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livable environments & architecture



OTHER ARCHITECT/URE(S)

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RESIDENTIAL TYPOLOGY RESEARCH ON RURAL ARCHITECTURE HERITAGE: ÇAVUŞ VILLAGE (KONYA, BEYŞEHİR)

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ABSTRACT

Rural architectural heritage bearing the traces of socio-cultural codes are buildings shaped by environmental factors, establishing strong bonds with the area, built with traditional techniques and local materials. Residential buildings are the most indicative building type that represents the characteristics of rural architecture. The determination of rural housing typologies provides worthy information about spatial organizations, culture-space relations, and social structure of areas. Through this study, the rural housing structure of Çavuş Village in Beyşehir, where is in the northeast of the Lakes Region and has been the settlement area of important civilizations for years, was evaluated. Çavuş Village offers unique values for this region with its mudbrick structures. Buildings were evaluated in terms of parcellation, orientation, plan and facade arrangement, construction technique, structural condition, building materials and decoration. In this context, houses with inner, partially opened inner and outer sofas were encountered in the village, and it was determined that the dominant type was the plan type with the partially opened inner sofa. While many of the buildings consist of double-storey, it has been observed that most of the openings are located on the upper floor and the window ratios are $\frac{1}{2}$ like the Turkish Traditional House. It is thought that it will be beneficial to determine the rural architectural heritage and to perceive the cultural and social structure of this region with its other characteristic elements.

Key Words: Çavuş Village; Rural Architecture; Traditional Residential Buildings; Typology; Vernacular Architecture.



INTRODUCTION

Rural architecture shaped by environmental and cultural values and passed from generation to generation through experiences is the architecture without an architect (Rudofsky, 1987; Oliver, 1997). Unlike today's architecture, the rural architectural heritage was built with indigenous materials and traditional construction techniques has gained meaning with their surroundings. Due to the rapid mass production in cities, the building stock that repeats itself is changed into architectural elements that develop more slowly in the countryside and establish a high relationship with the location (genius-loci). All forms of rural architecture have been built in compliance with special needs and values according to the lifestyle of cultures and the socio-economic situation (Oliver, 1997).

Rural buildings were not built by architects, they were built by masters who didn't educate but were kneaded with daily life (Bursa Büyükşehir Belediyesi, Tarihi Kentler Birliği, ÇEKÜL Vakfı, 2012). As it has been built by local masters who have been trained in the construction culture formed by the accumulation of hundreds of years, rural architecture has certain patterns (Alexander, 1976; Aran, 2000). It can be also said that rural architecture is a folk product, in which the user directly participates in the building production, and unique to the region. The typologies obtained according to the combination of the space units shaped by these patterns contribute to the formation of the unique architectural character of the region. At this point, the typology is an important point for understanding and defining rural dwellings among rural architectural heritage.

As to Anatolian Rural Architecture, typology research began with the historical background of Turkish Houses in the first quarter of 20th century. While analyzing the Anatolian residential architecture, many researchers approached the subject from different perspectives and went to classification studies such as plan type, regional characteristic, construction technique and material (Asatekin, 2005). These studies, which touch on the Anatolian housing, cannot give full information about rural houses. There are also opinions argued that rural dwellings should be evaluated without categorizing them in any typological classification (Dağ Gürcan, 2017). From this point of view, each settlement in Anatolia should be evaluated with different approaches in terms of architectural typology and characteristic.

Besides, the original buildings in rural areas have encountered the danger of extinction as they are not used in abandoned villages or used ones are undergoing rapid repairs, which are less costly than restoration. If research, observation, and documentation are not carried out on rural buildings in Anatolia as earliest as possible, this accumulation will disappear without being passed on to future generations. Therefore, it is necessary to research related with the rural settlements in Anatolia and reveal their architectural heritage. From this point of view, the rural architecture of Çavuş village in Beyşehir district of Konya province was examined within the scope of this paper.

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STUDY AREA: ÇAVUŞ VILLAGE (KONYA, BEYŞEHİR)

Historical value, geographical location, and the unique architectural character played a role in the selection of Konya-Beyşehir Çavuş Village as the study area. By means of its history dating back to 7000 BC, Lake Beyşehir and its surroundings have been a significant settlement area for many civilizations. Accompanied by the natural beauties of the region, it has hosted many important civilizations and monuments belonging to them such as the Hittites, Romans, Seljuks, and Ottomans (Şahin , 1994; Erdoğan, 2003). Eflatunpınar, Kubadabad Palace, Eşrefoğlu Mosque can be given as examples for architectural heritage in this area. Although the name of village is first encountered in documents belonging to the 15th century, the history of Çavuş Village dates back to the 12th-13th centuries (Tapu Kadastro Arşivi). It is thought to be a 700-year-old settlement in Konya, the capital of Şelçuk. The village consists of three quarters (Upper, Middle and Lower Hood). Although it is thought that the villagers have a population structure based on the Turkmen coming from Central Asia, it has been stated that nomads, emigrants, abdals and gypsies lived in the village from time to time (Erdoğan, 2003).

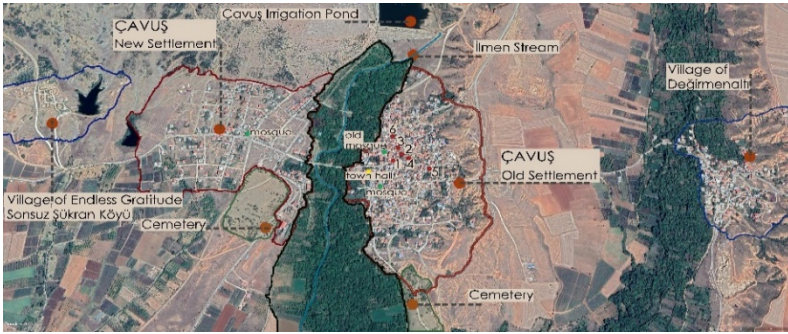


Figure 1. Layout Map of Çavuş Village

The village, which is 40 km from Beyşehir, is located at the foot of Sultan Mountain and is 8 km far from the lakeside. Although it is extremely close to the lake, there was a water problem in old times. The main water source of the village is Ilmen Stream passing through the village. The water requirement had been provided with dams, chanel, wells and fountains until the electricity came, and it played an active role in configuration of this settlement. As seen Figure 1., Çavuş Village, located on both sides of the valley formed by Ilmen Stream, differs in terms of its settlement plan. While the east of Ilmen stream is the first settlement area of the village, the settlement pattern has a dense and organic distribution. On this side of the village, there is a mosque-centered village square. There is also a coffee house overlooking the village square and two plane trees in this square. There is an old town hall at one's foot to square. While the new settlement area is in the west of the stream, the settlement plan is gridded and the



settlement texture is low dense. To the west of this residential area is Sonsuz Şükran Village. There are two cemeteries in the southwest and south of the village. Gardens/orchards are in the area between the two cemeteries and stretching along the stream. In the village, which has its own plateau and grove, there are Ottoman bridge and mosque, baths thought to be Roman artifacts, two pre-Islamic mounds and Roman ruins (Erdoğan, 2003).

Besides the historical monumental buildings, the traditional residential texture as seen in Figure 2. also shows a diversity in this settlement area. One of the most significant features of this place is the special geographical location that creates a transition between the Mediterranean Region and Central Anatolia Region. Through its vernacular climate structure, natural water resources, vegetation, and soil structure, the Lakes Region has caused the settlements there to develop differently. In this region, there are stone, wooden, and mudbrick buildings in the settlements that can be considered as Rural Heritage. Some buildings can provide information about the region as adobe buildings.



Figure 2. View of Çavuş Village

Çavuş Village is still a living and developing settlement where agricultural activities continue. Moreover, Sonsuz Şükran Village, which has been developed in integration with Çavuş Village, is on the way to becoming a new settlement built with adobe buildings. In addition to the increasing new building stock, the buildings unique to the region, have not yet vanished. On the way to ensure the continuity of rural dwellings and vernacular architecture, it is important to understand the logic of design and formation. At this point, it is thought that the building stock of Çavuş Village will be a guide for the new buildings. For this reason, it is necessary to determine how the buildings in the area are shaped and which indicators affect this forming.

METHODOLOGY AND MATERIAL

While the term of "type" in architecture means the organic sum of the morphological invariant features of a group of structures in the same period and cultural field, the "typology" has been defined as the science that studies the relationships between species and their evolution over time (Petruccioli, 2016). According to Bandini (1984), typology is used as a tool to recreate

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the architectural type or to compare the cultural effects of architectural types that existed at a certain time. Typological thinking enables to recognize and discover basic types, to see events in complementary relations, and also to realize the changes and connections in the process (Ince Güney, 2007). According to Petruccioli (2016), the typological process allows us to understand evolution from one species to another, while simultaneously showing the rule and the exception. Traveling back through the typological process makes it possible to reconstruct a society's heritage of tradition and knowledge. Typological classification in architecture is to set a model for architectural elements in the future by transforming the gained experience into a kind of code (Djokić, 2009). With these features, process-oriented typological classification is presented as a scientific method in research on vernacular architecture.

The studies carried out to determine the spatial organization and structure quality together with the acquisition of physical data constitute the research methodology to determine the typology of the buildings in Çavuş Village. In this context, the building types in the village were examined in terms of parceling, orientation, plan and facade order, structural situation, building material, and construction technique. In the field research related with architecture of Çavuş village, the settlement pattern was analyzed first. According to the information obtained from local people and literature, the first settlement area of the village was evaluated within the scope of this research. At this point, a research area centered on the historical mosque has been determined. In the preliminary field research, building condition assessments of 46 houses were done. Height of the building, relationship between an entrance and a road, material and construction technique, roof cover, intervention to building, durability and usage conditions were evaluated in the building condition assessment. Based on the data obtained from these analyses, 6 unique building that did not undergo any change or had minimal changes in planimetry and façade were included in the scope of the study. The cases examined are the oldest buildings in the village in accordance with information received from local people (Taşdiken, 2020); (Sezgin, 2021), (Küçüközet, 2021), (Kovancı, 2020) and building types are representative and/or repetitive in terms of plot layout and plan typology. In addition to determining the plan typology of the qualified buildings discussed in the study; the layout of the parcel, the location of the parcel to the road, the location of the buildings relative to the parcel, and the entrance relationship of the buildings were also examined.

House no. 1, The Mehmet Çiğdem House; Access to the building from the road is through the front garden. Garden walls were demolished and later renovated, the building is not used today, and there are no support units such as barns and haylofts, or they have not stayed until today. There are two entrances to the building, which are from ground floor and upper floor. There is a barn, storage units and a room with a stove on the ground floor, the independent entrance to the upper floor is accessed via the garden. The entrance stairs of the 1st floor reach the console and from there one passes



to the sofa. The sofa opens into two rooms positioned opposite each other. The rooms have a hearth, niches, and built-in wardrobes. The big room on the upper floor serves as the main room of the house. In the main room, two small windows were replaced with one large window, and the hearth was removed. The building, which has partial changes, was originally built of mud brick with wooden beams, a flat earthen roof, and wooden console. The wooden console to which the ladder is attached have not survived. As seen Figure 3., the building represents examples of residences with an inner sofa typology, where the ground and upper floors work independently.



Figure 3. House no 1: Exterior View, Space of İzbe, Room

House no. 2, The Rifat Gültekin House; As seen Figure 4., It is one of the oldest buildings in the village and is said to be 200 years old by the local people. The year 1876 is written in the Arabic alphabet on the outer sofa. There is no direct entrance to the building from the road. The parcel, which has a road on three sides and an adjacent house on one side, is entered through the garden gate. The adobe garden walls, the barn units and the village room, which was said to have existed before, have not reached today. The building, which consists of a ground floor and an upper floor, has an outer sofa called “çardak” in local terminology. It is one of the original examples of the houses with outer sofas, built with mudbrick, found in the Beyşehir Region. The structure was partially intervened by laying bricks in place of the damaged mudbricks and adding a reinforced concrete terrace parallel to the outer hall. The three rooms, two of which are “izbe”, on the ground floor are entered from the front garden under the sofa. It is estimated that the room on the ground floor served as the kitchen and winter preparation space, due to the hearth, various pots, and jars inside. There are three rooms located parallel to the sofa in the building, which is accessed by a wooden staircase to the outer sofa. The building, which has the longest outer sofa in the village, has a hearth on both short sides of the sofa. In addition, the floor of the hearth, located to the west of the sofa, has windows on both sides, and the sitting area and circulation area are separated by making a bench in front of this wall. The room to the west of the sofa is defined as the main room of the house. The main room has the largest number of windows and walk-in closets in the residence, as well as elaborate and rich decorations. All rooms have a window opening to the outer sofa and a window facing the outside, on the other hand, there are two more windows next to the stove in the main room. The rooms reflect the original character of the traditional rooms in the region in terms of spatial organization, equipment, and decoration.

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Figure 4. House no 2: Exterior View, Exterior Sofa (Çardak), Room

House no. 3, The Mustafa Aydın House; As seen Figure 5., It is one of the rare and original examples of Çavuş Village houses in terms of parcel layout. The two-storey adobe building is directly accessed from the road, and right across from the entrance, the place called “hayat” is passed to the inner courtyard. The stables, and barn are accessed from the courtyard surrounded by walls and structures. Previously, it was reported by the owners of the house that a room was also located in this courtyard. In addition, the two-storey house, which is used today, has an inner sofa and oriel window, has undergone a serious repair and has lost its originality in planimetry and façade. In the original and also today, the roof of the barns is passed from the hall on the second floor of the house, and this earthen roof is used as a terrace by the house owners. From this terrace, one passes to the semi-open space, which is called “çardak”, which is similar to the outer sofa in front of the hayloft. The owner of the house said that his grandfather's loom was located here and that his grandfather did his weaving work in this place (Mustafa Aydın, 2021). There is a window facing the hayloft in the covered terrace, which faces the inner courtyard and is carried by wooden posts. The hayloft has a height of about two floors and has an entrance from the secluded place under the terrace in the inner courtyard. Moreover, there is an unused draw well in the hayloft. The level difference was used on the road front of the hayloft, and a separate window was opened to throw straw. Because the width and height of the hayloft exceeded four meters, another pillar was placed in the center. The originality of the non-residential functions is important in terms of the use of independent terrace from the interior and the feature of benefiting from the elevation in the settlement.

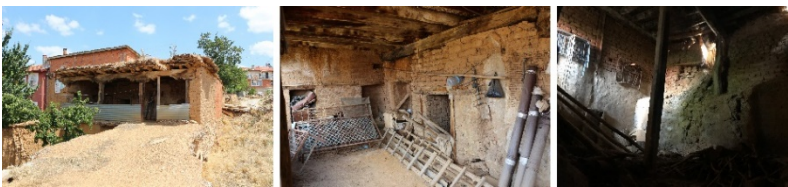


Figure 5. House no 3: Exterior View, Exterior Sofa (Çardak), Hayloft

House no. 4; As seen Figure 6., It is located on a sloping plot and its two opposite sides face the road. The building, which has three floors due to the slope, is one of the few examples in the region with more than two floors. There is a passing to the building via the garden on the lower level and the



road on the upper level. The sofa of the first floor of the building is opened to the road on the upper level, but its original use is not known because the damage is extreme in the building. The courtyard, surrounded by mudbrick walls, is accessed from the road on the lower level, as well as the basement and ground floor are reached from the courtyard. The wooden staircase to the ground floor from the outside has been demolished today. While some of the housing support units in the courtyard exist, some of them have been demolished. The basement floor could not be entered, and it is presumed that it was used as the barn and warehouse functions. There are rooms opening to the intermediate space on the ground and first floors where the residential unit is located. The fact that one side of the building is adjacent to the neighboring building and that a part of the ground floor is below the upper road level indicates that some of the rooms or spaces cannot receive light. Since the building was in danger of collapsing, only the top floor could be entered, and the places with collapsed walls on the lower floor could be photographed. There are three rooms on the upper floor. A part of the adjacent building enters the building, and the house has an L-shaped plan scheme. For this reason, there are two rooms on the left and one on the right of the stairs. The ground floor and the first floor are connected by a wooden staircase to the left of the entrance leading to the sofa. It is one of the last examples of the house with a partially open inner sofa, which is one of the original plan typologies of Çavuş houses. In this typology, the staircase connected to the sofa of the lower floor, which is entered from the courtyard, reaches the partially open sofa on the upper floor. The section behind the staircase extends to the open space that functions as a balcony over the entrance door. The partially open inner sofa space seen in the region is called the "sala" in local terminology. The three rooms opening to the sala represent the characteristic features of the region. In addition, the white patterns called "whitewashing" (aklama) or "speckle pressing" (benek basma) (Karakul, 2019) applied to the wall surface with different techniques and tools on the soil plaster application seen indoors and outdoors around Çavuş are also seen in rooms of the house.



Figure 6. House no 4: Exterior View, Partially Open Inner Sofa (Sala), Room

House No. 5; it represents another parcel settlement example in the region in terms of its features such as the short front of the house to the road, its side entrance relative to the road, and its perpendicular placement on the slope. The courtyard of the building, which is adjacent to the adjoining parcel on two sides, is surrounded by buildings and the courtyard wall is only on the front road. The courtyard is accessed through the double-winged door

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opening to the road, and the residence and other units are accessed from the courtyard. While the elevation was used in the sloping courtyard, the barn, the hut, and the house at different levels are entered from the façade on the left of the entrance. On the façade opposite the entrance, a shed with a front porch is positioned. The seclusion, which has a separate entrance to the left of the house entrance, has a height of approximately 1.50 m. This independent space, which is obtained from the level difference due to the slope, is located under the house. The house has two floors and a mezzanine floor. This mezzanine floor, which is located on the lower floor, consists of a room. The room is entered from the landing of the stairs in the living room and the landing level is 90 cm higher than the entrance. From hayat one also enters a warehouse-pantry space. On the upper floor, there is a sala and two rooms. The rooms are entered from the area behind the wooden staircase leading to the sala. The sala that extends over the staircase has a cantilever. It is thought that the closed cantilever of the sala, which is common for most buildings in village, was enwalled later. In this cantilever, there is a door that leads to the earthen roof of the barn. The building has three rooms, one of which is on the mezzanine floor, and these rooms preserve their originality. The back wall of the building, which is not used today, was partially destroyed. As seen Figure 7., in terms of plot layout, mezzanine use, plan typology and room organization, it has the specific features of the local architecture.



Figure 7. House no 5: Exterior View, Inner Sofa (Sala), Room

House number 6, Ali Sezgin House; As seen Figure 8., it is the only listed building in the village. According to the owner of the house (Sezgin, 2021) although the building is similar to house number 3 in terms of parcel layout, only the residential building part remains today. Partial collapses are observed on the facade walls of the house, which is not used today. The hayat of the two-storey house, which was originally entered from the road, leads to the courtyard at the back, and from the courtyard to a barn, a stable and hayloft. Two spaces used for storage on the ground floor are entered from the hayat. The application of local decoration technique, white pattern on the soil surface, can be seen in the hayat and these rooms. The wooden staircase to the left of the entrance door leads to the sala on the upper floor. A platform “seki” called in local terminology was built in sala behind the stair walking direction. This seki extends to the cantilever, approximately 1 m from the house façade. The closed cantilever, located just above the entrance door, was later enwalled according to the house owner. In its



original form, the house has a plan type with a partially open inner sofa. The other opening of the sofa opposite the cantilever was later closed as a bathroom and WC. According to the statement of the house owner, there was a staircase leading down to the courtyard from the opening here before it was closed. From the Sala, there are entrances to three rooms, one on the left of the stairs and the other two on the right. The room to the left of the staircase served as the main room of the residence. The head room, which has the most decoration and fine workmanship in the building, reflects the traditional room organization in the region. Inside the room, there is a ghusl and a cupboard, an arched passage between the entrance and the cupboard, a shelf that continues along the wall, two built-in wardrobes with craftsmanship, shelves and a mirror. While there was a hearth between the two windows in the room before, the hearth was removed by enlarging the window later. The same application can be seen in the other room on the front facade.



Figure 8. House no 6: Exterior View, Inner Sofa (Sala), Room

RESEARCH FINDINGS

As a result of the field research, the houses in the original architecture of Çavuş Village are generally two storeys and have courtyards. The courtyards have a closed structure surrounded by walls, housing, and support units (cattle barn, sheep barn, village room, hayloft, cellar, storage room). As can be seen in Table 1, the courtyard can be accessed from the road or the house, depending on the parcel layout. The parcel layout of the houses is directly from the road (the courtyard is at the back) or over the courtyard. The entrance of the houses, which can be reached through the courtyard, is located on the opposite or side of the courtyard entrance. The slope has been an important criterion in the parcel settlement of Çavuş Village. In the housing units benefiting from the slope, parallel or perpendicular settlements are observed.

In Çavuş, houses and support units are adjacent to at least one neighboring parcel. Moreover, intertwining behavior and adding on to each other are also noticed in many structures. According to the statement of Ali Sezgin, one of the former residents of the village, "In Çavuş, the terraces of these houses, which were built adjacent to each other for security reasons, used to be passed over each other." (Sezgin, 2021). In this village, which rises slightly on the plain, it is thought that factors such as the sloping structure of the settlement, the adobe building material (benefitting from adjacent wall), the use of terraces, as well as the concern for protection, affect the dense settlement pattern. However, the courtyard walls and support units of many

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buildings that are out of use today, have been demolished, and the number of buildings with original parcel layout is decreasing. The original parcel structure of the village allows for the separation of public, semi-public, and private spaces. In addition to public street use, semi-public courtyards, earthen roofs, and çardaks are open spaces that are actively used in daily life.

When evaluated in the context of construction technique and building material, it is observed that mudbrick as local materials is used. The original houses with the mudbrick wall are supported by wooden beams and columns. The top cover is a flat earthen roof obtained by compacting the soil laid on the reeds placed on wooden purlins. But today it is observed that the roofs of many buildings used have been completely renewed and covered with tile or sheet metal.

Considering the façade constructions of the buildings, the windows are large and many in the upper floors compared to the lower floors with the service spaces. The windows on the upper floor are mostly made of wood with a 1/2 ratio, as in the traditional Turkish house. Two-winged and wooden materials are used in the wide entrance doors. The oriel windows encountered in traditional buildings of Çavuş Village add originality and aesthetic meaning to the façade. In addition, there are examples of balconies instead of oriel windows. The sala space is seen from the front in these open-cantilever examples, which are thought to be older. On the other hand, in buildings with an outer sofa, wooden pillars and headings carrying the upper cover of the outer sofa extending along the entrance facade add character to the facade. In buildings with access to the first floor from the outside, the wooden staircase forms another element on the facade.

If we look at the original typology determination and typological classification approach, which constitute the framework of the study, three different plan types are seen in Çavuş rural houses. As can be seen in Table 2, the samples examined within the scope of the study were classified according to these plan types. These plan types are defined as outer sofa, partially open inner sofa and inner sofa. In local terminology, the partially open inner sofa is called a sala, while the outer sofa is called a çardak (Sezgin, 2021); (Kovancı, 2020). Other examples of houses with outer sofas and partially open inner sofas were found after the literature research on the region. Çavuş Village of Hüyük district, which is located between Ilgın-Doğanhisar and Beyşehir districts, shows the characteristics of both regions. In Üstünler Village/town located in Beyşehir district, there are examples of houses with an open inner sofa (Erten, 1987), and in Yeşildağ Village/town with an outer sofa (İlter, 1999). These houses, which have a plan typology with an outer sofa and a partially open inner sofa, are typologies specific to the Beyşehir region and were built from different materials on both sides of the lake. While stone structures with wooden beams predominate on the south and west sides, mudbrick structures can be seen in the northern part, where Çavuş is also located. In a study on Ilgın Beykonak Village (Karpuz & Bozkurt, 2013), the plan type with partially open inner sofa is seen and it is named



as sala in the local terminology here. While the plan structure containing of rooms opening to the sofa consists of two opposite rooms or two and one rooms opening to the sala, the rooms opening to the çardak are located side by side. The buildings mainly consist of three rooms and secluded room. When examined the space organization, it is seen that the room, which is the living space, has a multi-functional and flexible structure. The rooms used for eating, drinking, living, and sleeping are kept at an optimum level in terms of size. The rooms with the wooden shelf surrounding the walls, the hearth opposite the door, the closet, the shelves, the niche, and the built-in cupboards reflect the typical character of the traditional Turkish room. The 1 m wide cupboard (yüklük), which is usually located in the direction of the door opening and contains the ghusl (bathing place), defines the border between the room and the entrance. The wooden arch between the cupboard and the wall and the doorstep under it separate the clean and dirty area in the room. The living and circulation areas are also separated from each other in the rooms that have characteristics specific to the region. The hearth, which is another important element of the room, is usually located between two windows.

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CONCLUSION

In this study, vernacular houses, and settlement pattern in Çavuş were discussed. In this area, the unique parcel settlement and housing typology were encountered. When the rural houses were evaluated typologically, plan types with outer sofa, partially open inner sofa and inner sofa were attained. If it is necessary to define the typological process between these plan types, it has been determined that there is a transition from the plan type with outer sofa to the type with inner sofa. Thus, examples with interior sofas were added to Çavuş houses, which have an outer sofa and a partially open inner sofa in the original plan typology. Many of the houses with partially open inner sofas were influenced by the city houses and later transformed into an interior sofa. The open cantilevers were later closed and turned into an oriel window.

When looking at the housing types in the research area from the upper scale, Çavuş residences have a hybrid structure as they are in the transition zone between The Central Anatolia Region and The Lake Region. At the same time, this settlement is in the climatic transition zone. Therefore, when we look at the climatic conditions of the Central Anatolia region, plan types with outer sofa and partially open inner sofa, which are not common, are encountered in Çavuş. With this feature, Çavuş houses represent examples of local architecture with original plan typology. However, these unique structures, which date back to approximately 150-200 years in the study area, are faced with conservation problems. For this reason, structures with characteristic value are rarely encountered in the region. Due to reasons such as migration from rural to urban areas, abandonment, vandalism, natural disasters, and user-oriented problems, it has been difficult for these structures to reach the present day as originals. In this respect, the study is important in terms of documenting the houses with a unique typological structure and transferring them to future generations.

Through these determinations, the outline of the rural heritage in this specialized area of the Lakes Region has been defined. Identifying the existing typology is important to transfer this accumulation without losing the masters who are the representatives of the traditional construction technique, to instill the idea of conservation and conscious structuring in the people of the settlement, to contribute to rural development policies and the continuity of environmental aesthetics in the countryside. In the view of this information, it is expected that the typologies identified in the study will help ensure the sustainability of the vernacular architecture of the region and set an example for the newly built houses in Çavuş and the Sonsuz Şükran Village, a new settlement established near the village.

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