides of the street, vegetation is prominent, and trees are densely distributed (Fig. 12). In contrast, the garden of house No. 5, a later construction, has a higher proportion of paved surfaces and fewer trees compared to the surrounding environment. In the street silhouette, this discontinuity is evident where the continuity of green texture is interrupted by this particular house (Fig. 8).

**Fig. 12:** Vegetation along the street.
Source: author Fidan, 2025.

Traditional houses in Safranbolu have been designed in harmony with the natural topography, developing solutions that respect the surrounding environment. In areas with steeper slopes, multiple-level entrances were often created by taking advantage of the terrain. However, in the analyzed area, the later-built house No. 5 does not adapt to the topography, unlike the traditional houses. On its front façade, a sunken area has been created to allow light into the lower floor, which lies below the street level (Fig. 13). Instead of green landscaping, this open space is covered with hard surfaces, resulting in weak spatial use and limited integration with its context.

**Fig. 13:** The sunken area created in front of the lower floor of house No. 5.
Source: Author Fidan, 2025.

One of the main factors disrupting the overall street silhouette is the construction of low-quality add-on spaces and the lack of coherence in material language used in new additions. The semi-open space later added to the entrance level of House No. 7 fails to establish any design unity with the adjacent building. Its roof covering is made of corrugated metal sheets, the entrance is enclosed with PVC tarpaulin, and its structural columns are made of iron. These poorly executed and deteriorated materials appear inconsistent both among themselves and with the refined architectural character of the surrounding context (Fig. 14). In front of the House No. 5, a white wall separates the open area from the street, topped with gray aluminum railings and balustrades, while the two gates providing access from the street are made of black iron. The gates emphasize vertical divisions, whereas the railings emphasize horizontal lines. This contrast in color and design language among small-scale architectural elements again leads to visual disharmony (Fig. 15). Furthermore, the roof of the storage/garage structure adjacent to the registered House No. 4 also shows a mix of materials — one half is covered with clay tiles, while the other half uses corrugated metal sheets (Fig. 15). However, corrosion has developed on the metal sheet surface, causing the material to lose its original properties, further degrading the visual integrity of the structure and its surroundings.

**Fig. 14:** The incompatibility of the semi-open addition in front of House No. 7 with the surrounding context.
Source: Author Fidan, 2025.

**Fig. 15:** Examples of material inconsistencies observed along the street.
Source: Author Fidan, 2025.

The window alterations in House Nos. 2 and 4 (registered) within the study area have partially compromised their originality (Fig. 16). In the House No. 2, the intermediate floor displays a rhythmic window arrangement with a 1/2 proportional system, which is notably absent on the upper floor. Similarly, in the registered House No. 4, beside the original upper-

floor windows, there are later replacements featuring different proportions and colors. These inconsistencies disrupt not only the overall harmony of the historical fabric but also the visual composition of the individual building façades.

**Fig. 16:** Different window applications in Houses No. 2 and No. 4.
Source: author Fidan, 2025.

Among the houses examined, the registered House Nos. 1 and 6 have successfully preserved their authenticity due to careful restoration work. The later-built Houses No. 5 and No. 7 are also in good condition due to recent material renewals on their façades and applications such as painting and thermal insulation. However, the remaining three houses have suffered or are currently suffering from structural deterioration as a result of lack of regular maintenance and abandonment. This state of disuse has also contributed to the loss of the former vitality of the street.

In addition to the integration deficiencies previously discussed, there are also certain similarities that establish a degree of harmony between the old and the new. The registered and renovated houses are lined up consecutively along the street. The later-built houses, on the other hand, have been set back slightly from the street alignment to show respect for their neighboring structures. In this recession, the continuous façade line created by the older houses that define the street edge has been used as a reference, and the new houses have been positioned parallel to this alignment.

Another aspect of harmony lies in the mass forms of the buildings. The older houses generally exhibit rectangular façades and articulated massing. Their pitched roofs have been designed to adapt to climatic conditions, and their wide eaves provide additional protection. While the registered House Nos. 1, 4, and 6 feature hipped roofs, the House Nos. 2 and 3 have gable roofs (Fig. 8). These volumetric configurations contribute not only to functional performance but also to aesthetic coherence. Similarly, the later-built House Nos. 5 and 7 adopt rectangular forms and gable roofs, consistent with the surrounding fabric. However, the absence of volumetric articulation on the street façade of House No. 5 weakens this visual harmony. When viewed as a whole, the building heights across the street remain within a human scale. While House Nos. 1 and 2 have three stories, the others are two stories high. The mass and heights of Houses No. 5 and 7 are kept respectful to the adjacent registered buildings (Fig. 17). Their roof ridge heights are positioned below the maximum heights of the neighboring structures, and their horizontal mass proportions are also restrained, ensuring compatibility with the scale of the historic environment.

**Fig. 17:** The coexistence of old and new buildings along the street.
Source: author Fidan, 2025.

The findings are summarized in the Table 9.

**Table 9**: Similarities and differences among the old and the new houses

| Similarities | Differences |
|---|---|
| building order | material |
| floor number | location |
| maximum height | texture |
| | windows |
| | solid/void |
| | roof |
| | entrances |
| | cantilevers |
| | bands |

## Conclusions

As living conditions, needs, and expectations evolve, cities tend to lose their distinctive values and regional characteristics, increasingly resembling one another. This process weakens the unique identity of historical environments and demonstrates that qualified architectural contexts are often neglected. The analysis of Değirmenbaşı Street reveals that, in the Bağlar district of Safranbolu, the relationship between the traditional urban fabric and new constructions has been partially maintained at a formal level, yet a comprehensive spatial and semantic integration has not been achieved.

Among the residential buildings in the study area, similarities are observed in terms of building order, number of floors, and maximum height. However, significant differences exist in material use, façade proportions, window rhythm, garden wall character, and topographical adaptation. These differences weaken the overall visual continuity of the street and interrupt its meaningful relationship with the traditional environment. Although certain new buildings incorporate traditional architectural elements such as bay windows (oriels), eaves, and horizontal bands, these features are often applied without understanding their structural and spatial logic. Consequently, the connection between the new and the historic remains superficial-revealing partial attempts at harmony that are insufficient for true integration and even contain contradictions.

The findings indicate that while there are certain similarities in façade composition, these do not extend to the interior spatial organization or patterns of use. In traditional Safranbolu houses, interior layouts have been shaped by social use, privacy principles, and climatic conditions, whereas contemporary houses now follow standardized plan schemes. The absence of traditional spatial practices in new dwellings underscores the influence of the changing social structure. Hence, while some degree of visual coherence is achieved on the façades, the cultural continuity that defines historical identity is not sustained within the interior spaces.

The results also suggest that, although new constructions in the Bağlar district partially respect local materials, proportions, and scales, they fail to reproduce the spatial integrity of the historical environment. The placement of new buildings among the old ones disrupts overall continuity, fragmenting the street rhythm, garden wall texture, and green landscape sequence.

This condition indicates that recent architectural interventions have not been developed within a contextual understanding that considers the “spirit of place” (Burra Charter, 1999). In this sense, it is evident that qualified architectural contexts have not been sufficiently addressed. Therefore, future architectural practices within historical environments should move beyond formal resemblance and focus instead on the historical and cultural meanings of place.

It is thus concluded that, the buildings in the Bağlar district are not fully compatible with one another, except for similarities in building order, floor numbers, and maximum height. Although attempts at achieving harmony are visible, these efforts have been insufficient to

ensure complete integration. Therefore, it is necessary to protect historical environments through urban planning regulations and conservation policies that prevent the construction of new buildings disregarding façade character and historical identity. Urban design guidelines should emphasize the preservation of urban identity, façade features, and the continuity of meaning as essential criteria for sustainable development within the historical environments.

Finally, while this study is limited to a single street scale (Değirmenbaşı Street), this limitation also serves as one of its strengths, as it allows for direct observation of the impact of new constructions on the historical environment. The findings provide valuable insights for urban design, façade rehabilitation, and conservation planning in similar historical contexts. Future research that expands the scope to include user habits, interior spatial organizations, and socio-cultural transformation processes will contribute to developing a meaning-based and context-sensitive approach to new architectural design within historical environments.

**Acknowledgements:** This research did not receive any financial support. However, the authors wish to acknowledge the academic support received from the Department of Architecture, Artvin Çoruh University, Artvin, Türkiye, the Department of Architecture, Karabük University, Karabük, Türkiye and the Department of Architecture, Samsun University, Samsun, Türkiye.

**Conflict of Interest:** The authors declare that the findings of this research do not entail any conflict of interests.

**Availability of Data**: The authors declare that the data employed for this study are available for scrutiny if so required.

## References

Alici, A. (2021) Conservation and valorisation of cultural heritage: Strategies in hazards zones- A case on earthquake area in Central Italy. In G. Pace & R. Salvarani (Eds.), *Underground built heritage valorisation: A handbook—Proceedings of the first Underground4value training school*. Roma: CNR Edizioni.

Akbıyık, N. (2013) *Tarihi çevrede yeni yapı olgusu ve bağlam ilişkisinin güncel uygulamalar üzerinden irdelenmesi*, Yüksek Lisans Tezi, İstanbul Aydın Üniversitesi Fen Bilimleri Enstitüsü, İstanbul.

Anderson, J. (2014) *Mimari tasarım*. Oksijen Basım ve Matbaacılık, İstanbul.

Anonym (1968) *(İller Bankası) Karabük-Safranbolu İmar Plan Etütleri*, Ankara.

Assi, E. (2000) Searching for the concept of authenticity: Implementation guidelines. *Journal of Architectural Conservation, 6*(3), 60–69. https://doi.org/10.1080/13556207.2000.10785280

Ateş Can, S. & Uyguralp, Ö. (2022) Tarihi çevrede yeni yapı/ek ve bağlam ilişkisi. *The Journal of Graduate School of Natural and Applied Sciences of Mehmet Akif Ersoy University,* 13(1), 27–39.

Birlik, S. (2006) *Tarihi Çevrelerde Kentsel Kimlik-Değişiminin Eşik Analizi: Trabzon'da Bir Deneme*, Doktora Tezi, Karadeniz Teknik Üniversitesi Fen Bilimleri Enstitüsü, Trabzon.

Bozkurt, S. G. (2022) *Kentleşmenin Safranbolu (Karabük)'nun kültürel peyzaj değişimi üzerindeki etkisinin incelenmesi. Iğdır Üniversitesi Fen Bilimleri Enstitüsü Dergisi,* 12(1), 476–488. https://doi.org/10.21597/jist.977314.

Capon, D. S. (1999) Architectural theory Volume II: Le Corbusier's legacy. New York:John Wiley & Sons,

Çabuk, S. Demir, K. & Gökyer, E. (2016) *Cumhuriyet'in Yeni Kenti Karabük'ün 1937 – 1988 Dönemi Mekânsal Gelişimi ve Şehir Planları*. Karabük Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, Özel Sayı 2, 20-39.

Ecemiş Kılıç, S. & Türkoğlu, G. (2015) *Conservation Problems of Traditional Housing with Continued Original Function and Recommended Solutions: Safranbolu "Eski Çarşı District"*. Megaron Journal, 10(2), 260-270.
Emecen, F. M. (2003). Taraklıborlu'dan Safranbolu'ya: Bir müze-şehrin doğuşu ve yükselişi. In *Proceedings of I. Ulusal Tarih İçinde Safranbolu Sempozyumu* (p.15). Ankara.
Gönenç, G. (1994) *Safranbolu.* İstanbul: Ceyma Matbaası.
Güleç, M. (2011). *Mimari Tasarımda Bağlam ve Kültürel Çevre.* Mimarlık Dergisi, 357, 45–52.
Gülersoy, Ç. (1997) *Safranbolu.* İstanbul: Türkiye Turing ve Otomobil Kurumu Yayınları.
Günay, R. (1999) *Türk ev geleneği ve Safranbolu evleri.* İstanbul: YEM Yayın.
International Council on Monuments and Sites (ICOMOS). (1964). *International charter for the conservation and restoration of monuments and sites (The Venice Charter).* Paris: ICOMOS. Retrieved from https://www.icomos.org/charters/venice_e.pdf
International Council on Monuments and Sites (ICOMOS). (1987) *Charter for the conservation of historic towns and urban areas (The Washington Charter).* Paris: ICOMOS. Retrieved from https://www.icomos.org/charters/towns_e.pdf
Australia ICOMOS. (1999) *The Burra Charter: The Australia ICOMOS charter for places of cultural significance.* Burwood: Australia ICOMOS Inc. Retrieved from https://australia.icomos.org/publications/charters
ICOMOS. (1994) *The Nara Document on Authenticity.* Paris: UNESCO/ICOMOS/ICCROM. Retrieved from https://www.icomos.org/charters/nara-e.pdf
Kartal, S. & Dinçer, A. E. (2023) *Examination of old-new building harmony in the historical environment with 3D fractal analysis method: Safranbolu example. Gümüşhane Üniversitesi Fen Bilimleri Dergisi,* 13(4), 1110–1126. https://doi.org/10.17714/gumusfenbil.1256557
Kılıç, B. (2015). *Tarihi Dokuda Yeni Yapı Tasarım Yaklaşımları.* Megaron Dergisi, 10(3), 225–238.
Okyay, İ. (1990) Safranbolu Koruma İmar Planı Yönetmelik Rapor.
Ongun, B. A. (1936). *Safranbolu İmar Planı Raporu*. Belediyeler Dergisi, 1(11), 60-73.
Oral, B. (2019) *Geleneksel mimariye öykünme bağlamında günümüz Safranbolu sivil mimarisi. İnsan & İnsan,* 6(21), 597–631. https://doi.org/10.29224/insanveinsan.526182
Rapoport, A. (1969) House Form and Culture. Englewood Cliffs, NJ: Prentice-Hall.
Rapoport, A. (1982). The Meaning of the Built Environment: A Nonverbal Communication Approach. Beverly Hills, CA: Sage Publications.
Rapoport, A. (2000) Culture–Meaning–Architecture: Critical Reflections on the Work of Amos Rapoport. (Ed. K. D. Moore). Aldershot: Ashgate.
Safranbolu Municipality Archive. (access date: February 2012) Safranbolu/Karabük/Türkiye.
Safranbolu Land Registry Office Archive. (access date: February 2012). Safranbolu/Karabük/Türkiye.
Safranbolu Tourism Office. (1995) *Safranbolu town and heritage map.* Safranbolu: Safranbolu Turizm Müdürlüğü.
Safranbolu. (2012, February). *E-Gezi.* Retrieved from http://e-gezi.net/wiki/index.php/Safranbolu
Yetiş, R. (2016) *Kentsel Sit Alanları Çevresinde Yer Alan Etkileme Geçiş Alanlarındaki Yeni Yapılaşmaların İrdelenmesi; Safranbolu Örneği*. Yüksek Lisans Tezi, Karabük Üniversitesi Fen Bilimleri Enstitüsü, Karabük.
Yetiş, R., Turcan, Y. & Dinçer, A. E. (2021) *Safranbolu kent formunun tarihsel serüveni ve morfolojik incelemesi.* In DeğişKent: Değişen Kent, Mekân ve Biçim – Türkiye Kentsel Morfoloji Araştırma Ağı II. Kentsel Morfoloji Sempozyumu Bildiriler Kitabı (pp. 495–514). Karabük Üniversitesi. ISBN 978-605-80820-1-4.
Zeren, T.M. (2010) *Tarihi çevrede yeni ek ve yeni yapı olgusu*. Birinci Basım. Yalın Yayıncılık, İstanbul.