Identity and Memory of Heritage: Observations of Contemporary Conservation Approaches in the Case of Ulus, Ankara

Ceren Özsu

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Science
in
Architecture

Eastern Mediterranean University
July 2020
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Ali Hakan Ulusoy
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science in Architecture.

Prof. Dr. Resmiye Alpar Atun
Chair, Department of Architecture

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Science in Architecture.

Prof. Dr. Kokan Grchev
Supervisor

Examining Committee

1. Prof. Dr. Kokan Grchev

2. Prof. Dr. Beser Oktay Vehbi

3. Asst. Prof. Dr. Velika Ivkovska

ABSTRACT

Cultural heritage is a very dynamic expression that improves both the term and the field. Hence, the enlarging scope of the concept has increased the significance of conservation both in theory and practice the way that is considerably engaged with cultural heritage values more than ever. Nevertheless, the evaluation of value in the process of conservation is still very debatable due to the contradictory conservation approaches that have not sufficiently responded neither the term nor the task.

Although conventional values such as oldness and historical value are widely approved, some fundamentals such as memory and identity are still not accepted as a cultural heritage value, which needs to preserve being part of cultural diversity and richness. In this context, one of the contemporary problems of conservation is the consideration of cultural heritage and its scope. Nevertheless, conserving modern buildings and rehabilitating the related legal approaches according to new parameters is very crucial, yet the significance of 20th-century heritage is not well developed among collective consciousness.

Since conservation of 20th-century buildings mostly remains within the preference of the related local authorities, architectural products that represent the culture of this era are either demolished or under risk. Consequently, many countries like Turkey and many places like Ulus today face the risk of deterioration and, accordingly, losing its authenticity and history due to ignorance or destructive approaches.

Therefore, this thesis discusses the contemporary approaches of architectural conservation in Turkey by examining 20th-century heritage buildings in the Ulus

district, Ankara. With the discussion, it is attempted to comprehend the intangible and tangible references and significance of the 20th-century heritage, current approaches, and risks which are related to cultural identity and collective memory.

The methodology is a qualitative method based on theoretical foundations and cases. It debates the concept and the approaches through the assessments. In this way, it aims to raise awareness about cultural heritage values and 20th-century heritage by reviewing the current situations through discussion and cases. Moreover, the study also intents to improve the existing conservation approaches related to the 20th century, and serve as a base for further studies and developments.

Keywords: Cultural heritage, Conservation, Memory, Identity, 20th-century architecture.

ÖZ

Kültürel miras terimi, hem kendini hem de koruma alanını geliştiren dinamik bir ifadedir. Bundan dolayı, kavramın genişleyen kapsamı, kültürel miras değerleriyle her zamankinden daha fazla etkileşimde bulunacak şekilde, hem teoride hem de pratikte korumanın önemini artırmıştır. Ne var ki, koruma sürecindeki değerin değerlendirilmesi, ne terime ne de göreve yeterince yanıt vermeyen çelişkili koruma yaklaşımları nedeniyle bugün bile çok tartışmalıdır.

Her ne kadar eskilik ve tarihsel değer gibi geleneksel değerler geniş çapta onaylanmış olsa da, bellek ve kimlik gibi bazı temel unsurlar hala kültürel çeşitlilik ve zenginliğin bir parçası olarak korunması gereken kültürel miras değeri olarak kabul edilmemektedir. Bu bağlamda, çağdaş koruma sorunlarından temel nedenlerinden biri kültürel miras ve kapsamına yaklaşımlardır. Modern binaların korunması ve ilgili yasal yaklaşımların yeni parametrelere göre yenilenmesi ve adaptasyonu çok önemli olsa da, ne yazık ki hala 20. yüzyıl mirasının önemi kolektif bilinç arasında yeterli derecede kabul görmemektedir.

20. yüzyıl binalarının korunması çoğunlukla ilgili yerel otoritelerin tercihinde kaldığından, bugün bu dönemin kültürünü temsil eden mimari ürünler yıkılmış veya risk altındadır. Bunun sonucunda da, Türkiye gibi birçok ülke ve Ulus gibi pek çok mekan bugün umarsız veya yıkıcı yaklaşımlar nedeniyle bozulma ve buna bağlı olarak özgünlüğünü ve tarihini kaybetme riskiyle karşı karşıyadır.

Bu nedenle bu tez, Ankara, Ulus bölgesindeki 20. yüzyıl miras binalarını inceleyerek Türkiye'deki mimari korumanın çağdaş yaklaşımlarını tartışmaktadır. Bu tartışma ile

20. yüzyıl mirasının somut ve somut olmayan referanslarını ve önemini, kültürel kimlik ve kollektif bellekle ile ilgili güncel yaklaşım ve riskleri anlamaya çalışılmaktadır.

Bu çalışmanın metoodolojisi, teorik temellere ve vakalara dayanan nitel bir yöntemdir. Kavram ve yaklaşımları değerlendirmelerle tartışılmaktadır. Bu şekilde, mevcut durum tartışma ve vakalar aracılığıyla gözden geçirilerek kültürel miras değerleri ve 20. yüzyıl mirası hakkında farkındalık yaratılması amaçlanmaktadır. Ayrıca, bu çalışma 20. yüzyılla ilgili mevcut koruma yaklaşımlarını iyileştirmeyi ve daha sonraki çalışmalar ve gelişmeler için bir temel oluşturmayı hedeflemektedir.

Anahtar Kelimeler: Kültürel miras, Koruma, Bellek, Kimlik, 20. yüzyıl mimarisi.

DEDICATION

I am dedicating this thesis to my beloved family and friends, who always believe in me and become my strength within the process.

To my mother (Yeliz), who supports and motivates me in every step even in my time of despair. She showed me that if a person believes herself, there is nothing that she can't do. With her every step, she always inspired and challenge me to do my best and never give up. Without all those love, patience, and support, I would never become a person who I am now. I am so honored to dedicate this hard work to my beloved mother as a sign of my gratitude.

ACKNOWLEDGMENT

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

Chapter 1

INTRODUCTION

In the last two decades, cultural heritage and, by extension, the field of architectural conservation has rapidly increased its effectiveness and significance in Turkey due to various irrecoverable damages and ever-increasing destruction caused by long-standing ignorance towards the uniqueness of the architectural heritage.

Since the term of cultural heritage and the scope, in the progress of time, have been relatively more accepted and appreciated among general sense and, therefore, today the architectural conservation and the approaches also become more prominent both in theory and practice. Yet still, especially in developing and undeveloped countries, cultural heritage has been facing with either deterioration or demolition due to incomprehensible and insensible attitudes towards the value of cultural heritage.

The built environment, which surrounds people every day and becomes a part of their living as a complementary factor, is one of the ever-changing phenomena of both daily life and architecture itself. The built environment shows constant changes for answering the natural progress of time, and, in this way, turns itself into a witness that bears all the traces of life from past to today. As Orabaşlı also stated, the built environment is "the physical manifestation of a society's history, material evidence of a past way of life…" (2008, p. ix.), therefore architectural heritage, being reflective of the history and its true experiences in today, should be considered as a delicate

resource which requires sensitive maintenance to preserve the heritage and sustain its values for the future.

Like similarly remarked by Cengiz Bektaş (2001), as human beings, our main concern is not just preserving architectural products yet, in this way, transferring memories, symbols, values, and cultures to the next generations to form their identity on top of cultural values and history. In the face of such duty, conservation of architectural heritage has become one of the most discussed yet most preferred approaches of the present day to transfer cultural richness and diversity for socio-cultural as well as socio-economic benefits. The process of conservation, which inevitably includes interventions to a certain extent on behalf of consolidating heritage and increasing its life span, should be taken into consideration as a sensitive and complex task that can only accept in a way that contributes to heritage identity and authenticity; without deteriorating existing values and spatial characteristics.

Although there are international conservation principles and charters which produce terms and manners to guide any kind of intervention in the praxis of conservation through international organizations and institutions such as UNESCO, DOCOMOMO, ICCROM, ICOM, and ICOMOS; following these limits and criteria are mostly conditioned by the national legislation of each country. Therefore this gap, which developed from inconsistency and incompatibility between national regulations and international conservation principles, allows architects and authorities to use own approach and expression in the way it seems appropriate and yet, today, in the process of conservation valuation of heritage become a debatable and complex issue. And that being the case, neither the adopted conservation regulations nor the consequently

produced approaches are capable of satisfying the term of cultural heritage or the task of conservation itself.

Even though contemporary approaches to the conservation of cultural heritage shows ever-growing composition by rehabilitating the existing approaches, and expanding the scope of theories and praxis related to newly emerged criteria; still in many countries, as well as Turkey, most of the heritage that belongs 20th-century are neither fully understood nor seen as a heritage that should pass through the generations among common sense. As already clarified by Jokilehto, the basis of the modern conservation has "founded in the new historical consciousness and in the resulting perception of cultural diversity" (2002, p.174), yet, even today, most of the modern architectural heritage has been still facing ignorance, deterioration, and demolition itself due to the identification of the value of cultural heritage with some fundamentals such as age, rarity, and history.

To a great extent, it can be stated that the field of cultural heritage and, accordingly, architectural conservation had constituted its theoretical foundation and professional identity over the course of the last two centuries; however, public and institutional awareness gained much later. In fact, in developing countries like Turkey, even today, it has not fully gained as well.

Considering all the observations and concerns above, the suffering of modern architecture products mostly lies in the contradiction between the well-accepted perception of cultural heritage value and the short existence period of modern architectural heritage. For this reason, modern architectural heritage still faces with

insufficient social and institutional recognition, architectural maintenance, and interventions.

As a natural consequence of all these, many cities like Ankara, which have developed throughout the 20th-century, face deterioration and destruction of modern architectural heritage, which causes not only the loss of architectural products but also the memory and values of history, people and even society itself. Therefore, with this concern, this research puts the shed on the conservation of 20th-century architectural heritage.

1.1 Problem Statement

The main motivation of this research came from the observation of contemporary conservation approaches to the field of cultural heritage in Turkey and being witness to a great number of insufficient responses toward the culture, history, and of course architectural heritages itself which can consider freely as a way of destruction as well.

Since any kind of deterioration or demolition in the built environment may cause various permanent changes in terms of social, cultural, historical, or structural, the existing insensitive conservation approaches towards 20th-century architecture in Turkey are regarded as unfortunate.

Given the fact that the destructive conservation approaches, as well as insufficient interventions towards the modern architectural heritage, have been increasingly observed, over the last 15 years, especially in Ankara, it is considered necessary to understand the existing problems and the main reasons behind those destructive events.

The insufficiency of conservation attitudes, inconsistent decisions in the evaluation process of cultural heritage value, and inadequate interventions have encouraged this

study to examine the process of conservation of 20th-century architectural heritage and the existing approaches by focusing on both positive and negative cases. Existing materials such as well-known cases, effective conservation approaches, and adopted principles have been used as a purposive instance for the discussion of the study.

Thus, in the lights of theoretical and philosophical concepts, it is expected to answer the main questions such as; why is modern architectural heritage frequently faced with the danger of destruction or deterioration, what are the main reasons behind those common biases and dilemmas, and what are the effects of the destructive/negative and constructive/positive conservation attitudes on heritage, identity, and memory.

At the same time, it is searched for an answer to sub-questions such as: how 20th-century architecture should be evaluated, how 20th-century architecture should be conserved, and how 20th-century architecture can be promoted as a cultural heritage that needed to be conserved.

1.2 Aims and Objectives

Within the framework of contemporary, the study presents an assessment of the field of architectural conservation and its existing approaches to the 20th-century architectural heritage. The study aims to evaluate the present approaches toward the modern architectural heritage and bring the existing conditions of 20th-century architectural heritage into the light by focusing on the cases from Ulus district in Ankara in order to raise awareness about the concept of cultural heritage and its values and, indirectly, the significance of the conservation of cultural heritage.

When the matter becomes the preservation of cultural heritage, the answer turns into managing inevitable changes, such as deterioration in functional and physical features,

and maintaining the heritage to avoid permanent harms that may affect existing identity and values. In the present, the shared sense towards cultural heritage mostly depends on the valuation of heritage, which is related to social, economic, environmental, and scientific decisions, affecting social roles and functions in daily life. Nevertheless, understanding the value of heritage and integrating interdisciplinary professions into the valuation process is still one of the unsatisfactory and, at the same time, controversial matter for both the process of conservation and the cultural heritage itself.

Within this context, one of the most substantial issues of architectural conservation is the unsatisfying valuation of cultural heritage value, which mostly results from lack of qualified authorities and professionals, and correspondingly produced insufficient answers to the requirements of the heritage and the needs of the time. Because, above all, each cultural heritage, regardless of antiquity or historical materiality, needs a specific analysis, assessment, and evaluation process and, of course, qualified authorities and professionals to support and carry out this sensitive process as well.

Ankara as a city that developed over the course of the 20th century and become the capital for the newly founded country, just like the other cities or countries developed throughout the 1900s as a consequence of WWI (1914-18) and WWII (1939-45), has been dealing with the danger of losing its reminders and symbols of history, culture, and experiences. In other words, today, the newly developed cities and countries are facing the danger of losing their authentic identity and memory that completes the culture by its spatial characteristics and meanings for either the city or even the nation itself. And mostly these losses arise from ignorance of physical expresses or incorrect interventions.

As emphasized above, the ignorance of physical expresses and accordingly practiced inconvenient interventions create a great risk firstly towards the heritage then to history, culture, and common or individual memory and identity as well. And the reason lies behind mostly depends on the lack of awareness related to the significance and the value of modern architectural heritage. In the meantime, the attitudes of the related local authorities such as ministry and municipality concerning cultural heritage and its maintenance have a significant part and, unfortunately, devastating effect on this problematic situation of modern architectural heritage today.

Therefore within this context, the study aims to carry the debate on a common ground based upon the specific country and examples to develop consistent and logical approaches about the architectural heritage of the 20th-century.

1.3 Scope and Limitations

Since any intervention of architectural conservation, either to the heritage or its historical and spatial context regardless of its scale, is affecting the built environment directly in such an irreversible way, it requires a comprehensive analysis and approaches for sustaining the heritage in the best manner. Hence, within the limits and scope of such a delicate interaction, this subject is quite extensive to discuss only in a study. From this point of view, this study focuses only on the contemporary approaches towards 20th-century architectural heritages in the process of conservation.

For clarifying the scope and limitations of the study, it is significant to set the period and typology of the architectural heritage to focus aimed problems and concerns, which will introduce for the consistency and adaptability of the overall discussion. Furthermore, it is also necessary to identify the framework of the discussion by the

specific context and cases to remark the main goal of the study. Therefore, with a concern about the modern architectural heritage due to the various destructions, damages, and vandalism that generates in, particularly, less developed countries; the study takes Turkey as an exemplary country among its kind.

To reach a clear understanding related to the subject, the context has also narrowed down its limit to Ankara and even, more specifically, the Ulus district. Turkey, known with its multi-layered heritage and culture, has various intangible and tangible heritage from the 20th-century. For this study, Ankara becomes prominent within the other cities because the city was constructed almost entirely during this specific period. And among all the important districts of Ankara, especially the Ulus district becomes significant to the study for went through lots of construction dating from the second half of the 1900s to serve as a display case of this entirely constructed new capital with its all the authentic modern architectural products and its represented characteristics, values, and symbols.

Furthermore, for generating concern about the current sense towards the value of modern architecture heritage due to negligence in valuation, by the assessment and built a discussion of well-known cases from Ulus, the study not only discussing the concepts and controversial situations but also highlights both inconsistent and insensitive approaches that developed during the process of conservation.

The selected cases and its assessments have especially identified for being in the public eye so that the study can awaken the social consciousness and promote sensibility about the value of modern architectural heritage as a part of both personal and social memory and identity.

Since the Ulus district has been played an active role in the 20th century by being a part of the reconstruction of culture, those memories and identity addressed related to context are regarded to belong to not only a particular group or generation but also the city or even the nation. Therefore, the relation between memory, identity, and the modern architectural heritage in the Ulus district addressed as a collective value of a nation that should transfer from the next generations.

The assessments and discussions based on the selected case analysis have no intention to debate the success of specific interventions or criticizing a specific profession or professional. Because, as is understood through the study, the existing problem identified is that current approaches to 20th-century architectural heritage based on lack of sensitive and comprehensive valuation of the heritage value.

1.4 Methodology

This thesis consists of five chapters. The first chapter introduces the problems, states the aims and objectives of the thesis, and explains the method of research in order to identify the framework of the study. Furthermore, the scope and limits of research have defined in this framework by including the previous studies and related sources such as legislation, charters, and regulations, as well.

Within the existing literature, the second chapter introduces basic concepts and related terms to create a theoretical foundation for the study. The reviewed concepts such as cultural heritage, cultural heritage values, historical environment, memory, and identity have specially selected to support the aim of the study and provide the essential knowledge for the following assessments.

The third chapter aims to approach the conservation of cultural heritage from the general to the specific. By drawing attention at first to the architectural conservation, the chapter addresses the international documents, basic criteria, and notions of conservation within its historical development. Then by putting a shed on the legal framework of architectural conservation in Turkey, it highlights national regulations and evaluation criteria, and focuses on 20th-century architecture to attract attention to the main discussion. Adopted assessment of the context intends to use as a tool to draw a clearer picture and bring out the reasons for inadequate conservations due to inconsistency and incompatibility between the national and international regulations. Besides, in this way, the chapter also prepares the grounds for the following parts.

The fourth chapter focuses on the context of Ankara concerning its historical specialties, urban characteristics, and, accordingly, its identity within its spatial and authentic process. In addition to that, it also examines the architectural development process of the city and then presents a general evaluation to the modern architectural heritage to highlight the place and importance of 20th-century architectural heritage in this specific urban context.

Finally, the fifth chapter, as the last chapter, combines the discussion driving from the previous chapters; addresses the challenges and inconsistencies related to the valuation of 20th-century heritage both in theory and praxis, the current problems and dilemmas that have been dealing with the conservation process of architectural heritage and its values by the case of Ulus.

Furthermore, by also the assessment of the legal process of recognition, ownership, and, accordingly, developed maintenance, the chapter reveals the existing status of the

20th-century architectural heritage in a way that affirms the concerns of the study. The components of the analysis and assessments associated with the modern architectural heritage, and its impacts on both physical and social contexts, especially with the emphasis on the Ulus district, by drawing attention serves as a foundation to the following assessments regarding memory and identity of the heritage.

The selected case of modern architectural heritage has brought forward to raise awareness about the concept of modern architectural heritage and its valuation; relating with its value and fame among the collective consciousness to emphasize the main discussion in concern with memory and identity, and promote the conservation of modern cultural heritage by the analysis and evaluations.

In addition to all these, the objectives of the study are not to direct the architect or specific prior intervention, but helping to be aware of the current approaches and situations that may affect and change some common perception and attitudes towards the modern architectural heritage with the analysis and evaluation of actual examples. Since the research consisted of analysis and evaluations which highlight the contemporary issues of architectural conservation, this may also make these issues and accordingly increased concerns as an essential matter to consider in the improving process of the current approaches to the field of cultural heritage. Furthermore, these concerns and issues of modern architectural heritage, which have been eventuating due to inconsistent national regulations depending on local authorities and their contradictory approaches shaped by socio-economic and socio-politic concerns to the internationally accepted conservation process of heritage, can also be overcome by creating a common consciousness about the meaning, importance, and status of cultural heritage among the public and authorities. Therefore the discussion is expected

to enrich the talk in the domain and serve as a basis for further studies, evaluations, and improvements in both the fields of cultural heritage and architectural conservation. Considering the purpose of research, the cases are selected among well-known buildings. And through the discussion based on the assessments and evaluations of current status of the cases, the study targets to promote public interest and, accordingly, increase the existing appreciation of modern architectural heritage. Therefore, the assessments of heritage buildings not only present concerns and inconsistent manners considering the loss of value, memory, identity, and diversity but also put forward the convenient approaches to maintenance and preservation of architectural heritage in order to highlight the necessity of comprehensive approaches to the process of valuation and protection.

Apart from the expected results, since the concerns towards the subject, scope, or likewise evaluation features can show differentiation in a broad range, it is also likely to discuss the same subject with a different viewpoint in a way that may conclude different outcomes. Like in some examples become subjects of several studies not only in the field of architecture and conservation but also in social platforms or various other disciplines.

Despite all, the process of the discussion and, correspondingly, selected cases have established to serve the purpose of this study so that the current situation of modern architectural heritage ca be improved or at least managed the course of events as a possible conclusion.

Concerning the methodology, the study is based on qualitative research consisted of assessments and analysis of cases. In the first four chapters, discussion and evaluations

are undertaken to discuss the subject within its theoretical and practical framework. The argument and method are structured the way that displaying the existing poor conditions of modern heritages, reacting the course of unfortunate events; yet at the same time discussing substantial and proper valuation and preservation of modern heritage based on the presented examples from the very same context and period by doing so aiming to contribute to the discussion and even create a change in the course of events.

Starting from the fourth chapter, the discussion driving from the general to the specific combining with the assessments towards 20th-century architectural heritage in Ankara. Firstly, the chapter introduces the context from a broad perspective and creates a historical foundation about the connections and environment. Then, the framework of the discussion is concentrated on the architectural, memorable, and social processes in the 20th century by the particular weight on the Ulus district.

Accordingly, in the fifth chapter, the thesis is introduced an inventory on the modern architectural heritage in the Ulus district, which provides general information about heritages, identifies the buildings concerning the year of construction, name of the architect, period or style, and current function (Table 1).

In this way, it provides the necessary consciousness and general foundation about the context and selected cases to be able to form fundamental data and accordingly, increase awareness.

Table 1: Inventory of 20th-Century Buildings in Ulus Sample Table

	Name of the Heritage	Year of Construction	Architect	Period / Style	Function
1					

Based on those data presented by inventory more concreted evaluation has been made for Ulus district according to the building's current status from various measures to clarifying the existing circumstance of the heritages and shedding light on the way of the main discussion of the study.

Especially the case analyses are concentrated in the last chapter. As previously stated, the cases have been selected with caution to address specific concerns related to modern architectural heritage and its values. Therefore the case examples are collected under the specific headings considering the concerns and inconsistent manners remarked throughout the study with caution as follows the case of destruction; İller Bank and Ankara 19th of May Stadium, the case of deterioration; Anafartalar Bazaar and Turkish State Railways Ankara Rail Station, the case of preservation; Ethnography Museum and Faculty of Languages, History, and Geography and the case of adaptive reuse; Republic Museum and CerModern Museum and evaluate correspondingly.

Furthermore, for the evaluation of each architectural heritage, a "heritage identity card" is framed to clarify the current information about the building such as construction information; style or period, function, photo or drawing of the building, general characteristics; material, style, order, form and its current status; fair, poor, demolished or preserved (Table 2).

Table 2: Heritage Identity Card Sample Table[1]

Heritage Identity Card		Case Name:	Date:	
Construction Date/ Period:		City/ Town:	Street/ Block No:	
Construction Function:		Historical Significance and Geneal Evaulation:		
Current Function:				
Building Style:				
Building Material:				
Floor Number:				
Building Order:				
Form of Building:				
Location of Building:				
Open Space:				
General Condition:				
Strcutural Evaulation	Fair	Poor	Demolished	Preserved
Strcutural System				
Front Facade				
Side Facade				
Restoration/Repair/ Destruction State :	Photo:			
Registration Status:				
Location in Distrcit and Spatial Features:				

---

[1] Table 2 has been gathered by the author based on the exemplify chart that uses by Prof.Dr. Beser Oktay Vehbi and Prof. Dr. Kokan Grchev in the classes at Eastern Mediterranean University.

Concerning the memory and identity of heritage, to enhance efficiency and limits of the assessment, evaluations have gathered the manners that present an effective way of approaching to the heritage and its value. Consequently, assessment criteria are determined by giving weight to spatial characteristics and distinctive values of buildings.

With 'value analysis card' valuation and significance of the heritage have been introduced trough analysis of several features such as the historical, cultural, architectural, authenticity, contextual, functional, and contemporary values (Table 3).

Criteria are derived through the examination of the surveys, thesis, articles, books, and reports concerning assessing the value and significance of cultural heritage both in international charters and national legislations to distinguish the value of modern architectural heritage for today and tomorrow.

Besides among many reviewed study, which uses evaluation criteria for identifying different characteristics of heritage, particularly Hülya Yüceer's Ph.D. Thesis; An Evaluation of Interventions in Architectural Conservation: New Exterior Additions to Historic Building with its assessment approach and examples is set an example to this study to generate Value Analysis Card (Table 3).

Table 3: Value Analysis Card Sample Table [2]

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the Building	Year of Construction
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.		
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.		
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.		
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.		
An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.		
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.		
Historical Value		

---

[2] Table 3 has gathered by the criteria that shaped as a result of the analysis of the articles in both the related international principles and national laws that are addressed throughout the literature review and theoretical discussion.

Closely associated with the development of the city or nation by generating historical association to the local area.	
Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	
Contemporary Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	
The building is still in use but adapted another function to answering the contemporary needs and conditions.	
The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	

The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	
Contextual Value	
The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	
Functional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	
The building is not in use actively.	

Moreover, outcomes of the assessments will be addressed expediently based on theoretical and practical founded information framed by the examination of the expensive scope of literature review with a broad range of the context in order to produce sufficient approaches to modern architectural heritage and, accordingly,

develop the matter by carrying the debate to further. And in this way, it is expected to meet the objectives of the study at the end.

Chapter 2

LITERATURE REVIEW ON SUBJECT AND SOURCES

Within the scope of existing literature, this chapter firstly explains the concepts of cultural heritage to create a framework of the study and then, defines related terms to create a theoretical background concerning memory, identity, and heritage.

2.1 The Concepts of Cultural Heritage

With a simple statement, conservation is an integral act committed to the protection of heritage from attrition effects of the time, changes in an urban environment, and human interference. In other words, as denoted by The ICOMOS Education and Training Guideline (2010): "Conservation is a process based on consciousness and comprehension, which requires a capacity of observation, analysis, and synthesis, based on scientific, technical and artistic knowledge, and technical surveys, as well as involving crafts skills…". Therefore this being the case, to overcome this significant task and understand the necessity of conservation for permanence and endurance of the heritage firstly 'culture' and 'cultural heritage' with its definition and scope should comprehend from root and branch.

As is understood from the examination of extensive scope of literature review within a broad range of period on the subject and related sources such as thesis, books, and articles; to understand the concept of 'cultural heritage' it is essential to start by giving reference to the term of 'culture' which has been a subject to various professional fields

and studies. In 1871, Edward Burnett Tylor in his Primitive Culture defines culture as "complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (as cited in ICCROM, 1990) and starting from this point of view, today what is known as cultural heritage can define as such:

> "… the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage… is the storehouse of human experience" (UNESCO, 25 C/4, 1989:57, as cited in Jokilehto, 2002).

Or, according to A Cultural Heritage Manifesto, it can also be defined as; " an expression of the ways of living, developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions, and values" (ICOMOS, 2002).

Although culture, heritage, and correspondingly cultural heritage being terms are as old as society itself; yet all of them are constantly reinterpreted and revised in terms of academically, practically, and socially by many scholars and authorities. Therefore, considering the literature and objectives of the study, it is much more necessary to have a good grasp of the entire process of the field of conservation instead of only focusing on identified terms and standard definitions.

Among various local and foreign publications, after the guidelines, standards or other written documents that developed and improved by international organizations, A History of Architectural Conservation written by Jukka Jokilehto (2002) is one of the most beneficial sources in terms of comprehending the concept of cultural heritage and investigating conservation within its authentic process as a whole. He critically

examines the progress of conservation within its dynamic and authentic process by putting forward various pioneer scholars and prominent examples that have shaped the contemporary understanding of conservation. Even though his evaluations have provided a theoretical foundation concerning the general understanding of cultural heritage and the field of architectural conservation, the discussion cannot be directly associated with the contemporary approaches of cultural heritage, especially 20th-century architectural heritage, and accordingly developed administrative and practical issues. Still, the definitions of general terms and examinations of conservation practices have supported theoretically and conceptually; therefore Jokilehto's study sets an example to this thesis by reviewing specific cases to provide a basis for discussing the terms, concepts, and even, the process of conservation itself.

Though the main factor behind the developments in the concept of cultural heritage and accordingly in the field of conservation have been derived from the necessity of safekeeping the memories, special features, techniques, and goods for future generations, still the passion of 'learning from yesterdays' can be considered as one of the major leading motives that generate theories, manners, and concepts. Based upon this passion of humankind, which is derived lessons from mistakes and experiences, the concept of cultural heritage has started to consider as not something apart to be protected but is something to live with or kept alive. Thereby the scope of the term has been broadened in a way that appreciating cultural heritage involves all the tangible and intangible heritage, cultural landscapes and monuments, and archeological sites as well as processes and associations (ICOMOS, 2002).

While appreciation of cultural heritage has been expanding from historical artworks such as paintings, sculptures, monuments or various kinds of artifacts to gardens,

towns, folklores, written documents, performances and many more, understanding the concept of value to achieve a proper valuation of cultural heritage value has become a more substantial matter than ever on behalf of both culture, heritage, and history. Therefore, today understanding the concept of the value and integrating interdisciplinary professions to the process of evaluation of heritage value is an essential part of the conservation process of cultural heritage to appreciate the profound connection between multifaceted societies and cultures with its past experiences, cultural richness, and cultural diversity.

The term 'value' is mostly used in one of two meanings as a part of the valuation process of cultural heritage: firstly as morals or principles or secondly as regarding qualities and characteristics (The Getty Conservation Institute, 2002). Still, the term 'value' is stated various meanings according to its use in a context and therefore, ever since safeguarding the heritage has been considered as a significant matter and responsibility, there are several heritage value typologies propound by various scholars and organizations.

Indeed, the main turning point in modern conservation was started by the questioning of value because all the cultural heritage such as buildings, monuments, archeological sites, and artworks in a certain extent contain cultural, traditional, monumental, mythological, spiritual, political, contextual, economical, functional, symbolic, and historical meanings. However, all of them can be stated only in a word; value.

Jukka Jokilehto (2002) explains the evolution of the value as a concept, by saying: "The notion of value itself has undergone a series of transformations" and continues by referring Michel Foucault's statement: "Value can no longer be defined, as in the

24

classical age…Value has ceased to be a sign, it has become a product" (Foucault, 1994, p.254 as cited in Jokilehto).

To appreciate the heritage and its particular value, having a comprehensive valuation of value that meets on the common ground related to the evaluation criteria of cultural heritage based on extensive knowledge and a broad range of professional perspectives is crucial and necessary matter. Nevertheless, even some fundamental agreements that generate evaluation criteria in general show variation from one aspect to the other one so that even the same criteria come to a state of not satisfy the other evaluations unless not satisfy all the qualities regardless of being well-accepted or unique.

In short, regarding the scope and concept of value, instead of only concerning well-accepted values such as oldness value, historical value, documentation value, educational value, and aesthetic value; more references should be taken into consideration to be able to answer more sensitively and progressively to the process of conservation.

Starting with Riegl's Modern Cult of Monuments: Its Character and Its Origin (1902), various values such as; age value, historical value, commemorative value, use value, and newness value by giving particular significance to monuments were identified. And following, the scope of the perception towards the concept of value was broadened with Lipe's (1984) and Frey's (1997) studies and, accordingly, new approaches and typologies have emerged to the field of conservation as well.

Riegl (1902)	Lipe (1984)	Frey (1997)	English Heritage (1997)	Burra Charter (1998)
Age	Economic	Monetary	Cultural	Aesthetic
Historical	Aesthetic	Option	Educational –	Historic
Commemorative	Associative –	Existence	Academic	Scientific
Use	symbolic	Bequest	Economic	Social
Newness	Informational	Prestige	Resource	(including
		Educational	Recreational	spiritual,
			Aesthetic	political,
				national, other
				cultural)

Figure 1: Brief Summary of the Heritage Value Typologies by Various Sources
(The Getty Conservation Institute, 2002, p.9)

In Assessing the Value of Cultural Heritage Research Report, the Getty Conservation Institute summarizes the heritage value typologies from several scholars and organizations as in figure 1 to identify the most known and, at the same time, accepted value typologies. Yet, it is still difficult to set a timeline for a specified motive or address the development process of valuation typologies, since various naming has been possibly produced by different professionals for the same valuation criterion.

Among various academic and institutional publications, the one most constructive to this study is ICCROM's Management Guidelines for World Cultural Heritage Sites dated to 1998, which provides several well-rounded and practical explanations in terms of concepts and concerning approaches. In this publication, by their explanations, Fielden and Jokilehto have created a clear summary for developed value typologies under the two main topics, which are cultural values and contemporary socio-economic values. According to Fielden and Jokilehto (1998), some value typologiescan be identified worded as follows:

- Cultural Values: are related to the resource of the heritage, either material or non-material. And this connection based on current observes and their interpretation according to perception and conditions. Fielden and Jokilehto

also examine cultural values by three categories; identity value, relative artistic or technical value, and rarity value.

- Identity Value: is associated with the emotional connection between societies and a particular object or heritage. Identity value may consist of such qualities; age, tradition, continuity, memorial, spiritual, religious, symbolic, political, and patriotic.

- Relative Artistic or Technical Value: is established from scientific and critical historical valuations and assessments towards the significance of the heritage in terms of creative; aesthetic or conceptual, and technical; structural, material or functional. Therefore, any decision related to conservation or in any scale intervention is directly related to these particular characteristics and values.

- Rarity Value: is related to the characteristic of structure such as type, style, builder, period, region, or some specific composition which can be called as rarity, representativeness, or uniqueness. In addition, being unique or rare increases the importance of heritage and accordingly enhances the possibility of safeguarding and maintenance.

- Contemporary Socio-Economic Values: are related to society's current social, political, and economic foundation. And all of these can consider as one of the main dominants to have proper maintenance and safeguarding. Contemporary Socio-Economic Values have classified as; economic value, functional value, educational value, social value, and political value.

- Economic Value: are mostly related to financial value. Regarding the uniqueness of the heritage, usage potentials of the resource, and the adaptability to the present functions, each cultural heritage shows various monetary values either with its land or assets. Therefore, economic value in the

sense of cultural heritage can be considered as a term, which is generated by the heritage source or conservation action, to encourage the best apportionment of sources.

- Functional Value: is associated with economic value and persistence of the original type of function or any kind of compatible use of a building or, with other words, cultural heritage. Even though the basis of value is related to the persistence of the original function of the heritage, a new function can also adopt due to ever-changing demands and necessities. And therefore, the functional value of the heritage may also be considered as the state of being in the function with its own features.

- Educational Value: is related to the potential of cultural heritage in terms of consciousness about the concept of culture, cultural heritage, and history, which either directly or indirectly increases the appreciation between historic and contemporary values. The educational value of heritage consists a potential for cultural tourism and educational tourism which integrate all kind of visitors and cultures around the interest of learning from experience and remains.

- Social Value: is related to traditional social life and compatible current purpose or function. The social value consists of the potential of creating social interaction and relation between society and heritage. Thereby, this can promote this potential in a way that generates collective identity and memory.

- Political Value: is related to particular circumstances, facts, and memories in the history of the heritage, which directly related to a specific area, city, or nation itself. The existing importance of political value can show variety related to the intentions of contemporary political parties. Thusly, in due

course, the political value may create contradictory applications with the originality.

Besides what is mentioned above, Yüceer (2005) also examines the meaning of value and puts a beneficial interpretation on the term of heritage value by saying; values cannot be taken into consideration without concerning human effect which originates from symbolic beliefs, customs, memories, codes, orders, religion, etc. Therefore, she remarks that values under the specific influence, regardless of having dominant or recessive effects on the culture or environment, can attribute distinctive prominence to the heritage concerning identifying factors and perspectives.

Furthermore, as a result of the reviews related to the concept of value from various scholars, she also mentions generally accepted standards of today and accordingly developed five main classifications as cultural values, morphological values, emotional values, operational values, and functional values. In reference to the typological assessment of these five main groups, values are also identified in more detail as Cultural Values; historical value, documentary value, symbolic value, art value, and educational value, Morphological values; semantic value, Authenticity value, Homogeneity value, scalability value, balance value, and aesthetic value, Emotional Value; environmental value, message value, Operational values; benefit value, and material value and Functional (Yüceer, 2005).

Likewise, Madran and Özgönül (2005) also identify values in various typological groups such as namely value, continuousness value, historical value, memorial value, mythological value, artistic and technical value, authenticity value, rarity value,

uniqueness value, group value, abundance value, homogeneity value, economic value, functional value, traditional value, educational value, and document value (p. 61-75).

As it is understood from what reviewed above, identifying all the typologies of heritage value or setting every single of them, which developed by various researchers regardless of being critical or not, is a very difficult process that may cause digress from the main objective of study. Thereby, the literature survey related to the concept of the value, and its scope are limited around generally accepted universal publications and terms concerning the objectives of the study.

While this extensive survey of the concept of value is concretized the materiality of the sensitive valuation of heritage value and accordingly, emphasizes the importance of appreciating all the authentic specialties and qualities of the cultural heritage; at the same time, brings up to the discussion to sensitive valuation process with its related matters and concepts.

Regardless of how much detailed and multifaceted the subject becomes, simply the concept of cultural heritage value can be identified with, to a certain extent, collective or social qualities and characteristics of objects which can show variety related to time, perspective, and events. However, when the topic comes to the valuation of cultural heritage, or in other words valuation of heritage values, this simple statement and the task of preservation of it become more and more complex and yet a sensitive matter concerning the cultural heritage and all related fields.

Fielden and Jokilehto (1998) state that; "Since physical cultural heritage is one of the world's most important non-renewable resources, a special effort is needed to redress

the imbalance between our needs and its protection" and continue by emphasizing; "The concepts related to the definition of the object, its values, and its treatment should be clearly defined in order to avoid confusion in the intent" (p.12).

Since, independently, the terms and concepts may change the definitions and appreciation, understanding the cultural heritage and its values have always been one of the most challenging issues of the field of conservation. Because value creates functionality, feasibility, and various advantages for both the culture and the heritage and, at the same time, carries symbolic meanings and functional roles in society. Yet still, the value cannot be stated directly as an intellectual enterprise for heritage or culture itself.

The framework of value is identified by the built environment and the inherent character of the culture, therefore in any kind of protection, consolidation or maintenance, values and valuation processes of heritage play a critical role in order to gain a better understanding of past and to realize more insight as much as possible (Henket, 2002).

Although all treatments and interventions contain loss of cultural traces and values in a certain level, sensitive and comprehensive process of valuation of cultural heritage value which contains; identification of values, documentation of significance and accordingly developed methodologies and maintenance techniques as it is briefly shown in figure 2 can be justified to maintain the required integrity of the cultural identity and characteristics.
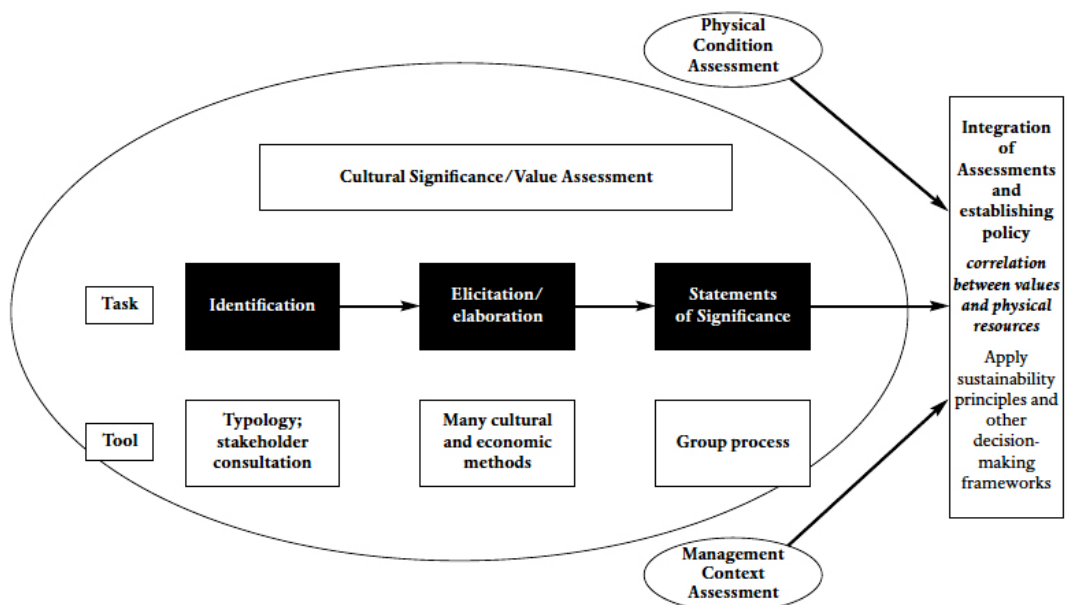
Figure 2: Brief Diagram of the Value Assessment Process of Cultural Heritage
(The Getty Conservation Institute, 2002, p.7)

In this significant process of valuation of heritage value, the concept of 'authenticity'
has taken on a new significance. As a matter of fact, during the process of time
authenticity becomes one of the main determinants related to cultural heritage values.
Authenticity as a term was firstly introduced by Venice Charter dated 1964 which can
consider as the very first universal meeting for the preservation and restoration
discussion, but the definition of authenticity comes with the Nara Conference 1994
which was envisioned with the attitude of the Venice Charter and correspondingly
developed to expand the scope of cultural heritage concerns and interests[3] as; "… the
essential qualifying factor concerning values" (p.47).

Also, in the very same meeting, the importance of authenticity and its role in any act
of conservation was emphasized by stating; "The understanding of authenticity plays

---

[3] Adopted from; Article 3 and Article 10 which are directly underlined that authenticity is seen as it was
considered and described in the Charter of Venice.

a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning" (ICOMOS, 1994, p.47).

The Declaration of San Antonio dated back 1996, approaches to the concept of authenticity by concerning specifically the context of America and states that "the authenticity …is directly related to our cultural identity", then continues by saying "because cultural identity is at the core of the community and national life, it is the foundation of our cultural heritage and its conservation".

Starting with Operational Guidelines for the Implementation of the World Heritage Convention (1997) and developing throughout regular meetings of World Heritage Convention of UNESCO, the criteria and related conditions of authenticity or integrity are adopted as a part of conservation and preservation process of cultural heritage in order to keep the integrity of heritage identity and values.

The International Cultural Tourism Charter; Managing Tourism at Places of Heritage Significance organized by ICOMOS (1999) addresses the concept of authenticity as an essential feature that contributes to the understanding of culture and cultural heritage. And based on this, it considers authenticity as a factor that promotes cultural tourism as well.

In addition, Charter – Principles for the analysis, conservation and structural restoration of architectural heritage (ICOMOS, 2003) also refers to authenticity and characterizes it as a criterion of cultural heritage value that cannot be considered as rigid terms related to cultural diversities and richness.

In short, by taking into account the Nara Document on Authenticity and other highlighted international charters, 'authenticity' can be identified as an irreplaceable source of spiritual and intellectual accumulation of societies or, in other words, an elemental product of cultural values and richness.

The authenticity attributed in all its aspects as an essential part of cultural heritage value and the ability to comprehend it in the process of valuation of heritage depends on the degree to which information resources regarding the cultural heritage can consider as rational or reliable. And evaluating and comprehending this information resources considering unique and genuine characteristics of the cultural heritage is a dependable and convenient way of approaching the authenticity with all its aspects.

However, the evaluation of uniqueness and genuine features of cultural heritage or, in other words, valuation of the authenticity may differ from one culture to another culture, or even in the same culture one region to another one, depending upon the solidity of the information resources and how it is perceived. The features based on the cultural heritage and the related cultural context can meet the terms of authenticity depending on their cultural values expressed through the medium of various attributes such as form and design, materials and substance, use and function, traditions, techniques and management systems, location and setting, language, and other forms of intangible heritage spirit and feeling, and other internal and external factors (Operational Guidelines for the Implementation of the World Heritage Convention, 2012).

When various features and characteristics of the heritage are taken into consideration to define the degree of authenticity, it is essential to reach an extensive awareness and

perception. As Fielden and Jokilehto (1998, p. 17) cited from Operational Guidelines organized by ICCROM, there are four main aspects of the authenticity that should examine;

- Authenticity in design,

- Authenticity in materials,

- Authenticity in workmanship,

- Authenticity in the setting.

Just as Yüceer also highlights, apprehending the multidimensional features of authenticity plays a critical role in the development of the conservation process of heritage because the authenticity identifies all the aspects of the heritage in order to be preserved (2005, p.78).

Furthermore, as another important subject for the evaluation and comprehension of cultural heritage and its values, 'cultural diversity' is also highlighted in Nara Document on Authenticity (1994) being "an irreplaceable source of spiritual and intellectual richness for all humankind". Although cultural diversity and cultural richness were certainly not new terms for the field of cultural heritage and the discussion of preservation, yet the significance of cultural diversity and its role in society was emphasized as; "the protection and enhancement of cultural and heritage diversity… should be actively promoted as an essential aspect of human development" (ICOMOS,1994).

Since each cultural heritage is unique and non-renewable resource of time and memory, any treatments or interventions towards cultural heritage have a significant impact on which values and characteristics from today and yesterday are transferring

to the next generation in order to shape their culture and identity. Therefore as reviewed above with caution, the contemporary consciousness of conservation should appreciate the cultural heritage with a broader aspect that involves all the products of cultural creativity and authenticity.

As similarly, Aylin Orbaşlı (2008) points out, conservation of heritage does not concern only monuments, objects, sites, landscapes, buildings or in other saying heritage itself; at the same time, it concerns all the features that compose the culture itself such as cultural richness, cultural diversity, authenticity, identity, collective memory, and the common values of the society.

2.2 Definitions and Approaches to Historic Environment

The modern understanding of cultural heritage, on principle, is all about the historic environment because the term itself is a part of daily life, urban environment, traditions, and all the value that attributes to both past and today. At the same time, the historic environment, which serves as a junction between history and contemporary, enriches the collective memory and a sense of place being one of the factors that shape the identity of society and the culture itself (Orbaşlı, 2008).

The historic environment, besides its role as a historical witness and document, meanwhile carries a trace of beliefs, norms, customs, and characteristics of society from yesterday to today and, of course, from today to tomorrow (Washington Charter, 1987). Indeed, the concept of historic environment refers to every spatial feature of the built environment that reflects all the footprints of experience, memories, activities, and events of both individuals and societies. Therefore, the historic environment can

be identified as a term that embodies all the remains of a cultural, built, and natural environment formed by people and events in the progress of time.

As in The Image of the City Lynch (1960) states that the environment which has a significant impact on people and their daily life is "not simply well organized, but poetic and symbolic" therefore, this environment should "…speak of the individuals and their complex society, of their aspirations and their historical tradition, of the natural setting, and the complicated functions and movements…". Because as much as the environment shapes the spatial and visual characteristics of a place, quality of life, and spatial relationships likewise are shaped by society and the culture as well.

The historic environment creates a tangible connection between today's social order and yesterday's social order and hence contributes to the quality of place, collective memory, and cultural sustainability. Besides, with the spatial characteristics and authentic values, the historic environment also helps to raise appreciation of cultural heritage and accordingly increase the awareness related to the sense of place. Furthermore, it contributes to the economy and social life as well (English Heritage, 2010, p.6) but, despite all of this, today in many cultures, the historic environment is being threatened, deformed or even demolished due to negligence, the increasing effect of globalization, and following industrialization process in urban life (Washington Charter, 1987).

A historic environment independent from the limits of time and context mirrors the lifestyle, political ideologies, economy, cultural and physical changes, and architectural patterns, therefore, like the city and urban life itself, the historic environment as a matter of course changes regarding socio-economic, socio-politic,

technologic and socio-cultural factors. Since change is a natural and inevitable part of the process of being alive, evaluating the historical environment within a modern consciousness and accordingly comprehending its importance and influence on both individuals and community has turned conservation into a necessity of progression instead of a reason of preference. (Kuban, 2001).

Primarily, existing modern cultural consciousness has developed around the end of the 18th century and turns into one of the main factors in expanding the approach to evaluation and, by extension, maintenance of heritage that can consider as a starting point of modern conservation as well. Changes in perspectives of preservation and restoration practices and, by extension, increased criticism related to stylistic approaches have enhanced appreciation of the genuine and authentic specialties of the heritage. Therefore, common sense towards preservation of multifaceted richness and diversities of cultural heritages in time has become much prevalent. (Jokilehto, 2002).[4]

Even, the entire history of conservation can be summarized as Jukka Jokilehto briefly stated "the principles of modern conservation were anticipated by Bellori and Winckelmann, gradually advanced through criticism by early conservationists such as Carter, Ruskin, Morris, and Boito, to be formulated into modern conservation theory by Riegl, Giovannoni, and Brandi" (2002, p.303). Still, the concepts, terms, techniques, theories, and above all, the necessity of conservation in the field of cultural heritage cannot be considered as fully understood or advanced.

---

[4] All the attribute knowledge is based on Jukka Jokilehto, *A History of Architectural Conservation,* 2002, p.303-308.

Today, 'conservation' is considered as a prominent and well-recognized concept. And the term is mostly used accurately and appropriately depending on the context. However, using the term conveniently in theories, researches, or documents, unfortunately, does not mean it is also well-understood (Viñas, 2005).

According to Viñas, the fundamental point of understanding the process of conservation and producing satisfactory responses to cultural heritage both in practice and theory is starting with "Understanding why an activity is performed"(2005, p.1). Because the satisfaction in the process of conservation is "...very close to understanding the activity itself". And by this process of understanding the activity itself may, even, "reveal its goals and, by doing so, how to better fulfill them, which rules to abide by, and why they should be followed" (Viñas, 2005, p.1).

Within the process, the conservation techniques, theories, and methods have developed both in academic and practice terms and so various scientific approaches have emerged to the practice of conservation, which also plays a fundamental role in the maintenance and safeguarding of cultural heritage values, such as;

- Making a survey of the existing status of heritage with a broad range of literature and scientifically founded information,

- Identifying and evaluating heritage values and needs by help of advanced tools,

- Documenting the current condition of heritage by the developed techniques and methods,

- Producing strategy according to all extensive research and assessments.

But, regardless of how much principles and manners of conservation have improved over time, even today, the major dilemmas of the field as to why should be conserved, what should be conserved, and how should be conserved have remained unchanged.

Daniel McGilvray in 1988 has also highlighted various terms and concepts, which are using for interpreting each other's meanings in terms of practices and strategies. And he emphasized that this situation creates quite a confusion and misunderstanding for the field of conservation and its task (cited in Viñas, 2005, p.23). As a result of these circumstances, to shed light on the main discussion of the study and accordingly support the process within the scope of the existing literature, identifying the terms based on the historical process of the field is considered fundamental and substantial.

As Jokilehto (2002) also summarized, the modern consciousness of conservation that generates today's modern conservation principles and practices within the process can briefly identify in the four main categories; monumental as memorials; classical approach, stylistic restoration; stylistic approach, modern conservation; critical and scientific approach, and traditional continuity; sustainable approach (p. 301).

Classical Approach: In the eighteenth-century, the preservation of heritage was concentrated on ancient monuments, which were recognized as symbols represented past events either victory or loss. And accordingly, these heritages have been more appreciated as a source of history due to bearing the meaning of past experiences. Hence by the principle demand of the pope, the excavations, restorations, and consequently producing any responses in the field of conservation concerning the safeguarding and maintenance of the cultural heritage were concentrated around the

classical monuments which mostly based on the political and patriotic values of Christianity to preserve the symbols of the history of the religion.

This classical approach, which considered as the threshold of the modern concept of restoration, indicates a long and rewarding historical process of the cultural heritage and the field of conservation framed in the eighteenth-century and constantly being shaped during the nineteenth and twentieth century.

Stylistic Approach: Around the end of the nineteenth century, the approach of historicism and eclecticism emerged to the discussion of interventions concerning the protection of heritage and accordingly caused to reevaluation and reformulation of the terms.

In 1866 Viollet-le-Duc (re)identified the term of 'restoration' in his well-known eighth volume of an architectural dictionary which called Dictionnaire raissoné de l'Architecture, as both the term and the concept of restoration are modern and to restore does not relate to maintaining the heritage, repairing it, or rebuilding it. Instead, it means giving back to the complete condition of the structure, which may never exist at any time (as cited in Viñas, 2005, p.19).

The stylistic approach has put forward due to the practical and positivist approach of professionals who highlight the importance of keeping historical heritages alive instead of treating them as an archive. And eventually, the heritage has become a true manifestation of national standing. As an extant result of the renewal period that followed the French Revolution by gaining prominence of concepts such as nation, history, culture, and heritage, the stylistic approach has pursued its expression in the

praxis of conservation as a dominant attitude ongoing even during the twentieth century.

Critical and Scientific Approach: With comprehension and appreciation of the terms such as 'authenticity' and 'cultural heritage values' as important identifying factors of heritage in a broader sense, faithful restoration or with other words conservative restoration lost its effectiveness in practice. And accordingly, sensitive interventions have gained interest during the twentieth century.

At the beginning of the twentieth century, with the influence of Giovannoni, the scientific approach has emerged to the process of restoration by the adoption of newly emerging technologies, methods, and techniques [5](Giovannoni, 1976).

In the late twentieth century, through developing technologies, methods, and techniques, scientifically founded theories and practical manners have also gained prominence in the field of cultural heritage, and this critical approach of conservation has increased the awareness about sensitive maintenance of cultural heritage. Any treatments concerning the maintenance of cultural heritage fundamentally have been gained acceptance as a need to safeguard and sustain the cultural values, spatial characteristics, unique qualities of heritage, or any other authentic features that express the cultural richness. Therefore, by the end of the twentieth century, the critical and scientific approach in the assessment process of the cultural heritage has become

---

[5]Giovanni,1976, with his essay 'The Integration of the Image: Problems in the Restoration of Monuments' that is reviewed in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, Getty Conservation Institute,1996, p.236-239 highlights the existing problems in the field of restoration and identifies necessary scientific approaches in the process of restoration of monuments.

essential above all for the recognition of heritage and correspondingly producing any treatment approaches and strategies in the field of conservation.
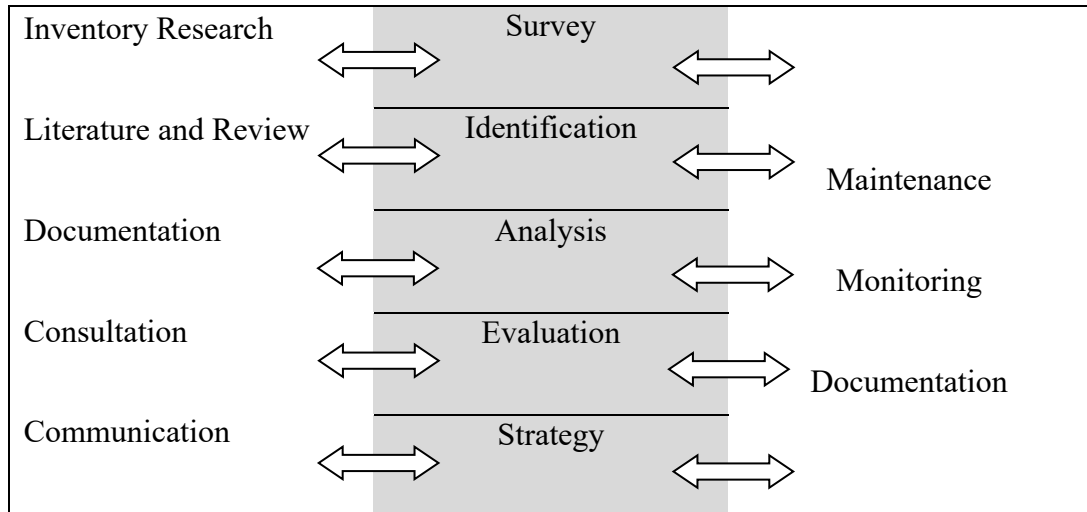
Figure 3: Management Diagram - Critical and Scientific Approach to the Conservation Process (Adapted from, Canadian Conservation Institute, Government of Canada, 2016, and Operational Guidelines, Fielden and Jokilehto, 1998)

The critical and scientific approach which can be simply identified under five main categories; survey, identification, analysis, evaluation, and strategy, as is shown in figure 3 above, has played a significant role in the development of the contemporary understanding of the conservation concerning both the practice and theory.

Furthermore, within the process, the critical and scientific approach of conservation has attached importance to the practice by addressing the questions; how should be the approach to heritage, what would be the most sensitive manner to be conserved.

Sustainable Approach: In a similar manner, the reinterpretation of cultural heritage values and consequently developed an appreciation of authenticity, the cultural richness, and the cultural diversity has shaped both the field of cultural heritage and conservation in an ever-growing manner and aspect. Hence, around the end of the

43

twentieth century, sustaining cultural richness and diversity, which generate cultural identity, has also turned into a fundamental duty towards future generations.

In parallel with these developments, the international principles and charters have been improved mainly during the last two decades of the twentieth century, intending to sustain the cultural values and characteristics as a heritage for all humankind. Accordingly, the sustainable approach of conservation considers the cultural heritage not only as a heritage, object, site, or building remained from past but also as a universal phenomenon that attributes all the values, characteristics, and richness of humanity.

As McGilvray, in 1988, has briefly remarked that there are principally three possible choices in managing to an existing heritage: at first, keeping as it is, secondly changing it or as a third option destroying, and, of course, as occasion requires fourthly to return a heritage which means reconstruct or recreate what was already ruined [6](as cited in Viñas, 2005, p.29).

Indeed there has always been a gap between the theoretical approaches and practical implementations, therefore this discordant situation, needless to say, constantly creates challenges to the field of conservation, especially in practice.

Since the modern consciousness of cultural heritage was regenerated the concepts and manners of conservation in a broader sense both in theory and practice, various

---

[6] McGilvray, D. (1988) in his essay: Raisins versus vintage wine: Calvert and Galveston, Texas discusses this options over the case in the book consisted of various essays and related case analysis called *Adaptive Reuse: Issues and Case Studies in Building Preservation* (D.G. Woodcock, W.C. Steward, and R.A. Forrester, eds.) pp. 3–17.

modernized conservation approaches are also produced, which are branched and detailed in the course of events.

In the light of all the information mentioned above to avoid any possible conceptual confusion due to attributed meanings in the context, the concerned terms, and approaches with the scope of the study have identified in consideration of the international guidelines and principles as follows;

- Adaptive Reuse: means providing a new function to the structure to conserve and maintain the structure due to its historical, contextual, aesthetic, functional, economical, and symbolical values as a building or a build environment.

- Conservation: refers to the entire process of taking care of cultural heritage in a way that keeps sustaining its cultural significance and richness. Furthermore, the activity of conservation promotes the recognition of the cultural heritage and, at the same time, contributes to the sustainability of both the culture and history by preserving all the attributed values and characteristics of heritage. Generally, the process of conservation consists of various types of treatments, indented to the protection and safeguarding the heritage, including maintenance, rehabilitation, consolidation, and reinforcement.

- Consolidation: is a treatment that concerns physical features and structural strength of the original structure. In another saying, consolidation of heritage is an act that aims to provide the integrity of the structure.

- Demolition: means destroying or destructing a structure in a way that cannot use again due to negligence, ignorance or economical, ideological,

and political reasons. Demolition of the heritage can also consider as a loss of history and historical resources in an irreversibly.

- Deterioration: is an effect resulting from the constant interaction between every built heritage and the weathering factors or natural and artificial involvements, depending on the aging process and deformation level by use and time.

  Nevertheless, the process of deterioration, by definition, may not prevent completely but can control as is aimed to be.

- Maintenance: is not an intervention or product. It is a process that provides regular care to the historic fabric, building, garden, archeological site, or in other saying to the cultural heritage itself. Maintenance should not be considered as repairing or restoration because the maintenance intents to sustain the cultural heritage with a minimum loss not to restore it.

- Preservation: is a process of sustaining the historic fabric, structure, or any kind of cultural heritage with its current state and decelerate its deterioration process.

  In general use, the term of preservation also addresses all actions that restrain damages or any loss in cultural resource and engages with managing exiting conditions of heritage in a way that includes consolidation of physical features.

- Reconstruction: means rebuilding by adopting either improved physical features or original materials. Or by combining both of them, to recreate ruins or rebuilding required parts of the structure either for strength or unity.

- Rehabilitation: means the material recovery that provides required convenient and beneficial use for the heritage. Rehabilitation generally concerns the use of the structure and provides a similar or compatible use with the original function to avoid any potential damage to cultural heritage values and authenticity.

- Restoration: means either by removing alterations or rebuilding existing elements of the structure, giving back the original former status of the structure without presenting new elements.

  Although, by the influence of John Ruskin at the end of the nineteenth century, the process of restoration commonly perceived as a destructive and contradictory method, almost in all the Latin languages and literature, the word of restoration refers a treatment, which is related to the process of conservation and rehabilitation of the cultural heritage.

- Safeguarding: is a process intended to ensure the sustaining the existence of the cultural heritage by providing identification, documentation, analysis, evaluation, preservation, protection, maintenance, recognition, and even regeneration of various features and values.

As generally noted above, having a sharp theoretical definition between multifaceted terms and treatments in practice is very challenging. Therefore, terminologies concerning treatments and maintenance of architectural heritage has identified in order to overcome the confusion, which may occur in the process of the study from various well-accepted sources. And all these have outlined briefly in the following figure 4.

Why Should be Conserved?	How Should be Conserved?	
To safeguard and maintain; ▪ Cultural values, ▪ Cultural richness, ▪ Cultural diversity, ▪ Authenticity of the heritage. To Integrate and enhance; ▪ Social ▪ Economic ▪ Historic context.	Treatments	Aims
	▪ Safeguarding ▪ Maintenance ▪ Preservation ▪ Conservation ▪ Consolidation ▪ Restoration ▪ Reconstruction ▪ Anastylosis	▪ Protect ▪ Maintenance ▪ Safeguarding ▪ Consolidate ▪ Authentic and Contextual display ▪ Adaptation or Interpretation

Figure 4: Concentrated Diagram of the Conservation Process of Cultural Heritage (Adapted from, Contemporary Theory of Conservation, Viñas, 2005 and Operational Guidelines, Fielden and Jokilehto, 1998)

2.3 Memory and Identity

The time always proceeds and correspondingly evolves everything within the process. And when it happens, people recall the past by reinterpreting their memories (Foote, 1998, p. 28, as cited in Graham and Howard, 2008, p. 42). Generally, people look for dominant cultural expressions and customs to apprehend and adapt the dynamic character of social and cultural values to the present perspective (Graham and Howard, 2008, p. 42), because cultural expressions and customs which consist of events, crisis, achievements, rituals, oral traditions, local language and of course all the contextual values, generate the identity of the societies by recollecting the past (Jedlowski, 2001, p. 31). Therefore, these notions which represent the past experiences and at the same time generate the culture of society from the entire attributed social, political, ideological, and historical features, are stored in both collective and individual

memory in consequence of national and cultural perception and reinterpretation (Jedlowski, 2001, p. 31).

Recalling and remembering history creates the root of the present in many respects. Firstly, collected memories create an intense connection between the cultural heritage and social environment. And accordingly, it ensures the embracement of the heritage in the social context. Secondly, it strengthens the sense of identity by associate with a sense of place and cultural values in the light of (contemporary) desire and aspirations (Walker, 1996, p. 51, as cited in Graham and Howard, 2008).

Like Hall clarified, "It is us… who make things mean, who signify. Meanings, consequently, will always change..." (1997 p. 61). Hence, the concept of cultural heritage concerns not only the products but also the facts such as remembering, recollecting, interpretations, and sense of place. Because recalling memories or reinterpretation to past lies in producing the basis for creating a connection with others and carving out a collective identity from all the ideologies, experiences, choices, and events.

Although the term 'memory' is not newly developed, the studies and approaches concerning to concept of memory for the field of architecture, conservation, or other related fields are considerably new. The theories related to the memory has begun to develop intensely in past two decades throughout the researches, studies, and discussions of academics such as Halbwachs (1950), Olick and Robbins (1998), Johnston (1999), Gaskell (2001), Burk (2003), and Graham and Howard (2008). And accordingly today, the concept of memory almost entirely is seen as an integral part of history and heritage.

As far as it goes, the modern frame of the term 'memory' can mostly trace back to Emile Durkheim who articulates his approach to memory and related social theories by stating; "When we start life we find already established and all around us a complex of ideas, beliefs, and behaviors, which others have acknowledged and practiced…are legacy of our forebears and will not change very .." (Durkheim, 1961, p. 246, as cited in Misztal, 2003, p. 128) and his student Halbwachs who known with his prominent study The Social Frameworks of Memory.

According to Halbwachs who has a parallel approach and social philosophy with Durkheim the concept of memory directly relates to how a mind works in social order or a particular context (Olick, 1999, p. 334). Because, as similarly Bergson (1991) puts forward, in a society people generally collect memories such as milestones or authentic products in line with their perspective and social orders, and within the time they recall and contextualize these memories to regenerate or reinterpret their cultural identity (Olick, 1999).

"There are…multiple types of memory: official; unofficial; public; private; collective; communal; local; national; societal; historical; emotional; post-memory; literal; and exemplary" (Burk, 2003, p. 317). And each one of all is associated with the past, present, and future by developing a fundamental bond between the physical and moral features. Because as Durkheim also suggests, the genesis of communities is formed by shared values and ethics, which create common recognition among individuals due to the unifying impact of customs and traditions that recalled and accordingly, glorified the symbols, events, and memories of past (1971).

The time and place can be perceived as a social structure, which identifies multifaceted social orders and groups within a society and therefore, the collective memory gains an essential role in the (ongoing) formation process of cultures which in a way ensures to bind all those distinctive social groups and orders within the same socio-cultural structure (Halbwachs, 1950).

Based on what outlined above, such concepts related to cultural heritage like memory, place, sense of belonging, sense of place cultural diversities, cultural richness, and identity are considered to be very significant and, at the same time, necessary for distinguishing within the existing literature. Furthermore, considering the objectives and concerns of the study, which is related to the lack of apprehension and caring about these fundamental concepts of the cultural heritage, the concepts are regarded as an essential binder that serves between heritage and history regardless of culture, nation, or any authentic groups.

According to Gaskell (2001), the role of collective memory is to sustain the unity of socio-cultural diversities and ensure maintaining the collective identity for today and tomorrow. Indeed, as an integral factor of the permanence of societies, cultural diversity is a manifestation of equal valuation of diverse cultural experiences and expressions without concerning cultural identities, social, religious, political, ideological, or economic attitudes (Pendlebury, 2004, p. 15).

As for cultural richness, it drives form geographic, demographic, ecclesiastical, financial, and governmental aspects of the societies and identifies cultural diversities which can also consider as an essential factor in co-existence and accordingly progress of cultures.

Indeed, there is a parallel between social perception and cultural richness as is also remarked by the research of Cosgrove and Daniels called The Iconography of Landscape: Essays on the Symbolic Representation, Design, and Use of Past Environment (1989) and the cultural identity, which develops accordingly. As similarly discussed in the book, even a term such as landscape within the context can represent a 'cultural image' which embodied all the contextual symbols and traced values under the name of collective memory.

Starting from this point of view, it can be stated that there is also a close connection between cultural richness and heritage. Because within the specific context the environment itself can be identified as a symbolic representation of culture surrounded by the built environment, people, and other daily features or in the words of Cosgrove and Daniels' as a 'cultural image'.

As a matter of fact, 'image' or with the other saying visual symbols which compose and differentiate the context, affects the environment and accordingly the individuals who interact with the place either economic, social, historical, political, ethical, functional, semantic, or sentimental context (Rose, 1995).

As Ashworth and Graham discuss in their book called Sense of Place: Sense of Time (2005), Image of a place does not quietly to be formed, to the contrary to be formed as a result of the process of collective identity which also consists identification of social roles, orders, and integrity between the individuals and multiple divergent groups.

Lynch in his prominent book The Image of the City (1960) states; "At every instant, there is more than the eye can see, more than the ear can hear…Nothing is experienced by itself, but always in relation to its surroundings…the memory of past experiences" because every human being has intimate interaction and bond with the built environment that surrounds them and accordingly for them the image of the place constitutes within the memories and symbols of very place (p.1).

Besides, Lynch with his unique approach to the terms such as 'place, 'image', and 'legibility' also suggests that an environment or a place witnessed social interactions and the progress of time can give meaning to the quality of life and the place itself even seeming ordinary or common.

Like architecture itself, every place no matters the scale, importance, density of use, or function means something to its users or the surrounded built environment either with the characteristics or the image it creates (1960, p1-4).

In other respects, by the Elementary Forms of the Religious Life (1971), Durkheim, similar to Lynch, puts forward an authentic attitude toward the term symbol. And highlights the importance of the cultural symbols by saying that celebrations, customs, traditions, norms, and beliefs of the societies help them to maintain the common spirit and correspondingly create their memories by (re)interacting with the place.

Furthermore, Durkheim also states the rituals, customs, ceremonies, and memorials with the meanings bear a symbolic value for society as "…have significance as means of transmitting social memory, seen as the essential condition of the continuity of collective identity and social life" (1971, p. 375). Therefore, in today the built

environment and all the attributed tangible or intangible heritage are considered not only as a thing on its own but also as a symbol for society or complementary part of a collective image, identity, memory, and sense of place.

Besides, memorizing the traditions, customs, and values is the way to keep all these heritages alive rather than depreciate in time. Therefore, cultural identity, cultural heritage, and sense of place cannot be separated from memory; otherwise, all these concepts like culture itself become meaningless and missing (Graham and Howard, 2008).

Above all, cultural heritage bears multifarious roles in the present societies. And accordingly, it is regarded as a sensitive adoption of the past, which serves as an origin for today (Ashworth and Graham, 2005). Hence, a recollection of past experiences, or in other words memories, plays a critical role within the process of conservation by providing comparable stability between multifaceted cultures and authentic heritage regardless of tangible or intangible values (Ashworth, Graham, and Tunbridge, 2007, p.3).

Likewise, Ashworth and Graham (2005) in their book called Senses of Place: Senses of Time also identified that what is considered as cultural heritage "is that part of the past which we select in the present for contemporary purposes, whether they be economic or cultural and choose to bequeath to a future" (p.7). Therefore, in a present-day, each heritage fulfills either spatial, cultural, economic, individual, social, or functional roles in the built environment, which provide several meanings to the society and the context.

In furtherance to the discussion, Madran (2001) also emphasizes that architecture plays an essential role in collective memory due to reflecting the conditions of the construction period with all the characteristics of the urban environment, architectural style, social and ideological perspective, economical circumstances, and socio-cultural relations (p.47). And accordingly, the impacts of architecture and built environment on the collective memory are put forward in short course worded as follows;

- Regardless of the function, type, form or style, all architectural products meet the requirements of society in a sort of way; the scale and characteristics of these requirements help to identify the social structure of the society and characteristics of the period.

- Regardless of the function, composition, scalar quantity, and character of architecture, all the structures represent the political standing and order of the society.

- A built environment or, in other words, any kind of architectural structure in a dynamic environment can be considered as a very tangible and genuine witness of significant experiences and events of a particular area, city, or nation.

- Besides, in any scale interventions or alterations that may occur in the course of events also serve as a historical document by identifying the progress of the society and social-cultural changes during the time (2001, p.47).

Moreover, Emre Madran in his article (2001, p.47-48) enriches the direct relation between architecture and collective memory by explicitly identifying the important role of architecture in the genesis of collective memory as follows;

- Symbolic Structures; serve as a reference point in the establishment of the society and accordingly, social life. Therefore, symbolic structures remind the origin of the social structure and order.

  For example, on an international scale: Parthenon in Athens and a national scale: The Selimiye Mosque in Edirne are counted as an example of symbolic structures.

- Monumental Structures; represents the events such as victory, losses or achievements, thusly it bears a value as a document. Mostly with depicted drawings, symbols or writings enriches the social structure of society and accordingly supports the sense of place by contributing to the local or national history.

  The Victory Monument (as is also known Ulus Atatürk Monument) in Ankara and The Arch of Constantine in Rome can be shown as an example of monumental structures.

- Eyewitness Structures; take part in an important event in the city. These kinds of structures gain value by being a witness to a particular event or a period. With the role it bears in a specific time, eyewitness structures become a part of collective memory and identity.

  Hagia Sophia Museum in Istanbul, Çankaya Pavilion in Ankara, and Bauhaus school building in Dessau, Germany can be stated as a few examples of the eyewitness structures.

- Document Structures or Period Structures; represent its period with the architectural style, structural system, architectural elements, construction techniques, ornaments, structural materials, and the existence or non-existence of many more features.

Selimiye Barracks in Istanbul, Villa Savoye in Paris, and Ethnography museum in Ankara can be identified as an exemplification of period structures with the attributed documentation values.

According to Rose (1995), a place can tie people by referring to their identity, values, and memories. And accordingly, creates a sense of belonging to them (p.81). As Bektaş (2001) similarly puts forward, the built environment or a place preserves cultural features according to the spirit or, in other sayings, 'genius loci' because each cultural heritage serves society by identifying and integrating past and future in the best manner possible (p.71-91).

In his pioneer book called Genius Loci: Towards a Phenomenology in Architecture (1980), Christian Norberg-Schulz also sheds light on various discussions and in this way brings a new perspective to such terms 'thing', 'space', and 'genius loci'.

Furthermore, Norberg-Schulz identifies the term 'place' as a concrete term for the (built) environment composed of intangible and tangible phenomena (1980, p.6). And by similarly addressing the term 'place' with Heidegger's approach to the concept of sky and light at the same time identifies the term with a particular identity or spirit.

Etymologically the Romanesque term *genius loci* in the earlier periods were considered more like guardian soul of the place. Then, during the eighteenth-century, the term started to use as an impression of a place. And today, in a modern sense, it uses for identifying a place with its special character and sense (Jackson, 1994, pp. 157–158).

The sum and the substance of it, the term *genius loci* or, in other sayings, the *spirit of a place* is more related to the sense of a place than how it physically is. Because the place is not just formed to serve, it also makes people feel, attach, embrace, remember, and appreciate all the attributed tangible and intangible features within a context.

As it is stated by Le Corbusier, "The purpose of architecture is to move us. Architectural emotion exists..." (1923, as cited in Norberg-Schulz, 1980, p.6) because architecture directly addresses to people in every aspect by particularly leading them to embrace, re-value, remember, and recollect all the cultural richness and diversities. And in this way, architecture represents and reflects all the existential dimensions in a dwelling or a place. Therefore, it can be stated that architecture, without any doubt, bears all the traces of social, economic, and cultural references and accordingly serves as a picture frame of societies.

Indeed, architecture is a complex phenomenon which directly related to the experience of a place. A place contains all the attributed architectural, cultural, emotional, social, and personal features. Hence, as similarly remarked by Le Corbusier and Louis Khan with the question of what architecture wants to be, it can be stated that the architecture aims more than just to be. Architecture holds us together, binds us, and carries us (Norberg-Schulz, 1980).

As Lynch (1972) similarly discusses in his book "What Time Is This Place?" a place can be witnessed the entire change of time and human evolution shaped by the temporal order of perception. Therefore, a place can integrate all the collective diversities, even in the same society, with attributed all characteristics and meanings

in its environment. To summarize the matter, according to Lynch a place or a design is doomed to follow spatial qualities, values, and traditions to exist within society.

Furthermore, Lynch also expresses in his book called Good City Form the sense of a place is directly related to the observer, because what to be observed, and how to be perceived show differentiation from one observer to another but, still, a place presents some important and essential constancy to both an individual and society.

The instinctive behavior of identifying a place by memories is a phenomenon underlined by all the present societies because, for humankind, a place means a direct expression of collective experiences, characteristics, and meanings. Therefore, mostly the field of conservation and all the related approaches and interventions concentrate on the historic built environment or the place itself to represent the diverse set of values.

Yet, people generally do not aware of the significance and the influence of the authentic features of cultural heritage values which reviewed trough the chapter with caution. Even the concept of cultural identity, which can describe as a natural motive in humankind, is formed by the spatial features and atmosphere of a place or, in other sayings, a sense of place (Jive'n and Larkham, 2003).

To put in the simple statement, the spirit of a place can identify as one of the major determinants of the identity of a society (Durrell, 1969, p. 156). Hence, the identity of a society or, in other words, cultural identity is also got formed by the spirit of the place.

As also explained by Norberg-Schulz, "character is determined by how things are and give our investigation basis in the concrete phenomena of our everyday life-world" (1980, p.10). Thud, the character of a place specifies how to be perceived, remembered, and experienced. In this way today, genius loci become a term that contributes to the field of conservation and cultural heritage by synthesizing the past, present, and, accordingly, future from the individual and collective values, experiences, identities, and memories within a particular context.

Within a similar sense, Christian Norberg-Schulz also stated that "the concrete things which constitute our given world are interrelated in complex and perhaps contradictory ways" (1980, p.6). Therefore, some concrete terms and concepts like the place, architecture, built environment, symbols, meanings, values, and memory are directly related to the society in a very complex sense. By being an integral part of the culture, history, and social order, in a kind of way, those terms are become a manifestation of the (cultural) identity depending on the sense of place and sense of belonging in spite of the lack of awareness and appreciation.

A sense of belonging is one of the significant factors which connect people to a place and in a roundabout way and contributes to generating collective identity. As Rose suggested, the term identity by definition is associated with a particular place because a place makes people feel belonged as hearth and home or feel pleased, unsatisfied, happy, unfortunate, uncompleted, or completed within the context by symbolizing various spatial characteristics and values to them (1995, p.81).

A sense of place can identify as a term that creates engagement for people to the context and accordingly, generates the collective identity due to the attributed spatial

features such as the multifaceted values, spatial characteristics, and authenticity. In connection with a sense of belonging and a sense of familiarity within the scope of cultural heritage values, the term 'sense of place' can also consider as an umbrella term.

Being another umbrella term, 'identity' is mostly confused with *genius loci* by the majority, since both of the terms address the senses concerning some authentic features such as spatial characters, symbols, meanings, memories, and values. As distinct from the term genius loci, the term identity embraces not only physical, historical, social, and philosophical aspects of a context but also, being a dynamic term, embraces all influences of human interactions within the place. These influences, which also shape the cultural and personal identity, can be counted as experiences, interventions in the built environment, memories, cultural footprints, physical and social structure, and common perspectives. And from this point of view, it can be stated that the identity is shaped itself from the social and cultural context insomuch that gained its character and come into existence based on all those (Breakwell, 1986).

According to Lynch (1960), in the general sense, identity can describe as "the simplest form of sense…" Or in an oversimplified way can also characterize as "… having a vivid, or unique, or at least a particular, character of its own" (as cited in Järnefelt, 2015, p.18).

The relation between the place and people and accordingly developed the sense of place, familiarity, and belonging are directly proportionate to ideological, religious, social, cultural, and traditional references of the society. Therefore according to Shamai (1991), this spatial relationship mostly depends on;

- Being familiar with the place; knowing the history or prominence of the place,

- Having an emotional connection with the place; recalling a memory or carrying a special meaning,

- Representing particular values; showing either local or national characteristic or being unique and authentic,

- Being a shared goal towards an idea or ideology; triggering national feelings or symbolizing an event,

- Reminding an important experience; recalling sacrifices, losses or victories,

- Involving people to the place; providing benefit economically, ideologically or socially (p. 347-358).

As put forward by Ashworth and Graham (2005), a sense of place depends on a sense of time because a place itself is one of the ever-changing phenomena of the social order (Pred, 1984 as cited in p.4). And the connection in this substantial relation between place and time is cultural heritage itself because, as Lowenthal (1996) also remarked, the heritage as a reflection of the past in present forms both the personal and collective identity and, at the same time, sustains the genuine of humanity by embracing all attributed authentic expressions, memories, and values.

As also emphasized by Lynch (1960), identity is a special feature that helps people to mark and recall a place as being different from the others (Rıza, 2012). Indeed, the 'identity' is one of the most prominent terms of modern consciousness of conservation and, of course, the field of cultural heritage. The identity of a place is directly related to the interaction between society and architecture, which can extend to the built environment or culture itself, within the specific context. Therefore, the term place

identity has been the subject of lots of fields such as psychology, sociology, poetics of architecture, phenomenology, architecture, history, and concerning theories and studies. Among all those professional fields, especially the field of architecture closely concerns the term of identity in a broad sense since the field of architecture gets shaped by all the historical, political, economic, and social interactions of humankind with the place and the time. Consequently, architectural products or, in many respects, architectural heritage serve as a tool that expresses cultural differences, cultural richness, and characteristics in a tangible structure.

Moreover, architecture with its various types of structures that serve for several purposes has a significant role in the social and historical character of society as one of the phenomena of collective identity. Because, architecture itself within the dimensions of time, place, and communal represents the identity of the society within its authentic specialties and progress.

As Ashworth, Graham, and Tunbridge (2007) discussed, in Pluralising Pasts: Heritage, Identity and Place in Multicultural Societies, a person can always identify himself or herself within the various social groups and spatial context (p.4). Nevertheless, the identity of society requires much more authentic and contextually synthesized values, characteristics, and memories so that individuals or communities can connect the past, today, and future by constantly challenging the time and change. An initial step in understanding the authentic bound between heritage and identity is to comprehend cultural dimensions and historical references of these terms in a broad sense within the scope of the context.

Since the products of today and past have eventually transformed into the heritage of today and tomorrow, among contemporary nations and cultures, comprehending and appreciating cultural diversities, cultural richness, and cultural expressions have gradually increased. And with the perspective and approaches of the present-day societies, today various characteristics inherited from the past still exist in both individual and collective identities.

Therefore, the term identity concerning both the spatial context and society itself in the simplest form can be summarized as "multi-faceted phenomenon embraces a range of human attributes, including language, religion, ethnicity, nationalism and shared interpretations of the past" (Guibernau, 1996 as cited Ashworth, Graham, and Tunbridge, 2007 in p.4).

Although, in due course, engaging developments in the field of conservation and architecture create progress in the contemporary dwellings to a great extent and accordingly create changes in the socio-cultural dimensions, starting from the twentieth-century with the evolvement of modern consciousness in numerous constructional fields, the difficulties related to the privacy and identification of personal characters at present have increased more than ever. The unique character of a place or even a single structure in the urban environment can contribute to the development of cultural expression by symbolizing multiple meanings for the community.

Today, the field of architecture and other related professional fields that share the same concern around culture and heritage, are mostly considered some features such as authenticity, spatial characteristics, and uniqueness as significant factors that create

familiarity and accordingly personal and of course, cultural identity among the societies. Therefore, any negligence or destruction towards the heritage can also be considered as taking apart of the society form its roots and the main references of its identity, because history and its products or, with a simple statement, the cultural heritage cannot be replaced or recreated. Consequently, heritage is just required to be protected.

Chapter 3

CONSERVATION OF CULTURAL HERITAGE

Concerning cultural heritage and its essential notions, as it also pointed throughout the literature survey within caution, comprehending the necessity of conservation and, by extension, every other related approach to sustain the heritage is an initial step in appreciating the past of the humankind with all its aspects. And in this way, the permanence of the cultures and the gradually composed cultural identity, character, expression, and values are also ensured to be protected and sustained.

In the praxis, conservation may include various purposes such as economic, political, sociological, and ideological interests. And, above all, it concerns maintaining all the tangible and intangible heritages which directly connect human beings with the basis of society to enrich the cultural values including all the cultural richness and diversities.

Therefore, starting with this chapter by considering the importance of heritage in the collective consciousness, as much as the role and impact on the cultural identity and collective memory, especially architectural heritage and the task of conservation of architectural heritage are addressed sensitively to shed light on this solid bond.

Furthermore, as a complementary element of the social structure and context, architectural heritage and its accordingly developed role and influence on collective

memory, social order, characteristics, traditions, customs, and norms are also remarked with caution to identify the indissoluble relation between the existence of cultural heritage values and the field of conservation.

The chapter besides addressing the field of conservation as a phenomenon of the social structure and context, at the same time, reviews the subject in terms of legal, social, national, practical, and theoretical aspects by intending to increase the general knowledge and awareness related to the scope of the study and accordingly enriches the main discussion.

In the following sub-headings, the aspects of conservation both in practice and legal terms will be discussed, especially regarding the main concerns related to 20th-century architectural heritage and existing conservation approaches.

From this point forth, the addressed criteria and notions of conservation are identified from both the national and international legislation and regulations to focus on particularly architectural heritage as a significant element of cultural heritage.

3.1 Heritage Conservation within its Historical Development

Cultural heritage directly manifests the society itself as concrete evidence of past experiences and, in this way, it creates awareness about the social identity and collective consciousness because, above all, heritage can be considered as an image that shows the potential creativity of humankind (Kuban, 1975).

In general, cultural heritage addresses as tangible and intangible heritage. And while the intangible heritage concerns about the traditions; rituals and ceremonies, performing arts; folklores and drama, local knowledge; epics and myths, and

traditional skills; craftsmanship, the tangible heritage concerns about all the movable and immovable heritages such as architectural heritage itself.

Architectural heritage as a significant part of tangible heritage not only embraces the traces of architectural progress but also bears characteristics of the marching time and, accordingly, evolved the expression of society. Therefore, conservation of architectural heritage concerns the architectural products as well as all the attributed cultural, environmental, ideological, historical, economic, and even psychological references that directly or indirectly contributed to the socio-cultural context.

Conservation, like architecture itself, has always been an integral element of society and, consequently, the reflection of the social structure and context. Hence, in due course, architectural conservation is considered as a way of expressing political and social ideologies by a majority because of being concrete evidence of the period it structured. And as a result, in contrast to gradually developed modern consciousness about cultural heritage, within the process, most of the heritages have been neglected, damaged, vandalized, and demolished time after time. Even once in a while rebuilt or destroyed related to changes ideologies and social awareness.

As one of the 20th-century phenomenon, the development of fundamental principles and standards of the architectural conservation, indeed, is dated back contradictory western basis restoration theories of the 19th century (Matero 1993, p.15).

While for Eugene Emmanuel Viollet-le-Duc, restoration considered as "a necessary re-establishment in a finished state which may in fact never have actually existed at any given time" (1980, p.195 as cited in Matero 1993, p.15), for John Ruskin and

William Morris who represent the importance of creativity and craftsmanship the same term perceived as an act that "… resulted in falsification as the worst of all destructions" (Ruskin 1988, p.184 as cited in Matero 1993, p.15).

However, this contradictory approach toward the same term has reconciled radically in a common ground during the last century by the theories and studies of western philosophers such as Boito, Brandi, Riegl, and Giovannoni so that the modern conservation standards and principles that are known and applied today have shaped in due process (Matero 1993, p.15).

The principles and manners, which developed in Europe starting from the beginning of the nineteenth-century, were mostly established with the impact of Western context and have gone through various changes due to be lacking or excessive concerning the needs of the architectural heritage and its maintenance within the many authentic social, political, cultural, and historical context. Therefore, collective principles and manner have required to be identified to meet a common international ground in consideration of scientific and technologic methodologies for the valuation, protection, and maintenance of cultural heritage (Jokilehto, 2002, p.245).

As a natural result of changes in needs and standards in the field of architecture, especially during the last century, materials, techniques, theories, mainstream approaches, manners, and technology have evolved in many respects to a great extent. Within the process, some of the architectural and structural forms, styles, materials, methods, theories, and technologies have become outdated, whereas others have adopted within the context of modern architectural consciousness.

Likewise to the field of architecture, conservation has passed through various changes in both theoretical and practical terms. And correspondingly, lots of methods, theories, practices, and approaches once engaged in the maintenance process of classical architectural products are no longer become relevant, proficient, or convenient in connection with the needs of the time, the emerging developments in technology, concepts, skills, materials, or efficient ideologies, perspectives, and apprehension of the society (Yüceer, 2005).

By considering this situation, the study deems it necessary to review the historical development and the legal framework of the conservation. Therefore it focuses on the architectural heritage to identify the extended scope of the field both in practical and theoretical terms. Furthermore, it sheds light on insufficient and insensitive contemporary approaches of conservation towards twentieth-century architectural heritage with caution in contrast to well-accepted and ever-growing modern conservation consciousness.

According to Tekeli (2001), conservation is an international term that serves not only a single culture or a country but also it serves to culture and history of all humankind. Because heritage deserves to be protected and kept alive no matter what kind it is or where does it belong. Indeed, a heritage can only belong to all humankind. And to enrich this expression, he also gives the example of the cultural heritage of Anatolia as the heritage that belongs not only to Turkish people to all humankind despite that they live in the same land (Tekeli, 2001, p.7).

The decision concerning what is needed to be protected has always been a sensitive and challenging matter for the field of architectural conservation. Even if at one time,

the tendencies and collective consciousness were used to much more into specific artworks or well-known monuments, the general commitment and thought have also become a much broader subject to consider nowadays.

As a result of damages, vandalism, and destructions caused by the great wars and the consequent social, ideological, and political changes in the social structure, the close relationship between human life and the built environment have widely perceived among common sense by starting with Europe and gradually spreads over the world. Because, as also stated by Feilden and Jokilehto (1998), the built environment and the embodied heritages which complement the environment more meaningful, establish a basis for cultural expression, cultural identity, and collective intangible references to ensure the quality of life (p.11). Therefore, today the decision of what is needed to be protected considers more of a broad and modernized sense which means answering the needs of society and at the same time the necessities for the conservation of the heritage by bearing in mind values, memories, and characteristics are essential features that generate and maintain the society itself.

Although the common perception is mostly in favor of preserving all the values and authentic features of tangible and intangible heritage which carries all the attributes traces of human experience and creativity for a long time, still 20th-century architectural heritage as a significant part of cultural heritage suffers from common bias related to its short existence period. Besides, in connection with the 'age equals to value' perception, modern architectural heritage as often as not face a lack of recognition, maintenance sensitivity, and sufficient interventions as well.

And, unfortunately, this problematic situation of 20th-century architecture is mostly derived from falling behind the modernized consciousness of cultural heritage in many countries and their consequently developed techniques of conservation approaches regardless of the importance of cultural values and cultural richness in practice.

Distinguishably in 1954 by the Convention for the Protection of Cultural Property in the Event of Armed Conflict, the Hague Convention (UNESCO), the -continuously modernized- concept of cultural heritage was considered on a preferential basis as follows;

> "Movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history; archaeological sites; groups of buildings; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property".

In 1964, UNESCO in Recommendation on the means of prohibiting and preventing the illicit export, import and transfer of ownership of cultural property readdressed what is the cultural heritage and identified as

> "…works of art and architecture, manuscripts, books and other property of artistic, historical or archaeological interest, ethnological documents, type specimens of flora and fauna, scientific collections and important collections of books and archives, including musical archives".

In 1968, Recommendation concerning the preservation of cultural property endangered by public or private works (UNESCO), clarified the enlarged scope of cultural heritage worded as follows;

> "Immovables, such as archaeological and historic or scientific sites, structures or other features of historic, scientific, artistic or architectural value, (…) groups of traditional structures, historic quarters in urban or rural built-up areas and the ethnological structures of previous…Movable property of cultural

importance including that existing in or recovered from immovable property…"

In 1970 with the Convention on the means of prohibiting the illicit import, export and transfer of ownership of cultural property (UNESCO), the concept of cultural heritage has reached into practically the most advanced and modernized -continuously present- state by identifying the scope worded as follows;

> "rare collections and specimens of fauna, flora, minerals and anatomy, and objects of paleontological interest; property relating to history, to the life of national leaders, thinkers, scientists and artists and to events of national importance; products of archaeological excavations or of archaeological discoveries; elements of artistic or historical monuments or archaeological sites; antiquities such as inscriptions, coins and engraved seals; objects of ethnological interest; property of artistic interest, such as: pictures, paintings and drawings, original works of statuary art and sculpture, original engravings, prints and lithographs, original artistic assemblages and montages; rare manuscripts and incunabula, old books, documents and publications of special interest; postage, revenue and similar stamps; archives; articles of furniture more than one hundred years old and old musical instruments".

As reviewed above within the historical development, the concept of cultural property or cultural heritage has gradually broadened its framework. Starting from this point of view, it can be clearly stated that this dynamic form of the field in consequence of continuously emerging concepts, approaches, and developments in both theoretical and practical dimensions also enhances relevant definitions, concepts, and perspectives everlastingly.

Besides the expanded definition and framework of the cultural heritage, by the 1972 Operational Guidelines for the Implementation of the World Heritage Convention; groups of urban buildings, the 1976 UNESCO Recommendation; historic areas, the 1978 UNESCO Recommendation; movable heritage, the 1980 UNESCO Recommendation; moving images, the 1982 ICOMOS Charter; historic gardens,

the 1987 ICOMOS Brazil*; historic centers, the 1987 ICOMOS Charter*; historic towns, the 1990 ICOMOS Charter*; Archaeology, the 1991 Council of Europe*; 20th Century architectural heritage, the 1995 Council of Europe*; cultural landscapes, the 1997 UNESCO Proclamation*; masterpieces of the oral and intangible heritage, the 2000 UNESCO*; underwater cultural heritage, and the 2001 UNESCO*; sacred mountains the scope and manners of cultural heritage and correspondingly the field of conservation also gradually have detailed and advanced along with the progress of civilization, time, emerging technology, experience, practice, material, and methods as well.

Although this critical process of the concept of cultural heritage, which is reviewed above in chronological order, has also produced various satisfactory responses to most of the main difficulties of the field of conservation such as what to be protected, why to be protected, and even how to be done by centering around the engaging methods, criteria, and notions. Still, comprehending the necessity and significance of the manners and principles in the conservation practice with all its aspects is remained incapable by especially the architects, professionals, workers, employers, builders, and above all authorities as well as the community itself.

Indeed, this problematic situation of contemporary conservation approaches can be easily understood even by the observation of modern architectural heritage which is neglected, degraded, devastated, and destroyed during the last two decades far too much.

To overcome highlighted problems of the contemporary practice of architectural conservation and theory first of all cultural property is addressed at the broadest level

as a legacy that belongs to all humanity by the international organization such as UNESCO (United Nations Educational, Scientific and Cultural Organization), Council of Europe, ICOM (International Council of Museums), ICOMOS (International Council of Monuments and Sites) and the ICCROM (International Centre for the Study of Preservation of Cultural Property).

And correspondingly conservation of heritage stated as a right and responsibility of every human being towards all the richness, diversities, and values of humankind. Because as *s*imilarly the International Cultural Tourism Charter: Managing Tourism at Places of Heritage Significance (1999) also remarked in Article 1.1 and described objectives that every natural or cultural heritage at a certain level serves as either a tangible or intangible source of the past and, in this way, throws some light on the history and its particular process.

It should be also clarified that although the chancing and expanding understanding of the conservation makes the field an active and demanding process, with this responsibility which is to protect the history and culture with all the carried values to today for tomorrow, the task of conservation should consider free from prejudices even if the some of the existing answers and approaches of the field fall behind the needs. Because, neither the field of architectural conservation nor the term of cultural heritage cannot embody any bias by definition.

Though the personal or collective consciousness towards the cultural heritage may vary from person to person or culture to culture depending on the perception of significance and value, yet every heritage contains some dynamic references and positive means for the progress and change of the society due to being an essential part

of modern life that integrates the community physically, intellectually, and sensibly (ICOMOS, 1999).

Therefore, by being concerned about the protection of cultural heritage at the national scale falls behind the required maintenance related to lack of economic, scientific, and technological resources (UNESCO, 1972, p. 9) as well as lack of perception, interest, knowledge, and feasibility, the study addresses some basic notions, manners, and criteria related to the contemporary approaches in the conservation of architectural heritage with an emphasis on the 20th-century architecture heritage.

As remarked by the Convention concerning the Protection of the World Cultural and Natural Heritage held in Paris, in 1972, considering the cultural heritage has been "threatened with destruction not only by the traditional causes of decay but also by changing social and economic conditions which (…) even more formidable phenomena of damage or destruction" (p. 9).

Given the fact above, deterioration and destruction of cultural heritage regardless of what it originated should be considered as creating a negative effect on both the cultural heritage and all the cultural richness, which may even cause the extinction of cultural diversity and history completely.

Since any additions or interventions is an architectural act either it contributes or harms to the existing character of the architectural heritage in the process of conservation. Moreover, every intervention leaves different effects behind its process no matter how much complete the ruins, how many necessary elements it replaces, or how many new

parts it adds for the use. In a way, all of it in various scales changes the architectural heritage.

Generating charters and principles on behalf of conservation of cultural heritage in a widespread manner also means concerning any parties or nations for avoiding any possible damages, deterioration, or losses either caused by natural decay or insufficient treatments. Or in simple terms, it can be considered as keeping the heritage alive.

Starting from this point of view, the conservation principles and charters have established in a way that gradually advanced by the rooted institutions and organizations to manage and control the scale of architectural interventions toward the cultural heritage.

Accordingly, as highlighted by UNESCO 1972 Convention, it is required to embrace effective collective manners to preserve all kinds of cultural heritage. In the same way, it is also necessary to coordinate this collective manners and principles within the process of conservation on a permanent and, at the same time, a reliable basis in parallel with the scientific methods and the modern conservation consciousness. Therefore, the well-accepted framework of cultural heritage identified on an international scale as follows;

- Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

- Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

- Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view (UNESCO, 1972, p.10).

Furthermore, the classification of the cultural heritage still extends its limits to have well-defined categories such as 20th-century architectural heritage and industrial heritage correspondingly with the progress of time and the variety in the needs.

For this reason, it is necessary to remark that in the following parts the discussion concentrates on internationally accepted documents such as charters, recommendations, seminars, meetings, conferences by giving a special emphasis on 20th-century architectural heritage. The broad range of content will be examined within its historical developments to clarify the gaps, debatable approaches, and inconsistencies as much as proper and sensitive approaches and developments. And this is expected to lead the discussion from international content to Turkey for comprehending the needs, circumstances, and positive/negative existing approaches in parallel with the goal of the study. Hence, the next chapter can examine the historical development process in the field of conservation in Turkey.

In addition to all these, as can be deduced from the fore-mentioned establishing process of cultural heritage in a general manner, the concept of cultural heritage has no relation with the age quantity of the object or objects. Therefore, it is necessary to emphasize

that the cultural heritage without considering what kind of value and characteristic it bears cannot identify with the period of existence. The cultural heritage value can only identify with the character, quality, specialty, and authentic features as well as past experiences and meanings that it carries.

By extension, as also similarly expressed by Bektaş (2001) and Kuban (1975), any architectural heritage without regarding when did it construct or how historic is it can bear an either symbolic or any other values to the culture it is located and accordingly to all humanity by recalling the spatial features related to own period, or any other significant point as well.

3.1.1 Conservation of Architecture Heritage in the International Documents

Indeed, conservation, all in all, is a conscious movement that developed under the influence of western cultures after the French Revolution. And in due course, both the field and its scope have gradually advanced around continuously regenerating concepts, manners, and ideologies by the historical events (Glendinning, 2013).

As put forward by Jukka Jokilehto (1990) with the paper Definition of Cultural Heritage References to Documents in history, the historical process of conservation started with the Swedish Proclamation on Historic Monuments (1666) signed by Hedwig Eleonora. Furthermore, it has advanced by the French Revolution Instructions which are written by various authorities and critics such as Abbé Grégoire. Then, it has continued by the Quatremère de Quincy's Lettres a Miranda (1815), the 'Manifesto' of the Society for the Protection of Ancient Buildings written by William Morris in 1877, the 6th international congress of architects in Madrid (1904), and the Athens Charter in 1931 which can be considered as the first comprehensive conference regarding the protection of monuments. In the progress of time, this historical process

of conservation has gradually proceeded to address on an international scale so that various international principles and charters have constituted.

The Athens Conference firstly held in 1931 and accordingly The Athens Charter held (again) in 1933 by the Congrés Internationaux d'Architecture Moderne (CIAM) as a consequence of massive destruction of historic structures, areas and-or- even towns all around Europe due to the World Wars which also pushed forward the interest and appreciation in the field of modern architecture and urban planning.

The Athens Charter substantially identified with the standards and methods based on the manners and approaches within the frame of Giovanni's Italian model of restoration. In the early part of the twentieth century, with the effect of Giovannoni's approach that called Restauro Scientifico, being in the first place Italy and then most of the Europeans have begun to accept the term of heritage (starting with the monuments as particularly) as a document that belongs to the creativity and history of the nation.

As Jokilehto (2002) explained[7], the Scientific Restoration, produced by the critical and scientific-based on consciousness and developed by Giovannoni, concerns not only the monuments but also concerns all the historic architecture and even on a larger scale historic urban environment or regions. Also, the approach emphasized the importance of logical and systematical methodology, critical evaluation, and more consistent practice methods for the sustainability of the heritage.

---

[7] Jukka Jokilehto, in the A history of Architectural Conservation (2002) between the pages; 219 and 223, especially focuses on *Restauro Scientifico* in a broad sense and identifies the term by referring Joseph Hermann, Camillo Sitte, Antonio Muñoz, Gino Chierici, Ruskin, Boito, and De Angelis d'Ossat.

According to Giovannoni, restoration can be classified under the four types that are named as follows; restoration by consolidation, restoration by re-composition (anastylosis), restoration by liberation, and restoration by completion or renovation (1936, p.127). But at the same time, as suggested by him and Camillo Boito, the best restoration among all is the invisible restoration. And this can only be achieved by the adaptation of modern methods and technology during the process. Even so, he put forward remarkably that the modern approach of restoration should be only in the level of need; otherwise, the cultural heritage would be the one which first and foremost suffers from this.

The leaning attitude of the Athens conference was to discard the stylistic approach in restoration and to promote conservation and maintenance regardless of its style or period characteristics. Starting with the Athens Charter, which is the first international document that encourages the development of modern conservation standards and principles, the conservation charters and policies have become more competent about the destructive consequences of former stylish interventions and accordingly developed, unqualified practical methods and insufficient material-based strategies throughout the twentieth century. Therefore, started to adopt more advanced materials for the consolidation such as reinforced concrete as a preventive action to decay or degradation and expanded the process of the conservation practice by consulting various professional fields to produce sufficient response to any intervention such as re-composition, reconstruction, restoration, renovation, or just consolidation (Jokilehto, 2002).

Starting from 1957, UNESCO organized several international meetings of architects and technicians in the authority of preservation of heritage from various countries. And

then, by the over 600 attendees from 61 countries and delegates of various international organizations such as UNESCO, ICCROM, ICOM, and the Council of Europe adopted The Venice Charter in 1964.

With the Venice Charter, besides putting primary attention on architectural structures like the Athens Charter, at the same time, the concept of 'historic monument' has expanded to the historic urban environment by the statement that field of conservation

> "embraces not only the single architectural work by also the urban or rural setting … applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time …".

In the Venice Charter, the process of restoration identified as a very significant matter concerning history and humanity with caution. Therefore, the aim of restoration has developed being a process of preserving and, at the same time, maintaining all the aesthetic and memorable values of the architectural heritage on an international scale.

Furthermore, giving respect to any element of culture regardless of concerning the period or style of the architectural structure is also highlighted as essential since the stylistic approach cannot be the aim of restoration. Hence, the stylistic approach of the preservation practice lost its demand one more time by the emphasis of the Venice Charter.

In addition to these, conservation is also pointed out as a fundamental action to maintain an existing built environment regardless of the scale because in case a traditional setting exists, it must preserve without carrying out any construction or modification that may create alterations in the original relation of mass and color.

In this way, starting from the Venice charter, the principles and standards lay weight on the significance of preservation of not only a single structure but also the whole traditional setting to ensure the unity of the composition of the context to an extent.

Moreover, as put forward by the Article 11, 12, and 13 in case of necessary replacements and reconstructions, the interventions and additions should be addressed sensitively to ensure that it is adapted harmoniously with the existing structure, traditional fabric, and historical context. And, at the same time, the modified interventions and additions must be distinguished from the original structure to avoid any possible falsification related to any aesthetic and historical traces or any distraction of the interest from the original product.

Besides, any addition has also indicated with caution only to be acceptable if they contribute to the traditional fabric, historical setting, and the whole composition of the structure without depreciating the original authentic specialties.

The Operational Guidelines for the Implementation of the World Heritage Convention which held in 1972 has furthermore identified some concentrated guidelines concerning the context and spatial features of the urban built environment in particular by including;

- Cultural Landscapes; landscape designed and created intentionally by man, organically evolved landscape and associative cultural landscape
- Historic Towns and Town Centre such as; historic towns which are no longer inhabited, historic towns which are still inhabited and, new towns of the twentieth century
- Heritage Canals, and

- Heritage Routes (p.119-127).

While by the 1972 UNESCO Convention, the cultural landscapes have gained more meaning as a manifestation of the diverse interactions between humanity and the physical surroundings, newly formed towns of the twentieth century with its original urban organization and authenticity have also beyond any doubt gained recognition.

But also, the future of these towns was identified as unclear. Because their development was still regarded that cannot easily be predicted, determined, or controlled.

Starting from this point of view, it can clearly state that while some terms and their scope have developed rapidly within the progress of the field of conservation, on the contrary, the twentieth-century architectural heritage regardless of being a single building, groups of buildings, quarters, or towns have remained undefined and unessential up till the Recommendation on the Protection of the 20th-century Architectural Heritage adopted in 1991.

In 1975, the European Charter of the Architectural Heritage which held in Amsterdam by the Council of Europe clarified the term architectural heritage as a unique expression of the richness and diversity of the culture without considering its quality or quantity such as a single building, building complex, monumental structure, or the whole of a neighborhood. And in this way, each architectural heritage by being a part of the inseparable bond between the past and today has welcomed as an authentic expression of the history and experiences.

As highlighted by the council, architectural heritage to a great extent provides a balance to the environment and a satisfactory contribution to the daily life of the society regardless of constantly changing social context because each architectural heritage, in a kind of way, enriches humanity with the attributed values, meanings, and memories.

Although each generation may interpret differently to a place, settlement, or structure itself, yet it considered that for every single person, architectural heritage provides a new inspiration, meaning, and value. Therefore, architectural heritage especially recommends integrating responsively within the built social context to provide the required sensitive approaches for both the built heritage itself and the existing urban structure.

In the very same year, the Congress of Amsterdam, which remarked as a rewarding meeting of European architectural heritage year with the participation of several international delegates from all around Europe, highlighted that architectural heritage represents the consciousness of collective past and future of humanity. Starting from that point of view it can be clearly stated that conservation of architectural heritage, especially 20th-century architecture which faces age bias, must consider being fundamental for behalf of the society or any social structure rather than just a negligible or non-mandatory matter.

The evolving consciousness of the architectural heritage and accordingly emerging conservation principles in the practice and theory also manifested by the Declaration of Amsterdam (1975) worded as follows; "the architectural heritage will survive only if it is appreciated by the public". Because as it is understood, the progression of the

cultures can only be achieved by the embracement of the people who lives within this authentic surrounding as the ones can appreciate, maintain, and sustain to form their identity, create their memory, and feel attachment regardless of time and changes.

Besides, the declaration also addressed the role of architectural conservation in the newly developing city and country planning so that within the process conservation of architectural heritage has started to come into prominence as an influential determinant for both contemporary interventions of the heritage buildings and the new construction in the very same context to adapt built urban environment by integrating old and new together.

Indeed, the future of architectural heritage and its integration with the contemporary social and physical environment was one of the main concerns of the congress, the declaration, elaborately remarked insufficient or incorrect use of newly developed materials, techniques, equipment, and restoration approach as one of the most harmful factors toward the future of architectural heritage.

Furthermore, the congress also pointed out the significance of respecting the original qualities of the existing building or fabric in the process of conservation of architectural heritage by recommending contextual compatibleness concerning that the volume, rhythm, heights, dimensions, and scale to ensure the integrity of the whole urban context regardless of constant contemporary changes.

As stated by the Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas (1976) held by UNESCO in Nairobi, the urban built environment originates from collective past experiences, memories, and values. And

therefore, it serves as tangible evidence of the cultural richness and diversity, religious, local, and social events. Based on this, the conservation of architectural heritage also bears a significant role as an integral factor for contemporary cultures both in architecture and urban planning.

Also, by the Recommendation of Nairobi, 'minimum intervention' is addressed and remarked to ensure the integrity of the whole structure and the corresponding adaptation of newly designed intervention. Furthermore, their height, color, materials, form, organization of facades and roofs, volume, proportional relation, and position are highlighted as leading elements to achieve the integration of the built context while respecting all the attributed past and contemporary characteristics.

Moreover, concerning the increasing globalization of construction techniques and compositional style and forms that may create an identical or at least similar built environment all around the world the conservation and maintenance of architectural heritage within its spatial context are considered to make a significant contribution to be sustained all the cultural tangible and intangible heritage of each country. And this is also considered as a way to improve the field of architecture, the quality of the built environment, and the quality of life edgeways.

Recommendation of Nairobi (1976) also emphasis the importance of the relation between the architectural heritage and its surrounding as;

> "every historic area and its surroundings should be considered in their totality
> as a coherent whole whose balance and specific nature depend on the fusion of
> the parts of which it is composed and which include human activities as much
> as the buildings, the spatial organization and the surroundings". And continues
> by saying; "historic areas and their surroundings should be regarded as forming
> an irreplaceable universal heritage. The governments and the citizens… should
> deem it their duty to safeguard this heritage and integrate it into the social life

87

of our times. The national, regional or local authorities should be answerable for their performance of this duty …"[8]

Considering all these, safeguarding and maintaining architectural heritage even in the face of gaps between local and international legislations or insufficient practical strategies towards urban and regional planning and development, has also gained acceptance as responsibility for every person as well as authorities, governments, and international organizations.

Besides respecting and complying with the developing international charters and principles, each country also adopts the national legislation parallel with the internationally declared guidance and recommendations (Yüceer, 2005, p. 37). 1981 ICOMOS Australia or Burra Charter can count as an example of the national legislation which is developed in parallel with international legislations within the time, as much as Venice Charter, Quebec Declaration, New Zealand Charter, and etcetera.

Starting from the Burra Charter (1981) and similarly continuing with all the expanded adaptations dating back 1988, 1999, and 2013, the term 'cultural significance' is identified as "esthetic, historic, scientific, social or spiritual value".

Furthermore, the term 'cultural significance' remarks in a way that embodies the place, fabric, setting, function, and memory. Therefore, the charter identified the aim of

---

[8] These parts are adopted form the General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Nairobi at its nineteenth session, from 26 October to 30 November 1976.

conservation to maintain the cultural significance of a place while a place refers to concrete elements, including components, contents, and objects.

While the charter addressed to whom may produce decisions, provide maintenance, and develop manners and practical strategies to improve the cultural significance of the cultural heritage to guide the process of conservation properly, it is also put a shed on guidelines about cultural significance, conservation policies, methods for engaging education and documentation, and code on the ethics in the process of conservation. And to this respect, the Burra Charter is considered one of the important guidelines in the historical development of heritage conservation as well.

The Burra Charter considered that it is necessary to identify specific terms and approaches in the process of producing a standard of practice for who may concern about preserving the places as much as a suitable and usable way without depriving its cultural significance. Therefore, by Article 1 it identifies such terms worded as follows with caution to guide in the process of conservation practice;

- Conservation: is identified as a way of sustaining a place to preserve its cultural significance that may involve the maintenance, preservation, restoration, reconstruction, and adaptation within the process.
- Maintenance: is referred to the constant protecting process of the existing fabric, contents, and context of a particular place.
- Preservation: is identified as maintaining the fabric of a place in its existing condition and preventing or at least limiting any possible deterioration.
- Restoration: is identified as returning the existing fabric of a place to its earlier phases.

- Reconstruction: is referred to returning a place as much as possible to its earlier phases.

- Adaptation: is identified as modifying a place to compatible new use, which can be stated as having suitable use with a minimal effect on the architectural heritage without a change in the significance of the fabric.

Also, by Article 8, 9 and 10 any new construction works, any removal works, or any interventions such as infill and additions are specified in the process of conservation to ensure that is applied by paying attention to the existing place, fabric, material, context, values and above all cultural significance.

Furthermore, it was recommended with caution that the visual character of the architectural heritage including its form, scale, color, texture, and material should preserve where the intervention is considered to be necessary for the process of conservation. And any intervention was considered adequate only if the newly practiced adaptation is respecting the cultural significance and has a minimal impact on the cultural significance of the place.

Assuming that the outset of the discussion of this chapter is the conservation legislation and regulations concerning the existing state of the architectural heritage and cultural heritage values, identifying the architectural intervention and its scope or referring to the expanding theoretical concepts and approaches should also be considered inevitable. Even if the purpose of the study is not to evaluate the particular

interventions, yet when the cultural heritage, memory, and identity are being subjects of the discussion, all the interventions become a matter of concern as well[9].

By the Convention for the Protection of the Architectural Heritage of Europe adopted in Granada in 1985, the importance and consciousness concerning the significance of architectural heritage for the development and quality of social life and, accordingly, necessary of preservation of architectural heritage pointed out with caution due to being as a part of collective identity and as a reference for inspiration to present and future generations.

By Article 8 of the Convention for the Protection of the Architectural Heritage (1985), the precaution physical deterioration of the architectural heritage is highlighted carefully to minimize the risk worded as follows;

- To promote the scientific researches to define and evaluate the possible effects of pollution and in this way it is aimed to decrease or full prevent these damaging effects of deterioration,

- To pay regard to the specific problems of conservation of the architectural heritage in the anti-pollution procedure.

Furthermore, the new-use of architectural heritage also identified by taking into consideration the architectural and historical character of the heritage as a fundamental

---

[9] To have a clear assessment of the following case analysis on behalf of the aim of the study, it may also needed to review the terms such as contextualism and compatibility since any guidelines and conservation manners cannot address the conservation process without referring to intervention or additions.
Therefore, if the need arises, further examination can be done by the recommended resources such as; Brolin, B. (1980). Architecture in Context, Davies, M. (2003). Design in the Historic Environment." Building and Environment, and Groat, Linda N. (1987). Contextual Compatibility: An issue or Composition, not Replication.

determinant. Having a new-use to maintain the heritage by considering requirements of the contemporary world is indicated as approved is considered adequate only if the new-use of architectural heritage is compatible with the existing building.

The Charter for the Conservation of Historic Towns and Urban Areas-Washington Charter (1987) was focused on the authentic qualities to protect in the light of its spatial features with all those tangible and intangible elements of the urban built environment that express its unique cultural character.

Since the built environment was considered as an integral part the society, therefore it was recommended to be part of the national and cultural progress at every level by the consistent manners of economic and social development. Furthermore, as it is expressed by the charter in Article 2;

- Urban patterns, relationships between buildings and green and open spaces,

- The formal appearance, interior, and exterior which is defined by scale, size, style, construction, materials, color, and decoration,

- The relationship between the town or urban area and its surrounding setting, both natural and man-made,

- The various functions that the town or urban area has acquired over time were also identified within the scope of the cultural property with caution to produce satisfactory and at the same time, effective responses to the conservation of historic towns and other built urban environments.

The Recommendation on the Protection of the 20th-century Architectural Heritage (1991), considering the modern architectural heritage, stated that no matter how well-

rounded, rich, and authentic yet it falls short of recognition by official institutions and by the society compared to the other kinds of architectural heritage.

Furthermore, producing strategies for the identification, study, protection, conservation, restoration, and public awareness of twentieth-century architecture are considered necessary by the Recommendation of the Council of Europe (1991) concerning the modern architectural heritage as a fundamental part of the cultural consensuses.

Although the twentieth-century architectural products are addressed as carrying both traditional and modernist values and character it is also stated that besides few work of certain pioneers modern architectural building are not considered as 'having heritage value'. Hence, it suggests promoting the common knowledge about twentieth-century architecture, related researches about the period and its products, and systematic inventories to observe the existing conditions of those architectural heritages.

In the process of conservation, while twentieth-century architectural heritage are selected to preserve for the future generations, it considers fundamental to recognize the importance and the value of all kinds of architecture within the broad range of perspectives which means respecting all the different styles, types, and practice methods of the twentieth century.

As highlighted by Article 2[10], it is also essential to give proper and equal protection to all of the modern architectural buildings. That means any conservation activities such as restoration, preservation, and maintenance should not only apply to the well-known architects of the time but also the ones that have significance for the culture, architecture, society, and history.

Furthermore, the selection criteria of the modern architectural heritage are identified around not only aesthetic values and character but also all the attributed values and specialties that bear the traces of the unique history and developments such as political, cultural, economic, and social values and characteristics. Therefore, a specific weight is given to the preservation of the context of modern architectural heritage, which refers to the spatial relation between the heritage and urban built environment, public areas, neighbor structures, place, or regional plan itself.

By highlighting the significance of twentieth-century architecture, the Recommendation (1991) also states that lack of cultural attention and awareness in conserving this heritage may cause irreparable damages and deprive future generations. Therefore, the governments who are the member states are suggested to improve their strategies for the identification, study, preservation, maintenance, conservation, restoration, and general awareness of modern architecture heritage concerning the policies identified in this meeting.

The related national or local officials and institutions are identified to take on the responsibility of promoting the most proper use to keep the heritage alive and protected

---

[10] The Recommendation is considered that it is essential to promote better knowledge and awareness of this heritage. Therefore the protection criteria of the significant architectural heritage are specially identified to take attention to the richness and diversity of these unique heritages.

regardless of the reuse purpose which is accepted only if it respects the qualities and identity of the structure. The aim of this intention can be clarified as encouraging the use of modern architectural heritage and, in this way, strengthen the bonds between the heritage and society without damming its cultural significance and unique character.

Also, being the most distinctive problem of a twentieth-century architectural heritage, a lack of awareness among the authorities and professionals in positions of responsibility to protect and maintain the heritage and among the society were addressed with caution by the Council of Europe (1991). Increasing the knowledge and accordingly, awareness of the value and significant role of architectural products of this particular period are pointed out as a way to prevent any potential damaging and losses which may lead the depriving future form their past. Supporting the education programs, researches, and multiple different studies to increase the knowledge and promoting awareness by social media and similar platforms is also considered a way to prevent or at least decrease the damages and demolitions that have been observed too much in a while. Unfortunately, these identifications, precautions, and the problems are to the same degree binding even today, although it has remarked for about thirty years.

Indeed, since the beginning of the 1990s, ICOMOS members and committees have also been interested in the protection conservation, maintenance, management, and documentation of modern architectural heritage that carries all traces of the social, economic, regional, national, technological, historical, intellectual, aesthetic, and political in this remarkable period.

In 1989, ICOMOS published articles on conservation work of the Bauhaus building, which was designed by Walter Gropius in Dessau[11], concerning conservation and the maintenance process of this modern architectural heritage.

Furthermore, various National Committees also remarked about the increasing difficulties of 20th-century architectural heritage in the process such as ICOMOS Germany 1993 meeting and ICOMOS France technical symposium on the conservation process of the concrete[12].

The first ICOMOS Seminar on 20th Century Heritage in collaboration with UNESCO and ICCROM held on 1995, in Helsinki, Finland. And specially addressed the expanded scope of the heritage related to the 20th-century architectural products by highlighting that modern architectural heritage should not be considered within the framework of architectural form and style. Instead, it should be considered by giving the proper weight to the cultural values, significance, and richness regarding the ecological, social, anthropological, symbolic, national, regional, political, historical, and economic references. Because, as it is emphasized by Article 1 that the memory is an effective factor in considering properties.

In addition, it is also pointed out that the life period of the built environment and any architectural products rely on economic and functional considerations of the related urban context or society. Therefore, it is necessary to manage this delicate process of

---

[11] The details of the abovementioned document of Bauhaus can also be further explored by visiting https://www.icomos.org/risk/2007/pdf/Soviet_Heritage_26_IV-2_Markgraf.pdf as well.

[12] The information is collected from the Montreal plan explanations which can be examine in detailed from the web site; https://www.icomos.org/20th_heritage/montreal_plan.htm.

20th-century architectural heritage to maintain and safeguard without cutting or weaken the cultural or practical bounds with daily life.

Considering the developments in the fields of cultural heritage and architectural conservation, both of the fields have gained more interest and appreciation by the time. And accordingly, the produced international conservation principles and guidelines has also supported by lots of institutions and organizations all around the world for being adopted by each country to protect and promote the cultural richness and diversity. Hence, this leads each country to be more involved in this particular developing process the conservation by producing or regenerating their legislative standards and approaches in parallel with the international principles and recommendations.

The Nara Document on Authenticity held at Nara, Japan on November 1994 has brought order to this developing process of national legislation by taking the guidance of international principles and recommendations.

Firstly, it highlighted that all cultures and societies are rooted in tangible and intangible character. And, as a matter of course, all approaches about the value of cultural heritage are also considered that may show varies depending on the context. Therefore starting from this point of view, it can be stated that having fixed criteria about values and authenticity is considered as not possible or will never be.

Furthermore, it is pointed out with caution that all the cultures, societies, nations, places, and histories require a particular evaluation based on the memory, identity, and meanings within the referring social contexts. Hence, each country is considered to

bear the responsibility of having the proper valuation of cultural heritage concerning spatial values, charter, richness, and diversities as a relevant information resource.

The ICOMOS Seminar on 20th Heritage held in Mexico in 1996 was also focused on the issues of the 20th-century architectural heritage by considering these heritages as the witnesses of the social life, chancing characteristics, and history.

Since today's modern buildings are going to be tomorrow's historic architectural heritage, as it is pointed out by Article 2.1.4, 20th-century architectural products must be considered together with collective memory and consciousness. Because, above all, the 20th-century architectural heritage is a dynamic phenomenon of culture and history. And in this way, not only the authenticity of the architectural heritage but also the memory and character were addressed as an integral part of the culture and history as well.

Furthermore, regarding its short period of existing and consequently the rarity of heritage resources, the evaluation of modern architectural heritage and its value also pointed out as a delicate process that has to take into consideration all attributed characteristics, richness, diversities that belong to history, culture, and context. And to be able to preserve this particular heritage and transfer to future generations, updating the existing legal standards and approaches at certain intervals is considered necessary since the necessities of the 20th-century products have kept evolving as much as time and daily life itself.

The Operational Guidelines for the Implementation of the World Heritage Convention have been produced well-defined criteria to identify the cultural properties on the

World Heritage List and further to provide international maintenance and guidance under the World Heritage Fund since 30 June 1977. And ever since, these documents have been reviewed and developed by the World Heritage Committee to respond to the new concepts, theories, studies, knowledge, or practices.

With the significant contribution of the Operational Guidelines for the Implementation of the World Heritage Convention 2002 and 2005, there are ten sets of criteria that have been followed to identify the World Heritage List which is worded as follows in brief;

- Expressing the creative genius of humanity;

- Manifesting a significant evaluation of social and cultural values within the time or a specific context, on progress in various manners such as architecture, art, technology, urban planning or landscape design;

- Being a witness a unique or at least rare quality of a cultural tradition or experience which maybe got even lost by now;

- Being a significant example of a type of structure, architectural or technological design or landscape which represents a significant stage in the history;

- Being a significant example of social settlement, land-use, or sea-use which demonstrates a culture (or cultures), or social interaction with the environment;

- Being directly or tangibly related to the event, experience, or existence traditions, ideas, or beliefs, artistic and literary works of outstanding significance;

- Having outstanding natural phenomena or remarkable natural beauty that has aesthetic value;

- Being a genuine witness of significant stages of the world's history, including the history of life, important continuing geological progress in the evolution of landforms, geomorphic or physiographic characteristics;

- Being a genuine witness of important maintaining ecological and biological progress in the evolution and growth of terrestrial, freshwater, coastal and marine ecosystems and inhabitants of plants and animals;

- Having the most well-known and critical natural environments which embody endangered creatures of exceptional universal value for the conservation of biological diversity.

Although having these universal criteria to identifying the most significant and primary cultural heritage, yet the selection criteria and evaluation process of all kinds of cultural heritage regarding its cultural heritage value, as well as the trustworthiness of relevant information references, is required distinctive selection and assessing manners.

The sensitive and comprehended valuation of cultural heritage values is required not only for each culture or society but also for every single cultural heritage, even if within the same culture or society. Because every cultural heritage is required a distinctive and delicate process of evaluation by taking into consideration the cultural and spatial contexts. And correspondingly, it is also needed to have proper recognition, documentation, maintenance, and in the case of necessity to have a proper and scientific intervention.

Therefore, today there are lots of comities that are specialized and focused on some specific areas such as ICOMOS the International Scientific Committee on Stained

Glass (ISCV), ICOMOS the International Wood Committee (IIWC), ICOMOS the 20th Century Heritage Committee (ISC20C), ICOMOS the International Scientific Committee for Stone (ISCS), International Committee on Interpretation and Presentation (ICIP) and etcetera with the guidance and assistance of specialized organizations such as; UNESCO, ICCROM, ICOM, DOCOMOMO, mAAN, and UIA to propose required a distinctive and delicate process of evaluation to the cultural heritage.

Although all these efforts and the international rules that have been produced, the essential point is to follow those developments and accordingly, to be adapted them by each country considering their particular context and cultural values. Because, no matter how much developed the principles and techniques of architectural conservation have become day by day if they do not follow or adapt as it should be, all those benefits and aimed purposes become nothing but useless.

And if it won't be followed, what good are these rules, developments, and studies produced going to do and what do those are needed for are started to question consequently.

3.2 The Legal Framework of Architectural Conservation in Turkey

Turkey can be counted as one of the richest countries when the topic is a matter of cultural diversities and cultural heritage. Considering the geographical position of Turkey and the historical background of the society, the land has been a witness to lots of cultural and historical events. Therefore, for this particular context that has embodied lots of different cultures and experiences, all the cultural values, diversities, and richness, as well as the collective identity and memory, must be conserved within

a broad range of frameworks to protect and transfer all those authentic tangible and intangible cultural heritage to the next generations.

Although the process of conservation generally depends on the economic power and political interest, Turkey has been increasingly focused on following the developments of the field of architectural conservation both in terms of theoretical and practical, especially for the past twenty years.

Depending on lack of collective interest, knowledge, and consciousness about the cultural heritage and cultural heritage values, the contemporary approaches of architectural conservation both in social and legal terms have been one of the most discussed matters for the various fields which concern about architectural, social, and historical values and events of the nation. Even though the interest and awareness towards the cultural heritage may have improved over time, still the dilemmas are remained as to how this adaptation process of conservation has handled and how sufficient it has become today in Turkey. Therefore, when the contemporary approaches of architectural conservation are a matter of concern, twentieth-century architectural products, and correspondingly its process of recognition, preservation, and maintenance is considered one of the most debatable and critical examples.

Also, related to being short of economic power, strategical tendency, and interest, as well as being a newly constituted country (and at the same time, being a developing country), the adaptation of international principles and manners and developing national legislation to provide proper and sensitive approaches and maintenance to the architectural heritage has been challenging and authentic process.

In Ottomans period, the consciousness about the architectural heritage was poor and limited. Therefore preservation and restoration of architectural heritage was not be paid attention. On the contrary, old buildings that remained from other cultures were used as constructional resources for new buildings for a long time (Madran, 2002).

The first national conservation legislation can be considered as the regulations on the Historic Monuments and Objects that have been constituted by an introduction and seven articles called Asar-i Atika Nizamnamesi dated back 13 February 1869 and revised in 1874, 1884, and 1906. The intention behind this attempt may be identified with the efforts of the Ottoman Empire during the last periods of their reign, which was trying to follow the developments in Europe and adapt in their country, as in the case of the adaptation of the emerging museum culture. The Regulations on Historic Monuments and Objects (Antiquities) dated back 1906 has been also remained valid not only during the Ottoman Empire but also in the first 50 years of the Turkish Republic (Madran, 2002, p. 28-45).

Also, Muhafaza-i Abidat dated back 1912 can be also stated as one of the significant attempts on the regulation of conservation for the Ottoman period (Jokilehto, 2002, p.245). Even it can also be remarked as the first national law regarding the protection of immovable cultural heritage that has remained valid only from 1912 to 1936 (Madran, 2002, p. 72).

Until the Republic of Turkey, which was founded in 1923, any legal attempts towards the concept of cultural heritage and accordingly, its process of protection and maintenance have remained way behind the field and other European countries. Because in the Ottoman Empire, significance of heritage and the necessity of

preservation of culture and heritage was neither well-developed in legal terms nor gained accepted enough. The most notable attempts and considerations were directed to movable cultural properties or museum properties (Madran & Özgönül, 2005). After the establishment of the Republic, Turkey has also accepted the cultural properties of former societies as a part of collective culture and history. And any institutional developments and organizations that are remained from Ottomans were also adopted as a foundation for the conservation and maintenance of cultural heritage in the establishment period of the Republic.

Within the Republican era, a commission was organized in 1931 to establishing protection strategies for the old cultural properties and preparing reports about existing heritage and their situations to the Council of Ministers. And in this way, new concepts and approaches about cultural properties, as well as the evaluation and registration process, were identified. Furthermore, any city or regional plan or architectural design was emphasized to be developed considering the cultural heritage. Even so, the environmental features of cultural heritage and accordingly, the increasing needs of protection have become a matter of concern when the "Antiquities and Museums Advisory Commission" were gathered for the first time in 1944.

At the beginning of the 1930s, by the light of new attempts and regulations in the field of museology and conservation and with the special interest of Mustafa Kemal Atatürk[13], The Ministry of Education has formed inventories of historic buildings with the help of the trained specialists to be a reference in the selection and registration

---

[13] As Zeynep Aygen shared the related information about Mustafa Kemal Atatürk and his provision about the conservation policies and the significance of cultural heritage in her book called International Heritage and Historic Building Conservation: Saving the World's Past, 2013 p. 45-47

process of the architectural heritage. Indeed, the first comprehensive and organized event of the 1930s can be considered as the constitution of these information resources about the country's movable or immovable cultural assets and the preparation of the related inventories, including the immovable cultural assets after the Republic (Madran,1996, p 70-71). As a consequence of these increasing attempts, it is seen that 3500 monuments were identified in 1933 by the inventory assessments. And within the same year, based on these inventories the Ministry of Education published the List of Historical Buildings Urgently Requires Repair (Acilen Tamiri İktiza Eden (gereken) Tarihi Binalar Listesi). Moreover, as Emre Madran also stated that this list was constituted more than 250 historical buildings in 95 provinces and regions, which can only be the outcome of a comprehensive study on information resources (1996, p 70-71).

After the institution of a General Directorate of Antiquities and Museums (Eski Eserler ve Müzeler Umum Müdürlügü) in the 1940s, the Immovable Old Works of Art and Monuments High Commission (Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu) which has generated the modern basis of conserving the cultural properties and cultural context in Turkey, was also instituted by the Law number 5805 in 1951.

The high commission has undertaken modern duties such as defining the principles and manners of intervention related to conservation. And in this way, more effective measures have been started to take into consideration to protect the historical and traditional environment in the rapidly increasing development process of the country. By being an effective organization for the protection and identification of immovable cultural resources, the council was pretty satisfying and objective within the process

of managing the general policies and practices of intervention and controlling the conservation of cultural properties.

Within this period, Turkey also began to take steps within the scope of conservation of cultural heritage at the international level. In 1950, Turkey has become the 13th member state of the Council of Europe and then in 1954, the European Cultural Convention was entry into force as well as the European Convention on Human Rights.

In 1967, The Venice Charter which organized in 1964, was accepted in legal terms by Turkey. Even if the Venice Charter (1964) was gained recognition by the Immovable Old Works of Art and Monuments High Commission (GEEAYK), adaptation of the recommended principles and manners directly or completely was not possible regarding the national legislations was falling behind related to previous manners and approaches.

In 1969, Turkey has also become a member of ICCROM (Conservation and Restoration of Cultural Assets Regarding the International Research Center). And in 1970, following the regulations, as a member of the International Council of Museums (ICOM) which is founded in 1947 under the leadership of UNESCO, ICOM Turkish National Committee has been established.

In 1973 with Law number 1710, all the studies and attempts to develop the awareness towards the field of conservation yielded results and the first national law of the Turkish Republic called Historic Works of Art Law or Antiquities Act (Eski Eserler Yasası) was validated. Besides the conservation of a single building, the scope of required protection and maintenance was also broadened to the existing setting and

attributed cultural assets within the context. In this way, the previous legal manners and approaches have been reestablished and reviewed by Law number 1710 to be able to satisfy the new consciousness of conservation which is emerged with the adaptation of international charters and manners on a national scale.

In 1974, the ICOMOS Turkey National Committee was established officially by being a member of the ICOMOS (International Council on Monuments and Sites), which is a global non-governmental organization with various national committees established in more than 110 countries with more than 7500 members since 1965. Furthermore, the Amsterdam Declaration (1975) and the other events that happened in the European Architectural Heritage Year became quite prominent in Turkey with the constructive attempts of the Turkish Chamber of Architects that is aimed to raise awareness about the necessity and significance of conservation (Kayın, 2008).

The Antiquities Act (Eski Eserler Yasası) Law numbered 1710 was adopted in 1973 has remained valid until 1983; and, then it dismissed by the incorporation of Law numbered 2863. In 1983, the Law on Protection of Cultural and Natural Assets (Kültür ve Tabiat Varlıklarını Koruma Kanunu) was established with Law number 2863. With Law 3386, which was enacted in 1987 to be able to amend in Law 2863, some definitions related to immovable cultural and natural properties were developed. Starting from this point, the conservation manners were increasingly established on the national scale as a decision and control mechanism related to the protection of cultural and natural properties.

Moreover, with the influence of developments both on an international and national scale, in 1996 the first national educational program of conservation was founded in

the Middle East University by being example the following university, institutes, and developments (Madran & Özgönül, 2005).

If the legal development process of architectural conservation in Turkey both at the national and international dimensions is briefly addressed, the legal framework and its historical development can identify under 6 periods, which are 1850-1923,1923-1950,1950-1960,1960-1980,1980-2000, and after 2000 (Kayın, 2008).

As Emel Kayın (2008) explained in her article worded as follows;

- In the period 1850-1923, although the legal framework and interest towards the conservation started to improve, yet the legal and practical foundation of the field could not be organized adequately based on the cultural differences between existing traditions and the Western consciousness.

- In the period 1923-1950, the new Republic has been rapidly constituted its new identity as a nation. With lots of critical attempts, it is aimed to raise awareness about the necessity and significance of conservation, yet it has not become well-organized due to lack of previous legal arrangements. It can be said the field of conservation was seeking its voice in this period by dealing with the existing dilemmas.

- In the period 1950-1960, while conservation was trying to develop its new legal ground based on emerging institutional support and scientist-intellectual interest, it was also facing with the populist urbanization approaches and accordingly developed architectural consciousness of the period. Within this context, it became part of this experimental urban structure that was transforming the built environment depending on the political-economy approaches.

108

- In the period 1960-1980, while the field of conservation was dealing with the demolition and destruction caused by rapid-uncontrolled urbanization of the developing country, on the one hand, it was trying to adopt the universal conservation approaches to be able to generate their national regulations and approaches towards the cultural heritage.

- In the period 1980-2000, the field of conservation has been increased its efforts and influence to adopt international developments and at the same time, raise the collective interest in the cultural heritage. However, with the rising interest and appreciation, this time it had to deal with insufficient and improper intervention with the aim of conservation.

- After 2000, the field of conservation has developed as a process that faces new challenges and dilemmas in Turkey. While the process has become widespread as desired since the beginning, the chancing consciousness and needs of the twenty-first century have continued to challenge the field both in practical and theoretical terms. Therefore, even today, the field of conservation has been trying to determine a position between the chancing inputs of time and its legal framework.

Although after 1980, the field of conservation and its constitutional framework has been increased its effectiveness both in theoretical and practical terms, still today there is a gap between the adopted international manners and national legislations in Turkey. The reason lies behind this gap that creates new dilemmas in the field of conservation can be identifying with the national attitude, political aspect, economic power, institutional arrangements, and limited legal background as well.

As it is mentioned above, the legal framework of the field of conservation and the protection of cultural properties, have been defined with law number 2863 which is the Law on Protection of Cultural and Natural Assets adopted in 1983. Some other related codes and regulations have followed this law and developed based on this legal foundation to be able to define more specific manners and produce necessary responses to the needs of cultural heritage.

To understand the field of conservation both in terms of practice and theory, it is necessary to remark some laws and regulations which have significant influence within the development of the legal basis of the field in the Turkish Republic. These can be identified with caution worded as follows;

- Law no: 2863, Law on Protection of Cultural and Natural Assets identifies the related definitions concerning movable and immovable cultural and natural assets and also organizes conservation processes by defining the duties of the organizations.

- Law no: 2872, Environmental Law intends to ensure the protection and development of the environment in line with sustainable development principles. Therefore, it defines the necessary arrangements to make sure that cultural resources reach future generations.

- Law no: 2634, Tourism Incentive Law identifies the culture and tourism protection and development regions and tourism centers. And also intends to promote, regulate, and supervise the related investments.

- Law no: 5366, Law On the Renovation and Rehabilitation of Historical and Cultural immovable Assets and the Reuse identifies some measures concerning the regions that are registered and announced as a protected area to ensure

about the protection of historical and cultural immovable assets. Furthermore, it intends to renovate and rehabilitate related cultural assets following the developments to create residential, commercial, cultural, tourism, and social reinforcement and to take precautions to natural disasters[14].

Besides the above-mentioned national conservation founded laws, there are various agreements, legislation, and regulations that are either accepted legally or used in an advisory both on a national and international capacity concerning the protection and conservation of all kinds of cultural assets (Madran & Özgönül, 2005).

On the international scale the European Cultural Convention, the Convention for the protection of Cultural Property in the Event of Armed Conflict, the Convention for the Protection of the world Cultural and Natural Heritage, and the Convention for the Protection of the Architectural Heritage of Europe can be identified as some of the significant arrangements that the above-mentioned as it contributes to the development of the legal process in the field in Turkey. And on a national scale, the Regulation on Buildings, the Lands and Land with Limited Savings, the Implementing Regulation on the Identification and Registration of Immovable Cultural Heritage and Sites Required to be Protected, the Environmental Impact Assessment Regulation and many more can be identified as examples within this content as well.

Although by the adaptation and establishment of regulation and legislation, the Republic of Turkey has been developing its knowledge, expertise, and both the intuitional and common consciousness related to conservation of cultural heritage, still

---

[14] The further analysis of not only the above-mentioned laws but also all related conservation laws that are legally valid can be done on the https://teftis.ktb.gov.tr/TR-14191/kanunlar.html. Furthermore, the legal texts of the laws can be examined on this website in more detail as well.

today the interaction between local and international organizations and legal powers of the institutions and accordingly produced conservation approaches is not be able to provide an adequate or satisfactory response.

The Ministry of Culture which was established in 1971, has a responsibility to control the institutional developments, to inspect the related institutions and cities and municipalities, to coordinate the works and required cooperation and to ensure the protection and maintenance of all kinds of cultural heritage regardless of its context as is identified in Law number 2863, Article 10. Although the Ministry of Culture can be considered the competent authority of the concerned field, the Grand National Assembly, the Ministry of Defense, and the General Directorate of Trust are also remarked as an authority by the law considering the protection and conservation of cultural assets, which are related to their jurisdiction or property.

Apart from these governmental institutions, the Ministry of Public Works and Settlements, the General Directorate of Cultural Heritage and Museums, the Municipalities, the Regional Council of Conservation, the Surveying and Monuments Directorates, and some non-governmental organizations such as; the Chamber of Architects, Universities, the Turkish history association and many more related organizations can identified as related organizations in Turkey concerning the protection, maintenance and conservation of cultural properties (Madran, 1978, p. 271-291 and Madran& Özgönül, 2005).

Although the legal framework of architectural conservation is highlighted in Turkey by focusing on the critical process related to legal developments, yet the constitutional gaps, lacking behaviors, and above all, the incoherent foundation of the field can be

observed clearly. Under these circumstances, the conservation of 20th-century architectural heritage can consider as a topic that is needed to heighten awareness, attracted attention, and accordingly, focused and developed in legal terms, if future generations do not want to be deprived of this particular period when considered flawed and incomplete conservation approaches.

3.3 Conservation of 20th Century Architecture Heritage

Conservation of modern architectural heritage is a vibrant and complex subject that requires a sensitive identification, implementation, and maintenance. As can be observed from the evolution process of the European examples of architectural conservation, the approaches and consciousness of architectural conservation have developed itself both in terms of theory and practice in a way learning by trial and error. However, even for this rooted field conservation of 20th-century architectural properties is a new and challenging process.

Whenever the subject becomes evaluation and protection of the twentieth-century architectural heritage, the term 'modern architecture' or 'modern' starts to be the center of interest because these particular architectural products are a complementary part of a process of modernization, which is still ongoing and which can interpret in different ways.

Moreover, for the reason that the most known and appreciated value of heritage is the oldness or agedness value, twentieth-century architectural products due to having a short existence period compared to the other kinds of cultural heritage have neither fully understood nor received adequate interest. That being the case, in the conservation process of modern architectural heritage, the most fundamental approach

becomes re-defining existing concepts and reviewing the evaluation criteria accordingly. The fact that this significant architectural heritage built in the 1900s may put them in a complex and unique position concerning the common cultural heritage values, but indeed 20-century architectural products have witnessed a very productive and authentic process.

The twentieth century which shows different characteristics as a period that embraces various traces of progress, change, success, tragedy, and challenges of the societies, becomes a very essential and complex reference concerning, economic, political, cultural, social, educational, and geographical features.
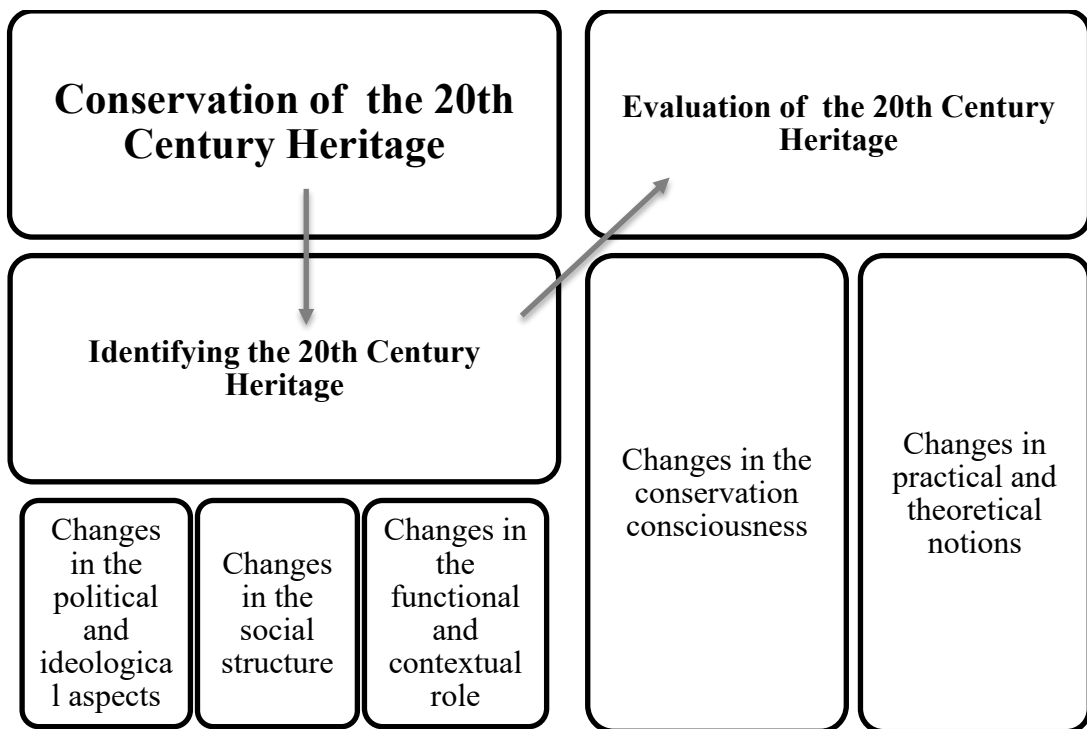
Figure 5: Evaluation Criteria Suggesting to Consider in the Conservation Process of the Twentieth-Century Architectural Heritage.[15]

---

[15] This classification has been gathered and produced by the writer herself based on guidelines and related documents and studies.

Furthermore, it bears traces of various periods such as industrialization, globalization, cultural and political revolution, and modernization. Therefore, firstly to identify the modern architectural products, then to produce responses to the needs of heritage and time play a critical role in the process of conservation of these authentic cultural experiences with all attributed values for all humankind (figure 5).

As remarked being a significant concern of the study, modern architecture is considered as not worth protecting or keeping it alive, especially in developing and underdeveloped countries. The reason is that the conservation process of this particular heritage is a new subject that discusses for a short time with a limited number of professionals which is only concerned by the specific countries, organizations, and institutions.

The process that is started with the published articles of ICOMOS on conservation work of the Bauhaus building in 1989, followed by increasing interest to the conservation of modern architectural products around the 1900s in Europe, the first international seminar about 20th century Heritage was organized in 1995 in Helsinki by ICOMOS, UNESCO, and ICCROM[16]. And then, in 1996 ICOMOS Seminar on 20th Heritage was held in Mexico by participation of the representatives of 14 nations and of various disciplines. Starting from these specific seminars that focused on 20th-century heritage and its concerning situations, ICOMOS identified that most of the modern architectural products have been facing with the lack of social awareness, technical competence, or economical foundation which are needed to protection, conservation, and management. Furthermore, the scope of the heritage was considered

---

[16] The related information has given in the previous chapter by the writer in a more detailed way on page 88.

necessary to identify and it is worded as follows: residential or urban architecture, industrial complexes, landscape creations, or new building types like stadiums, airports, waterworks, or large city parks[17]; rather than just important architectural products of modern architecture that is designed by pioneer architects.

One of the most significant attempts concerning the twentieth-century heritage can be considered as the Montreal Action Plan organized by the ICOMOS in 2001. The plan aims to comprehend all the cultural diversities and values of 20th-century architectural products and the problematic approaches and current situations related to identification, recognition, conservation, and maintenance by the survey of representative examples, through all its National and International Committees. In addition, it intends to raise awareness related to 20th-century heritage by dedicating the 18th April as an International Monuments and Sites Day. In this way, it also tried to draw attention to the diversities of 20th-century heritage, which requires awareness and recognition as well as few outstanding structures of modern architecture, by highlighting this matter with caution in the 2002 edition of the Heritage at Risk Report.

Furthermore, throughout 2001 and 2002, ICOMOS, with the cooperation of UNESCO World Heritage Centre, organized various scientific conferences and seminars to improve the nomination of 20th-century cultural heritage for the World Heritage List. The World Heritage List which has organized since 1978 with the decision of 17th General Conference of UNESCO (1972) and today (at May 2020) has recorded 1121 cultural properties which include 869 cultural property, 213 natural property, and 39

---

[17] The detailed information can be examined further by the seminar reports and the Montreal Action plan which is cited from https://www.icomos.org/20th_heritage/montreal_plan.htm.

mixed property, with the contribution of 167 States Parties, still is very inadequate in representing the twentieth-century heritage as a one of the World Heritages.

Within the time, the list may recognize the Auschwitz Birkenau which is a German Nazi Concentration and Extermination Camp used 1940-1945, in 1979 by the criteria: (vi), the Brasilia which is an outstanding example of 20th-century modernist urbanism, in 1987 by the criteria: (i) and (iv), the Bauhaus buildings in Weimar and Dessau (1996) which represent the Bauhaus movement that effects approaches and practice in the 20th century by the criteria: (ii),(iv), and (vi), the Rietveld Schröder House in 2000 by the criteria: (i) and (ii), the 20th-Century Architecture of Frank Lloyd Wright in 2019 which include Fallingwater and the Guggenheim Museum by criteria: (ii), and many more examples, still neither the people nor the authorities are considered 20th-century heritage as important as to protect except the pioneer or most know examples. Therefore, even today due to lack of appreciation, all the significant products of 20th-century heritage remain poor in protection and recognition that may observe easily by examining only the World Heritage List.

Although there are specialized organizations such as DOCOMOMO, which established in 1988 as a non-governmental organization committed to documentation and conservation of buildings, settlements, places, and neighborhoods belong to twentieth-century architecture, the architectural heritage of the twentieth century faces various risks and challenges which have become far too much over the last two decades, depending on the changing time, ideologies, and needs.

Unfortunately, even today in Turkey no matter how the legislation and regulations have developed the framework of the field of conservation both in practice and theory,

the republican period architectural heritage has been facing destruction, demolition, and vandalism due to the changing economic and politic founded ideologies and approaches. As stated by emphasizing increasing hazards and concerns related to modern heritage in ICOMOS Heritage at Risk in Turkey report 2002-2003, twentieth-century architectural heritage is hardly under legislative protection in Turkey. Therefore, depending on the lack of required control and necessary legal regulations to maintain and manage the existing state of buildings, it is remarked that the 20th-century buildings have been destructed, deteriorate, and damaged without even realizing it (Ahunbay, 2003).

Even there are both national and international seminars, regulations, recommendations, guidelines, and various governmental and non-governmental organizations that are trying to be determinant about modern architectural heritage, these significant efforts to the conservation of modern architecture do not get enough interest or be fully understood depending on the commercial or ideological interests in Turkey. Consequently, these useful efforts and concerns are remained only as advisory attempts, while the contemporary approaches of conservation that have applied are threatened the legacy, history, and culture.

Indeed, with Law 2863, the Law on Protection of Cultural and Natural Assets, firstly the concept of the historic monument was reinstated with the term cultural property. The term cultural property has identified by Article 3 of Law 2863 as; all the movable and immovable assets on the ground or underground or underwater that relate to prehistoric and historic ages depending on science, religion, and fine arts. Unlike the previous laws, by Law 2863 the immovable natural and cultural property has also defined worded as follows;

118

- The natural properties that are required to be protected and the immovable properties built till the end of the nineteenth century or before.

- The immovable properties that are built after the (above) defined date yet considered necessary to be conserved by the Ministry of Culture and Tourism based on significance and characteristics.

- The immovable cultural properties within preserved sites.

- The buildings and sites that are witnessed significant events of the National War of Independence or the foundation of the Republic of Turkey regardless of construction or registration period, and the houses that are used by Mustafa Kemal Atatürk according to its importance to national history.

Although this improvement of national legal aspects has expanded the scope of architectural heritage in a way that may also include twentieth-century architectural heritage, yet the specified terminologies or related typologies are still not identified such as twentieth-century architectural heritage or modern heritage which has a short existence period. Therefore, the conservation of modern buildings remains an open-ended subject in Turkey.

In 2001, the main discussion of the 18th International Building and Life Congress, organized by the Chamber of Architects in Bursa, has decided as the 20th Century Heritage. And by following that in 2002, ICOMOS organized 20th Century Architecture and Industrial Heritage entitled meeting in İstanbul. In this way, 20th-century architectural heritage and its increasing problems have become a crucial matter also in Turkey, which requires making an extra effort more than ever, at least among the concerned architects and people.

According to Elvan Altan Ergut (2013) who is the DOCOMOMO Turkey Ankara representative, most of the applications for the registration of modern architectural products are not be able to gain constitutional recognition to be protected due to changing architectural, political, and social perspectives. Because of the economic poorness, lack of social and institutional appreciation, different socio-economic advantages, inadequate authorities, and plurality relevant institutions and organizations, only some modern structures are being protected and the others are getting lost by being damaged, decreased in value, or demolished in the end. Therefore, by taking into consideration all, the legal framework related to identification, recognition, documentation, protection, and maintenance of modern heritage structures, built after 1900, needs to be reconsidered and updated in Turkey considering the significance of this particular period (A. Ergut, 2013).

To sum up the discussion above, the problems of contemporary conservation approach considering to the modern architecture buildings can be listed worded as follows; the conflict between relevant institutions and organizations, lack of control manners and mechanisms, ethical problems in between authorities and professionals, the legal gaps between national regulations and international principles, insufficient professional background, inadequate practical and material-based approaches, profit-oriented approaches, ignorance of the public, and the unsatisfactory conservation consciousness in Turkey.

Since the significance of the 20th-century accepted by the collective sense, the conservation process of modern heritage is mostly achieved to develop by meeting at the point that the modern period and its products are valuable and worth being conserved. Yet, as can be observed easily, the concept of the conservation of the

twentieth-century heritage is still today at the phase of developing its scope and finding legal and ethical identity in Turkey, as well as in most other developing or non-European countries.

Indeed, the main difficulties and problems of 20th-century architectural heritage, which remarked in general terms above within the context of Turkey, are mostly based on the emerging challenges related to practical, structural, technical, conceptual, methodological, social, financial, perceptual, ethical, aesthetical, political, and theoretical references that arise with changing needs, thoughts, approaches, and concepts.

These common challenges that modern heritage suffers from can actually be identified under five main categories as; Conceptual Challenges, Theoretical Challenges, Perceptual Challenges, Practical Challenges and Contextual Challenges[18].

Indeed, the most dominant conceptual challenges of conserving twentieth-century architectural heritage can be relatable that the process of modernism is still dynamic. Therefore, modern architecture products are still alive and active, which means due to its short existence period, the concerned buildings are mostly in a reasonable state and use. Under these circumstances, it is not mostly considered necessary to be protected, maintained, or conserved.

---

[18] This categorization is gathered and organized by the owner of the thesis based on various articles, reports, and studies such as; Allan (1994), Kayın (2008), Kuban(2000), Lima (2008), Madran & Özgönül (2005), Omay (2001), Tapan (1998), Tekeli (1988) and ICOMOS Risk Reports (2002-2003 and 2006-2007).

On the other hand, the other significant conceptual challenges of twentieth-century heritage can be identified as the basic and classic manners behind the culture of conservation that lead the field into contradiction by causing such questions; when to start protecting, what value to protect, what protection criteria to follow, or how to approach the cultural heritage.

Considering the architectural styles, practices, and perspectives that have developed and changed throughout the 19th century, any theoretical approaches related to conservation of 20th-century heritage has not been able to produce adequate, well-founded, or consistent answers within the current process. And consequently, all the theoretical approaches have been falling short in some way since the evaluation of modernism is still ongoing even today. Hence, 20th-century heritage continually faces with theoretical challenges.

This being the case, the developed theories, approaches, evaluations, concepts, and terms could not become widespread or well-developed because under this dynamic circumstances it is no possible to meet in common ground. Therefore, all the theoretical foundation remains either ambiguous or contradictory in many respects.

However, the most significant problems of 20th-century architectural heritage are based on perceptual approaches and accordingly developed challenges. As highlighted throughout the discussion, these challenges are mostly caused by the lack of satisfactory legal policies, lack of sensitive evaluations, lack of adequate documentation, lack of qualified technicians, lack of professional education, and lack of general awareness.

As comprehended within the process of the research and discussion, if it is aimed to develop the field of conservation or protect the modern heritages, the crucial and initial step should be raising awareness and knowledge about the period and products, because every heritage becomes meaningful within its context and culture. In this way, all human creativity and richness at least be able to properly evaluate.

The practical necessities of 20th-century architecture have always required more specified methods and programs comparing with the classical heritage and its traditional conservation approaches due to building with more developed materials and construction strategies. One of the major paradoxes of conservation of twentieth-century architectural products can be considered interpreting these modern heritages by the existed practical solutions of conservation that mostly produce insufficient answers.

The practical challenges of modern architectural heritage mostly based on either material-founded difficulties or structural-founded difficulties. These are mostly resulted from unsatisfying or even harming intervention strategies, material choices that cause or increase the decay, lack of multi-disciplinary cooperation, lack of comprehensive scientific data analysis, and untested or even unapproved implementation manners.

The last category, which is called contextual challenge as an umbrella term, can be identified as common difficulties and contradictions faced by the 20th-century architectural heritage, based on economic, social, political, ideological, personal, and institutional references. Although today the 20th-century architectural heritage has been recognized both legally and socially more than ever, yet in practice, conservation

of modern architecture is still neither well-develop nor appreciated enough because almost all appreciation and conservation efforts are gathered around outstanding buildings and pioneer architects. Mostly considering profit-oriented approaches of either people or the institutions, today modern architectural heritages suffers from these contextual challenges no matter where the referring context is.

The reasons such as the insufficient and contradictory approaches of conservation towards twentieth-century architectural heritage (figure 6), lack of professional interest, and limited concern and appreciation, which focused on iconic structures, are somehow lead the modern architectural heritage into a dead-end.
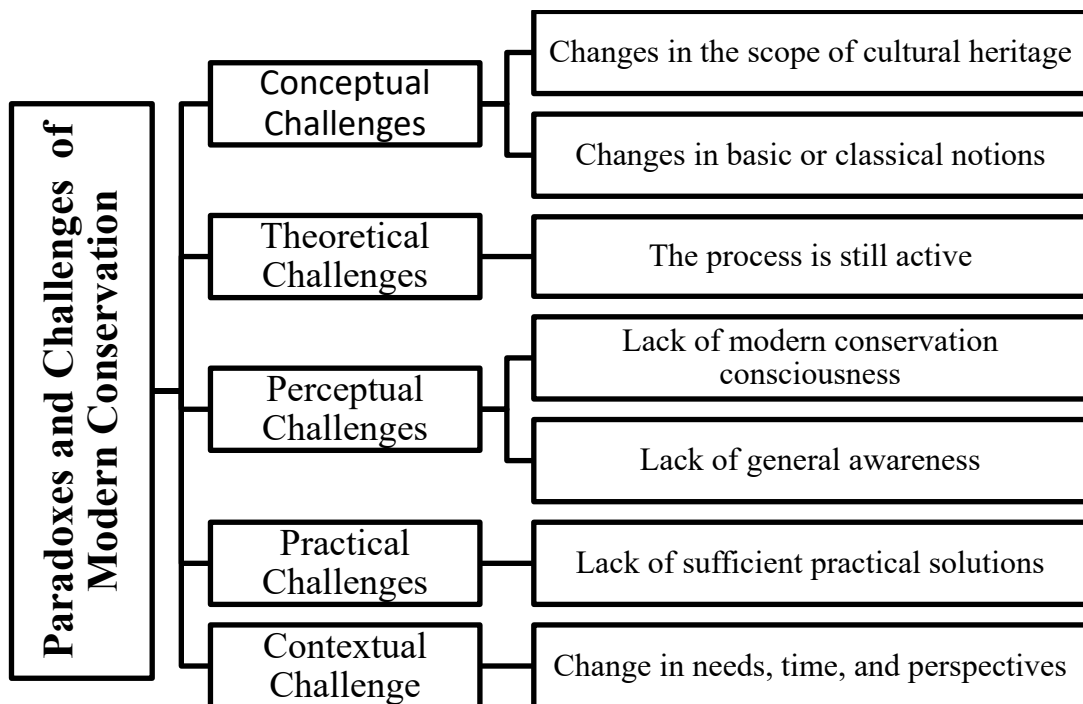
Figure 6: Paradoxes and Challenges in the Conservation Process of the Twentieth-Century Architectural Heritage.[19]

---

[19] This classification has been gathered and produced by the writer herselfs based on various articles, reports, and studies such as; Allan (1994), Kayın (2008), Kuban(2000), Lima (2008), Madran & Özgönül (2005), Omay (2001), Tapan (1998), Tekeli (1988) and ICOMOS Risk Reports (2002-2003 and 2006-2007).

The ICOMOS Heritage at Risk, Turkey Report 2006/2007[20] can be presented as an example of this fundamental problem identified above. As remarked in the Report that by the national legislation "The Preservation of Deteriorated Historic and Cultural Immovable Properties by Rehabilitation and Renovation" was become valid, some modern buildings, which have cultural and architectural significance, such as the Grand Ankara Hotel in Ankara designed in the 1960s, are restored regardless of its architectural character, authenticity, or cultural significance. Due to a lack of general criteria and control for the protection under the name of a refurbishment project, most of the modern architecture has been converting into something else other than modern architectural heritage.

Although it is easier to find the proper information resources and identifying the original status of twentieth-century buildings based on existing far less deformed physical references, if it won't specify by law, any registration, evaluation, maintenance, and conservation cannot perform accurately. Because in the present case, every approach without meeting in the common ground would be either insufficient or redundant.

---

[20] The source of this information can be reviewed between the pages 151-164 in detail from the https://www.icomos.org/risk/world_report/2006-2007/pdf/H@R_2006-2007_web.pdf.

Chapter 4

UNDERSTANDING THE HISTORICAL AND URBAN CONTEXT: THE CASE OF ANKARA

To analyze the current conditions of modern architectural heritage and to assess the contemporary conservation approaches in Ankara, the chapter concentrates on the context of Ankara concerning its historical significance and urban features and, accordingly, its identity within its spatial and authentic process.

At the same time, the most significant twentieth-century architecture products of Turkey, outstanding spots for the twentieth-century in Ankara, the architectural development and challenges throughout the 20th century, the political and ethical aspects of 20th-century architecture, collective memory and identity references of the period, and legal issues related to the conservation of these modern heritages are examined by focusing on the capital Ankara.

By especially examining the architectural development process of Ankara in the 1900s, it presents a general evaluation to the modern architectural heritage from various factors such as; year of the construction, the function of the building, the period or style and it also highlights the current status of the 20th-century architectural heritage with the analysis of relevant legal processes such as recognition, ownership, and maintenance status.

The examination of the modern architectural process in Ankara and its impacts on both physical and social contexts with the emphasis on the Ulus district intends to attract attention to the next chapter's discussion about the current status of modern heritage concerning collective memory and identity.

4.1 Brief History the City of Ankara

Ankara is one of the major cities located in the central part of the Anatolia. Since the city is surrounded by mountains, with both its plains and hills, it has been a geographically convenient place to settle. Although the city is far away from the sea, still it has rich geographic features with its rivers and different faunas.

As Afif Erzen (1946) remarked that Ankara is one of the earliest settlements, located in the center of the Anatolia Region, yet, the originators of this settlement and the time of establishment still consider as uncertain despite all archaeological findings that dated back the Paleolithic era. It is believed that the city of Ankara and its surroundings were taken over by the Hittites and then settled in. The citadel, which is the oldest structure in Ankara, most likely served as a military fortification and military garrison to the Hittites (Aktüre, 2000).

After the ending of the Hittites in the 12th century BC, Phrygians dominated the region around Ankara in the 8th century (Erzen, 1946). It is estimated that the first significant settlement in the city was during this period.

Over time, Ankara and its surroundings have been dwelled by various civilizations due to its powerful socio-geographic position such as; Hittites, Phrygians, Galatian, Lydian, Persians, Roman, Byzantine, Seljukian, and Ottoman (Buluç, 1994). Since the city locates in the key point of defense planning and the junction point of

communication, transportation, and trade routes of Anatolia, therefore, this was mostly related to the city's geographic features.

In the Roman Period, the city was formed on the flat area around the Temple of Augustus and the Roman Bath which is called the Citadel area today (Aktüre, 2000). After the Roman Empire was divided into two, the city of Ankara has maintained the military and strategic importance in the Byzantine period as well. Throughout the Byzantine period, by serving as an intersection in the trade routes, Ankara became a significant part of the trade area. Therefore, besides being a military station, the city became a commercial city within the process (Aktüre, 1987). Although in the early period of Byzantines the city was not changed too much, by the attacks of Sassanid and Arab, some changes that can be visible in the fortification stones of the fortress even today have occurred.

Turks have captured Ankara over the end of the 11th century. And the city was started to rule by Seljukian by the middle of the 12th century. The period when Sultan Alaeddin Keykubat reigned was the most glorious period of the Seljukian, and during this period, the city has been under great (re)construction and planning activities.

The historical remains show that Ankara has served lots of different cultures as a settlement. And even many times became the capital city as well. Its geographical location, climate, natural resources, having fertile agriculture and rich stock-raising, and being part of important military and trade roads can consider as the main motives of this constant settlement.

However, after the change of the dominant commercial road, the city stayed within the secondary route. Therefore, until the beginning of the 15th century, the city neither developed too much nor stood out. The woolen cloth production with angora wool made the city one of the major commercial centers until the end of the 18th century. And the caravansaries that built for the wool trade in that period are existing today in Ankara as an outstanding element of the Ulus historic center.

In the Ottoman period, if we consider Istanbul separately within an authentic context, Ankara was also an influential city, by being part of both agricultural and non-agricultural production. But by the reasons that the shifting of the trade routes to the seas and Ottomans have fallen from power around the end of the 19th century, Ankara could not keep up with the industrial developments and lost its positions as a commercial center of the Anatolia and was economically setback.

During the 19th century, by being the capital of Ottomans, İstanbul has gone under many adaptations and changes based on western urbanization and developments. Yet, the urban conditions of Ankara as one of the inner Anatolian city was undeveloped and disordered. And the city was full of narrow winding streets and irregular houses made of mudbrick until it transformed into the capital city of the Turkish Republic (Yavuz & Özkan as cited in Evin, Holod & Özkan, 2005, p.56).

On October 29, 1923, the Turkish Republic of Turkey has been established and in the very same year, Ankara was declared by law as the capital city of this newly developing country. After being neglected for all this time under the rule of Ottomans, the city has regained the importance and attention that it deserves with the establishment of the Republic.

At the beginning of the 20th century with the intense establishment process of the new modern Republic, Ankara has passed through various planning and construction processes under the influence of western modern consciousness. These changes which have seen to a great extent in the first 40 years have affected not only the built context but also the social context as well. Therefore, within this particular process of establishment and change occurred in the 20th century, the city, culture, and history, as well as cultural identity and collective memories, have shaped in a way that may never happen.

4.2 Architectural Development Process in the Period 1923 - 2020

With the establishment of the Turkish Republic (1923) as an outcome of the War of Independence dated back 1920- 1922, Turkey has confronted principal social, structural, governmental, and economic problems inherited from Ottomans, especially in its early periods (Tekeli, as cited in Evin, Holod & Özkan, 2005,p. 12-17) .

To declare that the new Republic has no similarity with the former regime, Ankara has gone through various ideological, social, and practical changes under the influence of Mustafa Kemal Atatürk and his broad vision. And with this newly constructing image, it was aimed to represent the recently founded modern country and the changing national identity.

As Sibel Bozdoğan elaborately pointed out that depending on the lack of inputs where the capital city of Turkey and its image will develop, creating the process of Ankara as the capital city from scratch has become the source of more and more pride and value (2002, p.83). The development of Ankara as a modern city, which will show the power and success of the Republic, can be considered as a significant challenge and

interest point of the 1900s in Turkey. Therefore, most of the architectural heritages that have been witness to various changes, adaptations, and improvements especially in terms of architecture and urban planning in Ankara throughout the 20th century in many ways carries traces of culture, history, ideologies, and events.

To be able full fill the needs of the time, new Republican society, and newly adopted modern life, the city has been transformed piece by piece into the modern administrative center of Turkey. Although the city was not a 'tabula rasa' and it had developed throughout the time around the Citadel, the Roman temple and bath especially both in the Roman period and the Ottoman period around the 17th century (Bozdoğan,2002, p.83), the foundation process of the new nation has required new institutions, new structures, new planning, and modern architectural approaches. And these new tasks assigned architects as a civic responsibility have transformed architecture both in the sense of theoretical and practical.

Indeed, the decision of Ankara becoming the new administrative center of the Republic had faced lots of criticism and doubts until 1927. Despite all the challenges regarding Ankara, the newly established Turkish Republic was determined to constitute Ankara in a way that answers all the necessities of a modern capital.

By the reason that the institutions, organizations, and many other developments rapidly generated in Ankara, the population of the city and accordingly, the need for housing, school, hotels, hospitals, banks, and many more have increased as well.

In fact, till the early 1900s, Ankara was just the small Anatolian city, and the city's population was around 20,000 people. During the early period of the new Turkish

Republic, Ankara was converted by the vast scale of construction activities that intended to enhance this new modern capital city with powerful governmental institutions representing the glory and success of the developing Turkish nation (Yavuz & Özkan as cited in Evin, Holod & Özkan, 2005, p.56).

Over the first ten years of the Republic, Ankara has transformed into a massive construction site that new structures were derived from every corner of the city, starting from the Ulus district. Yet, in the earliest period of the Republic (the First National Architectural Period), excepting a few successful designs, which were mostly administrative buildings, architectural products of this period were mostly haphazard due to the urgently in need of housing. And these haphazard housings were mostly based on the lack of economic support and qualified experts as well (Yavuz & Özkan as cited in Evin, Holod & Özkan, 2005, p.56).

While, a partial city plan, composed of two different plans was hastily developed by the Heussler firm in 1924 and by C. Lörcher in 1925 to provide some regulations to the growth of the capital.

The first partial plan was related to the old town (Eski Kent) or, in other words, the reconstruction of the old town. It was aimed to integrate the growing population of the city around the old town (Cengizkan, 2010). And by designing some new roads and squares, it intended to create a defined space as a newly developed governmental area that locates between the commercial zone and the train station in Ulus (Yavuz & Özkan as cited in Evin, Holod & Özkan, 2005, p.56).

However, by the effect of rapidly increasing population and growing demand for the new housings and buildings, the Second Partial Plan was intended to design a management district that is called Çankaya to provide necessary buildings for the government officials (Cengizkan, 2010).

Within the framework of this plan, more than 150 hectares of land identified for designing both a new parliament building and a state neighborhood, where ministries and other government institutions will take place, as well as the residential area for state workers (Cengizkan, 2004).
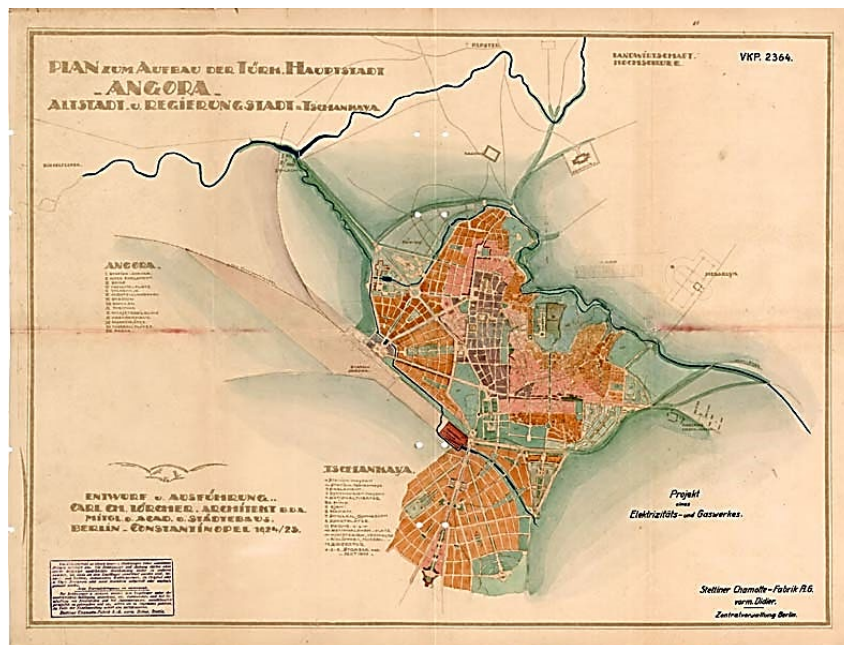
Figure 7: Lörcher Plan (1924-1925) Including Both Old City and New City (Goethe-Institut Ankara, 2010.
http://www.goethe.de/ins/tr/ank/prj/urs/geb/sta/loe/trindex.htm).

The Old City plan has considered not suitable due to being inapplicable, yet the second partial plan called The New City (Yenişehir) plan, or the Lörcher Plan, which involves the current Sıhhiye district has implemented. According to Cengizkan, the Lörcher Plan (figure 7), which can be considered as the first plan of Ankara, has created the

foundation for the present city plan by identifying Kızılay and its surrounding as a central node for the city (1998, p. 34-36).

Indeed, the Lörcher Plan concerning the Old City has created a permanent impact on the urban fabric regardless of not being executed (Cengizkan, 2010). As remarked by Yavuz and Özkan that starting from 1924, the almost two-kilometer main road from the railway station to the citadel has developed as a showcase of the newly established modern Turkish Republic (as cited in Evin, Holod & Özkan, 2005, p.56).

Because of the connection between these two Lörcher partial plans that have not developed enough, the products of this period (1923-1927) could not share a comprehensive plan, ideology, or context[21]. And, even though Ankara was under development within this period, yet the buildings were mostly part of unorganized construction (Tankut, 1993).

Since the Lörcher Plans (1924-1925) became insufficient in the face of the rapidly growing capital within the time, in line with the newly constructing Ankara and its ideological image, an international competition was held to produce a comprehensive and modern urban plan in 1927. By taking into consideration the Lörcher Plans, Herman Jansen who owns the winner proposal of the competition (figure 8), executed a master plan that will be shaped the basis of Ankara's urban character.

---

[21] The legal and administrative framework of early urbanization process of Ankara (1923-1950) can also be examined by the Urbanization, Building, and Housing: The Period of 1923-1950 (Kentleşme, Yapı ve Konut: 1923-1950 Dönemi) written by K. Emiroğlu and S. Ünsal.

Figure 8: Jansen's Proposal for the Development Plan of Ankara (1928) (Architektur museum der Technischen Universität Berlin Archive, inventory no: 22600).

The Jansen Plan has proposed a zoning plan and regulations for the whole city (figure 9). With his city plan, while it has identified the vehicle and pedestrian circulation with the main arteries, the German architect has also indicated the south as the main growth direction (Cengizkan, 2010).
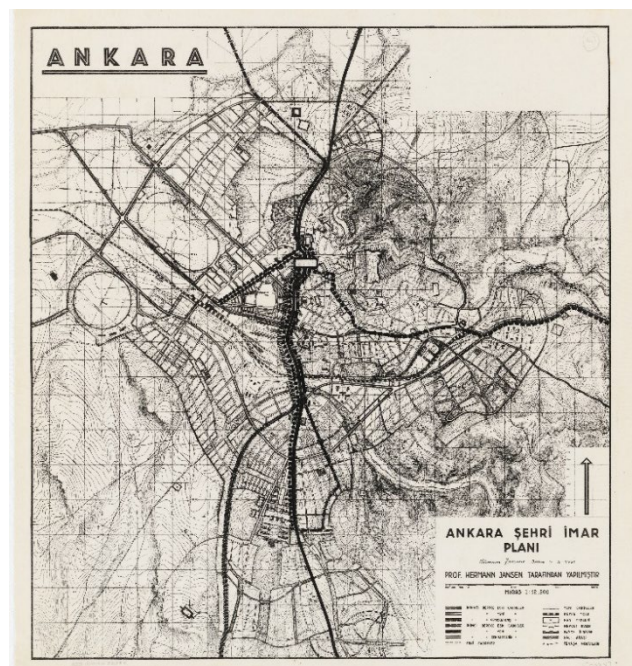
Figure 9: Jansen's Early Implementation Plan for Ankara (Architektur museum der Technischen Universität Berlin Archive, inventory no: 22698).

Furthermore, Jansen has proposed new settlements in all three directions around the old center (Cengizkan, 2010). And in this way, the negligent connection between the old and new centers in Lörcher Plans has aimed to solve without damaging or destroying the historic fabric and sense of the old center.
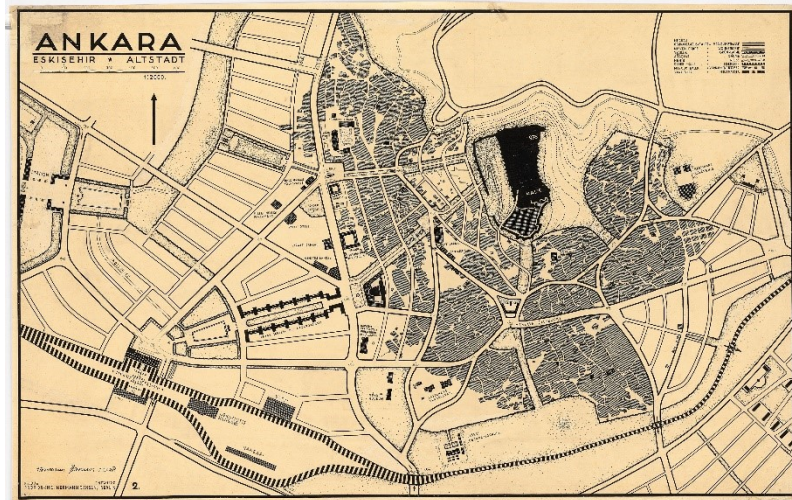
Figure 10: Jansen's Old City (Ulus District) Plan (Architektur museum der Technischen Universität Berlin Archive, inventory no: 22584).

The resolutions proposed by Herman Jansen in Ankara Development Plan (Ankara İmar Planı) can be identified briefly worded as follows[22];

- Conserving the castle and its surroundings; as if under a 'glass shield', which means applying a necessary division without alienate the old town from the city(figure 10)

- Expanding the Atatürk Boulevard in the north-south direction as the most important artery of the city that connects the Old City to Çankaya

- Designing a governmental district between the Old Town and Çankaya including the Parliament and Ministry structures

---

[22] This information is gathered from various resources such as; Cengizkan (2004), Jansen (1937), Tankut (1993), Tekeli (2000) and Yavuz & Özkan (1984).

- Defining the of low elevation lands (plain regions) between the old city and the Train Station for serving as outdoor public spaces such as Gençlik Park, 19 Mayıs Sports Site, Hippodrome, and sports and recreation facilities (figure 11)

- Creating green zones all over the city

- Benefiting from the high points of the city such as Citadel, Kocatepe, Hacettepe, Rasattepe, and Maltepe as viewing points and increasing their visual significance

- Creating a separation between the city center and industrial areas as much as possible.
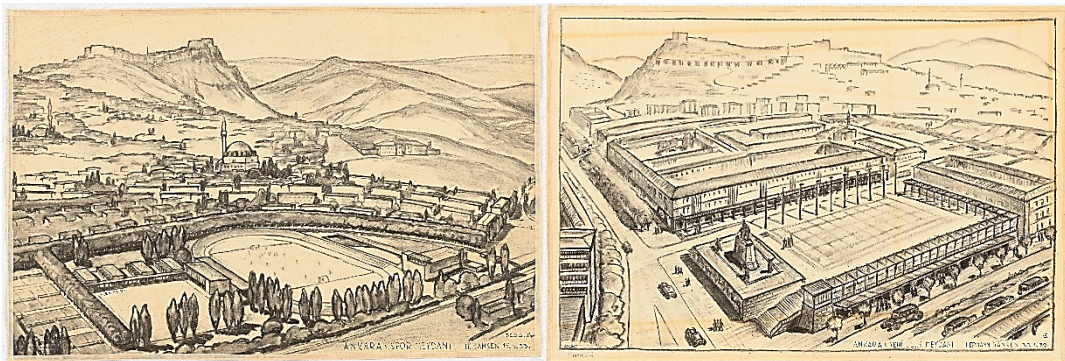
(a)   (b)

Figure 11: Jansen's Open Door Sport Facilities Proposal Drawing (a) (Architektur museum der Technischen Universität Berlin Archive, inventory no: 22934) and Jansen's Ulus Square Proposal Drawing (b) (Architektur museum der Technischen Universität Berlin Archive, inventory no: 22787).

Although the plan of Herman Jansen was canceled in a pretty short period (1929-1939), his master plan has created the urban foundation of Ankara and accordingly, shaped the urban and architectural development of the modern Ankara to a great extent, throughout the early periods of the twentieth century(figure 12[23]).

---

[23] The urban map of Ankara, published by the Metropolitan Municipality of Ankara in 2020 under the name of 2025 Capital City Master Plan (https://www.ankara.bel.tr/files/3113/4726/6297/3-makroform.pdf), is adapted and translated by the Author.

Figure 12: The Urban Development of the Modern Ankara (Metropolitan Municipality of Ankara, 2020).

Indeed, During the 1930s, by respecting existing old traces and organic settlements concentrated around the citadel region, Ankara has gone through an intense urbanization and construction process in the light of modern ideologies (figure 13).

(a)

(b)

(c)
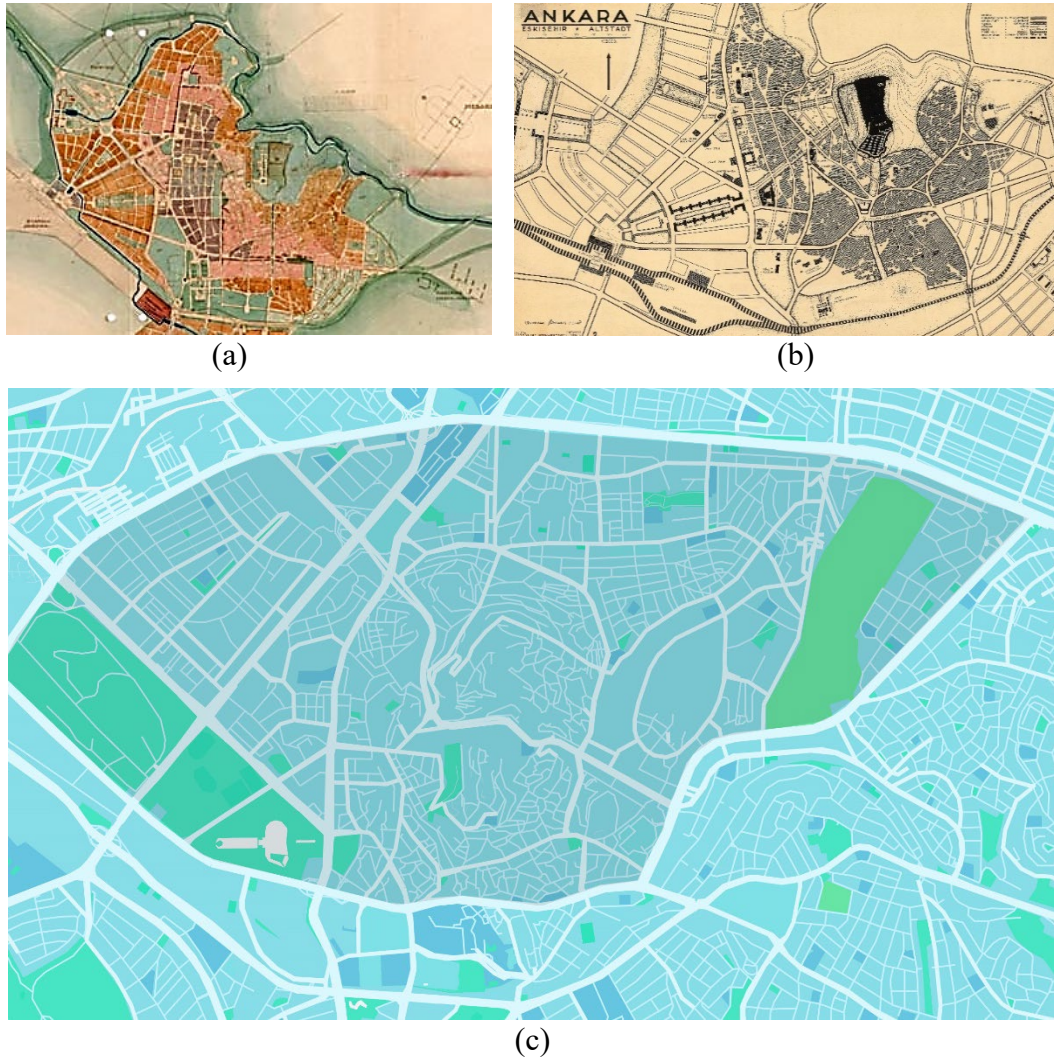
Figure 13: The Urban Development of the Ulus District, Ankara Starting within the Order; Lörcher's Plan (a) (Goethe-Institut Ankara, 2010. http://www.goethe.de/ins/tr/ank/prj/urs/geb/sta/loe/trindex.htm), Jansen's Plan (b) (Architektur museum der Technischen Universität Berlin Archive, inventory no: 22584), and Current State (c) (Author, 2020).

These series of significant and extensive developments that were started in the early 1920s and continued throughout the twentieth century were also attracted attention among the international context as well. Starting with the Herman Jansen (1869-

1947), lots of foreign architects and urban planners have started to involve in this intense development and modernization process (figure 14).

<div style="text-align:center">(a)   (b)</div>
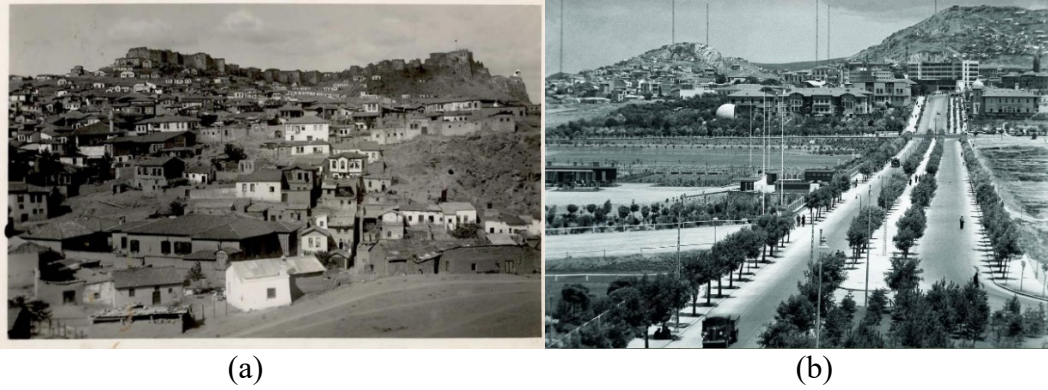
Figure 14: Beginning of the Twentieth-Century around the Historical Citadel (a) and the Cumhuriyet Street in the Early Period of the Republic around the 1930s (b) (Former Turkey Photo Archive. http://www.eskiturkiye.net).

As Bozdoğan (2002) also remarked, within this extraordinary production and construction process of the Ankara, in most particularly Clemenz Holzmeister, Ernst Egli, Martin Wagner, Bruno Taut, Martin Elsaesser, Franz Hillinger, Wilhem Lihotsky, and Margarete Lihotzky have taken important roles by producing showcase buildings to this new capital city (p.85-87).

These modern buildings, which are produced by those pioneer architect in line with the objectives of the Republic concentrated around Ulus Square (figure15), were indeed the expression of the nationalist achievement and character of the early years of the Turkish Republic (Bozdoğan, 2002).

The development process of republican architecture in Ankara and its outstanding architectural products will be discussed in the following subchapter to attract attention to the significance of 20th-century architectural heritage with the particular emphasis

on Ulus district. And accordingly, the thesis will put a shed on the current situations and problems of these modern buildings.
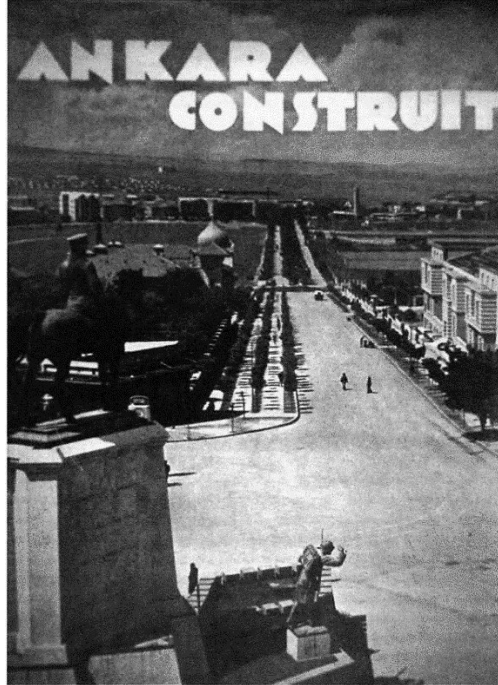
Figure 15: Ankara under Construction, the İstasyon Street around 1930s (La Turquie Kemaliste, no 18 as cited in Bozdoğan, 2002)

4.2.1 Political and Ethical Aspects of Architecture in Ankara

The newly established Republic of Turkey was trying to develop a new modern Turkish identity, unlike the traditional Muslim identity that Ottomans embraced for all this time (Bozdoğan, 2002, p.51). And by taking over the responsibility of forming the cultural identity within the built context, National Architecture Movement has manifested itself in Ankara as a significant element of these ongoing nationalist events.

In line with the desire and efforts of Mustafa Kemal Atatürk, the new identity of the modern Turkish nation was trying to distinguish itself entirely from the Ottoman image and its outdated traditions, institutions, and manners (Bozdoğan, 2002). This comprehensive and intense process of generating modern Turkish identity throughout

the 1920s and 1930s was not only affected the built environment or architecture but also changed the entire society from its roots by creating a new image, memory, manners, and customs.

To comprehend the cultural significance and value of 20th century architecture, this chapter will review the development process of architecture practice in Turkey starting with the Republic until the end of the 20th century in five period; The First National Style (1923-1927), Functional Architecture Period (1929-1939), The Second National Style (1940-1950), International Style: Liberalism in Architecture (1950-1960), and Pluralism in Architecture (1960-1980) (Tekeli, 1984). This review is aimed to shed light on unique examples of 20th-century architecture in Turkey emphasis on Ankara to create a new vision toward these heritages and their current status[24].

Although the architectural style that dominant after the 1980s has mostly remained similar till today, the period between 1980 and 2000 will be discussed at the end of this chapter in general terms to be able to set a framework for the architectural development of the 20th century within its authentic historical process. Yet, the period between 2000 and 2020 will discuss separately to be able to raise awareness with further details concerning to deteriorating course of events in the following chapter by focusing the Ulus district.

In between 1923-1927, during the serious of reforms that were carried out by the Mustafa Kemal Atatürk and several other dedicated nationalists, the First National

---

[24] This outstanding period and its architectural products, which are the cases of many detailed studies and books, cannot be examined individually following the scope and process of this thesis. However, more comprehensive information can examine in pioneer sources such as Modern Turkish Architecture (2005) and Cumhuriyet Dönemi: Türk Mimarisi (1996).

Movement was the dominant architectural style among the Turkish architects. The movement of nationalism and accordingly developed the First National style was the manifestation of the national response against the dominating western influences on the Ottomans (Yavuz, 1981).

Modernization of the Turkish nation and establishment of the new nation-state was created an extensive construction period, despite all the limited resources, construction techniques, materials, and lack of qualified employees. Therefore, the National Architecture Renaissance has emerged in rapid construction activities of the first five years of the Turkish Republic without seeking a new 'national expression' considering the limited number of sufficient architect and their design approaches.

Indeed, the First National Architecture was a phase that inherited from the decline period of Ottomans. Therefore, it was bearing imagery and symbolic references that recall the Ottoman culture and identity. During this authentic process, Atatürk and the developments following his vision were rebuilding the new modern traditions, manners, and identity, and the First National Architecture was neither adequate nor competent within the framework of his westernizing reforms (Alsaç, as cited in Evin, Holod & Özkan, 2005, p.99).

Although the manifestation and practice of this style which creates a connection with the Ottoman culture and past, on the buildings that express the newly formed Turkish culture and the nation were showing irrelevant and meaningless contradictions, this authentic transition period by representing the process itself, it created lots of outstanding architectures that investigating new ideas and image for the modern nation. Some of these governmental buildings, which were shaped the face of the

modern capital Ankara in initial years and which also carry historical, critical and documental values, can be worded as follows;

- The Union and Progress party Headquarters which become later the first National Assembly designed by Hafi bey (1917-1923) in Ulus district Ankara,

- The Headquarters of the People's Republican Part which become later the second National Assembly designed by Vedat Tek (1926) in Ulus district Ankara,

- The Ankara Palas Hotel designed by Vedat Tek and Kemalattin Bey (1924-1927) in Ulus district Ankara,

- The İş Bankası Headquarters designed by Mongeri (1928) in Ulus district Ankara,

- The Ministry of Foreign Affairs designed by Koyunoğlu (1927) in Ulus district Ankara,

- The Museum of Ethnography designed by Koyunoğlu (1925-1927) in Ulus district Ankara.

The First National Movement has did not continue beyond the first years of the republic based on several reasons, but the most significant reason can be remarked as carrying the Ottoman characteristics to the new modern nation (Tekeli, 1984). Although Atatürk and the developments following his vision were forming the national architecture, as well as the other fields from education to fine arts, to rebuild the new modern identity and nation, he has never supported the national movement in fine arts. Yet, he wanted that the Republic creates its expression and identity. Therefore, at the end of the 1920s, the First National Movement has replaced with the International

Functionalism or Functional Architecture period (Alsaç, as cited in Evin, Holod & Özkan, 2005, p.99).

Between the years of 1927 and 1939, the developing architectural movement around the modernist teachings of Bauhaus school, in parallel to emerging features of the era such as science, technology, industry, and functionalism, has become efficient in Turkey as well. Therefore, around the 1930s, Turkish nationalism was (re)evaluated by international touches (Tekeli, 1984, p.21).

The architecture approach of this period was modern and improved. And its design approaches were depending on the technology, function, materials, and geometry in keeping with the idealism of the Republicans (Tekeli, 1984, p.21). The architects such as Theodor Jost, Ernst Egli, Clemens Holzmeister, and Herman Jansen, who called to lead the period and architecture with their functional approach, are very close to the teachings of either Bauhaus or Vienna School and accordingly, the Functional Architecture or Cubism. Under the influence of these Western architects who came to Ankara at the beginning of the 1930s, the architecture of the capital started to be designed without ornamentation and extreme symmetry (Aslanoğlu, 2001).

Indeed, all the limiting symmetrical axis based plans, ornamented facades, and traditional projecting roofs have left behind with the First National Architecture Period. Sedat Eldem explains this period of Functional Architecture or Cubism (1927-1939) by stating that within the Modernist Movement, the plans and elevations have started distinguished, and pitched roofs or eaves have abandoned. Also, within this architectural style, the use of Ankara stone has become common. Materials, facades,

the proportions of windows, and elevations have become radically changed (as cited in Tekeli, 1984).

The Modern Architectural Movement has affected not only government buildings but also housing constructed (Tekeli, 1984). Under the influence of the functionalist perspective by both the foreigner and local architects(such as Arkan and Eldem), this period and its architectural products have created a major influence on the image of the Republic and its regenerated national identity. Some important architectural buildings of Functional Architecture Period can be remarked worded as follows;

- The Ministry of Health designed by Theodor Post (1926-1927), Ankara

- The Ministry of Defense designed by Holzmeister (1927-1931), Ankara

- The Court of Financial Appeals designed by Egli (1928-1930), Ankara

- The : Marmara Pavilion designed by Egli (1928), Ankara

- The Faculty of Letters designed by Taut (1937), Ankara

- The Municipalities Bank later İller Bankası designed by Arkan (1937) , Ankara

- The Railroad Terminal designed by Akalın (1937), Ankara

- The National Exhibition Hall designed by Balmumcu (1933-1934), Ankara.

The revival of nationalism in architecture gradually began in the mid-1930s. And by 1940, as a consequence of the emotional, political, and social influences of the death of Atatürk and the psychological and financial effects of World War II, Turkish architecture once again has started to seek a nationalist expression (Alsaç as cited in Evin, Holod & Özkan, 2005, p. 99-101).

As an impact of the economic woes of this period, the fundamental materials such as steel glass and cement required for modern construction could not be provided

anymore. Therefore, architects have leant to national materials and approaches. The Second National Architecture Period in Turkey has started with the article called "Toward the New Architecture" (Yerli Mimariye Doğru) published in the journal Arkitekt by H. Sedat Eldem to manifest predominant existence of Europeanen architects both in architectural practice and education in line with the growing nationalisim.

As can be deduced from the review of the nationalist approaches in architecture, both of the national architecture periods have developed based on the crisis. As all the revivalist approaches, the Second National Period (1940-1950) has also created disagreements and paradoxes concerning which historical style should be adopted being a national style (Alsaç as cited in Evin, Holod & Özkan, 2005, p.103).

 Indeed, the Second National Style, which has shaped by the increasing nationalist approaches and ideologies, was not against modernity. It was just trying to recall what is national, and produce the needed Turkish national character. In this way, the Turkish houses, baths, and marketplaces have found a chance to be studied as a regional architectural form within this period.

According to Tekeli (1984), even though its broad scope, the Second National Architectural Style has a slightly loose framework introduced to varied interpretations. Therefore, only four major approaches became prominent within this period and these can be identified as a regionalist approach, nostalgic approach, populist approach, and chauvinist approach.

Developed under the influence of the crisis and contradictory approaches to what national is, some significant architectural buildings designed by the most active figures of the Second National Period such as Eldem, Paul Bonatz and, Emin Onat, can be identified as follows;

- The Faculty of Science designed by Onat and Eldem (1945), Ankara

- The Directorate of Turkish State Railways designed by Uçar (1941), Ankara

- The Opera House designed by Bonatz (1948), Ankara

- The Saraçoğlu Residental Quarter designed by Bonatz (1945), Ankara

- The Grand Cinema designed by Mortaş (1949), Ankara

- Onat and Arda, Atatürk's Mausoleum or Anıtkabir (1944-1953), Ankara

Since the formation of the Second National Architectural Movement was consequences of the War and accordingly, emerging multidimensional effects, by the end of this period, it has replaced by the International or the Liberal style in architecture.

According to Alsaç, the ideologies concerning nationalism in architecture have become abandoned after World War II, and this was not only because of an ideology that has collapsed but also because there was no point in tightly engaged to the feelings of nationalism anymore (as cited in Evin, Holod & Özkan, 2005, p.106).

After WW 2, The Turkish Republic has left introverted economic policies, and it has embraced liberal thought in every field. Accordingly, the architectural style of this period has also adopted international approaches in practice. After the International Style became dominant in the field of architecture, organic, modular, free forms, and brutalist designs have embraced as an expression of the architectural form. Under the

influence of the rationalist approaches of West, international concepts, manners, and materials have become more efficient and approachable in terms of function and form (Tekeli, 1984).

Unfortunately, depending on the eclectic design approaches, except for a few successful examples, mostly the architectural products of this period have become disoriented examples that lacked the quality of the Western models (Tapan, as cited in Evin, Holod & Özkan, 2005,p.113) .

Although with the International Period (1950-1960), the architectural approaches have become more pure and rational based on functional geometric elements and grid systems on facades, most of the designs could not be performed accurately due to lack of professional experiences and background. Therefore, very few projects have completed during the international period. The reason for that was not only related to many changes that occurred during construction due to a lack of technical information and experience but also the cost that became much more expensive than expected based on the very same reasons. Yet, a few significant architectural buildings designed in this Liberalism Period of Architecture can be remarked worded as follows;

- The Emek Building designed by Tokay and Tayman (1959-1964), Ankara
- The Ulus Center designed by Bozkurt, Bolak, and Belen (1954), Ankara
- The General Directorate of State Waterworks designed by Çinici, Doruk and Tokay (1964), Ankara
- The Etibank Headquarters designed by Devres and Özsan (1955-1960), Ankara
- The Grand Hotel designed by Suager (1958-1965), Ankara

In the 1950s, the rapid unplanned urbanization has generated in Turkey. Therefore, urban life, identity, and environment have been shaped by various dynamics in this period. Unfortunately, this new living environment has mostly culminated in building squatter settlements (gecekonduşalma) and commercial developments (yapsatçılık). Since this rapid and haphazard urban increase could not be prevented, the Republic has been produced some regulations and standards. Yet, these preventative measurements have mostly resulted in extensive constructions based on political profit rather than solving unplanned urbanization or protecting the built historic environment (Tekeli, 1984, p.30-31).

The unplanned urban growth of the 1950s that has ended up with paradoxes with conflicting social needs, financial aims, and technological progress and accordingly developed architectural products, by the 1960s has faced multidimensional developments that have shaped architectural theory and practice. After the military intervention, which ended the strict rule of the Democrat Party in 1960, previously produced social principles and ideologies have changed by the reformist movement, which resulted in evolving liberal expressions and thoughts (Yücel, as cited in Evin, Holod & Özkan, 2005, p.126).

For a country, the built environment can regard as the pure impression of its characteristics and identity. And any shift or diversity in architectural style can also consider as a manifestation of the changes in social life because even the most modest differences in any part of the social environment can create an impact on the evolution of the urban environment.

As a result of this shift of the economy to liberalism, Turkey had undergone fundamental transformations in many aspects of life as well. And accordingly, this has created a need for new industrial structures such as factories, commercial buildings, and office blocks, as well as new transportation arrangements such as roads, railroads, and highways Also, in consequence of changing architecture, new education buildings have become a need in this dynamic social environment (Tekeli, 1984). Some significant architectural landmarks of the Pluralism Period which also called diffusion of the social consciousness after 1960 can be named worded as follows;

- The Turkish History Society designed by Cansever and Yener (1966), Ankara,

- The Middle East Technical University, Faculty of Architecture designed by Çinici (1962-1963), Ankara,

- The State Mining Institute designed by Bediz and Kamçıl (1960), Ankara

- The Stad Hotel designed by Tekeli and Sisa (1965-1970), Ankara,,

- The Turkish Historical Society designed by Cansever and Yener (1966), Ankara,

- The İş Bankası Tower designed by Sargın and Böke (1976), Ankara,

- The Anafartalar Çarşısı Complex designed by Baydar, Kırımlı, and Şahbaz (1967), Ankara.

As remarked by the Tekeli (1984), the build and sell approach in architecture lost its impulse with the financial crisis of the late 1970s, and due to financial strategies of 1980s rapid construction of small contractors have been ended. However, today large companies and holdings have dominated the field of architecture instead of small contractors. Unfortunately, within this context, the profession of architecture has reached a point that today questions its aims and ethics (p.33-35).

By experiencing two critical turning points during the 1980s (a military coup and adopting free marketing), Turkey has increasingly adopted the pluralistic design approaches in architecture, which has developed in parallel to the globalization in time as a consequence of escalating interactions with the USA and Western nations. Within this context, most of the architectural designs that built at the end of the twentieth century have developed based on client expectations, pleasure, and interest. And in line with all international developments, local conditions, and the socio-political environment, today, Turkey's architectural approach has been shaped by the manipulative and tempting illusions of commodity aesthetics (Korkmaz, 2005).

Indeed, during the second half of twentieth-century architecture in Turkey has mostly been shaped by the socio-economic and socio-political references. Therefore, as a result of this increasing globalization and urbanization process without architecture, the spatial characteristics, the collective consciousness, the place identity, and the sense of place have eventually been damaged especially in Ankara which developed elaborately during the first half of the 1900s, as well as İstanbul and other metropolitan cities[25] (Korkmaz, 2005). And, consequently, by the 2000s, all the Republican architecture has started to face the accelerating effect of vandalism, destruction, and ignorance, and unfortunately still dealing.

---

[25] This information has been gathered from the *Architecture in Turkey around 2000 Issues in Discourses and Practice* (2005) by the writer herself, to be able to set a framework of 20th-century architecture.

Chapter 5

THE CASE OF ULUS AND ITS VALUES: CONSERVING THE HERITAGE WITHIN THE PROCESS

The previous chapters have been identified the theoretical framework of the matters of concerns, related historical and legal processes, as well as the spatial character of the context. Therefore, this chapter combines all this discussion and addresses the challenges, dilemmas, negligence, and inconsistencies, as well as sufficient and sensitive approaches and progress, related to conservation of the 20th-century heritage, by the case analysis. In this way, the connection between identity, memory, and heritage and the necessity of the conservation of those intangible features, as much as the physical assets, will be clarified to be able to raise the awareness.

Eight cases have been selected (figure 16) with caution to analyze within the Ulus district, taking into account differences in architectural features, material, function, and current status. The examples that selected will be analyzed under five categories and this can be worded as follows;

- The case of destruction: İller Bank and Ankara 19th of May Stadium,

- The case of deterioration: Anafartalar Bazaar and Turkish State Railways Ankara Rail Station,

- The case of restoration: Ethnography Museum and Faculty of Languages, History, and Geography,

- The case of adaptive reuse: Republican Museum and CerModern Museum.
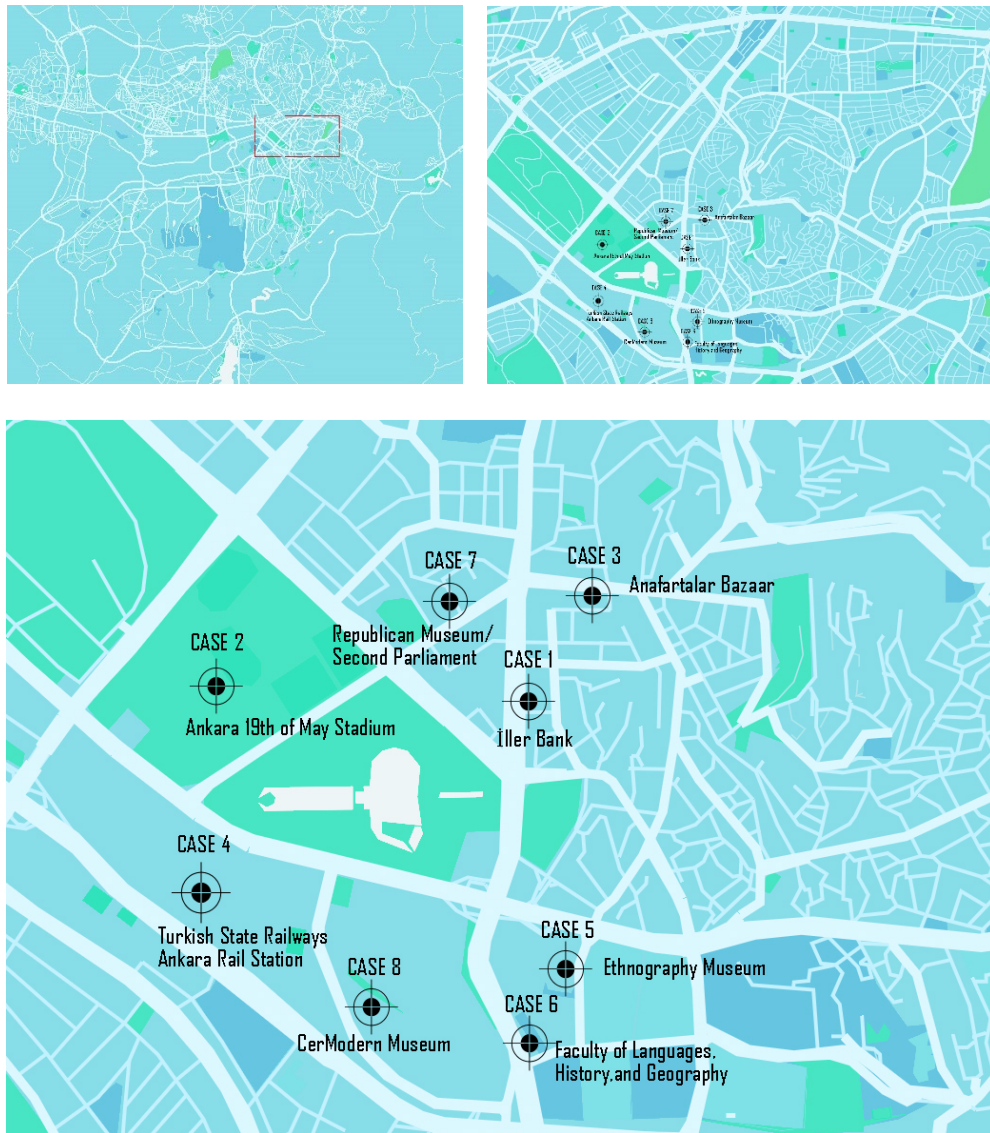
Figure 16: The Selected Case Studies and their Spatial Relation in the Ulus District (Author, 2020).

In line with the methodolgy, the case studies have been selected according to being publicly known, sharing the same spatial context, being a product of the same time

period, showing different architectural and spatial features, bearing different values, and representing existing different conservation approaches.

Furthermore, the selected cases that embodied the social context, experiences, ideologies, style, status, and image of the 20th century have been identified intentionally to be able to emphasize the substantial bond between identity, memory, and heritage. Thus, it is believed that the value of modern architectural heritage and the necessity of the conservation of it have clearly be remarked for further cases and the course of events.

Moreover, by the analysis of eight different cases, it is aimed to show the existing destructive and constructive conservation approaches towards the 20th-century architectural heritage under the four major approaches.

 In this way, by remarking the inconsistencies and challenges, as well as positive and constructive approaches, the thesis is expected to be reached suggestions that can change the course of concerning events and make a contribution to the subject as a result of these analyzes.

5.1 Architecture of Ankara with Emphasis on the Ulus

Ankara, which has always been a part of extensive structuring and changes in architecture as a capital city of Turkey, has still been experiencing lots of changes in the built environment. And this complex transformation in social life and its urban context has been affecting the state of the existing architecture. As a result of this uncontrolled transformation in urban and social life, some of the significant architectural heritage built in the 20th century have been either vandalized or demolished, especially during the last twenty years.

Even though the initial efforts to be registered the twentieth-century buildings in Ankara were started in the beginning 1970s by the Superior Council of Immovable Old Monuments, the inadequate and uncertain legal process of registration has still not completed. As can be observed from the figure 17 below, how much developed the registration process of cultural heritage has become even in the last 17 years yet, it still has not reached a sufficient level in terms of modern architecture.

Immovable Cultural Assets of Turkey By the Years	
Years	Numeric Data
2002	64.963
2003	65.888
2004	68.185
2005	68.599
2006	77.419
2007	81.887
2008	84.830
2009	90.336
2010	94.388
2011	98.228
2012	94.290
2013	96.000
2014	98.542
2015	100.749
2016	103.571
2017	106.359
2018	108.813
2019	113.137

Figure 17: Numerical Changes of Immovable Cultural Assets of Turkey by the Years (General Directorate of Cultural Properties and Museums Online Archive. https://kvmgm.ktb.gov.tr/TR-104412/turkiye-genelinde-yillara-gore-tasinmaz-kultur-varlikla-.html).

According to the end of 2019 statistics of the General Directorate of Cultural Properties and Museums[26], there are 113.137 registered immovable cultural property in Turkey. And these registered immovable cultural properties have consisted of 71.414 civil architecture buildings, 10.489 religious buildings, 13.162 cultural buildings, 3.102 administrative buildings, 1339 military buildings, 4425 industrial and commercial buildings, 5504 cemeteries, 314 martyrdom, 388 statues and memorials, 2929 ruins, 71 protected streets. Also, there are 20. 146 protected areas that have registered in Turkey by 2020 and these have consisted of of19.475 archaeological sites, 331 urban sites, 191 historical sites, 35 urban archeological sites, and 114 other types of sites.

As for Ankara, 34 statues and memorials, 193 administrative buildings, 220 cultural buildings, 2 martyrdom, 9 military buildings, 91 industrial and commercial buildings, 240 religious buildings, 147 cemeteries, 1277 civil architecture buildings, and 18 ruins have been registered till the end of 2019. And totally, Ankara has 2231 registered immovable cultural property.

Although by the 6th and 7th article of Law number: 2863 and related legal regulations have not concretely identified the twentieth-century architectural assets as a cultural heritage to be protected, it is possible to legally register of twentieth-century buildings based on their characteristics and importance within the present conditions of Turkey. As stated by the law, when the determinations to be made related to identifying cultural heritage to be protected, the historical, aesthetical, regional, and other characteristics

---

[26] The numeric data given in this part related to the registered cultural properties Turkey and Ankara were provided from the 2019 statistics of the General Directorate of Cultural Properties and Museums by their online archives.

of the cultural and natural assets are taken into consideration. Considering the possibilities of the state, enough amount of artifacts, which are exemplary and presented the characteristics of their period, are identified as cultural assets and registered to be protected.

By-Law number: 2863 and the Regulations on the Determination and Registration of Immovable Cultural and Natural Assets Required to be Protected, the identified values and criteria concerning to 20th-century heritages can be worded as follows;

- The buildings and sites that have importance in our national history and that have witnessed to the National Independence War and establishment of the Republic of Turkey without considering any time or registration factor. And the houses used by Mustafa Kemal Ataturk.

- The immovable cultural assets that have rare and authentic values

- Regarding individual buildings within the scope of the aesthetic, architectural, historical, artistic, local, and archaeological values; to have structural, decorative, material, technological, form, and style special characteristics

- For the historical sites, that important historical events took place which have solid written information and historical research.

After the registration of the cultural assets that regulated by Law number: 2863, the decisions related to grouping, maintenance, and repair are taken by the Ministry of Culture's Higher Conservation Committee of Natural and Cultural Property. According to the Principle Resolution number 660 regarding Immovable Cultural Property Grouping, Maintenance, and Repairs, the buildings are classified into two groups, depending on having historic or aesthetic value by themselves, or being part

of the cultural identity as complementary elements of the urban sites, streets, and silhouettes of the cities.

The first group includes; the structures that are needed to be protected due to their historical, symbolic, memorial, and aesthetic features within the cultural aspects that constitute the physical history of the society. The second group includes; the structures that contribute to the urban and environmental identity of the place by displaying the social lifestyle.

As stated that since each building has different characteristics, therefore, any implementation should be individually provided depending on the case. Yet, to able to define a framework for any implementation, the types of conservation approaches such as maintenance, repair; necessary repair and intense repair (restoration), and reconstruction have been identified in general terms by Regulation number 660.

However, the terms of identification, registration, and implementation have been identified legally in Turkey, as discussed throughout the previous chapters in more detail. Yet concerning the insufficient definitions, discordant and complex legal decisions, lack of control mechanism, too many interested parties, and discordant legal binders, unfortunately, the bindingness and consistency of those legal principles have been losing its influence. And this situation has mostly resulted in destruction or vandalism in the built environment.

One of the most striking examples of this was the Ankara Havagazı Factory building and its unfortunate end. By being first industrial facilities of the Republic designed by Werner Issel in 1928-1929 Havagazı Factory, at the same time, was the first electricity

and air gas production facility in Ankara, working with coke coal. The Havagazı Factory building has carried the characteristics of the international architectural style as all the architectural buildings built in that period. Besides the central production buildings that have shaped based on their functions, the housing units and dining hall building have also reflected the international architectural style. Havagazı Factory Building, which has served the capital Ankara since 1929 and was disabled with the use of natural gas, by the Chamber of Architects, the Ankara Branch has been consulted on 23/10/1990 Ankara Cultural and Natural Heritage Protection Board to be registered as immovable cultural property. And accordingly, this industrial heritage of the Republic has registered in 19.03.1991 as immovable cultural property.

By the abolition decision of the legal registration in May 2006, the demolition of the Havagazı Factory Facilities which is identified as industrial heritage has been started. And this 20th-century architectural heritage, which has served as a document of the Republican period, culture, and the evolution of the city and which designed with the Ankara Train Station and its surroundings the way complementing each other, has been gradually disappeared within the time. In 2017, it completely demolished.

As also stated by the chamber of architects that such approaches and practices which have no respect for the collective consciousness and identity, are caused a loss of cultural values, richness, and characteristics. And at the same time, it also causes questions about the bendiness and sufficiency of these legal manners and principles[27].

---

[27] The information up to this point was provided about Havagazı Factory building has been gathered from Goethe-Institut Ankara and the Chamber of Architects Ankara Branch web sites by the writer herself.

This example of Havagazı factory building that shows increasing vandalism and destruction happening for a while in Ankara, unfortunately, was neither the first nor the last intervention against modern architecture (Candan, 2018). This vandalism of the Republican period can be expanded with the examples of Etibank building, Atatürk Forest Farm, Çubuk Barrage, Ankara Water strainer, and lastly the İller Bank building which will discuss as a case in the following chapter (Candan, 2018).

Although most of the known buildings of the Republican period in Ankara have been registered within the process of time, the states of registration, and accordingly the existence of the modern architectural heritage has shown changes within the organizational and administrative changes as discussed above. Since the registration process of modern architectural heritage has been proceeded by either the council members itself or some non-governmental organizations such as the Chamber of Architects or TMMOB, the registration state of modern architecture and permanency of this status has become a paradox between government and non-governmental organizations. In the face of such a situation, unfortunately, some modern buildings have turned into the problematic structures that are not used and may never use again within the uncertainty of the process. Therefore, today some 20th-century buildings are doomed to either the process of self-decay or insufficient implementations, and this is the point that created concerns whether the contemporary approaches of conservation are sufficient enough to be preserved and maintained modern heritages or not.

Being aware of the status changes and following all the dynamic struggles of the Republican buildings for the society or even the relevant professionals have become very difficult today. Yet, within this dynamic context, the task of preserving the

modern heritage and raising the awareness to be able to prevent any loss of cultural heritage becomes a more significant task.

Even though by comparing with the other underdeveloped and developing countries, Turkey has improved its existing conservation approaches to the 20th-century architectural heritage, still the registration and related legal approvals have been formed in line with the risk of destruction or profit-orientated changes. Nonetheless, according to the inventory database of the government, only Ankara has 484 registered immovable cultural assets that belong to the 20th century, and the majority of these registered modern heritages are mostly concentrated around the Altındağ district, Ulus (as shown in figure 18).
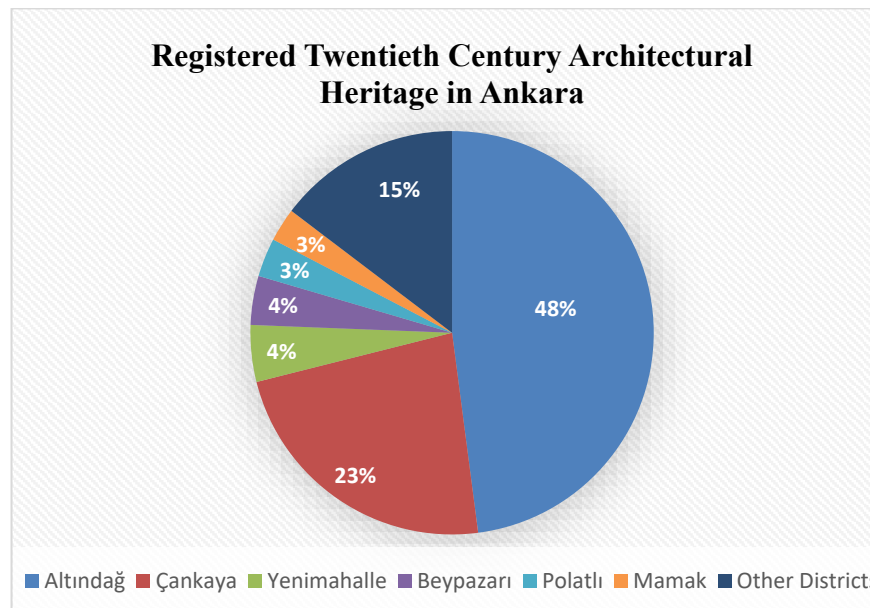
Figure 18: Distribution of Registered Twentieth-Century Architectural Heritage28 (Author, 2020).

The Ulus district depending on its historical position in the Ankara and also proximity to the train station has always been an integral part of the image of newly established

---

28 The table has been gathered from the numerical data of the envarter.gov database by the author.

modern Turkish society. As reviewed in detail throughout the periods, Ulus has designed as a showcase to the Turkish Republic and its modernized identity. Indeed, under this significant task, the Ulus district has become a mirror that represents the events, victory, dedication, changes, pride, identity, memory, and the success of the Turkish Republic.

Considering the memory of a place bonds the society with its identity, experience, and values, to be able to protect these tangible and intangible values and references conservation and maintenance of the built environment, as well as sustaining the collective memories and cultural identity, should be addressed as a very significant matter for the society.

Although over time, society creates new memories and accordingly produces new bonds with its environment, the critical point is being aware of all the attributed values and memories that built environment carries. Therefore, in the course of creating new memories, the collective memories should be protected and addressed sensitively to the continuance of social commitment.

As Meckien (2013) remarked, the collective memory and remembrance bind the society both each other and the place itself. However, in the case of being removed or vandalized by some deviant ideologies, the social and historical bonds may weaken, and even the collective memory and identity may erase (Ashworth, Graham, & Tunbridge, 2007).

Starting from this point of view, the study is considered necessary to remark that the registration process of 20th-century architecture in Turkey is not consistent enough.

Considering that the identification and registration process has gaps in theory and practice, the study has regarded it as necessary to gather a list of outstanding buildings of the 20th-century. The list has formed regardless of being registered or not from various case studies, official databases, and academic resources to be able to put a light on the cultural significance of the period, as well as diversity and richness of modern architectural products (Appendix A[29]). As an integral part of the collective memory and identity, 20th-century buildings in the Ulus district have especially listed to be able to focus the concerned cases in the following part of this chapter and raising the awareness existing tragic course of modern architectural heritage (Appendic A). In addition, by this list that is examined according to the 20th-century building's current status from various measures, it is aimed to arouse interest in not only the region or the architectural heritage but also all the uncertainty of the built environment that has been detaching from its past and distancing itself from its future.

Although the built environment has always been on the agenda to changes based on the profit, interest, or ideology, collective consciousness and awareness play an essential role in the conservation of the architectural heritage. To be able to protect and transfer the 20th-century architectural heritage, it is necessary to identify the products of the Republican period and comprehend all the attribute values. Because, as John Ruskin said that "we may live without her [architecture], worship without her, but we cannot remember without her" (Ruskin, 1849, p.224).

These buildings that Mustafa Kemal Ataturk declared the Republic by making a verbal speech, hosted foreign guests and diplomats, and reconstructed a nation have been a

---

[29] The inventory table of 20th-century buildings in Ulus is presented in Appendix A.

part of social, economic, cultural, and political reforms, as well as being witness to the celebration and tears. Therefore, as Sibel Bozdoğan remarked that Ulus district and all those buildings mirrored all the changes, values, memories, and meanings are indeed a manifestation not only the newly established Turkish Republic but also the regenerated Turkish identity (2002).

As Lynch and Halbwachs remarked, societies regularly remember and reinterpret the built environment based on the image created in the framework of meanings, attachments, feelings, memories, and values. Therefore, the physical environment and its existing tangible image are also critical to be preserved and transferred memories, values, and identity. Although people mostly feel attached to the place by recalling their memories, the visual and mental perceptive of an image mostly relies on the existing physical context. Hence, as much as sustaining the memories, identity, and culture has been concerned about, safeguarding and maintaining the physical built environment is a matter of concern. Because, if the existing physical environment starts to vandalize or lose its authenticity, the memories, experiences, and attachments of the place and heritage would be lost with it as well.

Indeed, it can be stated that today's deterioration process of the Ulus district started in the 1950s when Kızlay district went beyond the Jansen plan and has become a sub hub for Ankara with the commercial and service uses (Bademli, 1987). Within the population growth of the city around the 1950s, Ulus has become a settlement of low-income groups and low-prestige commercial functions. Thus, the significance and attractiveness of the district have started to reduce within the process (Bademli, 1987).

The upper-income groups, service functions, and administrative structures have concentrated around Çankaya with the Yücel-Uybadin Plan. Therefore, the Ulus district has started to lose its Republican significance, historical status, and liveliness. This may consider as one of the main reasons why the Ulus district today has mostly regarded as a traditional historical center rather than a part of the contemporary social and urban context.

By the 1960s, based on the challenges such as topography, fragmented property, and historic city fabric, Ulus could not be part of the (re)construction and development process of the city. And accordingly, Ulus becomes a region that trapped between the citadel and new structures that generated around. Although the Ulus Historical City Center Conservation Improvement Plan has generated by the METU planning group very sensitively and professionally considering the deterioration in the social and architectural character, the plan could not be implemented due to the political, organizational, and economic difficulties. And cancelled within the process. Within this context, since 2005 any zoning or renewal practices towards the Ulus district have mostly directed to destructing and then restructuring. Therefore, today the future of the district and architectural heritages are mostly dependent on temporary and partial approaches.

Even though the architectural heritage of the First National Architectural and the International style has mainly registered, this mostly depends on oldness and historical values that have accepted easier to address compared to the other twentieth-century buildings. Nonetheless, the evaluation of rare cultural, authentic, characteristic, architectural values has still been underestimating comparing the other well-accepted cultural heritage values. Therefore, today, related to the legal gaps within the process

of identification, registration, and maintenance of modern buildings, today, the 20th-century architectural heritage, as well as all the attributed values, have been facing different kinds of the conservation process.

Since preservation of the built context, restore the bonds between the society and place by developing a sense of belonging and a sense of place, conservation of intangible spatial values and features should be considered as critical as conservation of the tangible/physical characteristics of cultural heritage. Because, with every architectural heritage that has been vandalized or disconnected from its spatial and social context, an irreplaceable part of the culture, history, and memory become more and more detached from its identity as well.

Therefore, considering that the conservation and continuity of the cultural identity and values can only be accomplished by the collective effort and commitment of the society and authorities, this study in the following chapter highlights the concerns and inconsistent manners remarked throughout the discussion. At the same time, to be able to understand the sensitive and damaging approaches in the process, it is analyzed selected cases. Furthermore, by identifying the process with all its perspectives, it is believed that the needed collective effort and commitment to be conserved both tangible and intangible features of modern heritages can be reached.

5.2 Current Situation at Ulus District: Problems and Dilemmas

With the requirements of the new political model that embraced by the Republic of Turkey, the selection of Ankara as the new capital, to be included the scene of the modern worldview, also carries strategic, cultural, and political references. Indeed, the formation of the new capital city bears a symbolic meaning in the way of national

integration and social reconstruction (Tankut, 1990). Indeed, Ankara and the new modern Turkish nation have re-established itself and found its identity by reconstructing the social and built environment from scratch. Meanwhile, the Ulus district has become an integral part of this active and remarkable period by embodying the authentic architectures that represented these changes in every phase of modernization (TMMOB, 2005). Within this context, the Ulus district has become a significant part of this process of being a nation and being modernized.

Since the train was the foremost transportation way in the early Republican period, accordingly, the Ankara railway station has been one of the main points that defined the two-kilometer central axis of the city. Therefore, the region has served as the showcase of this modernized new identity and city until the Yenişehir has become dominant in the 1950s.

Indeed, the Yücel-Uybadin plan prepared as a result of the rapid population growth of the 1950s has let the development of the city structure decided by the market conditions. Since the historical fabric and organic settlement without any destruction could not easily arrange with the regional structure regulation plan of the 1960s, which started to increase the vertical character of the buildings by combining the parcels, it could not be implemented broadly in the Ulus. Therefore, within the process of urbanization starting by the 1960s, the region was kept out, and accordingly, the dual central structure has arisen between Kızılay and Ulus.

By the 1980s, as a result of rapid urbanization and the uncontrolled structures of the city, the depression process of the Ulus district has started to manifest itself in the typology of dwellings and the quality of the social and built context as well. Although

the Ulus Historical Center Conservation and Improvement Plan developed in the early 1990s has aimed to rehabilitate, conserve, and renew the urban built context without destroying any fabric, by then, the physical and social context of the Ulus has been deteriorated to a broad extent. The region that has started to mostly consider as a depression area intended to regenerate and restore the cultural, historical, social, and physical character by the Ulus Historical City Center plan.

According to Günay, this plan developed under the chairmanship of professor Bademli was the most prominent attempt because it aimed to be enabled to reestablish the bond with its surroundings through the transportation system around and accordingly, to restructure the region (1990). In this way, it is thought that the region may become economically healthy and socially active again. Nonetheless, as mentioned in the previous chapter, the Ulus Historical Center Conservation and Improvement Plan have been canceled in 2005 depending on the challenges of multi-part properties, high cost of the restoration process, indifferent approaches of administration, and profit-oriented difficulties.

Since then, any comprehensive regulations, improvement plans, or implementation and conservation strategies have not come into force for the Ulus district. On the contrary, over the past 15 years, the emerging approaches towards the Ulus and its 20th-century buildings have been far from improvement or conservation. Indeed, within this process, Ulus and its 20th-century buildings have been mostly doomed to be damaged, neglected, and destroyed due to high restoration costs, absence of required expertise, irrelevant attitudes of authorities, poverty, low-prestige service functions, ownership problems, and constitutional impasse. Therefore, the contemporary attitudes of implementation, conservation, and gentrification have

mostly based on either firstly destroying than reconstructing or under the name of rehabilitation entirely transforming.

Since the identification, evaluation, registration, and conservation scope of 20th-century heritage have not transparently identified by the laws in Turkey, as underlined in the previous chapters, accordingly established inconsistent approaches and decisions have created a constitutional and social impasse between the government and non-governmental institutions or parties. The reasons why today's legal tensions and dilemmas between society or civil society and competent institutions can be worded as follows;

- Legally limited value framework of modern heritage

- Insufficient implementations and conservation approaches

- Contradictory and inconsistent maintenance or registration decisions

- Irregular changes in the status of architectural heritage based on economic and political references,

- Lack of investment, interest, and financial aid.

Although non-governmental organizations generally bring insufficient and contradictory registration, protection, and maintenance approaches of modern heritage to court, in this undefined legal context, modern architectures of the 20th century, are mostly trapped in a legal process that has been neglected during court wars.

Furthermore, many of the 20th-century buildings that are witnessed far too much over the last two decades have either been suffered from the uncertainty of the legal process or destroyed without being legally fixed by the physical depreciation. Under these conditions, especially the Ulus district, which displays the changes in the built

environment and architectural styles produced in Turkey throughout the 20th century, unfortunately, has been faced with various positive and negative processes in terms of culture, history, cultural heritage, and cultural heritage values.

While some of the modern buildings have become iconic and symbolic structures of the city or the nation, most of the 20th-century buildings have vandalized, deteriorated, or even demolished, due to lack of awareness and sensitivity. Hence, it can be stated while some of the public know and appreciated buildings have conserved more sensitively and legally protected, the others have been facing the risk of destruction or degeneration.

Since the modern architectural heritage could not be adequately preserved in the urban scale of the Ulus district, examining the existing tragic and harmful processes, as well as positive and promising cases, is considered necessary to be able to raise the awareness related to the subject. Therefore, the cases identified earlier will examine with caution in the continuation of this chapter. In this way, the bond between identity, memory, and heritage is thought will further comprehend and appreciated in the end.

5.2.1 Memory and Identity

No matter it is discussed that the modern Turkish identity and image that developed in the early years of Republic have maintained within this spatial context or not, the Ulus district has always been a fundamental and complementary part of the city, as well as the culture itself.

Figure 19: Revolution period Second Parliament Building, Ankara (a and b) (Ataturk Research Center's Photo Archive. https://www.atam.gov.tr), Turkish Grand National Assembly in 1920s (c) (Former Turkey Photo Archive. http://www.eskiturkiye.net), and Republic Day Celebration in front of the Turkish Grand National Assembly in 1928 (d) (VEKAM archive. https://www.trthaber.com/foto-galeri).

The Ulus district is a place where modern Turkish culture and identity built and developed. Within this spatial context, a modernized national image and cultural identity have been created and embodied. Therefore, the region and its authentic modern architectural heritage by being witnessed various events, experiences, and activities have been a complementary factor both for the culture and history (figure 19).

Memory as an unlimited resource that collects their experiences and emotions throughout people's life has been formed either individually or collectively, by the particular activities, meanings, and events, within the framework of a place and time. According to Halbwachs (1950), collective memory has formed by the shared memories of the society, which remembered within the spatial context and particular

timeline. Although, in a particular built environment, each individual or group may have different memories related to space, yet with each recollection, a bond is developed between the place and the community itself because the built environment shaped our daily life bears other's imprints, as well as ours (Halbwachs, 1950).

As Rossi (1986) remarked, the memory of the built environment identifies the consciousness of this environment, and this consciousness has shaped by the individual and collective sense about the built environment. Indeed, the collective experiences of society are associated with the built environment. Therefore, the social context has formed within the scope of the built environment as well.

Individuals create their memories, thoughts, responses, and mental images based on the physical environment and specific events. With every recall, individuals are affected its surrounding in line with their consciousness and specific context. In this way, collective memory is generated depending on either a particular period or place.

From this point of view, it can be stated that when a place bears the mutual feelings, meanings, and memories of the society, it becomes a reminder of those values and experiences. Therefore, depending on the cultural values that it embodied, a place can become an integral part of cultural identity and collective memory. Under this circumstance, it can be remarked that the Ulus district depending on its symbolic, emotional, social, cultural, and historical values, has become a part of the identity and memory of the Turkish people.

Within this context, considering its location, role, function, values and architectural features of the Ulus district and its 20th-century buildings, the reasons why those

modern architectural buildings are significant for the identity and memory and why needed to be conserved can be listed as follows;

- The 20th-century architectural products of the Ulus district have an essential role in the process of modernization of Ankara, as well as the nation itself. Therefore, these buildings symbolize the modernity of the city.

(b)
Figure 20: The Ulus Square in the 1960s (a) and the Ulus Square After 1970 (b) (EGO archive. https://www.ego.gov.tr/tr/FotoGaleri).

- By being part of the modernization process of the country, some of those architectural heritages have the value of being unique or pioneer (figure 20).

(b)
Figure 21: Ataturk's Welcoming Ceremony in the Train Station in 1936 (a) and Funeral Rites of Atatürk, Transfer to the Ethnography Museum in 1938 (b) (Archive of the Ministry of National Defense. https://ata.msb.gov.tr/07_gorseller/album.html).

- Since the region is aimed to represent the modern image of the nation, most of the buildings have designed as a result of the intensive selection process of architectural competitions. Therefore, most of the 20th-century buildings of Ulus bear architectural, creativity, uniqueness, rarity, or authentic values.

- The modern architectural heritages of the region bear memories that belong to a specific time, events, feelings, and experiences. Therefore, today, they serve a reminder by their memorial values (figure 21).

<div align="center">(a)   (b)</div>

<div align="center">(c)</div>

Figure 22: The Victory Monument (Atatürk's Monument) in the Ulus Square in the 1930s (a), in the 1970s (b) (Former Turkey Photo Archive. http://www.eskiturkiye.net), and Today's Ulus Square and the Statue (c) (Ankara Municipality photo archive. https://www.ankara.bel.tr/galeriler/).

- Since the physical existence of the buildings as a part of the urban built environment leads people to recall their memories, in this way, the bond between history and society has restored. Therefore, within this task, 20th-century buildings of the Ulus sustain the cultural identity as well.

- The Ulus district with its square and various characteristic buildings is a socially significant focal point for the urban life, familiar structures and spaces have become part of the memories by identifying the events and activities with the context of the built environment (figure 22).

- And perhaps most importantly, the Ulus district and its Republican buildings are part of collective memory and cultural identity by representing the political establishment phase of the Turkish Republic and social reconstruction of the Turkish society. With the shared values that it carries for the public, these heritages not only address a group of people or time but also address all parts of the society. Therefore, it can be identified as a shared cultural heritage (TMMOB, 2005).

Although the integral bond between the 20th-century buildings of the Ulus and collective memory remarked, it should not be forgotten that as much as the collective memory of the built environment unifies the society in the event of any destruction, it would disappear with the cultural heritage itself. Therefore, it is necessary to highlight that any physical damage, destruction, or any irreversible change that negatively affects the built environment may produce critical damage for both the spatial context and the identity of the society.

According to Assmann (1995), collective memory has been shaped by the shared experiences of the groups. Furthermore, collective memory preserves the store of the

information from which group creates an awareness of its identity, integrity, and characteristics. Therefore, "the objective manifestations of cultural memory are defined trough a kind of identification determination in a positive (we are this) or in a negative (that's our opposite) sense"(Assmann, 1995, p.130).

From this point of view, the study is considered necessary to identify the place identity to be able to appreciate the significance of 20th-century architectural heritage and its necessity of conservation. Because to be able to preserve the 20th-century architectural heritage and its cultural heritage values within the context, it is essential to understand the relevance and importance of architectural heritage with memory, history, and values, as well as with the cultural and place identity.

Under the identity assessment of Ankara, the identity of the Ulus district and the cultural identity can be expressed as follows;

- According to the perception formed with the Republic, Ankara is a city that represents tomorrow, while İstanbul represents past. Therefore, since Ankara becomes the capital of administration and change together with the Republic, it bears a national identity. Indeed, the most important representative of this national identity with its parliament buildings, pioneer structures, and related collected memories within the context is the Ulus district and its modern architectural heritage.

- Ankara, which is a city where the modernist approach became dominant in the formal features of architecture, especially in the beginning of the 1930s, associates its identity with the modernity. Although above all, the city bears national identity, it also embraces the modern urban identity by the emerging

177

urban built environment starting from the Ulus growing throughout the Yenisehir with the Ataturk Boulevard.

- Considering the relationship with the state as the capital city, over the years, Ankara has adopted a bureaucratic urban identity with its parliament buildings, ministries, embassies, and military buildings, rather than being an Anatolian city. The development and adoption process of this bureaucratic urban identity is easily observed from two parliament buildings and a ministry building produced in different architectural styles and periods on the same axis in the Ulus.

- After the 1980s, it has become more difficult to define Ankara with a single identity. The image of the city, which has developed over time, has led Ankara to adopt a pluralistic identity with the effect of globalization. Therefore, as other changing and living environments, today's Ankara has embraced its multi-layered culture and accordingly, a pluralistic identity (Altan Ergut, 2012).

To be preserved, maintained, and conserved the 20th-century architectural heritage, it is necessary to raise awareness concerning their values, significant role in memory, and identity. Since the chapter showed the integral bond between modern buildings of Ulus district and the collective memory and cultural identity, to be able to conserve these significant elements of the culture, it considers necessary to evaluate each of 20th-century architectural heritage, whether being well-accepted or not, by acknowledging those integral factors.

Otherwise, it may not be possible to properly evaluate or conserve these heritages, built context, or the sense of the place, as well as culture and history. Indeed, as stated by Assmann, the destruction of the past is a way of controlling the present.

Furthermore, by controlling or destroying the past, the culture and identity of a society may be changed entirely. Because if the past changes, the present would be affected, and accordingly, if the present changed, the future would be affected (Meckien, 2013).

5.3 Assessment and Evaluation on 20th Century Architecture in Ulus

It is important most of the early republican buildings within the framework of Law no: 2863 and Regulation no: 660 have registered and preserved. However, these modern buildings of the early Republican period, which are very well-known and have witnessed certain events directly, can be considered more familiar to be recognized, registered, and preserved since those buildings differ from other 20th century buildings in terms of age value, architectural style, and historical document value.

Nonetheless, these modern buildings of the Ulus, which are part of the development process of the Republic on a large scale and formed the cultural identity during the period, should not only evaluate based on their historical value, documentation value, symbolic value, or any other well-accepted measures. Instead, it should evaluate by considering the integral connection with collective memory and cultural identity and various other cultural heritage values, which highlighted in previous chapters such as educational, architectural, economic, emotional, memorial, and many more. And accordingly, it should be preserved.

To be able to identify the gaps between the practices and legislations, the inconsistent approaches towards the identification, registration, and conservation of the 20th-

century buildings, and both the positive and negative evaluation and implementation approaches, in line with the purpose of the study the chapter analyses eight significant cases from the Ulus district.

In this way, as a result of the case analysis, it is believed that the sensitivity, interest, and awareness of the subject will increase. In fact, in consequence of the discussion about some of the prominent modern buildings pointed out intentionally, critical approaches, and inconsistent conservation approaches, it is thought that the importance of the 20th-century architectural heritage, the integral connection with identity and memory, and the necessity of its preservation will be better understood and appreciated.

The selected cases, as previously stated, will be evaluated in the light of the assessments by the heritage identity card and value analysis card. The selected criteria have been formed by the analysis of the related international and national principles, laws, and regulations to serve the aim of the study. In this way, the value, significance, richness, and the spatial characteristics of the 20th-century buildings will be distinguished.

5.3.1 The Case of Destruction

The analysis of destruction cases considers critical since the destruction of the 20th-century buildings has occurred far too much over the last twenty years, not only for the Ulus district but also for all of Turkey. Indeed, this period can even be called as the vandalism period of 20th-century architecture or as Mehmet Tunçer stated preferentially that the vandalism period of the Republican architecture (Candan, 2018, p.42).

As Candan (2018) stated in the capital city Ankara's cultural heritage, the destruction and threats symposium held in 2017, the Maltepe Coal-Gas Factory building (Havagazı Fabrikası), the Water Filter building, the Gendarmerie station and workers' lodgings in Atatürk Forest Farm, the Etibank building in Sıhıye, the Council of State-building, and the Marmara Pavilion have been lost over the last 15 years (figure 23).
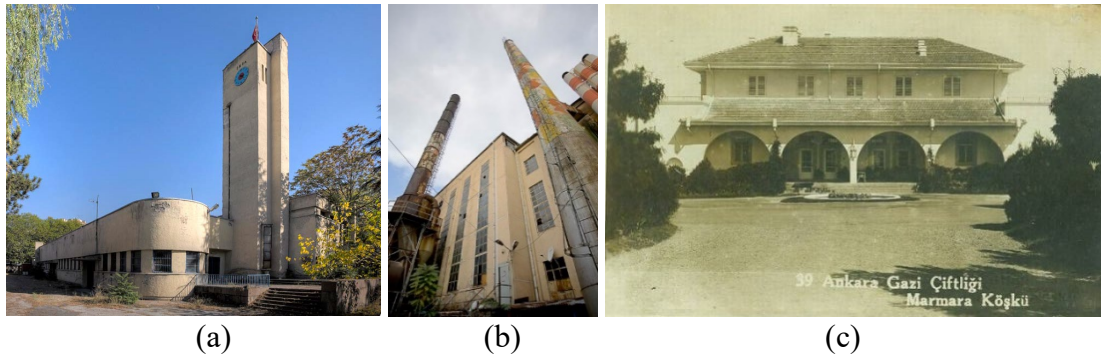
Figure 23: The Water Filter Building (a), Maltepe Coal-Gas Factory (b) (Goethe-Institute Ankara. http://www.goethe.de/ins/tr/ank/prj/urs/geb/ind/trindex.htm), and Marmara Pavilion (c) (AOÇ Conflict Archive. http://www.aocmucadelesi.org/index.php?Did=1675).

However, destructions of 20th-century buildings have damaged not only the built environment or the cultural heritage itself, but it has also vandalized to the identity of the metropolitan (Başkentlilik), the culture of the capital city, the image of the capital city, as well as the collective values and memory (p.10-16).

Furthermore, considering the Ankara as the capital city of Turkey and the center of the reconstruction of the Turkish nation, unfortunately, the deficiency of completely binding legal regulations related to 20th-century buildings and accordingly, insufficient maintenance and conservation approaches to this modern buildings have caused permanent damage to not only the spatial context of the city, but also to national identity, image, and values.

Although some cultural assets have already been registered and protected by Law No. 2863, demolitions of 20th-century buildings could not prevent due to changing political and economic references and insufficient control and maintenance mechanisms. In fact, this situation also caused the disappearance of structures that left a mark in society's social and cultural life, such as the Çubuk Dam club and Atatürk forest farm buildings (figure 24 and 25).

Figure 24: The Çubuk Dam Casino Building and Its Social Context (İMO Ankara Branch, http://ankara.imo.org.tr/genel/bizden_detay.php?kod=16439&tipi=3&sube=3).

(a)   (b)

Figure 25: The Marmara Pavilion (a) (AOÇ Conflict Archive. http://www.aocmucadelesi.org/index.php?Did=1675) and Atatürk at Marmara Pavilion (b) (AOÇ Archive. https://www.aoc.gov.tr/Portal/AnaSayfa#Atam).

The Atatürk Boulevard, which is the central axis of the city developed between the Ulus and Çankaya, is the symbolic line of the Republic with its 20th-century buildings. Throughout this axis, it has always been possible to observe developing and chancing culture, aesthetics perspectives, ideologies, social life, architectural attitudes,

economic power, and administrative image of the nation through the modern architectures of the 20th century. Considering the development and planning process of the axis, the Atatürk Boulevard, which started from the Ulus district and continued to the Parliament building, and its 20th-century buildings have always embodied the symbolic meaning related to its period, events, feelings, and context.

Considering this situation, the destruction of İller Bank, which located on this Republican axes symbolizing the development process and modernized image of the Ankara, is thought crucial to emphasize how critical and destructive it is in terms of culture, history, architecture, identity, memory, and contextual values. Therefore, the study has identified the İller bank as one of the case studies to be able to analyze the destruction process and its effects on society, as well as the culture, in detail.

Another case is selected to analyze in more detail is the Ankara 19th of May Stadium, which is one of the symbolic structures of the Republican period and which also bears memories of Atatürk. This building, which is one of the 20th-century architectural heritage that was decided to be demolished instead of considering a memory space that can be preserved and improved, will analyze following the purpose of the study to be able to discuss this approach and its effect.

5.3.1.1 Selected Case: İller Bank

After the Municipalities Bank was established in 1933, which later on became İller Bank, an international competition was arranged in 1935 for their headquarters building in Ankara. One of the projects of Seyfi Arkan won the architectural competition in which 18 architects participated. Hence, the Iller Bank Head Office Building project at the Atatürk Boulevard, which was received the first prize, was designed by Arkan, and the construction of this unique architectural design was

completed in 1937(Cengizkan, 2015). The skeleton of this building has been designed reinforced concrete, the front facade has been used domestic facing stone and the rear facades have been used artificial stone (Arkan, 1936). The ground floor design of the building was differentiated from the upper floors with its stylistic approach, use of materials, and functional areas. Indeed, in the L shaped designed building, while the basement, ground and first floors of the building were designed according to the bank and the needed functional spaces, the second floor was reserved for Ankara Zoning Directorate and the last floor was designed as four rental flats with the three or two rooms (figure 26).

Figure 26: The İller Bank Interior Spaces and Front Facade (Emden, 2016. http://www.arkiv.com.tr/proje/iller-bankasi-belediyeler-bank-genel-mudurluk-binasi/6873).

Table 4: Heritage Identity Card / İller Bank Building

Heritage Identity Card	Case Name: İLLER BANK	Date: June 2020
Construction Date/ Period: 1935 -1937	City/ Town: Altındağ/ Ankara	Street/ Block No: Anafartalar, Atatürk Boulevard no: 21
Construction Function: Bank headquarters building	Historical Significance and General Evaulation: Although the structure was formed with a modest attitude in line with the in larger-scale urban decisions, yet it was richly designed in functioning and detail solutions. Therefore, the building is regarded as one of the precedent buildings of modern architecture since it created a unique architectural composition and expression with the different components of the structure, from the urban context to detail solutions. Iller Bank, as a modern structure built in the first half of the 20th-century, was representing the architectural attitude of the period and the financial strength of the nation, as well as the progressive modern image of the capital city. Indeed, considering its spatial and architectural characteristics, the Iller Bank was one of the symbolic structures that being part of the collective	
Current Function: Demolished		
Building Style: Cubisim or Functional Architecture		
Building Material: reinforced concrete and stone		
Floor Number: 4		
Building Order: Detached Buildings		
Form of Building: L shaped rectangular prism		
Location of Building: Located parallel to the street with its dominating front facade		

Open Space: -	memory, national image, identity, and ideology of the Republic.

Besides, the architect of the building, Seyfi Arkan, is one of the foremost local figures that effected modern Turkish architecture. In fact, Arkan who is known for designing buildings carries various memories with Atatürk has also played an important role in both architectural, ideological, and historical context with his designs.

Therefore, the Iller bank for both the other applications of the architect and among the architecture of the period, with its remarkable use of materials in exterior and interior and functional design and successful implementation of details has become an outstanding architectural building. In this way, the bank not only carried historical and cultural values but also being a prominent modern building for architectural practice and history, carried aesthetics, architectural, and social values as well. |
| General Condition: It has been vandalized and then demolished | |

Structural Evaluation	Fair	Poor	Demolished	Preserved
Structural System			x	
Front Facade			x	
Side Facade			x	

Restoration/ Repair / Destruction State: It was restored in 2005. And demolished in 2017.	Photo:
Registration Status: It was registered in 1980 and in 2014 the registration status has been invalidated.
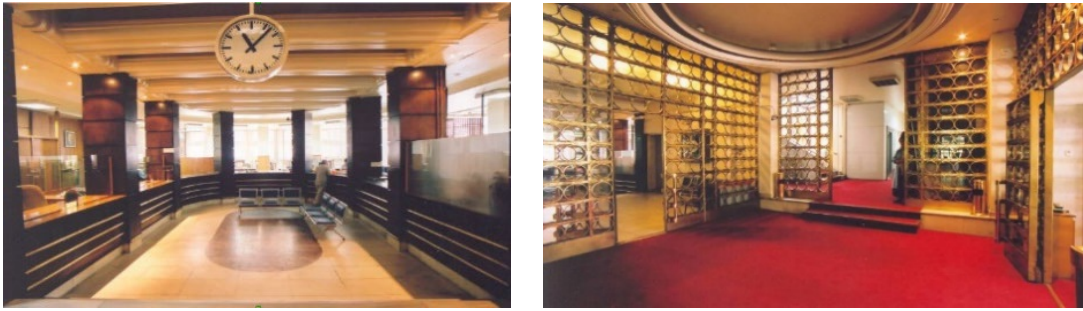Figure 27: The İller Bank Front and Back Façade Views (Emden, 2016. http://www.arkiv.com.tr/proje/iller-bankasi-belediyeler-bank-genel-mudurluk-binasi/6873). |

Location in District and Spatial Features:

Republican structures that represent modern Turkish image and architecture, starting from the Ulus district and continuing along Atatürk Boulevard to Çankaya, were usually built around large-scale urban decisions and shared national ideology. As part of this dominant axis, Iller Bank was designed in an architectural composition in harmony with the square planned to be built an opera building by Jansen, which connects two important streets and has an identifying relationship with the youth park. With the choice of materials, proportion, scale, rhythm, mass, height, sitting, it was also in harmony with the architecture around. Therefore, it can be stated that the structure was serving as an integrating element to its built environment until demolished.

Table 5: Value Analysis Card / İller Bank Building

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the Building	Year of Construction
	İller Bank	1935-1937
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.		V
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.		V
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.		V
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.		V
An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.		V
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.		V
Historical Value		
Closely associated with the development of the city or nation by generating historical association to the local area.		V

Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	IV
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	IV
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	V
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	V
Contemporary Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	NR
The building is still in use but adapted another function to answering the contemporary needs and conditions.	NR
The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	NR
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	V
The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	V
Contextual Value	

The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	V
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	V
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	IV
Functional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	NR
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	NR
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	NR
The building is not in use actively.	NR

As it is seen from the identification and value assessments of the Iller bank building(table 7 and table 8), the building with its genuine character, exceptional design, and integral relation with its built environment, bears architectural, contextual, authenticity, and memory values. Indeed, with its extraordinary values and design composition, Iller Bank building has affected the social, cultural, and the built environment. Hence, it left its mark on the memory of individuals and groups and the identity of the region, city, and national architecture, even if it has not existed today (figure 28).

Figure 28: Demolition Process of the İller Bank (TMMOB Archive.
http://www.mimarlarodasiankara.org/index.php?Did=8940&Page=1).

The demolition process of the Iller bank has shown that today in Turkey, the evaluation of 20th-century architecture has fallen behind the modern conservation consciousness of the 21st century. Unfortunately, this controversial and inconsistent legal attitude, which can study under many different topics, has led to the loss of this valuable architectural heritage today.

Nonetheless, this process shows that today in Turkey, the existing conservation manners and approaches still have legal gaps and shortcomings in the process of identification, evaluation, registration, and conservation of 20th-century heritage. From this point of view, it is essential to remark that destruction of a building which carries various values for the culture, social environment, and built context, as well the local and national architecture, is extremely critical not only for its environment or attributed values but also for the society who created a connection with the building either emotionally or physically.

5.3.1.2 Selected Case: Ankara 19th of May Stadium

Ankara 19th of May Stadium, which is built in 1934-1936 by Paolo Vietti-Violi and Ladislas Kovacs, by maintaining its original function from the time it built until it completely demolished in 2018, was bearing constant character in the ever-changing modern city life. Considering the numerous changes resultant in the dwellings and

commercial buildings of the Ulus district within the time, this structure with its fixed role was creating an integral bond between the modernized image of the Early Republican period and the social context of today.

Indeed, the Stadium, which designed to use for the Balkan Games, was representing the interest in social and sports events of the newly established Republic and the importance presented to the development of international relations (TMH, 2006, p.48).The Stadium, which has a significant impact on the urban development of Ankara and collective memory of society, was one of the critical structures of the capital with its physical potential and structural features as well as social and cultural effects on the city (figure 29).

<div align="center">(a)   (b)</div>

Figure 29: The 19th May of Stadium When Atatürk Was Attending the Celebrations of the 19 May Commemoration of Atatürk, Youth and Sports Day Ceremony (a) (TMMOB. http://www.mimarlarodasiankara.org/index.php?Did=9616) and one of the Earliest Photos of the Stadium (b) (TMMOB. http://www.mimarlarodasiankara.org/index.php?Did=9062).

The building, which was the earliest stadium complex of the Republic, was enabling the various uses of the structure and its wide-open space with the many functions that it carries, besides the match or ceremony. Therefore, the structure was used as part-time public space as well. Furthermore, by maintaining its economic and functional
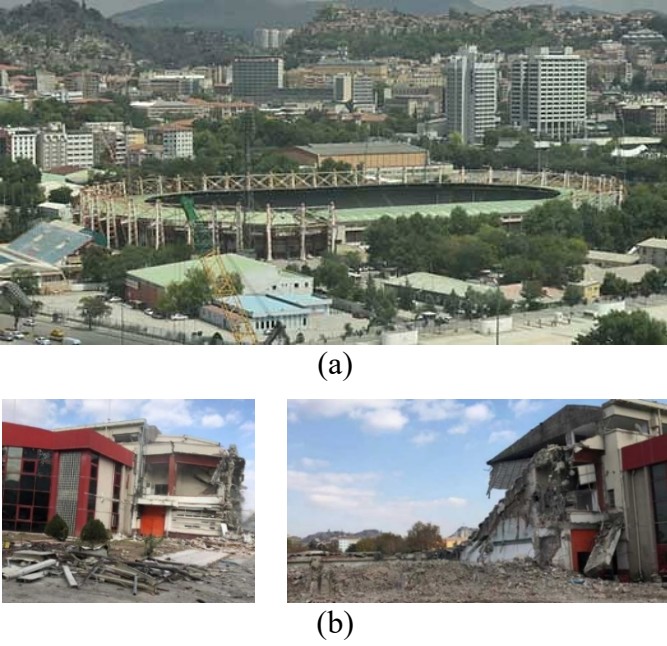
value, the structure had been able to meet the needs of contemporary society and accordingly, to contribute to the social life of the city.

The design of the Stadium was determined as a result of an international an international competition in 1933. At first, the building was designed with a capacity of 25 thousand people with four tribunes that only one of them was closed. Later, all the stands have been covered, and the audience capacity has been upgraded to 19 thousand 125 people to be able to meet the needs (TMH, 2006, p.49).

Table 6: Heritage Identity Card / Ankara 19th of May Stadium

Heritage Identity Card	Case Name: Ankara 19th of May Stadium	Date: June 2020
Construction Date/ Period: 1934-1936	City/ Town: Altındağ/ Ankara	Street/ Block No: Anafartalar, Republic Street
Construction Function: Stadium and Sport Complex	Historical Significance and General Evaulation: The 19th of May Stadium has always been one of the most important public spaces of Ankara by carrying various memories related to events and activities. By being a place that constitutes collective memory of the city, as well as the Republic, it has embodied a complementary role for the society and built environment with its memorial, symbolic, and historical value. Indeed, the stadium, which is the first example of the stadiums built with the declaration of the Republic,	
Current Function: Demolished		
Building Style: Functional Architecture		
Building Material: Reinforced concrete and steel		

	was permanently integrating with the society by hosting festivals, memorials, and sports competitions.
Floor Number: -	
Building Order: Detached Buildings	
Form of Building: Ellipsoidal	Furthermore, by the demolition of İnönü Stadium, the 19th of May Stadium became the last stadium structure in our country designed by Paolo Vietti-Violi, whose sports structures designed in the same period was decided to protect in Italy, until demolished in 2018. Therefore, the stadium was embodied documentation value by reflecting the architectural features of the period, as well as with its rare and authentic values. Although it is necessary to be protected according to the conservation legislation, the 19th of May Stadium had been neither registered nor maintained adequately. Therefore, as a modern building that should transfer to the next generations, this structure could not be properly protected within the legal framework and has been lost.
Location of Building: Located in between the Atatürk Culture Complex and Youth Park within the other sport facilities.	
Open Space: The stadium was designed to be in an architectural composition throughout the open common areas with other sports facilities in the complex.	
General Condition: it has been neglected and then demolished.	

Structural Evaluation	Fair	Poor	Demolished	Preserved
Structural System			x	
Front Facade			x	
Side Facade			x	

Restoration/ Repair / Destruction State: The structure has undergone a few changes to meet changing needs within time. However, the most extensive renovation and adaptation were held in 1965 by the destruction of the marathon tower. The 100-meter long first-class stands included Presidential stands, were replaced with tower. It was demolished in 2018.	Photo: (a) (b) Figure 30: The 19th of May Stadium and Sport Complex (a) (TMMOB. http://ankara.mo.org.tr/index.php?Did=9750) and Its Destruction Process (b) (TMMOB. http://www.mimarlarodasiankara.org/index.php?Did=9820).
Registration Status: By the registration request of (Ankara branch) the Chamber of Architects, it was exposed in the expert discovery of the registration status of the stadium, that the	

demolition of the structure, which was decided to suspend, was continued. Hence, the structure has been demolished before the registration process completed.	

Location in District and Spatial Features: Unfortunately, the structure has lost its original architectural character and urban values to a certain scale due to uncontrolled alterations and rehabilitation approaches. With the uncontrolled interventions, the relation with the Kale vista, which was one of the significant spatial features of the stadium and the complex highlighted in the Jansen Plan, has been disappeared. Hence, the stadium has become ordinary, and its usage performance has decreased as a result of negligence.

Nevertheless, this structure and related facilities located in the Atatürk Culture Center (AKM) domains, which is known as one of the important open areas of the city center of Ankara, are one of the rare urban areas preserved the public use and open space features from the early period of the Republic to the present day. Therefore, it is believed that this building and other sports facilities within the complex should be re-evaluated, renovated and brought back to the public use instead of being demolished, considering the green areas and the values it adds to the social life, built context, and memory in line with its historical context, identity values and its unique location in the city.

Table 7: Value Analysis Card / Ankara 19th of May Stadium

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the Building	Year of Construction
	Ankara 19th of May Stadium	1934-1936
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.	V	
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.	V	
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.	IV	
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.	V	
An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.	V	
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.	IV	
Historical Value		

Closely associated with the development of the city or nation by generating historical association to the local area.	V
Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	V
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	V
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	IV
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	V
Contemporary Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	NR
The building is still in use but adapted another function to answering the contemporary needs and conditions.	NR
The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	NR
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	IV

The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	V
Contextual value	
The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	V
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	V
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	V
Functional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	NR
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	NR
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	NR
The building is not in use actively.	NR

As it is seen, although the structure, which embodied architecture, rarity, authenticity, historical, and memorial values, affected the identity of the city and the collective memory of the society, it could not be maintained adequately. Accordingly, it has deteriorated in value and importance within the time. And unfortunately, this process

of poor maintenance eventually has led to the destruction of the building and to fail to be considered as one of the registered assets.

Furthermore, this maintenance and destruction process of the 19th of May Stadium has shown how inadequate the legal process of identification, registration, and conservation of the 20th-century building in Turkey still is. For this reason, lots of modern architectural heritage has still been either modifying without considering its values and characteristics or deteriorating by natural or physical decay within the process of time until it becomes too late to preserve.

5.3.2 The Case of Deterioration

Each architectural heritage bears some irreplaceable cultural, social, symbolic, educational, historical, or economic value. Therefore, each society has interpreted its architectural heritage being a physical witness of the past, and it has shaped its tomorrow either inspiring from it or interacting with it.

Indeed, this cultural richness and diversities have evolved throughout the centuries within various societies. Consequently, the destruction of any kind of cultural heritage makes societies more unfortunate because no justification can make any loss legitimate (European Charter of the Architectural Heritage, 1975).

Since the loss of modern architectural heritage has been increasingly observed in Turkey over the last 15 years, especially in Ankara, the scope of the implementation, renewal, and development projects have considered as more and more critical matters of today. Unfortunately, as it is observed from the various lost architectural heritages, the ruling and general attitude towards the maintenance of architectural heritage is mostly based on destruction then re-construction.

For this reason, considering the amount of lost architectural heritage and a few 20th-century buildings that are subject to the possibility of demolishing, it is considered as important addressing that situation. Therefore, this section will analyze two examples under the name of the case of deterioration. In this way, the study will try to clarify some concerns based on these cases.

5.3.2.1 Selected Case: Anafartalar Çarşısı

The Anafartalar Çarşısı and office block project designed as a result of the national architecture competition in the 1960s, and it was implemented in 1967 by Ferzan Baydar, Affan Kırımlı, and Tayfur Şahbaz. The modest cubic form of the bazaar and high office block is shown the architectural influence of Mies Van Der Rohe in the period, in a particular way. This outstanding modern architectural heritage, which reflects the design attitude of its period with the implementation of curtain wall materials and technologies, bears a documentation value in terms of architectural and urban development history.

This structure, which is the first structure implemented curtain wall materials in Turkey, also embodies some significant ceramic boards of world-famous artisans such as Füreya Koral, Seniye Fenmen, Attila Galatalı, Arif Kaptan, Cevdet Altuğ, and Nuri İyem. Therefore, Anafartalar shopping and office complex is also one of the most important modern architectural values of our city due to its reliefs and paintings.

Unfortunately, despite all these features of the structure, the demolition of the Office Block of Anafartalar Bazaar was started unlawfully without building any objective reason. Therefore, the Anafartalar office block, which is an integral component of social and built context, has been lost today.

Indeed, the Anafartalar office block and bazaar, being two integral parts of the whole, have been a witness to the social, economic, and built environment since the 1970s. Therefore the complex was representative of the architectural, symbolic, and social values that it has contributed physically and sentimentally. Notwithstanding, this destruction of this block could not be prevented in this active and uncertain context in which Ankara and its 20th-century architectural heritage located.

The Anafartlara çarşısı since it constructed at the end of 1960s to today, has been functioned as a shopping mall and designed in a complex with the offices (figure 31). Furthermore, in short notice, the Anafartalar Çarşısı has become a well-known commercial center for the society based on having Gima Stores, the first supermarket with an escalator. Accordingly, the building has been left a trace to people's minds as the escalators as well.
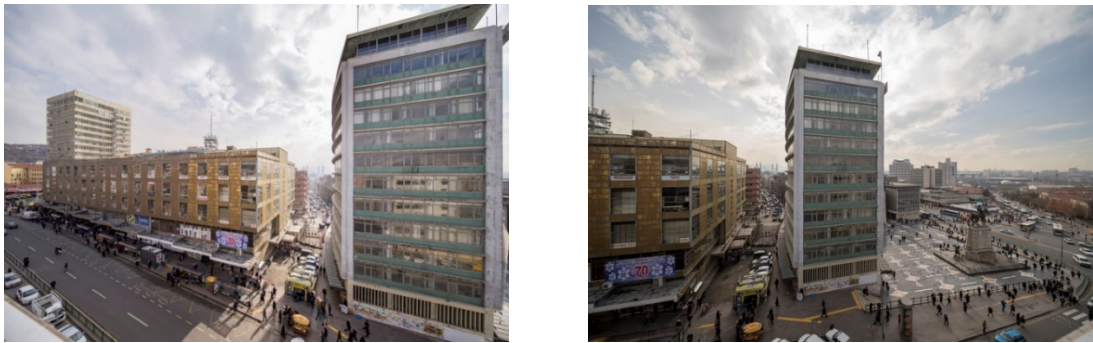
Figure 31: The Anafartalar Shopping Center and Office Complex before the Demolishment of the Office Structure (Mengilibörü & Özkazanç, Arkitera. https://www.arkitera.com/gorus/ulus-anafartalar-carsisi-bize-sesleniyor-bana-belleginize-ve-kente-birlikte-sahip-cikalim/).

Although it can be stated that the height of the high-rise office block impressed the societies' consciousness considering the built environment, yet the building was demolished in 2018 without considering that necessary to conserve. Since the decision on the first demolition in the complex has also affected the Anafartlara çarşısı,

therefore the demolishment of the structure has become on the agenda within the process as well. Hence, the Anafartlar çarşısı has been facing in danger of demolishing for a while.

This contradictory process and damaging approach has been ceased by the court in 2019. It is believed that the change of the local authority in 2019 and the various efforts of non-governmental organizations and related individuals have also been effective in this decision change in a measure.

Table 8: Heritage Identity Card / Anafartalar Çarşısı Building

Heritage Identity Card	Case Name: Anafartalar Çarşısı	Date: June 2020
Construction Date/ Period: 1960s-1967	City/ Town: Altındağ/ Ankara	Street/ Block No: Anafartalar, Anafartalar Street, No:4
Construction Function: Shopping and Office Complex	Historical Significance and General Evaulation: Ulus Square, with the victory monument and the significant buildings around, have been powerful components of the identity and collective memory of the society. Therefore, within this spatial context, Anafartalar çarşısı has also become one of the significant structures that left a mark on cultural identity, collective memory, and the city's social order.	
Current Function: Shopping Complex		
Building Style: Rationalist-International Style, Cubism in Architecture		
Building Material: Reinforced concrete structure, aluminum curtain wall, and glass panels.		

Floor Number: Two basement floors, two mezzanines, a ground floor, and 3 floors.	Furthermore, regarding its period and historic built context, the structure also bears symbolic and ideological values. Indeed, with its design, the structure represents the modernized image of the city and ideology of the nation.
Building Order: Detached Buildings	
Form of Building: Rectangular prism	Despite the changing functions and social environment, the street and square defined by the integrated structures still carry social and spatial values as a whole. And by being a focal point of specific commercial and service functions, the Anafartalar Çarşısı bears a dynamic role as a defined place in the urban identity.
Location of Building: Anafartalar çarşısı is located around the Ulus victory statue and square defined by the commercial facilities and office buildings. It is located on the street line where it is named. The structure is located parallel to the street with two long fronts facades, and most of the main entrances are on these streets. Two short facades are faced with office blocks by a narrow street. The west sides faced with Ulus office block while the east side faced with Anafartalar office block.	With its spatial appearance and commercial use that has obtained since it built, the building also carries continuity, economic, and functional values. Even though the insensitive interventions and social life changes have reduced the popularity and quality of the structure, with its architectural, commercial, and social character, Anafartalar Çarşısı integrates the society with the built urban context, history, and culture.
	Besides, considering the architectural features of the structure, the building carries, architectural, authenticity, and aesthetic values, as well as documentation values. Indeed, considering
Open Space: -	

General Condition:	implemented escalator and aluminum curtain wall technology in the 1960s, the building has become one of the prominent modern buildings in Turkey. Moreover, due to the artworks that applied in its interior walls, the structure also presents educational, artistic, and rarity values as well.
Although the building has been neglecting resulting from the demolishment rumors and plans that appeared around the 2000s, the bomb attack occurred in 2007 has shown how well-structured and well conditions the structure is. Also the building.	
Even though this uncertain and turbulent process has created uncertainty about the future and activities of the structure, the Anafartalar Çarşısı is still actively used as a commercial center today. Therefore, the structure as a living architectural heritage is a part of social life.	Also, based on its architectural, contextual, and functional features, the Anafartalar commercial complex has been a precedent structure in architectural history. Being one of the pioneer examples of a commercial complex that involved a shopping mall and high-rise office block, the structure has been a prominent example in many ways.

Structual Evaluation	Fair	Poor	Demolished	Preserved
Strcutural System	x			
Front Facade	x			
Side Facade	x			

Restoration/Repair/Destruction	Photo:
State: Since the structure has been dealing with the demolishment struggles for almost over15 years, any large-scale restoration could not implement. Apart from the 4-day intervention and renewal process after the bomb attack in 2007, any changes implemented until today were done in the interior space of Anafartalar Çarşısı. These changes and renewals, which implemented in the interior of the structure, were based on the requirements and needs of stakeholders and shopkeepers. Furthermore, these interventions have effected to the authentic architectural characteristics of Anafartalar Çarşısı and produced	 Figure 32: Anafartalar Shopping Center and Office Complex (Mengilibörü & Özkazanç, Arkitera. https://www.arkitera.com/gorus/ulus-anafartalar-carsisi-bize-sesleniyor-bana-belleginize-ve-kente-birlikte-sahip-cikalim/).
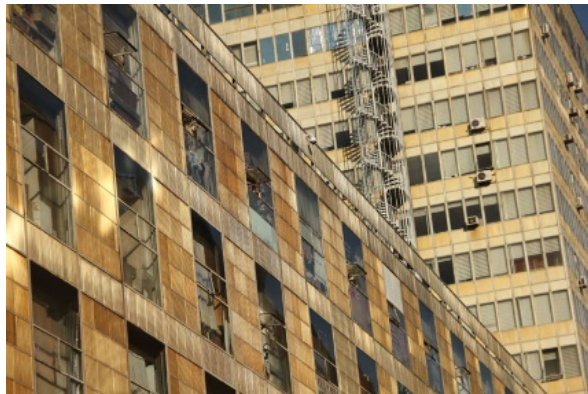
challenging situations for conservation.	
Registration Status: It is not registered.	

Location in District and Spatial Features:

The Anafartalar Çarşısı locates in the hearth of the Ulus district, which contains various the Republican Period building. And the Anafartalar street that gave the structure its name can be considered as an area the modern urbanization and early examples of commercial buildings were designed and developed.

Furthermore, the building is known for the relation with the Ulus commercial and office complex as well, as the Ulus square. The street that hosts the structure also connects the historic areas of the region, such as the Ankara castle and Samanpazarı, with the square.

Therefore, with its location, the structure has always been in relation to the significant points of the city where the republic was built and developed.

Over the years, the three buildings on the street line (Anafartalar bazaar, Anafartalar office block, and Ulus office block), Ulus shopping complexes, and the 100. Yıl Çarşısı, as a whole, they have become an integral part of the Ulus commercial center and its built environment. Therefore, it can be stated that considering the social and memorable development of the Ulus district, the Anafartalar Çarşısı has always been carried significant values for both the commercial and social context.

Table 9: Value Analysis Card / Anafartalar Çarşısı Building

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the Building	Year of Construction
	Anafartalar Çarşısı	1960s-1967
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.		V
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.		V
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.		V
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.		V
An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.		IV
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.		V
Historical Value		
Closely associated with the development of the city or nation by generating historical association to the local area.		V

Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	IV
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	IV
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	V
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	V
Contemporary Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	V
The building is still in use but adapted another function to answering the contemporary needs and conditions.	IV
The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	V
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	IV
The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	V
Contextual Value	

The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	V
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	V
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	V
Functional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	V
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	IV
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	IV
The building is not in use actively.	IV

As seen from the evaluation above, the structure carries lots of cultural values, and it has also embraced lots of social and functional roles since it built. Therefore, whether it has registered as a modern architectural heritage or not, Anafartalar Çarşısı has been affected both the city and society in various ways.

In 2005, Ankara Metropolitan Municipality Council was decided on the cancellation of the Ulus Historic City Center Conservation Rehabilitation Plan prepared in 1980. Then, the Municipality distinguished the Ulus district as Historic City Center Renewal

Area in 2005. Within the urban renewal project, many buildings around Ulus Square have been planned to demolish. Unfortunately, the Anafartalar Commercial Complex, which has many features under the scope of architectural heritage defined by national and international cultural heritage documents, has not been registered. Therefore, the complex was on the agenda of destruction since 2005.

Although the public and non-governmental organizations fought for the registration of these designated buildings, the demolition of the Anafartalar high-rise office block could not be prevented and demolished in 2018. As a part of urban identity and collective memory, the demolished of the office block has been deteriorated the value of the complex and made the Anafartalar Çarşısı possible to demolish. Hence, The Anafartalar Çarşısı has been faced the danger of destruction from the beginning of 2000s to 2019.

In this dynamic process, unfortunately, the structure has lost its user density, popularity, and authenticity to a great extent. Within the time, based on the progress in the urban environment, the ideological perspective of the local authority towards the Ulus district, the insufficient conservation process of the built context, and the diversity in social life, the structure has been neglected and deteriorated in physically and value. However, including this process, the building continued to be an active and integrative part of the social, cultural, and economic identity, memory, and built environment. Accordingly, the destruction decision of Anafartalar Çarşısı was canceled in 2019 due to the significance of its artworks. Today, the current authority intends to conserve this structure. And by the time this article was written, this process has still active.

5.3.2.2 Selected Case: Turkish State Railways Ankara Rail Station

The Turkish State Railways Ankara Rail Station, which built in the early Republican era, has always been one of the most significant architectural works of the capital city. Considering its authentic design, place in collective memory, and role in urban development, the rail station has taken an active role in social and city life.

Indeed, after Ankara became the capital in 1923, a new and central station became necessary to be built instead of the old station, which had difficulty in meeting the increasing passenger capacity. Within the framework of the Jansen Plan, German Professor Blum was invited to Ankara by the Ministry of Public Works to be able to clarify the location of the Ankara rail station building by the meetings. Following this process, the task of developing a project for this significant station was given to Şekip Sabri Akal. The construction works that started in 1935 ended with the ceremony opening on 30 October 1937 (TMH, 2006, p. 32-33).

The building extends parallel to the railway line in the northwest-southeast direction along with the Station Square in front of its long horizontal structure. With this design attitude, it has been an influential example structure for the one-sided station structures by the railroad as well (TMH, 2006, p.33).

The Ankara Rail Station consists of three, two, or single-story floors located on both sides of the entrance and top of the basement. The upper floor of the two-story masses on the right of the entrance has designed as lodgment. And on the first floor of the wings, there are spaces used as the barbershop, post office, restaurant, and Gar Directorate. The horizontal rectangular prism with rounded lines on its monumental column layout is 150 meters long.

The rounded monumental column layout of the neo-classicism of the 1930s demonstrated that prominent architectural attitudes have combined in implementation. The exterior facades of the structure, which is a reinforced concrete skeleton, constructed with Ankara stone. The ten-meter height columns in front of the building and horizontal band over the columns coated with Hereke stone. The stairs at the entrance and the flooring of the main are marbled.

There are Atatürk's Residence, Railway Museum, Railway houses, Ankara Open Air Steam Locomotive Museum, Railway Restaurant, and Art Gallery in the station complex. Therefore, including the station building itself and many other functional structures in the complex, the Railway complex embodies 13 registered buildings.

The Ankara train station, which is an outstanding building that symbolizes the modernized and powerful state image of the Republican period, has been witnessed historical events and activities, as well as urban development, by being a metaphorical gate. Therefore, it considers as critical conserving the Ankara Station complex, which is one of the indicators of the Republican ideology and image, to be able to the continuity of the identity and memory of the society (figure 33).

Figure 33: Turkish State Railways Ankara Rail Station in 1940s (Old Turkey Photo Archive. http://www.eskiturkiye.net/2931/ankara-tren-gari) and 1950s (Old Turkey Photo Archive. http://www.eskiturkiye.net/3288/ankara-tren-gari-1950ler).

Unfortunately, this outstanding modern architectural heritage has become the subject of an ideological discussion, functional decline, and deterioration in value with the Ankara High-Speed Train Station, which opened in 2016.

Considering the built context, scale, material, and functional characteristics of this recently built high-Speed Train Station, the historic train station has been critically deteriorated in a social and practical context. Hence, its future, function, and (even) whether it will be destroyed based on losing its status and functional efficiency or not has become a matter of an active discussion.

Table 10: Heritage Identity Card / Turkish State Railways Ankara Rail Station

Heritage Identitiy Card	Case Name: Turkish State Railways Ankara Rail Station	Date: June 2020
Construction Date/ Period: 1935-1937	City/ Town: Altındağ/ Ankara	Street/ Block No: Anafartalar, Hippodrome Street, No:3
Construction Function: Train Station and Service building	Historical Significance and General Evaulation: Ankara Train Station has been a structure that has witnessed history, events, and activities by serving as the entrance gate of the city for a long period. And accordingly, it has become one of the ideological
Current Function: Train Station and Service building		

Building Style: International Architecture Style, Art deco	structures of the newly established Republic and its capital city.
Building Material: The reinforced concrete structural system, local (Ankara and Hereke) stone covering on exterior facades and marble covering on some interior walls and floors.	With the almost two kilometers Republican axis shared with the Parliament Buildings, Court of Accounts, Ziraat Bank, Ankara Palace, Evkaf Apartments, and Youth Park, the building has become a symbolic structure of the Republican identity and history.
Floor Number: A basement floors, a ground floor, and 3 floors.	The building is also attributed as a symbolic structure of the city based on the positive features in its design. Therefore, both the structure and the complex have never lost its spatial, social, functional, and cultural values.
Building Order: Detached Buildings	Considering all these factors, the Ankara Rail Station and its complex have also become complementary components of national identity by expressing the
Form of Building: Rectangular prism	Republican ideology. By taking into account its role in both the development of railway and the construction of the
Location of Building: The building on the Hippodrome street has always been a part of the built and social context of the city as the determining factor of the two axes.	nation, the Ankara Rail Station is considered extremely critical to be maintained for the social, functional, and ideological consistency. While the Ankara Train Station was designing, besides its main role, different living and functional areas were considered in the planning process.

The building with its special location is the starting point of Cumhuriyet street, where considered as the Republican showcase (the first axes) that ending at the Ulus Square and Victory Monument.

By also being on the same cultural axis (as the second axis) with outstanding cultural structures such as the Great Theater, CSO building, Turkish Hearths building, and Ethnography Museum, the structure has been an integral element of social, historical, and cultural context as well.

Since located on this second axis connected to the Hippodrome Avenue and Talat Pasha Boulevard, the train station also

Therefore, the Train Station has connected with a column composition to the Station Restaurant (Gar Gazinosu). In this way, a pretty outstanding architecture with significant value for the society and social life has adopted within its station culture as well.

Therefore the building has created the image of a "station culture" on the collective memories with the Gar restaurant, lodgments, administrative units, and open/close space activities.

Also, the Station Complex, with its multifunctional structure, has also served significant guests such as Mustafa Kemal Atatürk and his friends during the Turkish Independence war.

Hence, the rail station and its complex have significant cultural values not only related to its spatial, historical, or architectural features but also related to its influence on collective memory and cultural identity.

Since the train was the chief transportation source of the early years of the Republic, the building has embraced various symbolic, contextual, and historical values by also serving the reconstruction of the nation. Considering all these factors, both the train station and the other structures of the station complex have

associates with the well-known green public spaces of the city such as the AKM, 19 May stadium complex, and Youth Park.	become architectural components that integrate the spatial, historical, emotional, and national values with the collective memory and cultural identity. On the other hand, because the structure witnessed the tragic terrorist attack in 2015 that resulted in the loss of lives, today, the Ankara rail station is also considered a memorial structure for society.
Open Space: The station building, which was built parallel to the railway, is in a well-designed architectural composition with the open area in front of and behind its mass. The building also correlates with many other structures within the Station complex throughout the open spaces in the design.	
General Condition: Despite that the building has not gone through any large-scale preservation or renovation process, the building is in good state structurally.	

Although its spatial context and architectural features have deteriorated due to the dominant design of the high-speed train station, yet the building continues to maintain its original function and cultural values today.				
Structural Evaluation	Fair	Poor	Demolished	Preserved
Structural System	x			
Front Facade	x			
Side Facade	x			

Restoration/ Repair / Destruction State: No recent renovation, repair, or destruction information were available for this building.	Photo:
Registration Status: It was registered in 1981.	Figure 34: Turkish State Railways Ankara Rail Station (State Inventory Archive. http://www.envanter.gov.tr/anit/index/detay/37327).

Location in District and Spatial Features: The station has played a critical contextual role in the modernization of the Republic. By being one of the fundamental

determinants of urban development in the early republican period, the building has always been in a complementary association with its built context.

As stated above, the structure is placed in a particular context associated with both the symbolic and cultural buildings of the Ulus district. Therefore, by the adopted spatial features and cultural values, the structure also manifests the multi-layered identity of the context and the city.

Even if its built context has deteriorated within the time, the values that represent for society and its connection with identity and memory have not changed at all. Its architectural and spatial features have been keeping the building an active and living modern architectural heritage for both the city and society.

Table 11: Value Analysis Card / Turkish State Railways Ankara Rail Station

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the Building	Year of Construction
	Turkish State Railways Ankara Rail Station	1935-1937
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.	V	
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.	V	
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.	V	
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.	V	
An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.	IV	
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.	V	
Historical Value		
Closely associated with the development of the city or nation by generating historical association to the local area.	V	

Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	V
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	V
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	V
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	V
Contemporary Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	V
The building is still in use but adapted another function to answering the contemporary needs and conditions.	IV
The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	V
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	V
The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	V
Contextual Value	

The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	V
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	V
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	V
Functional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	V
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	IV
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	IV
The building is not in use actively.	IV

As also the assessment has shown, The Turkish State Railways Ankara Rail Station has bearing lots of cultural, historical, architectural, and spatial values. These values and accordingly embodied roles in society have mostly resulted from being witnessed in various events and being a part of collective memories with its social and contextual function for many years. Therefore, today the train station and all the buildings in its complex are a significant part of national and cultural identity.

Unfortunately, Ankara High-Speed Train Station, which opened in 2016, was built within the same context of the Ankara Train complex in a profoundly controversial approach. Hence, the Ankara Train station and complex have started to be known as the historic train station and complex.

Since the new Train Station was designed insensitively to the Ankara Train Station complex and collective memory of the society, it has deteriorated contextual, social, and cultural values. With the commissioning of the High-Speed Train Station, this structure, which not only deteriorates the architectural and spatial character of the historical station complex with its scale but also reduced its significance to a less productive state. Hence, today, the train station has mostly use as an underpass with the new connection that has made.

It should be remarked that social, cultural, and functional uses play a significant role in being a living heritage. Although the architectural heritage may be physically in good condition, if it is not actively bearing a function in society does not consider as a living heritage at all. Therefore, keeping its functional use also plays a critical role in the conservation of this architectural heritage as well.

In fact, this social and functional deterioration maintaining since 2016 and the resulting shift in ownership state of the structure within the process has raised the question of whether the building will destroy or not. Thus, the demolition of the structure has become a subject of various discussions due to the many destructions witnessed in the Ulus district.

In 2018, some of the buildings in the train station complex rented as university buildings, which also brought lots of new discussions and concerns on the agenda. Given all this, it should be emphasized with caution that any intervention to the architectural heritage or its built environment affects the cultural significance and characteristic features of the heritage itself. Although the changes in the built environment are inevitable within the framework of changing needs and time, the interventions are necessary to be addressed compatible and sensitive to the built and social context. Indeed, as also emphasized in the international documents, any intervention or new construction should implement in a way that does not cause any permanent damage or decrease the cultural value of the built environment.

5.3.3 The Case of Preservation

Even though the Chamber of Architects and many other non-governmental organizations have been putting various efforts to raising awareness about the 20th-century architectural heritage by organizing symposiums, exhibitions, and meetings, the general consciousness about the preservation of modern buildings is still inadequate. This limited approach mostly results from the lack of legislative rules and control mechanisms. Even the identification and registration process of 20th-century architectural heritage that shaped by the request of individuals or chambers is an inconsistent and complicated process.

Within this process, while various 20th-century architectural heritage demolished and many more are in risk of destruction, on the contrary, some of them are well-preserved and actively in use. The reason for these inconsistent conservation approaches of the 20th-century buildings in Turkey is some critical terms such as cultural richness,

authenticity, sense of place, identity, and memory have not fully appreciated nor accepted in legal terms.

As stated by the Principle of Grouping the Immovable Cultural Property, Maintenance, and Repairs No 660, the most significant dilemma in the preservation of immovable cultural assets is the scale of the intervention. Therefore, every intervention that is considered essential should be generated based on the needs of the structure.

As defined by the Principle Decision 660, the spatial, formal, and structural features that constitute the socio-cultural and historical identity and the preservation of the original state in the environment are essential for the protection of the buildings. Because preservation of a building means ensuring its continuity and maintaining its authentic character for future generations, as well as preserving memories, values, and identity of the society.

Based on this critical aspect, the study will examine two cases that have been preserved and actively used during the evaluation of positive and negative approaches toward 20th-century architectural heritage.

5.3.3.1 Selected Case: Ethnography Museum

The Ethnography Museum, located near the Turkish Hearths building at the junction point of Ankara Talat Pasha Boulevard and Atatürk Boulevard, is one of the significant structures of the early Republican period that carries symbolic, historical, and cultural values (figure 35).

Figure 35: Ethnography Museum is at the Current Status (a) (State Inventory Archive. http://www.envanter.gov.tr/anit/index/detay/37301) and at Its Early Status around the 1930s (b) (Arkitera. https://v3.arkitera.com/h56343-gecmisin-modern-mimarligi-9-ankara-2.html).

Indeed, Ankara Ethnography Museum is the first museum structure in Turkey that planned with the specific directive of Ataturk. The construction of the museum started with the idea of establishing a national museum that manifests the national identity in 1925.

Due to the necessity of identifying the material and spiritual character of the society in line with national ideologies, the construction of the Ankara Ethnography Museum was completed in two years. It was opened to the public on 18 July 1930 with works collected from the society itself. The architect of the building is Arif Hikmet Koyunoğlu, who is one of the active architectural actors of the early Republican Period.

The symmetrical design of the structure consisted of large rectangular halls placed around the central gallery with a single dome structure. The main entrance, which designed with a triple-arched portico defined by the four marble columns, is reached by 28 long marble steps. The structure was also decorated with the ornament cornices implemented throughout the frame of the roof and dome. The well-known bronze

statue of Atatürk on a horse located in front of the museum was made in 1927 by Italian sculptor Pietro Canonica.

| (a) | (b) |

Figure 36: After Atatürk's Body Was Placed in the Ethnography Museum In 1938 (a) and the Place Where Atatürk Was Rest in the Ethnography Museum from 1938 to 1953 (b) (Archive of the Ministry of National Defense. https://ata.msb.gov.tr/content/media/07/ataturk_albumu_2.pdf).

Considering its attributed cultural, historical, and symbolic values, the Ethnography Museum was selected in 1938, as a temporary mausoleum for the Atatürk, until his permanent memorial built (Yavuz and Özkan, 2005). Therefore, for 15 years, the body of Atatürk was preserved under the central dome of the museum.

Today in the museum's inner courtyard, which converted to a temporary resting place for Atatürk's body until transferring to Anıtkabir in 1953, there is a symbolic grave for honoring Atatürk's memory. And over the white marble on this symbolic tomb, there is a remarkable inscription with the following words written; "This is the place where Atatürk, who reached eternity on 10.11.1938, rest from 21.11.1938 to 10.11.195"(figure 36).

The inner courtyard of the Museum, which opened to the public in 1930, was remained open until November 1938 when it converted to a temporary mausoleum. After

transferring Atatürks' body to Anıtkabir necessary changes were made, and it was opened to the public again in the International Museum Week in 1956.

Considering the political, social, and economic conditions of the period, this museum has undertaken an ideological and symbolic task. With the Ethnography museum, it was intended to introduce historical and cultural heritage to develop modernized Turkish culture and image. Therefore, the structure was expected to serve as a guide to adopting modern cultural values.

Table 12: Heritage Identity Card / Ethnography Museum

Heritage Identitiy Card	Case Name: Ethnography Museum	Date: June 2020
Construction Date/ Period: 1925-1927	City/ Town: Altındağ/ Ankara	Street/ Block No: Hacettepe, Türk Ocağı Street, No: 4
Construction Function: Museum	Historical Significance and General Evaulation: Ankara Ethnography Museum, which designed under great difficulties, has become one of the most prominent buildings of the early Republican period by bearing important cultural and functional roles. Considering the social, economic, and architectural conditions of its construction period, the museum reflects all the characteristics of its period. Although the museum was built in the Republican period, it bears a resemblance to the Ottoman buildings. With the arches, decorative motifs, and	
Current Function: Museum		
Building Style: The First National Architecture		
Building Material: The stone walls of the building are covered with limestone. The pediment is		

marble and decorated with carving.	symmetrical plan layout frequently used in Ottoman architecture, the museum shows all the architectural characteristics of the first national architecture.
Floor Number: The building is a single-story structure. The administrative part is adjacent to the museum and has two floors	Even though the revolutionary mission and architectural character of the building contrasts, the museum has gained significant status in national identity and social memory with the values it carries. Indeed, the Ethnography museum was designed for raising awareness related to national traditions, customs, identity, and history with Atatürk's directive. This attributed social role was of great importance for
Building Order: Detached Buildings	
Form of Building: The building has a rectangular form with a single dome.	the newly established Republic and its modern national identity. Since the museum successfully fulfilled this critical task with its extensive collection, within this context, the museum still maintains this great mission.
Location of Building: The Museum was established in the area of the Ulus district called Namazgah, on the hill was known as a Muslim cemetery. The building was built next to Central people's House.	Considering the building as one of the prominent structures of the republican period with its spatial context, architectural characteristics, and symbolic values, the structure was designated as a temporary mausoleum for Atatürk.

Open Space:	During this period, the Ethnography museum has also
The building was planned on the symmetrical design that connects the central entrance with the domed main hall and from there to the columned inner courtyard. At first, a marble pool built in the middle of this inner courtyard, and the roof was left open. Then by this inner courtyard was assigned to be a temporary grave for Atatürk, the pool transferred to the garden, and its roof was closed.	left a mark on the collective memory of the nation by carrying this emotional and meaningful task. Within the process, by witnessing the funeral ceremony of Atatürk, many significant visits by politicians, and transferring of Atatürk to Anıtkabir, the museum has also been integrated with these particular events and related memories. Considering the integral bond of the structure with memory and identity, as well as social, cultural, and historical values, it is of great importance as a national architectural heritage of the 20th-century. Therefore, today the structure is accepted as one of the republican architectural heritage that must be preserved and transferred to future generations.
General Condition:	
This building, which is the state-owned immovable property, is in a good state either functionally or physically. Since it built, the museum has preserved its historical, social, cultural, and memorial	

values by maintaining its original function and architectural character. The structure has preserved in its original form, except for a few minor changes.				
Structural Evaluation	Fair	Poor	Demolished	Preserved
Structural System	x			
Front Facade				x
Side Facade				x

Restoration/ Repair / Destruction State: The building underwent some modifications and rehabilitation between 1953 and 1956. And it is also known that the museum was renovated between 1998 and 2003, although the details could not be reached.	Photo:
Registration Status: It was registered in 1972.	

Figure 37: Ethnography Museum with the Bronze Atatürk Statue (Ankara Provincial Directorate of Culture and Tourism).

Location in District and Spatial Features:

With its location and function, the structure bears a role as a bridge between old and new Turkish identity. The place for the location of the Museum was also planned sensitively: a prominent hill halfway between old and new settlements of the city. In a manner, this structure was intended to be the symbolic bond between tradition and revolutions (Yavuz and Özkan, 2005).

Although the built urban context has changed over time, the building has been able to preserve its spatial and architectural context to a large extent with its hill location.

Table 13: Value Analysis Card / Ethnography Museum

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the building	Year of Construction
	Ethnography Museum	1925-1927
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.	V	
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.	V	
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.	V	
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.	V	

An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.	V
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.	V
Historical Value	
Closely associated with the development of the city or nation by generating historical association to the local area.	V
Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	V
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	V
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	V
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	V
Contemporary Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	V
The building is still in use but adapted another function to answering the contemporary needs and conditions.	IV

The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	V
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	V
The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	V
Contextual Value	
The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	V
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	V
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	V
Functional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	V
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	IV
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	IV
The building is not in use actively.	IV

As can be deduced from the tables above, depending on its function, spatial relations, and the attributed historical references, the ethnography museum bears various values for both the culture and history. Given those cultural values, it is very significant that the building has preserved its authentic architectural and social character even today.

Furthermore, it is also very essential in the context of memory that any interventions that considered necessary over time were implemented without causing any permanent damage or loss in the authenticity. From this point of view, it can be stated that the interventions implemented in the building in a sensitive manner helped to the maintenance of the architectural, social, and functional qualities of the building, as well as cultural identity and collective memory.

5.3.3.2 Selected Case: Faculty of Languages, History, and Geography

The Faculty of Languages, History, and Geography, named by Atatürk in line with the high civilization ideal of the nation, was established in 1935 to be a complementary element of the national ideology. The Faculty is one of the fundamental steps taken by Atatürk to develop the dynamic Turkish youths that have found their national modern identity and ideology.

In this manner, it has also aimed to develop an Ankara University that will gather the faculties in the future. Indeed, the Faculty of Languages, History and Geography is the first academic unit of Ankara University established as a Faculty. Therefore, the faculty was started to its education in a part of the Evkaf Apartment and continued in the faculty building was built two years later. Since then, the faculty has been continuing its education in this building, which is one of the outstanding architectural works of the republican period.

The Faculty building was designed by the well-known German architect Bruno Taut in 1937-1939. With the Nazi regime coming to power, Taut left his country in 1933 and immigrated to Istanbul in 1936 by following the invitation. After the immigration, Taut became the head of the Architecture department of the Academy of Fine Arts and, at the same time, became the manager of the Ministry of Education, Department of Architecture in Ankara.

Bruno Taut died in December 1938, in Istanbul after designing Mustafa Kemal Ataturk's catafalque. Within these two short years, he has designed various outstanding modern architectural works in Turkey, such as; the Languages, History and Geography Faculty, Atatürk High School, Trabzon High School, İzmir Republic Girls Institute, and Cebeci Secondary School.

The Faculty of Languages, History and Geography building with its central mass located parallel to Atatürk Boulevard consists of a basement, a high ground floor, and merging of four-story masses above (figure 38).

The building has formed by two horizontal blocks that added by shifting each other and two vertical blocks containing large spaces such as conference rooms at the ends. The central part of the building, where the entrance of the faculty located, extends outward and a lightly tilted curved form carries a saying from Atatürk. This saying at the top of the building states; "the most genuine guides in life are science and knowledge".

The Faculty of Languages, History, and Geography was designed as a symbolic structure with its scale, spatial setting, educational mission, and ideological vision.

Therefore, taking into consideration that the social role, spatial character, and architectural features, the faculty building has been one of the monumental structures which symbolize the modernization education ideals of the Republic. In this way, the structure, which manifests the weight given to social progress by the Republic, has taken a significant spot in the historical, cultural, and social memory of society.

<table>
<tr><td>(a)</td><td>(b)</td></tr>
</table>

Figure 38: The Faculty of Languages, History and Geography (a) (Goethe-Institute Ankara. http://www.goethe.de/ins/tr/ank/pro/urbanspaces/web/philologie_2_gr.jpg) and the Central Part of the Building (b) (Author, 2018).

Table 14: Heritage Identity Card / Faculty of Languages, History, and Geography

Heritage Identity Card	Case Name: Faculty of Languages, History, and Geography	Date: June 2020
Construction Date/ Period: 1937-1939	City/ Town: Altındağ/ Ankara	Street/ Block No: Hacettepe, Sıhhıye Junction
Construction Function: Faculty	Historical Significance and General Evaulation:	
Current Function: Faculty	The building located parallel to the main	
Building Style: Functional Architecture, Cubism	backbone of the city, the Atatürk boulevard, has become a part of Ankara's cultural identity and	

Building Material: The structural system is reinforced concrete. The basement and ground floor are rustic stone. The central part is smooth cut stone and the side wings are a stone-brick mixture. Both the back and side facades are plastered.	collective memory with its architectural features, cultural values, and functional continuity. Indeed, the faculty, which has been one of the leading educational institutions in the field, has become a significant component of group memory by serving many academics and students for years. The building, which has a strong facade with its main mass, is also known for its rich features in the design. Indeed, the faculty varies in architectural and material terms with its reinforced concrete skeleton, stone covering, windows materials, coating, and interior detail solutions.
Floor Number: A basement, a high ground floor, and merging of four-story masses above.	From the memories of Taut[30], it is seen that the implementation of stone materials and authentic detail designs were mentioned in the building, which will be the essence of modern Turkish society. In the process, which can follow from his memories, it is seen how Bruno Taut designed every detail of the building within challenging economic and social conditions of the period.
Building Order: Detached Buildings	
Form of Building: A rectangular main prism with two rectangular blocks added vertically.	
Location of Building: The building on Atatürk boulevard has an important position at the Sıhhiye junction, which is the intersection point with Celal	Furthermore, in this structure, Bruno Taut makes some references to Turkish art and Mimar Sinan with the use of stone-brick wall masonry of the

---

[30] This information has been gathered from the text of the Chamber of Architects Buildings' Identity discourse analysis accessed from http://www.mimarlarodasiankara.org/_media/6/5441.pdf.

Bayar boulevard. The structure shows a monumental image with its large mass located parallel to the boulevard.

With its modern image and social role, it provides integrity with various educational, institutional, and cultural buildings of the republican period that it shares the same ideological axis.

Open Space: There are two main open spaces in front of and behind the building. As an open space at the behind of the building, there is an inner garden (orta bahçe) defined by the main building and the other two separate buildings. On the front, there is a larger open space with an entrance road, parking lots, and a main green area.

early Ottoman period and the use of Turquoise colored tiles on the coatings of the entrance hall columns. This can be explained by Taut's design attitude, which uses local features in the synthesis of modern architecture. On the other hand, this design approach can also consider as an integration of European and Turkish characteristics.

While the faculty designed with a modernized local approach embraced as a design expression by Taut, it has also embodied architectural and ideological values, as well as social and historical. With its active role in the progress of society and the establishment process of Ankara University, the building has shown its idealistic character as well.

General Condition: Since the building has been in use for years, it has undergone some small and large-scale (in the roof) changes from time to time. Considering all these changes, it has gone through a careful prevention and rehabilitation process between 2004 and 2007. At the end of this process, the most significant and large-scale interventions were made on the roof and installation. Therefore, today the building has been well-preserved.				
Structural Evaluation	Fair	Poor	Demolished	Preserved
Structural System				x
Front Facade				x
Side Facade				x

Restoration/Repair / Destruction State: In the continuation of the documentation process, the building has undergone preservation, rehabilitation, and renovation processes within the scope of the project, between 2004 and 2007. According to the records about the implementation, the sustainable materials have been re-evaluated, changes made before have been taken into consideration, and accordingly, new modifications have been adapted following the authenticity of the design.	Photo: (a) (b) (c)
Registration Status: It was registered in 1986.	Figure 39: Faculty of Languages, History, and Geography (a) (http://www.dtcf.ankara.edu.tr/ankara-dtcf-binasi/#iLightbox[postimages]/0), Entrance Hall of the Faulty (b) (Markus Hilbich. https://saltonline.org/tr/225/bernd-nicolai-konusmasi), and the Conference Mass (c).
Location in District and Spatial Features: It is a structure that has taken its active place in the historical and social memory of Ankara with its spatial context. The	

building designed on the most important axes of the city has been a symbolic structure of the desired capital city image.

The building, which located at an intersection point on the representation axis of the Republic, was built within the scope of the educational areas, which was planned by Jansen. It expresses the given value of the ideal Turkish nation to education and national progress with its mass, proportion, setting, and scale.

Table 15: Value Analysis Card / Faculty of Languages, History, and Geography

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the building	Year of Construction
	Faculty of Languages, History, and Geography	1937-1939
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.	V	
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.	V	
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.	V	
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.	V	

An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.	V
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.	V
Historical Value	
Closely associated with the development of the city or nation by generating historical association to the local area.	V
Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	V
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	V
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	V
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	V
Contemporaray Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	V
The building is still in use but adapted another function to answering the contemporary needs and conditions.	IV

The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	V
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	V
The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	V
Contextual Value	
The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	V
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	V
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	V
Functional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	V
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	IV
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	IV
The building is not in use actively.	IV

As seen from the evaluations above, the Faculty of Languages, History, and Geography has been a prominent example in many manners. Taking into consideration that its construction period, materials applied, architectural style, and social roles, it has been embodied many significant cultural values throughout the time. Therefore, the faculty building becomes an outstanding complement of national identity and collective memory with the historical, national, and cultural meanings that it expressed.

Considering these two buildings; their existing conditions and active functional roles, the common point can be remarked as regular maintenance and preservation of originality. The current well-states of those buildings are mostly related to positive conservation approaches. Because the interventions applied have caused no alterations or large scale change, which may reduce cultural significance or genuine, on the contrary, it extended the life of the building.

5.3.4 The Case of Adaptive Reuse

As defined in chapter 2, the process of providing a new function to the structure to conserve and maintain the structure based on the authentic values and spatial features is called adaptive reuse.

The term adaptive reuse, which can also be called reworking, adaptation, or refurbishment, is the process of genuinely modifying a building with a new role. While working in a historic built context, conservation of the architectural heritage to increase its lifespan with the new functions has always been a challenging and creative matter in the field.

In some cases, the adaptive reuse means an alteration of the circulation route or the orientation of spaces; while in other cases means designing new additions and adopting new architectural features. While adopting a new function, which is the most obvious alteration, whether further modifications will be implemented or not is depend on the case and architect.

Maybe, as Viollet-le-Duc argued, keeping architectural heritage alive by finding a new use is one of the best ways to preserve and maintain the buildings. Or maybe, as John Ruskin and William Morrison said, who thought opposite, restoring anything that has ever been great in architecture is impossible.

Although adaptive reuse is interpreted differently depending on many different approaches, the purpose of this case analysis is not to discuss the application technique or success. By analysis of the selected cases, to emphasize the fact that it is very significant to provide regular maintenance to the built environment and architectural features and to keep the building functional for the continuity of the architectural heritage. In this way, as intended, different attitudes observed in the conservation process of architectural heritage will be examined. And a general view of positive and negative conservation approaches will be reached to be concluded in the last section.

5.3.4.1 Selected Case: Republican Museum (II. Parliament building)

The second parliament building, which serves as a Republican museum today, was designed by architect Vedat Tek in 1923 as the republican people's party (Cumhuriyet Halk Fırkası Mahfeli) building. Depending on the urgent need, the building was built in just a year. With the first parliamentary building became insufficient, the building was adopted as the parliament building in 1924 (figure 40).

Figure 40: Grand National Assembly of Turkey Second Building (SALT Research, Photograph and Postcard Archive. https://saltonline.org/tr/2236/tbmm-yapilari).

This building, which is a significant place in Turkish political and social memory of Turkey, has been witnessed important events during the 1924-1960 year. Some of these significant events can be stated as effectuating the principles and revolutions, enactment of fundamental laws, signing international agreements, and transition to the multi-party system.

The structure, which used as a parliament by changing its function due to the need, has a basement and two floors above it. The building, which located opposite the Ankara Place Hotel, has a long axis perpendicular to the Republic Street, which is known as the showcase of the Republic.

The interior spaces of the building were planned along the corridors around the three sides of the central assembly hall, which has a double-height. The large entrance hall, which situated transverse to the entrance, has stairs on both sides and a ceiling decorated with hand-painted Ottoman and Seljukian motifs. Furthermore, the walls and ceilings of the central assembly hall also covered with the Ottoman and Seljukian decorations.

(a)   (b)

Figure 41: Ataturk in the Second Grand National Assembly of Turkey (a) (Ataturk Research Center's Photo Archive. https://www.atam.gov.tr/fotograflar/i%cc%87nkilaplar-do%cc%88nemi) and Atatürk's Reading the "Great Speech" in the Hall (b) (Archive of the Ministry of National Defense. https://ata.msb.gov.tr/07_gorseller/album.html).

This building, which actively served as the parliament building in 1924-1960, also witnessed Atatürk's reading the "Great Speech" in this hall, which lasted for 36 hours and 33 minutes between October 15 and October 20, 1927. By serving lots of remarkable events, historical activities, significant politicians, and processes of political history between 1924 and 1960, the building has been identified with national history, identity, and memory (figure 41).

After the current parliament building started to serve in January 1961, the building was opened to visitors in 1981 as a Republican museum. Today, the museum exhibits the personal belongings of Mustafa Kemal Atatürk, İsmet İnönü, and Celal Bayar, who served as the first three Presidents in the 36-year active assembly term.

Perhaps the most significant buildings in the country are the Parliament buildings with the embodied symbolic, historical, social, and national values. Considering the function and importance of the parliament buildings, this long-serving building, and other parliament buildings have become extremely significant components of history, identity, and memory with the events affecting the nation as a whole (figure 42).

(a)

(b)

(c)

Figure 42: Grand National Assemblies of Turkey; First Assembly Building (a), Second Assembly Building (b), and Current Assembly Building (c) (SALT Research, Photograph and Postcard Archive. https://saltonline.org/tr/2236/tbmm-yapilari).

Table 16: Heritage Identity Card / II. Parliament Building

Heritage Identity Card	Case Name: II. Parliament Building	Date: June 2020
Construction Date/ Period: 1924	City/ Town: Altındağ/ Ankara	Street/ Block No: Cumhuriyet Street No: 22
Construction Function: the republican people's party building	Historical Significance and General Evaulation: The building adopted as the Second Grand National Assembly due to a lack of building to meet the needs of the developing parliament has been in the spotlight of numerous significant	
Current Function: Museum		
Building Style: The First National Architecture		

249

Building Material: The building constructed with cut stoned loadbearing structure. The facades consist of various sized rustic stone. It also has wooden ceiling decoration that reflects the architectural features of the period with arches, eaves, and tiles.

Floor Number: A basement and two floors.

Building Order: Detached Buildings

Form of Building:

A rectangular prism with projecting symmetrical facades.

Location of Building:

The building locates on Republic street, which starts with the train station and ends with the Ulus square.

The building also settles on the same Republican axis with the first parliament building and the

events in the history by serving between 1924 and1960.

The Second Parliament building, where Atatürk's principles and reforms were carried out for the development of the Turkish nation, has also become a symbol of revolution for the society with its various historical and social references

The building, which commonly took place in the memories with Atatürk's photographs while walking in front of the building with the politicians, expresses national and idealist feelings for the nation. Therefore, the building has left a mark with its historical and social references on collective memories.

Considering its architectural features, the Second Parliament Building carries traces of the transition process from the Ottoman Empire to the Turkish Republic.

Although the building serves the Republic's intentions and İts modern aims, it has still decorated with Ottoman motifs. Thus, this can be considered as an exact reflection of that adaptation period.

opposite of the Ankara Palace Hotel.	Indeed, the building designed by Vedat Tek is one of the flourishing examples of the architectural features of this period with the symmetrical plan, wooden ceiling containing the star motifs, eaves, and tiles.
Open Space: The open space in front of the building for many years used as a gathering or ceremony place and the building's tended garden with cascading pool was used as public space.

While today the front open area is used as a museum entrance space, some part of the green area at the back has turned into a car park and driveway. | Considering this architectural structure and the decisions were taken, from the architecture of the structure, it is possible to understand the social and political state of the country within the period as well. Therefore, the building, which has hosted many modernization decisions, has become a symbol of national development in the country.

Regarding the presidents, prime ministers, political characters, and events during the term |
| General Condition:

The physical condition of the building is in the good state today due to various extensive renovation and repair process and regular maintenance.

Furthermore, by adopting the building into a museum, the values, features, and memories of the building have also been managed to be preserved. | of office, The Second Parliament building also bears an emotional meaning and value. Furthermore, with the recollections about Atatürk and his great speech, the building has left a mark on national history and memory as well.

When all these are evaluated, it is seen that the Second Parliament Building has a significant spot in the national identity and collective consciousness of the republic. |

Structural Evaluation	Fair	Poor	Demolished	Preserved
Structural System	x			
Front Facade				x
Side Facade				x

Restoration/Repair/Destruction State:	Photo:
Once the building no longer used as a parliament building, it was decided to organize the front part of the building as the Republic Museum and the back part to use as a service building of the General Directorate of Antiquities and Museums. The front of the building was repaired and renovated, the exhibition areas were arranged. And following this process, on October 30, 1981, it was opened as a museum. Within this order, it served until 1985. In the same year, the exhibition was closed,	Figure 43: The Second Parliament Building (Provincial Culture Tourism Directorate. https://www.kulturportali.gov.tr[c15]).

and the exhibition organizations started. The work continued until 1991, and the building reopened in January 1992.	
The museum, which was closed again to visitors in August 2001, was opened to visitors in 2008 after the restoration and refurbishment process.	
Registration Status: It was registered in 1986.	

Location in District and Spatial Features:

The building is a symbolic structure with the relationships it has built on a city scale. Located near to a modernized and socially representative structure of the Republic, such as the Ankara Palace hotel was representing many social and political meanings. Also, with its more comprehensive structure than the First Parliament building, the Second Parliament building was expressing an active national structure. Furthermore, the building has a significant and social relationship not only with the nearby buildings but also with the May 19 stadium complex, the youth park, and the train station. Therefore, today the Second Parliament building or Republican Museum has a critical impact on the understanding of the Ulus district as the point where the historical and cultural values assembled.

Table 17: Value Analysis Card / II. Parliament Building

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the Building	Year of Construction
	II. Parliament Building	1924
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.		V
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.		V
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.		V
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.		V
An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.		V
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.		V
Historical Value		
Closely associated with the development of the city or nation by generating historical association to the local area.		V

Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	V
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	V
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	V
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	V
Contemporary Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	IV
The building is still in use but adapted another function to answering the contemporary needs and conditions.	V
The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	V
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	V
The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	V
Contextual Value	

The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	V
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	V
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	V
Fucntional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	IV
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	V
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	IV
The building is not in use actively.	IV

As can be understood from the evaluation of the cultural heritage values above, the architectural heritage can bear numerous critical historical references and social meanings for society. Preservation of these references and values mostly depends on the maintenance of the architectural heritage.

Taking into consideration that all these features, the adaptation of another function is one of the ways of maintaining the cultural heritage alive. In this way, memories, attributed values, and spatial meanings can be transferred to future generations.

Although the function of the architectural heritage changes, the values and memories can preserve with sensitive adaptation because if an architectural heritage does not have continuity, that heritage becomes dead.

5.3.4.2 Selected Case: CerModern Museum

The Cer Workshops, built in the early years of the Republic (1926-1927), is an industrial heritage of the railways, which are of great importance in the development of the nation. The Cer Workshops that built immediately after the nationalization of the railways takes is located on the land between the Atatürk Cultural Center and Presidential Symphony Orchestra.

Cer is a word that means dragging or hauling in Arabic. Therefore, Cer workshop refers to hauled or waiting train station. These Cer workshops, which became the basis of the building to the modern art center called CerModern in 2010, were built to maintenance and repair activities of the trains that served mostly Ankara train station and its destinations (figure 44).

Figure 44: The Cer Workshops Which Became the Basis of the Cermodern Museum
(https://www.cermodern.org/hakkimizda.html).

However, the Ankara Cer Workshops, which were significant and productive facilities of this period, due to the end of the steam locomotives period, lost their functions and became useless within the time.

As part of the National Architecture Project Competition, the demolition of the Cer Workshops, which are located in the field of Presidential Symphony Orchestra Concert Hall and Choral Study Buildings, was the subject in 1992. Within the process, the railway route has been changed, and two units of workshops that consisted of four blocks have been demolished on a large scale.

In 1995, the buildings were registered, and accordingly, some decisions have taken concerning the Protection of Cer Workshops. By this decision, the adaptation of these structures as Ankara's first Museum of Contemporary Arts has also planned. Nevertheless, no implementation initiative took place until 2000 within the framework of the decisions.

With its unique masses, which remained about as three rectangular prisms, the Cer workshops have an outstanding memory value for the Republican history regardless of its structural conditions. Therefore, these Cer workshops, which were partly destroyed and heavily damaged, have undergone comprehensive restoration, renovation, and reconstruction processes between 2000 and 2010, for reconstruction and adaptation of the structures as a Modern art center.

Indeed, the CerModern museum, which started (re)functioning as a modern art center in 2010, has designed with a sensitive architectural attitude that formed by restoration of the two original units and two partially demolished hangar building (figure 45).

Figure 45: The CerModern Museum Formed by the Restoration of Cer Workshops
(Cemal Emden. https://archnet.org/sites/7130/media_contents/85873)

Since these Cer buildings are one of the limited examples of industrial heritage in Ankara, the implemented sensitive approaches to this museum are of great importance for both the architectural heritage and history. Therefore, today the CerModern museum, which also contributes to urban life with its function, has become a significant place that embodied historical, architectural, and social references.

Table 18: Heritage Identity Card / CerModern Museum

Heritage Identity Card	Case Name: CerModern Museum	Date: June 2020
Construction Date/ Period: 1926-1927	City/ Town: Altındağ/ Ankara	Street/ Block No: Anafartalar, Altınsoy Street, No:3
Construction Function: Cer Workshops	Historical Significance and General Evaulation: The Cer Workshop buildings are one of the significant industrial heritage built in the 20th century in Ankara, which also carries some elements of the transition from Ottoman architecture to modern functional architecture.	
Current Function: Modern Art Museum		
Building Style: First National Architecture		

Building Material:	Considering its functional role, these workshops built in two different periods also bear the traces of its period with the facade quality, structural features, social memory, and contextual values.
The original 4 main structures consisted of masonry structural system, cut stone wall, and roof covered with tiles. Original facades of the structure have been repaired as far as possible, and the glass facade system has been preferred to implement both old and new designs as a transition element.	These structures located between Ankara Train Station and its associated facilities have been at the center of road and rail networks in an uncertain area since the early 1980s.
	Therefore, the conservation of these buildings, which were abandoned for many years, was of great value for both the built context and the architectural heritage itself.
A reinforced concrete structural system with exposed concrete walls and an extensive skylight has been preferred for the new design. The original parts have been supported with wooden roof frames and steel structural elements from the inside.	The Museum, which is the first contemporary art center in Ankara, was obtained by conservation and adaptation of Cer workshops. In fact, by taking its name from this critical intervention, renovation, and structuring processes, the museum has named CerModern.
	This renovation and construction process, which resulted in the modern art center of these train repair warehouses, has also given a new cultural and functional identity to both the structures and their spatial context.
	Therefore, the museum design has been playing a restorative role in changing the future of this significant urban built context.

Floor Number: 2 floor, A ground floor and lower ground floor	The museum consists of the exhibition hall, photo gallery, museum store, conference hall, multi-purpose hall, cafe, and Sculpture Park that designed on the 11500 square meters plot.
Building Order: Detached Buildings	The design has been implemented glass curtain wall system around the old and new structures to maintain the sense of place and the historical past vivid in the memory of the visitor. Today, it is still possible to feel the sense of place and the traces of the past with the railway passing through near the glass curtain walls.
Form of Building: four rectangular prisms lined up in U-shaped and a transparent-curved wall that surrounds the two main old buildings and the new building.	The broad courtyard of the CerModern building, where the train tracks preserved under the wooden floor, and the roof of the central facade have also adapted from the Cer Workshops as a fundamental component of the design.
Location of Building: The building has located in the transition area between Sıhhiye and Ulus / Opera region. The CerModern Museum, located within the land of Atatürk Cultural in the fourth region, is surrounded by public buildings such as the Presidential Symphony Orchestra Concert Hall,	Indeed, without neglecting the technical and functional needs of the contemporary art center, a sensitive design approach for the preservation of the historic traces has been adopted in the museum design. The interior details of the building, such as a stone wall belonging to the old part of the main hall and the rails visible under the glass floor, have developed with caution.

With all these sensitive design approaches, the historic buildings have been able to keep alive and carefully integrate with the new design. |

Hall of Justice, and Selim Sırrı Tarcan Sports Hall,	Therefore, today with its conceptual and architectural context, the Cer Modern museum has become an urban space where contemporary art events have placed.
Open Space: The building, which forms a U-shaped courtyard with the added new structures, integrates with the old and new ones and emphasizes the definition of the outdoor space with this distinctive courtyard. With this wide-open space in front of it and courtyard, the building also hosts many outdoor activities. It also displays many significant sculptures in the open space in front of the building, such as the Water Nymphs which were brought from Italy to Ankara in the early	With its architectural features and outdoor qualities, the building has also become one of the outstanding examples of adaptive reuse and new intervention design in Turkey.

years of the Republic, Fontaine a l'appui, and a symbolic train wagon.	263
General Condition: Cer workshops, which form the basis of the CerModern structure, consist of four workshop units built in two periods. Within the time, two of the three short and wide workshops held in this early period were almost in ruins. Regarding all these, the building has been undergone intensive documentation, evaluation, and restoration process to be able to maintain the architectural and historic characteristics. With the modern conservation approaches	

implemented, the building has preserved, the authentic features have emphasized, and the structure has been kept alive by integrating new functions.				
Structural Evaluation	Fair	Poor	Demolished	Preserved
Structural System			x	x
Front Facade			x	x
Side Facade			x	x
Restoration/Repair/ Desturcton State: Although the decisions concerning the modern arts and culture center were made following the building's registration in 1995, any conservation and development attempt has only initiated in 2000. The CerModern Museum project works were completed between	Photo: Figure 46: The CerModern Museum and the Old Cer Workshops (https://archnet.org/sites/7130/)

2000 and 2002, and then the renovation, protection, and maintenance works were completed in 2010. And accordingly, the structure has started to function as a museum.	
Registration Status: It was registered in 1995.	Figure 47: The CerModern Museum (https://archnet.org/sites/7130/)

Location in District and Spatial Features:

The building, which is surrounded by many prominent buildings and has many outstanding values in terms of its location, has been planned in a way to display an integrative attitude as a significant cultural area considering the AKM area in general.

Even though the Presidential Symphony Orchestra Concert Hall designed by the same architects in the same context has not finished, the building has already reduced the uncertain character of this AKM area.

Hence, it can be stated that with its newly adopted function, the museum building revived this transition area in a social sense.

Table 19: Value Analysis Card / CerModern Museum

Assessment Criteria (V: Valid, NR: Not Related, IV: Invalid)	Name of the Building	Yearof Construction
	CerModern Museum	1926-1927
Architectural Value		
The building shows/showed some specific characteristics of a style or type related to a particular period.	V	
The building creates/created a good example of a style or type for the local area, city, or nation with its aesthetic, social, or structural characteristics.	V	
One of the examples concerning the implementation of a particular material or method that shows/showed the characteristics of a period in the city or local area.	V	
A building identified with collective memories, events, and activities. Or a building that is considered as a part of social life.	IV	
An architect or engineer who effects the city development and who built appreciated significant to the construction and development of the city or nation.	IV	
One of the earliest examples of the practice of a particular method, plan typology, or architectural element, which may not practice anymore, in the region, city, or nation.	V	
Historical Value		
Closely associated with the development of the city or nation by generating historical association to the local area.	V	

Closely associated with an important character or group that is significant for the culture, identity, memory, or history of the city or nation.	IV
Closely associated with a particular structuring, event, or activity that are affected the culture, identity, memory, or history of the city or nation.	V
Cultural Value	
The building shows/showed a connection with the historical, ideological, or regional pattern directly.	V
The building contributes/contributed to the establishment or continuity of the historical pattern either directly or indirectly.	V
Contemporary Value	
The building is still in use with its original function and answering the contemporary needs and developed conditions.	IV
The building is still in use but adapted another function to answering the contemporary needs and conditions.	V
The building by carrying information and traces about the period, style, culture, memory, identity, event, and function serves to cultural, historical, and educational tourism.	V
Authenticity Value	
The building has/had no alterations or changes which may reduce cultural significance or genuine.	NR / V
The building carries/carried particular qualities either visual or spatial concerning its identity related to its historical process.	V
Contextual Value	

The building has/had importance by being part of a pattern either visually or with its style, material, typology, age, or compatible other qualities.	IV
The building is either by itself or within a pattern become/became a landmark for the local area or the city.	IV
The building is/was either by itself or within a pattern that has symbolic value by being part of memory and social life.	V
Functional Value	
The building fulfills its expenses of maintenance and creates extra economic benefits to its users by its original function.	IV
The building fulfills its expenses of maintenance and creates extra economic benefits by adopted function.	V
The building is not in use actively as a functional building but fulfills its expenses of maintenance by creating extra income with its monumental value.	IV
The building is not in use actively.	IV

As can be deduced from the table assessments above, regardless of its architectural features or attributed cultural heritage values, the workshops have a significant memory value for our Republic history. It also carries references from the development process of the society and the city. Therefore, the architectural attitude applied in these structures has created positive contributions to both the culture and history, as well as the built and social environment.

Indeed, the CerModern museum has been a pioneer work on adapting reuse and preserving architectural heritage with its technical methods and sensitive historical and spatial approach. Hence, it can be said that this building and design approach is to build without destroying or to keep living without killing.

Chapter 6

CONCLUSION

Conservation of 20th-century architectural heritage is discussed much resulting from generating dilemmas based on the perspective of cultural heritage values. Although the concept of conservation has developed its scope and practices, the general approaches still show tendencies towards conventional definitions and values. Within this framework, the 20th-century heritage, which witnessed a period where various remarkable social, political, cultural, economic, and architectural developments experienced, has been not fully understood or been neglected.

The bond between the physical and social elements of a context collectively provides a sense of the place and belonging. In the urban built context, this collective feeling, and attachments serve as a complementary factor between a place and society. Therefore, each architectural heritage carries various meanings and values, either collectively or individually, within the social context. In this sense, given the developmental, social, and memory values of the 20th-century architectural heritage, it is considered evidential that how much it is necessary to be conserved for cultural integrity and richness. From this perspective, the study has started to examine the inconsistent and lacking contemporary conservation approaches towards the 20th-century architectural heritage based on the value dilemmas.

Since the modern architecture of the 20th century is increasingly dealing with inconsistent evaluation and maintenance in Turkey due to lack of regulations, control mechanisms, and awareness, these modern buildings have been automatically facing neglect, deterioration, and destruction.

When this process examined in the related literature, it is seen that the concept and scope of heritage and cultural value are dynamic and modern. Though the conservation terms and approaches, adopted the time and social consciousness, have generally accepted in time, in developing countries such as Turkey have still not enough interest or acceptance. Unfortunately, the definition and evaluation of modern heritage identified in international principles have not commonly accepted or appreciated in many countries. Therefore, it mostly remains in theory and is not practiced sufficiently.

Consequently, the common challenges that modern heritage suffers from are observed as worded as follows; conceptual, theoretical, perceptual, practical, and contextual challenges. Accordingly, the foremost causes of these difficulties are believed to be; profit-oriented approaches, ignorance of the public, lack of interest, inadequate practical and material-based approaches, ethical problems in between authorities and professionals, and insufficient professional backgrounds.

Nevertheless, when the concepts of identity and memory have examined, it is seen that the conservation of architectural heritage plays an integral role in the maintenance of social integrity and contextual attachments. In this sense, the common destructive attitudes towards 20th-century heritage have become more striking how much lately developed cases damaged spatial context and cultural values in Turkey, more

particularly in Ankara. Based on this, the study reached the following conclusion on a theoretical basis;

- Modern conservation consciousness and its approach to 20th-century heritage is still a dynamic process. Any implementation process of modern architectural heritage creates many practical and theoretical problems, mostly based on the lack of experience, knowledge, and practicality. Therefore, the conservation process of twentieth-century buildings often causes dilemmas and challenges.

- Although the definition and value of 20th-century architectural heritage have been developed internationally both in theory and practice, the national regulations still fall behind these definitions and recommendations in many countries, such as Turkey. Given the reviews on the conservation regulations and principles in Turkey, the fundamental reason for the controversial problems arising is believed that the 20th-century architectural heritage is not legally defined as cultural assets.

Since all the architectural structures deserve to be protected based on the attributed values and authentic features, the controversial approaches of conservation contradict the fundamental task of the field. The analysis of the conservation process in Turkey has also shown that modern conservation terms and approaches have not appreciated or enough binding legally. In this sense, it is noticed that age, aesthetic, historical, economic, environmental, and architectural values have mostly accepted as fundamental values to be conserved. However, memory, identity, educational, authenticity, and rarity value have still not comprehended or appreciated enough.

Furthermore, the lack of control mechanisms in the conservation process, the profit-oriented approaches the gaps in legislation and practice, and having too many relevant

institutions and organizations have also emerged as one of the major causes of the inconsistent process of the 20th-century heritage in Turkey. From this point of view, the study concludes that the legal conservation process of 20th-century architectural heritage has fallen behind the modern conservation consciousness in Turkey.

To sum up, the thesis is identified the major problems of contemporary conservation approach in Turkey towards the modern architecture buildings as; the conflict between relevant institutions, lack of binding control mechanisms, inconsistency in between authorities and professionals, the legal gaps between national regulations and international principles, and the unsatisfactory conservation consciousness.

However, the twentieth century was a significant period that has witnessed various radical revolutions for the Turkish Republic, as well as Turkish society. During the period, national identity and image have been created within the framework of social and cultural developments. Indeed, the architectural buildings of the period were designed to serve as a tool for national development by carrying social, political, and national references. In this sense, it can remark that the modern buildings of the 20th century were produced in line with the socio-economical and socio-political dynamics of the period.

Ankara, which was established from scratch throughout the 20th century as a capital city of the Republic, has been one of the most significant witnesses of this particular process. Within this context, the 20th-century buildings of the city have become dynamic elements that embody social and physical reference that generates a bond between the yesterday and today. Given the significance of Ankara based on its socio-

cultural role in the reconstruction of society, it is regarded that these modern buildings are an integral part of national identity and image.

In the built context, the tangible and intangible bonds play a critical role because the spatial values and socio-spatial references serve as complementary factors for social and cultural collectivity. Although the built environment has a structure that continually changed and differentiated, society establishes their cultural and social identities through collective memories and experiences of a specific context. Based on this, it can be said that the holistic connections between the built environment, heritage, identity, and memory is necessary for the continuity and integrity of society.

In this sense, depending on the political, historical, and cultural roles of Ankara, the study believes that the cultural significance of the 20th-century architectural heritage and how essential the related concerns focused on particularly the Ulus district have also perceived. The necessity of conservation of the 20th-century heritage has become even more remarkable, particularly for the Ulus district, considering the ideological functions, architectural values, and the integral bonds between the cultural identity and memory.

Consequently, the study examined eight different cases from the Ulus district under the four main categories to highlight the existing conservation approaches to the 20th-century architectural heritage. In this way, both the positive and negative effects based on the spatial and social features have been able to distinguish. The selected cases were analyzed concerning its architectural features and cultural significance according to the following evaluation criteria;

- Contextual relations

- Historical significance

- Cultural relations; the bond with cultural identity and collective memory

- Attributed values; architectural, historical, cultural, contemporary authentic, contextual, and functional values.

All those evaluation criteria, gathered within the scope of the study, are indicated in two assessment tables to understand the cultural significance of 20th-century heritage in all its aspects. In this way, the selected existing conservation approaches have been able to observe from different viewpoints. As a result of the case evaluations, it is concluded that the general destructive or harmful approaches toward the 20th-century architectural heritage mostly based on the following reasons;

- Lack of interest and appreciation due to conventional evaluations,

- Deterioration in tangible and intangible aspects due to lack of public or administrative awareness,

- Insensitive profit-oriented approaches that mostly cause degeneration or destruction.

Similarly, the general constructive or positive; approaches toward the 20th-century architectural heritage are mostly based on the proper documentation and identification, comprehensive evaluation of value, regular maintenance, and sensitive conservation approaches.

Therefore, the thesis recommends an authentic evaluation for the conservation of the 20th-century architectural heritage of the Ulus district by considering the context as a starting point of the modern Turkish nation.

Furthermore, based on the assessments of these eight cases, the distinguishing features between constructive and destructive contemporary conservation approaches may be summarized as follows;

- The architectural character and socio-cultural values of the modern buildings should be evaluated in a broad sense. Otherwise, the values, memories, and meanings attributed within the social context may be damaged or even be lost. Indeed, the experiences, memories, and values connect society to a place. Therefore, when evaluating tangible cultural heritage, intangible/social features should be taken into consideration whether legally bonded or not.

- The 20th-century buildings should be defined and evaluated as a cultural heritage that needed to be conserved. Since identification and evaluation criteria of the 20th-century architectural heritage in Turkey have no specific legal binding, the registration and accordingly conservation processes also show uncertainty and inconsistency. Likewise, based on the lack of specific legal bindings, the maintenance and preservation of architectural heritage show an inconsistent character as well. Since any deterioration and destruction cause permanent damage in cultural features, values, and identity, whether legally registered or not, every intervention should be considered and evaluated accordingly.

- The 20th-century buildings should be regarded as architectural products of the yesterday. Although the 20th-century buildings do not have oldness value and, on the contrary, most of them are in fair condition and active use, this architectural heritage has witnessed a significant period. Therefore, regular maintenance, sensitive preservation, and minimal interventions should also be

276

applied to these architectural heritages, regardless of their existing conditions or functional status.

- The cultural significance or social roles of each architectural heritage may change, yet maintaining authenticity and spatial character has a positive/integrative effect on society. Although the built environment shows an ever-changing structure as a reflection of the social events, the architectural heritage establishes an intangible connection between the past and present with the attributed senses, meanings, memories, and values. These positive/integrative bonds commonly take a significant place in memory in an integrated way within the particular characteristics and context. In this sense, conservation of authenticity, spatial features, and architectural character is of great importance for the sustainability of the place and culture, as well as cultural identity and shared memories.

- The contextual features and functional roles may change, yet any alterations should be responsive to the architectural and contextual aspects. Since conservation is an essential process for the sustainability of architectural heritage, preservation, repair, renovation, and alterations based on the necessity of the structure are an inevitable part of this significant process. As seen from the case analysis, based on the needs, it may even be considered critical to gain a new function or to be living with alterations for continuity of the architectural heritage. So much so that it is critical to keep the heritage alive as much as it is preserved. Yet, while keeping the heritage as living heritage, it should be remembered that every intervention and change can also cause permanent damage to the architectural heritage. In this sense, the study is considered

277

positive/integrative to the interventions that do not cause permanent damage that will increase the cultural value on collective memory and cultural identity.

- The 20th-century buildings should be promoted as a cultural heritage, and the related awareness should be expanded. Evaluations have shown that the basis of negative/disruptive approaches is the lack of interest and awareness noticed in both society and authority. While ignorance and awareness in a society often lead to various negative/destructive decisions such as harmful and profit-oriented interventions, among authorities, it results in deterioration and destruction. Therefore, the thesis accepts and recommends a comprehensive evaluation, cultural promotion, active use, and social integration as an essential factor in the protection and maintenance of cultural heritage.

In conclusion, the study, which evaluated the cultural significance of 20th-century heritage in terms of identity and memory over the Ulus district, concludes that these modern buildings are of great value for culture and history by witnessed various radical changes and developments. Although the 20th-century architectural heritage has not preserved satisfactorily due to conventional evaluations, it is believed that the destructive course of events, which too much witnessed in the last 15 years, may change with increased awareness and sensitive approaches. For this reason, this study has also tried to serve this purpose.

As a consequence, above all, it should be understood that the built environment constitutes a whole with concrete and abstract values standing with physical images. When the built context faces an intense transformation or demolishment, the attributed values, memories, and experiences also change or, even, erase. Even it is difficult to conserve all the socio-cultural references and values in a dynamic built context, it

should be conscious that any destruction or deterioration is permanent. Although people who deteriorate or give the decision to demolish are not permanent, culture, memories, and identity are permanent as long as community lives. In this sense, the aim should be preserved cultural heritage in all aspects, regardless of the oldness, role, value, or registration status.

REFERENCES

Ahunbay, Z. (2003). ICOMOS Heritage at Risk in Turkey report 2002-2003. Retrieved June 21, 2020, from https://www.icomos.org/risk/2002/turkey2002.htm

Aktüre, S. (1987). *19. yüzyıl sonunda Anadolu kenti mekansal yapı çözümlemesi.* Ankara, Turkey: ODTÜ Mimarlık Fakültesi.

Aktüre, S. (2000). 1830'dan 1930'a Ankara'da Günlük Yasam. In S. Akgün & A. T. Yavuz (Authors), *Tarih içinde Ankara: Eylül 1981 seminer bildirileri* (pp. 3 48). Ankara, Turkey: T.B.M.M. Basımevi.

Alsaç, Ü. (1991). İkinci Ulusal Mimarlık Dönemi. *Arkitekt,* 10, 42-48.

Altan Ergut, E. (2006). *Rethinking Architectural Historiography* (pp. 151-165) (D. Arnold & B. Turan Özkaya, Authors). Oxon, UK: Routledge.

Altan Ergut, E. (2013). CUMHURİYET DÖNEMİ MİMARLIĞI Yirminci Yüzyıl Modern Mimarlık Mirası Korunmalıdır! DOCOMOMO_Türkiye: 10 Yılın Ardından. *Mimarlık.* Retrieved June 21, 2020, from http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik

ANKARA BİR DEĞERİNİ DAHA YİTİRİYOR, YIKIM TEHLİKE SAÇIYOR! (2018). Retrieved June 22, 2020, from http://spoankara.org/haber/ankara-bir-degerini-daha-yitiriyor-yikim-tehlike-saciyor/

Architekturmuseum der TU Berlin. (2020, June 21). Retrieved June 21, 2020, from https://architekturmuseum.ub.tu-berlin.de/index.php?p=51

Arkan, S. (1956). *Seyfi Arkan ve Eserleri: 1933-1956*. İstanbul,Turkey: Türk Himark Plan Yapı Müessesesi.

Ashworth, G. J., & Graham, B. J. (2005). *Senses of place, senses of time*. London, England: Routledge.

Ashworth, G. J., Graham, B. J., & Tunbridge, J. E. (2007). *Pluralising pasts: Heritage, identity and place in multicultural societies*. London, UK: Pluto Press.

Aslanoğlu, İ. (1976). DIŞAVURUMCU VE USCU DEVİRLERİNDE BRUNO TAUT (1880-1938). *ODTU Mimarlık Fakültesi Dergisi*. 2/1. Retrieved July 1, 2020, from http://jfa.arch.metu.edu.tr/archive/0258-5316/1976/cilt02/sayi_1/35-48.pdf

Aslanoğlu, İ. (2000). 1928--1946 Döneminde Ankara'da Yapılan Resmi Yapıların Mimarsinin Değerlendirilmesi. In A. T. Yavuz (Author), *Tarih içinde Ankara: Eylül 1981 seminer bildirileri; derleyen Ayşıl Tükel Yavuz* (pp. 275-288). Ankara, Turkey: Orta Doğu Teknik Üniversitesi Ankaralılar Vakfı.

Aslanoğlu, İ. (2001). *Erken Cumhuriyet dönemi mimarlığı: 1923-1938*. Ankara, Turkey: ODTÜ Mimarlık Fakültesi Yayınları.

Assmann, J., & Czaplicka, J. (1995). Collective Memory and Cultural Identity. *New German Critique,* (65), 125. doi:10.2307/488538

Bademli, R. (1985). 1920-1940 Döneminde Eski Ankara'nin Yazgısını Etkileyen Tutumlar. *Mimarlık*. 852, 3, 10-16

Bademli, R. (1987). Ankara'da Kent Planlama Deneyi ve Ulaşılan Sonuçlar. Ankara 1985'ten 2015'e, Ankara Büyükşehir Belediyesi yayını, Ajans İletim, Ankara.

Bademli, R. (1987). Ankara'da Kent Planlama Deneyi ve Ulaşılan Sonuçlar .Ankara 1985'ten 2015'e, Ankara Büyükşehir Belediyesi yayını, Ajans İletim, Ankara.

Bademli. R. (1992). Ulus Tarihi Kent Planlama Çalışmaları, Koruyucu Kent Yenilemesi ve Yerel Yönetimler, Türk Alman Seminerleri 13-14 Aralık 1991, TMMOB Mimarlar Odası, Ankara.

Bektaş, C. (2001). *Koruma Onarım*. İstanbul, Turkey: Literatür Yayıncılık.

Binat, B., & Şık, N. (Eds.). (2015). *Contemporary Architecture Series 4: Cultural Buildings*. İstanbul, Turkey: Ofset Yapımevi. Retrieved July 1, 2020, from http://vitracagdasmimarlikdizisi.com/App_Themes/Vcmd/files/VCMD4_WEB_reduced.pdf

Bozdoğan, S. (2002*). Modernizm ve Ulusun Gnsası: Erken Cumhuriyet Türkiyesi'nde Mimari Kültür*. Metis Yayınları:İstanbul.

Breakwell, G. M. (1986). *Coping with threatened identities*. London, UK: Methuen.

Buluç, S. (1994). İlkçağda Ankara, *Ankara Ankara,* ed. E. Batur, Yapı Kredi Yayınları, İstanbul, pp.21-32.

Burk, A. (2003). Private griefs, public places. Political Geography, 22(3), 317-333. doi:10.1016/s0962-6298(03)00035-0

Cengizkan, A. (1998). Cumhuriyet ve Mimarlık, *Arredamento Mimarlık*, December 1998, 34-6.

Cengizkan, A. (2004). *Ankara'nın ilk planı; 1924-25 Lörcher Planı: Kentsel mekan özellikleri, 1932 Jansen Planı'na ve bugüne katkıları, etki ve kalıntıları.* Ankara, Turkey: Arkadaş.

Cengizkan, A. (2010). Türkiye için Modern ve Planlı bir Başkent Kurmak: Ankara 1920-1950. Retrieved June 21, 2020, from http://www.goethe.de/ins/tr/ank/prj/urs/geb/sta/trindex.htm

Cengizkan, M. (2015). Moderne Yönelik Yeni Bir Yıkım Tehdidi Daha: Seyfi Arkan'ın İller Bankası Binası. *Mimarlık*. 381, Retrieved June 22, 2020, from http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik

Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985). (n.d.). Retrieved June 21, 2020, from https://www.coe.int/en/web/culture-and-heritage/granada-convention

Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970. Retrieved June 21, 2020, from http://portal.unesco.org/en/ev.php-URL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html

Cosgrove, D., & Daniels, S. (1989). The Iconography of Landscape: Essays on the Symbolic Representation, Design, and Use of past Environments. *Geographical Review, 79*(4), 477. doi:10.2307/215121

De la Torre, M. (Ed.). (2002). *Assessing the Values of Cultural Heritage* (pp. 1-120, Rep.). Los Angeles, CA: The Getty Conservation Institute.

Durkheim, E. (1971). *The elementary forms of the religious life.* New York: Free Press. (Orig. pub. 1912.)

Durrell, L. (1969). *Spirit of Place.* London, UK: Faber.

English Heritage. (2010). PPS5: Planning for the Historic Environment PRACTICE GUIDE. Retrieved June 22, 2020, from https://www.rbkc.gov.uk/pdf/Document%2032%20%20English%20Heritage%0Practice%20Guide%20-%20Alteration%20to%20Listed%20Buildings.pdf

Ergut, E. A., Uysal, Y. Y., & Bölükbaş, E. (2012). *Bina Kimlikleri: Ankara, Cumhuriyetin 50 yılı / Building Identities: Ankara, 50 years of Republic.* Ankara, Turkey: TMMOB Mimarlar Odası Ankara Şubesi.

Erzen, A. (1946). *Ilk çağda Ankara*. Ankara, Turkey: Türk Tarih Kurumu Basimevi.

European Charter of the Architectural Heritage - 1975. (2011, November 11). Retrieved June 22, 2020, from https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/170-european-charter-of-the-architectural-heritage

Evin, A., Holod, R., & Özkan, S. (2005). *Modern Turkish architecture.* Ankara, Turkey: Chamber of Architects of Turkey.

Glendinning, M. (2013). The conservation movement: A history of architectural preservation: Antiquity to modernity. London, UK: Routledge.

Graham, B. J., & Howard, P. (2008). *The Ashgate research companion to heritage and identity*. London, UK: Routledge.

Günay, B. (1990). Söyleşi, Disiplinlerarası bir Çalışma ve Bir Deneyim: Ulus Tarihi Kent Merkezi Koruma ve Geliştirme Projesi, Kent, Kentin Tasarımı ve Planlaması, Ankara, Turkey: ODTÜ Mimarlik Fakültesi Yayınları.

Günay, B. and Şenyapılı, T. (2005). Ankara Çekirdek Alanının Oluşumu ve 1990 Nazım Planı Hakkında Bir Değerlendirme*, Cumhuriyet'in Ankara'sı*, Ankara, Turkey: ODTÜ Yayıncılık.

Halbwachs, M. (1992). *Maurice Halbwachs: On collective memory* (L. A. Coser, Ed.). Chicago, USA: University of Chicago Press. (Orig. pub. 1950.)

285

Hall, S. (1997). *Representation: Cultural representations and signifying practices* (pp. 13-74). London, UK: Sage.

Henket, H., & Heynen, H. (2002). *Back from Utopia: The challenge of the modern movement*. Rotterdam: 010 Publishers.

ICOMOS. (1965). *International Charter for the Conservation and Restoration of Monuments and Sites: The Venice Charter 1964*. International Council of Monuments and Sites. Retrieved June 20, 2020, from https://www.icomos.org/charters/venice_e.pdf

ICOMOS. (2002). ICOMOS *International Cultural Tourism Charter: Principles and Guidelines for Managing Tourism at Places of Cultural and Heritage Significance.* Retrieved from http://webcache.googleusercontent.com/search?q=cache:9PpaYP3apuoJ:www.charts-interreg4c.eu/app/download/5796628919/ICOMOS%2BInternational%2BCultural%2BTourism%2BCharter%2B1999.pdf+&cd=2&hl=tr&ct=clnk&gl=tr

ICOMOS. (2010). *Draft: Guidelines for Education and Training in the Conservation of Cultural Heritage* (ADCOM 2010/10 5-4 (EN)). Retrieved from http://cif.icomos.org/pdf_docs/CIF%20Meetings/Guidelines/09032011_ADCOM_201010_5-4_ICOMOS-CIF_EN_final.pdf

ICOMOS. (n.d.). Retrieved June 21, 2020, from https://www.icomos.org/charters/charters.pdf

ICOMOS. *Charter for the Conservation of Historic Towns and Urban Areas: WASHINGTON CHARTER (198*7). Retrieved June 20, 2020, from https://www.icomos.org/charters/towns_e.pdf

ICOMOS. *ICOMOS Charter-Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage (2003).* Retrieved June 20, 2020, from https://www.icomos.org/charters/structures_e.pdf

ICOMOS. *International Cultural Tourism Charter: Managing Tourism at Places of Heritage Significance (1999).* Retrieved June 20, 2020, from https://www.icomos.org/images/DOCUMENTS/Charters/INTERNATIONAL_CULTURAL_TOURISM_CHARTER.pdf

ICOMOS. *The Declaration of San Antonio (1996). (2011, November 11). Retrieved June 20, 2020, from https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/188-the-declaration-of-san-antonio*

ICOMOS. *The Nara Document on Authenticity: 1994.* Retrieved June 20, 2020, from https://www.icomos.org/charters/nara-e.pdf

Jackson, J. B. (1994). *A sense of place, a sense of time*. New Haven, USA: Yale university press.

Järnefelt, I. (1999). *Identity - identification: Aspects of identity in the built environment*. Lund, Sweden: Univ.

Jedlowski, P. (2001). Memory and Sociology. *Time & Society, 10*(1), 29-44. doi:10.1177/0961463x01010001002

Jive´n, G., & Larkham, P. J. (2003). Sense of Place, Authenticity and Character: A Commentary. *Journal of Urban Design, 8*(1), 67-81. doi:10.1080/1357480032000064773

Jokilehto, J. (2002). *A history of architectural conservation*. London, England: Routledge.

Jokilehto, J. (2005). Definition of Cultural Heritage: References to Documents in History (ICCROM 1990). http://cif.icomos.org/pdf_docs/Documents%20on%20line/Heritage%20definitions.pdf

Jokilehto, J., & Feilden, B. M. (1998). *Management guidelines for World Cultural Heritage sites* (Vol. 209, pp. 1-133, Publication). Rome, Italy: ICCROM.

Karakuş Candan, T. (2018). *Başkent Ankara'nın Kültürel Mirası: Yıkımlar, Tehditler*. Ankara, Turkey: TMMOB Mimarlar Odası Ankara Şubesi.

Kayın, E. (2008). CUMHURİYET DÖNEMİ MİMARLIĞI: Türkiye Koruma Tarihindeki Kırılmalar. *Mimarlık,* Retrieved June 21, 2020, from http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik

Korkmaz, T. (Ed.). (2005). *Architecture in Turkey around 2000 Issues in Discourses and Practice*. Ankara, Turkey: Chamber of Architects Turkey.

Koyuncu, P. (2010). Geçmişin Modern Mimarlığı-10: Ankara. Retrieved July 01, 2020, from https://v3.arkitera.com/h56692-gecmisin-modern-mimarligi-10-ankara---3.html

Kuban, D. (1969). Modern Restorasyon İlkeleri Üzerine Yorumlar. *Vakıflar Dergisi*, 8, 341-356.

Kuban, D. (1975). Kültürel Gelişmeler ve Tarihi Çevrenin Korunması. *Mimarlık*, 5, 21-23. Retrieved June 21, 2020, from http://dergi.mo.org.tr/dergiler/4/478/7089.pdf

Kuban, D. (1980). *Mimarlık Kavramları*. Çevre Yay: İstanbul).

Kuban, D. (1992). *Mimarlık Kavramları: Tarihsel Perspektif İçinde Mimarlığın Kuramsal Sözlüğüne Giriş*. YEM Yayın: İstanbul.

Kuban, D. (2000). *Tarihi Çevre Korumanin Mimarlik Boyutu: Kuram ve Uygulama*. Yapı-Endüstri Merkezi Yayınları: İstanbul

Kuban, D. (2001). *Kaybolan Kent Hayalleri: Ahşap Saraylar*. İstanbul, Turkey: Yapı-Endüstri Merkezi Yayınları.

Lynch, K. (1972). *What time is this place?* Cambridge, MA, USA: MIT Press.

Lynch, K. (2001). *Good city form*. Cambridge, MA, USA: MIT Press.

Lyuch, K. (1960). *The Image of the City*. London, England: The M.I.T. Press.

Madran, E. (1978). Kültürel Varlıkların Korunması ve Onarılması. *Vakıflar Dergisi*, 11, 271-291.

Madran, E. (1996). CUMHURİYETİN İLK OTUZ YILINDA (1920-1950) KORUMA ALANININ ÖRGÜTLENMESİ. *ODTU MFD,* 1996 (16:1-2) 59-97. Retrieved June 21, 2020, from http://jfa.arch.metu.edu.tr/archive/0258-5316/1997/cilt17/sayi_1_2/75-97.pdf

Madran, E. (2001). KENT BELLEĞİNİN OLUŞUMUNDA MİMARLIK YAPITLARI. *Mimarlı*k, 298, 47-49. Retrieved June 20, 2020, from http://dergi.mo.org.tr/dergiler/4/547/8167.pdf

Madran, E. (2002). *Tanzimattan Cumhuriyete Kültür Varlıklarının Korunmasına Iliskin Tutumlar ve Düzenlemeler: 1800-1950*. ODTÜ Mimarlık Fakültesi Basım İşliği: Ankara

Madran, E., Altan Ergut, E., & Özgönül, N. (2005). Ulus Tarihi Kent Merkezi. *PLANLAMA TMMOB ŞEHİR PLANCILARI ODASI YAYINI Journal of the Chamber of City Planners,* (34), 51-53.

Madran, E., and Özgönül, N. (1999). *International Documents Regarding the Preservation of Cultural and Natural Heritage*. METU Faculty of Architecture Press: Ankara.

Madran, E., and Özgönül, N. (2005). *Kültürel Ve Doğal Değerlerin Korunması*. Ankara: TMMOB Mimarlar Odası.

Matero, F.G. (1993) .The Conservation of Immovable Cultural Property: Ethical and Practical Dilemmas. *Journal of the American Institute for Conservation*, 32, 15-21.

McDowell Sara. 24 Apr 2008, *Heritage, Memory and Identity from*: *The Ashgate Research Companion to Heritage and Identity Routledge*. Retrieved June 21, 2020, from https://www.routledgehandbooks.com/doi/10.4324/9781315613031.ch2

Meckien, R. (2013, June 03). Cultural memory: The link between past, present, and future. Retrieved June 21, 2020, from http://www.iea.usp.br/en/news/cultural-memory-the-link-between-past-present-and-future

Merkezi, A. (n.d.). İller (Belediyeler) Bankası Genel Müdürlük Binası. Retrieved June 22, 2020, from http://www.arkiv.com.tr/proje/iller-bankasi-belediyeler-bank-genel-mudurluk-binasi/6873

Misztal, B. A. (2003). Durkheim on Collective Memory. *Journal of Classical Sociology, 3*(2), 123-143. doi:10.1177/1468795x030032002

Most relevant documents of the Council of Europe concerning cultural heritage. (n.d.).
Retrieved June 21, 2020, from https://www.coe.int/en/web/herein-system/council-of-europe

Munoz-Vinas, S. (2005). *Contemporary theory of conservation*. Butterworth-Heinemann: Elsevier.

Norberg-Schulz, C. (1980). *Genius Loci: Towards a Phenomenology of Architecture*. Rizzoli International Publications, New York.

Orbasli, A. (2008). *Architectural Conservation: Principles and Practice*. Oxford: Blackwell Science.

Pendlebury, J., Townshend, T., & Gilroy, R. (2004). The Conservation of English Cultural Built Heritage: A Force for Social Inclusion? International Journal of Heritage Studies, 10(1), 11-31. doi:10.1080/1352725032000194222

Price, N. S., Talley, M. K., & Melucco-Vaccaro, A. (1996). *Historical and philosophical issues in the conservation of cultural heritage; edited by Nicholas Stanley Price, M. Kirby Talley, Alessandra Melucco Vaccaro*. Los Angeles, CA: The Gety Conservation Institute.

Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas Retrieved June 21, 2020, from http://portal.unesco.org/en/ev.php-URL_ID=13133&URL_DO=DO_TOPIC&URL_SECTION=201.html

Riza, M., Doratli, N., & Fasli, M. (2012). City Branding and Identity. *Procedia - Social and Behavioral Sciences, 35*, 293-300. doi:10.1016/j.sbspro.2012.02.091

Rose, G. (1995). Places and Identity: A Sense of Place. In D. Massey & P. M. Jess (Authors), *A place in the world?: Places, cultures and globalization* (pp. 87-131). Oxford, UK: Oxford University Press in association with the Open University.

Ruskin, J. (1890). *The seven lamps of architecture*. Orpington, UK: Allen.

Shamai, S. (1991). Sense of place: An empirical measurement. *Geoforum*, 22(3), 347-358. doi:10.1016/0016-7185(91)90017-k

Szmelter, I. (2013). New Values of Cultural Heritage and the Need for a New Paradigm Regarding Its Care. *CeROArt*, Accessed June 16, 2019. doi:10.4000/ceroart.3647.

Tekeli, İ. (1984). The Social Context of the Development of Architecture in Turkey. (2005). In A. Evin, R. Holod, & S. Özkan (Authors), *Modern Turkish architecture:* (pp. 15-36). Ankara, Turkey: Chamber of Architects of Turkey.

Tekeli, İ. (2000). Ankara'nın Başkentlik Kararının Ülkesel Mekan Organizasyonu ve Toplumsal Yapıya Etkileri Bakımından Genel Bir Değerlendirmesi. In A. T. Yavuz (Author), *Tarih içinde Ankara: Eylül 1981 seminer bildirileri* (pp. 317-335). Ankara, Turkey: Orta Doğu Teknik Üniversitesi Ankaralılar Vakfı.

Tekeli, İ. (2001). [Perface]. In I. Okyay (Author)*, Fransa'da kentsel sit alanlarının korunması: Malraux yasası.* İstanbul, Turkey: Yapı-Endüstri Merkezi Yayınları.

Tektaş, E., & Akalın, A. (2020). Değişen ve Dönüşen Bir Kentte Eski - Yeni Çelişkisi: Ankara Tren Garı - Ankara YHT Gar. Retrieved July 01, 2020, from http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik

The Declaration of Amsterdam - 1975. (2011). Retrieved June 21, 2020, from https://www.icomos.org/en/and/169-the-declaration-of-amsterdam

TMH (Türkiye Mühendislik Haberleri). (2006). 50 Yılda 50 Eser. 442-443, Retrieved June 22, 2020, from http://www.imo.org.tr/resimler/ekutuphane/pdf/26.pdf

TMMOB MİMARLAR ODASI. (2017, June). TESCİLLİ KÜLTÜR VARLIĞI OLARAK İLLER BANKASI DURUM RAPORU. Retrieved June 22, 2020, from http://www.mimarlarodasiankara.org/download/IllerBankasiDurumRaporu.pdf

TMMOB MİMARLAR ODASI. MİMARLAR ODASI ANKARA ŞUBESİ SÖYLEŞİ: "BİNA KİMLİKLERİ-2". (n.d.). Retrieved July 01, 2020, from http://www.mimarlarodasiankara.org/_media/6/5441.pdf

TMMOB ŞEHİR PLANCILARI ODASI. (2018). 19 MAYIS STADYUMU'NUN YIKIMI VE ATATÜRK KÜLTÜR MERKEZİ ALANI'NIN GELECEĞİ.

Retrieved June 22, 2020, from http://www.spo.org.tr/genel/bizden_detay.php?kod=9354

TMMOB ŞEHİR PLANCILARI ODASI. (2020). TUTARSIZ KENT VE SAĞLIK POLİTİKALARININ YENİ KURBANI: TCDD GAR SAHASI. Retrieved July 01, 2020, from http://www.spo.org.tr/genel/bizden_listele.php?bizden_kod=3

UNESCO. (1954). Hague Convention: United Nations Educational, Scientific and Cultural Organization. Retrieved June 21, 2020, from http://www.unesco.org/new/en/culture/themes/armed-conflict-and-heritage/convention-and-protocols/1954-hague-convention/

WORLD HERITAGE CENTRE. *Operational Guidelines for the Implementation of the World Heritage Convention.* (2012). Retrieved June 20, 2020, from https://whc.unesco.org/archive/opguide12-en.pdf

Yavuz, Y. (1981). MİMAR KEMALETTİN BEY (1870-1927). *O-D.T.Ü. Mimarlık Fakültesi Dergisi*. 7/1, Retrieved June 21, 2020, from http://jfa.arch.metu.edu.tr/archive/02585316/1981/cilt07/sayi_1/53-76.pdf

Yüceer, H. (2005). *An evaluation of interventions in architectural conservation: new exterior additions to historic buildings* (Doctoral Thesis). İzmir/İzmir Institute of Technology. Retrieved June 20, 2020, from https://openaccess.iyte.edu.tr/handle/11147/2914

APPENDIX

Inventory of 20th-Century Buildings in Ulus[31]

Name of the Heritage		Year of Construction	Architect	Period/Style	Function
1	First National Assembly building	1917-1920	İsmail Hasif Bey	First National Architecture	Formerly Administrative Building, Currently Museum
2	High School of Turkish Railways	Early 1900s		First National Architecture	Museum and Culture Center
3	Turgut Reis Elementary School	Early 1900s		First National Architecture	Educational building
4	Hamamönü Hausing	1920s		First National Architecture	Commercial use
5	Hatay Apartment	1920's		First National Architecture	Commercial use
6	Grand Hotel (Hasan Fehmi Ataç Apartmanı)	1920's		First National Architecture	Commercial use (Gülhane İşhanı)
7	Second National Assembly building	1924	Vedat Tek	First National Architecture	Formerly Administrative Building, Currently Museum
8	Gazi and Latife Schools	1924-1926	Mukbil Kemal Taş	First National Architecture	Educational buildings
9	Ankara Palace	1924-1928	Vedat tek and Kemalettin Bey	First National Architecture	Formerly Hotel, Currently State guest house
10	Ulucanlar Prison Buildings (No:1,3,and 4)	1925		First National Architecture	Formerly Prison,

---

[31] The information has been gathered from various sources such as; Aslanoğlu, İ. (2001). Erken Cumhuriyet Dönemi Mimarlığı: 1923--1938. Ankara: ODTÜ Mimarlık Fakültesi Yayınları.

Ergut, E. A., Uysal, Y. Y., & Bölükbaş, E. (2012). Bina kimlikleri: Ankara, Cumhuriyetin 50 yılı = Building identities: Ankara, 50 years of republic. Ankara, Turkey: TMMOB Mimarlar Odası Ankara Şubesi.

Evin, A., Holod, R., & Özkan, S. (2005). Modern Turkish architecture. Ankara, Turkey: Chamber of Architects of Turkey.

The online database of the Ministry of Culture for the registered monuments (http://www.envanter.gov.tr/)

Related Web pages and publications

					Currently Museum
11	Ministry of Finance	1925	Yahya Ahmet and Engineer İrfan	First National Architecture	Formerly Administrative Building, Currently Educational buildings
12	Hall of Justice (İlk Adliye Vekaleti)	1925-1926	Tahsin Bey	First National Architecture	Administrative Building
13	Etnography Museum	1925-1927	Arif Hikmet Koyunoğlu	First National Architecture	Museum
14	The Child Care Institution (Çocuk Esirgeme Kurumu Binası)	1926		First National Architecture	Formerly Institution, Currently Office Building
15	Ottoman Bank	1926	Giulio Mongeri	First National Architecture	Bank
16	Headquarters of Bank of Agriculture (Ziraat Bankası Gn. Md.)	1926-1929	Giulio Mongeri	First National Architecture	Headquarters of Bank
17	Ministry of Foreign Affairs (Hariciye Vekaleti)	1927	Arif Hikmet Koyunoğlu	First National Architecture	Administrative Building
18	Old Turkish Hearts (Türk Ocağı)	1927-1930	Arif Hikmet Koyunoğlu	First National Architecture	Currently Museum
19	General Directorate of the State Monopolies (İnhisarlar-Tekel Başmüdür-lüğü)	1928	Giulio Mongeri	First National Architecture	Formerly Administrative Building Currently Foundation building
20	Ankara University Biometry and Genetics Building	1928-1929		Functional Architecture	Educational building
21	Ankara University Landscape	1928-1929	Altındağ, ANKARA	Functional Architecture	Educational building

	Architecture Building				
22	II. Evkaf Apartment Building (2.Vakıf Apartmanı)	1928-1930	Kemalettin Bey	First National Architecture	Formerly Administrative Building Currently Theater
23	Public Health Institute (Refik Saydam Hıfzıssıhha Enstitüsü)	1928-1932	Theodor Jost and Robert Orley	Functional Architecture	Health Institute
24	Ankara University Faculty of Agriculture and Veterinary	1928-1933	Ernst Egli	Functional Architecture	Educational building
25	İş Bank (İş Bankası İdare Merkezi)	1929	Giulio Mongeri	First National Architecture	Formerly Bank, Currently Museum
26	Ankara Girls High School	1929-1930	Ernst Egli	Functional Architecture	Educational building
27	National Accountancy(Sayıştay)	1930	Nazım Bey and Ernst Egli	Functional Architecture	Administrative Building
28	İsmet Paşa Institute for Girls	1930	Ernst Egli	Functional Architecture	Educational building
29	The Central Bank	1931-1933	Clemens Holzmeister	Functional Architecture	Bank
30	Employee Houses of Turkish Railways (Devlet Demiryol-ları Lojmanları)	1933	Bekir İhsan Ünal		Residential building
31	Numune Hospital	1933	Robert Orley	Functional Architecture	Hospital
32	Opera House (Devlet Opera ve Balesi Binası)	1933-1934	Şevki Balmumcu (renovated in 1948 by Paul Bonatz)		Opera and Ballet Building
33	Ankara University Anatomy-Pathology Building	1933-1934	Ernst Egli	Functional Architecture	Educational building

34	Ankara University Microbiology building	1933-1934	Ernst Egli	Functional Architecture	Educational building
35	19th May of National Stadium	1934-1936	Paolo Vietti-Violi and Ladislas Kovacs	Functional Architecture	Stadium
36	Turkish Aviation Society (THK)	1934-1937	Ernst Egli	Functional Architecture	Administrative Building
37	(First) EtiBank	1935-1936	Sami Arsev	Functional Architecture	Formerly bank, Currently Administrative Building
38	Water Filter Station Building (Su Süzgeci)	1935-1936	Hochtief Company	Functional Architecture	Demolished (2013)
39	Ankara Train Station (TCDD Gar Binası)	1935-1937	Şekip Akalın	Second National Architecture	Train Station
40	Ankara Train Station Restaurant (Gar Gazinosu)	1935-1937	Şekip Akalın	Functional Architecture	Disused
41	Bank of Provinces (İller Bankası)	1935-1937	Seyfi Arkan	Functional Architecture	Demolished (2017)
42	Gazi High School	1936	Ernst Egli	Functional Architecture	Educational building
43	Dr. Şevket Pek Health and Rent House	1937	Seyfi Arkan	Functional Architecture	Residential building
44	Sümerbank Headquarters	1937-1938	Martin Elsaesser	Functional Architecture	Formerly Bank, Currently Educational building
45	Turkish State Railways and Ports Administration Headquarters	1938-1941	Bedri Uçar and Ministry of Settlement and Public Works Project Office	Functional Architecture	Administrative Building

46	Youth Park Restaurant and Wedding Hall and Administrative Buildings	end of 1930s			
47	Presidential Symphony Orchestra building			Second National Architecture	Concert Hall
48	Ankara University Faculty of Science	1943	S. Hakkı Eldem and Paul Bonatz	Second National Architecture	Educational building
49	Cündoğlu Han	1948	Selçuk Milar		
50	Yüksek İhtisas Hospital	1953	Neriman Birce	International Architecture	Hospital
51	Ankara 19th Of May Tennis Club	1954	Reha Ortaçlı	International Architecture	Vandalized and Disused
52	Ulus Square Office Block and Trade Complex	1954-1955	Orhan Bolak, Orhan Bozkurt and Gazanfer Beken	International Architecture	Office Block and Trade Complex
53	Modern Çarşı	1957	Rıza Aşkan	International Architecture	Demolished (2003-2006)
54	19th of May Swimming Pool	1960	Arman Güran		
55	Hacettepe University Buildings (Sıhıye Complex)	1964-1975	Sabih Kayan	Pluralism in Architecture	Educational and Institutional Buildings
56	The Stad Hotel	1965-1970	Doğan Tekeli and Sami Sisa	Pluralism in Architecture	Hotel
57	Anafartalar Çarşısı Complex	1967	Ferzan Baydar, Affan Kırımlı and Tayfur Şahbaz	Pluralism in Architecture	Shopping Complex
58	100. Yıl Çarşısı	1967	Semra and Orhan Diker	Pluralism in Architecture	Commercial building

59	Ankara University Faculty of Agriculture, Vineyard-Garden Department Building	1967-1972	Ziya Tanalı	Pluralism in Architecture	Educational Buildings
60	Ankara University Medical Faculty Teaching Hospital (İbn-i Sina Hastanesi)	1967-1985	Affan Kırımlı, Turgut Övünç and Suha Taner	Pluralism in Architecture	Educational and Institutional Buildings
61	Social insurance institution Ankara Children's Hospital	1968-1973	Yüksel Erdemir	Pluralism in Architecture	Hospital
62	Ankara University Medical Faculty Nurse College	1971-1976	Mustafa Aslaner	Pluralism in Architecture	Educational Building
63	Ankara University Soil Science Chair	1972-1976	Ziya Tanalı	Pluralism in Architecture	
64	Turkish Central Bank Administrative Center Complex	1973-1975	Umut İnan	Pluralism in Architecture	Administrative Building (Çankaya Municipality)
65	Atatürk Cultural Center	1981	Filiz and Çoşkun Erkal	Pluralism in Architecture	Cultural Center
66	Altındağ Municipality and Bazaar Building	1986-1991	Nuran Ünsal and Merih Karaaslan	Pluralism in Architecture	Administrative and Commercial Building
67	Ankara Atatürk Culture Center Concert Hall building	1992-	Semra and Özcan Uygur	Pluralism in Architecture	Still Under Construction
68	Koç Group Business Center Building	1998	Hamdi Şensoy	Pluralism in Architecture	Commercial Building
69	CerModern Culture Center	2000-2002	Semra and Özcan Uygur	Pluralism in Architecture	Formerly Train Warehouse, Currently Culture Center

70	Air Force Command Former Headquarters Building				
71	The apartment of Vehbi Koç (Büyük Apartman)				
72	TOROS Hotel				
73	PTT Buildings (PTT ofis ve idari binalar)				
74	Tekel General Directorate Production Units and Warehouse				
75	House of Mehmet Akif Ersoy				
76	GAZİ Primary School				Educational building
77	State Accounting Office (Saymanlık Binası)				
78	The artisan School for Boys (Erkek Sanat Okulu)				Educational building
79	İstanbul Palace				
80	The Directorate of Accountancy under Prime ministry				
81	Printing House Building of Prime ministry				
82	Sönmez Apartment				Residential Building
83	Yağcıoğlu Apartment				Commercial Building