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RURAL STRUCTURE CULTURE IN GAZİPAŞA HASDERE VILLAGE*

GAZİPAŞA HASDERE KÖYÜ'NDE KIRSAL YAPI KÜLTÜRÜ

Nisa YILMAZ ERKOVAN**

Abstract

It would be insufficient to only consider "residences" within the scope of the definition of "rural architecture," which emerge with local materials and traditions as a result of the needs of the area. The structures that complete rural life are fountains, barns, mosques, granaries, serens (bee house), chicken coops, cemeteries, and streets. All these structures together create a rural structure culture with factors such as climate, vegetation, and geography. This culture is shaped in line with the needs of its users who also participate in the construction phase. The subject of this research focuses on the components of the rural structure culture of Hasdere Village in the Gazipaşa District of the Antalya Province. The elements that constitute the rural structure culture of Hasdere Village (the first settlement of Gazipaşa) were examined and the effects of the relationship between nature and the environment on the settlement as well as its architectural structuring are discussed in this study. The rural structure components that were selected from this settlement—which has a scattered settlement structuring due to its location on sloping lands without a clear center—have been evaluated in the context of environmental and cultural relationships. By preserving and documenting the original architectural works of the local people in terms of both form and function, the purpose of this study is to support the cultural heritage and traditions so they are able to be transferred to future generations.

Keywords: Rural Architecture, Gazipaşa, Structure, Structure Culture, Hasdere

* This study is the updated version of the research named "Environment-Culture-Nature Interaction of Traditional Architecture in Gazipaşa Hasdere Rural Area" presented at Akdeniz University Faculty of Fine Arts 3rd International Mediterranean Art Symposium held in Antalya on 24-25 April 2018.

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Öz

İhtiyaçlar sonucunda yerel malzeme ve geleneklerle ortaya çıkan "kırsal mimarlık" tanımlamasında yalnızca "konut" ları düşünmek yetersiz kalacaktır. Çeşme, ahır, cami, tahıl ambarları, serenler, kümes, mezarlık, sokak vb. yapı türleri de kırsal yaşantının tamamlayıcı unsurlarıdır. Tüm bu yapılar bir arada iklim, bitki örtüsü, coğrafya gibi etkenlerle birlikte kırsal yapı kültürünü oluştururlar. Bu kültürde ihtiyaçlar doğrultusunda ve olanaklar ölçüsünde tasarlanan bu yapıların kullanıcıları, genellikle yapım aşamasında da müdahil olan kişilerdir. Bu çalışmada Antalya İli Gazipaşa İlçesinin ilk yerleşmesi olan Hasdere Köyü'nde yer alan kırsal yapı kültürünü oluşturan öğeler incelenerek, doğa ve çevre ilişkisinin, yerleşim ve mimari yapılanma üzerindeki etkileri tartışılmıştır. Belli bir merkezi olmayan eğimli arazide konumlandığı için dağınık bir yapılaşma görülen yerleşimden seçilen kırsal yapı bileşenleri mekânsal ve kültürel ilişkiler bağlamında değerlendirilmiştir. Bu çalışma ile yerel halk tarafından üretilmiş özgün nitelikteki bu mimarlık eserlerinin hem biçimsel hem de fonksiyonel olarak korunup belgelenerek bu kültürel mirasın ve geleneklerinin gelecek kuşaklara aktarılmasına yardımcı olunacaktır.

Anahtar Kelimeler: Kırsal Mimari, Gazipaşa, Yapı, Yapı Kültürü, Hasdere

Introduction

The term "rural architecture," which is constructed by builders who are trained through experiences passed down from one generation to another and which is built with the participation of its users along with local materials and traditions according to emerging needs, as emerged. Rural architecture is the entirety of the objective environment created by the people living in that place. The structures, shaped in line with the needs of the people and built with the participation of the structure owners throughout the construction stages, are not limited only to residences. When buildings such as fountains, barns, mosques, granaries, serens (bee houses), chicken coops, cemeteries, and streets used daily by the people are considered along with the environment, the lifestyle and neighborly relations of the local people can be interpreted.[1] Bektaş[2] states that the concept of "rural architecture" cannot include all of these structures, and therefore, they can all be gathered under a clearer, easy-to-understand term: public structure art. However, the word "folk" defines a community that lives in a certain place and share common conditions, interests, and influences. The structures that fall under this concept are the direct products of the act of construction.[3] For this reason, the term "folk structure culture" is preferred in this study. Struggling with nature, climate, and the environment since its existence while at the same time managing to survive with what they offer, humankind has learned to create environments where they can cope with these adverse conditions and be in harmony with nature. As the environment and conditions changed as well as the way the used materials changed over time, the environment and the built environment have also changed and developed in proportion to the needs, expectations, religious beliefs, and cultural structures of the people living in that place. With its many physical, cultural, and environmental inputs such as climate, population, vegetation, water resources, topography, culture, education, religion—understanding rural architecture is possible with a holistic approach. It can be assumed that many of the local architectural works reached high levels of "perfection" over a long period of time but did not go through 10, 30 or 400 years of fashion. Change takes place either very slowly or very quickly for most traditions. Even small changes in agricultural production, vegetation, soil yield and erosion, displacement, density, consumption methods, distribution and allocation systems, oppression and exploitation methods can easily lead to improvements in structure style.[4] Within this

[1] Çekül 2012, 6.
[2] Bektaş 2001, 24-25.
[3] Bektaş 2001, 25.
[4] Germen 1974, 3.

culture, environmental elements are part of the design, as the idea of living "within" the environment rather than living "with" the environment was adopted. Settlements surround people with their multi-purpose use according to the traditional perspective of the environment. The use of "places" defined as a structure is flexible in terms of form and function and it can vary. The builder does not pre-design the structure he/she will build and cannot provide sufficient reasons for his/her decisions. Through the process of trial and error, these crafted structures are modified little by little with countless mistakes and successes over several centuries. As a result of this exploration, a structure that is both well balanced and close to the needs of the user is eventually produced.[5] These structures are the results of the interaction of the structure and the natural environment with human behavior, both on a single structure scale and on a whole settlement scale.

The subject of this research is the components of the folk structure culture of Hasdere Village, located 8 km east of the district center of Gazipaşa, in Antalya Province. Hasdere Village is important since it is the first settlement within the Gazipaşa District. The processes, perceptions, and traditions of the architectural culture formed by holistic and environmentally conscious construction of the village is the basis of this research. The elements of the folk structure culture of Hasdere Village is examined, the change and development (if any) it has experienced since its first formation is revealed, and the effects of the relationship between nature and environment on the settlement and architectural structuring are discussed.

Gazipaşa

Gazipaşa, which has very rich cultural and natural diversity, is located 180 km east of Antalya, on the 10-km long, 7-km wide Gazipaşa Plain of the Mediterranean Coast (Fig. 1). Its neighbors are Anamur to the east, Ermenek to the northeast, Sarıveliler to the north, and Alanya to the west. With the Mediterranean coast to the south, the southern borders of Gazipaşa are surrounded by the Taurus Mountains, approximately 35 km inland from the coast (Fig. 1). The western coastal mountain ranges of the Taurus Mountains to the north are called the Akçal Mountains.[6]

Figure 1. Settlement Map of Gazipaşa and Hasdere

[5] Aran 2000, 14.
[6] Antalya Governorship Provincial Directorate of Culture and Tourism 2010, 292.

Gazipaşa is located in a geography with a Mediterranean climate, with hot and dry summers and mild and wet winters. The name of this district has been called "Selinti" (meaning the place where floods happen often) due to excessive flooding caused by frequent precipitation in the winter.[7] This is a good example of how natural events are reflected in the names of places.

In this district, which has 41 village settlements, place names vary according to the natural structures, places of establishment, textures, economic activities, and the residing villagers. Some examples include *Çobanlar* (shepherds), a village where shepherding is commonly practiced; *Muzkent* (banana city), a village where banana trade is conducted; *Zeytinada* (olive island), a village with dense olive trees; *Sugözü* (water spring) a village with large water resources; and *Yeşilyurt* (green land), a village with rich vegetation. As for the name of Hasdere Village, which is the subject to this study, the Karamanoğulları principality was thought to be the first gateway to the Mediterranean and over time the name *İnciağzı*[8] became pronounced *İnceağrı*; later in the 1960s, it was renamed "Hasdere" due to the stream passing through the middle of the village.

Hasdere

Hasdere Village is 8 km away from the district center of Gazipaşa with an area of 6.8 km². The settlement of Hasdere was established on a plain[9] far from the forest. Hasdere is historically important as it is one of its oldest settlements of the district. Since it is located on the plain, the livelihood of the people is agriculture; and therefore, houses are scattered over a vast area with no planning. In addition, seasonal agricultural workers migrate to the village during certain seasons. This situation created a need to build worker housing in the gardens. The village is surrounded by the Aydoğdu Slope to the south and the Çerçi Slope to the north; the village is located between these two hills in the direction of the slopes and located towards the stream. There are two main roads passing through the village; connected to those roads are smaller streets, many of which are dead ends that reach almost every house and garden (Fig. 2).

[7] Akış 1997, 2.
[8] This was explained in a meeting held with Fuat Uysal, the grandson of Katip Mustafa, on 15.03.2018.
[9] Güngör 2010, 170.

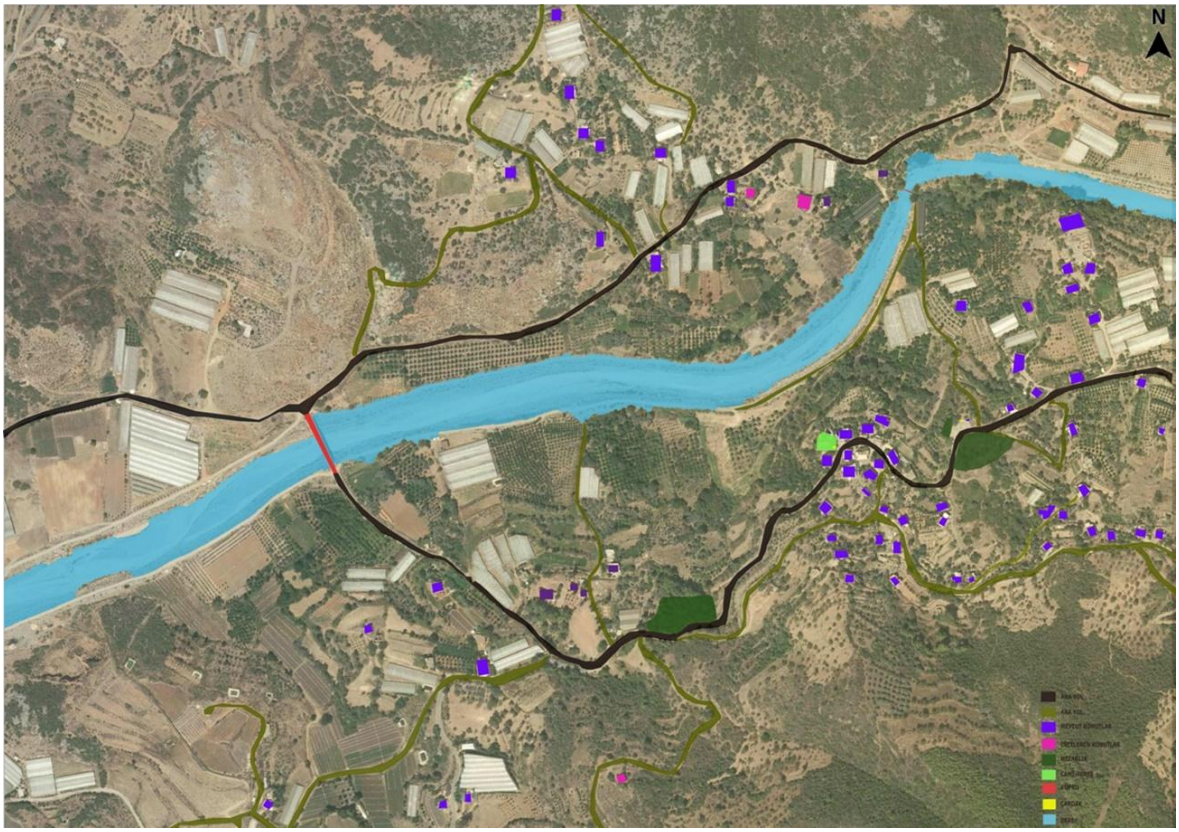

Figure 2. Hasdere Road Network and Structures

The village consists of four locations, namely Köpenli-Çatalharmanı, Pınaralanı, Sabık and Merkez (village center).[10] The village population was 647 in 2013 and was 612 by 2020, slightly declining each year.[11]

Components of Hasdere Structure Culture

Within the scope of the study, the residence, fountain, mosque, and cemetery structures were selected from the mostly scattered settlements outside the village center located on the sloping land; then the relationship between the environment, culture, and nature was evaluated through these elements. The village center could be identified as the point where the village school, two fountains, mosque-mausoleum, cemetery and a group of residences are clustered with its many dead end streets. The Hasdere stream, which influenced the name and settlement type of the village, divides the village into two parts. Settlements outside the village center are scattered around due to the large parcels of farming land. This situation is similar throughout the Gazipaşa District and is the result of the desire to live next to farming lands. This has been observed in rural settlements up to today and that same desire can be clearly seen in Hasdere Village, which is established on a plain.

Residences

Traditional residences in Hasdere are generally built with wooden beams and masonry walls, with one or two floors. The building, which is planned according to the location of construction, begins with digging the foundation called "*minnet*" [12] and filling it with rubble and stones. During the investigations made in the village, it was found that many buildings in

[10] Information was obtained from the numbering unit of Gazipaşa Municipality.
[11] TUİK Population Census Statistics, 2020 (https://www.tuik.gov.tr/ Accessed: 02.04.2021)
[12] Kunduracı 1998, 351.

the village were built by a Greek contractor named Yorgi.[13] In these buildings, stones from the nearby vicinity were generally preferred. In some houses, local stone (which was also frequently used in the region and called *saytaşı*) was used as a cornerstone. The wooden material used in the buildings was brought from the villages of Doğanca and Karatepe and were generally pine and cedar trees.[14] The buildings are an earth-sheltered home, generally with no roof. In the construction of earth-sheltered homes, *pardı,* pine puree, and soil called barren are used. After the soil is laid, it is crushed and compacted with a cylindrical stone called a "*yuvak stone*" or "*loğ stone*." Compaction is important in terms of waterproofing before all spring and winter months. It was observed that some houses had scrub plaster mixed with lime, straw, and earth. Single-story houses were built approximately one meter above the ground, in order to avoid humidity and dampness, and were planned with interior halls.[15] In two-story houses, the ground floor is a barn, locally called a "*gedey*." In many of the houses, mangers called "*avla*"[16] and barn entrance doors called *"borda*" have been preserved. In all the houses examined, access to the upper floor is provided by a separate staircase from the outside. Generally, the first two steps of this staircase are made of stone and the remaining section is constructed from wood. This wooden ladder is locally called "*badal.*"[17] It is also surrounded by a wooden wall. In the plan scheme, the staircase leads to the sofa (hall) locally called a "*aralık*". In the buildings with an outer hall,[18] all rooms are called *"göz"* which open into this space. The part outside the *aralık* and *göz* is called the "*mastapa*" or "*arbor*".[19] The area for ablution and dishwashing is usually located in this section of the house.[20] This part is either added as a separate space with a toilet or is located on a wooden extension of the staircase. Due to the stove and cupboard niches in the gap, it can be stated that these places were also used as cooking and eating areas. Having a qibla niche on a wall in a room of some houses is important in terms of culture and belief. For the interior arrangement of rooms, spatial items for daily life such as a cooker with a range hood (or old style "*müheri*") or a wardrobe-bathing cubicle (called "*ivze*") can be seen. There are also guest rooms in the houses, which were arranged separately from the entrance of the house, according to the financial possibilities of the landlord; these rooms also contain spatial elements such as stoves and cabinets. In line with the general information mentioned above, a few important sample houses are examined below.

Residence of the Halil Agha, the Madrasah Scholar

Halil, who migrated from Erzurum Horasan in the last quarter of the 18th century, established a madrasah facing the cemetery and settled there after building a house near it.[21] The entrance of the house faces north and a pathway leads to this two-story house that has a view of the village (Fig. 3). This madrasah influenced how the village center was shaped at

[13] Fuat Uysal, the grandson of Katip Mustafa Efendi, conveyed this information. He mentioned that there was a sign of this master in the plaster on the *borda* doors of the buildings.
[14] Fuat Uysal, the grandson of Katip Mustafa Efendi, conveyed this information on 16.02.2018. In addition, while the house of Derebeyi Abit Ağa was being built, trees were requested from Doğanca and Karatepe Districts. Abit Ağa saw that the trees that had arrived on the rafts were curved; he did not use the trees and told the people who brought them to return them as a punishment.
[15] Eldem 1954, 31.
[16] In Alanya İncirkırı, a nearby settlement, these mangers are called "bahna." Their construction systems and uses are the same as in Hasdere (Kavas 2011, 286).
[17] Hacıhamdioğlu 1997, 127.
[18] Eldem 1954, 93.
[19] Kunduracı 1998, 351.
[20] Kunduracı 1998, 347.
[21] Information was obtained from Gürsel Öğüt, the second generation grandson of the madrasah scholar, on 15.02.2018 in Hasdere. I would like to thank Mr. Öğüt for his kind help.

that time. Today, there is a primary school near the cemetery and it could be thought that this situation influenced the choice of location for the school.

Figure 3. Residence of Halil Agha, the Madrasah Scholar, East, West and Northwest Views

Fig and carob trees, which are quite common in the region, were planted in the south and southwest to shield from the negative effects of the sun, which is a significant component of the Mediterranean climate (Fig. 3). The house does not have a garden wall and exhibits a style which coexists in harmony with nature. It was built entirely with local structure materials and contains no material that is harmful to nature. When the structure and its surroundings are examined in the context of its design, the lower floor was used as a barn while the upper floor as a living space (Fig. 4).

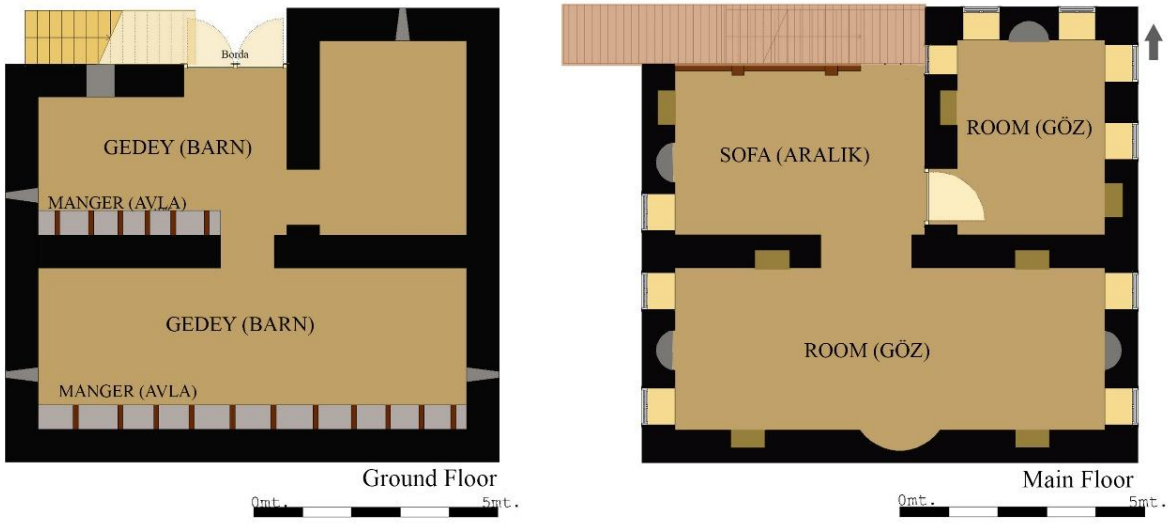

Figure 4. Schematic Plan of the Ground and Main Floors

The lower floor, which was used as a barn and a chicken coop, was accessed through the wide entrance door called a "*borda*."[22] From there, it is possible to move to the other parts of the residence which consists of one large and one small room. On the south wall of all rooms, at the level of the first beam, mangers called "*avla*"[23] were built to feed the animals. On the east, west, and north facades there are spaces measuring 0.31 m in width and 0.55 m in height from the inside (with a width of 0.13 m from the outside). The main entrance of the lower floor is a 1.78 m wide door on the north facade. An adjacent staircase from the north facade leads to the upper floor of the structure; with a total of 15 steps, the first three are made of stone and the remaining 12 are made of wood. The upper floor consists of two rooms, one large and one small, while the entrance section was built with a masonry stone wall and wood. Due to the beams coming out of the floor from the northwest, the structure can be considered a semi-open cantilever. However, being completely made of wood, it was not able to be preserved to this day. There is a qibla niche (a place where people perform prayers directed towards Mecca) on the south wall of the large room of the structure, which has a size of 9.72 m x 8.14 m, externally. This is a good example of religious beliefs being reflected in traditional structures (Fig. 5).

Figure 5. Ground Floor "Avla," General View of the Building, and South Wall Qibla Niches

Residence of the Mustafa Hatipoğlu

Said to belong to Mustafa Hatipoğlu during interviews with the villagers, a single floor residence was examined. The structure was built approximately 1.42 m above the ground due to the slope of the land as well as to protect the floor from moisture. Due to this height, the small space at the bottom must have been used as a woodshed and/or chicken coop. The structure, measuring 6.65 m x 10.20 m externally, consists of three rooms with a partition in the structure that was used as a cupboard and *gusülhane* (Fig. 6).

Figure 6. South East View Example of Indoor Cupboard

[22] Fuat Uysal provided this information during the interviews on 16.02.2018.
[23] Taken from an interview with Fuat Uysal on 16.02.2018.

In this house, which is defined as a residence with an interior hall in terms of the traditional style of design, the walls of the hand-washing cubicle were designed to provide privacy and silence for the user (Fig. 8). The garden wall of this structure was constructed with the dry-wall technique (Fig. 7).

Figure 7. North View

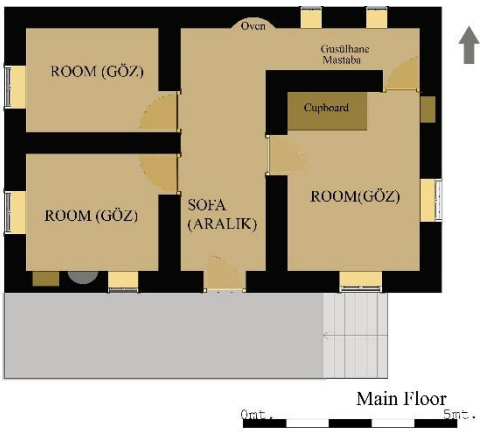

Figure 8. Schematic Plan of Ground Floor

Smoothness was ensured through terracing and the garden was created in this way. The entrance of the structure is positioned towards the south while the north is designed with a mostly insulated facade. The roof of the house is a soil housetop. The roof soil was compacted every year with a cylinder stone called a "*yuvak stone*" in traditional architecture. It can be concluded that the eucalyptus tree near the south facade of the structure was grown to protected against the sun (Fig. 9).

Figure 9. Top and South Views

Residence of the Katip Mustafa

This house, defined as a residence with an interior hall in traditional terms, was built with three rooms with a guest room and a separate entrance added later (Fig. 10).

Figure 10. Schematic Plan of Ground and Main Floors

Over time, some of the doors and windows had been closed and changes were made to the structure based on the needs of its users. A wall with a *cupboard/gusülhane* was designed to provide inhabitants with privacy and silence. The structure has two floors, and the lower floor had been used as a barn. After entering through the wide barn door called a "*borda*," mangers called "*avla*" used for feeding the animals can be seen on the walls of the lower floor rooms. The main entrance of the structure is positioned to the south while the walls providing more privacy are positioned towards the north (Fig. 11). An entrance door, on the north side of the upper floor which had later been closed, was identified. The entrance of the contiguous structure that was used as a guest house is located towards the west. There is also a stone garden wall (built with the dry-wall technique), which was only used with the neighboring parcel. The structure has an intimate appearance with nature. Fig and carob trees, which are quite common in the region, were planted around the structure to help block the sun, which is a significant component of the Mediterranean climate (Fig. 12).

Figure 11. Top and South East Views

Figure 12. North and West Views

Residence of the Fevzi Aktaş

This house was built using wooden beams and a masonry wall technique; it is defined as a residence with an interior hall in the traditional definition. The structure has two floors with the lower floor having been used as a barn (Fig. 13). After entering through the wide barn door called a "*borda*" which had two parts, mangers called "*avla*" used for feeding animals can be seen on the walls of the lower floor rooms. There are loophole-shaped and small ventilation windows on the walls of the barn. A reinforced concrete staircase leads to the upper floor on the north facade and an arbor was also built on this same side. The rooms were designed to open into the hall of the building, which can be entered by a wooden door with two parts. The building was originally built with only two rooms. However, it was detected from traces of the building that a third room and a wet area in line with the needs of its users were added later with additional construction. There is a cupboard in the building that separates two of the rooms, it opens into both rooms (Fig. 13-14-15).

Figure 13. Schematic Plan of Ground and Main Floor

The niche shaped cupboards in the rooms are decorated and there are fireplaces in both the hall and the two rooms. Since the structure has been used until more recently, many additional structures had been constructed with reinforced concrete and bricks. However, this non-registered structure is not used today.

Figure 14. South and West Views

Figure 15. Arbour and Cupboard Detail

Residence of the Feudal Lord (Derebeyi)

In Hasdere, this structure is known as the house of the Feudal Lord. It is located in the Hasdere Mahallesi, Parcel no. 619, on the bank of the Hacı Musa Stream, and has a view of the valley. The structure, which was registered by the Regional Board for the Cultural and Natural Heritage Preservation of Antalya in 2010, has not yet been blueprinted or measured because it was ruined (Fig. 16-17). However, the structure has been photographed and documented in detail. When the traces of stone walls were observed from the outside, it was determined that this structure is actually a group of structures and is a very large building with outbuildings. The structure should be documented in more detail with professional measurement devices.

Figure 16. The Building and its Environment

Figure 17. Building Interior Detail and Building Entrance

Mosque-Mausoleum

It is not known when the mosque was built in the village center or to whom the mausoleum belongs. However, it is thought that the mausoleum was built during the period of Seljuks or the Principalities period. The structure has a single dome and no decoration. There are also many graves around it. The structure, which was thought to have been built as a masjid, was later converted into a mosque, and its place as a mosque was emphasized by planting cypress trees in the garden[24] (Fig. 18). The Structure Survey, Restitution and Restoration projects related to the mosque and the mausoleum were planned and documented by the Gazipaşa Municipality.

Figure 18. The Mosque in the Village Center and the Mausoleum in its Garden

Cemetery

In Gazipaşa District, certain areas had been chosen for burial as well as the side garden of the mosque or the land of the villagers. The Hasdere cemetery, which is close to the village center, is surrounded by a very old wall. In a letter written by Hacı Mehmed Arslan (who was a merchant, philanthropist, and businessman from Hasdere but resided in Çanakkale and traded timber with Egypt in the last quarter of the 1800s), wrote to his nephew and mentioned that he had built the wall of İnceağrı Cemetery[25] (Fig. 19). The desire and tradition of people to be buried in their own land is important in terms of the relationship people establish with the place they were born and/or lived. It is a sense of belonging to a particular place and perhaps a desire not to break their bond with that place. The fact that the large cemetery is located along the roadside or that the graves of people are located on their own land, is to remind others that there is a reality of death as well as of life.

[24] Koçak 2017.
[25] Yıldız 2009, 450.

Figure 19. Village Center Cemetery Top View and Cemetery Wall Views

Fountains

Fountains are one of the most important elements of rural architecture since they meet the water needs of the villagers as well as enable a space to socialize. There are three older fountains and one newer fountain in Hasdere Village. Two of these older fountains are located near the mosque-mausoleum and one of them is named the Kaleiçi Fountain. People use this fountain for their own needs while the nearby fountain was built for the water needs of animals, which the villagers call "Eşeksuyu" (donkey water). Another old fountain is located on the other side of the Hasdere Stream which is used by the people. A new fountain was recently built near the new cemetery because it was needed in the village. The fountains, which are approximately 3.70 m x 1.15 m, are significant in terms of bringing spring water to the settlements and making it available for public use (Fig. 20).

Figure 20. Village Fountains

Arbours

There are two examples of arbours, which are considered the social areas of the village; similar to how the fountains and are important for socializing and essential for the Mediterranean climate. The arbours, one of which is near the mosque and the other near the new cemetery, are meeting points for the people of the village. They are known as places where people come together and chat, perhaps waiting for prayer times (Fig. 21).

Figure 21. The Arbor near the Cemetery and the Arbor near the Mosque

Bridges

It is very important for the people of the village to pass from one side of the stream to the other since the stream passes through the middle of the village. In addition to the reinforced concrete bridge for vehicle passage, there are also suspension bridges build by villagers who have a stream flowing on their land. These suspension bridges, which was the solution of the villagers in order to solve their own problems, are important elements in terms of rural architectural (Fig. 22).

Figure 22. Concrete Bridge Suspension Bridge for Village Residents

Evaluation and Conclusion

Village settlements and rural architecture structures in these settlements are the most prominent examples of human-nature interaction. Functional concerns in rural settlements are the primary factor in shaping of the environment. Structures constructed with local materials suitable for the topography and climate of a geography, settlements formed with these structures, and other surrounding elements of folk structure culture are all sufficient in defining the life of that place. What we identify as factors affecting a settlement (this could include culture, topographic structure, climate, proximity to water resources, local materials, soil, financial means) influence the structure of rural architectural elements and their relationship to each other. These variations can be first observed through residences, one element of rural architectural. The location of the houses, the number of rooms, the number of floors, the use of the lower floor as a barn or storage area according to their livelihood, the

size and number of windows, the roof system, and the climate are all related to the life style and culture of the owner of that structure.

The relationship between the residents and the geological structures can be revealed through structures built with stone obtained from the surrounding mountains, wood obtained from forests, and soil brought from the nearby surroundings. Hasdere rural architectural elements do not disturb nature or the environment as they were constructed with traditional materials found in the region and are sustainable structures in terms of both construction and energy consumption. Due to the mild climate, a sloping roof is not required. By compressing the soil with a cylinder stone called a *yuvak stone*, heat and water insulation had been achieved on the roof and a soil housetop had been formed. The fireplace-chimney, niches in the walls, and wooden *cupboards and/or gusülhane* used as room separators were used as interior furnishing elements in all the houses and are common features of these residences. There are many vegetable and fruit gardens in Hasdere and not many buildings are surrounded with stone walls. The suspension bridges of the village, which were built entirely for their own personal needs, are important in terms of being examples of the folk structure culture in which the user participates in the construction.

The need for shelter in order to be protected from the harsh conditions in nature is the most basic element of rural architecture. Villagers who engaged in agriculture and animal husbandry needed indoor spaces that would both serve as a storage for their products and provide shelter for their animals. So, in the easiest way, they made the lower floor of their residences a barn or storehouse. In some places, products were stored in wooden cabinets in the house while in other places, a new structure was built near the house. These choices vary according to crop yields, whether they engaged animal husbandry, their financial means, and the number of animals owned. Water is necessary for the sheltering of humans and animals as well as for farming (that is, for the continuation of life) and it has played an important role in the general location of the houses in Hasdere Village. The water needs of the villagers and their animals were met with the fountains built within the village. Hasdere Stream was also used to irrigate their crops. Once the needs of shelter and water are met, structures to practice religious belief with other villagers is needed; and therefore, masjids are built—as in Hasdere Village. The masjid was later used as a mosque and instead of building a minaret, its place as a mosque was emphasized by the planting cypress trees which means they used nature for this purpose. This is a good example of how structure and nature cannot be considered separately from each other in terms of folk structure culture. Arbours were built in order to create public places other than the mosque, where the villagers could meet and rest on their way from one place to another. These arbours, where they can sit and chat after the daily work is done, are very important for socializing. In some settlements, separate structures were built for this purpose and these structures were also used for the accommodation of foreign visitors coming to the village. Shared areas such as fountains, mosques, and arbours are very important as they are the living areas of the village. In addition, the cemeteries and the bridges (due to the stream in the village) which are among other basic needs, became an integral part of the rural architectural elements of Hasdere. The design of all the elements and their relationship with each other is basically the same, although it varies according to the relationships of the people in those regions. They are shaped according to the needs of people.

The economy of Hasdere Village in the Gazipaşa District is based on agriculture and animal husbandry. In addition to field agriculture, greenhouse cultivation has also been an important activity in recent years in the village (which is mostly scattered in terms of settlement type). The positive and negative effects of greenhouse cultivation which is performed near settlements and has been increasing in recent years, the greenhouse gases released because of this type of cultivation, the building material used in greenhouse

construction which are completely incompatible with local materials and the climate and vegetation, and the relationship of greenhouses with rural architecture should be examined.

As a result of the industrial revolution, rural areas have been abandoned day by day due to the increase in migration from rural areas to the city; this desire to live in a city continues today. Although some actions were taken from time to time, the migration from the villages to cities could not be halted. According to data of Turkish Statistical Institute (TUİK), although Hasdere is a village located close to a district center, it has seen a gradual decrease in population. Listed among the reasons for these migrations include the desire of younger populations to live in a city for education and work, the decrease in the number of people engaged in agriculture and animal husbandry activities, and the lack of job opportunities in the village. Migration, which is the biggest enemy of rural areas, causes the youth population to decrease and the elderly population to increase, and accordingly, causes a decrease in agriculture and animal husbandry. When rural settlements are abandoned, the buildings are demolished and cannot be repaired because they are no longer used. The life of the structures is as long as they are used. Therefore, if rural life can be supported and younger populations can settle there, it will be easier to protect the rural architectural elements and pass them onto the future. Considering that rural structures are cheaper, healthier, and more suitable for the human scale than other structures of our age, the unique solutions of each settlement and the respectful relationship they establish with nature can still be understood by people today; the architectural traditions of rural settlements can be passed onto future generations.

In order to transfer the texture and characteristics of the village to future generations, it is very important that local governments and local people establish close relationships with each other, providing economic assistance and job opportunities. It is necessary to create an environmental protection plan in which all these stakeholders directly participate, where the region will be discussed as a whole, and will be implemented with all rural architectural elements. With this planning, the sustainable environment and natural beauty of the village can be revived as a whole with its living environment.

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