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A research on the continuity of the original settlements: A case study on Kemaliye/Erzincan

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Abstract
One of the most important reasons of settlements looking like each other, despite the differences of their geographies and cultures, is the cultural disengagement due to the uniformity of socio-cultural stratification. This simultaneously creates negative impacts on many original settlements. Consequently; today, we need design approaches, aiming to provide solutions for the disconnection of people and spaces to help continue the architectural and urban characteristics of original settlements while they are in a process of development. This study handles such approaches in line with the "critical regionalism" concept of Frampton. A theoretical basis is formed over Giancarlo De Carlo and his architectural approach in Urbino can be assessed within the framework of critical regionalism. Over this theoretical basis, Kemaliye, chosen as the study location, is evaluated in terms of continuity, in light of data based on field practices.

1. A critical view of current architecture practices within the context of cultural continuity

Today's conditions, continuously forcing us to face a contradictory process, which aims to connect on a single entirety while preserving or rebuilding cultural variety; has caused certain approaches in architecture, working in opposite directions. Some of these approaches focus on regional identities, attempting to establish a unity with them, and aiming to let them keep up with the new era; while others aim to impose their presence, ignoring such identities. The first of these two approaches provide "cultural continuity" and contribute in people's living their lives as individuals in harmony with their environments. The other approach ignores cultural variety, environment and social connections and creates an effect which alienates people to their own environment. Defined as "current architecture practices" in the study, this attitude ignores different contexts and the basic characteristics of cultural areas, and drives many original settlements to a process of disconnection.

Settlements, which have been able to preserve their originality, are accepted as archives, containing all abstract and solid traces of the history of humanity and nature. Having a local landscape with natural and cultural values, and preserving their regional identities, such settlements are defined by Scazzosi as centuries-old palimpsest: These are parchments where traces of every era come one after another, intertwine with those to be left for future, within a constant change (Scazzosi, 2004). Change of societies is inevitable in time and traces of such changes can often be seen in the physical and social environment. Understanding these traces is important for reshaping the essence of humans within the current change processes for keeping up with the era. Therefore, such traces should be considered as documents guiding new practices, enabling cultural continuity, and forming the urban memory. Berman states that understanding traditions is important for feeding and enriching our own modernity. Therefore, culture should not be seen as a cult, containing nostalgic elements, but as a source of feeding for the ongoing life (Berman, 1994). In line with these ideas, we can say that it is critical to understand the local essence and the pieces that form the entirety before any design interventions on original settlements. Therefore; approaches, in which cultural and social forms of previous centuries are re-explored and contexts are taken into account, must be prioritized. Modern approaches, using tradition as a source of logic and information, advocating that traditions must be continued not formally but intellectually, must be adopted.

However, if we look at the design interventions at such settlements within the framework of current architecture practices; we can mention two frequently seen trends. These trends can be defined as nostalgic approaches, advocating the inviolableness of the "old" by only preserving local characteristics or attempting to create the "new" by emulating the "old", or as destructive approaches totally ignoring the values that form the regional identity. It is obvious that in both situations, there are attitudes that do not attempt to establish a relationship with the local essence. In the first approach, the "old" is frozen in time or recreated with a superficial point of view, and "original settlements" are turned into decorative cities. This will cause a misperception in society and cause a blur in the difference between the past and today. In the second approach; the "old" is outcast or even destroyed to let standardized environments take over original settlement patterns.

According to Levi-Strauss, if it is attempted to recreate old forms, it would be inevitable for new forms to gradually become monotonous and ultimately, reach solutions that are ultimately weakened. On the contrary, he states that we should know humanity is rich enough in terms of options to surprise everybody and that progress is not achieved by this extremely easy "adjusted similarity" image, which we lazily approach, but as a product of a process full of adventures, disconnections and scandals (Levi-Strauss, 1959). This opinion expresses that it is a futile effort to recreate completed and

forgone times, and we should be open for new trials.

So, how should such new trials be? How can a compromising relation be established between current architecture practices, which ignore and outcast the "old", and original settlement patterns? At this point, Frampton's concept of "critical regionalism" may give us alternative points of view aiming to produce a modern architecture based on context, in parallel with universal processes.

2. A strategy of resistance against standardization in architecture: Critical regionalism

Critical regionalism concept is an attitude opposing the recreation of traditional forms and the formalist attitude of regionalism. This concept suggests using an exploring construction language in modern architecture, revealing and respecting the local essence instead of a simple copying-imitating approach. At the same time, it tries to establish a system of new regional values by clashing universal values with regional values. Frampton considers critical regionalism as a strategy of resistance against the uniformity caused by modernism and against the historical approaches in architecture. He propounds this concept as a camp against the standardization caused by current architecture practices in preserving and reviving local cultures in architecture. Within the framework of critical regionalism, he advocates a stance against the dominant forms of current conditions, while on the other hand, accepts the liberating effect of modernism (Frampton, 1985).

Critical regionalism is based on the "place sensitivity", which can be strongly perceived, defined by experience and based on its own context. In 1980s, Tzonis & Lefaivre (1981) and Frampton (1985) defined critical regionalism as an approach which cannot be described as internationalism but which can not be connected to the folkloric or historical concepts of the region, either.

Critical regional architecture contributes to the improvement of cultural interactions by focusing on the relationship of the building with the loca-tion (topography, light, climate) and its socio-cultural position, instead of considering regional styles. In essence, it considers people as part of the natural and cultural environment they live in. It prefers the awareness about the tectonic reality of architecture instead of understanding the artificial environment only based on image with a superficial approach. It suggests creating a modern structure in harmony with the location, without taking formative and technologic references. It aims to contribute to the development processes of settlements by making small interventions, instead of large-scale urban interventions.

3. Approaches based on field practices in original settlements: Design approach of Giancarlo De Carlo

Rethinking on "Giancarlo De Carlo Architecture", which we can study under the concept of "critical regionalism", may give hints on creating a new product by being connected to the "local essence". De Carlo adopted an approach which evaluates natural and socio-cultural data, attempting to establish a relation with previous architectural languages by taking historical processes into account. Based on the necessity to create a connection between society and modernism, he worked with an approach, taking human experience and human perception as basis. Indispensible principles of a design process that is based on continuity are deep analysis of location and participating values.

The design method developed by De Carlo based on field practice states the necessity of performing theoretical and practical studies together in design interventions on original settlements. The projects he materialized in Urbino are successful examples connecting with the local context, converting and using traditional architectural principles forming the regional identity, and thus, contributing to cultural continuity. At Urbino, where De Carlo worked for approximately half a century; he gathered the municipality, the university, independent researchers and residents on a common platform, determined the requirements of the set-
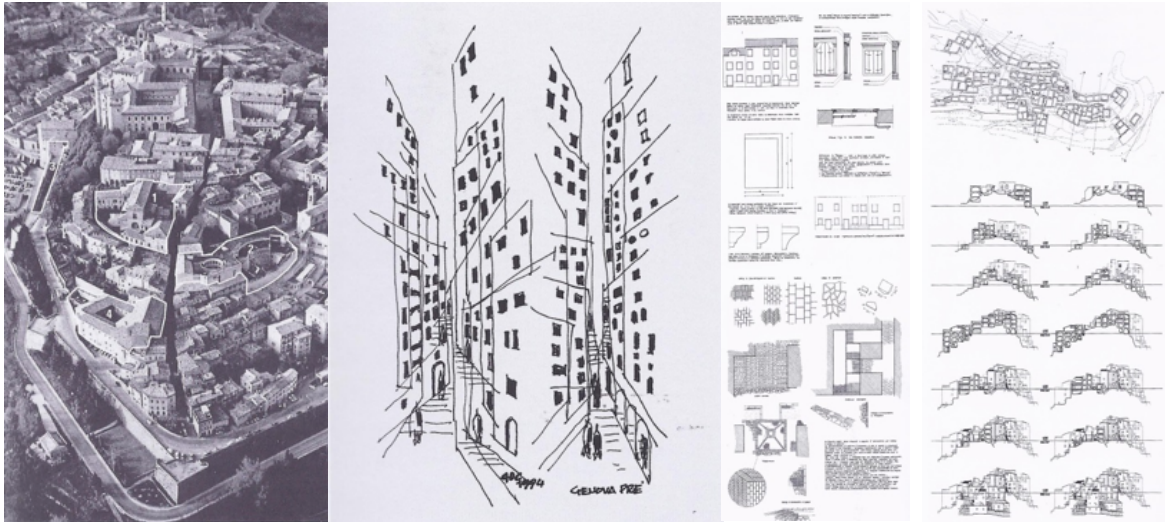
Figure 1. *Aerial view of Urbino identifying four of De Carlo's conversions (1) Faculty of Economics, (2) Magistero, (3) Ramp and stables, (4) Faculty of Law (Source: Jones, P.B. & Canniffe, E., 2007).*
**Figure 2, 3, 4.** *Analytical sketches of De Carlo (McKean, 2004).*

tlement in line with their opinions and developed his suggestions.

Urbino is an ancient settlement , dated to 6th century BC, at the Marche region in eastern Italy. The history of the city dates back to the Etruscan period, which took place before the Roman period. Pattern of the city, which reaches today, usually belongs to the medieval age. There were additions to the city in the renaissance period. Among these, the Ducal Palace built by Francesco di Giorgio for Duke Federico da Montefeltro is very important. McKean, putting forward Urbino's difference from other historical Italian cities, emphasizes that history and nature is intertwined here and that it is hard to distinguish new human interventions within the original pattern of the city (McKean, 2004).

De Carlo started his zoning plan studies in a period when the settlement physically began to deteriorate and local economy was being attempted to be revived by tourism. He studied sensitively on both the urban and rural environment, and had a special relationship with the residents and the history of the city. Starting as he undertook the zoning plan of the city in 1958, this relationship turned to a series of simultaneous interventions. Such interventions range from constructing a university settlement outside the city walls, rehabilitation of some structures at the historical settlement, faculty building designs, rearrangement of the greatest urban location (Mercatale) of Urbino, to designs of academician houses and the Institute of Art (McKean, 2004). As well as tourism, the improvement of the university was also selected as a way to revive the settlement. However; this also meant that the population would be multiplied and De Carlo developed a dual strategy to overcome this problem. He settled faculty buildings within the historical city center, and positioned dormitories
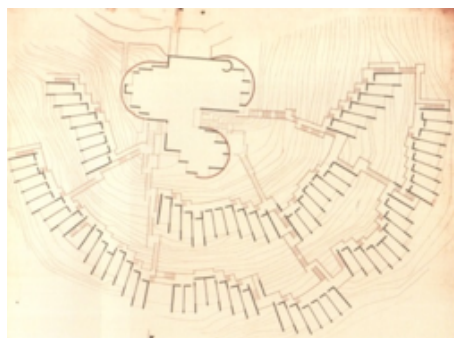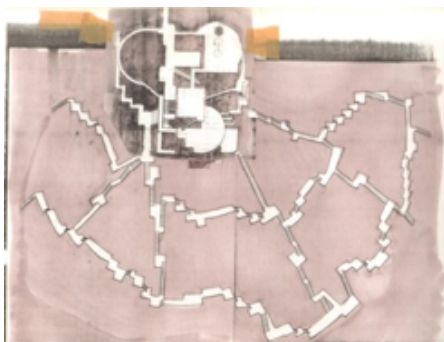
Figure 5, 6. *Site plan sketches of Collegio della Colle (NAI, 2005).*

Figure 7, 8. *Perspectives of dormitories (NAI, 2005).*

at the hillsides outside the historical city center, where he defined as a new settlement area.

Jones describes the design approach of Giancarlo de Carlo as such:

"De Carlo is playing a long game at Urbino, often with a light touch and with no great compulsion to over-impose his personal signature. Oblivious to the calls of fashion, De Carlo builds with a view to centuries past, and looks to the future: the work is for Urbino's citizens yet to come. It is hard to think of another contemporary architect who has contributed so much to one place. Without his intervention the whole development of the town and its university would have taken a different and almost certainly more destructive turn. Ordinary old buildings in the centre would probably have been destroyed. With his struggle to understand the relationship between buildings and human institutions, his concern with shared memory, his careful painstaking 'reading of the territory', De Carlo has demonstrated a method that seems to me the precise opposite of 'The Bilbao Effect', for instead of imposing from without, it discovers from within." (Jones, 2002).

De Carlo emphasizes the necessity of reinterpreting the past to solve the current requirements of a settlement. He suggests starting with the deep reading of the land in this interpretation process. In this process, which he defines as a genetic code analysis, he researches how buildings are positioned according to the sun, light, wind, water, streets, pathways and green texture. He describes it as a repeating process, including experimental arrangement and transformation. Urbino became an

instrument of principles for De Carlo to explore and develop region reading techniques. To understand a region, its forms and places, it is necessary to understand their reflections on the current social and physical situation. De Carlo tells that, to work in such a cultural landscape, first of all, history must be considered as a flowing water, rather than just the past (McKean, 2004). He describes his principles to Zucchi as follows:

"I believe a lot in the revelatory capacity of 'reading'…If one is able to interpret the meaning of what has remained engraved, not only does one come to understand when this mark was made and what motivation behind it was, but one also becomes conscious of how the various events that have left their mark have become layered, how they relate to one another and how, through time, they have set off other events and have woven together our history" (Zucchi, 1992).

4. Why Kemaliye?

Kemaliye (Eğin) can be an example of original settlements in Turkey, with its unquestionable natural and cultural values. Located northwest edge of the Eastern Anatolian Region and the southwest of Erzincan province; Kemaliye is a riverside settlement located at Karasu Valley, west of Munzur Mountains. Kemaliye has always been one of the social and trade centers of its region from the past to the present. Located on the Silk Road, the settlement was ruled by the Sassanid, Persians, Romans, Byzantines and Ottomans before the Republic of Turkey. In today's circumstances, the population movement to metropolitan centers has also

Figure 9. *Aerial view of Kemaliye (Atölye Kolektif Archive).*
Figure 10. *Settlement pattern identified with nature (Atölye Kolektif Archive).*
Figure 11. *Tree-Leaf diagram (URL-1).*

affected Kemaliye. Population of the settlement, which was around 30,000 together with the surrounding villages near the end the 19th century, has decreased in years due to migrations and population exchanges. Past crafts' and production methods' losing their importance today, has shifted the region's economy to nature and culture tourism.

Designing his projects from the data he gathers in his field researches, particularly anthropology studies, Dutch architect Aldo Van Eyck describes the housing project named Noah's Ark on Team 10's Royaumont meeting in 1962 with his "tree-leaf" diagram as above.

We can say that the complex relation between house and city established by Van Eyck is also valid for Kemaliye. Kemaliye is an entirety, whose values cannot be considered separately from one another; no house, tree, person can be considered individually. The nature-space-human relationship has created a specific settlement pattern here. The regional identity, which has developed on the basis of a piece-entirety relation, is the product of a rational idea based on centuries ago.

The basic components, forming the regional identity value of Kemaliye, are the natural structure and established cultural values of the settlement. An original settlement with its urban space character, which developed on the basis of these factors, Kemaliye stands on a different point among Anatolian settlements with such characteristics.

4.1 Research methodology

In this study; all analysis and evaluations on Kemaliye settlement texture are based on the field studies per-

formed by Kemaliye Research Group between 2002 and 2004, and by Atölye Kolektif between 2007 and 2014. These studies, which started as a student initiative, were planned as an architecture education model based on field practices to complete the theoretical knowledge gathered at school. With the workshop studies carried out after the summer field researches, suggestions of solution were developed to maintain the original texture of the settlement. These recommendations were shared with Kemaliye public on various platforms (forums, exhibitions), aiming to use the studies for the benefit of the settlement. Said studies form the main data source of the master's degree thesis of the author, written in 2010, titled "A Research On The Continuity of the Original Settlements: Kemaliye Sample".

The main goal of these researches were to analyze the factors that form the regional identity of Kemaliye with various points of view, detect the problems related to the current status and develop solution suggestions for these problems with the contribution of the residents. In these studies, carried out on the basis of mutual interaction, it was also aimed to reinforce the awareness of the residents for the environment they lived in. For these purpose, under the study, a collective production with an architectural, social and cultural content was performed with the participation of students and executives from various disciplines. The analyses performed were associated with each other and a feedback method was developed, so, it was attempted to understand the deep connection between the architecture and socio-cul-

Figure 12, 13, 14. *Sketches describing the settlement texture, 2002 (Kemaliye Research Group Archive).*

tural structure. Data from the social events performed in this context, and from the verbal history study, were overlapped with architectural analyses to discuss the relations between the past and the present.

Architectural researches were carried out within the framework of a program where theoretical and practical studies were performed together. Analytic sketches, visual recording techniques, literature scanning and verbal history methods were used for documenting and analyzing the settlement. Regional architecture basin was considered in different scales as the settlement, street, house and details, and the factors that form the settlement texture were examined. The relationship between the urban location layout and house-street analyses were made and the effects of topography, water and cultural structure on the regional architecture were researched. Changes over time on the houses and streets, which were examined in the 1990 thesis of Alper, titled "A Research on Kemaliye Houses and Settlement Texture / Kemaliye Evleri ve Yerleşim Dokusu Üzerine Bir Araştırma", were reviewed and an inventory study was performed, covering comparative evaluations. As a result of the architecture analyses, an erosion of values was seen all over the settlement. The factors causing this problem were discussed with the residents and alternative urban, architecture and social suggestions were developed for the future of the settlement.

Differences between the past and present of Kemaliye, and changing lifestyles are handled with the verbal history study performed. The verbal history study has become an instrument for analyzing the cultural elements that formed the urban location and architecture layout, by influencing the architectural researches. The crafts, which formed the basis of the commercial structure in the past, and which are about to be lost today, and the effects of these crafts on traditional architecture are again discussed under the verbal history study. Social studies included film and documentary shows, slide shows; art, handicraft, music, sports and drama workshops for children; and sculpture studies. These studies aimed to increase the awareness of particularly the young population for their environment.

4.2 Urban space and architectural character analysis of Kemaliye effects of natural elements

Positioned on a 30-45% slope land, the trends of gradual topography usage and shifting towards Karasu Valley are the main factors in Kemaliye, helping form the urban character and architectural layout. At the settlement, which is positioned over three main sets; green areas stand out on the first set near the river. These sections consist of vineyards and gardens, and a low-density housing can be mentioned. Within vineyard areas, there are cottages, locally named as "hinzan".

Kemaliye has many water sources and settlement units are concentrated around these water sources. Particularly, the second set, covering the Kadıgölü water source, which can be defined as the vital point of the settlement, has the characteristics of a settlement center with its land structure suitable for settlement. Spreading the water of Kadıgölü with canal systems

Figure 15, 16. *Houses set on rocks as an extension of the topography (Atölye Kolektif Archive).*

to the entire settlement has created the dense green pattern, one of the main elements of the local landscape. With the canal systems, water can be taken to the gardens, yards, sinks and coolers in houses. These water canals, which can be used both functionally and as a visual natural landscape device also provide natural air-conditioning.

At the settlement third set, Taşdibi Site, where the settlement ends, construction opportunities are limited due to suddenly elevating land conditions. Although there are no structures today on this area, it was found by verbal historical researches that, in the past, there were settlements of terrace houses in this district.

Traditional houses are full of solutions, using topographic data with a rational approach. Due to the land structure, all floors of the houses can be associated with the outside, except for roof floors. So, different indoor layouts can be created, based on functional and social requirements. Some houses are based on hard and steep rocks and built over them. On this regional architecture, which is in ultimate harmony with nature, some settlement units are located as an extension of the topography.

In this settlement, shaped according to land conditions, characteristic street formations draw attention. Developing perpendicularly to the slope, the streets use a system formed of wide, inclined stone steps. A bevelling system is developed as a way to reduce sharp turns on the streets, which are narrow at certain points. These special details, which sometimes use overlap systems, contribute to the creation of the street

character. Another street type, which defines the urban character is the "torta". Created as the houses cross over the streets, "torta"s also act as passages.

Although it is essential to use local materials for creating the regional architectural languages in Anatolian settlements, there is a significant distinction between the regional architecture and the natural environment in Kemaliye. The main components of the architectural language, displaying the characteristics of a superior workmanship based on fine materials, are wood, stone and cob. Kemaliye houses are built with "*hımış*" construction technique and built with wooden beams, mud joints, rubbles up to the main floor; and with cob filled wooden carcass at the main floor and roof.

Development of wooden architecture in the region despite rough conditions, and its turning into a widespread construction system practiced at the whole settlement, has caused to distinguish Kemaliye from its surrounding settlements. In this natural environment, consisting of cliffs and orchards, there are no forest areas that can provide the wood, which can be used as construction material. Nearest forests to Kemaliye are in Refahiye, north of the settlement, and there are no direct connections between these two settlements. According to the information gathered from the verbal history study, the logs supplied from Refahiye forests were brought here over Kemah, through the Euphrates River. In this method, called "apart", logs were tied to each other and sent over Euphrates to Gümrükçü District. Raw logs were processed at carpenter shops by the

riverside and turned into construction materials.

Wood and stone, used as structural elements in the general design approach based on principles of functionality and strength, were also used as fine coating materials. Wood is commonly used both as wall or floor coating. Width of wall coatings usually range from 25 cm to 40 cm. This range is a socio-economical indicator; higher the purchasing power of the house owner, wider the coating. Service, walking, and roof areas of the houses are coated with the flooring system called "rıhtım", which is unique to Kemaliye. Rıhtım is a finishing detail of the multi-layered, soil-based flooring system, formed by lining up small river rocks side by side.

Among this regional architecture based on natural materials, metal sheet coatings draw attention as an industrial material. Metal sheet coatings, being first used in 1950s for protecting wooden walls and soil roofs, became an important factor to preserve the regional identity until today. This method, developed for preventing the negative effects of time, can be assessed as a creative solution for protection, discovered by the local public. With this new situation, radically affecting the regional identity of the settlement, Kemaliye became a place, which realized its own evolution. So, without losing its essence, it succeeded in maintaining its continuity by using the opportunities provided by the modern times.

4.3. Reflections of cultural background

Kemaliye houses abstracts the traditions and elements of daily life, and add them into the structure. These abstract traces are details that enrich the modest nature of the houses. Figurative door knobs and locks, wooden engravings in fixed hardware, patterns at "rıhtım" floors, inscriptions and stone embossments on walls, high windows, ironwork patterns are details that include these traces. This planning approach, displaying features in parallel with the traditional Anatolian civilian architecture, are separated together with these details and created an original identity for the settlement. Such

traces prove that even one nail in these houses can have a meaning, that each of the 250-300 year-old houses have a story, and that wise eyes can read these stories. This houses are immortal works, which tell what happened once upon a time inside to the people of today, making them immortal, way above just meeting the need for accommodation.

The cultural interaction, beginning with Istanbul from the Ottoman times, and still continuing today, has been effective in the development of the regional architecture. Material and immaterial acquisitions gathered in Istanbul by the Kemaliye people living there, returned to the settlement as an original architectural language. As well as the use of wood, the definitive element of the architectural character, the delicacies in indoor details are the indicators of this effect.

The knobs, arranged separately for the use of men and women, with a low sound from one, and a high sound from the other, were formed depending on the beliefs and traditions of the region. The reason for this distinction is to have the visitors knock according to their genders to allow the household prepare accordingly. This separation, beginning from the door, continues into the house. Men were hosted at the "selamlık" section, and women were hosted at the "haremlik" section. Near the "selamlık" room, a coffee stove is placed as a service unit. This section becomes independent from the other sections of the house with an inner door. This way, it was possible to host men and women in different floors, particularly in weddings and funerals.

It is possible to see various reliefs and inscriptions at the entrances or corner stones of some houses. These reliefs express the population and fertility of the house with their sizes or quantities. Another example for symbolic details are the nails pounded on the threshold upon arrival of a bride. They express that the bride is a permanent member of the house.

All abovementioned definitive elements of the urban constructs and architecture character can be reviewed over the Efeoğlu House in detail to better understand the subject. Efeoğlu

Figure 17, 18, 19. Ground floor plan, east elevation, section, Efeoğlu House, 2009 (Atölye Kolektif Archive).

House is one of the houses on Gençağa Street, which could mostly maintain its originality. In the architectural layout of this 250 year-old house, topography and the trend to opt for scenery played an effective role as the main determinants of the regional architecture. It is possible to access from 3 different elevations to the house, which is settled on the topography with different layers.

The main entrance of the house is at the yard section, called "hayat". "Hayat" has a systematic layout of its own and is also used at the outdoor space of the house. These sections, covering the boiler, fountain, cooling and seating functions play an important role in the layouts of houses. Consisting of living and service functions, these locations also act as social places for women. On this floor, where living quarters are located, "divanhane (sofa-house)" and "baş oda (main room)" are given dominant positions for scenery. "Selamlık room", opening to the yard, and the "bride room" downstairs are examples of the reflections of the social structure on architecture. Both locations can be accessed from outside without using indoor areas. These traditional houses make the walls facing Karasu Valley

special with various protrusion and spacing arrangements. Increase of wall spaces on this direction and high windows are the indicators of this effect in the Efeoğlu House. Today, the roof is covered with hipped roof, as in most Kemaliye houses.

5. Assessment of Kemaliye in the context of continuity

Preserving its original character to a great extent until recently, Kemaliye now faces developments that threaten its urban memory and regional identity. In the first field studies performed in 2002-2003, it was seen that the settlement pattern greatly preserved its original identity but at the same time, was exposed to some negative interventions. These findings were discussed with local authorities and residents on a common platform to develop solutions. However, since then, no developments for solution has been achieved, and this caused more serious problems today.

In parallel with today's urbanization processes, trying to solve the current requirements of the settlement with an attitude that does not consider type zoning plans and local context is

Figure 20, 21. Board, stressing unplanned development ("Don't let Green Eğin turn gray) 2002, TOKI Housing 2009 (Atölye Kolektif Archive).

the main factor to create the problem at hand. The new settlement process, beginning particularly after the market fire of 1987, today continues with the practices of TOKI. As a result of the development decisions of TOKI; which do not conform with the settlement pattern and adhere to general planning and city-planning principles, and which are unacceptable in terms of zoning laws, settlement cultures and awareness of preservation; the settlement pattern is being destroyed rapidly. If such applications continue, the regional identity, defined as original, will disappear in near future and "the green", which used to dominate the settlement, will surrender to the "the gray".

Another factor that triggers the situation is the problem of preserving the traditional houses. Due to changing social structures, lack of comfort conditions, migration, inheritance problems and economical hardships, most houses are empty and without maintenance. Some of these houses, which could not stand against the impacts of time, are destroyed, and the rest will also be lost if necessary precautions are not taken.

Interventions to meet current needs, or keep the buildings standing, often result in destructive impacts, far from modern preservation approaches. The problem of quality of the restoration practices, which were expected to solve this issue and which gradually increase in recent years, unfortunately causes irreparable errors. Unconscious use of industrial construction materials, loss of traditional production techniques due to the popularity of such materials, and their not being transferred to next generations are the main reasons of the problem. In most of the applications, historical traces are destroyed and the buildings are given a brand-new look. This reduces everyday the number of traditional houses, which preserve their originality, and creates a negative impact on the pattern integrity. Ignoring the individual losses in traditional structures causes a deterioration of the component-entirety relationship in the settlement, and consequently weakens the regional identity by time.

Change in the settlement within the last 25 years can be detailed by a comparative assessment over Gençağa Street. This assessment was performed by overlapping the data in the doctorate thesis of Prof. Dr. Berrin Alper from 1990, and the data gathered by Atölye Kolektif, who worked in the same street between 2002 and 2009. Gençağa Street is a characteristic street that connects the market center to Karasu River over Gümrükçü District, cutting the slope perpendicularly. In this street, activities of important businesses such as forging, textile and customs used to be gathered, and there were many blacksmiths, carpenter shops, textile cooperatives and related textile-painting workshops and customs stores. Approximate length of the street is 145 m. and there is a 29 m. difference in elevation. The traditional structures on the street usually have 4 floors; bottom floor, ground floor, yard floor and terrace floor, and they preserve their original plan schemes. The houses, whose originality are damaged because of poor add-ons and sloppy repairs, still reflect the character of the settlement when assessed as a whole. In all houses on this street, it is possible to find the metal sheet wall coatings and hipped roof practices, developed to preserve the traditional houses all over the settlement.

Alper, in her study, found that Gençağa Street has fully preserved its original pattern character. However; we see that, by time, the street faced negative interventions. It is detected that the pressure of concrete buildings on the original street character increases gradually, and so, the "street scale" is being lost, particularly in the areas where dormitory buildings are located. Other than these irreparable destructive interventions; it was understood that the unqualified add-ons on traditional houses deteriorate the mass-and-wall ratios of houses and create negative impacts on the street again, but with necessary precautions such effects can be removed. Fully consisting of stone steps due to rough topographic conditions, this street is covered with locked parquet stones to provide vehicles traffic today. The canal systems, acting as natural landscape equipment; has been interrupted at certain points due to low-quality repairs. However,

Figure 22. *Gençağa Street layout plan, 1990 (Alper, 1990).*
Figure 23. *Gençağa Street layout plan, 2009 (Atölye Kolektif Archive).*

Kemaliye houses can be a part of the street, through the continuity of stone and water used in yards and internal locations. The flow and transition from the street to the house in the settlement layout were interrupted with these new practices and now, there are borders between the houses and the street.

Until 2004, there were single-storey, hipped-roof carpet and painting ateliers on the street, built with masonry system. These ateliers were production sites of the Textile Cooperative, established in line with the carpet industry, developed in early-20th century. Reflecting the period they were built in, the ateliers were distinguished with their architectural styles from traditional architecture, but at the same time, they were extremely in harmony with the original settlement pattern. In the field studies performed in 2002 and 2003, said ateliers were used as

potential locations for meeting the requirements of the settlement, and given functions again as "women's handcraft center" and "youth center". With the suggestions developed based on "industrial archeology" concept, these production buildings were considered as important elements of the urban memory.

Next year in 2004, the ateliers were demolished and dormitories were constructed, neglecting the street scale and pattern. Dormitories, a major requirement of the settlement because of the increasing student population, were positioned on this street although there were more suitable areas, and the ateliers, one of the indicators of the urban memory, are unfortunately destroyed. These "new" buildings, which can be accepted as an image of Levi-Strauss' "adjusted similarity", are replicas that are distant from the context, built by

Figure 24, 25. *Textile and painting ateliers demolished in 2004 (Atölye Kolektif Archive).*

Figure 26, 27. *Boys' and girls' dormitories (Atölye Kolektif Archive).*

the settlement. According to De Carlo, urban memory is a source to use for maintaining the continuity of settlements, as an element that carries our cultural and historical values and provides urban awareness. It is essential to protect the urban memory for understanding the present of a settlement, detect its needs and plan its future. If we consider the problem over De Carlo's ideas and the Urbino model, we will conclude that, in order to provide the continuity of original settlements, it is necessary to approach current architecture practices with a point of view that is based on centuries ago and aimed at the future, without yielding to what is fashionable. To develop such an understanding, new designs must be approached with a point of view that is internally explored, not externally imposed. In line with this idea, it can inquire the recommendations of architects, societies and their habitats more extensively, trying to explore their lifestyles, thought systems and traditions, and make positive contributions in the current breakdown process. To this end, architecture must be ethically and culturally more responsible than ever now.

In light of these opinions, some strategies can be suggested to contribute to preserving and maintaining the original settlement pattern, while Kemaliye is in a process of development.

- *Rediscovering the Spaces*

To allow Kemaliye become a settlement that realizes its own evolution, first of all, its values must be reconsidered and deeply analyzed. Rediscovering the rational idea underlying the regional architecture may show

and opting for the scenery are dominant elements in the creation of the urban location and architecture layout. Methods for using these data in traditional architecture can create solutions unique to the settlement when reconsidered with today's values.

Although rediscovering the locations mean discovering the thought structure that created the original character for creating new designs; at the same time, it means the assessing and converting the existing structures in line with modern requirements. If non-functional locations are given functions again, unlike the demolished textile-painting ateliers mentioned in study, the urban memory would be preserved. In this context, ways to turn traditional houses that are deserted for the reason that they cannot meet today's needs (but which can adapt to changes faced for centuries), to locations that can be inhabited and used. These houses, built with great sensitivity, are places that transcend time, still remain in harmony with the environment, and are able to meet the requirements of users. The most urgent need for traditional houses is the rearrangement of kitchen and bathroom hardware, and heating systems according to modern conditions. For this, designing a modular system that can be applied in all houses may be a practical solution. These new hardware can be used indoors or as modern outdoor add-ons in yards. With these simple interventions, the houses will be revived.

The need for accommodation, a major problem in settlements, can be met by converting unused houses to hostels or dormitories. This way, a continuous

usage can be achieved in summer and winter to contribute both economically and socio-culturally.

- *Establishment of the Regional Research Laboratory*

Kemaliye stands out as a settlement with the potential of becoming the cultural center of Upper Euphrates Basin, when the region is considered as a whole. Because of this, a multidisciplinary research laboratory must be established to understand and maintain the natural and cultural structure, which forms the essence of the regional identity, particularly the settlement center and its almost intact villages. This laboratory can evaluate the changes in architectural, cultural, social, geological and geographical areas, and ensure that the relation between the past and the future can be established in a reconciliatory way. For this, the main purposes must be planning national and international scientific, art and cultural researches and events; carrying out inventory studies to preserve and maintain the cultural and artistic assets of Kemaliye, and thus, help preserve the urban memory and contribute to the development process of the settlement. This suggestion can be improved by using the methodologies of The International Laboratory of Architecture and Urban Design (ILAUD), Italy Field School (IFS) and ITU MardINT, which can be exemplified as similar establishments. The research laboratory must be established as a platform based on participation, where meet local administrations, universities, independent researchers, NGO representatives, protection board authorities and residents meet.

The research laboratory can also act as a production and consultation center to improve the quality of restoration practices. Workshops can be established, where experienced stone and wood masters transfer their knowledge to the new generation, and traditional construction techniques can be continued. These workshops will allow the settlement pattern to be reused within a common architecture language, bringing together house owners and construction craftsmen under an organization where necessary materials are manufactured, and where the set-

tlement pattern will be perceived to be built by a single hand.

Above strategies can prevent the cultural breakdown process and help Kemaliye continue its existence as an original settlement equipped with modern values. This way, Kemaliye would evolve its regional identity, which it brought from the past, and carry it on to the future.

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