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A RESTITUTIVE APPROACH TO THE ARCHITECT A. H. KOYUNOĞLU'S
PUBLIC BUILDINGS IN ANKARA

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ABSTRACT

A RESTITUTIVE APPROACH TO THE ARCH. A. H. KOYUNOĞLU'S
PUBLIC BUILDINGS IN ANKARA

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Supervisor: Prof. Dr. Ömür Bakırer

While the Turkish Republic is advancing in the second half of the century after its establishment, the preliminary works of the Republican architecture, which are distinguished by their specific facade treatments and are the products of the First Turkish National Architecture - also called the Neo-Classical style, were designated as examples of our "Architectural Heritage" to be preserved.

The four public buildings chosen in this study were designed by A. H. Koyunoğlu in Ankara in the years 1923-1930. These buildings have features of the First Turkish National Architectural style and they too were designated as historical buildings.

All of these four buildings are now:

- Sosyal Hizmetler ve Çocuk Esirgeme Kurumu Genel Müdürlüğü
(The General Directorate of Social Services and the Society
for the Protection of Children)

- . Etnografya Müzesi (The Ethnographical Museum)
- . Maliye ve Gümrük Bakanlığı (The Ministry of Finance and Customs)
- . Devlet Resim ve Heykel Müzesi (The State Painting and Sculpture Museum)

The early Republican period buildings designated as examples of our "Architectural Heritage" show signs of defects and decays caused during the course of time and they also carry the changes (alterations, additions, removals) deemed necessary by the users.

The fact that the above buildings to be preserved have undergone changes, makes a restitutive study necessary in order to determine the specifications of the buildings in their preliminary phase.

In this study, the initial part deals with aim, methods and sources. Having the outlook of a suburban town with its citadel and surrounding houses at the top of the hill, succeeding the National War of Independence, Ankara became the center of heavy constructional activity after it was chosen as the capital of the new Republic; therefore, the second part of the study gives a summary for the new building activities in Ankara during the years 1923-1930 in the "Old Ankara" section of town; while the third section very briefly concerns itself with the highlights of the formative principles of the First Turkish National Architectural Movement.

Part five concentrates on the descriptive analysis of the present state of each building and on the historic analysis comprises the documentation of changes and the results of investigations of official

correspondences in the related institutions, newspapers, periodicals (1923-1986), plan sheets, photographs and interviews and also evaluation based on the above analyses; the results of the research for the constructional materials and techniques applied in the interventions during and after the construction, which could be determined.

Consequently, data provided, as the result of the restitutive evaluation of the above mentioned buildings, which were designated as our "Cultural Heritage", will not only determine to identify them with changes and also will give possibility what will be preserved in these buildings and will guide the restoration works in future years.

Key words: Ankara (1923-1930), A. H. Koyunoğlu, First Turkish National Architecture, institutionalized architecture, historical research, historical analysis, restitution.

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ÖZET

MİMAR A. H. KOYUNOĞLU*NUN ANKARA*DAKİ KAMU BİNALARINA RESTITUTİF BİR YAKLAŞIM

ÇUHA, Nilgün

Doktora Tezi, Mimarlık Bölümü

Tez Yöneticisi: Prof. Dr. Ömür Bakırer

Türkiye Cumhuriyeti kuruluşunun ikinci yarım yüzyılını sürdürürken, Cumhuriyet Mimarisinin ilk ürünleri de korunması gereken "Mimari Miras" kapsamına alınmış bulunmaktadır.

Kendilerine özgü cephe düzenleri ile dikkat çeken bu yapılar, mimarlık tarihimizde Neo-Klasik dönem olarak da tanımlanan Birinci Ulusal Mimarlık döneminin (1908-1930) ürünleridir.

Bu dönemde, batı eğitimi ile yetişen, Mimar Kemalettin, Vedat Tek gibi bazı Türk mimarları Türk ulusçuluğu düşüncesinden kaynaklanan bir atılımla mimarimizi yabancı etkilerden arındırıp, eski görkemi ile yeniden yaratmayı amaçlamışlardır. Bu amaçla Selçuklu ve Klasik Devir Osmanlı yapılarını inceleyip onlardan özümledikleri elemanları ürettikleri yapıların gerek cephe düzenlerinde ve gerekse iç mekanlarda dekoratif elemanlar olarak aktarmışlardır.

Ürettikleri ürünlerle ulusal bilincin uyandırılmasını amaçlayan

Birinci Ulusal Mimarlık akımı, Cumhuriyet döneminin ilk yıllarında da etkisini sürdürmüş, 1923-1930 yılları arasında özellikle yönetici kadro tarafından desteklenmiş, kamu yapılarının bu tarzla biçimlendirilmeleri üzerinde ısrarla durulmuştur. İşte A.H. Koyunoğlu'nun bu yıllar arasında Ankara'da ürettiği kamu yapıları (Çocuk Esirgeme Kurumu Genel Merkezi - Sosyal Hizmetler ve Çocuk Esirgeme Kurumu Genel Müdürlüğü, Etnografya Müzesi, Dış İşleri Bakanlığı - Maliye ve Gümrük Bakanlığı, Türk Ocağı - Devlet Resim ve Heykel Müzesi) erken Cumhuriyet döneminin bu bilinçli yaklaşımı çerçevesinde şekillendirilmiştir.

Mimari miras kapsamındaki yapılarda zaman içinde fiziki, kimyasal ve biyolojik etmenlerin neden olduğu bozulma ve yıpranmaların yanısıra kullanıcılarının da gerekli gördüğü tadilat, kaldırma ve ilavelerle yapıların tarihsel ve estetik değerlerinde de değişiklikler olması doğaldır.

Korumaya alınmış yapılara değişmiş olabilecekleri varsayımı ile yaklaşım, binanın geçirdiği tadilat ve onarımları ayrıntıları ile belgeleyip yapının değişmişliğinin yanısıra özgün durumunu da ortaya çıkaracak ve onu tanımlayacak olan restitüsyon çalışmalarının yapılması gereğini bir kültür hizmeti olarak karşımıza çıkarmaktadır.

Bu çalışmada, 1923-1930 yılları arasında Mimar A.H. Koyunoğlu tarafından Ankara'da Birinci Ulusal Mimarlık stilinde üretilmiş yukarıda adı geçen dört kamu yapısının ileriki yıllarda geçirdikleri değişmelerin incelenmesi ve yapıların özgün plan ve kütle özelliklerinin saptanması amaçlanmaktadır.

Çalışmanın birinci bölümünde, çalışmanın amaç, metod ve kaynakları

üzerinde durulmuş; ikinci bölümde, milli mücadele yıllarının küçük bir kasaba görünümündeki Ankara'sının Cumhuriyetin başkenti seçilmesiyle sahne olduğu yoğun inşaa faaliyetlerinin Eski Ankara (kale ve etekleri) bölümünde 1923-1930 yılları arasında gerçekleştirilen mimari uygulamalara kısaca değinilmiş; üçüncü bölümde ise erken Cumhuriyet dönemini etkileyen Birinci Ulusal Mimarlık akımının biçimleme özellikleri anahatları ile verilmiştir.

Dört binadan herbirinin günümüzdeki durumlarının yazılı anlatımı, tarihi süreç içinde binaların geçirmiş oldukları değişiklikler (tadilat, ilave, kaldırma) ve onarımlar; bunların değerlendirilmesi ve bu değerlendirmede başvuru mimarın anıları, inşaa edildikleri tarihten günümüze kadar ilgili kuruluşlarca yapılmış olan resmi yazışmalar, gazete ve dergilerde yer almış haber, ilan, makale, röportaj v.s. yazılarla fotoğraflar, plan araştırmaları, binalarla ilgili kişilerle yapılan görüşmelerden elde edilen sonuçlar; inşaa sırasında veya daha sonraki yıllarda yapılan müdahalelerde kullanılan malzeme ve konstrüksiyon tekniklerinden saptanabilenler beşinci bölümü kapsamaktadır.

Sonuçta, bu inceleme ve değerlendirmelerin ışığında dört yapının yapılışından günümüze kadar geçirmiş oldukları değişiklik ve onarımlar kronolojik bir sıra ile belgelenmiş, değişiklikleri ve özgün durumu saptayan restitüsyon projeleri çizilmiş; elde edilen verilerin restorasyon ve koruma konularındaki ışık tutucu özelliği de vurgulanmıştır.

Anahtar kelimeler: Ankara (1923-1930), A. H. Koyunoğlu, Birinci Ulusal Mimarlık Dönemi, kamu yapıları mimarisi, tarihi araştırma, tarihi analiz, restitüsyon.

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- 263 Upper floor - curved wall (192/1987, N.Ç.)
- 264 Stairs leading to the basement floor (Kültür ve Turizm Bakanlığı)
- 265 Basement floor - dining room - under the main staircase (193/1987, N.Ç.)
- 266 NW facade (March 21, 1927, Hakimiyet-i Milliye Gazetesi, p.1)
- 267 NW facade - water colour (painted by A.H. Koyunoğlu)
- 268 NW and SW facades (A.H. Koyunoğlu)
- 269 The Türk Ocağı Building (1984, Cumhuriyet Dönemi Türk Mimarlığı, M. Sözen)
- 270 NW facade - broken shelters on the upper balcony (Kültür ve Turizm Bakanlığı)
- 271 NW and NE facades (Kültür ve Turizm Bakanlığı)
- 272 NE and SE facades (A.H. Koyunoğlu)

- 273 Upper floor - circular window (194/1987, N.Ç.)
- 274 SE facade (Kültür ve Turizm Bakanlığı)
- 275 SW facade - third and fifth portions (Kültür ve Turizm Bakanlığı)
- 276 Skylight on the theatre (195/1987, N.Ç.)
- 277 Copper and Marseilles-type tiles of the roof (196/1986, N.Ç.)
- 278 Eternite covering of the roof (197/1986, N.Ç.)
- 279 Tiles replaced with eternite (198/1988, N.Ç.)
- 280 Raised roof (skylight was left under the roof), (199/1988, N.Ç.)
- 281 The construction of the skylight (200/1986, N.Ç.)
- 282 Türk Ocağı Building - isolation of the foundations (Kültür ve Turizm Bakanlığı)
- 283 Türk Ocağı Building - isolation of the foundations (Kültür ve Turizm Bakanlığı)
- 284 Türk Ocağı Building - isolation of the foundations (Kültür ve Turizm Bakanlığı)
- 285 Türk Ocağı Building - under the construction (A.H. Koyunoğlu)
- 286 Türk Ocağı Building - under the construction (A.H. Koyunoğlu)
- 287 Türk Ocağı Building - chiselling of the NW facade (Kültür ve Turizm Bakanlığı)

I PRELIMINARIES

1 INTRODUCTION

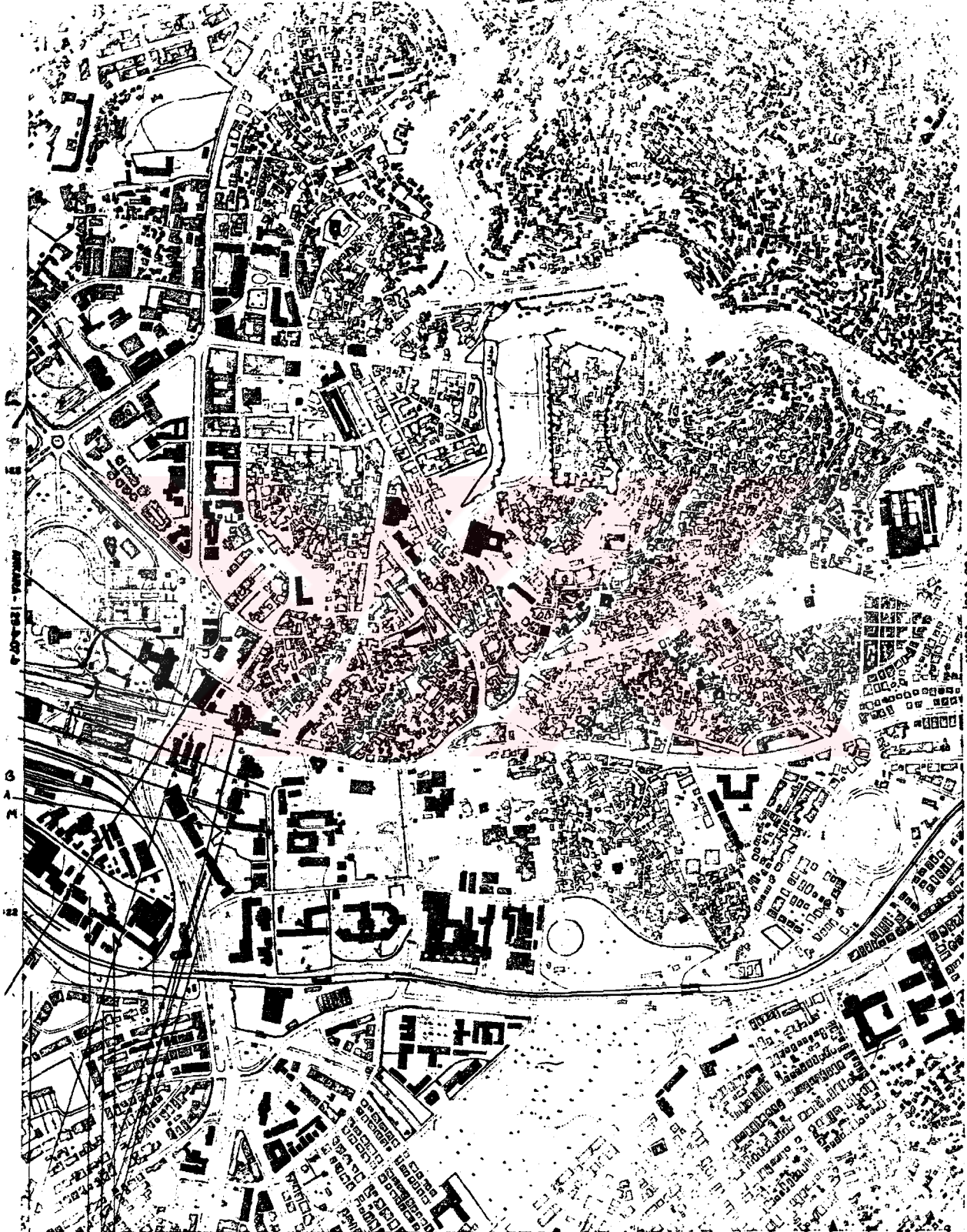
1.1 Preamble

Sosyal Hizmetler ve Çocuk Esirgeme Kurumu Genel Müdürlüğü - Çocuk Esirgeme Kurumu Genel Merkezi (The General Directorate of Social Services and the Society for the Protection of Children - The Center of the Society for the Protection of Children), Etnografya Müzesi (The Ethnographical Museum), Maliye ve Gümrük Bakanlığı - Dış İşleri Bakanlığı (The Ministry of Finance and Customs - The Ministry of Foreign Affairs) and Devlet Resim ve Heykel Müzesi - Türk Ocağı (The State Painting and Sculpture Museum - Türk Ocağı) buildings are the public buildings designed by A.H. Koyunoğlu in Ankara between the years 1923-1930 and in the style of the First Turkish National Architecture (Map 1).

All of these four buildings were designated as the historical buildings that should definitely be preserved in accordance with the Law for the Preservation of Cultural and Natural Properties (Law n. 2863).

Two of the above buildings constructed for the Society for the Protection of Children and Türk Ocakları and the other two for the State and today they all owned by the State, have been restored under the guidance of the Ministry of Culture and Tourism. Yet, until now

ANKARA - 129 - b - 03 - d



ANKARA - 129 - b - 08 - d

MAP 1

no study is made to document the restorations together with an evaluation of the architectural, historic and aesthetic values of the buildings, without doubt, the changes (alterations, additions, removals, material changes) affecting the architectural, historic and aesthetic values, were based on a variety of reasons.

This study, therefore, aims at first to document the changes together with the reasoning behind them, and then to investigate and determine the original forms of these buildings which are among the remains of an important phase in Turkish Architecture.

With this aim, successively, investigation, documentation, measured and restitution drawings of the above mentioned buildings were made.

1.2 Method of study

The city of Ankara, the First Turkish National Architecture, and A.H. Koyunoğlu's life-story are related to this study because the selected buildings are the products of a particular era and they were designed and constructed to meet the new needs of the new capital - Ankara. As a result, this study briefly outlines Ankara in the years 1923-1930; puts down the most important features of the First Turkish National Architecture and gives A.H. Koyunoğlu's life-story before the analyses of the buildings.

While the buildings were studied, some plans (original or not original) could be provided, but they were not sufficient for this study. For that reason, measured drawings which were firstly drawn

by author in 1/50 scale were made for each building.

The measured drawings were prepared according to the measurements taken by author in 1986 with a varying number of helpers. The buildings were measured in two stages, namely, the horizontal measurements and the vertical measurements. The horizontal measurement carried out by the so called, triangulation method was used for the drawing the floor plans. That is, each point is determined by at least two other known points. The instruments used were steel tapes of various lengths (5m, 30m). For the vertical measurements of elevations and sections, a datum line was established along the walls of the buildings, at a reasonable height. This datum line was established by means of stretched rubber strings. A transparent water hose was used to obtain the exact horizontality of the datum line. All necessary vertical measurements were taken with respect to the datum line by a plumb bob attached to the tip of a rod.

In addition to the measured drawings, the buildings were documented by written descriptions for the restitutive evaluation. This descriptive analysis comprising the documentation of the present conditions of the buildings began with the definition of their locations together with their surroundings. This was followed by the description of the buildings, first the interior following generally a clockwise movement and then from the exterior. Each storey in the buildings was explained separately, namely, each storey was described in general, then starting from the ground floor, each hall and each room within the storey was defined from the ground floor up to the other floors, then to the basement floor. The written descriptions were supported by a photographic survey conducted in 1987. Some of the photographs presented in this study and documenting the surroundings

of the buildings were included merely for their documentary values as they indicated the condition of 1987.

The data collected from the measured drawings and descriptive analysis was followed by a historic analysis, since the alterations, repairs, restorations in the buildings could be defined only from historic research. The historical analysis was based on the original sources, published documents and interviews.

The materials and techniques of construction were also inspected for the restitutive analysis.

In conclusion, according to the data provided from the measured drawings, descriptive and historical analyses, the architectural and structural features of the buildings were evaluated as follows: original elements of the buildings definitely known, later additions, removals and alterations. The results were shown on the restitution drawings.

1.3 Sources

The most difficult part in this dissertation comprising the restitutive analysis of the buildings designed by A.H. Koyunoğlu in Ankara was to find sources.

The documents related to the repairs, alterations and restorations in those buildings could not be found in the archives of the occupants prior to their being accepted as historic buildings; also the bureaucratic difficulties while taking the measurements. In

addition, the difficulties during the study of the documents written in Ottoman script (before the acceptance of Latin Alphabet in 1928) can be mentioned as the major problems encountered during our study.

The sources are grouped under the titles as: original sources, written documents and interviews with the people who worked in these buildings and the people who knew either the buildings or A.H. Koyunoğlu.

The original sources used for this study can be summarized as:

- . The unpublished autobiography of A.H. Koyunoğlu
- . The original plans and the detailed drawings of decoration drawn and the photographs taken by A.H. Koyunoğlu at the State Painting and Sculpture Museum
- . The decrees of Türk Ocağı Convention
- . The decrees of the Society for the Protection of Children
- . The correspondence files of the Ministry of Culture and Tourism - pertaining to the State Painting and Sculpture Museum, Ethnographical Museum and to the Society for the Protection of Children
- . The files in the Ethnographical Museum
- . For the Ministry of Finance and Customs, the correspondence files were inspected in the Ministry of Finance - The Department of National Estates and in the Ministry of Public Construction
- . For all buildings, the author has applied to Başbakanlık - Kanunlar Dairesi (The Prime Ministry -Department of Laws) in order to determine the facts related to the change of owner or date.

Published documents comprise the newspapers (Hakimiyet-i Milliye, Ulus, Resmi Gazete), periodicals (Türk Yurdu, Mimarlık, Arkitekt) and articles (written by A.H. Koyunoğlu or about him) issued between the years 1923-1987.

Interviews were made with the persons who knew either the buildings or A.H. Koyunoğlu himself. A.H. Koyunoğlu's relatives helped much for this study providing information about him and documents as plan sheets, the unpublished autobiography and photographs.

2 ANKARA IN THE YEARS 1923-1930

Before becoming the capital on October 13th., 1923, Ankara was a dull and impoverished city with its 20-30 thousand population. The settlement was within and around the citadel.

After 1923, as the capital, Ankara had to be rebuilt urgently for its new function. Thus, the problem of urbanization came into being. To widen old streets, to construct sound buildings instead of mud-brick ones, to re-vitalize the areas which had been burned down were the first tasks; but they were given up for the reason that their realization required a high budget and a long time. However, new ways were searched to solve this problem of re-construction.

At last, the Law (dated March 24, 1925 and n.583)¹ made certain the re-building of Ankara. According to this Law, some properties had to be expropriated to build a new district. It meant that Ankara as it was in 1923 (the Old Ankara) would not be touched, but, beside it a new city (Yenişehir) would be built.

From the re-construction plan - Yenişehir and Old Ankara - prepared by Heuslerr in 1927, only the plan for Sıhhiye area was put into application because of an urgent need for housing. The other one related to Old Ankara was not adopted. Before the re-construction plan including both New-City and Old Ankara designed by Jansen and accepted by the administration in 1932, in the re-arranged section of Old Ankara, the Ethnographical Museum (1925-1927) and the Türk

Ocađı Central Building (1927-1930) were erected on Namazgah Hill; the Ministry of Foreign Affairs Building (1925-1927) was built on Atatürk Boulevard - beginning to be outstanding in those days - extending from Ulus to Çankaya; the Society for the Protection of Children Buildings (1925-1927) were constructed on Anafartalar Cadesi merging the main arteries of Atatürk and Talat Paşa Boulevards.



3 THE FIRST TURKISH NATIONAL ARCHITECTURAL MOVEMENT

This style of architecture, flourished during the last decade of the Ottoman Empire, produced the first works around the year 1910 and carried on its effects till the early years of the Turkish Republic (1923-1930). When the new Republic wanted to cut all its ties with the traditional past, this style lost its importance and gave way to the international styles.

During the westernization process in the Ottoman Empire, architects from Europe were brought to teach and also to build¹. Some of them constructed buildings, while others trained students in their own way. After a while, the Turkish architects, who received western type of education, during those years were influenced by a social movement - Turkish nationalism² - and they created a new architecture referred to as the First Turkish National Architecture.

It can be said that this architecture came out as a reaction to western revivalism and was longing for the glorious classical Ottoman architecture; by that creating a different type of revivalism in itself.

Although the national architecture is born independent of the European revivalism, it strikingly resembles the western art of building. One of the basic reasons for this is that the architects who created it received western education and had to answer the new needs (banks, commercial centers, railway stations, etc.) of the

Ottoman Empire which was in the westernization process. While they were taking a reactionary position to the west, they almost copied the contemporary European architecture. Richly decorating the facades of their buildings, with rosettes, mouldings, arches, etc., they wished to revitalize features of the classical Ottoman architecture.

The most important features of this architecture can be listed as follows:³

- . All buildings excepting the small residential buildings of the period were planned symmetrically, as far as the site conditions and functional necessities allowed.
- . In case of symmetrical planning, at least the major elevation of the building was tried to be designed in absolute symmetry.
- . The main entrances of buildings were usually placed at the symmetry axis, while corner rooms and axial centers were projected out, sometimes in the form of towers, to enhance the visual aspects of the buildings.
- . No matter what the structural system was, especially the visible facades of the buildings were built of stone or covered with a stone revetment or they were plastered over, and then incised with horizontal lines to give the impression of cut stone.
- . As a rule, the visible facades of buildings were divided into three horizontal portions with continuous mouldings, no matter how many stories the building had. Afterwards, each portion was treated as a whole, with different orders of window shapes used at each floor.

- . To cross the window and door openings, classical forms of traditional Ottoman arches were made use of, which consisted of flat, depressed, ogival and two or three centered pointed arches. Sometimes, to cross larger openings, elliptical arches were used, which are untraditional in Ottoman architecture.
- . Simply to enhance the visual qualities of buildings, their facades were richly decorated with traditional decorative elements such as stalactite ornamentation, tiles, rosettes and attached columns.



4 ARIF HİKMET KOYUNOĞLU'S LIFE-STORY

A.H. Koyunoğlu of Koyunoğlu family of Malatya was born in Istanbul in 1889. His father was Kadı (judge) İsmet Bey and his mother was Virditer Hanım, who came from North Caucasia.

He attended, in turn, Hafız Recep Mahalle Mektebi (Hafız Recep Elementary School) in Gebze, Mekteb-i Osmani and Vefa Junior High School and the Department of Architecture in Academy of Fine Arts.

While he was in the Academy, Mongeri, Valluary were among the teaching staff there. He gained his basic knowledge on architecture from these foreign masters. He assisted Mongeri in the construction of some buildings like Saint Antoine Church in Istanbul. With the help of Halil Edhem Bey¹, he was sent to Anatolia for conducting research and making measured drawings of some buildings for Alman Asar-ı Atika Müesseseleri (The German Foundations for the Study of Antiquity).

In 1912, in order to make measured drawings of the Erekhtheion Temple, he went to Athens upon request of Mongeri. In the meantime, the Balkan War began and he went to İşkodra where his uncle was on duty. He had to stay in the Balkans until 1914.

When he returned to Istanbul, he took his final exams and graduated from the Academy and opened his office, but this time the First World War broke out. He was recruited and sent to the Eastern Front as an officer.

His military service lasted approximately four years. He stayed in Erzurum for a while. There he designed and constructed İttihat ve Terakki Komite Binası (The Union and Progress Committee Building)² which is ruined now, and he repaired the Sanayi Mektebi (School for Craftsmanship) destroyed by the Armenians.³

Since Erzurum with its constructional activities did not offer much opportunity for young architects to reinforce their interests in architecture, he was urged to return to Istanbul in 1919. However, the architectural advantages were limited in Istanbul as well. Hence, he started to work as a photo-reporter for several newspapers and opened a workshop of photography. Besides, he constantly sought for the chance for working in his own profession.

In 1921, with the help of his friend Nevzat Tandoğan,⁴ he managed to come to Ankara. For a short time, in 1922, he worked as an architect in Vakıflar Vekaleti - Fen İşleri Kurulu (The Ministry of Pious Foundations - The Science Committee). But he wished to work free and opened his own office in Ulus. From 1923 onwards, he started to work as a designer, contractor and producer of brick, mosaic and drainage pipes.

He designed and constructed the buildings in Ankara of which some are the subject of this study; moreover, he built houses - torn down today - for İş Bankası incorporating with Kemalettin Bey, a house for Celal Bayar and for Mithat Alam which is the Residence of Israel Embassy.

He left Ankara in 1930 to work in Bursa. Later, in 1935 he settled

in Istanbul. He worked as an insurance expert till 1974 and then he retired himself. On April 2,1980, the Ministry of Culture honoured him as "Devlet Sanatçısı" (State Artist). In 1981, he was awarded "Devlet Sanat Ödülü" (The State Award for Arts) given by the President.

He died on July 29,1982, leaving many works behind him (Appendix 1).

II SUBJECT MATTER AND COVERAGE

5 RESTITUTIVE EVALUATION OF THE PUBLIC BUILDINGS DESIGNED BY A. H. KOYUNOĞLU IN ANKARA

5.1 SOSYAL HİZMETLER VE ÇOCUK ESİRGEME KURUMU GENEL MÜDÜRLÜĞÜ - ÇOCUK ESİRGEME KURUMU GENEL MERKEZİ - BİNALARI (THE GENERAL DIRECTORATE OF SOCIAL SERVICES AND THE SOCIETY FOR THE PROTECTION OF CHILDREN - THE CENTER OF THE SOCIETY FOR THE PROTECTION OF CHILDREN - BUILDINGS)

5.1.1 Location and Surroundings

The General Directorate of Social Services and the Society for the Protection of Children consists of two buildings, which were actually constructed as three buildings connected to each other by passages; however, from the exterior they display the appearance of a single building. They are in the Old section of the city and surrounded by Anafartalar Caddesi on the NE (Photo. 1), by Acı Çeşme Sokağı on the SE (Photo. 2), by Çanakkale Sokağı on the SW (Photo. 3), and by the Çocuk Sarayı (Children's Palace) Apartment on the NW (Photo. 4), (Fig. 1).

Anafartalar Caddesi connecting Ulus to Samanpazarı Circle was constructed between the years 1932 and 1937 in accordance with the re-construction plan of Old Ankara designed by Jansen¹ (Map 2).

ANKARA



ANKARA ŞEHİR İMAR PLANI

Hermann Jansen Ankara 1939

PROF. HERMANN JANSEN TARAFINDAN YAPILMIŞTIR

MİKYAS 1:12.500

—	BİRİNCİ DERECE EŞAK CAĐDELER	—	YENİ CAĐDELER
—	• YENİ •	—	DEMİR YOLU
—	• GENİŞLETİLMİŞ •	—	MANK İŞLER
—	İKİNCİ DERECE EŞAK CAĐDELER	—	MEVJUT BİNALAR
—	• YENİ •	—	RAKİT ABAZI
—	• GENİŞLETİLMİŞ •	—	TEMEŞME MORTALAN
—	EŞAK CAĐDELER		

This section of Anafartalar Caddesi on which the General Directorate of Social Services and the Society for the Protection of Children buildings are located today, was marked on the 1924-dated map in 1/500 scale and in dotted lines as a road considered for construction (Map 3). The present lots on which the Courthouse and 9. Akşam Erkek Sanat Okulu (9. Night Vocational School for Boys) and Atatürk İlk-okulu (Atatürk Elementary School)² were marked on the road, and Şengül Hamamı³ (Şengül Public Bath) was shown on their SE on this map.

In a notice⁴ concerning the commission of the Society for the Protection of Children buildings, the lot was also defined across the Gazi and Latife Elementary Schools and near the Şengül Bath.

At the beginning of the year 1927, when the construction was completed, this section of Anafartalar Caddesi was named 'Samanpazarı Caddesi' in the news related to the Society's buildings⁵ and after the buildings put in service, the road was mentioned as Çocuk Sarayı Caddesi⁶ until it was re-named as Anafartalar Caddesi (Photo. 5).

The Society constructed the Çocuk Sarayı Apartment (1926) on the land which was its own property on Anafartalar Caddesi and on the NW of the Society's buildings. In addition, the Society also built a swimming pool and cabins for changing clothes (Photo. 6, 7) and a playground for children on its own land behind the buildings in 1928-1929⁷ (Photo. 8, 9, 10).

The terraced playground was designed in accordance with the slopes of land and later, it was connected to Anafartalar Caddesi by a staircase, of which the construction date is unknown, built

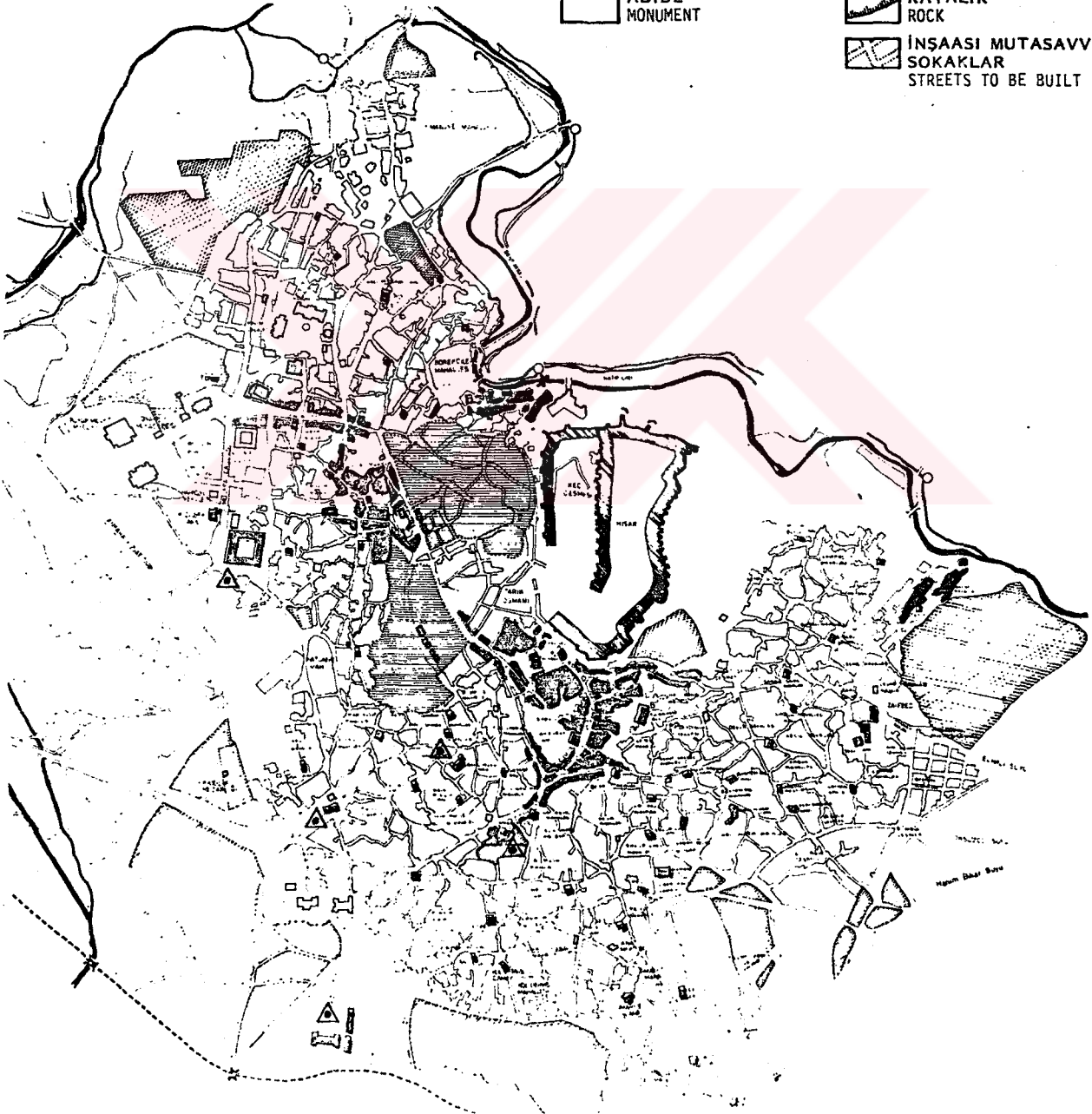
1924 TARİHLİ ANKARA HARİTASI

1924 DATED ANKARA MAP

0 100 200 300 400 500
metre



- | | | | |
|--|------------------------------------|--|---|
| | KONUT ALANLARI
RESIDENTIAL AREA | | POSTA VE TELGRAF
POST OFFICE |
| | TİCARET
COMMERCE | | HAMAM
BATH |
| | KÜÇÜK SANATLAR
LIGHT INDUSTRY | | ESKİ KALE
OLD CITADEL |
| | CAMI VE MESCİT
MOSQUE | | BAHÇE VE PARK
GARDEN AND PARK |
| | MEKTEP
SCHOOL | | İSLAM MEZARLIĞI
MOSLEM CEMETERY |
| | TÜRBE
TOMB | | HRİSTİYAN MEZARLIĞI
CHRISTIAN CEMETERY |
| | KİLİSE
CHURCH | | YANGIN YERLERİ
FIRE DESTROYED AREAS |
| | HAVRA
SYNAGOGUE | | DERE
CREEK |
| | ABİDE
MONUMENT | | KAYALIK
ROCK |
| | | | İNŞAASI MUTASAVVER
SOKAKLAR
STREETS TO BE BUILT |



adjacent to the SE facade of the SE building (Photo. 11, 12). This staircase still functions as the passage for pedestrians between Anafartalar Caddesi and Acı Çeşme Sokağı.

In 1952, the playground was re-arranged, trees were planted and it became a recreation area for families⁸ (Photo. 13, 14).

As for 1953, the Çanakkale Sokağı acting as a boundry to the SW direction was opened and Central Executive Board of the Society made a decision to construct twenty-five shops and depots in the garden on this street.⁹ Later, this decision was changed decreasing the number of shops and depots to twenty and the construction was commissioned.¹⁰

The latest alterations in the surroundings of the three-building group have been made in the buildings themselves. Between 1964-1967, the building on the NW of the Central building was torn down and an işhanı (commercial center) was erected on its place including the land with the swimming pool (Photo. 15, 16).

After the construction of this building, the remaining lot was asphalted and was made a parking lot which still keeps this same function (Photo. 17).

5.1.2 Descriptive Analysis

The General Directorate of Social Services and the Society for the Protection of Children giving the impression of a single block is composed of the Central building, the wings on its SE and

NW, and the Inspection Committee building (Fig. 1). The above aspect was considered in the description of the plans and elevations, and they were analyzed as a block externally, and as Central building including the wings on its SE and NW and the Inspection Committee building in the plans.

5.1.2.1 Plan Layout

In the buildings having rectangular plans, the main entrances are on the symmetry axis in the NE-SW direction and in the ground floors.

In the Central building, the corridors running in the SE-NW direction open to the entrance hall; the shops on the NE and the office rooms on the SW are lined on these corridors. The upper floor has the same plan, but SE corridor and the rooms on its NE and SW are transformed into a large space: the meeting hall. The basement floor plan is arranged as in the ground floor, but the NW section of the Inspection Committee building is added to the basement floor of the Central building. The central-heating, some offices, staff rooms and the storage rooms are planned on this floor.

In the Inspection Committee building, the shops having no connection with the entrance hall are on the SE and NW of the entrance. The office rooms are aligned on the NE and SW of the corridor extending in the SE-NW direction on the upper floor. In the basement floor, the storage rooms on the SE open to the hall running in the NE-SW direction.

The wings on the SE and NW are separated by a wall from the Central Building. On the Ground floor, the spaces on the NE are shops which have no connection with inside; the other spaces used as the office rooms are connected to the Central building by the openings on the SE and NW ends of the corridors. On the upper floor, the SE wing including the office rooms on the NE and SW opening to a corridor is added to the Inspection Committee building. NW wing in the same plan belongs to the Central building. In the basement floor, both wings are in the Central building's plan.

5.1.2.1.1 The Central Building-Ground Floor

In the ground floor plan (Fig. 2), first there is an entrance hall (Photo. 18, 19), a narrow rectangular space running in the NE-SW direction and serving as a circulation area. Then, there are two rectangular blocks on the SE and NW of the entrance hall with rectangular spaces lined on the corridors which open to the entrance hall. The entrance hall is separated into two sections by a decorative wooden door. This partition creates 3.44m x 2.55m x 4.10m space on the NE, serving as a covered area. The space behind the wooden door is rectangular in plan, makes 0.98m projection from the main mass on the SW wall and has a large staircase (Photo. 20, 21, 22) leading to the basement and upper floors.

Opening to the SE corridor, there are four doors. A double-leaf door in the center, the other two with single-leaf on both sides of it are on the SW wall and another double-leaf door is on the SE wall opening to the SE wing. The same features above are repeated in the NW corridor.

On the SE corridor (Photo. 23), the room on the SW opening to the SE end of the corridor has a depressed arched window on the SW wall. This room with the dimensions of 2.64m x 3.98m x 4.10m is used as an office. The two depressed arched windows are on the SW wall in the central room (5.55m x 3.98m x 4.10m) given to the solicitors of the General Directorate. In the third room in the dimensions of 1.98m x 3.98m x 4.10m and belonging to the trustee, there are a depressed arched window on the SW wall and a rectangular window with a counter in front on the NW wall is the place to receive donations.

In the corridor on the NW (Photo. 24), the dimensions and openings of the rooms are similar to the ones on the NE corridor, but the room on the SW opening to the NW end of the corridor is used as a toilet.

On the SE wing, there is a narrow corridor running in the SE-NW direction and a room opening to it. The corridor has two openings with Bursa-type arches on the NE and SW walls (Photo. 25). The inside of the NE opening is bonded. The SW opening gives way to a room measuring 4.96m x 4.28m x 4.23m and having two depressed arched windows on its SW wall. In this room, the columns in the SE and NW corners are connected to each other by beams in the SE-NW and also beams in the NE-SW direction reach the SW wall running along the SE-NW walls. The SE and NW walls are articulated with architectural elements reminiscent to pilasters, thus giving a stepped outline to the plan (Photo. 26).

The spaces in the NW wing are similar to the ones in the SE

wing, but Bursa-type arched opening on the NE wall is blocked leaving a door opening to a narrow corridor (Photo. 27).

The floors of the corridors, entrance hall and rooms are covered with square mosaic tiles (0.30m x 0.30m); the walls are painted in beige; the ceilings are stucco; the cornice is made between the beams in both hall and corridors.

5.1.2.1.2 The Central Building-Upper Floor

The stairwell and the spaces lined on a corridor (Photo. 28, 29) having connection with the NW wing are repeated on the upper floor (Fig. 3), whereas the SE section has a different arrangement than the ground floor. In the corridor, one of the six double-leaf doors is on the SE wall; the other three align along the NE wall; there is one on the NW wall with a relieving arch above and the last one together with the single-leaf doors on each side are on the SW wall.

The door on the SE wall of the corridor opens to the meeting hall (Photo. 30, 31, 32, 33) in the dimensions of 10.62m x 11.64m x 5.50m. The two windows on the NE wall are topped with pointed arches. On the SE wall, across the entrance, there is a desk at the center and two pointed arched windows are on either side of it. When the windows are opened, a bonded wall is noticeable. A large window topped with a relieving arch is on the SW wall.

The room adjacent to the stairwell belongs to the secretary of the assistant director. This room measuring 2.15m x 4.08m x 4.58m has a pointed arched window on the SW wall and two doors, one on the

NE wall opening to the corridor, the other on the NW wall giving access to the room of the assistant director. The room of the assistant director has 5.44m x 4.08m x 4.58m dimensions. In this room, the door opening to the corridor is on the NE wall and the other one is on the SE wall. A window topped with a depressed arch is on the SW wall. The next space is the toilet measuring 2.43m x 4.08m x 4.58m. It has a depressed arched window on its SW wall.

The room across the toilet is the director's room. The door on the SW wall opens to the corridor. From another door on the SE, there is access to the executive secretary's room. The pointed arched window is on the NW wall and the dimensions are 5.10m x 4.18m x 4.08m in this room. The secretary's room has three doors, the first one on the NW opening to the director's room, the second on the SW wall - to the corridor - and the last one on the SE wall leading to the next room, and a pointed arched window on the NE wall. Its dimensions are 5.18m x 4.18m x 4.58m. In the room across the staircase (Photo. 34), measuring 3.60m x 5.22m x 4.58m, there are doors on the NE and SW walls and a pointed arched window on the NE wall.

The narrow corridor in the NW wing entered through a door on the NW wall of the upper floor corridor has the doors opening to the rooms of the assistant director on its NE and SW walls. A rectangular window almost covers the whole NE wall of the room on the NE. The reinforced concrete columns are in the corners of the SW wall. These columns are joined together by the beams running along the SE, NW and SW walls and also projections - from floor to ceiling - are on the SE and NW walls. In this room, the dimensions

are 4.50m x 4.30m x 3.10m. The room on the SW (4.63m x 4.25m x 3.10m) having two rectangular windows on the SW wall has the similar structural features as the room on the NE.

The floors are covered with square mosaic tiles (0.30m x 0.30m). The walls and ceilings are painted in beige in the rooms and corridors on the upper floor. In the meeting hall, the wooden floor is carpeted; the walls are covered with wooden panels to the height of 1.83m and the rest is painted in green; the ceiling is covered with leather which in turn is ornamented by stylized floral designs.

5.1.2.1.3 The Central Building-Basement Floor

The entrance hall area and the corridors extending in the SE-NW direction and the wings of the ground floor are repeated on this floor with slight variations (Fig. 4).

The staircase (Photo. 35, 36, 37) leads to the basement floor hall opening to the backyard by a door on the SE wall and under the staircase landing. The double-leaf door of the storage room is across the staircase and on the NE wall. The SE corridor (Photo. 38) is divided into two parts as the NW and SE divisions at a very near distance to the hall, whereas the NW corridor (Photo. 39) has this divisions at the NW end.

There are two double-leaf doors opposite each other in the NW division of the SE corridor. The other double-leaf door on the SW wall and an opening on the SE wall are in the SE division of the same corridor. In the NW corridor, the two single-leaf doors on the

SW and NE walls are opposite each other. The other single-leaf door is on the NW wall.

In the NW division of the SE corridor, from a door on the NE wall is entered to the two storage rooms (Photo. 40, 41, 42, 43) having interconnection by a large opening. In the rear parts - one is on the SE and other two on the NE - the windows are bonded. The sinks are on the SW wall. There are marble shelves along the NE and SE walls at a height of 1.50m from the floor level.

A stepped opening on the SE end in the SE division (Photo. 44) of the SE corridor leads to a storage room at the -3.82m level (Photo. 45). The dimensions are 7.02m x 6.75m x 3.53m. The two bonded window niches are noticeable here. The two concrete beams, one supported by a column, extend in a certain interval and in the NE-SW direction. The one supported by a column is also connected to the SE wall by the I beams in the SE-NW direction.

Through a door on the SW wall of the SE division is passed to one of six interlinked rooms. In the first one of them on the SE (2.35m x 3.88m x 3.80m), a rectangular window is on the SW wall and a door on the SE wall has been closed by bonding and a niche has been formed in this part. An opening on the NW wall leads to the second room (Photo. 46, 47) with the dimensions of 4.12m x 3.88m x 3.80m. This room has a rectangular window on the SW wall and a door on the NW wall and also four steps leading to the third room (Photo. 48). The third room has the similar structural features with the room just at its top on the ground floor. The two rectangular windows at the same level and the other one placed above them are on

the SW wall. The other door on its NE wall provides the connection to the SE division and another door on the NW wall opens to the fourth windowless room. All four rooms are used as storage. The door on the NW of this windowless room opens to the fifth then sixth rooms used as office. The fifth room (Photo. 49) has two rectangular windows on the SW wall and a door on the NW wall. In the sixth room, there is a window on the SW wall and a door on the NE wall opening to the NW division of the SE corridor.

The room on the NW corridor and adjacent to the stairwell has a rectangular window on the SW wall and two doors - one on the NE wall opening to the corridor and the other on the NW wall leading to the two rooms which are interlinked by a large opening. The rectangular windows are on their SW walls. These rooms are reserved for the drivers of the Society as waiting-rooms (Photo. 50).

On the NE wall of the corridor, a door opens to a room in which the water-tanks are placed. NE wall carries a door opening to the central-heating which is composed of two rooms connected to each other by a large opening. The entrance in this space is lowered and the broiler is placed. The windows on the NW and NE walls are bonded leaving niches. By a door on its SE wall, the central-heating is connected to a room which is across the staircase. One of the three doors in the room is on the NW wall, the second on the SE wall, the last one is on the SW wall. The fuel-tank is in this room.

The SW room and the corridor of the SE wing are integrated in the basement floor plan and the NE room is filled. In the NW wing, the room on the SW has the exit to the backyard, but it has

no connection with the basement floor. The corridor and the NE room are filled.

The floors in the rooms, except the room on the NE of the NW division in the SE corridor, are covered with plain mosaic. In that room, the floor is of 0.30m x 0.30m mosaic tiles and the walls are covered with white ceramic tiles up to 1.50m high, and the rest is white-washed. The floors in the hall and NW division of the SE corridor and the NW corridor are of 0.20m x 0.20m mosaic tiles. The floors in the SE division of the SE corridor and in the room on the SE end are polished with alum. The walls in all spaces of the basement floor are painted in beige and the ceilings are white-washed.

5.1.2.1.4 The Inspection Committee Building-Ground Floor

The entrance door of the building leads to an irregular arrangement (Fig. 2). The recessed door is between the shops and opens to a corridor (Photo. 51). Like in the Central building, the corridor reaches a staircase on the SW, providing access to the upper floor. Here too, it is possible to distinguish the two blocks attached on the SE and NW walls of the entrance area. However, except the symmetrical of these blocks, the inner articulation of these sections is different from each other.

One enters the only room (2.94m x 3.94m x 3.20m) in this floor through a door on the SE wall of the corridor before reaching the staircase. A window topped with depressed arch is on the SW wall.

The floors in the room and the corridor are covered with a mosaic floor covering and the walls are painted in beige. Also, the room has a suspended wooden ceiling.

5.1.2.1.3 The Inspection Committee Building-Upper Floor

The SE wing attached to the Central building, here, is connected to the corridor running in the SE-NW direction and having the rooms lined on its NE and SW, and thus it is incorporated with the Inspection Committee building (Fig. 3).

All doors opening to the corridor (Photo. 52, 53, 54) are double-leaf. The opening with a relieving arch is on the NW wall and a pointed arched window is on the SE wall of the corridor.

The room across the staircase and the room on its SE measuring 3.44m x 4.40m x 3.85m and 3.40m x 4.16m x 3.85m have a pointed arched window on their NE walls. In the corner room facing NE, a pointed arched window is on the NE wall; the other one is on the SE wall. The other corner room on the SW also has two windows, one is on the SE, another is on the SW wall. The room next to the corner room is a toilet and has a pointed arched window on the SW wall.

The rooms on the SW opening to the corridor on the NW each have a pointed arched window on their SW walls and have 2.75m x 4.38m x 3.85m and 4.42m x 4.15m x 3.85m dimensions. In the other two rooms facing NE, a window is on the NE wall. Their measurements are 2.54m x 4.42m x 3.85m and 4.70m x 4.42m x 3.85m.

The SE wing entered from the opening at the NW end of the corridor consists of two rooms opening to a narrow corridor. In the room on the SW, there are two rectangular windows on the SW wall. This room has similar structural features to the room in the Central building which opens to the NW corridor on the same floor. The room on the NE has also similar structural features to the room on the SW, except that pointed arched mouldings surrounded by rectangular mouldings are noticeable on the SE and NW walls (Photo. 55, 56). In addition, a stone moulding passes over the door on the SW wall (Photo. 57). A rectangular window covers the NE wall.

The floors of the rooms and corridor are covered with square mosaic tiles (0.30m x 0.30m). Walls are painted in beige and ceilings are white-washed.

5.1.2.1.6 The Inspection Committee Building-Basement Floor

The NW block, described on the ground floor of this building, is non-existent on the basement floor. Because as already pointed above while discussing the basement floor of the Central building, this block is incorporated to the Central building on this floor. On the other hand, the SE block opens to the central space with three openings which lead to a number of spaces behind (Fig. 4).

To the SE section - rest of the Inspection Committee building basement floor - is reached from the backyard by a door on the stairwell projection on the SW.

The door at the center, two openings on the NE and SW of it

are on the SE wall of the basement floor hall (Photo. 58). An iron door on the NE wall opens to a small windowless space.

NE opening above gives way to the two interlinked rooms. Their NE walls are bonded, making a step (Photo. 59). On the same wall, the window niches are closed up by bonding. The I beams lying in the SE-NW direction are on the ceiling. The door at the center opens to a long narrow room without openings. Through the other opening one enters to the three spaces which have connection to each other. A rectangular window is on the SW wall of the first space. The second space has a bath-room on the NE and a toilet on the SW. An opening in the central part leads to the third space. This room has a rectangular window on each of the SW and SE walls.

The floor in the hall and rooms is polished with alum. The walls and ceilings are white-washed.

5.1.2.2 Elevations

The three-storey buildings including basement floors were constructed in load-bearing system. Concrete and steel beams were used in floors.

The facades are divided by horizontal stone mouldings and by barely visible pilasters. Thus, generally, the inner articulation both horizontal and vertical axis is carried to the facades and also the recessed panels, on which the windows are placed, are formed on these facades. The entrance facade is plain.

The central portions of the buildings, projecting out from the main mass on the NE and SW facades, except that on the NE facade of the Inspection Committee building, the symmetry axis is stressed.

The window treatment is different on each floor of the three-storey buildings. The upper floor windows, except the rectangular windows of wings and the depressed arched windows of the meeting hall, are topped with pointed arches. Ground floor windows are of depressed arch type and the ones on the basement floor are rectangular in form. But, on the NE facade, there are shop windows on the ground floor; the windows on the basement floor are not seen because they are below the road level. NW facade is windowless.

5.1.2.2.1 NE Elevation

The NE facade (Photo. 60), (Fig. 7) of the building is two-storey high and mainly it is separated into three vertical sections. These sections consist of Central building and two symmetrical wings on its SE and NW, and Inspection Committee building.

NE facade of the Central building is re-divided into three portions in itself: the central portion and symmetrical NW and SE portions on both sides of it. The central portion projecting forward and rising higher than the main mass stresses the symmetry axis in the NE-SW direction. The main entrance door reached by a step is on this axis and on the ground floor (Photo. 61). First, a moulding enframes this door and then a lead covered eave tops it. The upper floor window is covered with a pointed arch and enframed

by a concave moulding that follows the outline of the arch. This is then placed with a rectangular framework outlined by the same moulding. On the uppermost part of the wall, there is a recessed rectangular panel in marble which bears the name of the Society in Arabic letters.

On the ground floor, the shops are placed symmetrically on both sides of the main entrance door. The eternite covered eaves are above the shop windows. The recessed panels are formed starting from the eaves and including the upper floor windows. In these recessed panels, the horizontal mouldings above the eaves are interrupted by barely visible pilasters. The pointed arched upper floor windows are enframed with concave mouldings having the same profiles as used on the central portion (Photo. 62, 63). Also, those upper floor windows are surrounded by rectangular concave mouldings.

The horizontal stone moulding seen on the central portion continues uninterruptedly on these side portions.

The side wings on both sides of the Central building have the shops on the ground floor. The eaves covered with eternite are above the shop windows. The large rectangular upper floor windows are panelled and are placed in the recessed panels. There are two horizontal stone mouldings running continuously below the upper floor windows (Photo. 62, 63).

In the Inspection Committee building (Photo. 64) the main entrance is recessed opening between the shops on the ground floor.

The eternite eaves above the shop windows are followed by the narrow recessed panels and then a continuous stone moulding. The pointed arched upper floor windows are enframed by the concave mouldings in the profiles of the arches and together with the rectangular mouldings surrounding them are placed in the recessed panels. The vertical pilasters between the recessed panels are also noticeable. The facade terminates in another continuous stone moulding.

5.1.2.2.2 SE Elevation

This facade - the SE facade of the Inspection Committee building - (Photo. 65), (Fig. 8) has recessed panels and vertical pilasters on both ground and upper floors. On the ground floor, a small window topped with a depressed arch and with a moulding in the arch profile is in the central recessed panel; only a moulding can be seen on the SW recessed panel. A continuous stone moulding separates the ground floor from the upper floor. The pointed arched upper floor windows are topped by the mouldings in their own profiles and they are placed in the rectangular mouldings which are in the recessed panels. The central window is larger than the others. The facade ends with a continuous stone moulding.

On the basement level, a single rectangular window is seen on the SW.

5.1.2.2.3 SW Elevation

This elevation comprises the facades of the Inspection Committee building, Central building and the two wings on its NW and SE just

seen as the NE facade of the block (Photo. 12), (Fig. 9).

The SW facade of the Central building is composed of central and side portions (Photo. 66, 67). The central portion is projected from the main mass. On this projection, a door opening to the backyard is on the basement floor; a depressed arched window is on the ground floor; the upper floor has a window topped with a pointed arch.

On the side portions on the SE and NW, the basement floor windows are rectangular and the ground floor windows are topped with depressed arches. The NW portion has the pointed arched upper floor windows, but on the SE portion, there is a rectangular window with a relieving depressed arch above.

On both portions, ground and upper floor windows are placed in large recessed panels. The uninterrupted stone moulding separates the basement floor from the ground floor and the ground floor from the upper floor.

In the wings on the SE and NW of the Central building (Photo. 68, 69), the window treatment is symmetrical, except their basement floors. The windows on the ground floor are topped with depressed arches. The upper floor windows are rectangular.

On the NW wing of the Central building, the door and the window on the basement floor are rectangular. The three basement floor windows are in different dimensions on the SE section.

On the SE and NW wings, the uninterrupted stone moulding passes just above the basement floor and also on these wings the floor height is less than the Central and Inspection Committee buildings.

The Inspection Committee building has central and side portions (Photo. 70). The central portion projected from the main mass. A door on the basement floor, a depressed arched window on the ground floor and a pointed arched window on the upper floor are placed one above other on this projection.

On the side portions, the basement floor has rectangular windows; the ground floor windows are topped with depressed arches; the upper floor has pointed arched windows. The windows are placed in large recessed panels, except the basement floor window on these portions. The uninterrupted stone mouldings are between the basement and ground floors, and between the ground and upper floors.

5.1.2.2.4 NW Elevation

The NW facade has no openings (Photo. 15), (Fig. 10).

5.1.2.2.5 Roof Covering

The Central and Inspection Committee buildings have gable roofs covered with Marseilles-type tiles. The wings on the SE and NW of the Central building have the shed roofs covered with eternite extending in the NE and SW direction (Photo. 71)

5.1.3 Historic Analysis

The Society for the Protection of Children was founded under the name 'Himaye-i Etfal' on June 21, 1921 (Appendix B). First, it served in one of the rooms of a non-existent old building on Facı Bayram Caddesi. Later, the Society rented a building on the same street until March 3, 1927, as the center for its activities.¹¹

In time, the Society was unable to keep its services in that building. At the beginning of 1925, the construction of a new building was urgently needed. Meanwhile, Dr. Fuat Umay, who had gone to U.S.A. in 1923 and established the branch of the Society there, collected 152.000 T.L. (\$ 100.000) from Turks living there. T.B.M.M. (The Turkish Parliament) donated 5.000m² land on Samanpazarı Caddesi. After these donations, the Central Executive Board made a decision for the construction of a new building including a center for distributing milk to children in need, a polyclinic and a nursery. Then they opened a competition for the project of the new building.¹²

Although there is a newspaper notice as above, it is not possible to find any published documents regarding the development of the competition either in the Society's correspondence or in the Press. Furthermore, the original projects could not be found. For that reason, it cannot be ascertained that the projects of the Society's buildings designed in the First Turkish National Architectural style have been awarded as a result of that competition. However, from A.H. Koyunoğlu, we can learn that he is the architect who designed the Society's buildings,¹³ but there is no clue about the competition. Thus, it appears that probably A.H. Koyunoğlu was

commissioned directly to design the buildings even though he did not take part in the competition. After the newspaper notice mentioned above, at the end of 1925, the projects of buildings (three buildings) were approved and were commissioned by the Society.¹⁴

The construction was initiated on the lot registered under the Section 37, Ward 229, Plot 1 in the Ankara Tapu-Kadastro Dairesi (Land Surveying Office). A total of 169.000 T.L. was spent for the construction, installation and decoration works in the three buildings. They were completed in two years and put in service after an opening ceremony held on March 5, 1927.

In Çocuk Dergisi (The Magazine for Children) published on the occasion of the opening ceremony, it was annotated that the buildings were constructed by contractor Nafiz Bey from Erzurum; decorated by Selahattin Refik Bey, who was the only decorator in Ankara at that time. The wooden furniture and the paintings both on ceilings and walls of the meeting hall were designed by Serdar Bey, who held a position in the Society.¹⁵

In the opening speech published in the same magazine, Dr. Umay mentioned that the buildings on both sides of the Central building - also known as Çocuk Sarayı (Children's Palace) - had been rented for 50.000 T.L. for two years.

According to the "rental files" of the Society,¹⁶ those two side buildings were rented to different individuals and to firms at different times. For example, Ziraat Bank leased the building on the SE between February 1, 1950 and June 10, 1962. After that the same

building was rented by Hasan Alpaslan who ran a boarding house called 'Güneş Pansiyon' from June 1,1974 to January 31,1981.

In the 1950s, the Central Executive Board, considering that Anafartalar Caddesi and its surroundings were a crowded commercial center, proposed that the complex composed of three buildings should be torn down and a new işhanı (commercial center) should be built on the building lot extending to the playground at the rear.¹⁷ Even though various alterations were made, concerning the future of the building, the final decisions were delayed because of the Revolution of May 1960.

For a short time, the activities of the Society were carried out by the committee composed of the General Directorate for Social services in the Ministry of Health and Social Services instead of the Society for the Protection of Children.¹⁸ Meantime, there was no study on building a commercial center as proposed earlier.

At the beginning of the 1960s, the building on the NW of the Central one was used as Verem Savaş Derneği Dispanseri (The dispensary of the Society for Fighting Tuberculosis). It is not possible to tell when the Dispensary entered the building, but it vacated the building in March, 1963. The General Assembly charged the Central Executive Board with the duty of repairing the building which had been seriously damaged in order to rent it once again.¹⁹

The Central Executive Board, putting forward that there was no leasee in the quality that the Society could approve, brought up again the subject of the construction of a new commercial center

which had been proposed in the 1950s. It adopted the task comprising the construction of a new building on the land of the building used by the Society for Fighting Tuberculosis as well as on the land with the swimming pool.

First, the Executive Board decided to carry out studies related to the construction projects and to survey construction feasibility of the site and then to present the information gathered above to the General Assembly.²⁰

While the Executive Board was making a decision about the future of the building to be torn down, the building was not vacant and was used^{as} the children's club and polyclinic according to the minutes of the General Assembly's meeting dated January 7, 1964 and n. 3.²¹ Moreover, it is mentioned in the same minutes that the General Assembly approved that the building be torn down and charged the General Directorate with this duty.

Afterwards, the building was torn down; a new building - Çocuk Esirgeme Kurumu Çarşı ve İşhanı (The Society for the Protection of Children Commercial Center) - was erected on the land as planned before. The ground breaking for the new building took place on July 7, 1965 and the building was completed on July 30, 1967.

Today, the other two buildings handed to the administrative affairs of the General Directorate of Social Services and the Society for the Protection of Children have been registered as historical buildings in compliance with the reference of Gayri Menkul Eski Eserler ve Anıtlar Yüksek Kurulu (The Council for Preservation of Old

Real Estates and Monuments) dated April 12,1980 and n. A2167. With the decree of Kültür Bakanlığı - Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu (The Ministry of Culture - The Council for Preserving the Cultural and Natural Properties) dated May 31,1985 and n. 1085, the buildings were included in the preservation plan as group 2.A.II.

After buildings were registered and the preservation group was defined, they have been restored by architect Metin Kaya in accordance with the principle decision dated January 6,1984 and n. 66 related to the restoration of buildings registered as historical monuments by the Ministry of Culture, under the control of Ankara Belediyesi (Ankara Municipality) and Ankara Röleve ve Anıtlar Kurulu (Ankara Committee of Measured Drawings and Monuments) in 1985.

5.1.4 Restitutive Analysis

The documents leading to the restitutive analysis of the Society's buildings point out that the original buildings were designed as three buildings which had different appearances than the present day and were connected to each other by passages (Fig. 1, 11).

The photographs, chronologically, showing the original appearances and the alterations in the buildings in the later years, made possible to make a restitutive analysis of the elevations and partially, of plans; however, the NW building was torn down.

The resemblances to the SE building and the information collected

from the individuals lead us to make an assumption for a brief restitutive analysis of the NW building.

5.1.4.1 Plan Layout

5.1.4.1.1 The Central Building-Ground Floor

The photographs (Photo. 72, 73) taken in 1929 are the oldest documents where the entrance hall on the symmetry axis in the NW-SE direction of the Central building can be seen. In Photo. 72, the desk on the SE might have been belonged to the information room. According to the photographs (Photo. 74, 75, 76) of the year 1930 and the captions below them, it can be said that the block on the SE of the entrance hall might have been allocated to the health services consisting of doctor's, dentist's and nurses' and information rooms. The rooms in the NW block might have been occupied by the publishing and financial units of the Society (Fig. 12).

First, the two, facing NE in the SE block, of these rooms with different functions were transferred into shops in 1935; later the other two in the NW block were altered into shops in 1949-1950.

The doors of these rooms opening to the corridor were blocked by bonding and the connection between the interior spaces and the shops was stopped with these alterations.

The double-leaf door (Photo. 23) at the end of the corridor in the SE block opens to a space in Photo. 25. This space was created by the passage connecting the Central building to the building on

the SE and the space added to the SW of the passage in 1935 (Photo. 26). The thus created area together with the shop on its NE formed the SE wing. Here, the Bursa-type arches seen in Photo. 25 are the arches of the passage windows. The arch on the NE wall was closed during the addition of a shop in 1932. The other one on the SW wall has been preserved as a decorative element in between the passage and the added space. The reinforced concrete system supporting the additional space is also seen in this photograph. The door providing access to the Inspection Committee building has been blocked, but still its traces can be seen on the wall blocked by a cupboard and in between the arch (Photo. 25).

Photo. 24 shows the double-leaf door at the end of the NW corridor in the NW block. It opens to a space in Photo. 27 which was formerly passage and the space added on its SW in 1935. As in the SE block, this area and the shop constructed in 1932 formed the NW wing, the Bursa arches on the NE and SW walls of the narrow corridor were the windows of the passage. They were blocked leaving a door opening on the SW wall. There is no trace from the other door providing connection with the NW building which was torn down in 1964.

The windows of the buildings formerly facing the spaces on the NE and SW of the passages were blocked by bonding during the additional constructions in 1932 and 1935.

In the rooms, corridors and the hall, the floors are of 0.30m x 0.30m mosaic tiles; the walls are painted in beige; the ceilings are suspended stucco ceilings. The corridors and the

entrance hall also have cornices.

5.1.4.1.2 The Central Building-Upper Floor

In this floor (Fig. 13), the thickness of the wall across the staircase is different from the walls running in the same direction. It can be considered that it might be a partition which was added in later years.

In the meeting hall, on its SE wall, the blocked windows with pointed arches on both sides of the desk are the windows facing the spaces on the NE and SW of the passage. The windows, the view of which were blocked by the additional construction in 1935, have been preserved as a decorative element (Photo. 31).

The NW block composed of rooms lined on a corridor, which were given to the general and executive directors, has preserved its original form (Photo. 77, 78).

The door seen in Photo. 28 on the NW end of the corridor opens to a narrow corridor in the NW wing (former passage providing entry to the NW building). Here, the door on the NW has been closed. The windows with Bursa arches on the side walls of the corridor were blocked, leaving the door openings on either side in order to provide passage to the additional spaces constructed in 1935.

The windows on the NW wall of the Central building and on the SE wall of the building which had been torn down were blocked by bonding during the alterations in 1932 and 1935.

5.1.4.1.3 The Central Building-Basement Floor

The room in the hall and across the staircase, which has the broiler now, might have been used as the laboratory (Photo. 79) in the building's original plan (Fig. 14) according to the caption below the photograph dated 1930; later on, the additional spaces constructed in 1932, 1935, 1950 might have been needed to increase the heating capacity of the building, for that reason an extra broiler was placed in this room and the connection with the central heating room was provided by an opening on the NW wall and the laboratory was moved to another room probably in the health unit.

For the room next to the above one and in the SE block, according to Photo. 80 it is strictly said that it is the room for distribution of milk. It is still preserving its original characteristics with its shelves and basins.

For the public bath seen in Photo. 81, 82, the most suitable place can be the large room which belongs to the basement floor of the Inspection Committee building; because, during the interview with Hacer Aksan,²² she said that the public bath was in the basement floor and in the direction of Şengül Hamamı and they reached the bath-room from the back door of the Central building. The 24 compartments with kurna (basin) of two rooms could be arranged as well in the SE building which has connection with the Central building seen in the restitution scheme of plan (Fig. 14).

Also, upon arriving from the backyard door to the basement floor, one could make a right turn and through a door on the SW wall

could enter a space composed of three interlinked rooms which might have been used for undressing, from the third room one could enter a narrow space (SE passage on the ground floor) which probably served as an 'iliklik' and walking through this area, one could reach the bath room mentioned above.

As for the other three rooms (now are interlinked) of which two are on the SW of the bath room, and the third one on the SW of the 'iliklik' were the additional space constructed in 1935 and together with the 'iliklik' are now a part of the SE wing. The earth filled part on the NE was probably never touched during the construction. The doors seen on its NW and SE walls might have been the windows of the Central and SE buildings, facing this space. Later, they were altered into doors to provide the link with the other rooms on the NW and SE and also a staircase seen in the next room on the SE might have been constructed due to inclination, while this space was added. The third room having a closed door on the SE wall shows that this space formerly had connection with the hall in the Inspection Committee building.

In the NW block, one can enter again another group of three interlinked rooms on the SW. In the first room, there is a chimney giving the impression that it was added at a later date. Both the chimney and the space used a staff room suggest that this is the area that was announced to be changed as the kitchen in 1935; however, there is no document verify this opinion.

At the end of the corridor, the space with a water-tank now, might have had the door opening to the NW passage leading to the

NW building.

On the NE, the central-heating area consisting of two rooms, which are linked by a large opening, still carries its original function.

The room seen on the NW end (now, a part of the NW wing) is the additional space constructed in 1935, on the SW of the NW passage. It is a possibility that the earth filled area (NW passage and the NE room on the other floors) had never been opened in the basement floor.

5.1.4.1.4 The Inspection Committee Building-Ground Floor

The SE building-ground floor plan was changed on a large scale during the alterations of 1949-1950 (Fig. 12).

The entrance hall was separated into two sections by a partition in the NE-SW direction, which also divided the stairwell. One portion on the SE became a corridor. A shop was formed from the other portion with the space under the staircase.

The walls in the NE-SW direction blocked the corridors; some walls between the rooms and corridors were removed to provide more space for shops and their storages. On the SW of the SE block, only a room was left, opening to the entrance corridor.

The designed mosaic tiles were placed on the floor of the entrance corridor in the 1985 restoration. The changing date of the

aluminum entrance door could not be found.

5.1.4.1.5 The Inspection Committee Building-Upper Floor

The NE wall opposite the staircase suggests that this might be a partition (Fig. 13)

Both the rooms on the SE and NW blocks have been preserved in their original forms, But, in the rooms in the NW block, except one, the walls between corridors and the rooms have different thickness from the walls of other rooms; furthermore, in the wall arrangement the noticeable symmetry according to the windows is not seen in the partition in between the rooms on the NE. This case brings hesitation about their originality but there is no document related to them (Fig. 13).

In the 1985 restoration, the toilet on this floor was re-arranged; floors were covered with 0.30m x 0.30m designed mosaic tiles; walls were painted in beige and ceilings were white-washed.

5.1.4.1.6 The Inspection Committee Building-Basement Floor

There are two openings and a door on the SE wall of the hall. The opening on the SW belonged to the watchman's section according to the statement of Mehmet Akgül, who is working in the Directorate today. The plan arrangement of this section confirms this statement. Between these rooms, the doors of two small spaces used as a toilet and the shower were removed. The watchman's room and those small spaces, altogether, are being used as storage. The other rooms have

been preserved in their original forms, except that the windows were closed (Fig. 14).

During the 1985 restoration, floors were polished with alum as in the Central building.

Since the source of the continuous wetness on the NE wall of the hall on Anafartalar Caddesi could not be determined, a new 0.58m thick wall was built at a distance of 0.84m in front of the NE wall. Thus, this way, it was possible to protect the stored goods from dampness and wetness. In the 1985 restoration, also, a door was opened on the wall with the purpose of controlling dampness (Photo. 58).

5.1.4.2 Elevations

5.1.4.2.1 NE Elevation

To document the alterations made to the entrance facades of the Society's buildings (Fig. 17), there are three photographs, one is pertaining to the year 1927 (Photo. 83), the other two - to the year 1929 (Photo. 84, 85) - (all of them show the entrance facade of the Central building as well as the buildings on the SE and NW) and a postcard offered to sale in 1929 bearing the photograph of the entrance facades of three buildings (Photo. 86).

The first alteration made on the original NE facades not seen on the above photographs was realized in 1932. Two shops were constructed in the spaces in front of the passages (the wings on the SE and NW of the Central building today) connecting the buildings to

each other.

For the passages which are not seen in the photographs taken from the front side, Burhanettin Aktulga²³ said that those passages had large windows topped with Bursa arches and one could pass via those passages from the Central building to the others. Selim Başağaç²⁴ also emphasized the statement of Burhanettin Aktulga. He mentioned that after they entered the Central building, walking along the corridors, they could reach the front of Şengül Hamamı on one side and Çocuk Sarayı Apartment on the other side.

Another document which confirms the two old gentlemen is a photograph from the year 1931 (Photo. 8). In this photograph taken from the rear side, the passage connecting the Central building to the one on the NW as well as some windows topped with Bursa arches on the walls of this passage can be easily seen.

During the construction, Anafartalar Caddesi was raised by filling with earth; therefore, the uninterrupted stone moulding surrounding the buildings, separately, above the basement floor windows was partially buried. Meanwhile, the difference between the level of the entrance door and the level of pavement was decreased to one step, and thus the stone staircase with balustrades was removed because its function terminated (Photo. 83, 61).

Succeeding the construction of Anafartalar Caddesi, in the 1930s and 1940s, the Central Executive Board gradually changed the rooms on the entrance facade to shops in order to increase the income of the Society. These alterations caused damage on a large

scale on the appearances of the facades.

In 1935, the rooms on the ground floor and on the SE of the entrance door in the Central building were transferred into shops and two rooms were added above the shops built in 1932 (Photo. 87, 88).

In 1949, the General Assembly decided to alter ten other room, facing Anafartalar Caddesi on the ground floor, into shops, excluding the entrance section of the Central building. That decision was realized during the alterations made in the years 1949-1950. The large Bursa arches on the entrances of the SE and NW buildings were removed, and shop windows were put in the place of all depressed arched windows on the ground floors. In the photo of the year 1985 (Photo. 89) the NE facade also keeps the same changes made in 1949-1950.

The one on the NW of the three buildings was torn down in 1964, and thus the entrance facades took their present appearances.

5.1.4.2.2 SE Elevation

In Photo. 65 is the SE facade of the Inspection Committee building. Depending on this photograph and the information obtained from Burhanettin Aktulga and Selim Başağaç, we can say that on the ground floor, the door was blocked leaving its relieving arch and the depressed arched windows on both sides of it were also blocked. Considering a staircase leading to Şengül Hamamı, it can be assumed that the staircase was removed. Those alterations might have been realized while the doors and staircases on the NE facade were taken

away. The construction date of the present staircase adjacent to the building is not known. Probably it might have been built after Anafartalar Caddesi had been re-arranged (Fig. 18).

During the re-arrangement of Anafartalar Caddesi, the basement floor windows except the one on the SW were buried.

5.1.4.2,3 SW Elevation

Photo. 8, 9 dated 1931 shows the SW facades of the three buildings.

In 1935, according to the decision of the Central Executive Board the new spaces were constructed at the rear of the passages between the buildings. These additional spaces created the wings on the SE and NW of the Central building (Fig. 19).

On the ground floor, the depressed arched window on the SE portion of the SW facade in the Inspection Committee building, leaving a rectangular opening was blocked (Photo. 90, 70). On the upper floor, a small rectangular window was opened on the NW end of the NW portion in the Central building. All rectangular basement floor windows were enlarged. The date of the above changes could not be defined.

5.1.4.2.4 NW Elevation

The windowless NW facade of the present building is the SE facade of the building which was torn down in 1964 (Fig. 20).

The report²⁵ prepared by the solicitor of the Society, concerning the tearing down of the NW building and carrying the date July 27, 1964 and the number 160, clearly points out that the side wall (SE wall of the NW building) had not been torn down when the building had been.

Also, considering the noticeable traces of the windows and doors on the NW inner walls of the NW wing, we can say that it belongs to the NW building. While the additional spaces were constructed it became the wall for them.

5.1.4.3 The Northwest Building

As for the plan scheme, Burhanettin Aktulga and Selim Başağaç made known that one could reach, walking along the corridors, the Şengül hamamı and Çocuk Sarayı Apartment. This information implies the existence of a corridor extending in the SE-NW direction on the ground floor of the NW building.

In this case, the rooms might have been aligned on both sides of the corridor. The same arrangement might have been made for the upper floor. To speak about number and connections is not possible, but if the symmetrical planning is considered, which is one of the features of the period, the plan of the SE building could be applied in the NW building.

The different basement floor plans in the Society's existing buildings give no possibility to make a restitution plan. Although the structural system in the buildings is known, drawing a plan

will be based on assumption.

The elevations of the building torn down in 1964 could be defined by photographs (Photo. 83-86). According to these photographs the NW building was symmetrical to the building on the SE.



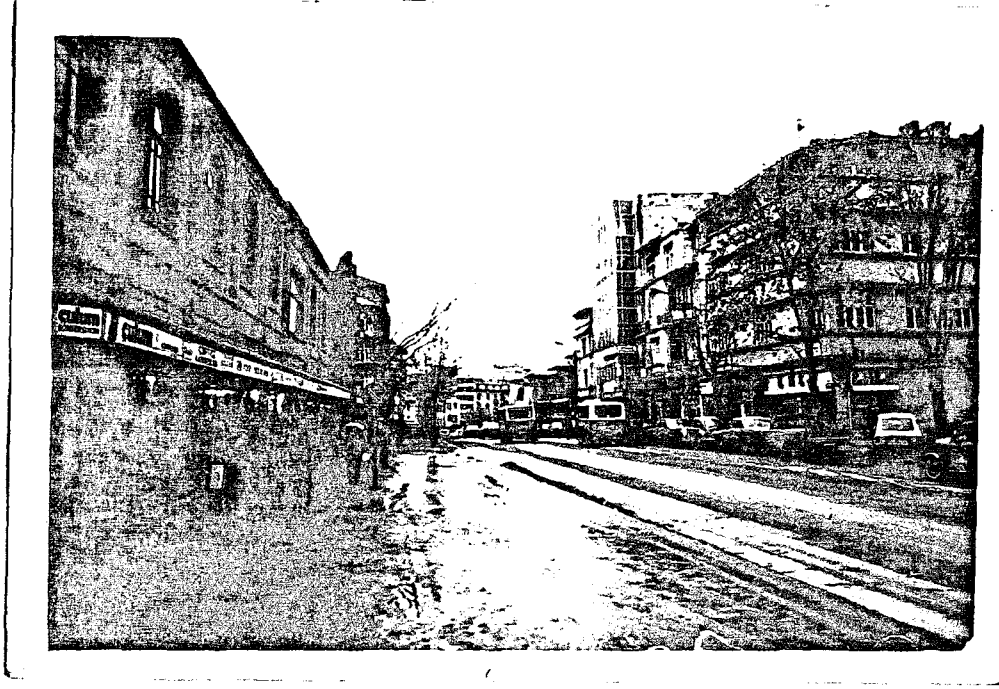


Photo.1 Anafartalar Caddesi (NE), (1987)



Photo.2 Acı Çeşme Sokağı (SE), (1987)



Photo.3 Çanakkale Sakağı (SW), (1987)



Photo.4 Çocuk Sarayı Apartman (NW),
(1987)



Photo.5 The General Directorate of Social Services
and the Society for the Protection of
Children (1932)

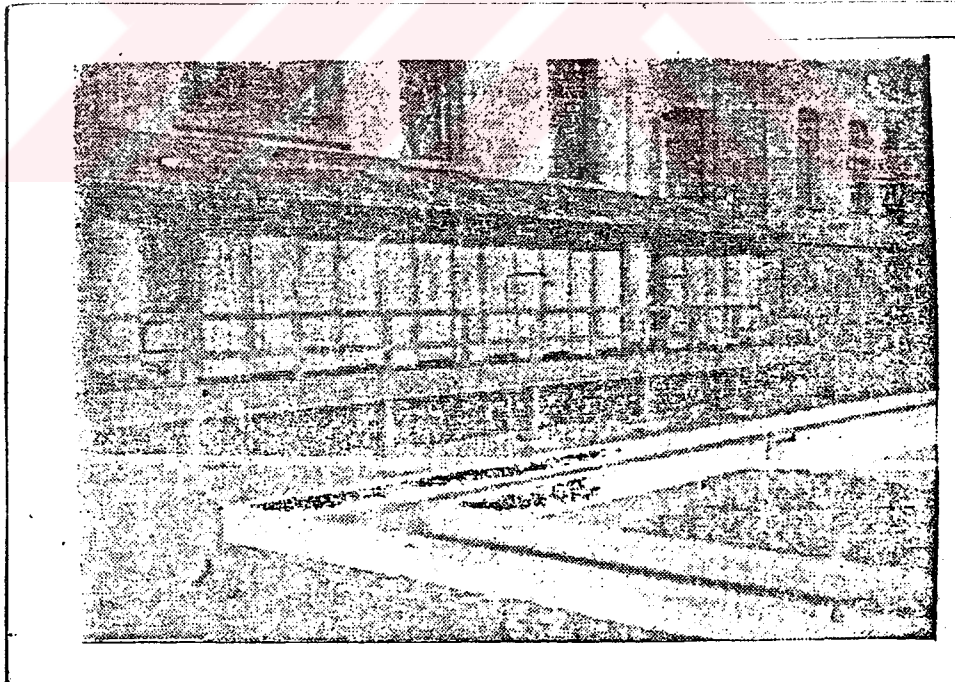


Photo.6 Cabins in the backyard (SW of the NW building),
(1929)

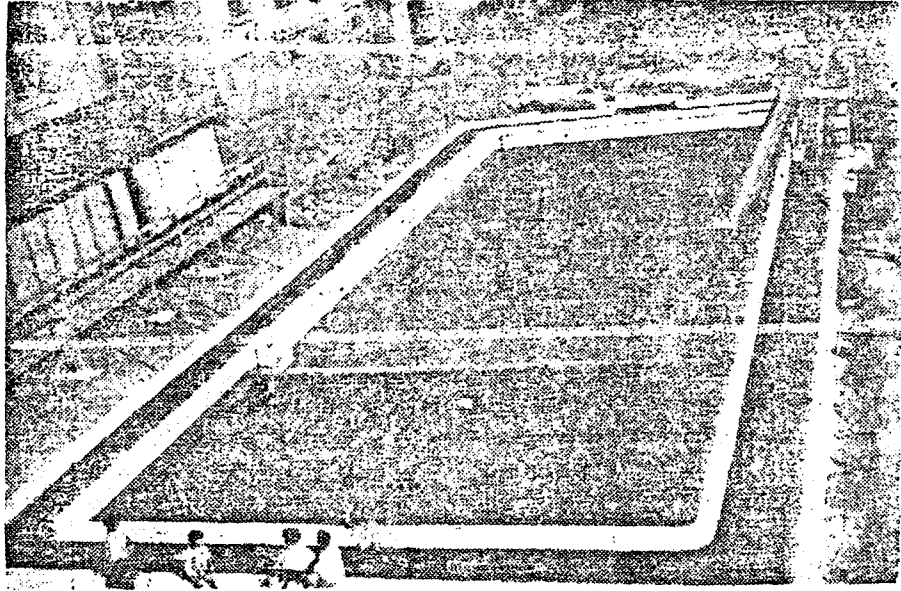


Photo.7 Swimming pool in the backyard (SW), (1929)



Photo.8 Playground (SW), (1931)

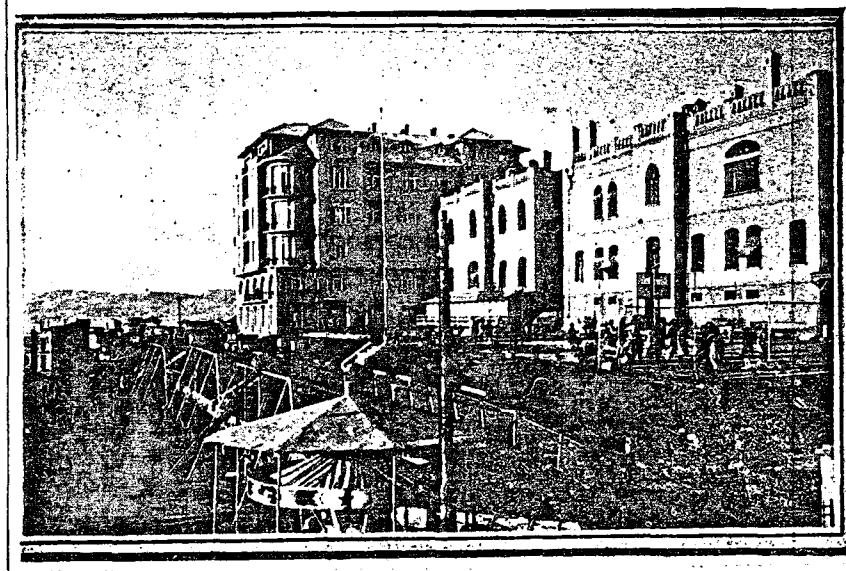


Photo.9 Playground (SW), (1931)

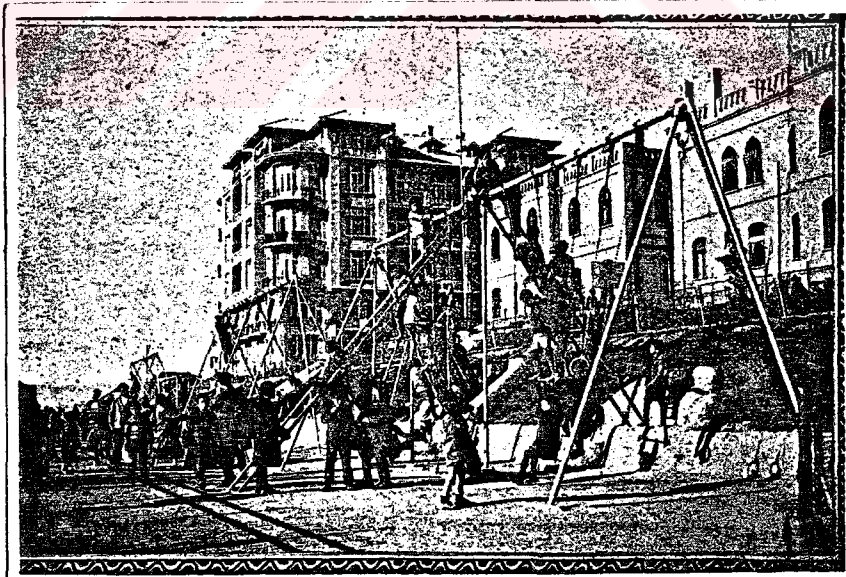


Photo.10 Playground (SW), (1931)



Photo.11 Surroundings (The years before 1934)



Photo.12 SW facade (1987)



Photo.13 SW facade (1959)

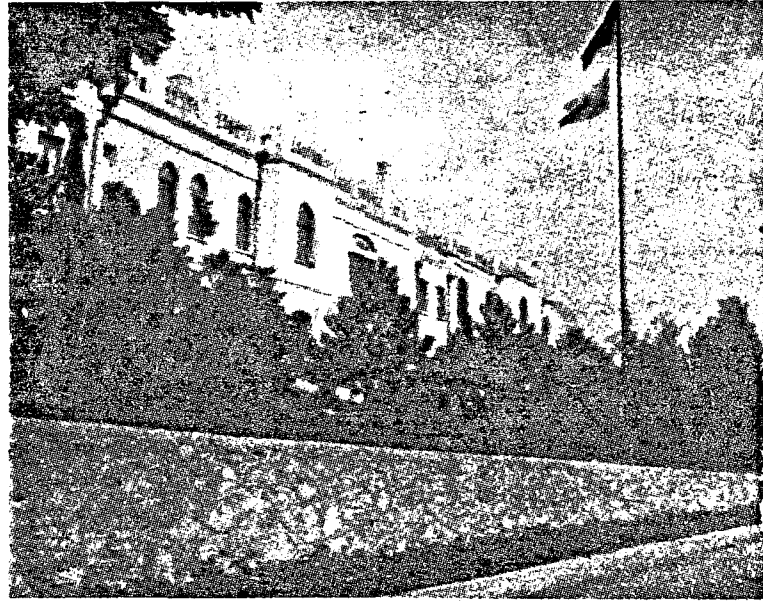


Photo.14 SW facade (1959)



Photo.15 NW facade (1987)

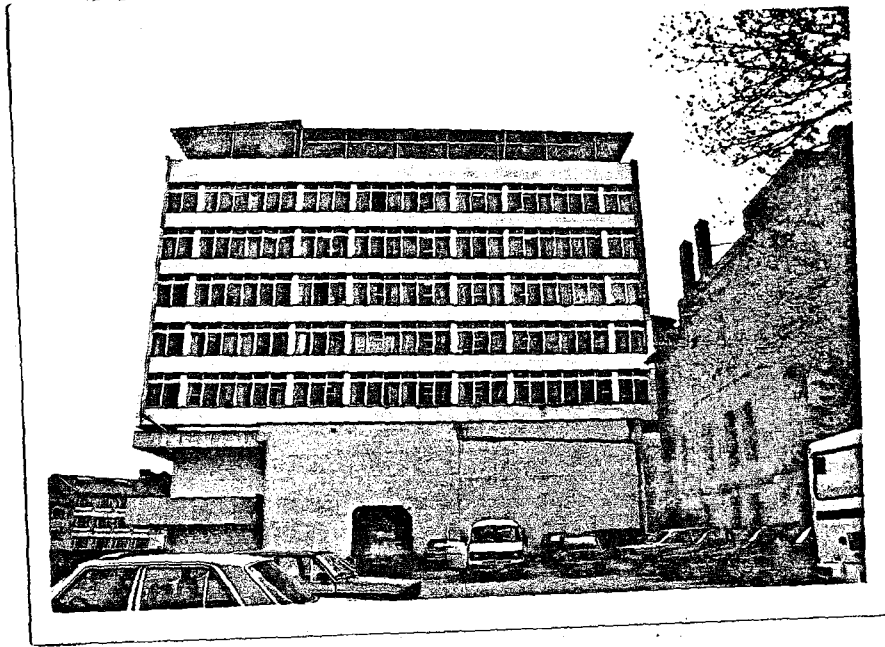


Photo.16 İshani (commercial center) (NW), (1987)

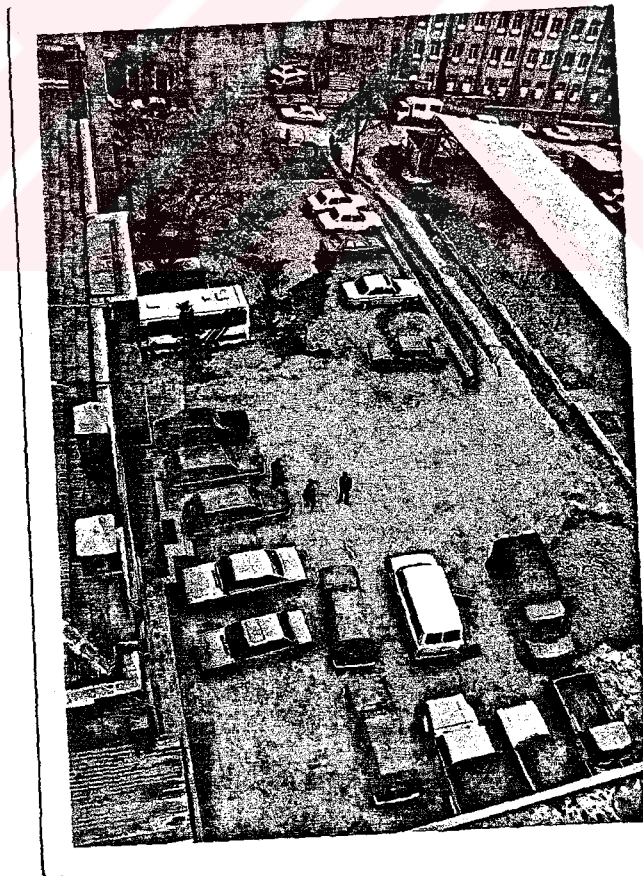


Photo.17 Parking lot (SW), (1987)

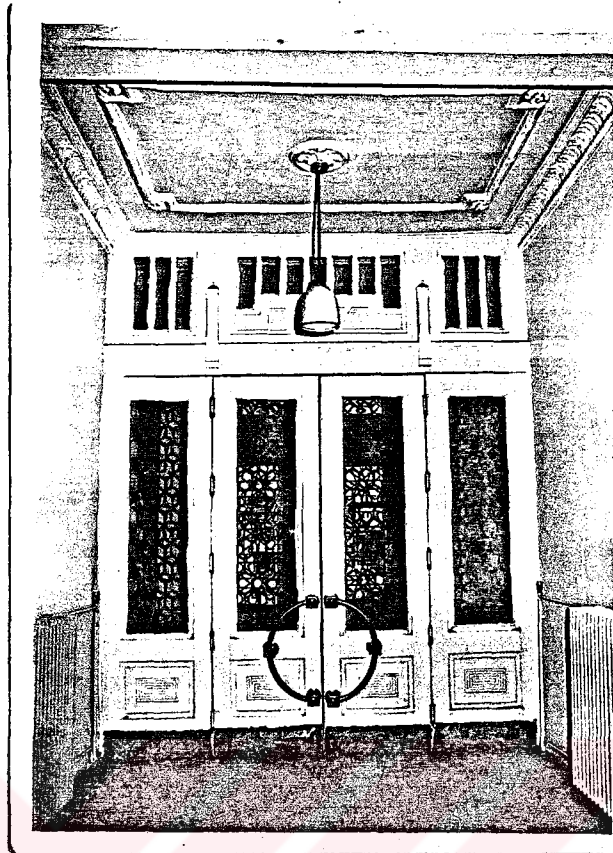


Photo.18 The Central building - ground floor - entrance hall (1987)

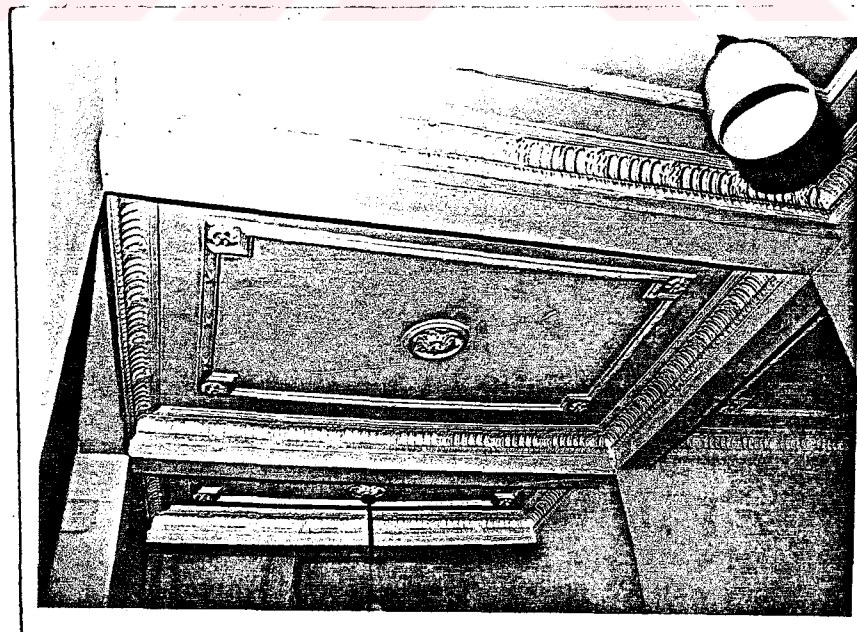


Photo.19 The Central building - ground floor - ceiling of the entrance hall (1987)



Photo.20 The Central building - staircase leading to the upper floor (1987)

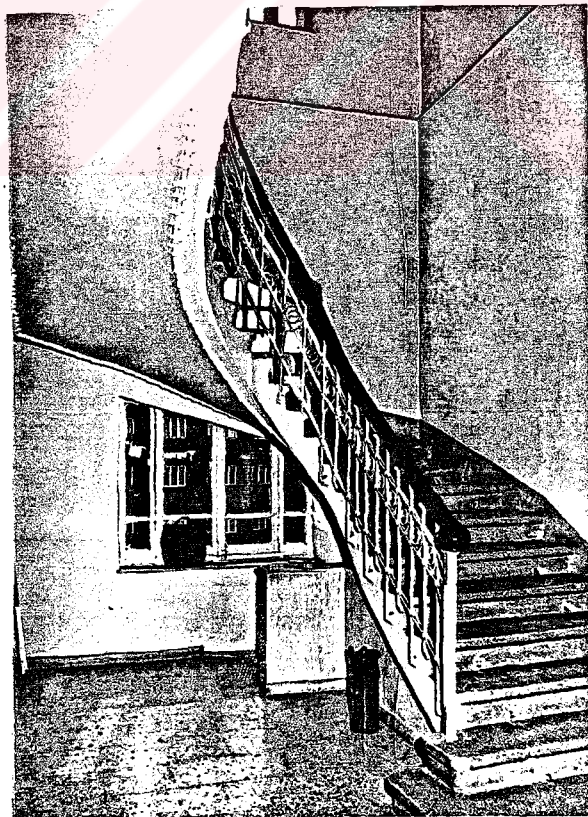


Photo.21 The Central building - staircase leading to the upper floor (1987)



Photo.22 The Central building - detail
from staircase (1987)

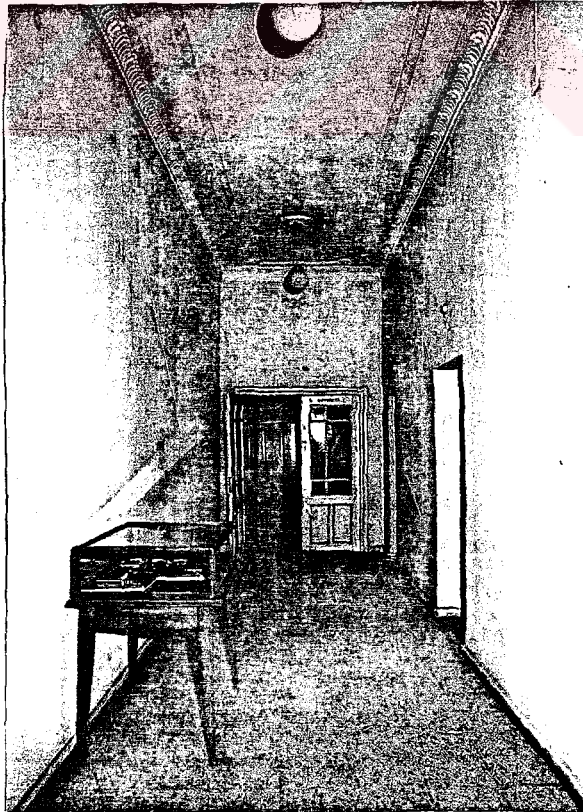


Photo.23 The Central building - ground
floor - SE corridor (1987)



Photo.24 The Central building - ground floor - NW corridor (1987)



Photo.25 SE wing - ground floor - Bursa arches in the room on the SE (1987)

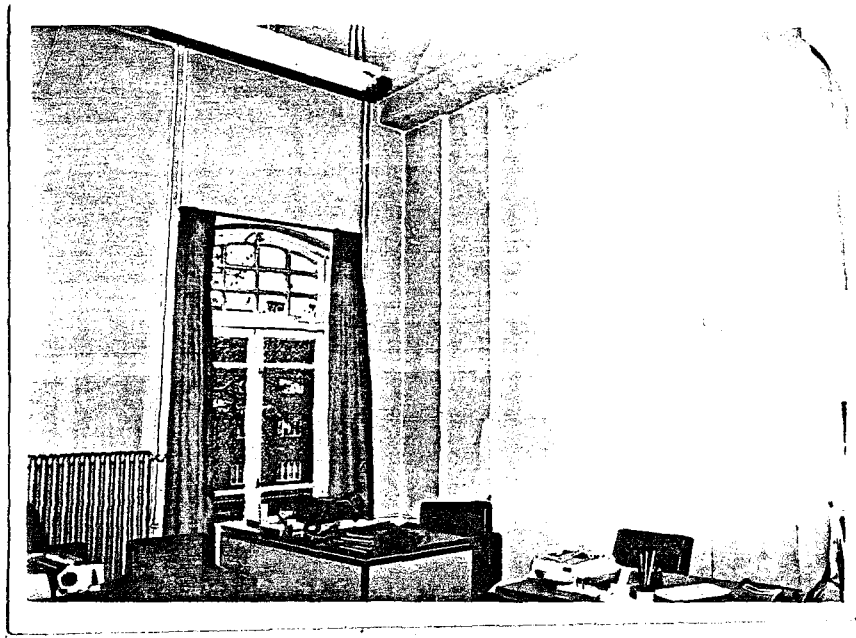


Photo.26 SE wing - ground floor - the room
at the end of the SE corridor (1987)



Photo.27 NW wing - ground floor -
Bursa arches in the room
on the NW (1987)



Photo.28 The Central building - upper floor - NW corridor (1987)

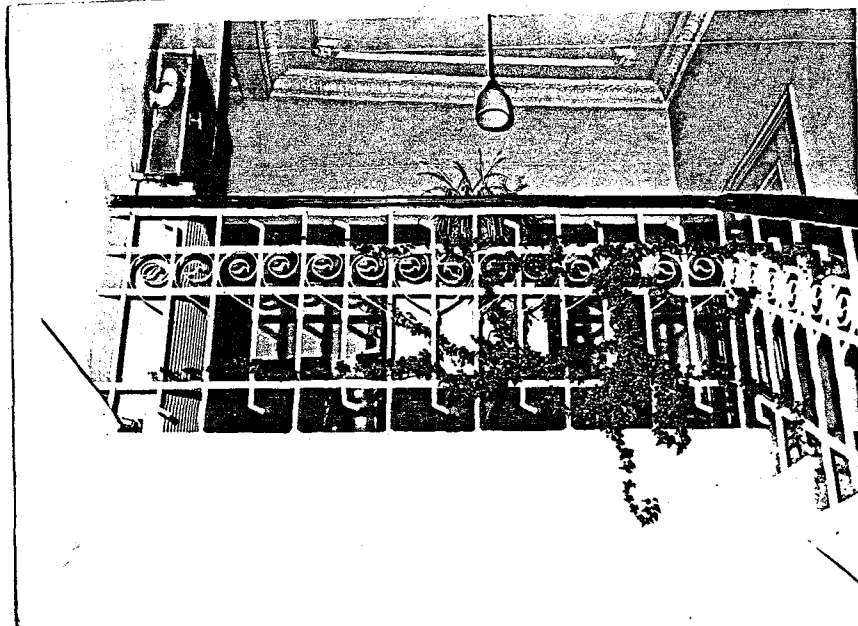


Photo.29 The Central building - upper floor corridor (1987)



Photo.30 The Central building - upper floor -
NW wall of the meeting hall (1987)



Photo.31 The Central building - upper floor -
SE wall of the meeting hall (1987)

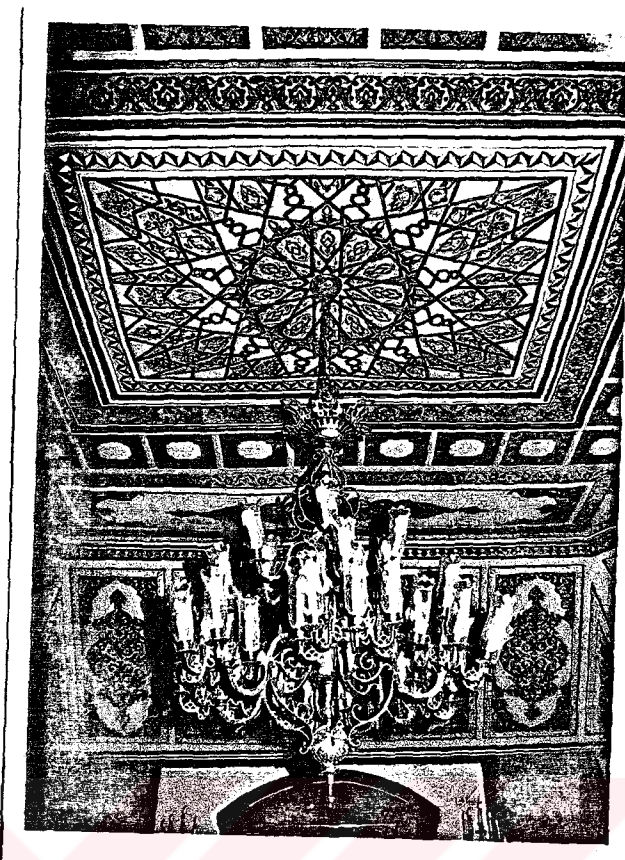


Photo.32 The Central building - upper floor - ceiling of the meeting hall (1987)

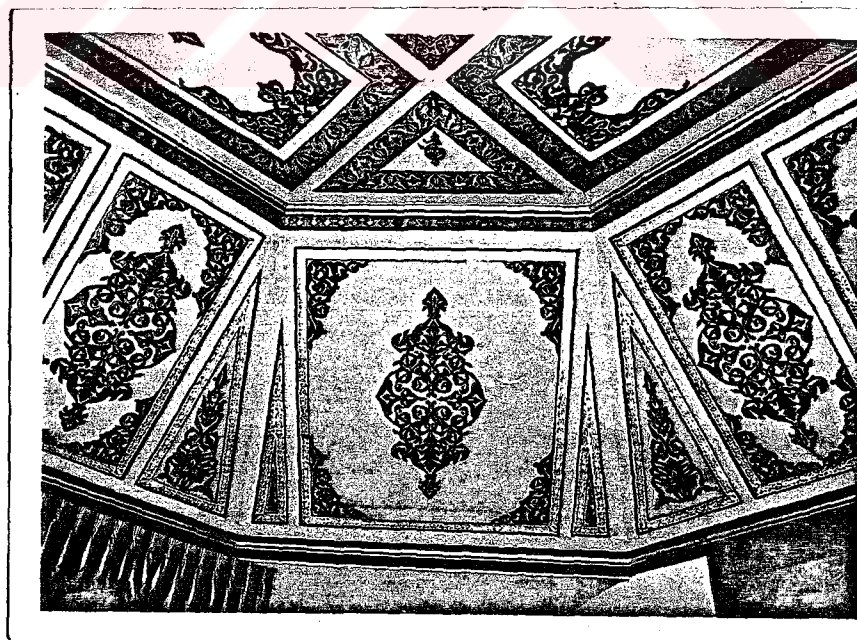


Photo.33 The Central building - upper floor - ceiling of the meeting hall (1987)

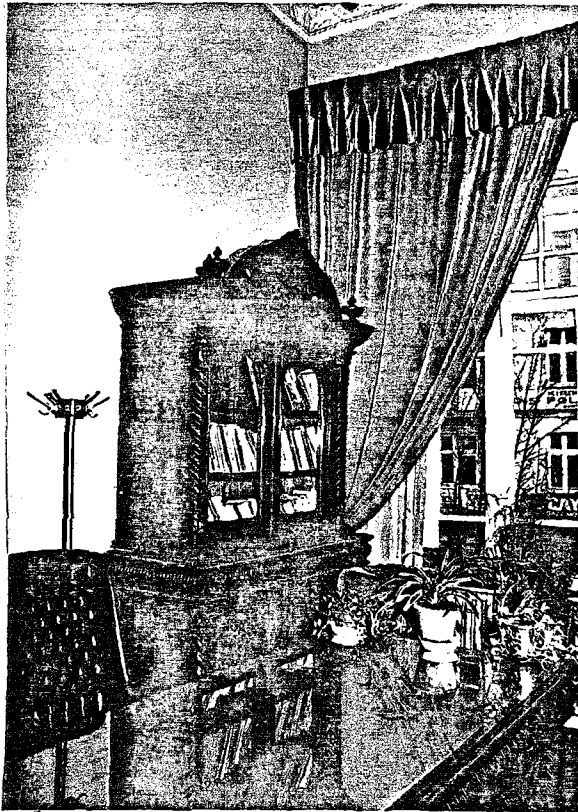


Photo.34 The Central building - upper floor - room across the staircase (1987)

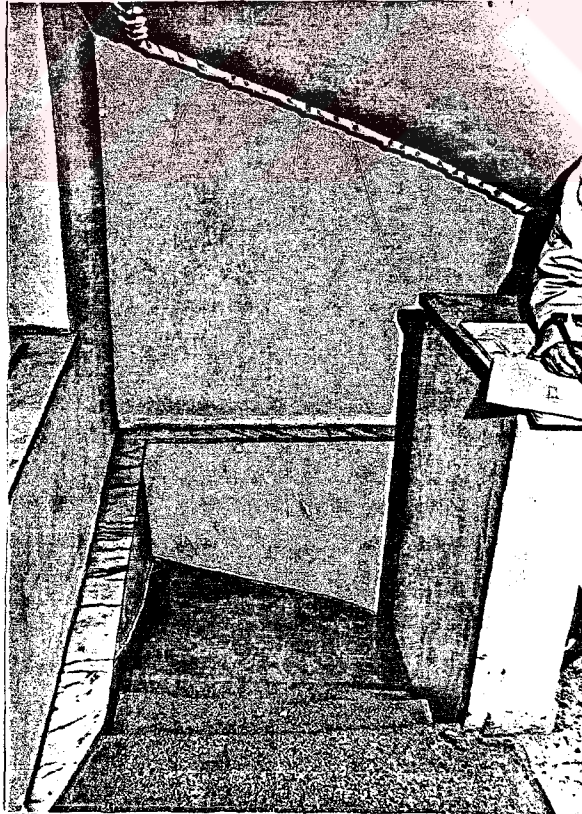


Photo.35 The Central building - staircase leading to the basement floor (1987)

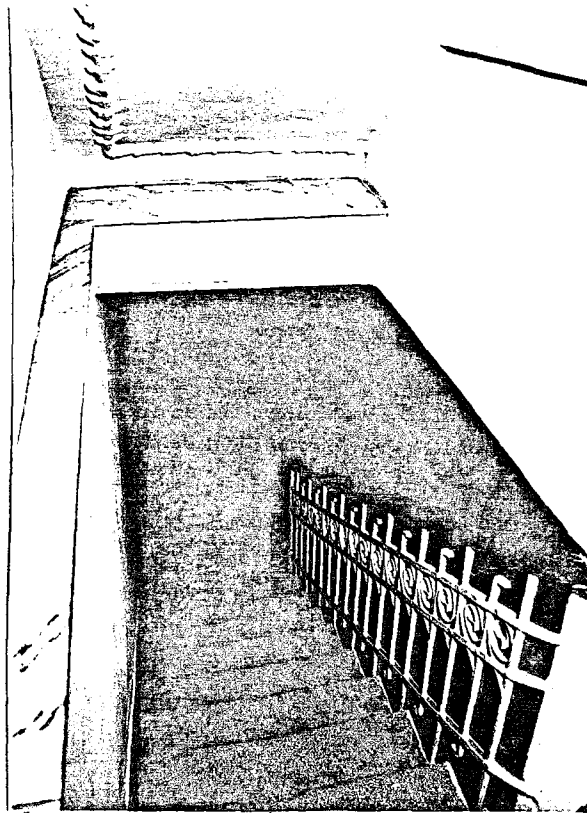


Photo.36 The Central building - staircase
leading to the basement floor
(1987)

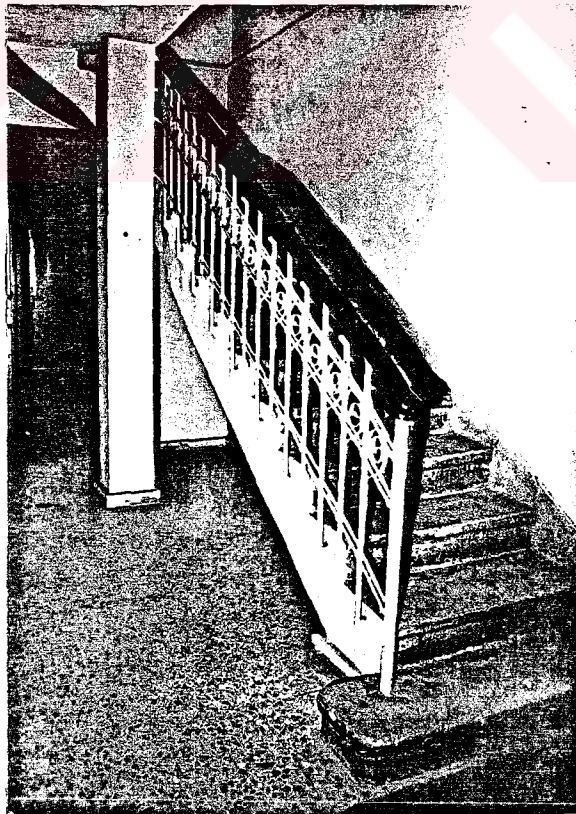


Photo.37 The Central building - staircase
leading to the basement floor
(1987)

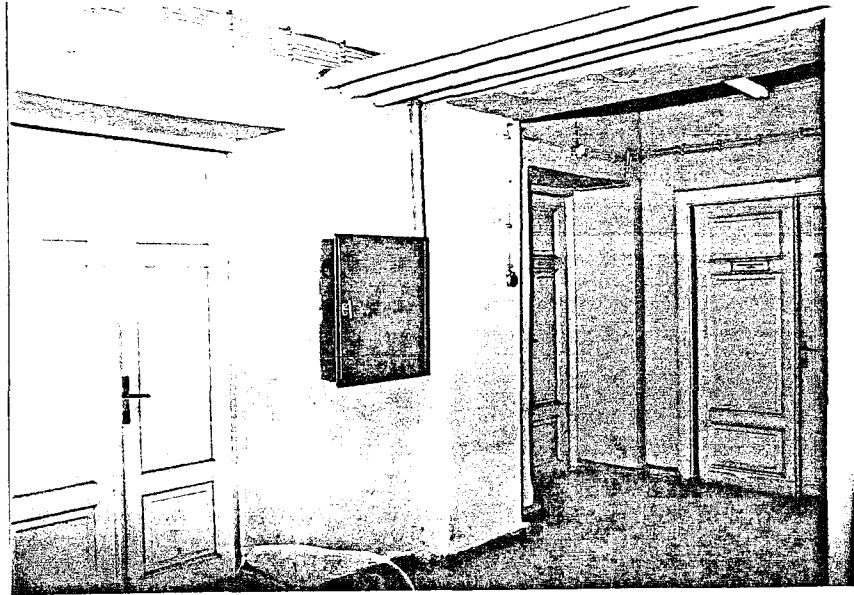


Photo.38 The Central building - basement floor - SE corridor (1987)

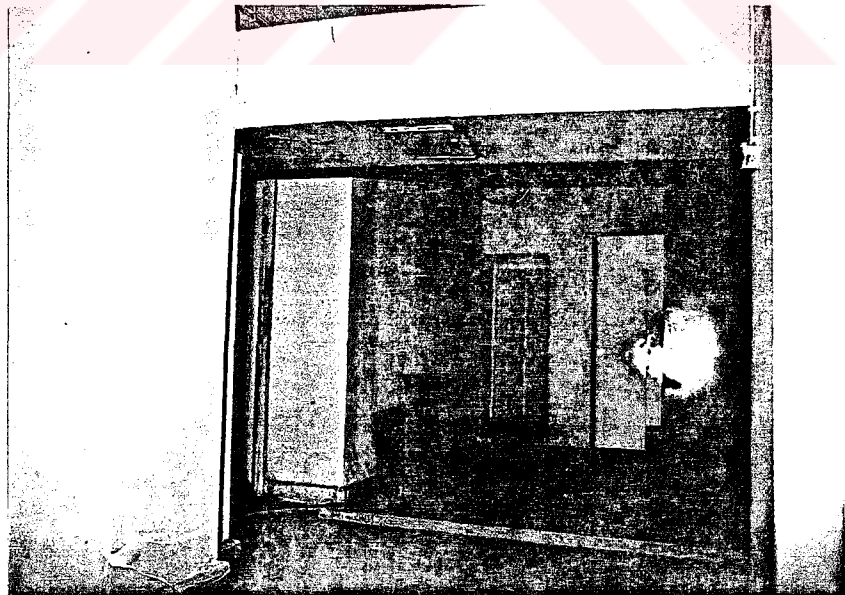


Photo.39 The Central building - basement floor - NW corridor (1987)

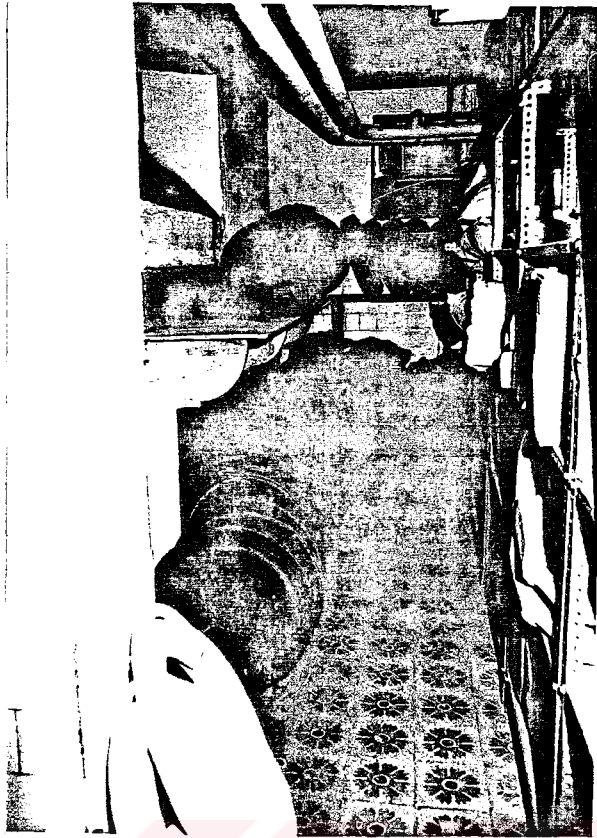


Photo.40 The Central building - basement floor - storage room on the NE of the SE corridor (1987)



Photo.41 The Central building - basement floor - storage room on the NE of the SE corridor (1987)

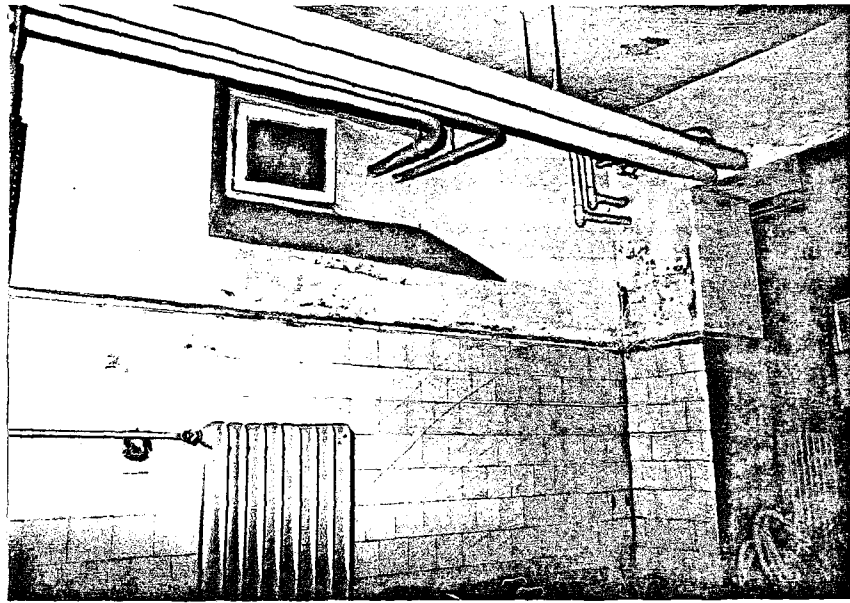


Photo.42 The Central building - basement floor -
storage room on the NE of the SE corridor
(1987)

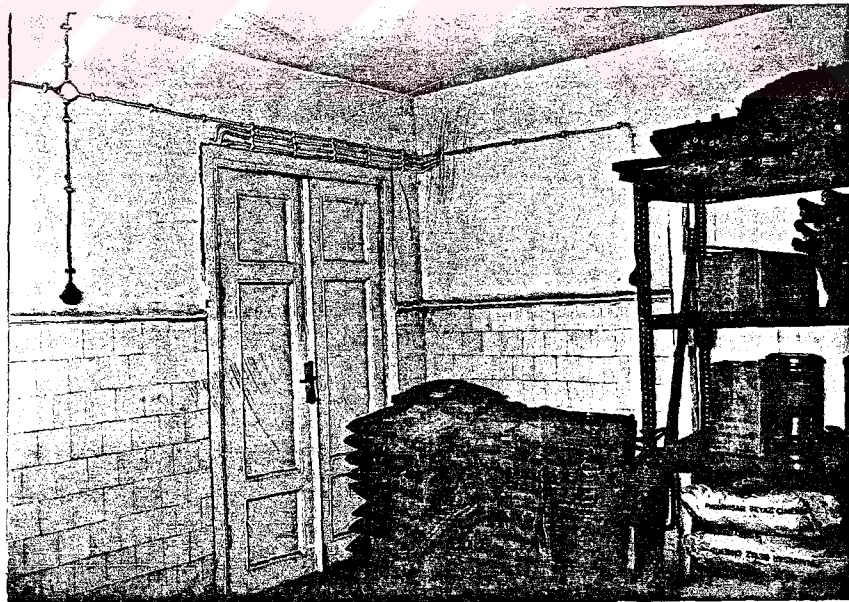


Photo.43 The Central building - basement floor -
storage room on the NE of the SE corridor
(1987)

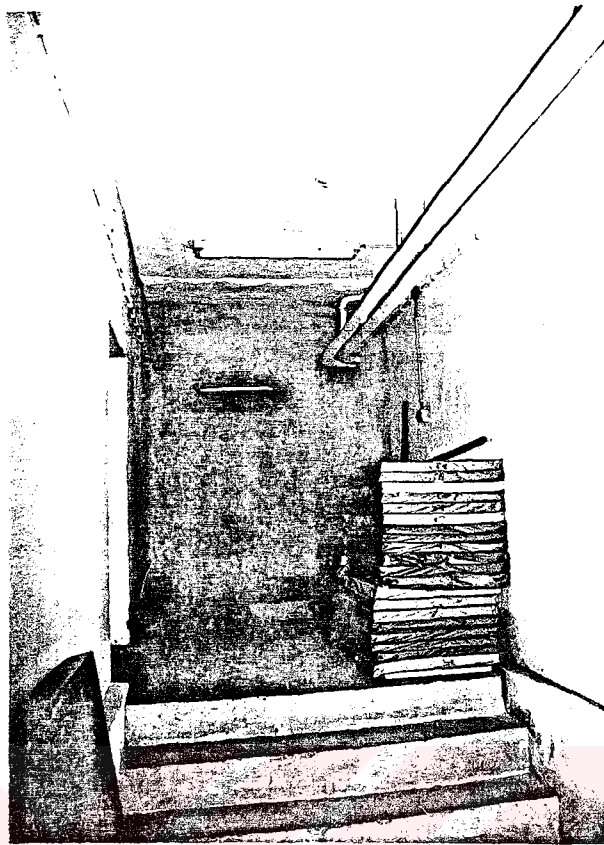


Photo.44 The Central building - basement floor - SE corridor (1987)



Photo.45 The Central building - basement floor - storage room on the SE end of the SE corridor (1987)



Photo.46 The Central building - basement floor - SE of the second storage room on the SW (1987)



Photo.47 The Central building - basement floor - SW of the second storage room on the SW (1987)



Photo.48 The Central building -
SE wing (1987)



Photo.49 The Central building - basement
floor - office on the SE of the
SE corridor (1987)

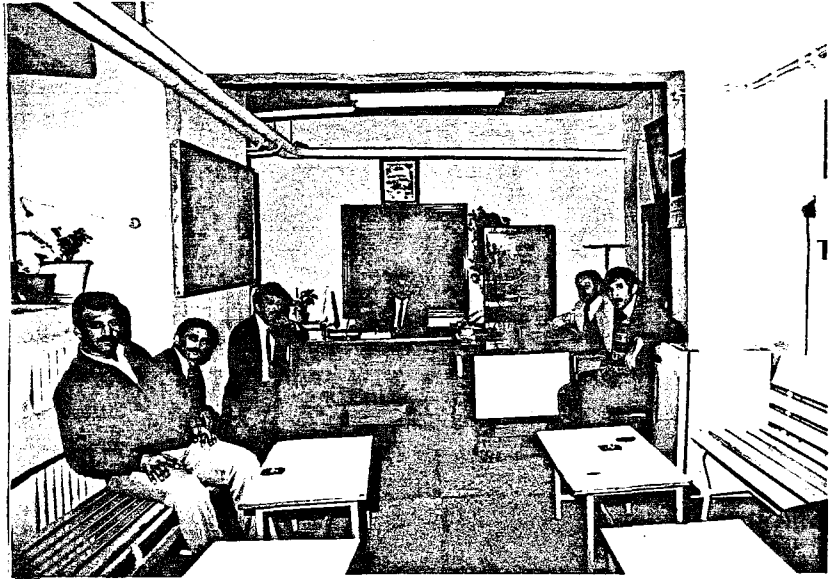


Photo.50 The Central building - basement floor -
drivers' waiting room (1987)

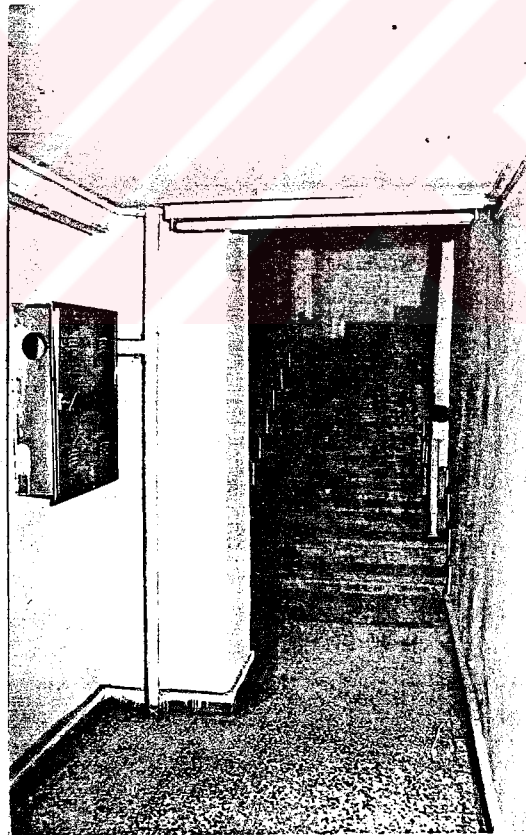


Photo.51 The Inspection Committee
building - ground floor -
entrance corridor (1987)



Photo.52 The Inspection Committee building -
upper floor - corridor extending in
the SE-NW direction (1987)

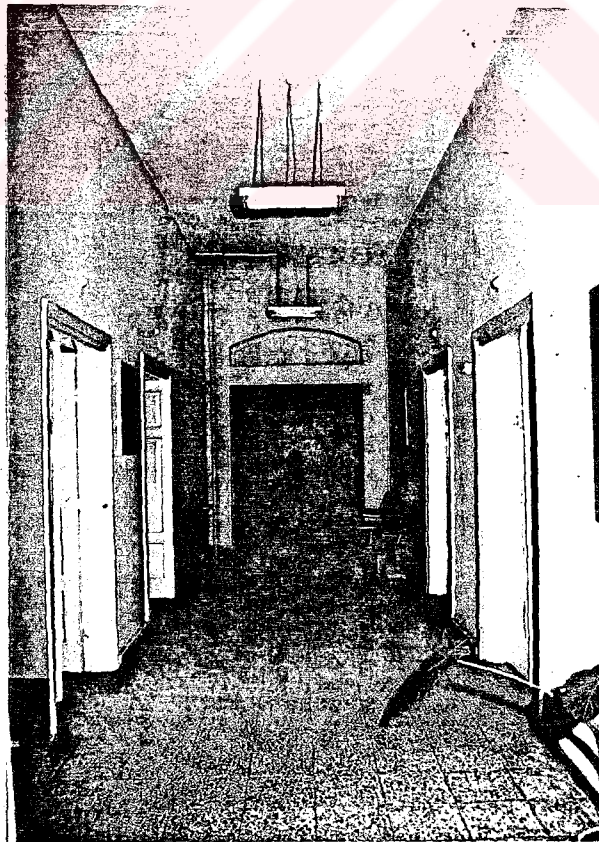


Photo.53 The Inspection Committee building -
upper floor - NW of the corridor
(1987)

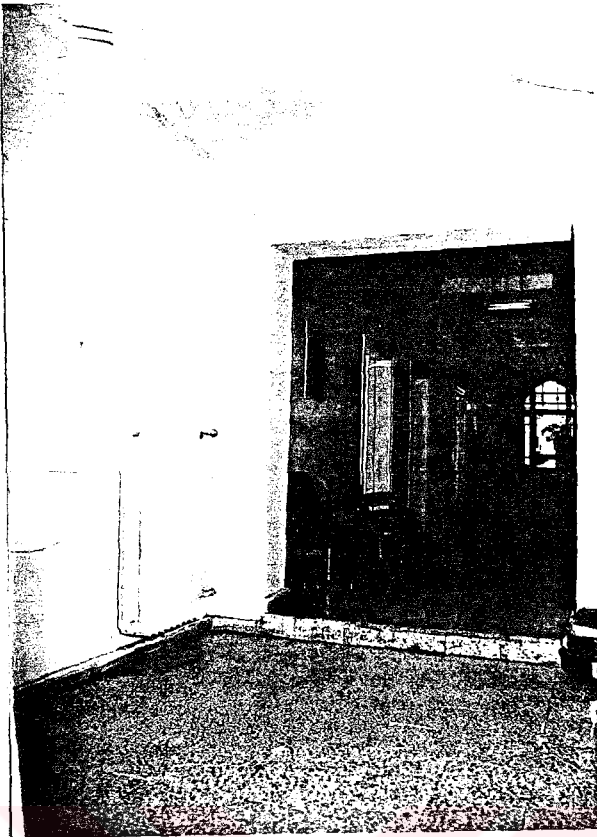


Photo.54 The Inspection Committee building - upper floor - SE of the corridor (1987)

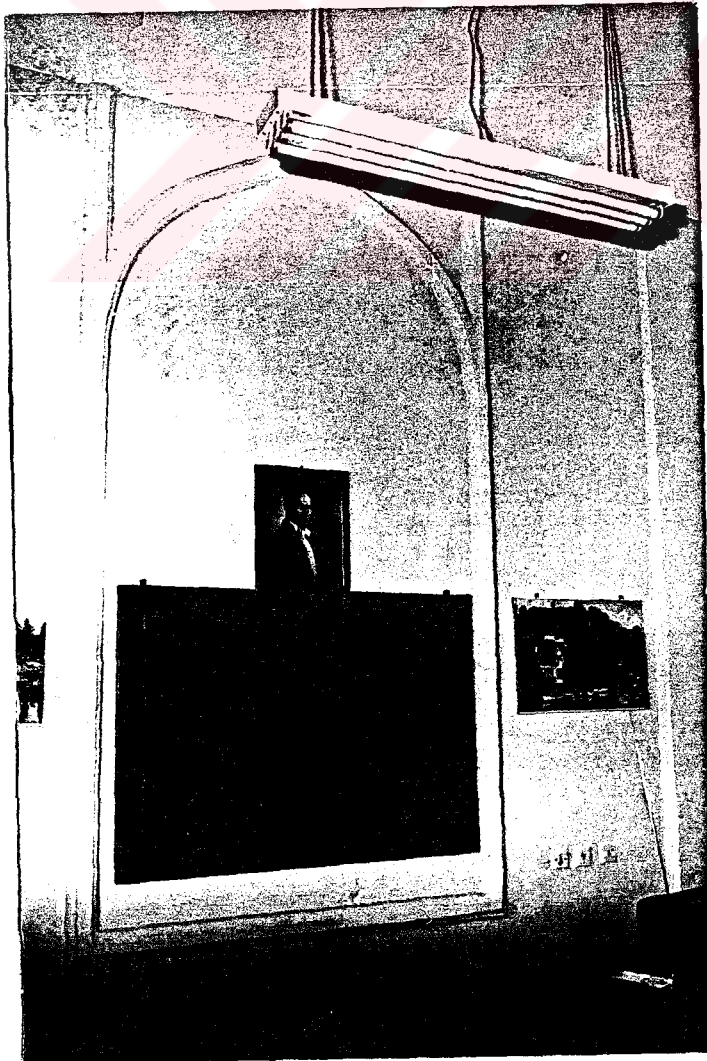


Photo.55 SE wing - upper floor - SE wall of the room on the NE (1987)



Photo.56 SE wing - upper floor - NW wall
of the room on the NE (1987)

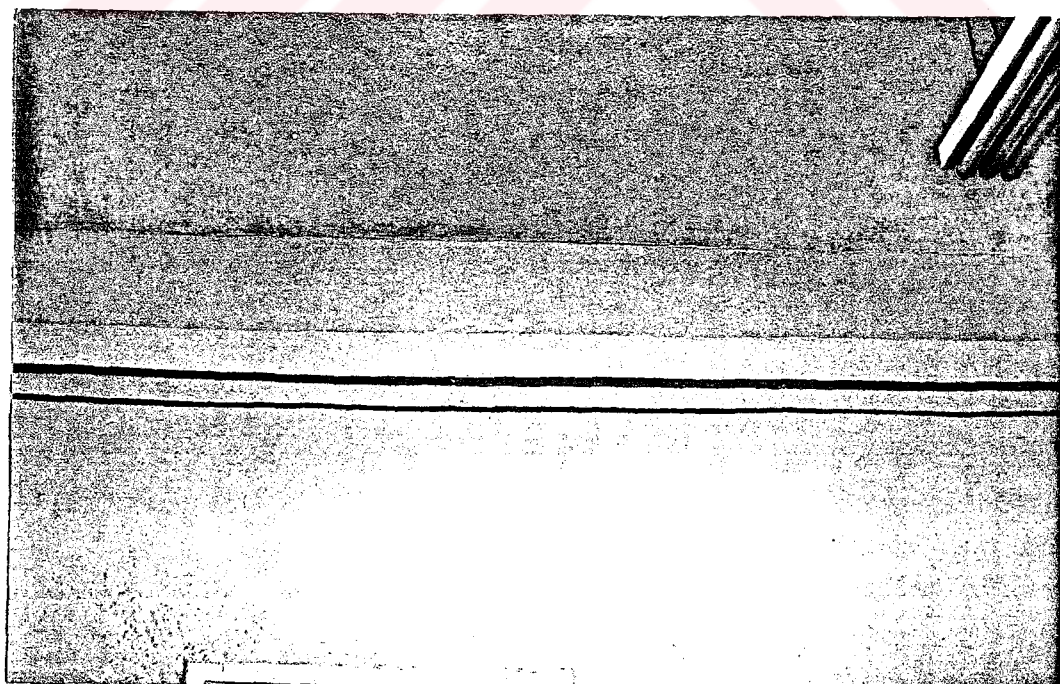


Photo.57 SE wing - upper floor - the moulding on the SW wall
of the room on the NE (1987)

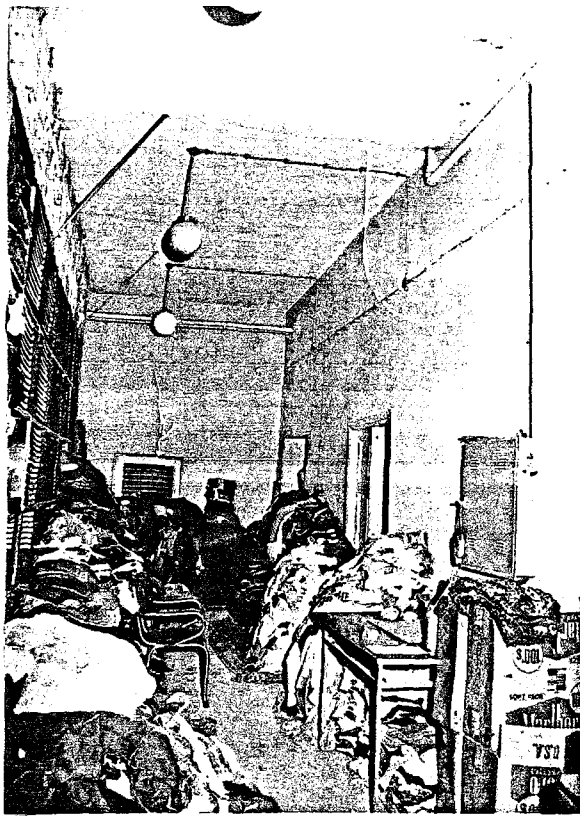


Photo.58 The Inspection Committee building - basement floor - hall (1987)

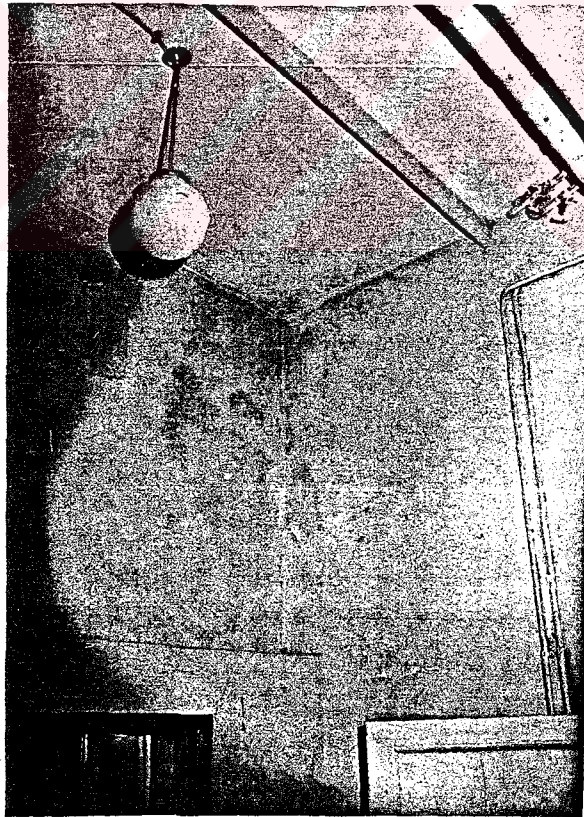


Photo.59 The Inspection Committee building - basement floor - the third room on the SE of the hall (1987)



Photo.60 NE facade (1987)



Photo.61 NE facade - the Central building -
central portion (1987)



Photo.62 NE facade - the Central building -
(SE side portion) - SE wing (1987)



Photo.63 NE facade - the Central building -
(NW side portion) - NW wing (1987)



Photo.64 NE facade - the Inspection Committee building (1987)



Photo.65 SE facade - the Inspection Committee building (1987)



Photo.66 SW facade - the Central building -
(central and NW portion) (1987)



Photo.67 SW facade - the Central building -
(central and SE portion) (1987)

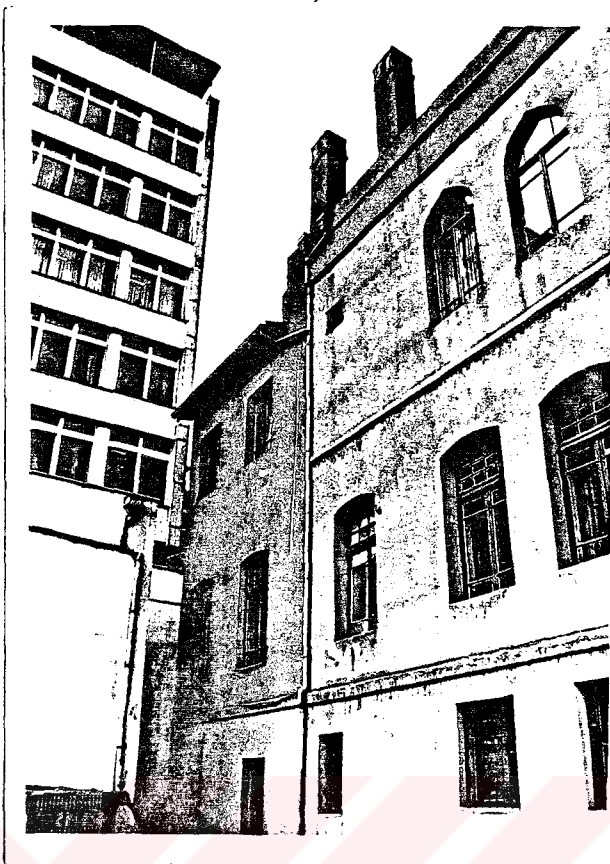


Photo.68 SW facade - NW wing (1987)



Photo.69 SW facade - SE wing (1987)



Photo.70 SW facade - the Inspection Committee building (central and side portions) (1987)

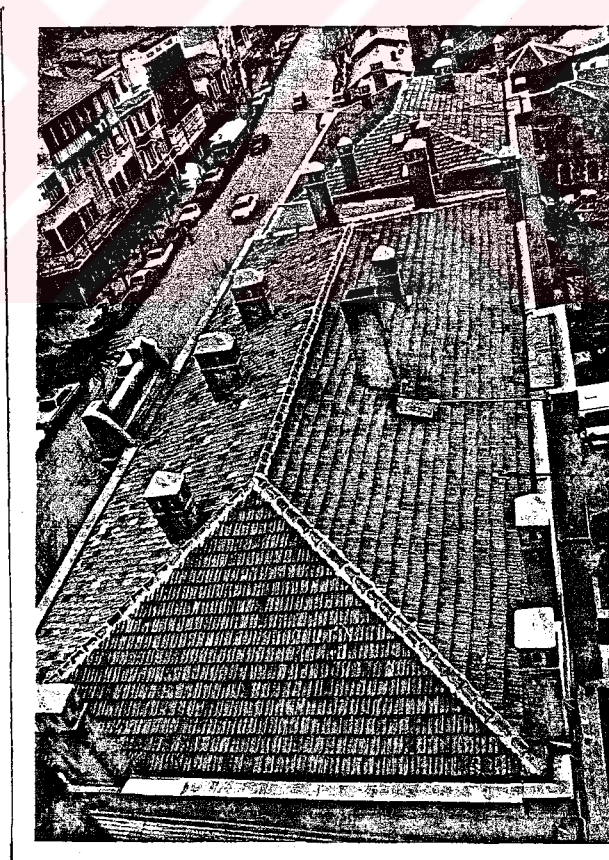


Photo.71 Roof covering (1987)

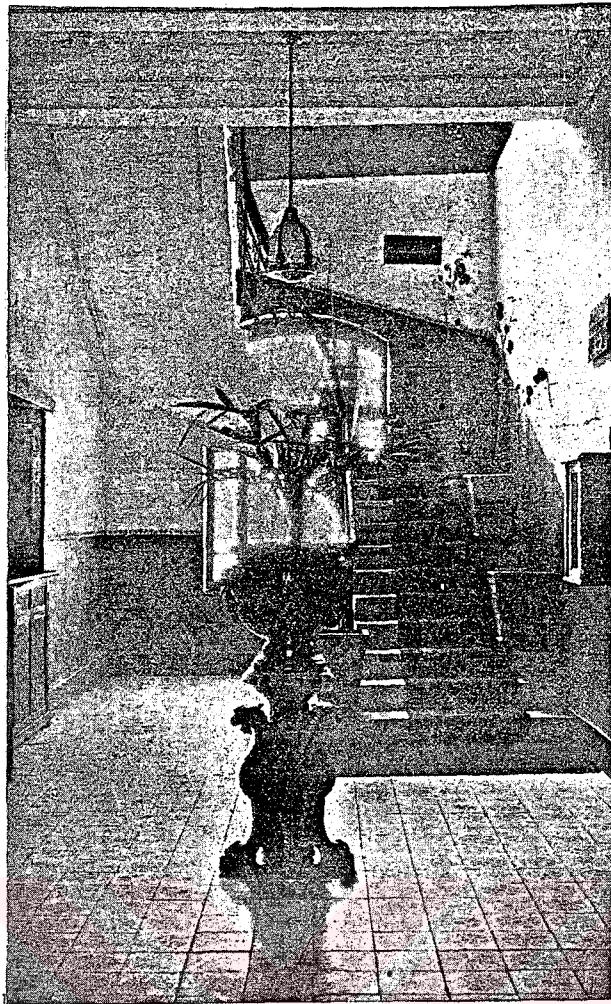


Photo.72 The Central building
ground floor - SW of
the entrance hall
(1929)

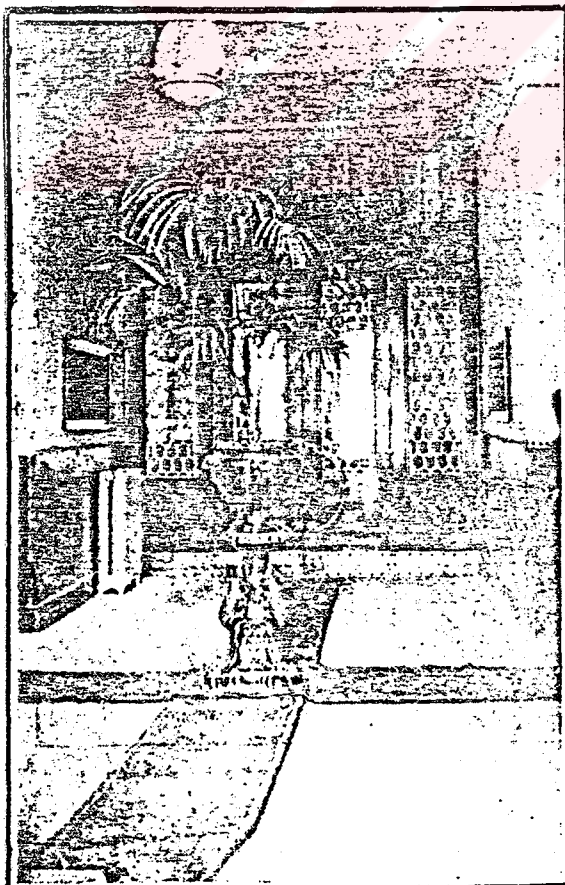


Photo.73 The Central building
ground floor - NE of
the entrance hall
(1927)

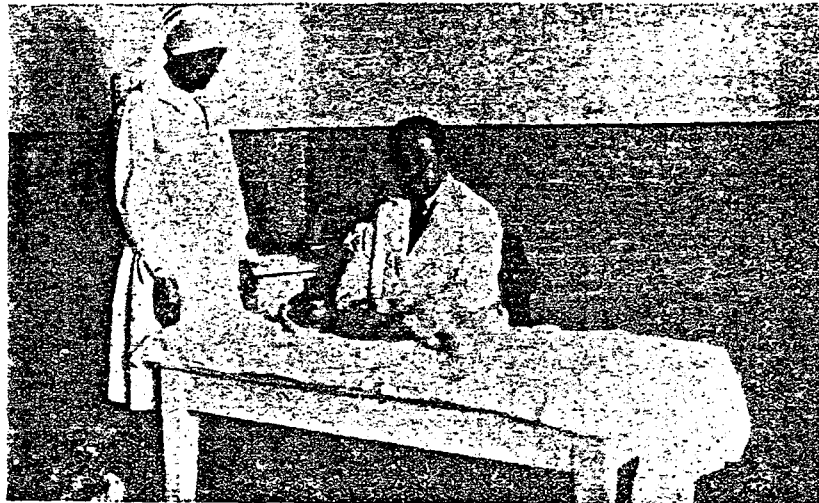


Photo.74 The Central building - ground floor - health unit (1929)

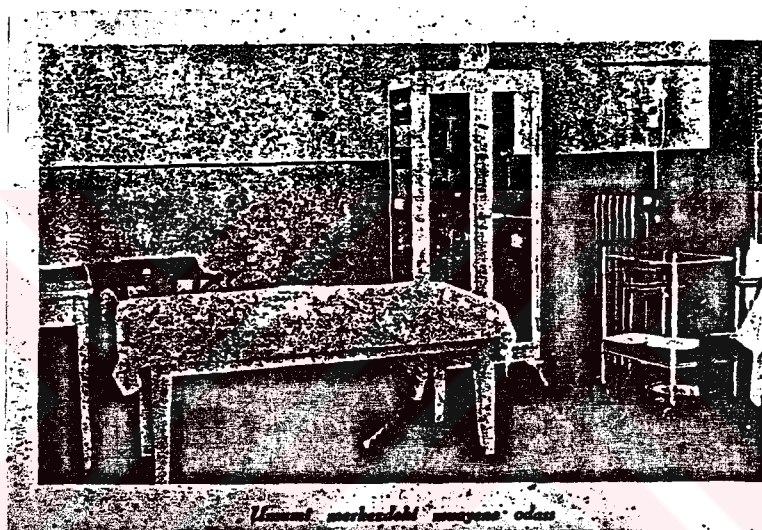


Photo.75 The Central building - ground floor - health unit (1930)

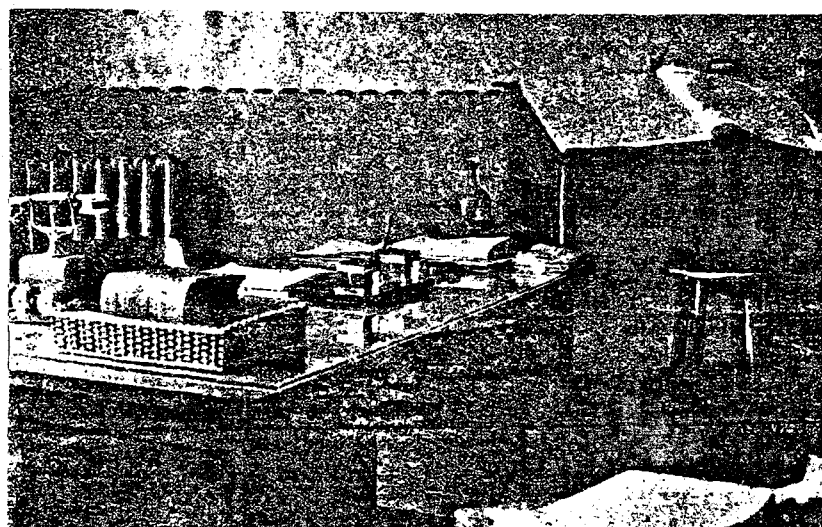


Photo.76 The Central building - ground floor - the room for publication (1929)



Photo.77 The Central building -
upper floor - director's
room (1929)



Photo.78 The Central building - upper floor -
the room of "muamelat müdürü" (1929)

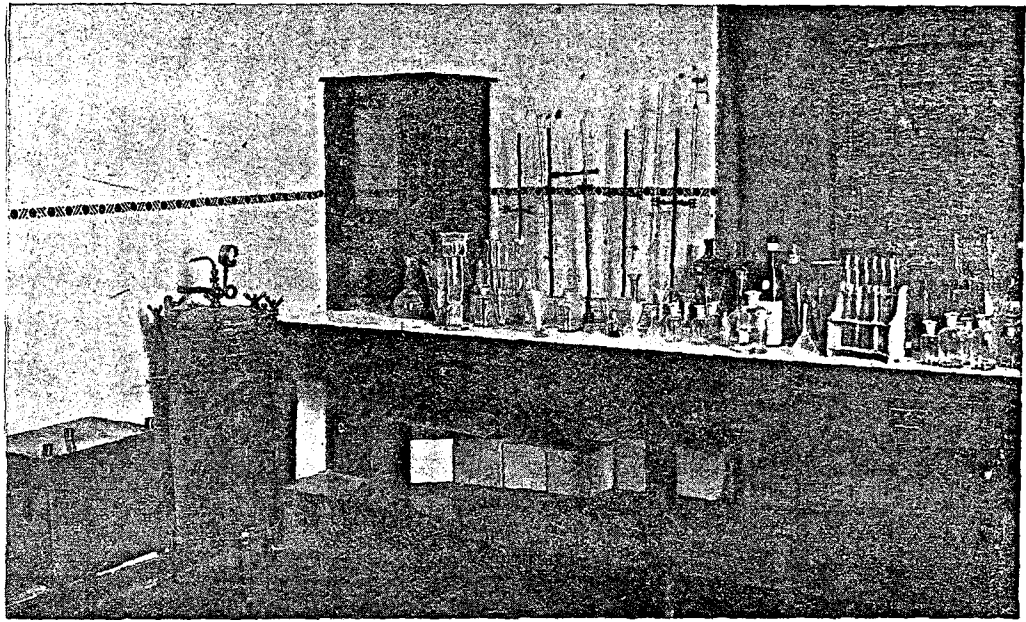


Photo.79 The Central building - basement floor - laboratory
(1929)

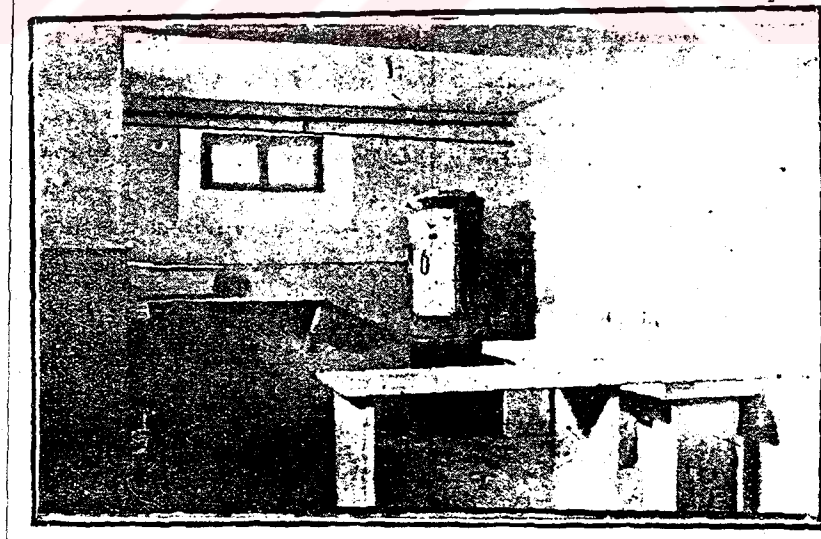


Photo.80 The Central building - basement floor -
room for distribution of milk (1927)

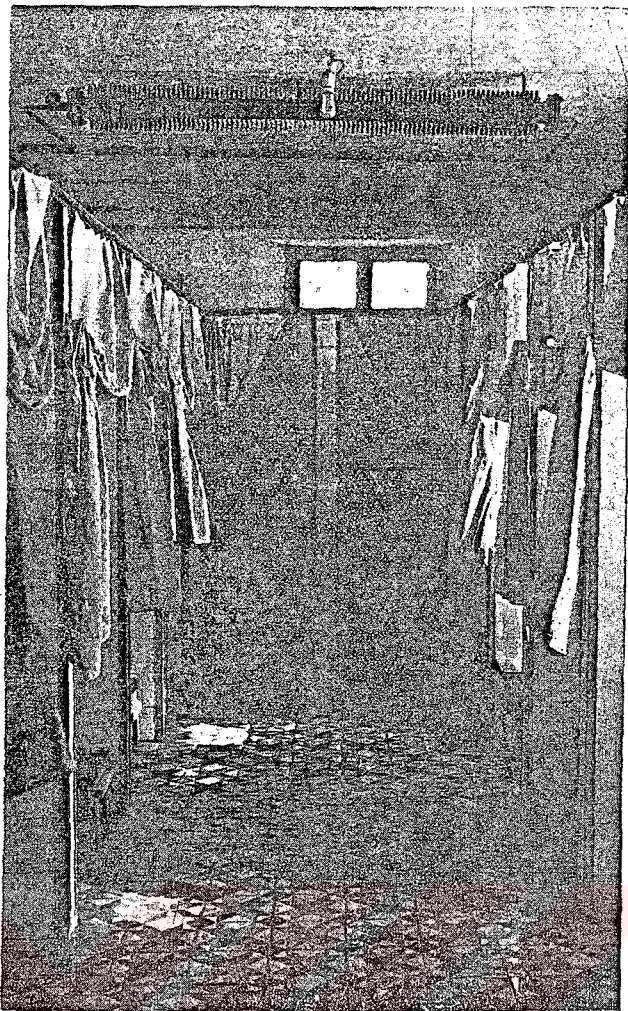


Photo.81 The Central building -
basement floor - bath
room (1929)

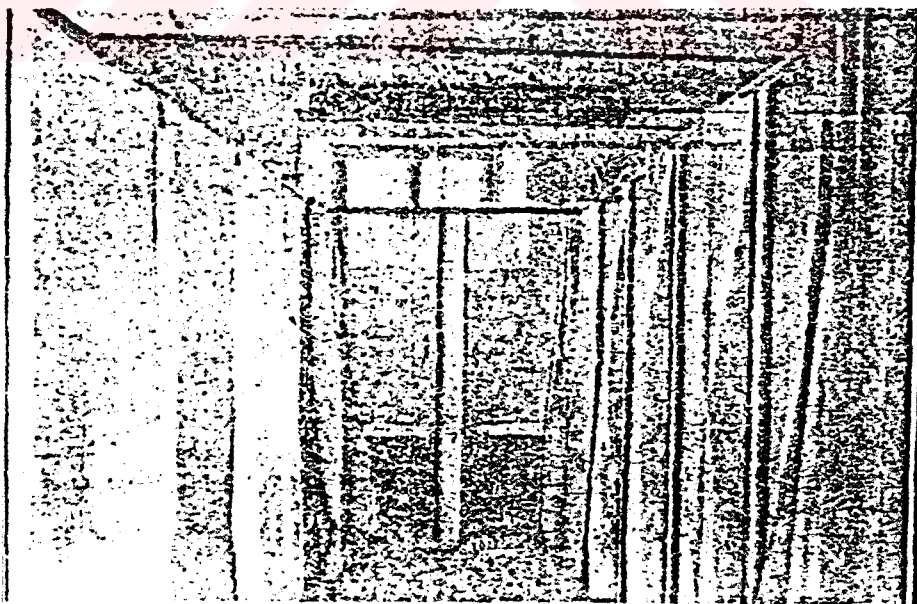


Photo.82 The Central building - basement floor -
bath-room (1927)



Photo.83 NE facade (1927)



Photo.84 NE facade - the Central building (1927)

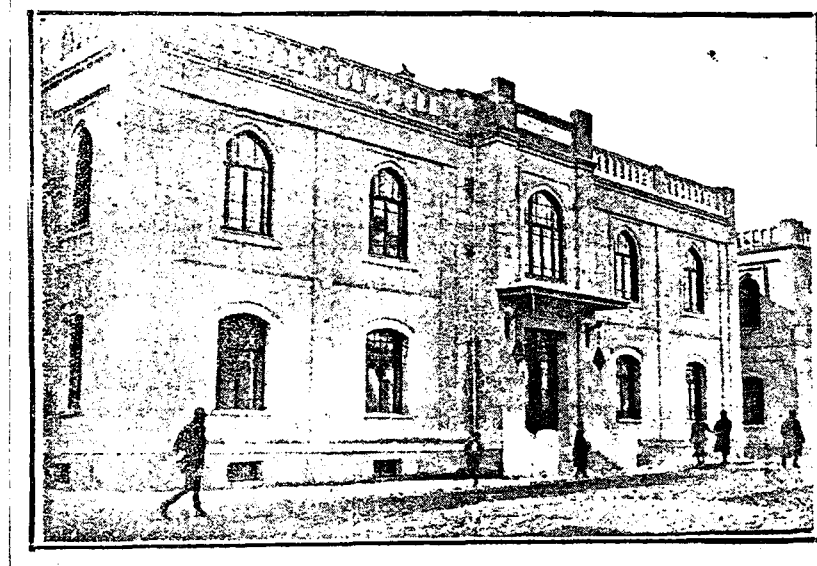


Photo.85 NE facade - the Central building (1927)

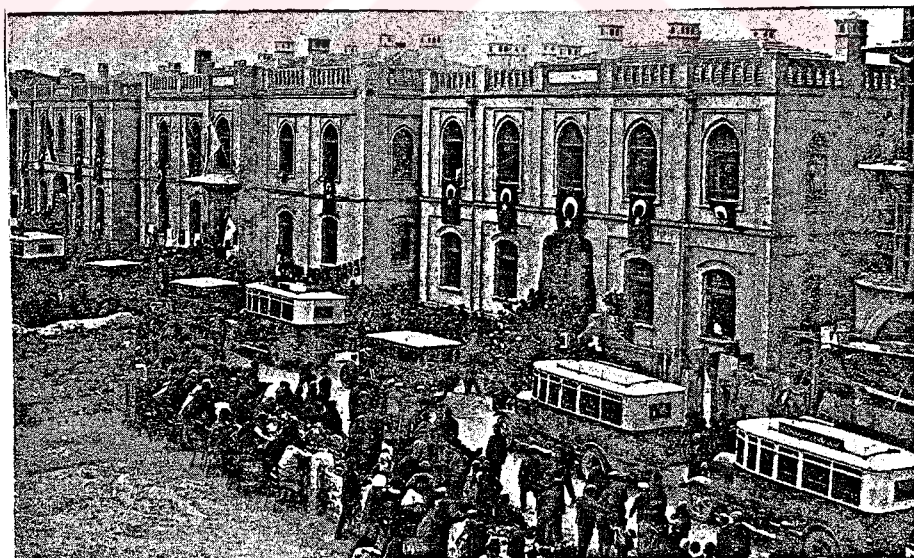


Photo.86 NE facade (1929)

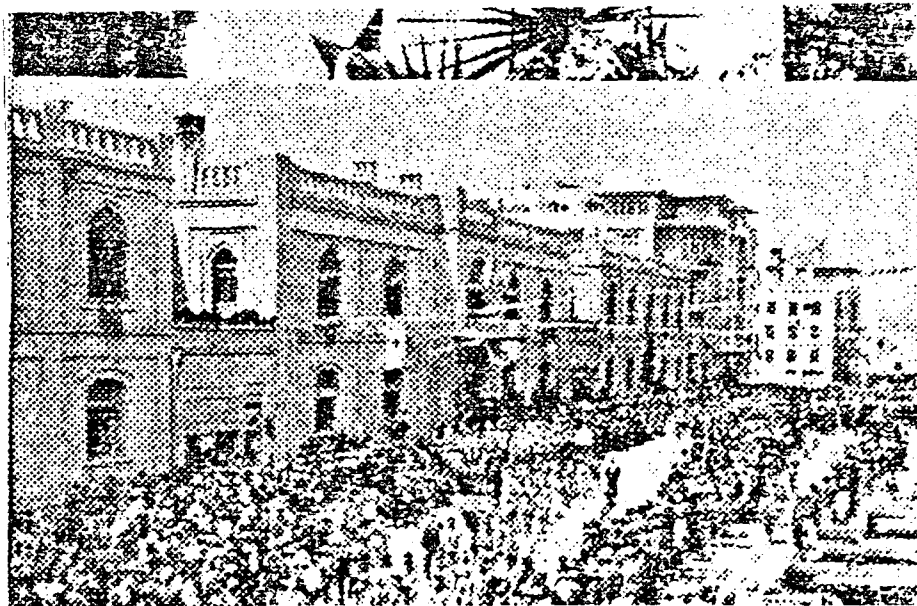


Photo.87 NE facade (1932)



Photo.88 NE facade (1935)



Photo.89 NE facade (1985)



Photo.90 SW facade - the Inspection Committee building -
SE portion (1930)

5.2 ETNOGRAFYA MÜZESİ BİNASI (THE ETHNOGRAPHICAL MUSEUM BUILDING)

5.2.1 Location and Surroundings

The Ethnographical Museum (Appendix C) was constructed on a large land on Namazgah Hill (Appendix D), (Photo. 91). On its NE stands the State Painting and Sculpture Museum (Photo. 92), (Fig.21). The land, which is shared by the Ethnographical and State Painting and Sculpture Museums is bordered on the NW and SW by the gardens of the buildings below located on Atatürk Bulvarı: Radyoevi (Radio), Olgunlaşma Enstitüsü (The Vocational School for Girls), Zübeyde Hanım Kız Meslek Lisesi (The Vocational Junior High School for Girls) (Photo. 93). The backyard of Atatürk Lisesi (Atatürk Junior High School) is the boundry on the SE (Photo. 94). The gate providing entry for both museums opens to Türk Ocağı Sokağı (Photo.95).

In Photo. 96 carrying the date 1935, it can be seen that the building was constructed on Namazgah Hill on the SE of Opera Circle where Talat Paşa and Atatürk Boulevards intersect.

In the same photograph, the building in front belongs to the Türk Hava Kurumu (The Association of Turkish Aviation) which was built in 1933. The other building in the rear, İsmet Paşa Kız Enstitüsü - now Zübeyde Hanım Kız Meslek Lisesi - was constructed in 1930. Both buildings are on the same slope, where the inclination of slope starts from the front of Ethnographical Museum and Türk Ocağı buildings (on the NE of

the Ethnographical Museum and not seen in this photo) and ends at Talat Paşa and Atatürk Boulevards.

Later, Radio building (1938), Olgunlaşma Enstitüsü were constructed between the Türk Hava Kurumu and İsmet Paşa Kız Enstitüsü and their backyards formed a boundry for the large gardens of Ethnographical Museum and Türk Ocağı on the NW and SW directions respectively.

Ankara Lisesi (1933) was built on the lot on the SE and SW of Ethnographical Museum where the Numune Hastanesi (Hospital) had been erected on the land opposite of the museum - on Türk Ocağı Sokağı - in 1924.

The large land surrounding Türk Ocağı and Ethnographical Museum was arranged as a park after the Statue of Atatürk was placed in front of the museum¹. The park was terraced as seen in Photo. 97 and the land between the two buildings served as the Halkevi open movie theatre and attracted public interest². The surrounding wall of the park was constructed in 1935-1938³. For a while, the land in front of the museum was used as an open museum displaying the works belonging to the Hittites⁴.

Finally, the building used as Hv.K. Karargahı, later became Askeri Yargıtay (The Military High Court) and today the guesthouse for the personnel of the Air Force, was erected on the SE of Türk Hava Kurumu on Talat Paşa Boulevard between the years 1935-1938.

5.2.2 Descriptive Analysis

The Ethnographical Museum consists of a single-storey main building that has the two-storey office section at the rear which opens to the colonnaded hall and a basement floor in the sections below the main building and the terraces.

The building is covered with a gable roof.

5.2.2.1 Plan Layout

The main building is planned symmetrically on the two sides of the main entrance on NW-SE direction. On this direction, the main entrance area is a domed hall which is followed on the SE by a colonnaded hall that gives way to the office section at the rear. The interconnected galleries are placed on both sides of these halls.

In the office section, the ground floor rooms line on a corridor opening to the rear entrance and its entrance hall. The upper floor plan is the same as the ground floor, but on the upper floor, the entrance hall below becomes a room that opens to the corridor.

The basement floor occupies the spaces under the NE, SW and NW sections of the main building and the spaces under the terraces on the NW.

5.2.2.1.1 The Main Building

The entrance hall with 8.94m x 8.94m x 14.12m dimensions is domed (Photo. 96) and it is on the symmetry axis in the NW-SE direction. One

enters this hall through three wooden doors on the NW wall which have depressed arches (Photo. 99). In the hall, an octagonal drum provides the transition from the square base to the dome (Photo. 100), the doors on the NE and SW walls open to the interconnected galleries described below (Fig. 22).

The SE of this domed-space opens to the colonnaded square hall that houses the symbolic tomb of Atatürk (Photo. 101-102). Two columns on four sides and the piers on the corners support the pointed arches above. The hall is enlarged on the NE and SW directions and is connected to the galleries by doors. On the SE, there is a wall with an iron door opening to the office section.

Through a door on the NE wall of the domed-hall, one meets the first gallery of the NE block composed of five interlinked galleries. After walking clockwise through these galleries, one reaches the colonnaded hall from a door on the SW wall of the first gallery. Passing the colonnaded hall in the NE-SW direction, one comes across a door opening to the other five interlinked galleries on the SW block. Through a door on the SE wall of the fifth gallery on this block, one enters once again the domed-hall.

The first exhibition gallery (Photo. 103) on the NE of the domed-hall carries the dimensions 11.98m x 7.55m x 5.76m. In this hall, displaying samples of Seljuk and Ottoman wood carvings, the walls are covered with panels up to the height of 4.25m. The dimensions of the windows - for measured drawings - could be measured by dismantling the radiator coverings. There are three rectangular windows on the NW wall; they are 1.25m high from the floor level. A door on the NE wall opens

to the next gallery.

The second gallery, where the same samples as the first one are exhibited, has 6.39m x 9.14m x 5.76m dimensions and its walls are panelled. Behind the panels, a window is on the NW and the two are on the NE walls. The chimney of the central-heating is noticeable in the south corner. The door on the SE wall leads to the third gallery.

The collection of books and other works handwritten in Arabic are displayed in the third gallery (Photo. 104). The two rectangular windows on its NE wall are covered with panels as seen in the other galleries. Its dimensions are 6.39m x 8.86m x 5.76m. The opening on the SE wall gives way to the Besim Atalay Gallery.

Besim Atalay Gallery has 15.74m x 6.64m x 2.95m dimensions and is lower than the other four galleries in this block. On the SE wall, just above the exhibition stands and 2.55m high from the floor level, there are a series of upper windows extending along the wall in a band and they provide day-light to the gallery. The door on the NW wall is the entry to the fifth gallery (Photo. 105) which measures 9.00m x 8.86m x 5.76m. A door on the SW, opening to the colonnaded hall, terminates the circulation in the NE block.

The door on the SW of the colonnaded hall is the starting point for a tour of the other five interlinked galleries on the SW. In the first gallery (Photo. 106), a part on the NW displays a sample of Turkish room taken from the Old Ankara houses. The door on the SW wall is closed and panels are placed in front of it.

The second gallery (Photo. 107, 108) symmetrical to Besim Atalay Gallery, has become smaller because of the toilets on the NE.

After that, the third (Photo. 109), fourth (Photo. 110, 111) and fifth (Photo. 112) galleries are symmetrical to their counterparts on the NE block.

The floors of the entrance and colonnaded halls are revetted in marble. In the exhibition galleries, the floors have plain mosaic coverings.

The third and fifth galleries on the NE and the fourth gallery on the SW have suspended stucco ceilings. There are suspended wooden ceilings in the first and third galleries on the SW. The ceilings are white-washed in the other galleries.

5.2.2.1.2 The Office Section

The iron door (Photo. 113) on the SW wall of the colonnaded hall is the entry to the corridor running in the NE-SW direction in the office section (Fig. 22). The pair of stairs (Photo. 114) leading to the upper floor is on the NE of this corridor.

The space on the symmetry axis in the NW-SE direction is the entrance hall (Photo. 115) reached from the backyard on the SE of the office. Here, a trap-door opens to the corridor. The trap-door is flanked by two double-leaf doors on its sides. The double-leaf door on the NE opens to the director's room (Photo. 116), the other one on the SW opens to the assistants' room. A depressed arched window is seen on the SE walls of

both rooms. A window with depressed arch on the NE wall in the director's room, and a depressed arched one on the SW wall of the assistants' room are closed.

There are two spaces on the SW end of the corridor; one is a room for serving tea; the other is a passage leading to the toilets on the SW (Photo. 117).

The upper floor (Fig. 23) has the same plan as the ground floor, except the toilet on the SW. The rooms on the SE open to the corridor (Photo. 118) by the double-leaf doors and there are two rectangular windows on their SE walls. In addition, the windows having the same form are on the NE and SW walls of the side rooms, and their lower parts are partly covered by the inclining side sections of the roof.

At the SW end of the corridor, there is a room behind the wooden partition.

The floor in the office section is covered with plain mosaic; the walls and ceilings are painted in beige. The director's room has a wooden ceiling.

5.2.2.1.3 The Basement Floor

The basement floor is designed in such a way that in some areas, a single space has its own separate entry, and in some other parts, several spaces connected to each other have a single entry. Thus, the basement floor is composed of four sections (Fig. 24).

On the NE, the entry for the first section in the basement floor is through a door on the NW. This section covers the area under terrace and extends under the exhibition gallery on the NE of the domed-hall of the ground floor.

The two doors on the NE of the entrance area reached by several steps belong to the toilets (Photo. 119). The hall is divided in the SE direction into two parts by a wooden partition (Photo. 120). Two inter-linked rooms are on the NE; a dining room is on the SW of the divided entrance area and this is on the SE of the partition.

The dining room has two rectangular windows on the NW wall (Photo. 121). A door and a window on its SE wall open to the service room.

One ascending from the stairs on the SE of the hall, reaches to a space under the main mass and this is used as the library (Photo. 122) and the ceiling is divided into two by wooden ceilings brought from Old Ankara houses and inserted in their present locations.

In this section, the floors are plain mosaic; the walls and ceilings are painted.

On the NE, the space consisting of central-heating under the main mass and a storage room, is the second section. A depressed arched window and a door are on the NE wall of central-heating. The only window in the storage room opens to the NW.

The third section on the NE is also a storage space with two inter-

linked rooms; this is entered through a depressed arched door on the SE portion of the NE facade. In the same portion, there is also a depressed arched window. This storage room is 2.24m high; a reinforced concrete beam is seen on the SE-NW direction; an opening on the NW wall and several steps lead to another storage room which is 2.74m high. A depressed arched window on the NE wall provides light for this second storage room.

In both storage rooms, the floors are polished with alum; walls and ceilings are painted.

The fourth section consists of the spaces which are under the NW terrace and under the galleries on the SW of the entrance hall of the ground floor. The entry to the entrance hall of this section is from a rectangular door on the SW facade. The door on the SE wall in the entrance area opens to a space which has a window on its SW wall.

The other door on the NE wall is the door of the studio under the main building. Descending from the stairs in the entrance area, one reaches the interlinked rooms on the NW and under the terraces.

A single room, which is used as a storage, is on the SE. This room has its depressed arched entrance door on the SW. There is also a depressed arched window on the SE wall.

5.2.2.2 Elevations

The monumental staircase, the colonnaded portico in front of the entrance and the dome at its rear, projected and raised side portions stress the symmetry on the entrance facade. The entrance facade is

richly ornamented while other elevations are plain. Generally, the windows are of rectangular forms. The ground floor windows are flanked by pilasters. At the basement floor level, the continuous stone moulding surrounds all facades. The facades are covered with dark coloured cut stones on the basement floor and with light coloured ones on the ground floor.

5.2.2.2.1 NW Elevation

Mainly, three parts - the central portion with the NE and SW sections and the side portions, which make projections - form this facade (Photo. 123), (Fig. 27).

There is a colonnaded portico in front of the building with three pointed arched openings on the NW and single pointed arched opening on the NE and SW sides. The capitals with 'mukarnas' and rhombus-shaped ornamentation; the rosettes placed on spandrels of the arches; the almond friezes at the ends of the columns; the ornamented pediment and an arrangement of half palmettes running over all the above elements make the portico the most striking feature of the building (Photo. 124).

First, a group of twelve steps reach to a landing, then a monumental staircase surrounds the portico on the NE, NW, and SW directions.

After the portico, the entrance is marked with a centrally arranged three partite doors. They have depressed arches. The arched lintels over these doors are ornamented by stylized floral motifs and the arches are also merely painted. Ceramic revetments were used in narrow bands below the lintels of scattered within the painted ornament.

When viewed from a distance, the lead covered dome springing from the main mass at the rear of the portico also emphasizes the portico at the center.

The sections (Photo. 125, 126) on the NE and the SW of the portico are symmetrical.

The rectangular windows of the basement floor are below the continuous stone moulding. The rectangular ground floor windows are enframed with marble. There are also recessed marble panels seen below the windows. All the windows are flanked by pilasters. These sections terminate with the arrangement that look like embrasures formed of half palmettes with the almond friezes below. The gutters are on both sides of the central windows and just below the almond friezes.

The side portions (Photo. 127, 128), symmetrical to each other, are projected and raised from the main mass. The hourglasses are placed on the NE and SW ends of the portions. The rectangular basement floor windows are below the continuous stone moulding, separating the ground floor from the basement floor. The rectangular ground floor window at the center of the recessed panel is above the continuous stone moulding. The windows are enframed with carved pointed arched profiles; the rosettes are on both sides of the window and there is a second recessed panel below it. Moreover, niches reminiscent to 'mihraabiye's are on each side of the window.

The NW facades of the spaces on the NE and SW of the staircase are covered with marble. An iron door is the entry to the basement floor on the NE. The windows on both sides of the door and also on the SW section

are narrow horizontal openings parallel to each other.

5.2.2.2.2 NE Elevation

This facade is composed of two portions (Photo. 129, 130), (Fig. 28). The stone moulding seen on the NW portion of this facade, also continues on the SE portion.

In the NW portion, the depressed arched window and a door belonging to the central-heating area are on the basement floor; the other window enframed with depressed arch belongs to the storage room. On the second floor, an hourglass on each end emphasizes this portion. The recessed panels having rectangular ground floor windows extend at 3.50m level from the stone moulding.

In the same portion, recessed panels are below and the pointed arched profiled stone mouldings are above the windows. The almond frieze starts from the NW end and above the hourglass, after a while it is broken by right angles; first down, then to the SE and then runs along the NW portion (Photo. 131). Before making the right angle downward, the NW part of this portion terminates with side profile of the pediment which tops the side portion of the entrance facade.

In the SE portion, a door and a window topped with depressed arches below the stone moulding belong to the storage room. The upper part of the side wall has no window openings. It is lower than the NW portion and ends with a profiled stone moulding.

5.2.2.2.3 SE Elevation

The SE facade has three portions (Photo. 132), (Fig. 29). The central portion reached by a staircase is at the same level as the front of the main building (Photo. 133) and slightly projected out. The continuous stone moulding also passes by this portion.

On the ground floor, the two windows topped with depressed arches are on both sides of a depressed arched wooden door on the symmetry axis. Six upper floor windows are treated in two's. This portion ends with almond friezes and with zinc gutters.

The SW portion is symmetrical to the NE portion, except the depressed arched window of the storage room is below the stone moulding (Photo. 134, 135). The windows in a band extend both on these two portions which are lower than the central portion.

The NE and SW facade walls, starting from the basement floor level, are slightly projected on the SE direction almost as high as the central portion.

5.2.2.2.4 SW Elevation

This facade (Photo. 136, 137), (Fig. 30) is symmetrical to the NE facade, except for the numbers and forms of the basement floor windows. Instead of two doors and three windows with depressed arches on the NE facade, there are two doors; one with a depressed arch and the other rectangular. Furthermore, there is a rectangular window on the SW facade.

5.2.3 Historic Analysis

Aiming at a new formation for the Turkish national education, intensive studies were made by the Ministry of Education on the old and present cultural values after the proclamation of the Turkish Republic. During these studies it was considered important that to display and preserve the concrete elements of our cultural heritage, it would be useful to establish a museum.

To materialize the Ministry of Education decision to establish a state museum, the primary problem to be solved was constructing such a building. The Ministry considering the religious and national aspects of the objects to be displayed, preferred the building to be designed in the style of Turkish architecture.

The Ministry had projects made by its Fen (Science) committee and some architects and also directly asked A.H. Koyunoğlu to design a project for a museum.⁵ For the museum project, which was drawn by him in fifteen days, A.H. Koyunoğlu said that the outer design of the building should be suitable to the characteristics of the objects to be displayed inside. The Ministry approved A.H. Koyunoğlu's project and charged him with the architectural controlling duty.⁶

The project was commissioned twice, first on May 13, 1925 and then on May 19, 1925. The contract was awarded to Nafiz Bey from Erzurum, the well-known contractor at that time⁷.

The lot on Kamazgah Hill was donated by the General Directorate of Pious Foundations to the Ministry of Education on the condition that

it would be used to construct a museum building.⁸

A total of 180.000 T.L. were spent for the building, which foundations were laid on September 25, 1925 and completed on June 1, 1927. It consisted of a single-storey front section with a partial basement floor and a two-storey rear section. Front section housed an inner courtyard and eight galleries and the rear section had five rooms used for administrative purposes.⁹

Although the foundation was laid as a state museum, the Ministry of Education could not clearly define either the function or the name of the building while construction was advancing. The name was mentioned as Halk (Public), Kültür (Cultural), Devlet (State), İnkilap (Revolution) and Milli (National) Museum in the related correspondence.¹⁰

At the beginning of 1927, the Ministry of Education made a decision for using the building as Sanayi Nefise Mektebi (The School for Fine Arts) and an art gallery and announced it publicly via Press.¹¹ But this decision could not be put into effect.

At last, half of the museum building was arranged as the Ethnographical Museum¹² in compliance with the report¹³ given by Prof. Mezoş, who was one of the directors of the Budapest Ethnographical Museum, and was opened to public on July 18, 1930. The works obtained from the excavations in Alişar, Boğazköy and Alacahöyük were displayed in the other half of the building until the Ankara Archeological Museum was founded.¹⁴

The museum was Atatürk's temporary resting place from November 21, 1938 to November 10, 1953, when the Moseleum was completed.

Between the above stated dates the administrative activities of the museum were continued but the museum was closed to visitors, except for researchers and students on special permission.¹⁵

After Atatürk was moved to his Moseleum, additional spaces were constructed to answer the need of a new hall and storage room on both sides of the office section in 1955-1956.¹⁶ The museum was opened again to the public with a new arrangement on the occasion of the International Museum Week on October 6-14, 1956. Since then it has the same function.

After opening to public in 1956, in between 1957-1967, earth filling under the building and terraces was removed from time to time and new spaces were created for new functions such as library and dining room.¹⁷

The building was registered as Group A.2 in the files of the General Directorate of Museum and Antiquities by the decree of Ministry of Culture dated April 12, 1960 and n.A.2167.¹⁸

5.2.4 Restitutive Analysis

The measured drawings dated January 21, 1947 (Fig. 31) and drawn by S. Tonak; the project dated July 22, 1954 (Fig. 32), showing the additional spaces on both sides of the office section and designed by İhsan Kıyğı; information collected from repairs, additions, alterations and photographs and also the building itself could lead us to make a restitutive evaluation; however the original projects of the Ethnographical Museum could not be found.

Metin Sözen gives the ground floor plan (Fig. 33), longitudinal section (Fig. 34) and the SW elevation (Fig. 35) of the building in 'Cumhuriyet Devri Türk Mimarlığı'.¹⁹ They are probably pertaining to the earlier drawings. The different forms used in their architectural elements indicate that the drawings belong to different projects. For example: at the entrance, the bases and capitals of the columns supporting the side arches of the portico were designed in different forms in the section and in the elevation. The column next to the building is a round shaft column and in front of the main wall in the section. The same column has a square shaft and is projecting from the main wall in the elevation. The two windows of the office section, facing SW in the elevation, were not shown in the plan. The staircase reaching the portico consisted of eleven steps in the section, while the elevation showed only ten steps.

The other examples: the wall extending up from the general roof level on the NW end of the SW facade was not shown in the elevation mentioned above; the roof level was at the same level of the portion stressed by the hourglass. The office section, designed as a single storey in the section and in the elevation was drawn as two-storey on the filled base.

The differentiations between the above projects in themselves and also the building itself suggest that those projects might be the earlier studies for the basic projects which was applied in the construction.

5.2.4.1 Plan Layout

The plans of the Ethnographical Museum will be evaluated as follows: the main building of the museum, the office section and the basement floor.

5.2.4.1.1 The Main Building

The first alteration in the main building (Fig. 37) was the closing of the open inner courtyard (Photo. 138) with iron structured glass panes in 1935.²⁰ In this space transformed into a gallery, the floor was covered with cement.²¹

Later, since the museum was allocated as the temporary resting place for Atatürk by the decree of Council of Ministers dated November 14,1938, the covered courtyard together with the domed-hall was decorated for this function. In the inner courtyard, the spandrels between the columns supporting the pointed arches were closed completely in the NW-SE direction. The marble pool with the fountain was and a marble tomb was built in place of it. Later the pool was set up in its present place in the backyard as seen in Photo. 139, in 1955.

After moving of Atatürk to his Moseleum, the panels preventing the connection of inner courtyard with the galleries on the sides were taken away. A 0.20m high marble platform symbolizing the temporary resting place of Atatürk was constructed in the former tomb's place. An inscription engraved by the students of Yapı Enstitüsü (Construction Vocational School) was placed on. It bears the dedication: Passing to eternity on November 10,1938, Atatürk rested here from November 25,1938 till November 10,1953. This inner courtyard section, later turned into a hall, is preserved as a honoured section.

In the 1981 alteration and repair, the iron-structured glass panes in the honoured section were replaced by nine reinforced concrete cross vaults.

The staircase at the rear of the panels separating the temporary resting place from the other galleries on the NE is seen in the measured drawings of 1947. If it is considered that the basement floor spaces have not been yet opened in those days, this staircase might have been temporarily constructed for connecting the galleries to the office section and might have been removed, later, together with the panels among the columns.

The spaces on the NE and SW of the office section protruding from the back facade were constructed in 1954-1956 in accordance with the project dated July 22, 1954 and designed by architect Ihsan Kıyılı.

In this project, the space on the SW was a storage room, the other on the NW was a hall. The windows of the main building, opening to the storage room were preserved and replacing the windows by doors in the additional hall, connection was provided with the main building.

In 1963, the space on the SW built as the storage room was redesigned and was added to the other galleries as Besim Atalay Gallery. To accomplish this, the doors replaced former windows and the gallery was connected to the main building. By the addition of two galleries, the number of exhibition spaces was increased to ten.

The correspondence,²² dated March 6, 1956 and n.92 and giving the information about the repairs in the building, submitted by the Directorate of Museums to the Ministry of Education mentions the following: The damaged and deteriorated floor coverings of galleries were replaced by mosaic and a new cloak room was added in the entrance, and double casements were put in the place of part of the existing single ones;

the electrical fixtures, sewage, the plaster work pertaining to the additional spaces could not be completed due to insufficient allocation.

The 1981-1982 repairs,²³ in the entrance hall, the counters for selling souvenirs and admission tickets were placed; the ornamentation on the ceiling was specially illuminated; trap-doors were replaced by the doors opening to the exhibition galleries; the walls were rasped, plastered and white-washed; the marble floor covering and columns were cleaned up. All casements in the building were renewed. In addition, suspended stucco ceilings were attached in four spaces; the defected parts of the ceilings were changed and the hanging parts of the suspended wooden ceiling in the rug-carpet gallery and of the suspended honeycomb ceiling of the Turkish room were put in order.

In the same repair, the walls were covered, including the windows, by exhibition panels and glass covered boards. Artificial lighting was provided, and the thermometers and humidity gauges were placed in the galleries.

In the 1983 repair,²⁴ a covered entrance was added to the entrance hall and the marble plinths were changed.

5.2.4.1.2 The Office Section

In measured drawings of 1947, the space consisting of a toilet and a lavatory was on the SW end of the corridor lying in the NE-SW direction on the ground floor. This space was removed and added to the storage room planned as an additional construction in the project dated July 21, 1954. In the same project, the window opening was transformed

into a door providing connection between the corridor and the additional construction to be built in the space on the SW of the office section.

But, during the additional construction in 1955-1956, the door opening from the inner courtyard to the removed toilet space was closed; the toilet was transformed into a room for serving tea and the lavatory was removed, thus, passage was provided through an opening on the SW wall leading to the new toilets on the SE of the additional space (Photo. 117), (Fig. 37).

In the project of additional spaces, there were windows on the NE and SW walls of the rooms on both sides of the entrance hall and another window providing light to the landing of staircase reaching the upper floor, whereas those windows mentioned above have been closed today; closing dates of them could not be determined.

On the upper floor, the NE and SW windows of this section seen in the measured drawings dated 1947 were covered partially by the roof of additional spaces.

The corridor's 3.40m long portion was separated by a wooden partition (date is unknown) and an extra room was formed on the SW end in addition to the three former rooms on the upper floor (Fig.38).

In the 1956 repairs,²⁵ the damaged floor coverings in this section were changed as mosaic. The wooden ceiling (Photo. 116) dismantled from the old Ankara houses was attached to the director's room on the ground floor in the 1974 repairs.²⁶

5.2.4.1.3 . The Basement Floor

The only storage room is in the north corner of the main building in the measured drawings of 1947. Photo. 140 shows its depressed arched window and door opening to the NE. During the additional construction in 1955-1956, the earth filling in the SE of the above storage room was removed and a room was provided to store coal in that space and another room used as studio was formed in the basement floor of the additional construction.²⁷

In 1957, earth in the space between the coal-storage room and studio was emptied; a window was opened on its outer wall; the concrete ceiling was placed and thus, a large storage room was provided.²⁸

In 1959, while the heating system was being installed in the building, the original storage room in the NE-NW corner was altered into a central-heating room and a chimney was built for this purpose.²⁹

In 1963-1967, earth and rocks under the terraces on both sides of the monumental staircase and under the galleries at each side of the entrance hall were removed.³⁰ In this area, new spaces were gained. The rooms on the NE were used as library, dining room, toilet and coal-storage room and the others on the SW as storage rooms.

A wooden ceiling dismantled from the old Ankara houses was attached in the library in 1974.³¹

The storage room in the SE-SW corner of the additional space on the SW of the office section was opened during the additional construction

in 1955-1956.

5.2.4.2 Elevations

5.2.4.2.1 NW Elevation

The Photo. 141, 142, 143 belonging to the year of 1927 brought into view the original NW facade (Fig. 42) of the museum. The steep land on the NW direction in front of the NW facade was arranged by terracing in 1929-1930. During the excavation for this arrangement above, probably the staircase and the foundations on both sides of it it ended up at a higher level from the ground floor; two terraces were constructed to support the foundations and a ramp was made reaching the three sided marble staircase.

The iron bars were attached to the windows in 1929.³²

The ramp was turned into a marble staircase in 1941. In the same year, the rubble stone terrace walls were covered with marble.³³

The gutters designed by architect Şekure Uçer were fixed in their places, by a decision dated January 28, 1953 and n.28.³⁴

During the processes for gaining new spaces in the basement floor in 1963-1967, the windows in three bands were opened on the basement floor walls, facing the terraces (Photo. 123).

5.2.4.2.2 NE Elevation

The NE facade is seen in the photographs of 1929 (Photo. 144) and 1938 (Photo. 145) and also measured drawings dated 1947. The original facade (Fig. 43) was intended as a main mass; however, walls were constructed as extensions of the office to form new spaces on each side of the office section in 1954-1956 and thus, the facade was altered to become two portioned (Photo. 130).

The depressed arched ground floor windows of the office section, and the rectangular window opening to the stairwell were closed up completely and the upper floor windows seen in Photo. 145 and measured drawings of 1947 were closed partially during the additional construction.

A depressed arched window and a door on the NW portion of the basement floor are seen in Photo. 144 and measured drawings of 1947. A window on the SE of the above door, and another door and window on the basement floor of additional space were opened in the additional construction in 1954-1956.

In 1959, during the installation of the central-heating system, the chimney seen in Photo. 123 was built.

5.2.4.2.3 SE Elevation

The SE facade (Fig. 44) is seen in Photo. 145 belonging to the year 1938 and in measured drawings dated 1947. This facade consisting of three portions has lost its original appearance and gained present form seen in Photo. 142 by the additional construction made in 1954-1956.

In the same construction, the SE windows of the main building were left inside, and new windows in bands were opened on the SE walls of the additional spaces

5.2.4.2.4 SW Elevation

This facade (Fig. 45) is symmetrical to the NE facade, except that it has two doors - one rectangular belongs to the main building, the other with a depressed arch is of the additional space - and a rectangular window between them on the basement floor.

5.2.4.3 Roof Covering

The original roof was constructed as three sectional wooden gable roof covering the concrete slab on the spaces surrounding the open courtyard. Covering material was tile (Photo. 146).

The open courtyard was closed with an iron framed glass in 1935 and it was transformed into a hall.³⁵ The timber parts of the roof on the NE were changed and the zinc gutter valleys were renovated.

In the same repairs above, the timber roof over the portico was removed and a concrete slab was placed over it at a suitable inclination.

The two documents found in the repair files of the Ethnographical Museum prove that the original roof coverings were changed in the 1950s. Of the two documents submitted to the General Directorate of Museums and Antiquities and dated February 20, 1953 and n.621-31-87 stated that the copper cracks had been soldered; the other document dated April 2,

1959 - n.195 mentioned that the copper coverings had been damaged by frost and broken from the joints and caused leakage.

Another document regarding the roof repair in this file is a report dated January 5, 1959 and belonging to Nazım Dündar, who was the fen memuru (technician) in General Directorate of Museums and Antiquities. Depending on this report, it can be ascertained that the main building of the museum was covered with copper and the covering on the additional spaces was zinc.

The lead on the roof was pulled up as a result of a storm occurring on February 5, 1955 and also other parts were damaged in the same storm.³⁶

With an estimated cost of 75.000 T.L. a contract commissioned by the Nafia Vekaleti (The Ministry of Public Works) in 1955³⁷ might be related to the repair of the roof. The roof covering might have been changed during this repair but there is no document confirming this point of view.

In 1959-1961, it was requested that the glass panes covering the inner courtyard be removed and be replaced by a concrete covering,³⁸ but this requirement was realized during the alteration and repair of the roof, which has gained its present form in 1981 (Photo. 147-157).

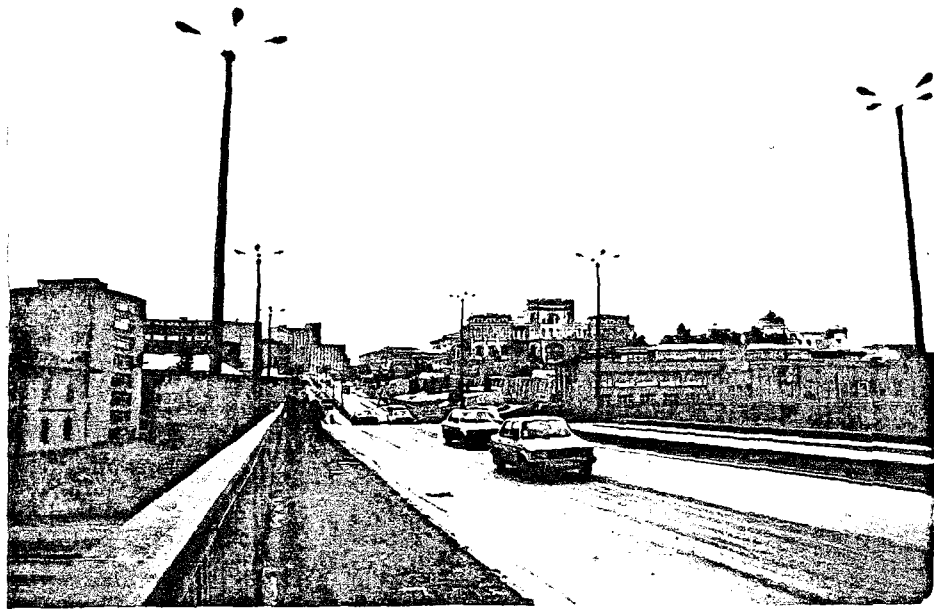


Photo.91 Namazgah Hill (view from Opera Bridge) (1987)



Photo.92 NE of the Ethnographical Museum (1987)

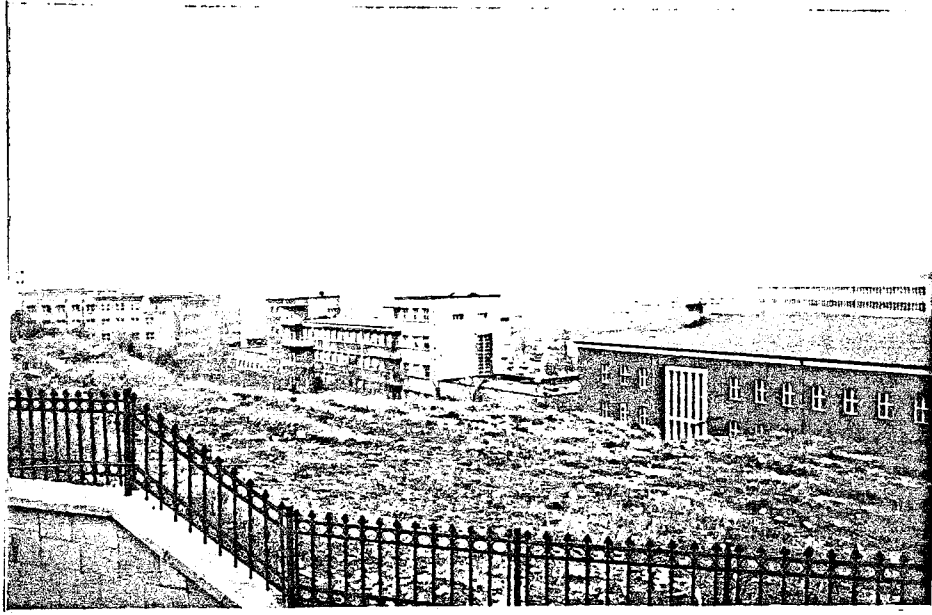


Photo.93 Radyoevi, Olgunlaşma Enstitüsü, Zübeyde Hanım Kız Meslek Lisesi (SW and NW) (1987)



Photo.94 Atatürk Lisesi (SE) (1987)

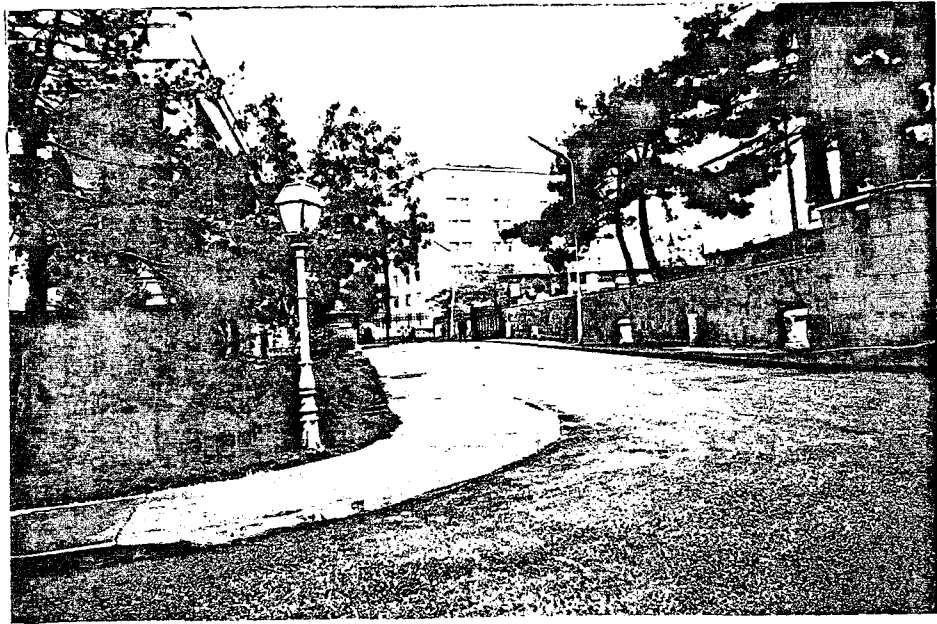


Photo.95 The passage leading to the Türk Ocağı Sokağı (1987)

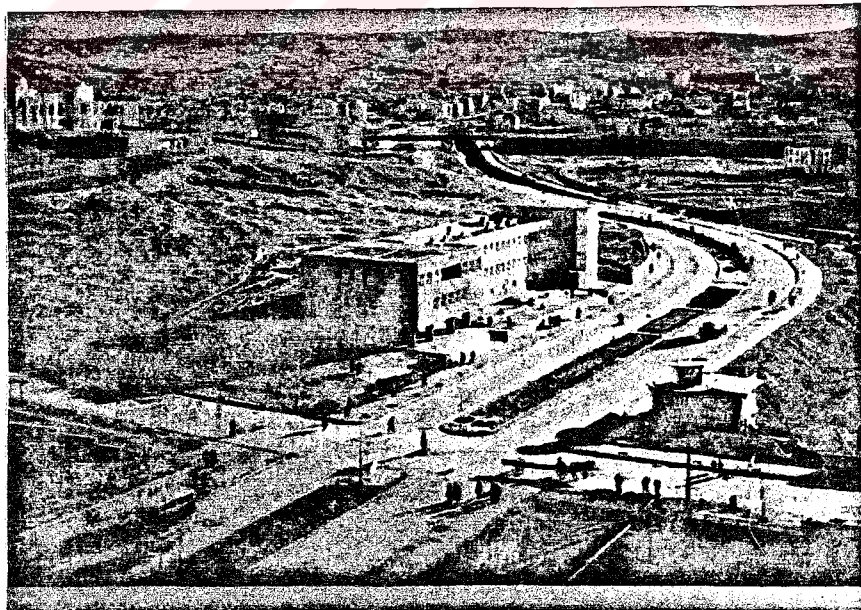


Photo.96 The Ethnographical Museum (1935)

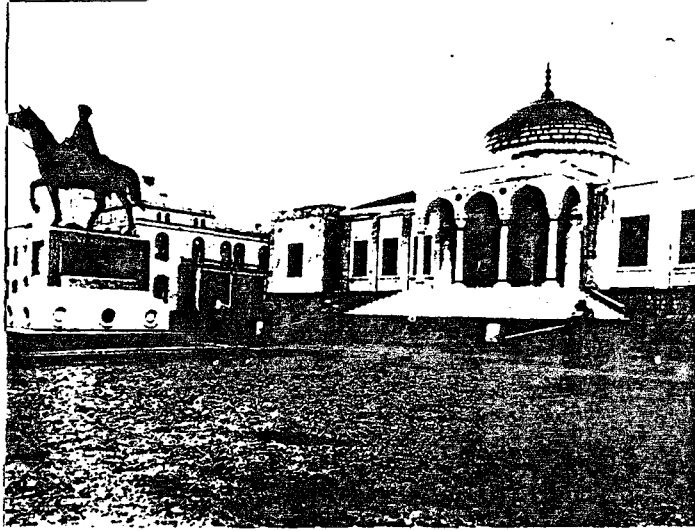


Photo.97 The land in front of the museum

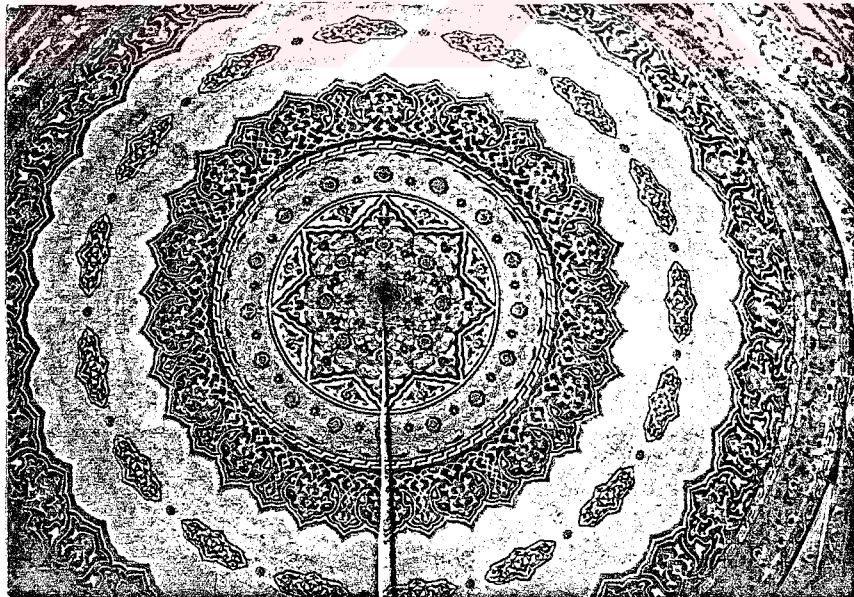


Photo.98 The main building - dome (1987)

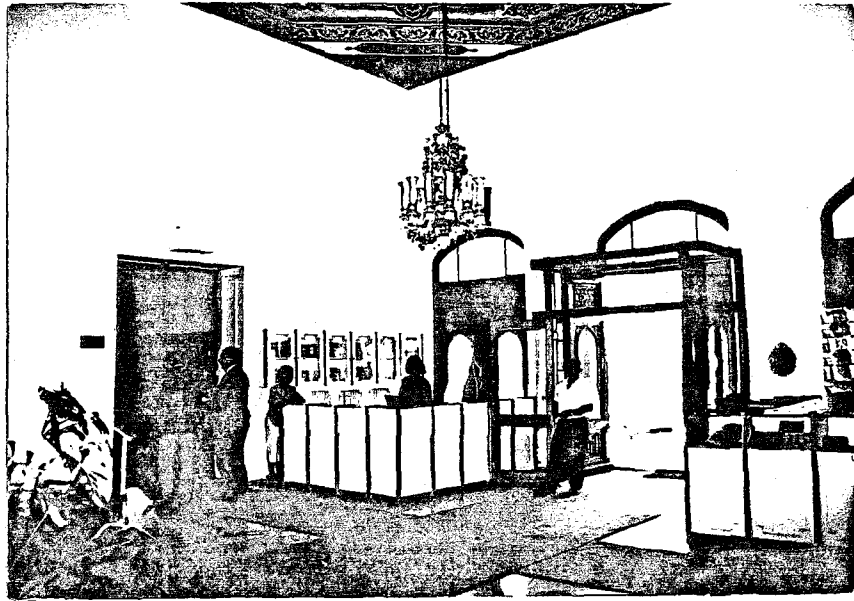


Photo.99 The main building - entrance hall (1987)

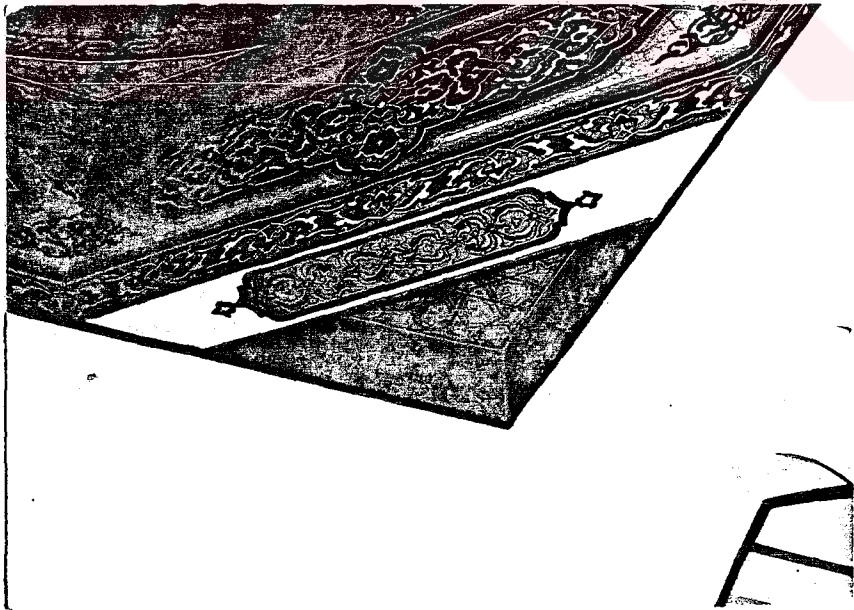


Photo.100 The main building - a part of the drum (1987)

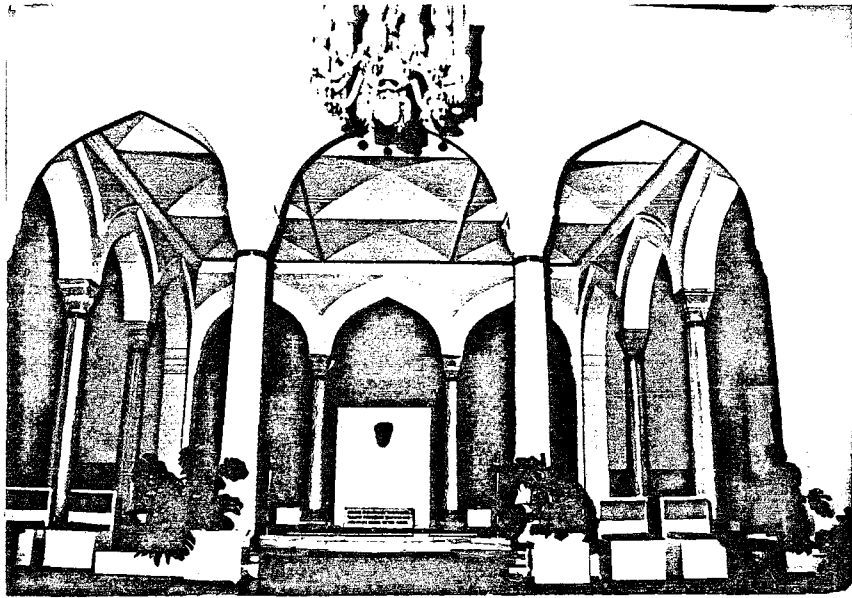


Photo.101 The main building - the colonnaded hall
(1987)

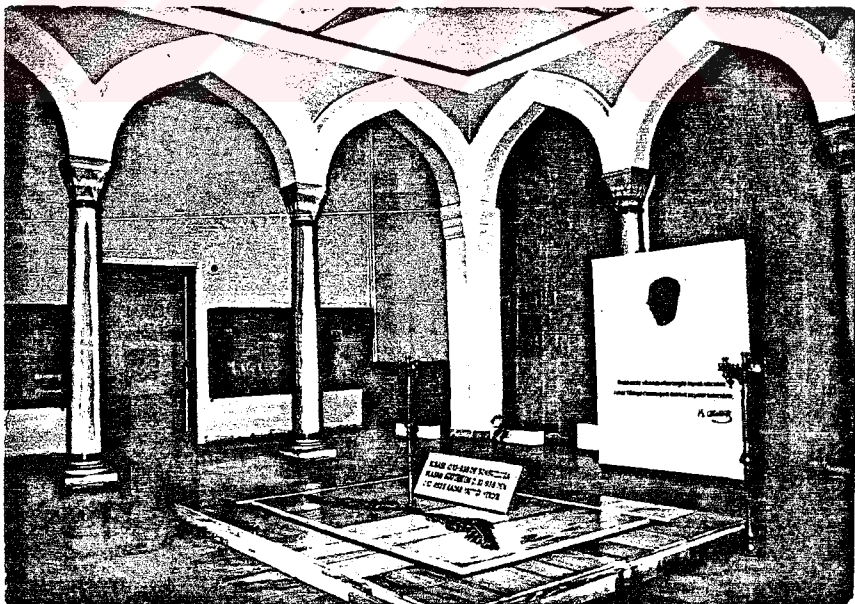


Photo.102 The main building - the colonnaded hall
(1987)

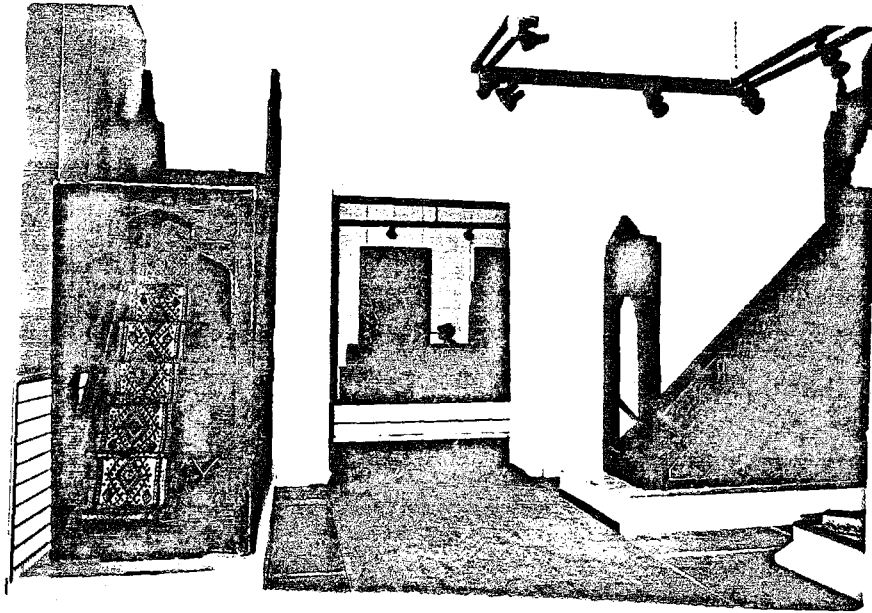


Photo.103 The main building - first gallery (NE)
(1987)

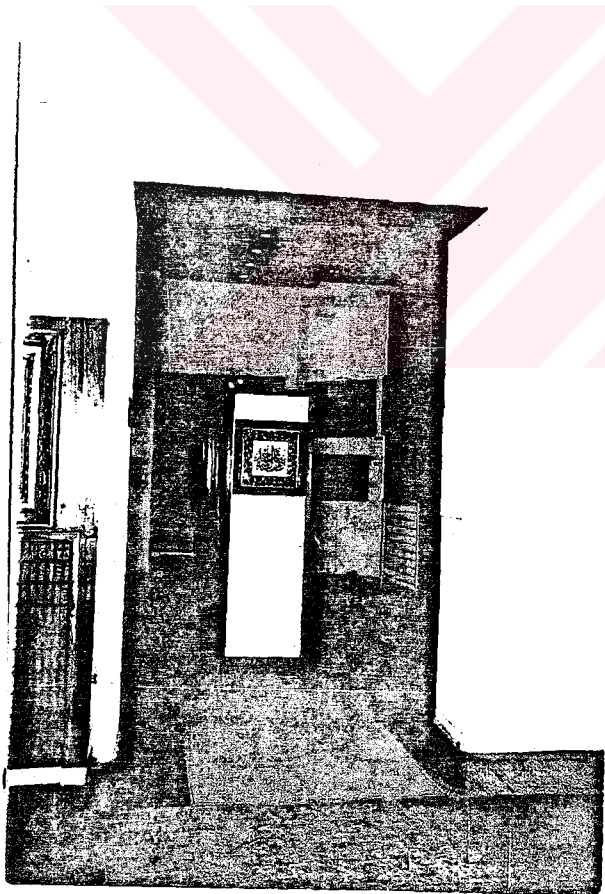


Photo.104 The main building -
third gallery (NE)
(1987)



Photo.105 The main building -
fifth gallery (NE)
(1987)

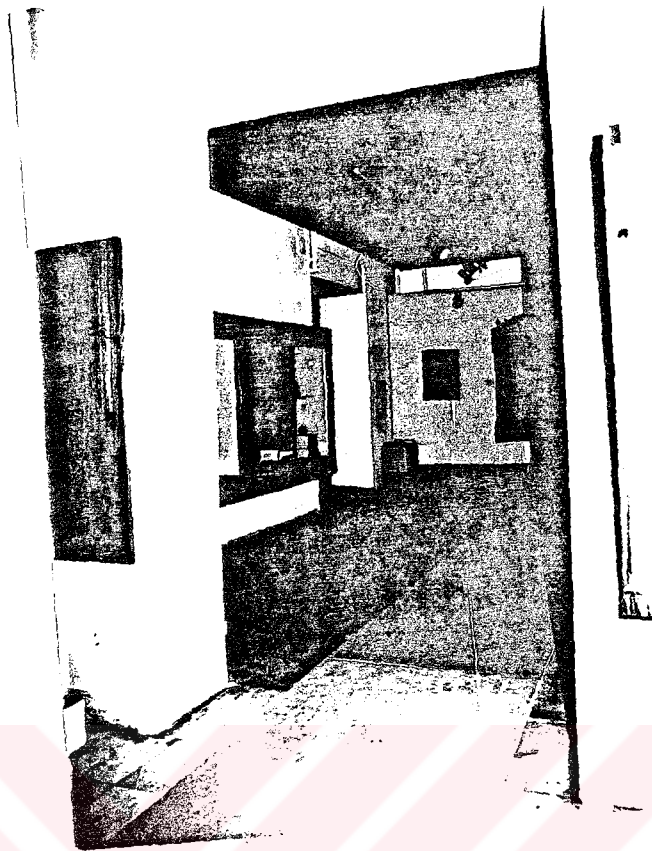


Photo.106 The main building -
first gallery (SW) (1987)

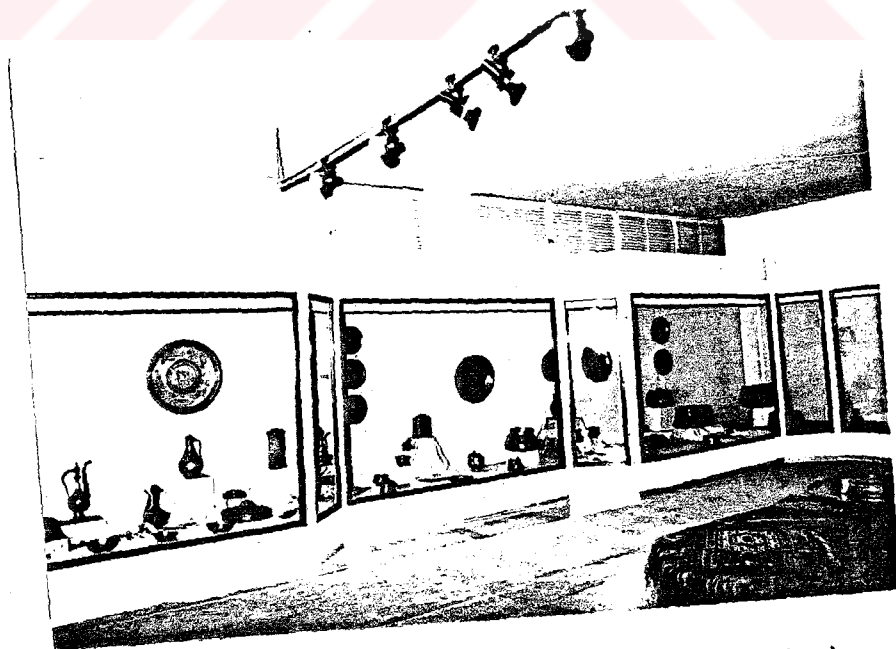


Photo.107 The main building - second gallery (SW)
(1987)

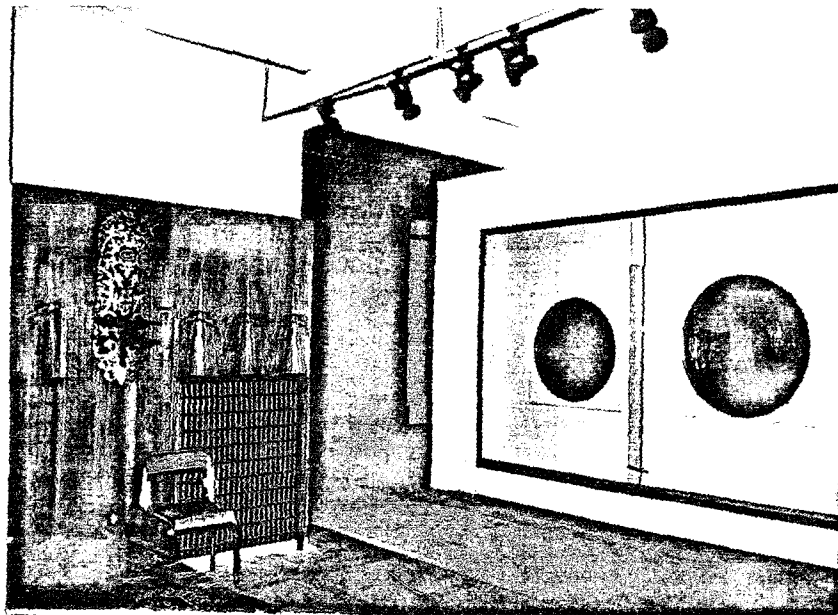


Photo.108 The main building - second gallery (SW) (1987)

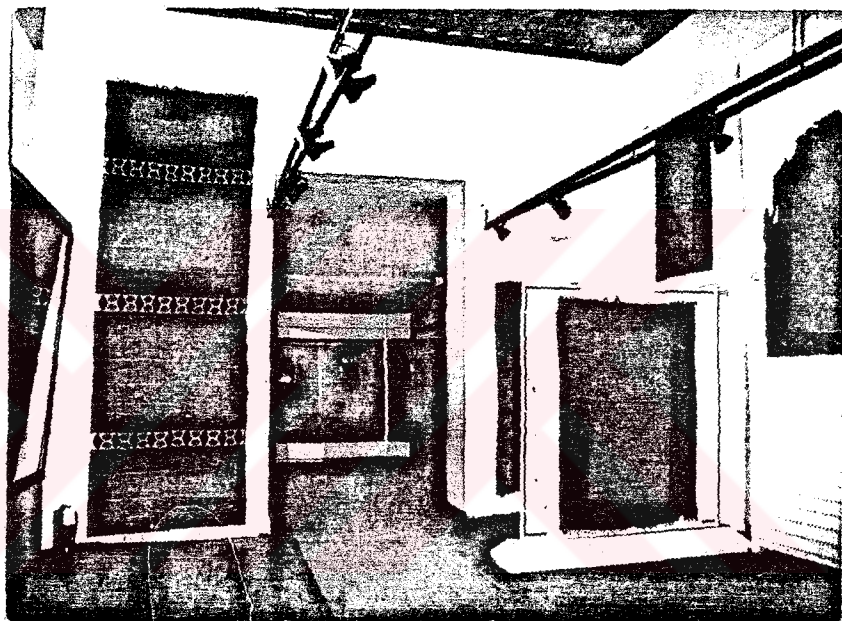


Photo.109 The main building - third gallery (SW) (1987)

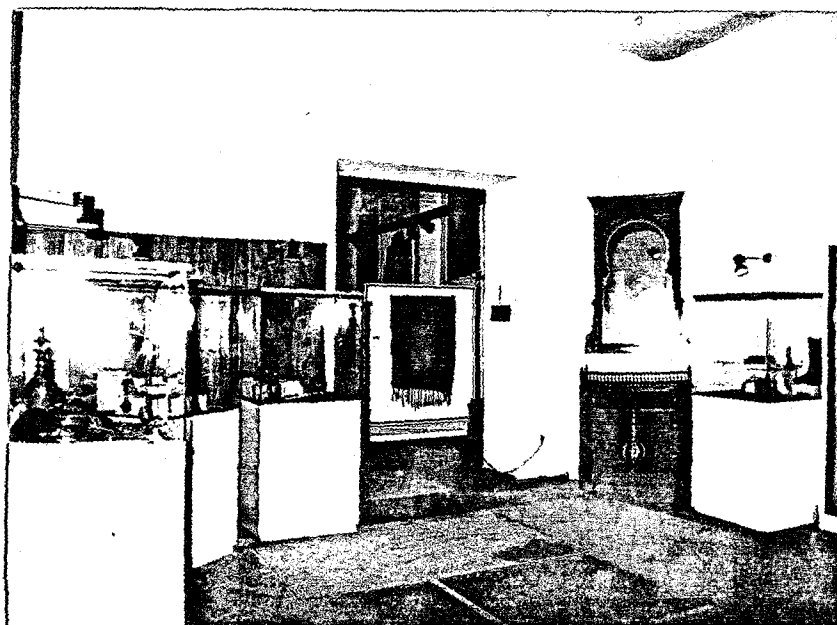


Photo.110 The main building - fourth gallery (SW) (1987)

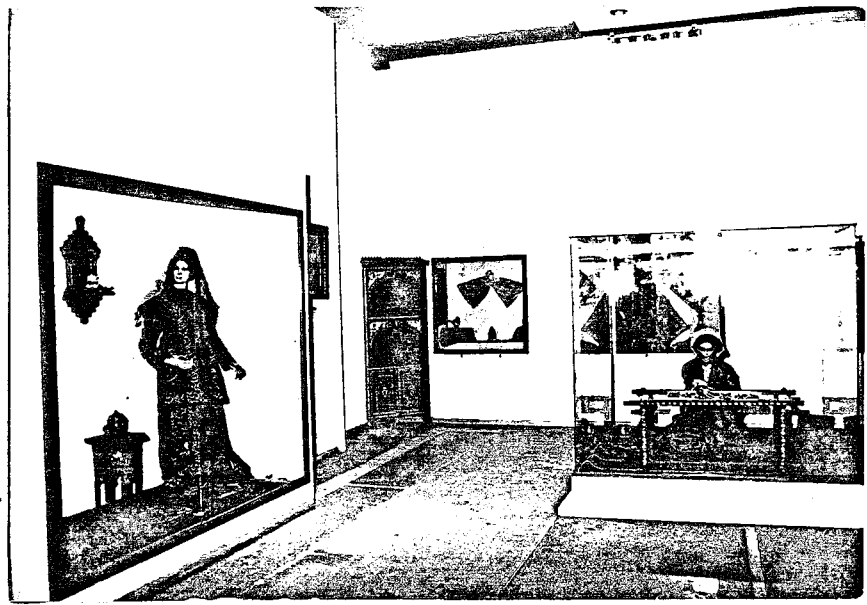


Photo.111 The main building - fourth gallery (SW) (1987)

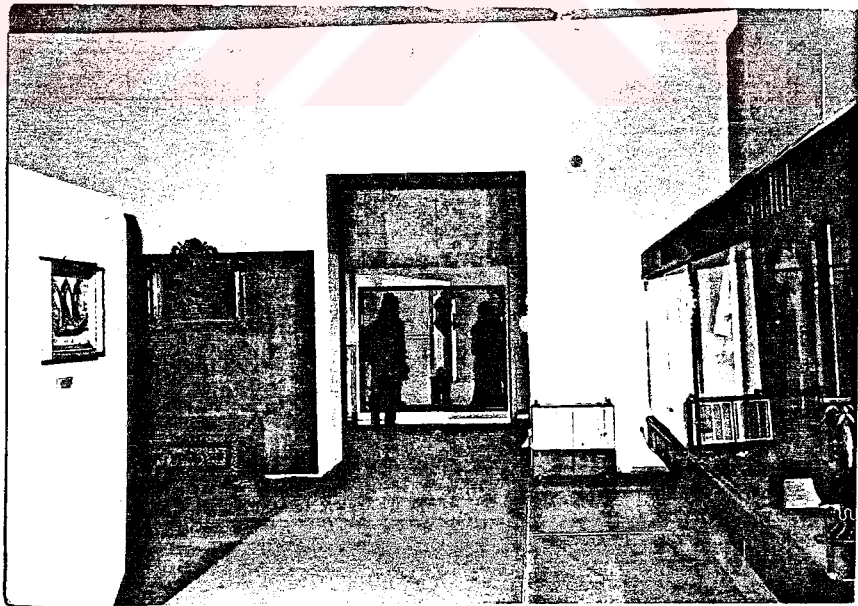


Photo.112 The main building - fifth gallery (SW) (1987)

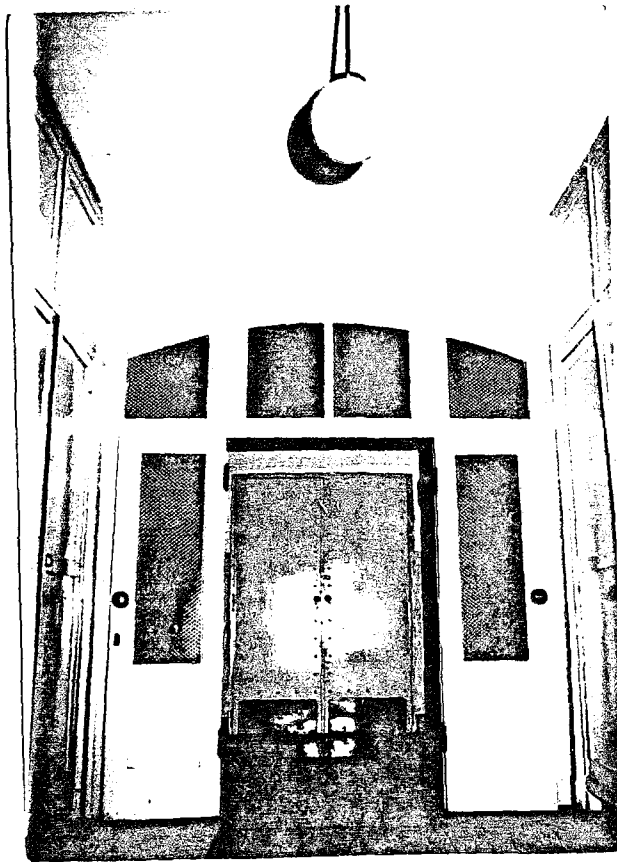


Photo.113 The office section -
ground floor - opening
to the colonnaded hall (1987)



Photo.114 The office section -
staircase leading to
the upper floor (1987)



Photo.115 The office section -
ground floor -
entrance hall (1987)



Photo.116 The office section -
ground floor - the
director's room (1987)

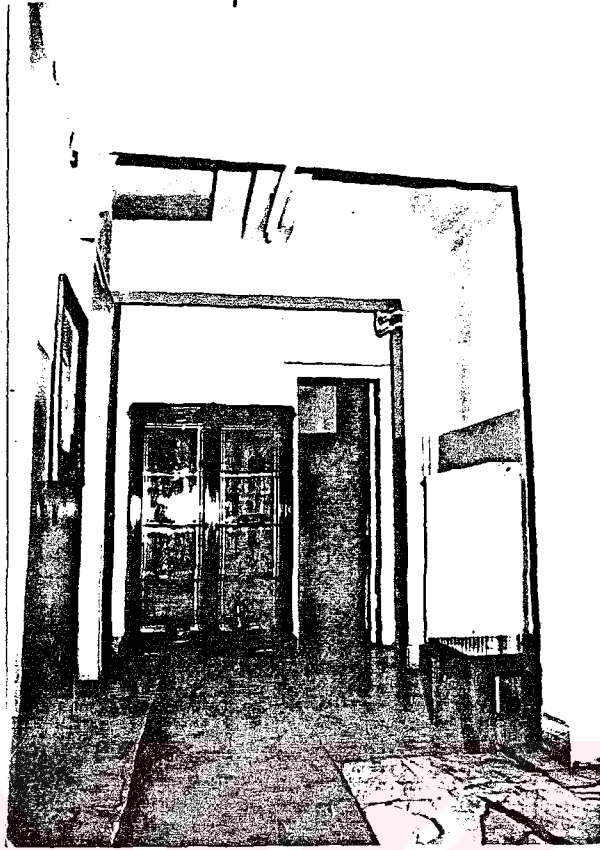


Photo.117 The office section -
ground floor corridor
(1987)

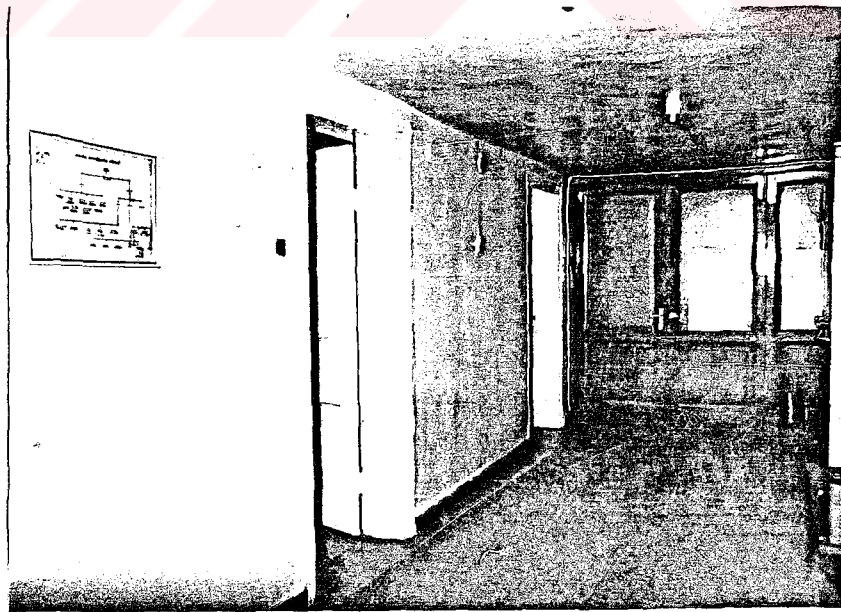


Photo.118 The office section - upper floor corridor
(1987)



Photo.119 The basement floor -
toilets - (1987)



Photo.120 The basement floor -
the wooden partition
in the entrance area (1987)

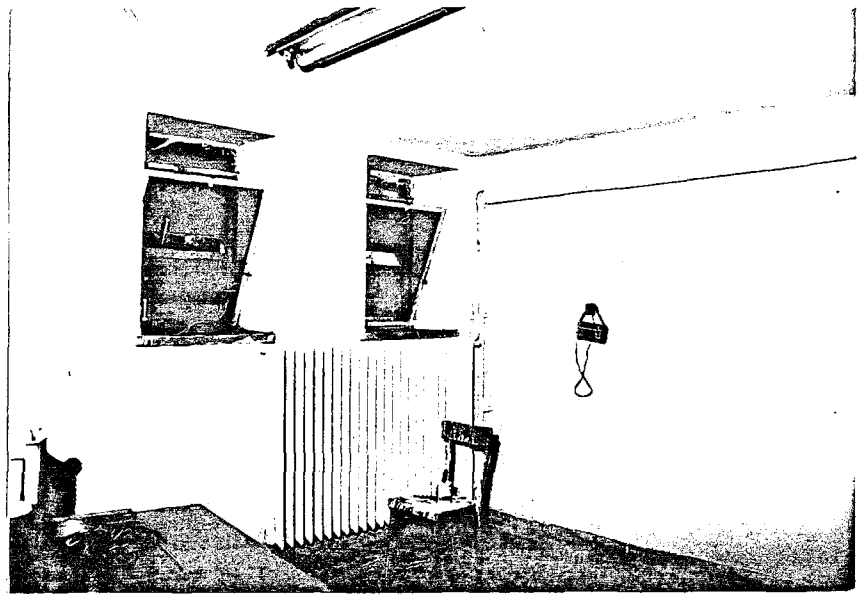


Photo.121 The basement floor - dining room (1987)



Photo.122 The basement floor - library (1987)



Photo.123 NW facade (1987)



Photo.124 NW facade - central portion
(1986)

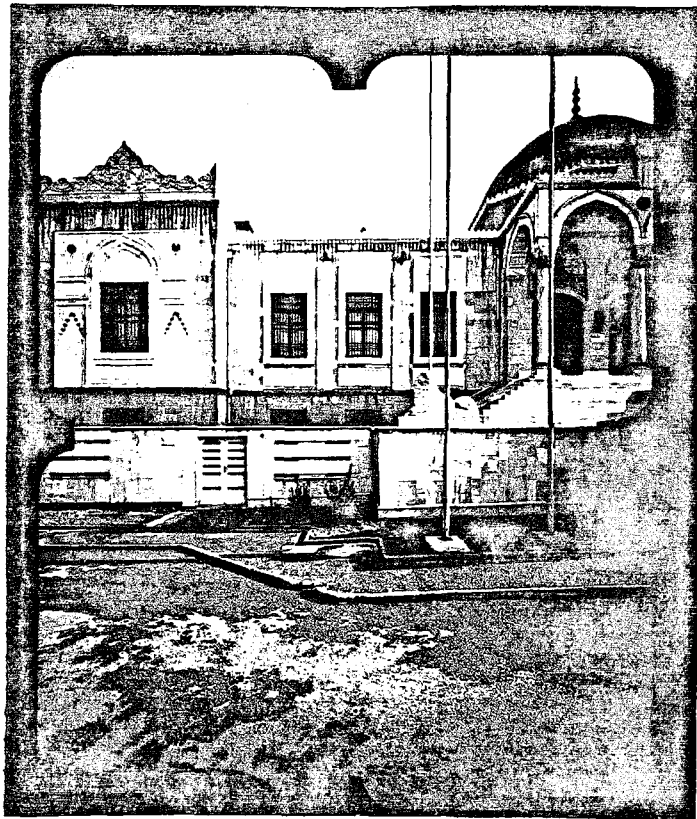


Photo.125 NW facade - NE portion (1986)

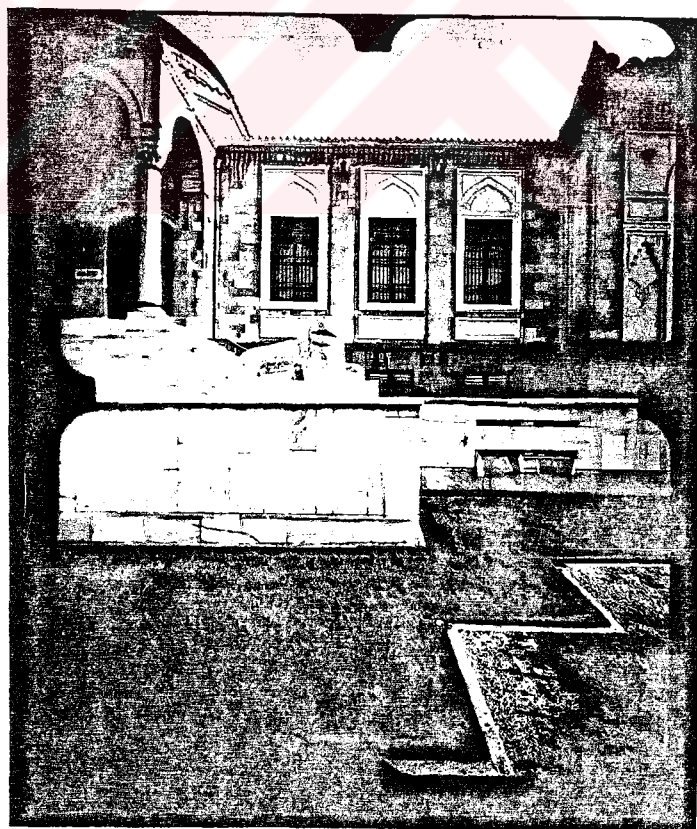


Photo.126 NW facade - SW portion (1986)

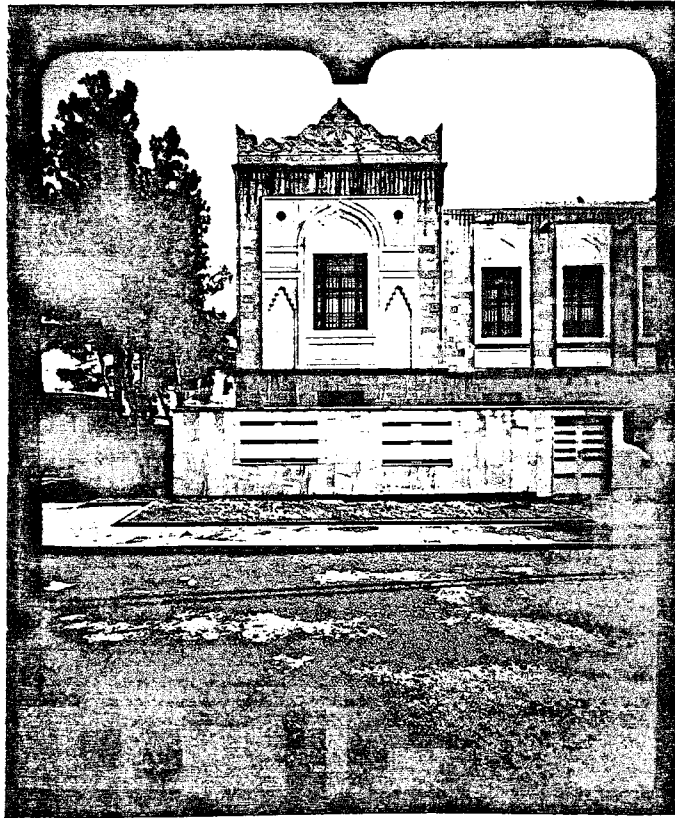


Photo.127 NW facade - NE side portion
(1986)



Photo.128 NW facade - SW side portion
(1986)



Photo.129 NE facade - NW portion
(1987)



Photo.130 NE facade - SE portion (1987)

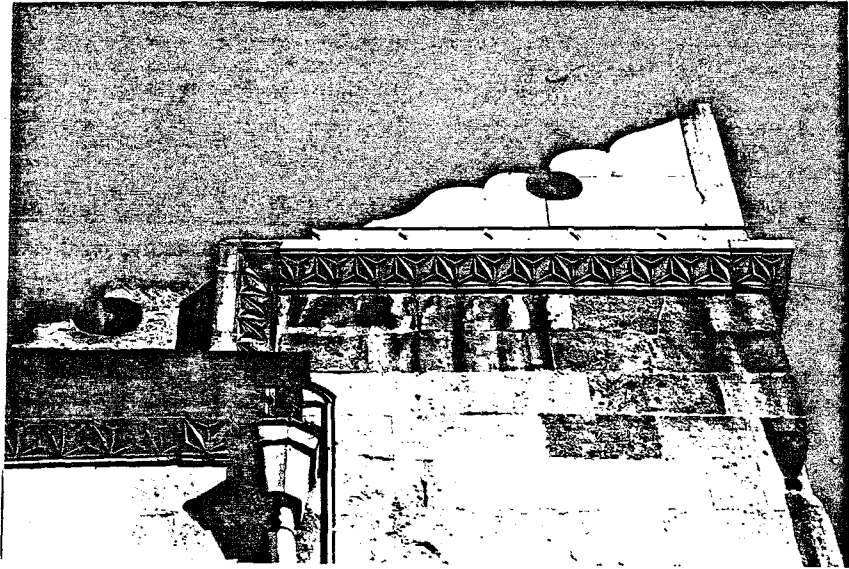


Photo.131 NE facade - NW end of the NW portion
(1987)



Photo.132 SE facade (1987)



Photo.133 SE facade - central portion (1987)

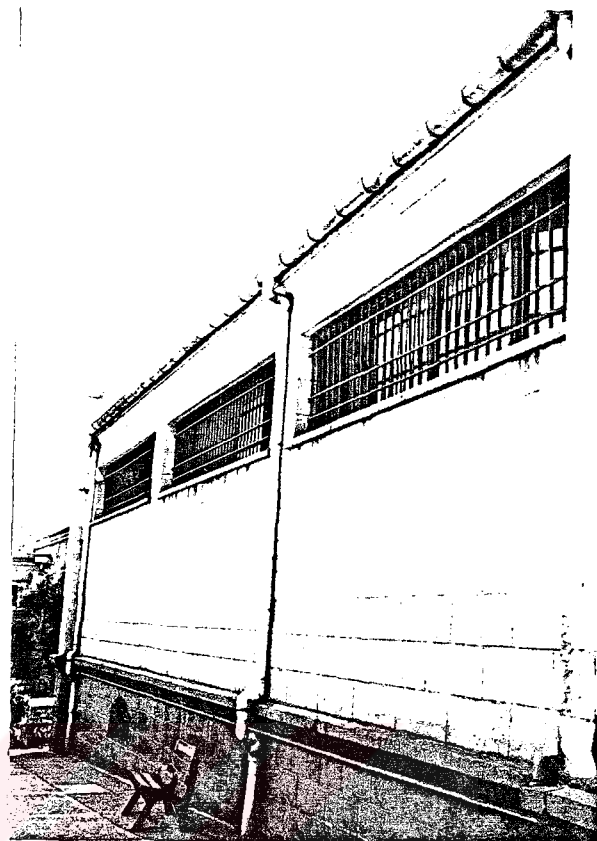


Photo.134 SE facade - SW portion (1987)

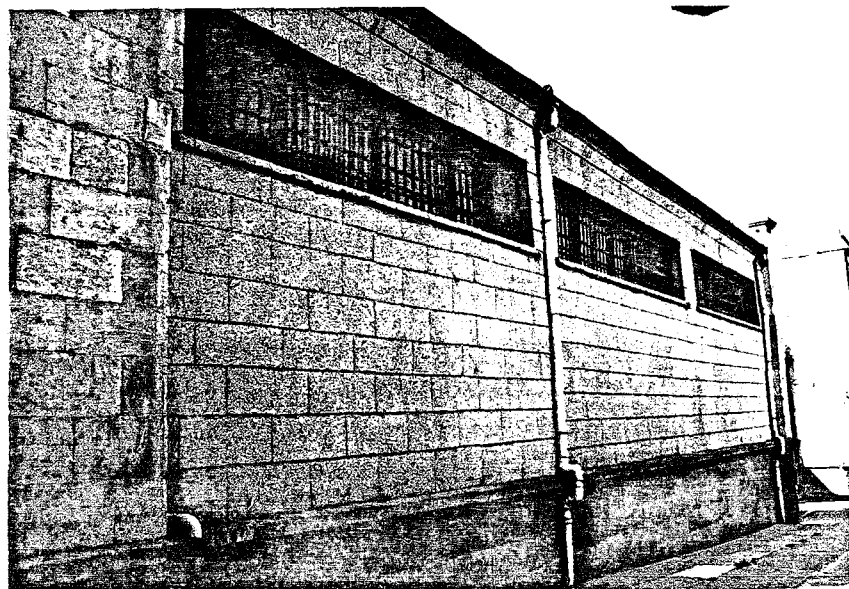


Photo.135 SE facade - NE portion (1987)

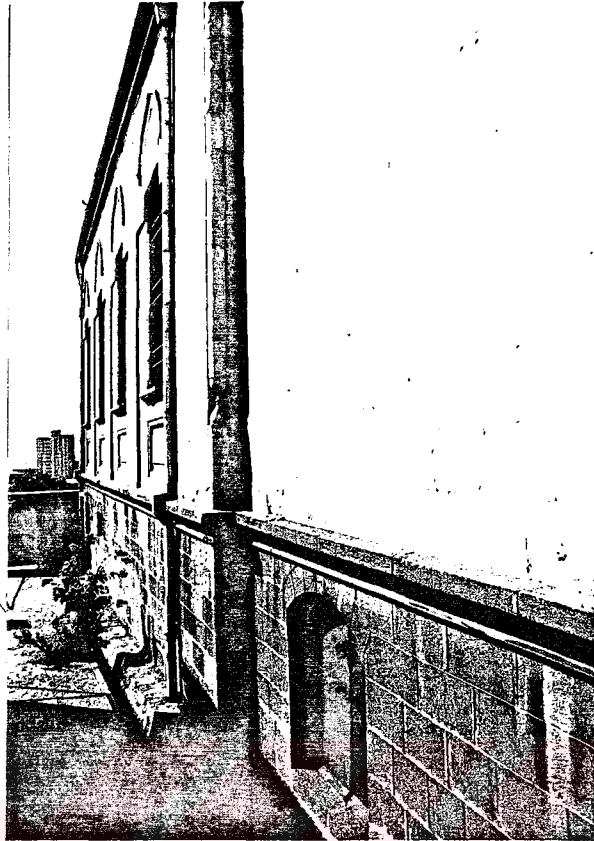


Photo.136 SW facade - NW portion
(1987)



Photo.137 SW facade - SE portion (1987)



Photo.138 The inner courtyard
(1927)

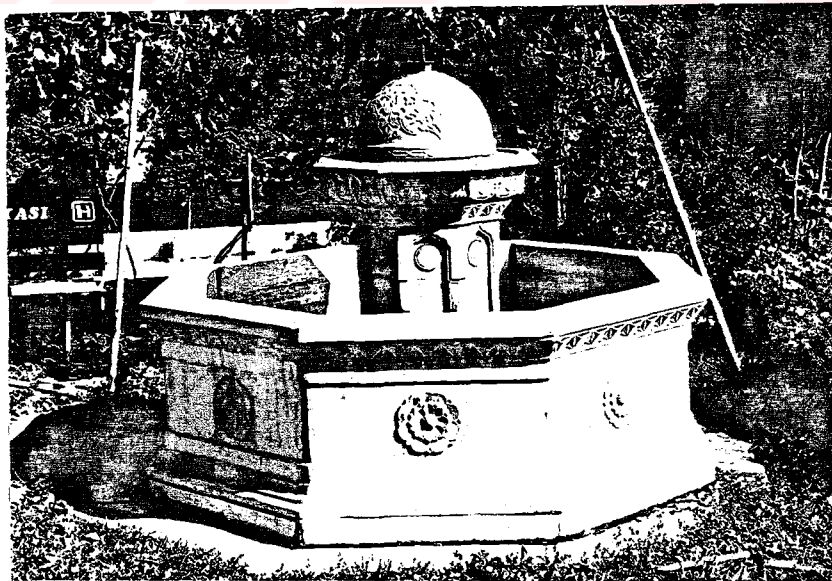


Photo.139 The marble pool with a fountain (1987)

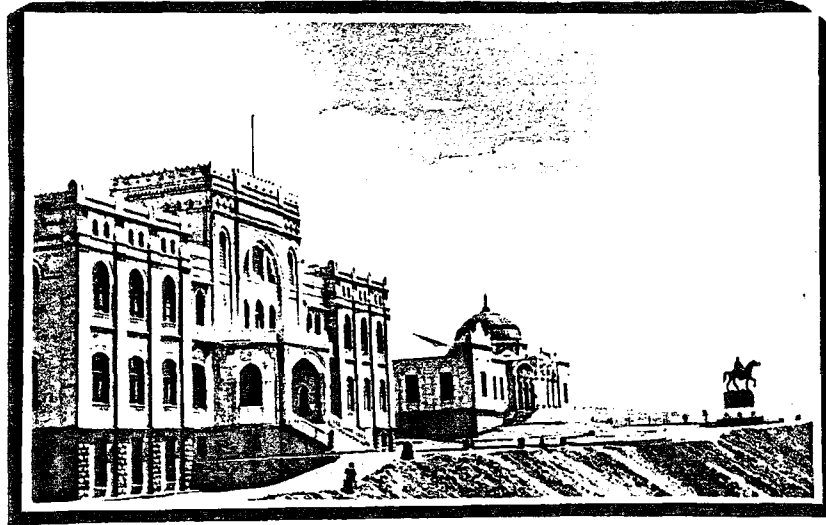


Photo.140 The Ethnographical Museum -
NW and NE facades (1927)

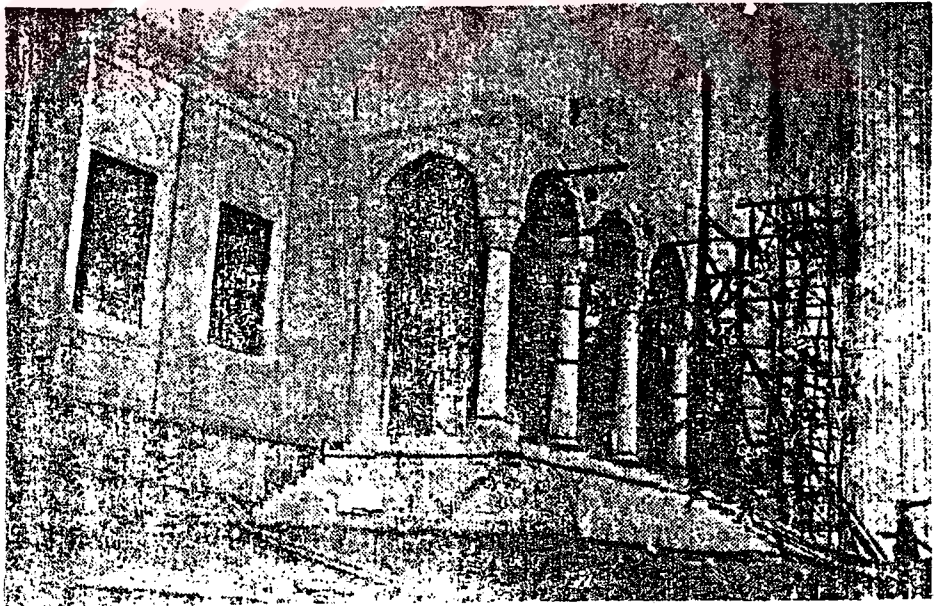


Photo.141 The Ethnographical Museum - NW facade (1927)

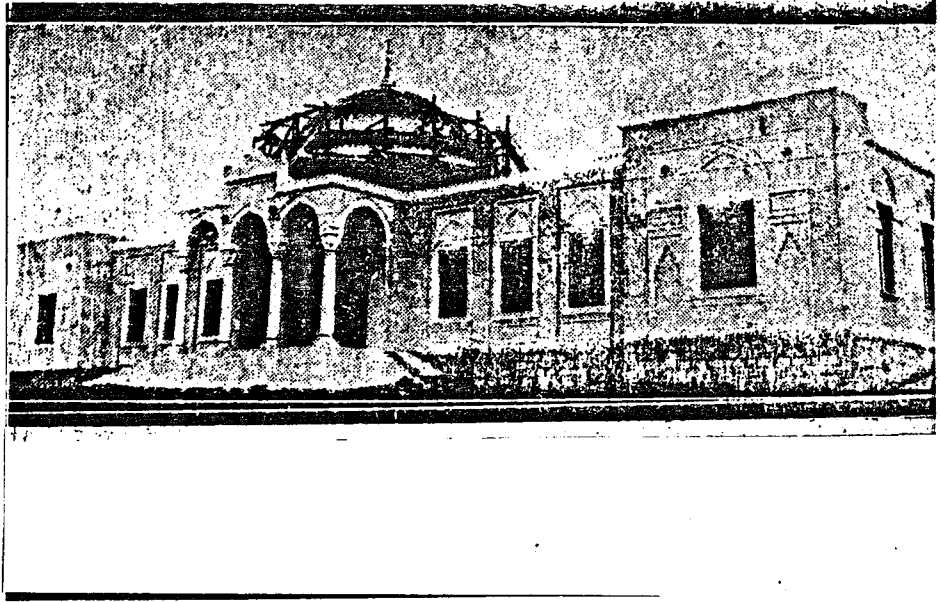


Photo.142 The Ethnographical Museum - NW facade (1927)



Photo.143 The Ethnographical Museum - NW facade (1927)

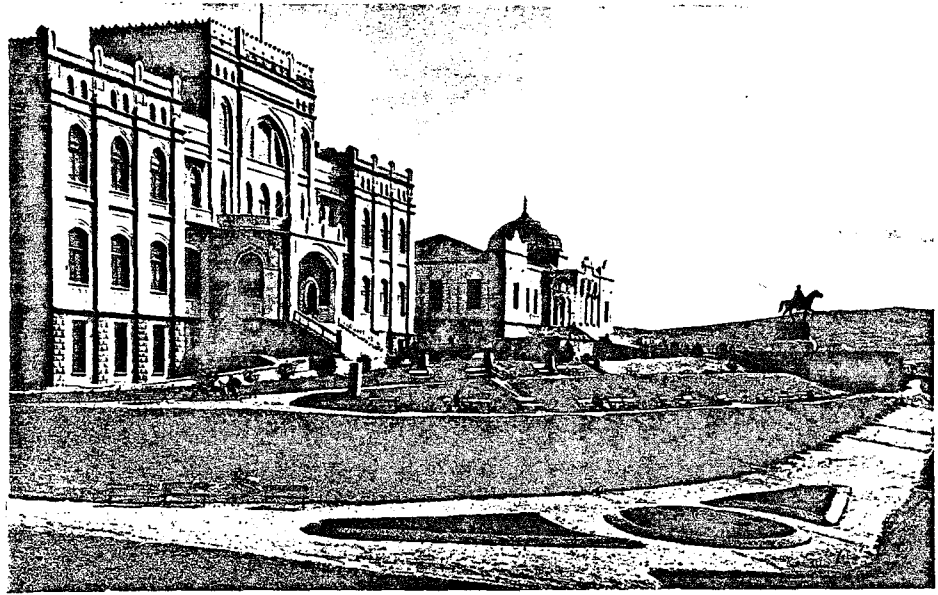


Photo.144 The Ethnographical Museum - NW and NE facades (1934)

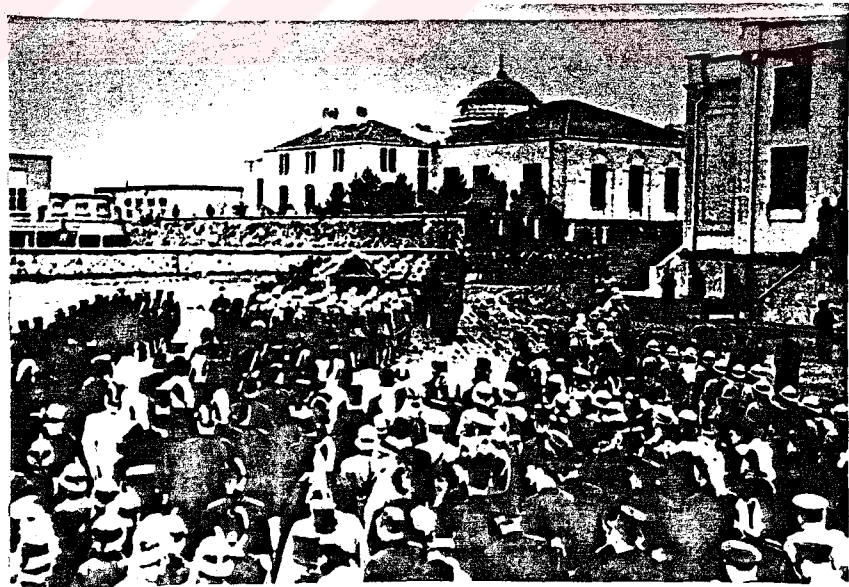


Photo.145 The Ethnographical Museum - SE and NE facades (1938)

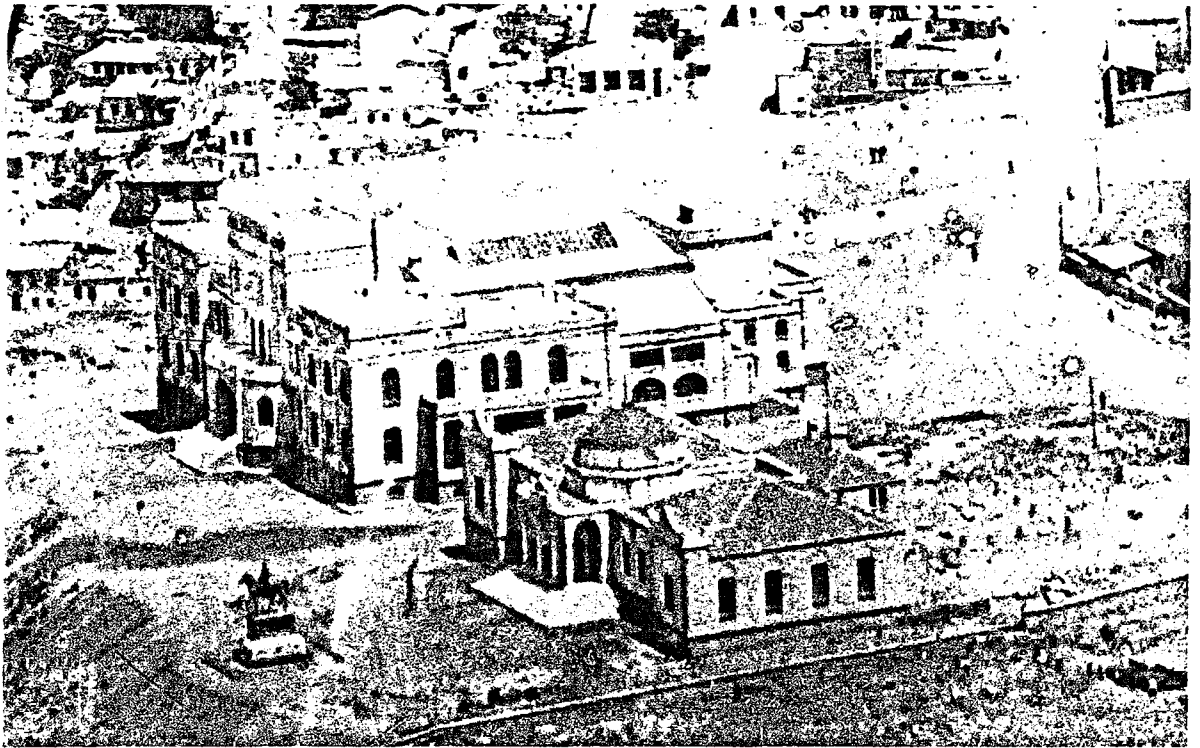


Photo.146 The Ethnographical Museum (before 1934)



Photo.147 A view from roof (1987)

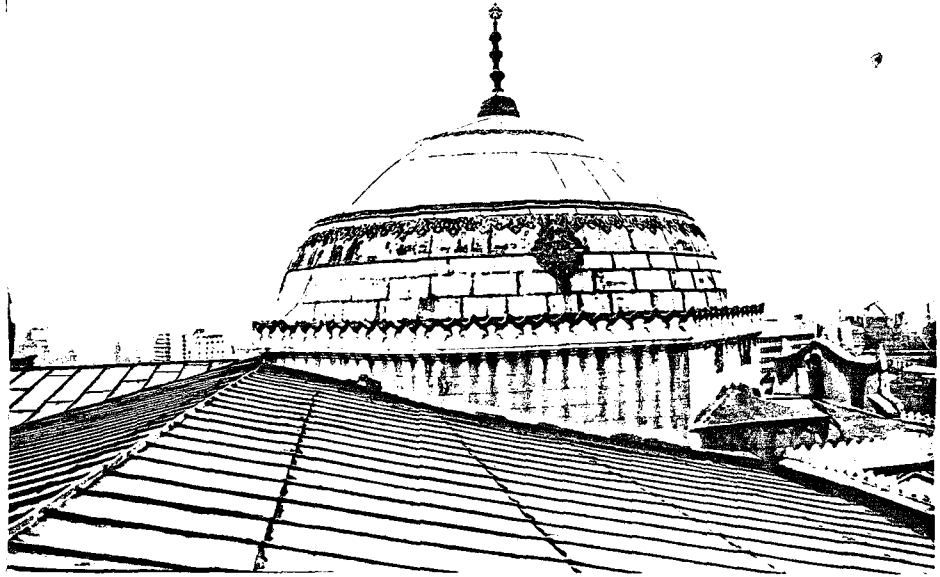


Photo.148 Dome (1987)



Photo.149 Dome (1987)

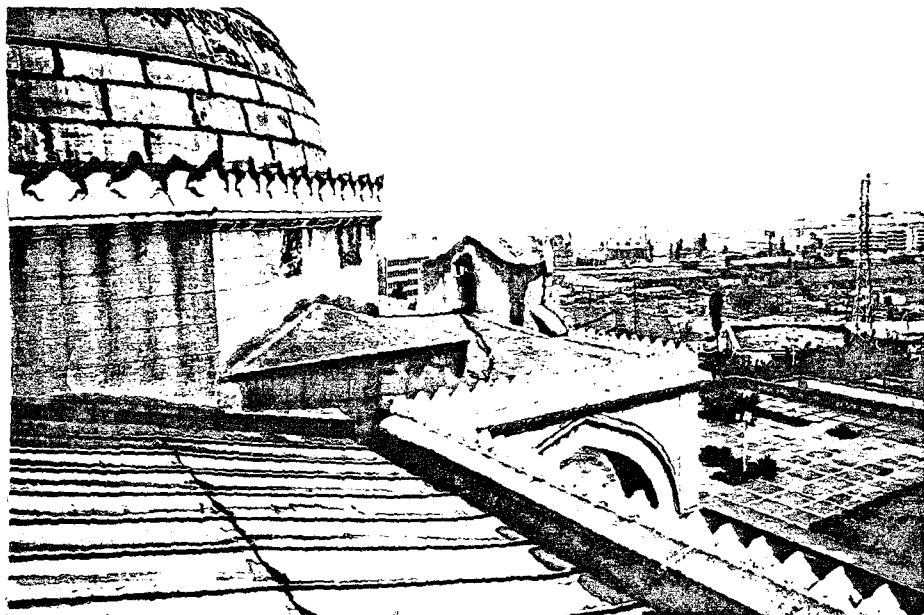


Photo.150 NW of the dome (1987)



Photo.151 A detail from the dome (1987)



Photo.152 A detail from the dome
(1987)



Photo.153 Roof of the office section and Besim Atalay
Gallery (1987)



Photo.154 Roof of the second gallery (SW) (1987)



Photo.155 Roof of the SW portion (1987)

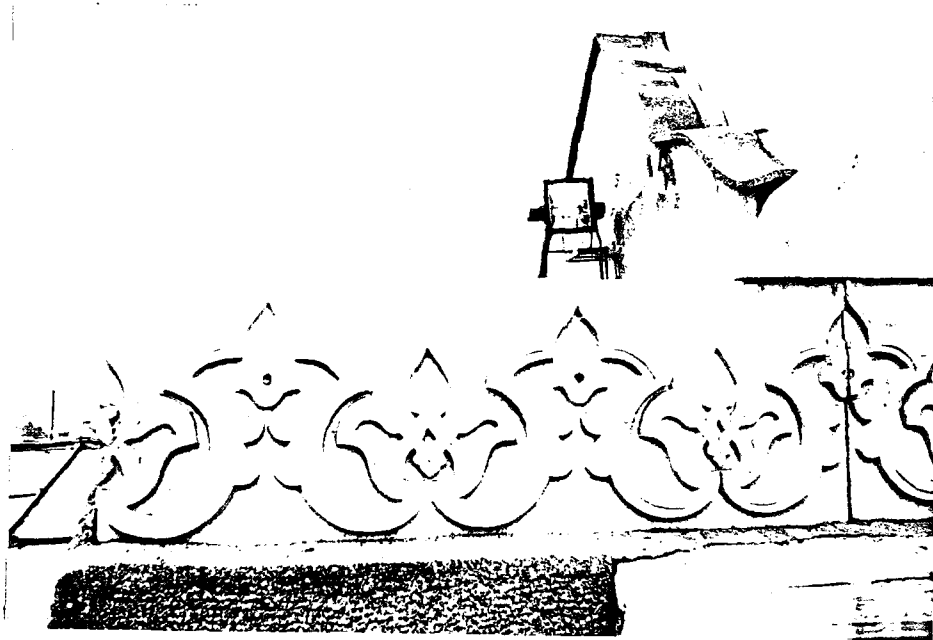


Photo.156 Detail from the pediment (1987)



Photo.157 Opening of the staircase (1987)

5.3 MALİYE VE GÜMRÜK BAKANLIĞI BİNASI (THE MINISTRY OF FINANCE AND CUSTOMS BUILDING)

5.3.1 Location and Surroundings

The building stands on the NE of Opera Meydanı. The land on which it is constructed is surrounded by Atatürk Boulevard on the NW (Photo. 158), Derman Sokağı on the NE (Photo. 159), Tavus Sokağı on the SE (Photo. 160) and Talat Paşa Boulevard on the SW (Photo. 161), (Fig. 46). The building has two entries, the main one is on Atatürk Boulevard, the other entrance for staff is on Derman Sokak.

Situated at the NE of Talat Paşa¹ and at the SE of Atatürk Boulevard,² the Ministry of Finance and Customs building was put into service in 1927 as seen in Photo. 162 from the same year. In this photo, the surrounding area consists of empty lots, except the Ethnographical Museum, which was erected in 1925-1927, and the Türk Ocağı building is seen under construction.

Atatürk Boulevard seen in the foreground of the photo was still under construction at the time because piles of earth can be seen on the pavements.

In the 1930s, the vacant land surrounding the Ministry of Finance and Customs underwent exclusive construction. Erkek Ticaret Lisesi (The Commercial High School for Boys) was built on Talat Paşa Boulevard on

the SE of the Ministry in the years of 1928-1930. Türk Hava Kurumu was erected on the SW corner of the intersection in 1933-1934 and Askeri Yargıtay (1935-1938) on its SW and Sergievi (Exhibition Hall)³ was constructed on the NW corner of the same intersection in 1933-1934.

The swampy land behind Sergievi and surrounded by Atatürk, Talat Paşa and Cumhuriyet Boulevards and İstiklal Caddesi, after a ten-year struggle was dried, Gençlik Parkı (Amusement Park) was opened to public on this land in 1942. İller Bank was built on the NE of the Ministry building between the years 1936-1937.

Between the years 1954-1961 , a multi-storey reinforced concrete building was constructed on the backyard as an annex.

After Sergievi was altered into a theatre, the intersection was named as Opera Meydanı. Together with the bridge constructed over Atatürk Boulevard on this intersection in the 1970s, the surrounding of the Ministry gained its present appearance as seen in Photo. 161.

5.3.2 Descriptive Analysis

The building consisting of three storeys including basement floor. It is covered with timber gable roofs.

5.3.2.1 Plan Layout

The building is generally planned in the rectangular form. The ground floor has a large hall at the center, which is surrounded by corridors with the office rooms opening to them. On the upper floor, though

the same plan is repeated, the roof of the central hall rises to the upper floor level. The spaces like storage rooms, the room for carpenters, a 'mescid' and the office rooms and the corridors running in the NE-SW and NW-SE directions cover the basement floor. The rooms opening to the corridors are lined only on one side. The monumental staircases connecting the floors to each other are placed in the spaces on the short sides of the hall. The entrance hall on the transversal axis, the rooms on the SE and the corner rooms on the entrance facade are projected from the main mass. The floor levels in this building were planned - higher than as in the present building - as well as in the other public buildings constructed in that period.

5.3.2.1.1 The Ground Floor

The entrance hall of the ground floor (Fig. 47) is reached passing through the portico, from the three doors with relieving arches (Photo. 163). On the SE, this hall opens to the NW corridor reached by several steps and through the three pointed arched openings. The NW corridor bounded by stairwells is separated into three sections by two pointed arched openings (Photo. 164). The three doors topped with pointed arches, which are on the SW wall of the central section on the symmetry axis, belong to the hall used as storage (Photo. 165).

The rooms, on both sides of the entrance hall having pointed arched windows on the NW walls, are the first spaces opening to the side sections of the NW corridor.

In the NE section of the NW corridor, the two doors across from the stairwell belong to the two of interlinked rooms recessed from the

main mass. The door of the third room gives access to the NE corridor which has gained the appearance of a hall by enlargening. The three rooms above each have a depressed arched window facing NW.

There are three doors on the NE of the NE corridor (Photo. 166). The central one is the entry for the staff; the other two side doors belong to the office rooms. The room - as large as a hall - on the north corner has three pointed arched windows on each of the NE and NW walls and it is separated into four sections by wooden partitions of 1.70m height.

The staff entry opens to a covered entrance area measuring 2.40m x 2.66m x 4.98m (Photo. 167). There are two interlinked rooms symmetrical each other on both sides of this entrance. The rooms on the NE have two rectangular windows opening to the stairwell and to the NE. The rooms on the SW each have a window in the same form as above, opening to the corridor. The third space, opening to the NE corridor, consists of three interlinked rooms. The room's only window topped with a pointed arch faces NE.

The NE one of two pointed arched openings on the SE wall of the corridor gives way to the entrance space. A door on the NE wall of this space opens to a room with the dimensions of 7.78m x 5.94m x 4.70m and with a pointed arched window on its NE and SE walls. The room (2.80m x 3.96m x 4.70m) opening to the entrance space has a window on the SE wall which is topped with a pointed arch. The inside of the other opening on the SW was bonded, leaving two door openings, but without spoiling the form. The doors in this opening belong to the spaces used as toilets.

The first one of two doors on the SW wall of the NE corridor leads to the SE corridor. The other one is the door of the room - in the dimensions of 7.72m x 2.04m x 2.50m and under the staircase landing - used as storage.

Seven rooms with similar dimensions open to the SE corridor (Photo. 168). They have rectangular window openings on their SE walls. On the ceilings of these rooms, two reinforced concrete I beams lying in the NE-SW direction are noticeable. The two windows and a door of the central hall and the windows of the spaces under the two staircase landings open to the SE corridor.

The toilets are entered through the NE one of two openings on the SE wall of the SW corridor (Photo. 169), which is similar to the NE corridor. The other opening on the SW is the entry providing passage to the annex. The two rooms in the central portion on the SW direction are recessed from the main mass. They each have a pointed arched window on the SW wall.

The rooms opening to the SW corridor are symmetrical to the rooms opening to the NW corridor, except for the recessed rooms and the room adjacent to them on the SE (this room is not divided by a partition).

In addition, the two rooms across from the SW staircase and opening to the NW corridor are symmetrical to the ones on the same corridor, but on the NW.

5.3.2.1.2 The Upper Floor

By triple staircases (Photo. 170, 171, 172) on each of the short sides of the entrance hall one ascends to the NW corridor of the upper floor (Fig. 48).

The three windows on the NE and SW walls of both stairwells open to the NE and SW corridors and to the space over the roof of the central hall (Photo. 173, 174). The NW corridor bounded by stairwells on the NE and SW is divided into five sections by Bursa-type arches (Photo. 175).

Through a door on the NW wall of the central section on the symmetry axis one enters the room of the Minister of Finance and Customs. The three rectangular windows on the SE wall of this section look over to the roof of the hall.

The three relieving arched doors on the NW wall of the Minister's room lead to the balcony on the portico. The rooms on each side of the Minister's room have single windows with relieving arches on their NW walls, and they have doors topped by Bursa-type arches, opening both to the Minister's room and to the spaces on both sides of the central section of the corridor.

The door of the NE room, leading to the corridor, is closed and the room is separated into four parts by wooden panels extending up to the ceiling.

In the NE section of the NW corridor, the two rooms across from

the staircase and the third room opening to the NE corridor (the widening has given it a hall-like appearance) have similar features as the rooms on the ground floor, but they have no connection with one another and their windows on the NW wall have pointed arches.

The corner room of the ground floor is separated into four rooms on the upper floor; furthermore, the windows have different forms than the ground floor. The upper parts of the three rectangular windows facing NE are rounded at the corners, the other three on the NW have arches with a stepped outline on their upper sections.

To the first space, functioning as an entrance area, is reached from the first door on the NW wall of the NE corridor. In this division, the two doors on the NE and another one on the NW open to the office rooms. The rooms on the NE, each have a window on the NE wall. The other windows belong to the room on the NW.

The second and third doors on this corridor are the doors of the offices over the space used as the staff entrance in the ground floor. They each have a rectangular window on their NE walls.

The fourth room on the NE corridor (Photo. 176) opens to a room (7.98m x 5.32m x 4.87m) which is further connected to the room on its SE. The upper corners of the rectangular windows on the NE wall of the fourth room and on the NE and SE walls of the fifth room are rounded like the ones on the NE of the same facade.

The first door on the SE opening to the NE corridor (Photo. 176) belongs to the office; the second one is the door of the tea-serving

room. On the NE walls, both rooms have windows in the same form as seen in the fifth room.

The only door on the SE wall of the NE corridor leads to the SE corridor. The three rectangular windows on the SW wall look out to the stairwell.

On the SE corridor (Photo. 177), there are seven rooms similar to the ones on the ground floor below them. The second and sixth rooms on the NE-SW direction each have connections to their adjacent rooms. The two outside ones of five windows on the NW wall open to the stairwells and the other three look over to the roof of the central hall.

In the SW corridor (Photo. 178,179) - similar to the NE corridor - the first one of two doors belongs to the toilet, and the second one to the office room. The rooms on the SW of this corridor are symmetrical to the ones on the NE, except the room on the west corner. It is divided differently than the room on the north corner.

By dividing this corner room, an entry area connected to two rooms on the SW and NW directions are formed. The room on the SW has a rectangular window on its SW wall.

5.3.2.1.3 The Basement Floor

The NW corridor of the basement floor (Photo. 180), (Fig. 49) is reached from below the staircase on the SE. The corridor running in the NE-SW direction is separated into three sections by 2.70m high wooden panels.

There are two doors on the NW and SE walls of the first section of the corridor to which the stairwell also opens. The first door on the NW belongs to the three interlinked rooms. Each room has a rectangular window on its NW wall. The door on the NE opens to a space in the dimensions of 4.38m x 7.34m x 2.70m and has no opening. The doors on the SE lead to a storage room on the SW of the staircase and to the SW corridor that is on the NE of the staircase.

The doors opening to the central (Photo. 181) and NE sections of the NW corridor belong to the rooms which have similar features with the rooms above them on the ground floor. The rooms in these sections are 2.66m high. The first one in the central section has no opening. In the three office rooms (Photo. 182) on the NE of the above room, there is a rectangular window on their NW walls. The three windows are placed on each of the NW and NE walls of the corner room (Photo. 183); this room also has beams lying in the NE-SW direction on its ceiling.

The "mescid" below the landing opens to the SW corridor. Making a niche in the NE direction and then further widening, the corridor extends to the SE. On this extension, there are two interconnected rooms. The rooms and the corridor each has a rectangular window on its SE wall.

5.3.2.2 Elevations

In this building planned symmetrically on the transversal axis, on the entrance facade, this symmetry was emphasized by the projected

and raised central and side portions and the portico at the center. On this facade, there are rosettes, mouldings, recessed panels, columns, pediments and large eaves which reflect the architectural elements mostly used in the ornamentation of the entrance facades in the period that they were built.

The other facades are plain. On the side facades, the central portions are recessed from the main mass, whereas the same portion is slightly projected out on the back facade. The interrupted and uninterrupted stone mouldings are in between the floors.

On each storey, windows with different forms are used.

5.3.2.2.1 NW Elevation

This facade (Photo. 184), (Fig. 52) consists of five portions: The central portion with the sections on the NE and SW and two recessed portions on each side, and the other two projected ones on the NE and SW sides form the entrance elevation facing the NW.

The central portion is stressed by a raised section in the center and by a portico (Photo. 185, 186).

With the three pointed arched openings on the NW, and the one other on the NE and another SW, the portico is on the symmetry axis of the main mass in the NW-SE direction. The marble staircase reaches to the portico from three sides. The balcony on the portico has a ornamented marble balustrade with stout posts carved out of marble.

The relieving arched doors open to this balcony; the mouldings enframe these arches. The three rows of interrupted stone mouldings just above the doors are followed by a triangular pediment placed on another rectangular one.

The rosettes decorate the intervals of arches and the area between the two interrupted stone mouldings above the doors of the balcony.

The pointed arched ground floor and relieving-pointed arched upper floor windows are placed in recessed panels, starting from the basement floor, raising to the top of the arch and are then limited by a stone moulding. The other stone moulding, likewise placed over the arched windows in between the ground and upper floors emphasize the floors. There are mouldings above the windows and recessed panels below them. These sections end by mouldings having stylized floral ornamentation carved on marble friezes.

The portions (Photo. 187, 188) on either side of the central one are symmetrical. The rectangular basement floor windows are below the continuous stone moulding. The ground floor windows with depressed arches and pointed arched upper floor windows are placed on the recessed panels in between the pilasters extending to the starting points of upper floor window arches. On these pilasters, there are stylized floral motifs at the ground floor level (Photo. 189).

There are recessed rectangular panels above and below the ground floor windows and also below the upper floor windows. These portions terminate with the eave which is carried by bracings.

The side portions (Photo. 190,191) are not only projected but they are also raised from the main mass. The rectangular basement floor windows are closed. The ground floor windows, topped with pointed arches, are in the recessed panels and their arches rest on marble columns (Photo. 192). The rosettes are in the intervals of the arches and there are again recessed rectangular panels below the windows.

A stone moulding passes over the recessed panel carrying the ground floor windows. The upper floor windows with Bursa-type arches are above this moulding. The vertical projections on both sides of the portion terminate with a concrete eave at the top level of the upper floor windows. The three pointed arched top windows without openings are above the eave. The rosettes are also noticeable here, in the intervals of mouldings enframing the arches. The ornamented pediment tops the portion after the continuous stone moulding.

5.3.2.2.2 NE Elevation

This facade (Photo. 193, 194), (Fig. 53) consists of three portions. On the recessed central portion, the entrance door opens to the ground floor. The upper section of this door is rounded on the corners. On both sides of the entrance and just above them on the upper floor, there are rectangular windows. This portion ends with a moulding.

On the NW and SE portions, the ground floor has pointed arched windows and the upper corners of the rectangular upper floor windows are rounded. A continuous stone moulding passes over the basement

floor. Another uninterrupted stone moulding is in between the ground and upper floors. On the NW portion, the roof is concealed behind a ornamented parapet. The large eave tops the SE portion.

On the NW portion, the basement floor windows are noticeable in conformity with the inclination of the road.

5.3.2.2.3 SE Elevation

SE facade (Photo. 195, 196), (Fig. 54) is composed of three portions. The continuous stone moulding is interrupted by a closed arcade connecting the Ministry to its annex. On the ground floor of the SW portion, there is a pointed arched door with pointed arched windows on its both sides. The upper corners of rectangular upper floor windows are curved except for the one on the SW.

On the central portion, only the upper parts of rectangular basement floor windows can be seen due to the raised sidewalk which conceals them. In this portion, the continuous stone moulding passes by at the level of the ground floor window sills. This treatment is repeated on the rectangular upper floor windows.

The NE portion is similar to the SW portion except for the arcaded passage.

5.3.2.2.4 SW Elevation

This facade (Photo. 197), (Fig. 55) is symmetrical to the NE facade, except for the basement floor which has no opening at the

central portion. On the central portion, the ground floor windows above the stone moulding passing over the basement floor are topped with pointed arches. The upper corners of the rectangular upper floor windows - also above the stone moulding in between upper and ground floors - are rounded. This portion carries an ornamented parapeth on the top.

5.3.3 Historic Analysis

The foundations of the building which is the Ministry of Finance and Customs today, were laid as the Ministry of Education, but it was put into service as the Ministry of Foreign Affairs.

In an interview in 1977, while A.H. Koyunoğlu was answering questions related to his buildings constructed in Ankara, he said that the Minister of Education invited him and asked him to design a project for the Ministry of Education Building. Upon this request, he designed it and also was charged with the duty of supervising the construction.⁴

The project was commissioned by the Ministry of Finance as the Ministry of Education Building and Rella - an Austrian company - was awarded the contract.⁵

From a notice in a newspaper, it is determined that the building, for which the exact date for the excavation of the land could not be found, was about to be completed at the beginning of 1927 and that the construction commissioned for 248.500 T.L., required 1.5-2 months to be finished.⁶

The commissioning of the electrical and the central-heating systems during the summer months, implies that the building was completed to be put in service at the end of 1927⁷.

The building, planned for the Ministry of Education was allocated to the Ministry of Foreign Affairs just before its completion. A.H. Koyunoğlu made clear the reasons of this preference as follows "The buildings to serve for administrative purposes were very few. This was the most important problem in Ankara in the early years of the Republic. Mostly, staffs of the ministries worked together in the same old buildings till their buildings were completed. In the Ministry of Foreign Affairs, the staff was dispersed in various buildings since the Ministry had no building to put them together. Tevfik Rüşti Aras, the Minister of Foreign Affairs, referring to Atatürk requested the allocation of the building to his own Ministry although it was constructed for the Ministry of Education. Considering the relations between the Ministry of Foreign Affairs and the foreign missions, Atatürk discussed the matter with Mustafa Necati Bey, the Minister of Education. As a result, the building was given to the Ministry of Foreign Affairs.⁸

At the beginning of July 1952, the Council of Ministers approved the exchange of the buildings between the Ministry of Foreign Affairs and Customs and Monopolies.⁹

In 1954-1961, a multi-storey annex was constructed on its SE and this building was connected to it by a passage.

While the building was being used by the Ministry of Customs

and Monopolies, the new government established after the 1983 election combined the Ministries of Finance and the Customs and Monopolies; the building was given to this new Ministry under the name of Finance and Customs. Still this Ministry is serving in this building.

The building was registered to be preserved as a historical building in compliance with the decree of Eski Eserler ve Anıtlar Yüksek Kurulu dated April 12, 1980 and registered as A.2167.¹⁰

5.3.4 Restitutive Analysis

The restitutive analysis is based on the photographs, news and notices provided from the Press and on the building itself, since the documents concerning the repairs, alterations, additions or removals in the building could not be found not only in the archives of the Ministry of Finance and Customs but also in the institutions¹¹ concerned with the above works.

In addition, the following sources assisted to enlighten the condition of the building for the years after the 1960s. The information given by Hüseyin Balıkkaya¹² and Zeki Onaycı,¹³ the storey plans of the building, for which Yıldırım Yavuz gives the archive of the Ministry of Customs and Monopolies as a source,¹⁴ and the measured drawings or restoration project drawn by the students of Architectural Department of Ankara Devlet Mimarlık ve Mühendislik Akademisi.¹⁵ Since it is not clearly defined whether the project mentioned above is a measured drawing or a restoration project, the restitutive evaluation was made depending on the comparison of the plans given by Yıldırım Yavuz with the measured drawings in 1/50 scale drawn by the author in 1987.

5.3.4.1 Plan Layout

5.3.4.1.1 The Ground Floor

The comparison of the storey-plans (Fig. 56, 57, 58), for which dates are not given but probably belonging to the years before 1977 that is before the publication of Yıldırım Yavuz, in addition the measured drawing or restoration project of 1980-1981 (Fig. 59, 60, 61) and the measured drawings of 1987 (Fig. 63, 64, 65) drawn by the author makes it clear that the plan scheme of the ground floor has not undergone much change. Only the rooms around the corridors and the central hall were divided into sections by additional partitions. Opening doors in the existing spaces, the connection was provided two or more spaces or closing doors, the circulation was stopped between the interlinked rooms.

For example, the north corner room opening to the NE corridor¹⁶ was divided into three sections by additional partitions in Fig. 56. In Fig. 59, the additional partitions were removed and a large room was provided. Whereas, in Fig. 63, it was once again divided with 1.70m high wooden partitions. This division might have been done in the 1984 repairs.

In Fig. 59, the space on the SE of the staff entrance, which is one of the spaces opening to the NE corridor, was divided into three sections by partitions and a window (not seen in Fig. 56) was opened on the NW wall of the NW section of the divided space. Today, the division in this space is different than the division in Fig. 59.

In Fig. 59, the above space was divided into two parts as the NW

and SE rooms. The SE room was divided again into two. Thus a third space - entry for the other two - was provided. In Fig. 63, the same room first divided as the NE and SW rooms and then SW room was re-divided into two spaces that one of them on the SW served as the entrance area.

There are two pointed arched openings on the SE end of the NE corridor. It might be considered that those openings had doors. In that case, the first pointed arched door on the NE led to the two interlinked rooms in Fig. 56, but as seen in Fig. 59, this door was removed and the space opening to the corridor was divided forming an entry which was entered through the pointed arched opening and thus a free entry was provided for both spaces.

The plan described above was applied in the repairs in an unknown date and those spaces with their new plans reached today. During the 1978 repairs, while the toilets were arranging,¹⁷ probably, the second pointed arched door on the SW was altered into two door openings.

During the 1984 repairs, the last of the seven rooms opening to the SE corridor, which was the doctor's room, was separated into two parts by a wooden partition (Fig. 63).

There were two pointed arched openings on the SE of the SW corridor. The one on the NE, opening to the toilets, might have been altered in 1978; the other opening connected the interlinked rooms to the corridor as in the NE corridor. The room having connection with the corridor was altered due to the additional construction in 1954-1961.

The pointed arched window on the SE wall of this space was altered into a door giving way to the covered arcade reaching the annex. The level difference between the arcade and the main building was solved by lowering the floor level in the section adjacent to the annex and by adding three steps in the space transformed into a entry (Fig. 59, Fig. 63).

In Fig. 56, the first room on the NW opening to the SW corridor was separated into two spaces by a partition. This partition was not only seen in Fig. 59 but also in Fig. 63.

The two rooms on the NW corridor and across from the monumental staircase, and the projected space on the SW of the entrance hall were connected to each other by the door which implies to be opened during the 1984 repairs according to data gathered from existing plans.

The single-storey hall, opposite the entrance hall and opening to the NW corridor, was first designed as a museum.¹⁸ Later, in 1943, it was altered into a library.¹⁹ The above hall was divided into three sections in Fig. 56. Whereas the same did not have any partitions in Fig. 59 and Fig. 63 because of an alteration made in 1987.²⁰

The rectangular narrow space under the landing of the SW staircase in Fig. 56 was divided into two sections and the one on the NE was linked to the SE corridor by a door in Fig. 59 and Fig. 63.

5.3.4.1.2 The Upper Floor

The upper floor has a plan layout resembling the ground floor arrangement. On this floor, the room on the NE of the Minister's room, being divided into four sections by three partitions, in (Fig. 64), formed the following spaces: a rest room, closet, a corridor connecting the previous two spaces to the Minister's room and an entry providing passage from the corridor above to the NE corridor.

The first space - a large room in the north corner²¹ opening to the NE corridor was divided into four sections by three partitions in 1936, as seen in Fig. 57.²² This hall has preserved its appearance, pertaining to the year 1936, without any change in Fig. 64. However, it was planned that the partitions should be removed in order to give its original form to the hall in Fig. 60.

In Fig. 57, the function of the second of the two spaces on the SE of the NE corridor was the toilet. But this function was changed in Fig. 60. The room for serving tea was placed in that space which was divided into two sections by a partition. The above change is also seen in Fig. 64. This change might have been realized in 1978.

In the rooms opening to the SE corridor - in Fig. 60 - on the SW wall of the first room and on the NE wall of the third one, doors were opened, giving access to the second room in the center. Thus, those rooms were connected to one another. This arrangement was also considered for rooms 5,6 and 7. This above arrangement was exactly applied in Fig. 64. In the 1984 repairs, on the SE of the SW corridor,

the toilet on the NE was re-arranged for women and men. Also opening a door on the SW wall of the room on the SW provided connection to the space on its SW.

On the SE corridor, the fourth space in the west corner was a large hall in the upper floor in Fig. 57 and also in Fig. 60. But according to Fig. 64, this hall was divided into three sections by two partitions as two rooms and an entry connecting the rooms to the SW corridor. Fig. 64 might have been realized in the repairs of 1984.

5.3.4.1.3 The Basement Floor

Zeki Onaycı said that out of the rooms opening to the NW corridor on this floor, the room on the NE, which today is used as carpentry workshop, had been the dining-room in the 1960s. The other three interlinked rooms on the SW - reached by three steps - had functioned as the central-heating room. When the central-heating was moved to the annex constructed in 1954-1961, these rooms lost their functions; then they became the archive offices and are still keeping the same function.

There is a space on the SW of the staircase when descending from the ground floor and a space under its landing in Fig. 58. They were enlarged in the SW and SE directions and were connected to each other, forming an 'L' shaped space in Fig. 61. This above planning is still seen in Fig. 65, but those spaces seen in Fig. 61 were separated by a partition in Fig. 65. The space on the SW of the staircase became the archive room; the other under the landing a 'mescid'. They carry the same functions today.

Zeki Onaycı also said that the canals in which the heating pipes had been placed, were opened for the repair of the heating system in 1985-1986. Meanwhile the original floor tiles were damaged. For that reason they were replaced by the tiles of a different design. This change was repeated in the W.C. where the canals passed by.

In these repairs, the wooden plaques on the ground and upper floors were removed; the floors were polished with alum and carpeted. In addition, on the ground and upper floors, the 0.88m high wooden panels were attached to the side walls of the corridors; the wooden and iron elements were painted; all spaces were painted and white-washed.

5.3.4.2 Elevations

5.3.4.2.1 NW Elevation

The NW elevation - entrance facade - of the building is seen in the photographs of the year 1927 (Photo. 162) and the year 1937 (Photo. 198).

These photographs ascertain that the NW facade has preserved its original treatment except, a partial change in the timber details of the central window out of three on the recessed panels of the upper floor which is on the NE of the main entrance (Fig. 68).

Zeki Onaycı and Hüseyin Balıkkaya told that when they began to work in the building, the building had been white-washed in grey,

except the marble covering on the entrance facade. During the administration of Recai Baturalp,²³ the grey white-wash was changed. The white-wash was cleaned by chiselling and the original cut stones, obtained from Lezki Village, came out and also deteriorated and decayed stones were changed.²⁴

The marble covering of the staircase on the entrance was renovated in 1941²⁵ and the entrance doors were changed in 1954.²⁶

The lower parts of the large eaves, which terminate the recessed portions on each side of the main entrance and which are carried by reinforced concrete bracings, are plastered. Considering that in the examples of Turkish National Architectural Movement, the lower parts of the eaves are decorated with ornamentation a question can be forwarded on whether the plaster on the eaves is original or not. However, there is no document to verify either stand.

5.3.4.2.2 NE Elevation

Photo. 162 shows the NE facade in 1927 and Photo. 193, 194 are the present views of the same facade.

Photo. 162 points out that the central portion, which was previously described as having a recession, is shown without recession in the ground floor plan given by Yıldırım Yavuz. However, the windows facing NE existed in Fig. 56 and it was drawn on an unrecessed wall. In the same plan, the windows on both sides of the entrance staircase and the window on the NW wall of the SE projected portion were not existent. But those windows are seen in Fig. 63.

This suggests that these windows might have been opened in later years at an unknown date.

By the comparison of Photo. 162 with Photo. 193, 194 we can clearly say that this facade has preserved its originality except for the above suggestion (Fig. 69).

5.3.4.2.3 SE Elevation

On the third portion of this facade composed of three portions, the central projected portion which is not projected out from the main mass in the ground floor plan given by Yıldırım Yavuz, the central one out of three windows on the ground floor was changed into a door, and it was opened to the closed arcade connecting the annex to the main building. Also this facade is still in its original form, except the alteration above and some changes in the details of the timber work as seen in Photo. 199, 200, 195, 196, (Fig. 70).

5.3.4.2.4 SW Elevation

Comparison of the Photo. 201 with the Photo. 197 makes it possible to determine that the SW facade treatment has not been spoiled except the changes in the details of the timber work on the windows as seen on the other facades (Fig. 71).

5.3.4.3 Roof Covering

The roofing system in the building consisting of the timber gable roofs in various heights had undergone repairs at different

dates.

The roof of the SW projected and raised portion is seen in Photo. 202, of the year 1933, and Photo. 200 belonging to the year 1938. Photo. 203 shows the same roof in 1987. The inclination of this roof in the NW direction seen in Photo. 200, 202 was levelled and the ridge was attached to the pediment in Photo. 203. If it is considered that the building is symmetrical, the same level of inclination had to be realized for the NE portion which is symmetrical to the SW portion. The alteration date of the above arrangement could not be determined.

In the 1960s, according to Hüseyin Balıkkaya and Zeki Onaycı, the hall used as a library was covered by an iron framework with glass panes. Probably, during the roof repair in 1975, this section was closed by a timber gable roof covered with eternite.

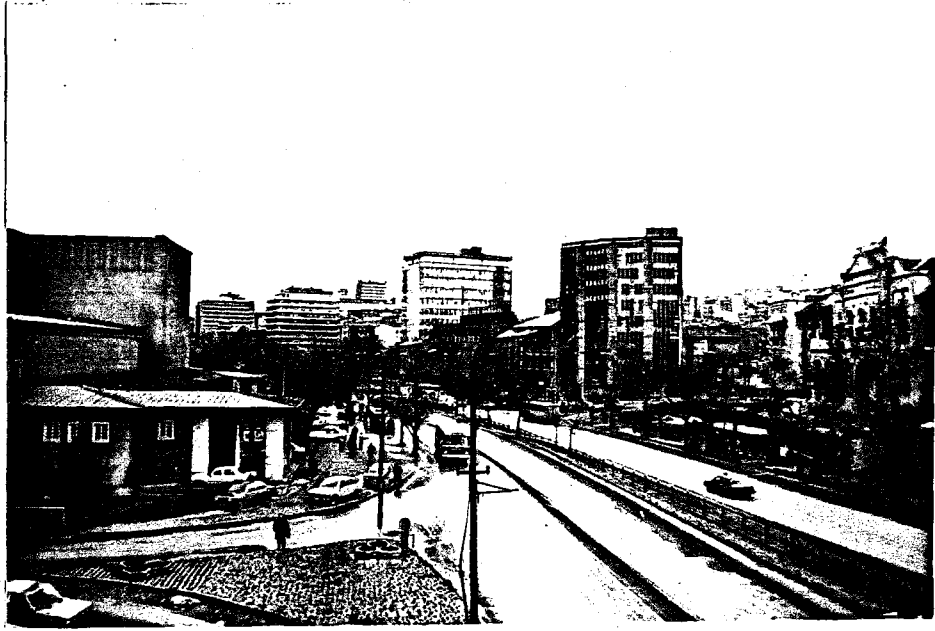


Photo.158 Atatürk Boulevard (NW) (1987)



Photo.159 Derman Sokağı (NE) (1987)

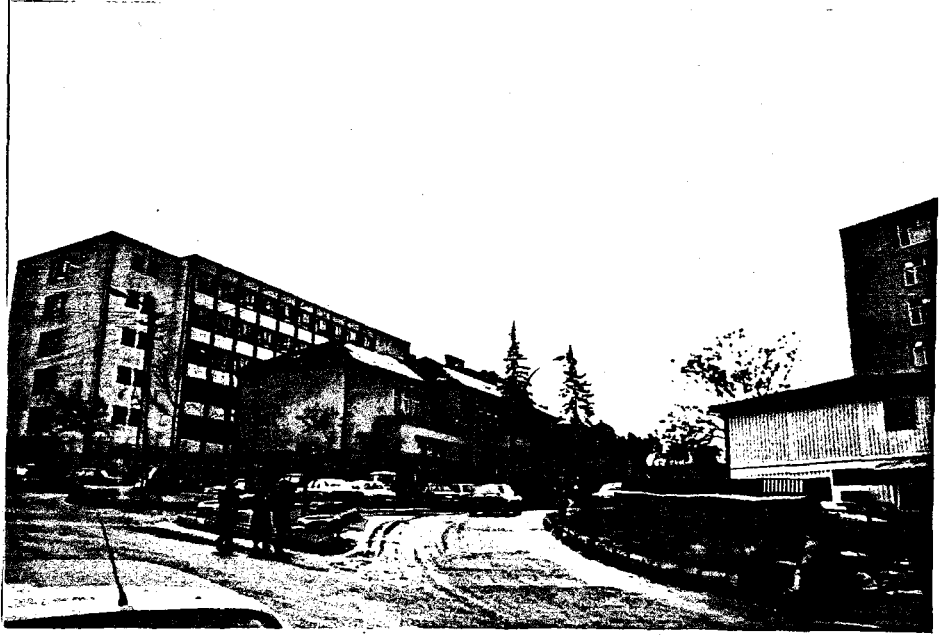


Photo.160 Tavus Sokađı (SE) (1987)



Photo.161 Talat Pađa Boulevard (SW) (1987)

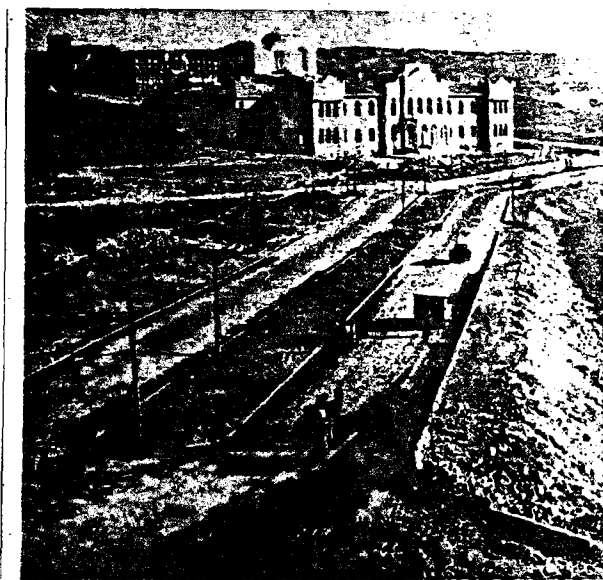


Photo.162 The Ministry of Foreign Affairs
Building (1927)



Photo.163 Ground floor - entrance hall (1987)

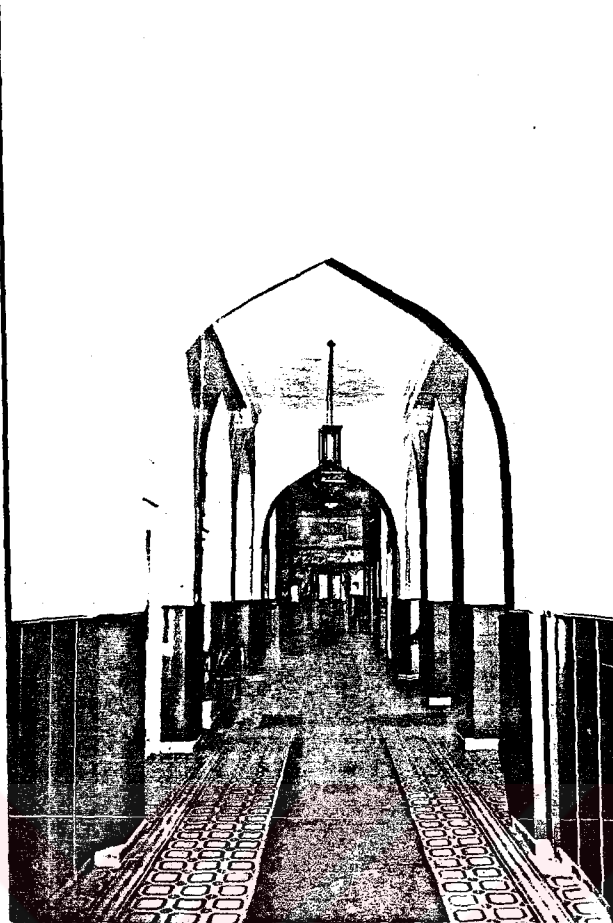


Photo.164 Ground floor - NW corridor
(1987)

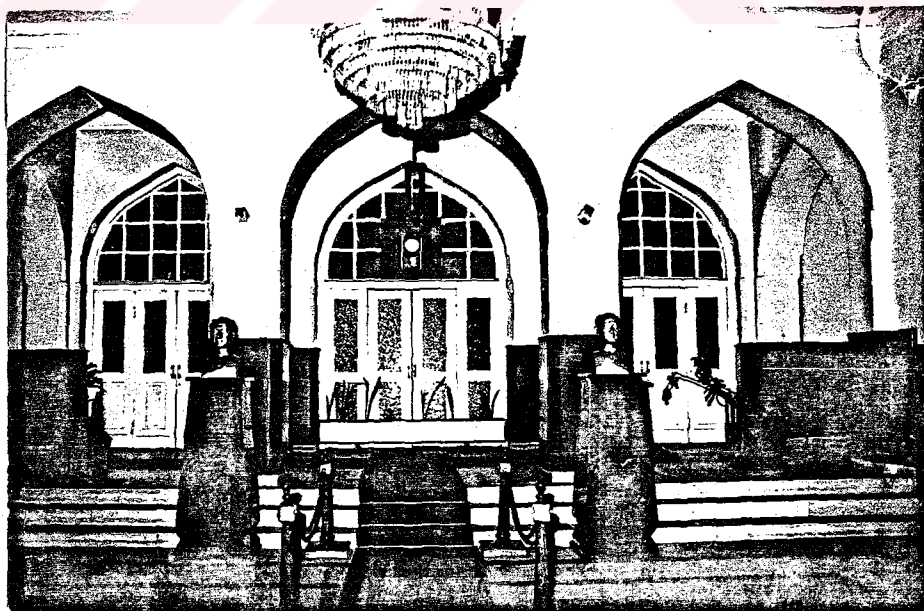


Photo.165 Ground floor - SE of the entrance hall (1987)

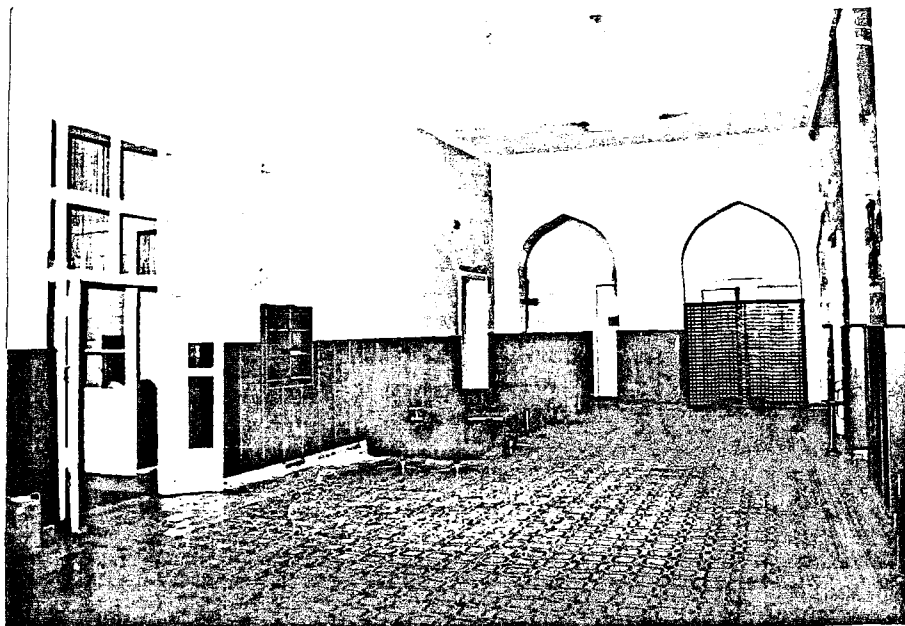


Photo.166 Ground floor - SE of the NE corridor (1987)



Photo.167 Ground floor - covered entrance in the NE corridor (1987)



Photo.168 Ground floor - SE corridor
(1987)

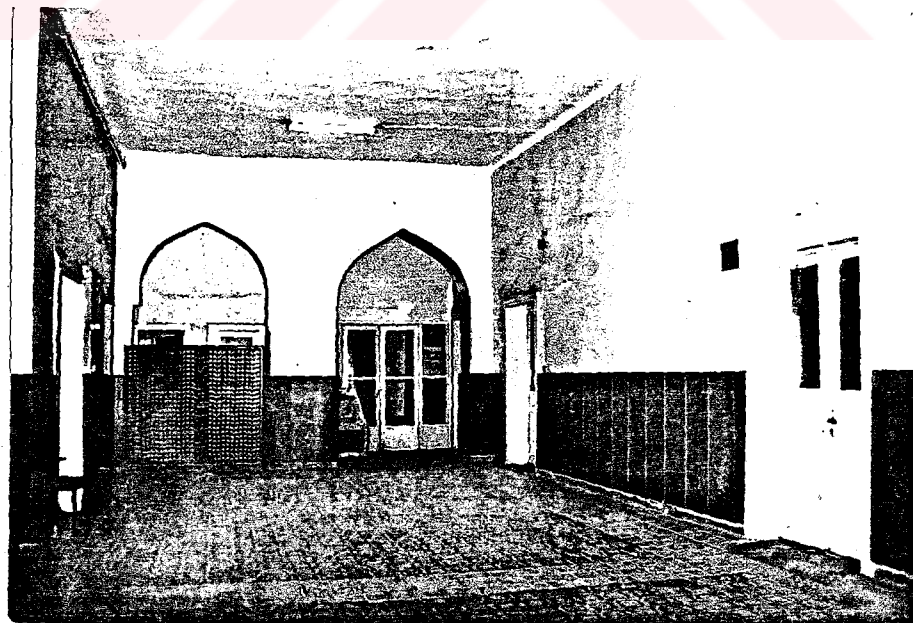


Photo.169 Ground floor - SE of the SW corridor (1987)



Photo.170 Staircase (SW) (1987)

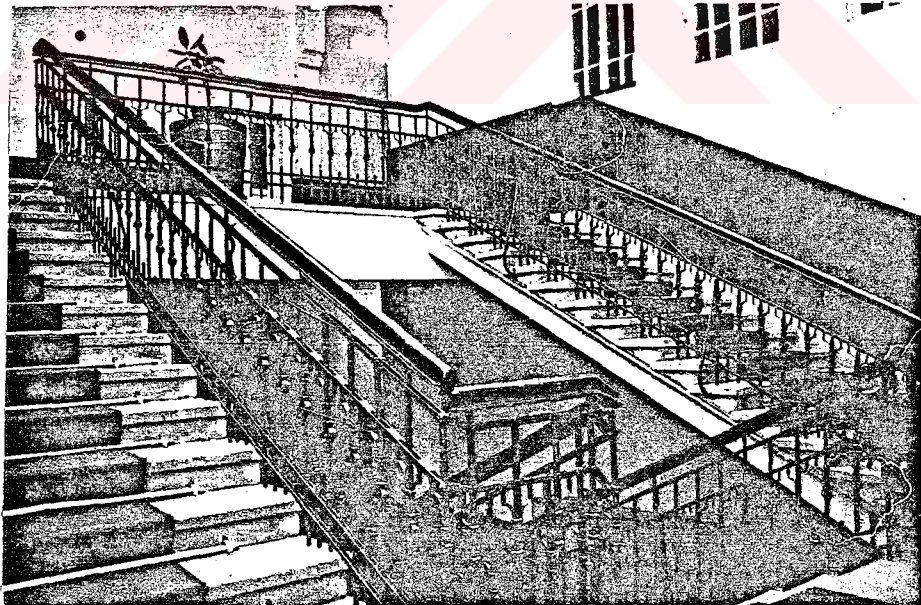


Photo.171 Staircase (SW) (1987)

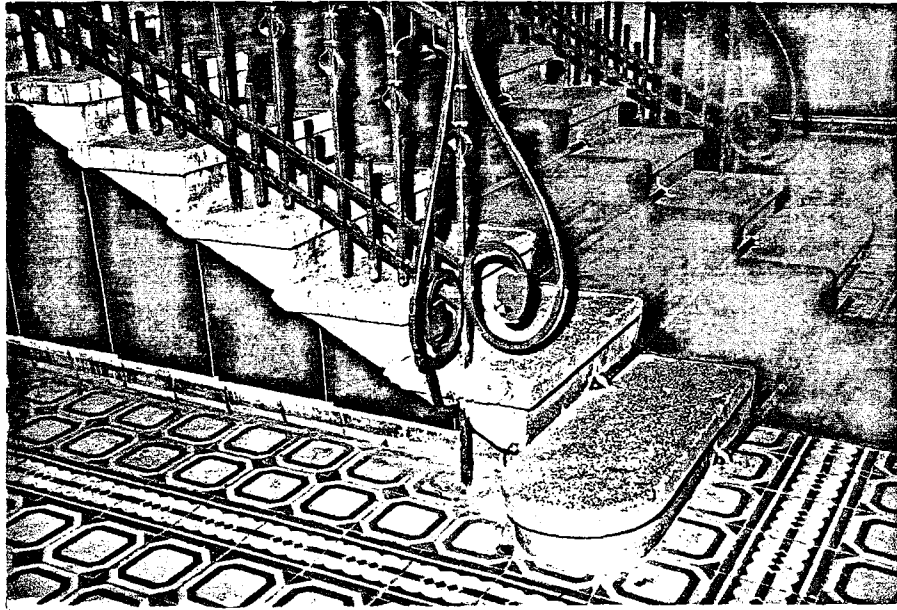


Photo.172 A detail from the staircase (1987)



Photo.173 Windows of the stairwell (NE) (1987)

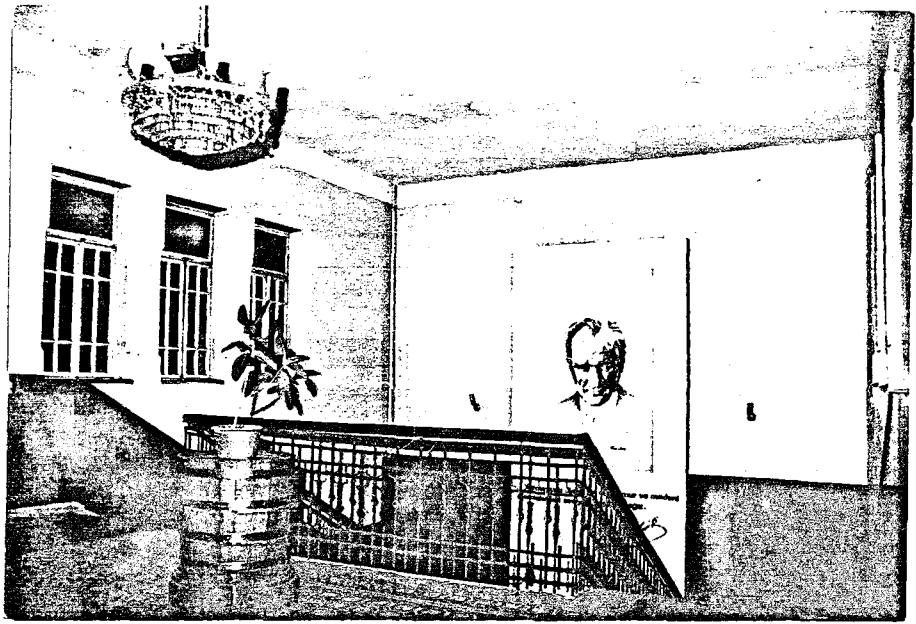


Photo.174 Windows of the stairwell (NE and SW)
(1987)



Photo.175 Upper floor - NW corridor
(1987)



Photo.176 Upper floor - SE of the NE corridor (1987)



Photo.177 Upper floor - SE corridor (1987)



Photo.178 Upper floor - NW of the SW corridor (1987)



Photo.179 Upper floor - SE of the SW corridor (1987)



Photo.180 Ground floor - door leading
to the basement floor staircase (1987)



Photo.181 Basement floor - NW corridor -
central part (1987)

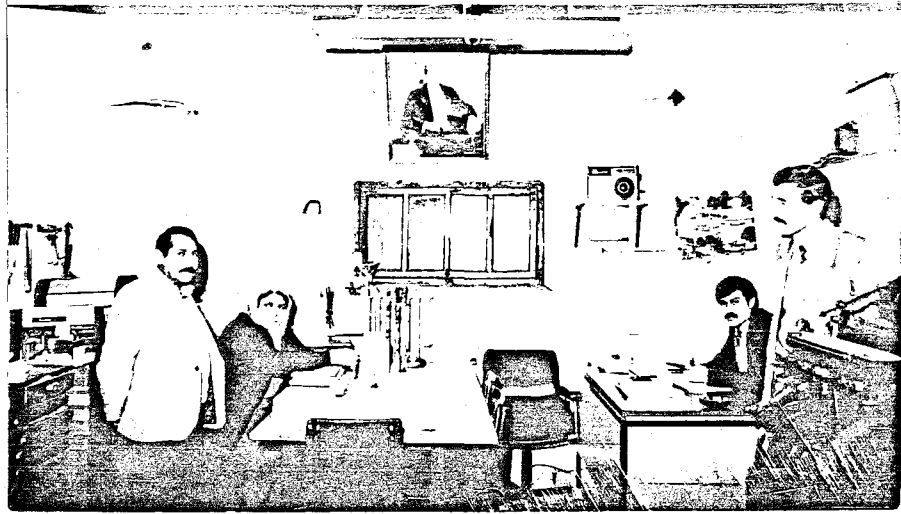


Photo.182 Basement floor - NW corridor - central part fourth room (1987)



Photo.183 Basement floor - NW corridor - workshop (1987)



Photo.184 NW facade (1987)



Photo.185 NW facade - central portion (1986)

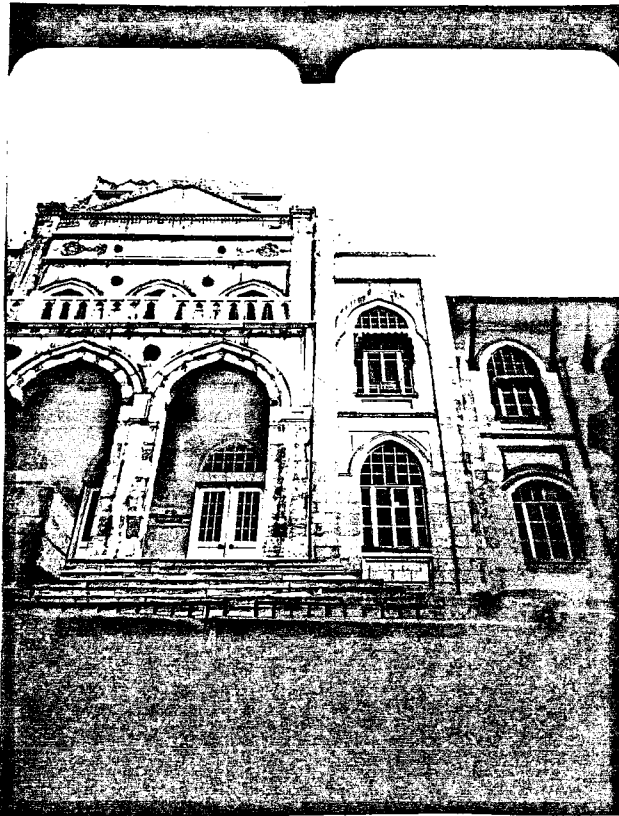


Photo.186 NW facade - central portion
(1986)



Photo.187 NW facade - NE of the
central portion (1986)



Photo.188 NW facade - SW of the central portion (1986)



Photo.189 NW facade - NE of the central portion - detail (1987)

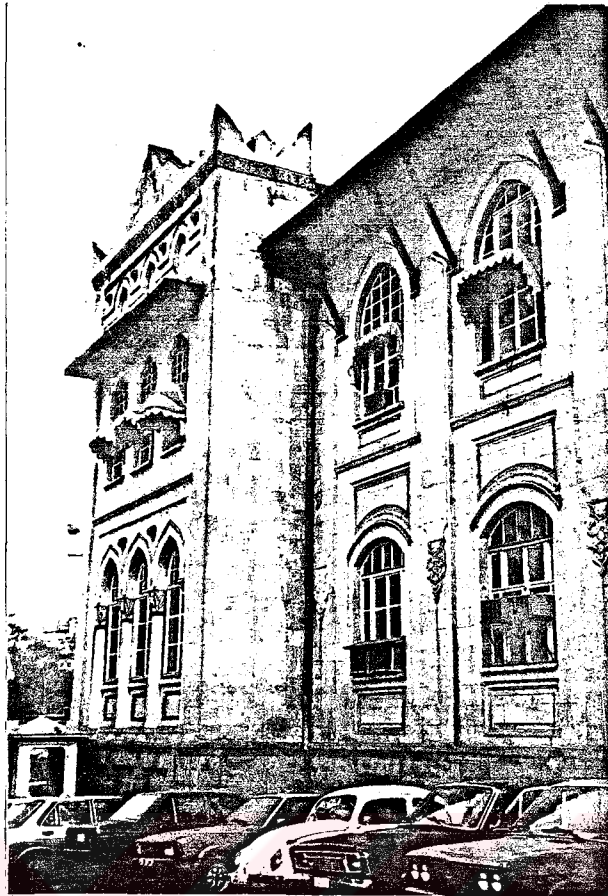


Photo.190 NW facade - NE side portion
(1987)

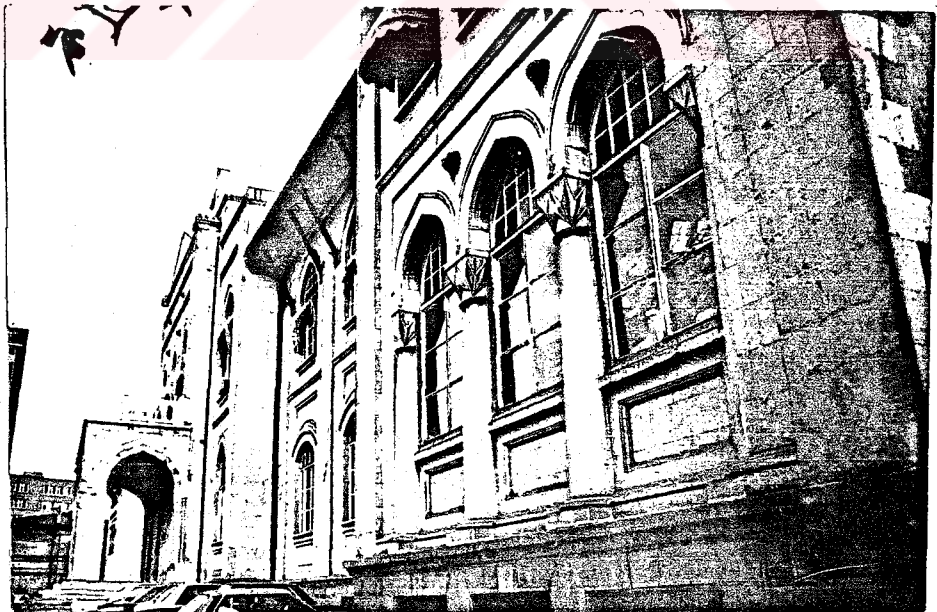


Photo.191 NW facade - SW side portion (1987)

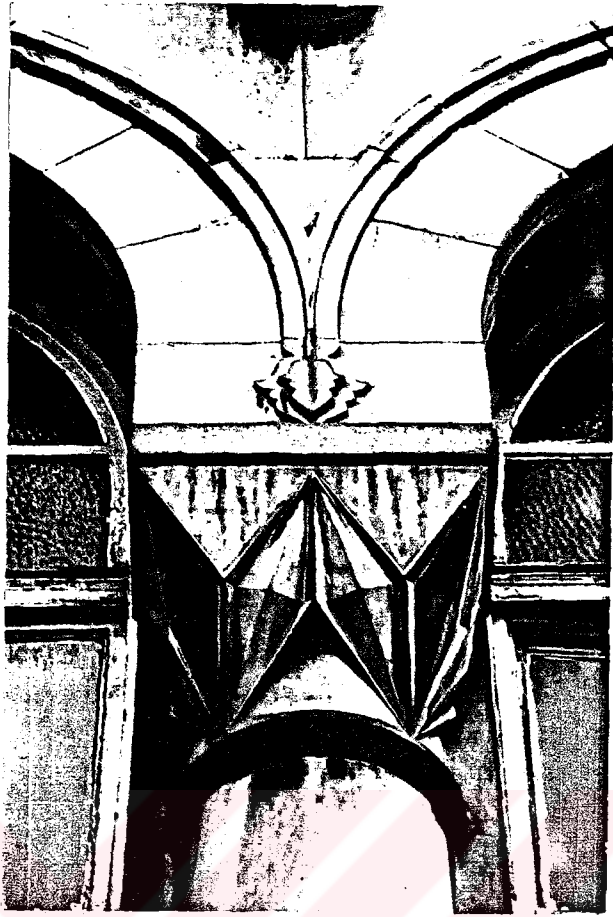


Photo.192 NW facade - NE side portion
detail (1987)



Photo.193 NE facade (1987)

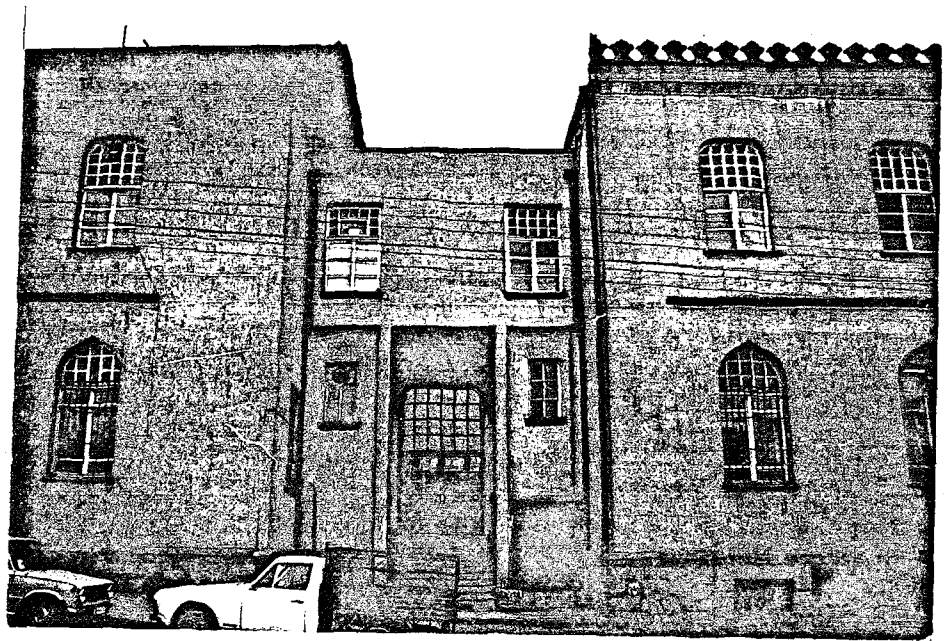


Photo.194 NE facade (1987)



Photo.195 SE facade (1987)



Photo.196 SE facade - SW portien
(1987)



Photo.197 SW facade (1987)

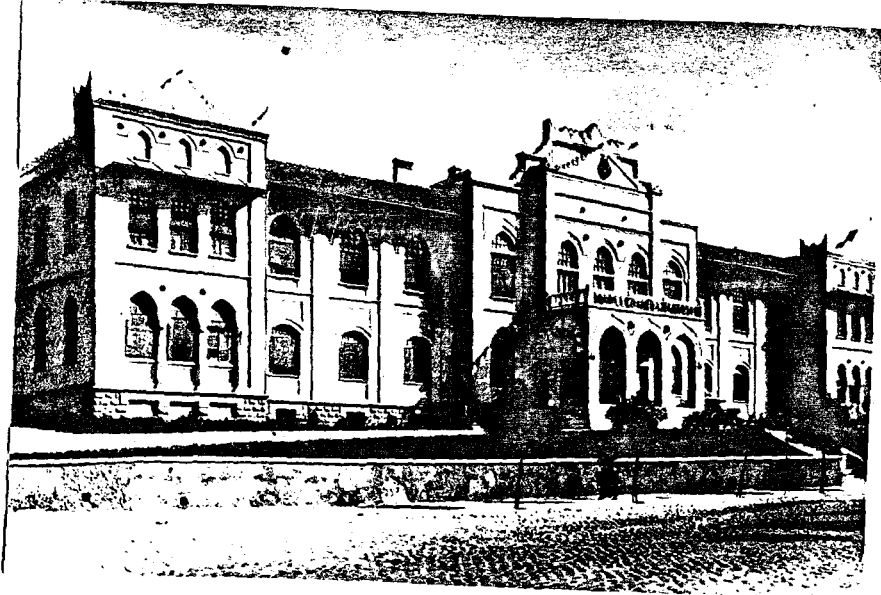


Photo.198 NW facade (1937)



Photo.199 SE facade (1929)

T. C.
Yükseköğretim Kurulu
Dokümantasyon Merkezi

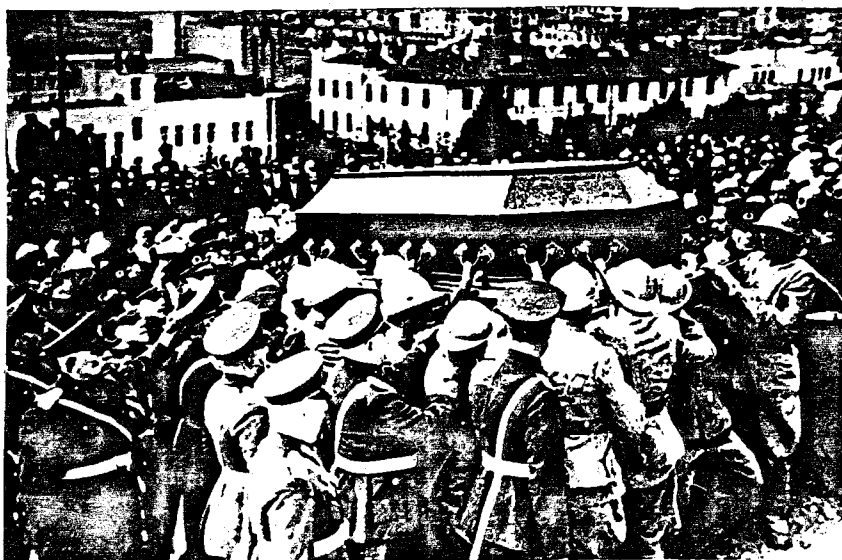


Photo.200 SW and SE facades (1938)



Photo.201 SW facade (The years before 1934)

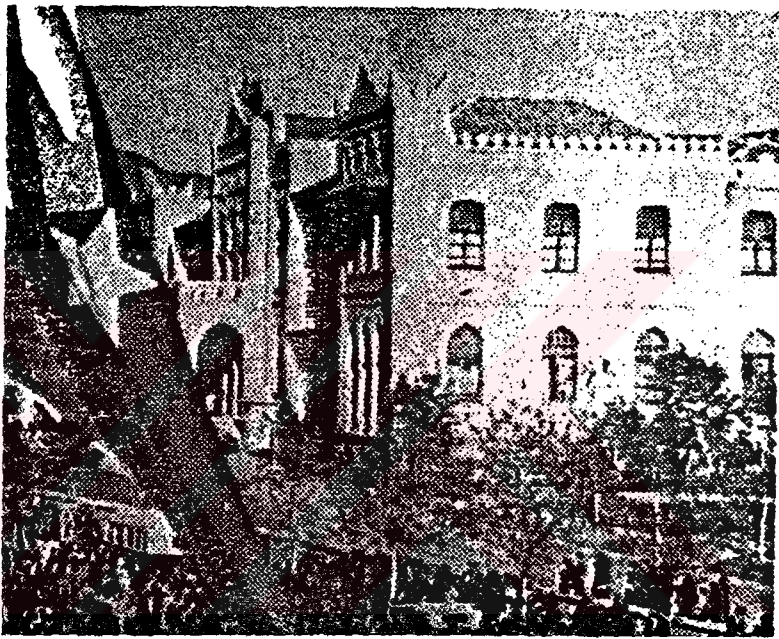


Photo.202 Roof behind the pediment

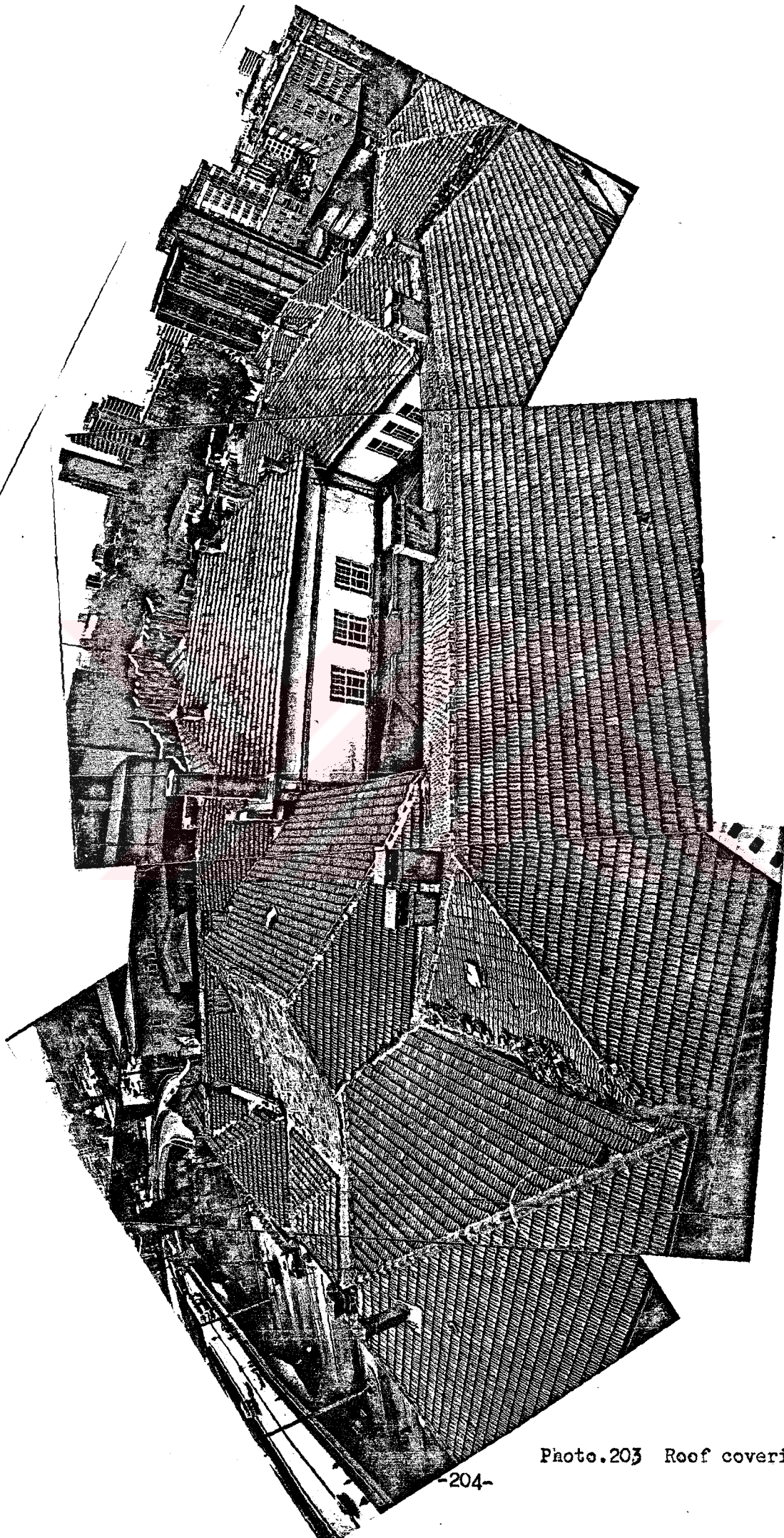


Photo.203 Roof covering

5.4 DEVLET RESİM VE HEYKEL MÜZESİ - TÜRK OCAĞI - BİNASI
(THE STATE PAINTING AND SCULPTURE MUSEUM - THE TÜRK OCAĞI -
BUILDING)

5.4.1 Location and Surroundings

The building stands on the north of Namazgah Hill (Photo. 204) to the south of the central quarter of Ankara 'Ulus District'. The land, on which the building is located, is surrounded by Atatürk Boulevard on the NW, Talat Paşa Boulevard on the NE, Türk Ocağı Sokağı on the SE and Ethnographical Museum on the SW (Fig. 72).

It has the same surroundings as Ethnographical Museum has, except for the SW border; here, instead of Atatürk Junior High School, there is Ethnographical Museum; therefore, the surroundings will not be repeated.

5.4.2 Descriptive Analysis

It is a three-storey building including the basement floor. The main entrance portion has two more storeys. In this building constructed in load-bearing system, the reinforced concrete was used in floor slabs and arches. It is covered by timber gable roofs in various heights.

5.4.2.1 Plan Layout

On the ground floor of the building, which is symmetrically planned to the main entrance axis, the vestibule leads to the marble entrance. The theatre is placed across the entrance, and is surrounded by the library and the NE foyer on the NE, by the tea-room and office section opening to it, and the SW foyer on the SW, and the storage rooms on the SE.

A monumental staircase in the entrance hall, first reaches to a landing giving way to the upper balcony of the theatre and then the upper floor hall. The upper floor plan is similar to the ground floor, but on this floor, the spaces form the galleries connected to each other around the theatre.

The first one of two floors reached from the upper floor, partially covering the top of the main entrance portion, is used as the gallery for restoration of paintings and the second one is the storage room.

On the basement floor having the same plan with the ground floor, the spaces under the theatre are used to store paintings. There are dining-room, office and storage rooms on the NW of these spaces; the two-storey Sedat Simavi Gallery is on the NE; the studio serving the public is on the SW; the central-heating and the storage rooms are on the SE.

5.4.2.1.1 The Ground Floor

The entry to the rectangular vestibule on this floor (Fig. 73a, 73b, 73c) is through an iron framed door. Here, the three brass ornamented iron doors (Photo. 205) topped with pointed arches and reached by several marble steps open to the 'T'-shaped entrance hall. On either side of the vestibule the spaces presently used as the guard's room and the telephone switchboard room have curved walls on the NW. In those spaces, the doors open to the entrance hall, one of the pointed arched windows (Photo. 206) looks out to the vestibule and the other one on the curved wall views the outside.

The entrance extending perpendicular to the symmetry axis gives the impression that the hall has been divided into three parts by Bursa-type arches in the NE-SW direction. The space on the NE has a window on the NW wall topped with a depressed arch and on the NE wall is an inscription panel bearing the Speech of Atatürk to the Youth. The door on the SE wall which is surrounded by a marble moulding connects the hall to the corridor (Photo. 207).

In the extension of the hall opposite the entrance doors, the first row of six marble columns - two engaged to the walls - have been connected to each other by pointed arches. In the second row parallel to the first one, the two square columns topped with pointed arches and the other two columns engaged to the walls are connected to one another with Bursa-type arches (Photo. 208).

In between these two rows of columns on the NE and SW walls, there are two niches covered by marble and topped with pointed arches.

Behind the rows of columns, on both sides of the hall, a monumental marble staircase with marble balustrades reaches the first floor. The door on the SE wall of the hall and under the staircase landing and another one on the landing open to the theatre. Under the staircase and on either side of the theatre door are two spaces: the one on the NE is the management office; the other one on the SW has the staircase leading to the basement floor.

The NE and SW sections of the hall are symmetrical. The floors and walls up to the height of 1.43m are covered with marble, above that they are painted in beige.

The ceiling is divided by beams. Each division is surrounded by cornices in itself; the insides are painted in beige.

In the NE section of the entrance hall, the door on the SE wall opens to a corridor (Photo. 209). With several steps and through a Bursa-arched door on the SE wall of this corridor, the passage to the foyer on the NE is possible. A rectangular glass door on the NE wall connects this space to the library. The corridor has marble flooring, painted walls and suspended decorative stucco ceiling.

The library is divided into three sections in the NE-SW direction. The center resembles a corridor. Here, the opening on the NW wall gives way to the reading room and the other opening on the SE wall - to the spaces used as a storage. The door topped with a depressed arch on the NE wall opens to the balcony.

In the reading room (Photo. 210), three windows topped with

depressed arches are on the NW and the other two in the same form are on the NE wall. On the SE wall, on both sides of the opening providing connection with the central section, two show-cases are engaged to the wall. In the space used as a storage room, the NE wall has two, the SE wall has one window with depressed arches. The NW wall in this space and the SE wall in the reading room are similar.

In the foyer (Photo. 211), the space on the north corner is toilets. The cloak-room is in the niches in the SE corner. The four depressed arched windows are on the NE wall. The two doors on the SW wall connect the foyer to the theatre. The other door on the SE wall opens to the covered side entrance.

On the SE wall in the covered entrance, an iron door with a circular arch and the marble staircase provide entry to the theatre. By a door on the SW wall is reached the back stage. Upon entry to the back stage, across from the door is a pair of staircases leading to the basement floor.

In the corridor running in the NW-SE direction, the two doors on the NE wall open to the stage rooms. The other one on the SW wall opens to the stage. On the SE, the corridor runs to a curved space.

This space above has a mosaic staircase with an iron balustrade descending to the basement floor. On the NW direction of a curved space, an opening provides the passage to the back stage (Photo. 212).

In the back stage is a niche on the SE wall and on the symmetry axis. The arrangement of the SW and NE curves are symmetrical.

The stage rooms and the foyer on the SW in respect to the longitudinal axis of the building are symmetrical with the ones on the NE.

A corridor with two Bursa-arched openings on the NW of the SW foyer leads to the tea-shop and the exhibition gallery (Photo. 213).

By a door on the SE wall in the exhibition gallery is entered to a space called 'office'. In this space, the door at the SW opens to the stairwell leading to the basement floor. On the SE wall, there is a window with a depressed arch.

In the exhibition gallery, the SW wall has a depressed arched door flanked by the depressed arched windows on each side and this door opens to the balcony; the other door on the NW wall gives entry to the management section of the museum. Another opening on the same wall connects the gallery to the SW part of the entrance hall.

The souvenir and tea sales stands made of wooden panels are placed between the four columns. This area is covered by a suspended stucco ceiling (Photo. 214).

The management office is composed of three rooms. The room entered from the exhibition gallery and the tea-shop belongs to the secretary. This room has connection with the side rooms which are the meeting hall and the director's room. Each room has a depressed arched window on its NW wall except for the corner - director's - room with an extra window on the SW wall. Side rooms have book cases engaged to the wall.

On the ground floor, via the 'T'-shaped entrance hall in the NW-SE symmetry axis is reached the theatre. In the theatre, are balconies along the NE and SW walls (Photo. 215). The circulation passages alongside the symmetry axis end in the central part of the theatre meeting the circulation passage in the SW-NE direction. The stalls extend to the stage uninterruptedly. Exit to the foyers is through two doors on the SW and NE walls. In the SE, the elliptical stage projects towards the hall. There are stairs on both sides of the wooden floored stage.

As to the access to upper floor balcony, it is provided by a monumental staircase in the entrance hall. A door on the landing (- 3.30m) of this staircase opening to the foyer, gives way to the balcony.

At the north and west corners of the curved wall of the theatre, the staircases starting from the ground floor reach to the gallery at the top. The stairwell is separated from the upper foyer by the walled landings with the doors opening to the foyer.

The President's box is on the symmetry axis. Two V.I.P. boxes are on each side of it. The upper balconies extending along the SW and NE walls end on the SE wall. The gallery is above the boxes. The movie-operation room is in the center and at the back of the gallery.

The balustrades of balconies and gallery, the faces of columns, the intervals in between, the ceiling, the stage surrounding are richly ornamented with stylized floral and geometrical designs.

The monumental staircase, starting from the ground floor, reaches up to the upper floor hall, which is at - 5.51m level and at right angles to the symmetry axis in the NE-SW direction.

5.4.2.1.2 The Upper Floor

On this floor (Fig. 74a, 74b, 74c), on the SE side of the hall, there are six square columns, facing the stairwell, connected to each by pointed arches (Photo. 216). Two of these are engaged to the wall. On the same wall and on each side of the columns are two doors topped with pointed arches opening to the NE and SW corridors. On the NE wall, the pointed arched door provides entry to the Turkish room and the other one on the SW wall to the exhibition galleries. Three wooden double-winged doors and two openings on each side of those doors are on the NW wall. The central door and the one on its SW give access to the V.I.P. room (Photo. 217).

On the NW wall in the V.I.P. room are three doors and a window opening to the balcony on the vestibule. A large opening between two rooms is noticeable. On the NE of V.I.P. room, the third wooden door is for a space with a wooden staircase connecting the second and third floors (Photo. 218). To the NE of the upper floor hall is another room entered from the opening. On the NW wall in this room are two doors topped with pointed arches opening to the balcony. A symmetrical room is to the SW of the hall.

The so called 'Turkish room' (Photo. 219) is the most remarkable room in the building. A fire-place (Photo. 220) at the center with windows on both sides and the embedded cupboards are repeated along

the NE wall. On the same wall are two pointed arched top windows with stained glass. The NW wall has three windows and embedded cupboards on either side of them and four top windows with pointed arches and stained glass on them. Two other cupboards are embedded in the SE wall (Photo. 221).

The continuous shelf with an interruption above the fire-place surrounds the whole room. The ceiling is based on the four consoles depending on SE and NW walls. The room is richly decorated with stylized floral and geometrical designs (Photo. 222, 223).

Entry to the exhibition hall is through an opening on the NW wall of the NE corridor. Two depressed arched doors on the NE wall open to the balcony. The two openings on the SE wall provide passage to another exhibition gallery having a pointed arched window on each of its NE and SE walls.

From the SE wall of the NE corridor, by several steps is reached to the first of a new series of exhibition spaces (Photo. 224). Four rectangular windows are on the NE wall of this initial space. A rectangular balcony door and an opening giving way to another exhibition space are on the SE wall.

In the second gallery, two windows topped with depressed arches are on the NE wall. Through an opening on the SE wall and a curved passage one enters the third gallery (Photo. 225). This space is above the back stage and on the symmetry axis.

The exhibition spaces on the SW of the longitudinal symmetry

axis are symmetrical to the spaces on the NE (Photo. 226, 227). However, the exhibition hall next to the Turkish room has two pointed arched doors opening to the balcony. The hall symmetric to this exhibition hall on the SW has three pointed arched doors opening to the balcony.

In all exhibition galleries, floors are parquet, side walls are covered with fabric panels. Ceilings are suspended and covered with fabric panels. Corridors have suspended stucco ceilings. The ceiling heights in the galleries under NE and SW staircases are lower.

5.4.2.1.3 The Basement Floor

A clockwise description of the basement floor (Fig. 75a, 75b, 75c) was not possible since the NE and SW corridors were closed up at various points. Therefore, the basement floor has been divided into two sections. The first section covers all spaces except for the ones under the stage. The rest is the second section.

The first section starts with an 'L'-shaped staircase (Photo.228) leading to a corridor which is divided into two sections by another staircase. On the SW of this staircase, the door on the NW wall opens to an office room. The other one on the SW is the studio's door. Two other doors are on the SE wall, the first one opening to the central heating and second one - to the storage room.

On the NE, after descending the staircase one faces four doors. One of the two doors on the NW wall opens to five interlinked rooms used as storage, dining room and generator rooms. The other one is

the other storage room's door. Through the door on the NE is entered to the NE corridor and the door on the SE wall belongs to the storage room under the monumental staircase (Photo. 229).

On the SW corridor, the first office room has a rectangular window on its NW wall.

Upon entering the studio, the door on the NW wall gives way to the interconnected office rooms. The rooms here are similar to the rooms above, but have lower ceilings. The windows facing NW are rectangular. The only window on the SW of the corner room is depressed arched.

The studio (Photo. 230) occupies the basement floor projection as well. In the projection, the NW is a room with depressed arched windows on each one of the SW and NW walls and is used for storage of paintings. On the SE of the projection, there are depressed arched windows on the SW and SE walls. Two columns are noticeable in this studio. From a door on the SE wall is passed to a corridor.

In this corridor, the door on the NW wall belongs to the central heating room (Photo. 231). The storage room door is on the NE wall. Two of four doors on the SE open to the toilets, the third to the storage and the last is the service door. On the SW wall, there are two doors opening to the service staircase reaching the ground floor and to a space used as a kitchen.

From the corridor to the SE, one meets a series of storage rooms placed under the foyers and the theatre. The storage under the

SW foyer consists of two spaces and the one on the SW has two rectangular windows on its SW wall.

The large one on the NW and three other storage rooms on the SE line on a corridor connecting the storage rooms under the foyers.

The space under the NE foyer is composed of two storage rooms and a toilet opening to one of the storage rooms. The toilet has a rectangular window. There are a rectangular window and a door on the NE wall of the NE storage room.

As to the NE corridor, among the five interlinked rooms on the NW, only the one with the curved wall on the SW has a rectangular window on its curved wall. To the other curved-walled room having similar features is reached from the storage room (Photo. 232).

In the corridor lying in the NW-SE direction, the door on the NW wall opens to the storage room with a rectangular window on its NW wall. Through an opening on the NE wall is passed to the Sedat Simavi Gallery; the other one on the SE is the door of the kitchen.

In the so called Sedat Simavi Gallery (Photo. 233), the four rectangular columns were placed to form a corridor with two square spaces on each side. In the gallery, three rectangular windows and a door are on the NW wall, and on the NE wall are two windows and a door at the center all topped with depressed arches. The space reached through this door is under the balcony which is above the basement floor projection. In this projection, two depressed arched windows are on the NE wall, another window on the NW and a door on the SW

walls. The door is the exit of the Sedat Simavi Gallery.

The staircase (Photo. 234) on the NW of the projection leads to the hall allowing passage to the lower section (Photo. 235) of the Sedat Simavi Gallery (Fig. 75d). The rectangular glass door on the NE wall in the hall opens to this section. The plan scheme of this section has the same features as the above gallery, but it has no windows and the ceiling is lower.

The second section consists of the spaces under the stage. With respect to the symmetry axis in the SE and NW direction, the spaces on both sides are similar. The space on the SW is reached by a pair of staircases mentioned before exactly across the door of the covered entrance.

The SW wing of the staircase leads to an 'L'-shaped corridor in the basement floor. In the NE of this corridor, by several steps is reached the two interconnected spaces. The space on the SE opens to the stairwells in the curved section on both sides which in turn reach the back stage on the ground floor. The other door on the SE wall of the 'L'-shaped corridor opens to a room with a rectangular window on its SW wall. Another door on the SW wall gives way to the corridor having connection with the toilets and showers. A door on the NW of the 'L' corridor opens to five spaces connected to each other. The ones on the SW and NE have a rectangular window on their SW and NE walls. The space in the center is two-storeyed. By a staircase on the first floor is reached to its upper floor. With metal and wooden construction (floor, ceiling, etc.), this space is under the stage projection on the ground floor (Photo. 236). As for the NE, here, there is

no entry for the spaces on the symmetry axis, there are two rooms on the SE and the toilet and shower are arranged in a different way than those in the SW.

The floors are of mosaic tiles in the NW corridor; of marble in the Sedat Simavi Gallery and of plain mosaic in the other spaces. The walls are covered with fabric panels in the Sedat Simavi Gallery and the studio. Other places are painted. The ceiling of Sedat Simavi Gallery is panelled with fabric, the corridors and the studio have suspended stucco ceilings and in the other spaces, ceilings are white-washed.

5.4.2.1.4 The Raised Section

On the NW of the first floor hall, a wooden staircase lighted by a pointed arched window with stucco work reaches to a space on the second floor. Having a rectangular window on its NE wall, this space opens to a hall with a window on each of its SW and SE walls. The studio is composed of four rooms lined on the NW of this hall (Photo. 237). The large window with a pointed arch and stucco work provides light to the three rooms of the studio. The fourth room also has a pointed arched window with stucco work.

On this floor, the floors are covered with plain mosaic; the walls are painted. Suspended stucco ceilings are seen over all other spaces.

The third floor is the gallery for restoration of paintings. From the stairs one ascends to the staircase landing having three

top windows on the NE and NW walls (Photo. 238). On the SE of the landing, there is a room without windows. On the SW wall, the door opens to a space the ceiling of which is inclined in the NW-SE direction and is supported by four columns (Photo. 239). Three rectangular windows are on the SE wall in this space. The door on the NE wall opens to the room with a rectangular window on the SE wall.

5.4.2.2 Elevations

On the entrance facade, which is symmetrically treated, the central portion is projected at the first floor level and raised from the main mass, thus the symmetry axis is stressed. The side portions are also raised and projected, reflecting the careful symmetry in planning of that time. The portions on both sides of the main entrance are richly ornamented as well. The modules formed by rectangular windows on the basement floor, by depressed arched windows on the ground floor and pointed arched ones on the upper floor are noticeable in between the pilasters. These modules are separated by continuous stone mouldings surrounding the whole building at the basement and ground floor levels. On the main entrance portion, another stone moulding between the ground and the upper floors emphasizes them.

The side facades have a stepped outline with the portions being divided in right angles. Both these facades and the back facade have a plain treatment. The fenestration on these facades is different than the entrance facade. The data related to them is given in their descriptions.

5.4.2.2.1 NW Elevation

This facade (Fig. 78) is vertically divided into three sections, namely the central portion and the two sides projecting symmetrically.

The central portion (Photo. 240) is characterized mainly by the presence of the raised part from the main mass and the vestibule projected from the facade in a half elliptical form. The vestibule is on the symmetry axis in the NW-SE direction and up to the height of the ground floor. The entry to the vestibule is provided by a marble staircase with the marble balustrades on both sides. The staircase reaches the iron framed door with a depressed arch above, and two kum saati (hourglass) are placed on each side of the door. The balcony on the vestibule has the geometrical designed balustrade with the stout posts carved out of marble. The parts between the stout posts and the arch of the door are ornamented with floral marble carvings.

On both sides of the vestibule, the basement floor windows are rectangular; the ground floor windows are on the recessed panels and topped with pointed arches surrounded by stone mouldings. Below the windows, the recessed panels are stressed by rectangular embossed marble frames.

Above the vestibule, at the center, the large pointed arch surrounded by a stone moulding incorporates a group of doors with pointed arches surrounded by stone mouldings on the first floor and a large window topped with a pointed arch and ornamented with stucco work on the second floor. The narrow arches including 'mukarnas' on

both sides of the door group on the first floor and a window with a pointed arch and stucco ornamentation on the second floor, are placed on either side of a large pointed arch. In between the rows of stone mouldings surrounding the whole raised section uninterruptedly, and both sides of the marble panel above the large pointed arch, there are small top windows with pointed arches and stucco ornamentation. The raised section terminates with the ornamented marble parapet.

In the central portion, the parts on either side of the five-storey main entrance are symmetrical (Photo. 241, 242). The base floor windows are rectangular. The large ground floor windows are topped with depressed arches surrounded by stone mouldings. Below the windows, the recessed marble panels have rectangular embossed marble frames. On the upper floor, two doors with pointed arches surrounded by stone mouldings open to the balcony. The marble balustrades of it are carried by marble consoles. Above the mouldings, the metal eaves rest on the diagonal bracings. Then, two continuous stone mouldings are followed by the marble parapet extending to the middle level of the second floor.

Side portions (Photo. 242, 243) are projected and raised from the main mass and they are symmetrical except for the basement floor windows. These windows are rectangular but are in different dimensions. The ground floor windows are topped with depressed arches and have the recessed marble panels below and above. The panels below are noticeable by the embossed rectangular marble frames. The upper floor begins with the continuous moulding with the almond designs and ends with an uninterrupted moulding having the same designs.

In between these mouldings, the first row of the upper floor windows have pointed arches enframed by mouldings. The marble panels below them are rectangular. The other marble panels above the windows are placed in conformity with the profiles of windows. The two rows of continuous stone mouldings pass over these windows. The top windows of the upper floor have pointed arches and stucco work. The ornamented marble parapet conceals the roof behind. Pilasters start from the basement floor and end with the finials.

5.4.2.2.2 NE Elevation

NE facade (Fig. 79) has a stepped outline with right angles and is divided into six portions in the NW-SE direction (Photo. 244).

The first portion is arranged symmetrically in itself in accord with the basement floor projection. On the basement floor, the depressed arched windows are on the main mass and NE and NW walls of the projection. In addition, there are a door on the SE wall and a balcony with the stone balustrade and the columns with so called 'Bursa-type' arches on this projection. On the ground floor, a depressed arched door opens to the balcony. The depressed arched windows are on both sides of the balcony door and are surrounded by mouldings. On the upper floor, the top of the ground floor balcony is another balcony. The three doors with pointed arches open to this balcony with the decorated balustrade made of stone. On both sides of these doors, there are pointed arched windows. The mouldings surround the arches of those windows and doors. The continuous stone mouldings are above the basement and upper floor window arches as well.

The NW end of this portion is raised from the main mass in conformity with the form of the NW end of the entrance facade. On this part, the top windows have pointed arches surrounded by mouldings and stucco ornamentation. Above them, the continuous almond shaped stone moulding is topped by a decorated parapet. On the side ends of this section, pilasters extend from the basement floor to the upper mouldings.

On the second portion (Photo. 245), the ground floor window has a depressed arch. One of the upper floor windows is topped with a pointed arch; the other has a circular form. The continuous stone moulding above the basement floor is raised; the other two are above the upper floor windows. This portion ends with an unornamented parapet. On the east corner, the pilaster extends from the basement floor to the parapet.

There are rectangular windows and a door reached by two steps on the basement floor of the third portion (Photo. 246). Three of the ground floor windows are small and rectangular. The others are topped with depressed arches. The window sill runs along the two windows. Upper floor windows are rectangular and their sills are arranged like the ground floor windows. One of the continuous stone mouldings is above the basement floor and the other is above the upper floor windows. The height on this portion decreases approximately to the middle level of the upper floor of the second portion. The unornamented parapets hide the roof at the rear.

Portion four (Photo. 247): the marble staircase reaches the door of the covered entrance on the side and has a balcony on the

top. The entrance door has iron framework and geometrical ornamentation. Another door also opens to the balcony. The moulding is above the balcony door with a parapet on top.

On portion five (Photo. 247), the basement floor window is rectangular and the ground and upper floor windows are topped with depressed arches. The continuous stone mouldings pass by this portion above the basement and upper floor windows as well. The parapet is not ornamented.

Portion six has no openings; only the continuous stone moulding coming from the previous portion passes this portion at the same level. It terminates with an unornamented parapet.

5.4.2.2.3 SE Elevation

On this facade (Fig. 80) there are no openings except for an iron door on the symmetry axis. It has double leaves. The facade is curved on both sides connecting the SE and NE portions (Photo. 248).

5.4.2.2.4 SW Elevation

On the SW facade (Fig. 81), portions 6, 5, 4 (Photo. 249) are symmetrical to the portions 6, 5, 4 on the NE. SW portion 3 (Photo. 250) and 2 (Photo. 251) are symmetrical to the NE portions 3-2, but on the basement floor, the SW portion 3 has rectangular windows instead of depressed arched windows of the NE portion 3. On the SW portion 2, one of the windows has been transformed to a door.

SW portion 1 (Photo. 252) and the NE portion 1 are similar according to the facade arrangement (fenestration, mouldings, panels, parapets). On the SW and on the basement floor projection, the window has been replaced by a door. The ground floor door is wider than the one on the NE. Also four doors open to the upper floor balcony. The basement floor projection on the SW portion 1 does not display symmetry as seen on the NE projection.

5.4.2.2.5 The Raised Section

On the entrance facade, above the entrance (Photo. 253), the section starting approximately from the middle level of the second floor windows is raised in such a way as to give the impression of a tower (Fig. 78). The NE and the SW of this section are symmetrical. On these sides, second floor windows are rectangular and the third floor windows are topped with pointed arches and ornamented with stucco work. On the SE, the third floor windows are rectangular.

The continuous stone mouldings pass over and under the third floor windows on all three sides. The ornamented parapets point out the end.

On the SE of the tower-like section (Photo. 244), the lowered and then heightened parts stress the hall and stage of the theatre.

5.4.3 Historic Analysis

After the proclamation of the Turkish Republic, the Türk Ocakı¹ started its activities in the school belonging to the Greek Minority

near the Şengül Hamamı in the Jewish District in Ankara.²

The initial records related to the present building designed by A.H. Koyunoğlu date back to May 3, 1926 to the meeting of Türk Ocağı Merkez Heyeti (The Türk Ocağı Central Executive Board). The Board members unanimously approved the construction of an elaborate center and the decision was put into effect without wasting time.³

The days succeeding the decision, the lot where the building would be constructed - more than 23.000m² - was purchased for 42.786 T.L from Vakıflar Genel Müdürlüğü (The General Directorate of Pious Foundations) with a decree of the Council of Ministers.⁴

For projects of the building to be constructed on the lot registered with the Ward 4112, Plot 5 in the Kadastro (The Land Surveying Office) in Ankara,⁵ letters were sent out to well-known architects of the time asking for entries and a top prize of 10.000 T.L. was offered. Architects Mongeri, Kemalettin Bey, Vedat Bey, A.H. Koyunoğlu and Muzaffer Bey along with the several foreign architects forwarded plans. A jury composed of Nafia mühendisleri (Public Works engineers), and a group of distinguished personages including İsmet Paşa and Ziya Gökalp and several foreign architects selected the entry of A.H. Koyunoğlu as first prize winner.⁶

The date of the selection is not exactly known, but the notice in Hakimiyet-i Milliye dated September 24, 1926 stated that the projects and the paintings pertaining to the building were being procured and the construction would probably be initiated in the same year. Depending on this notice, it can be assumed that the selection

was realized before the date of that newspaper.

Succeeding the notice related to the contract in Hakimiyet-i Milliye dated November 18,1926, in another notice,⁷ it was stated that the construction would have been presented to contract for twenty-day time beginning from, however, it was necessary to defer the signing of the contract to December 3,1926. Consequently, the construction was given to an Austrian company named 'Rella', which had offered the most advantageous conditions and also had constructed the Ministry of Foreign Affairs building before, under guarantee of Emlak Kredi Bankası (The Real Estate Credit Bank).

In the contract made with this company, some items concerning the architectural project are defined by A.H. Koyunoğlu as follows:⁸

- . A.H. Koyunoğlu is fully responsible for controlling the construction. His directives are to be strictly complied with
- . The masonry in the building will be made by masons who have worked with A.H. Koyunoğlu for a long time
- . The ornamentation will be done by A.H. Koyunoğlu and his assistants; their wages will be paid by the company; the material for the ornamentation will be supplied by the company as well.

With a pompous ceremony on March 21,1927,⁹ the construction was initiated and the detailed information regarding the building was presented to the general membership via the 1926 Genel Kurultay (General Assembly) minutes. The estimated total cost being over 800

thousand lira, it was necessary to obtain a loan of 200 thousand lira. It was stated that the annual 30 thousand lira allocation from the State Budget and another 30 thousand lira allocation from the Evkaf Bütçesi (The State Foundation Office Budget) would compensate for the loan.¹⁰

Though the building was planned to be completed towards the end of 1928, the contract was commissioned again for tearing down and rebuilding the walls of the stage in the theatre.¹¹

After the opening ceremony that took place on April 23, 1930, the sixth General Assembly convened in the new building on April 24, 1930.¹² The total amount spent for the building including the cost of the lot, labor, construction, installation and decoration was 1.101.485 T.L.¹³

Upon appearance in Press of the speech by President Mustafa Kemal Atatürk stating that because of their mutual aims and methods, a merger of Türk Ocakları and Cumhuriyet Halk Fırkası (Republican People's Party) would be beneficial, a notice followed in the March 24, 1931 issue of Hakimiyet-i Milliye newspaper calling an extraordinary General Assembly of Türk Ocakları on April 10th. It was also stated in the notice that the Central Executive Board had convened and established the agenda to include the discussion of the Board's Activity and Financial Report as well as its decision to the effect that the Türk Ocakları be revised to become a part of the Republican People's Party.

Gathering upon the call of the Central Executive Board, the General Assembly's extraordinary convention lasted three days and on

April 12,1931, a decision was passed to annul the Türk Ocakları and merge with the Republican People's Party.

After closing down of Türk Ocakları in April 1931, a need for a cultural institution to work on a wider scope and integrate a greater number of population. Following months of extensive study, the first Halkevleri (Public Centers) were opened on February 19, 1932 in all cities throughout the country.¹⁴ Meanwhile, the Türk Ocağı Building became the Ankara Public Center. In the succeeding years, school performances were realized in the theatre.¹⁵ Concerts and dance parties were given and some sections in the building served as library and gymnasium.¹⁶

Following the election of 1950, based on the decision of that period's government to close down Public Centers, the Ankara Public Center building was handed over in accordance with the Council of Ministers' decree - December 15,1952 and n. 3/160030. At the same time, authority to utilize the building was delegated to Türk Ocağı.¹⁷

While the Council of Ministers and the Ankara Public Center were continuing to correspond about the building, some sections in the building served as Ankara Nikah Dairesi (Ankara Wedding Office) for a while, beginning from the 1950s, until the office opened in Gençlik Parkı on the NW of Opera Meydanı.¹⁸

The above decision remained in effect from 1952 to 1961. The Council of Ministers with the decree - March 31,1961 and n.51/1011 - called for the turnover of the building to the Ministry of Education, but the decree was never published in Resmi Gazete (Official Gazette)

and Türk Ocakları continued utilizing it for their activities in spite of the government decision.

Later, a directive to the governor of Ankara called for the transfer of the building to the Halk Eğitim Merkezi Müdürlüğü (The Directorate of Public Education Center). However, President Cemal Gürsel in a message dated July 22, 1961 sent via his counsellors, expressed his approval of disregarding the decree n. 5/1011, and the continuation of the use of the building by Türk Ocağı.

Thus, the Türk Ocağı activities continued in this building. However, when, based on claims that the building was being misused and damaged by Türk Ocağı, the Köy İşleri Bakanlığı (The Ministry of Rural Affairs) in a letter - dated August 10, 1965, reference n. 76-32/4759 - and the building was transformed to a Public Center.

Despite this decision, however, Türk Ocağı refused to vacate it and continued its activities there. A decree of the Council of Ministers (dated July 26, 1971, reference n. 7/2852) delegated the utilization of the building to the Ministry of Defense, who in turn, allocated it to be used as the Ankara Sıkı Yönetim Komutanlığı (The Martial Law Headquarters). However, the Martial Law Command preferred not to occupy the building, based on a just and reasonable thinking that it housed a museum, library and a theatre and was more suitable to be a cultural center instead of a military headquarters.

In compliance with Cevdet Sunay's order and a statement from the Ministry of Finance (dated December 2, 1970 and reference n. 3121-2324-2171-25533), the previous decree regarding the building's

allocation to the Ministry of Defense was annulled and the building was allocated with its library and furnishings, to the use of the Ministry of Education. Under the authorization of Ministry of Education, some sections were used as a vocational school and also wedding office. The theatre became Theatre III which was a division of the State Theatre¹⁹ (Photo. 254).

Shortly afterwards, upon an order from President Fahri Korutürk, the Council of Ministers issued a decree (dated December 25, 1975, reference n. 7/111 112), allocating the building to the Ministry of Cultural Affairs to be utilized as a State Painting and Sculpture museum.

A.H. Koyunoğlu was invited by President Fahri Korutürk, and Ministry of Cultural Affairs to Ankara to give information about the building. He submitted to the Ministry 48 sheets 1/100, 1/50 projects of the building and detailed drawings for decoration varying 1/20, 1/1. The Ministry of Cultural Affairs required to purchase of these documents for use in the restoration of the building as well as for their historical and documentary value.²⁰

Ankara Mimarlar Odası (The Chamber of Architects) formed a committee of experts charged with the duty of examining the documents for the plan layout disregarding their historical and documentary value. They evaluated the building on construction area of 6367m², and using the Chamber standards estimated the cost for building as 10.824.370 T.L. and the minimum charges for the drawings would be 192.564 T.L.

Under the provisions of the Council of Ministers approval (dated April 12,1977, n. 732-06-1117) and the Chamber of Architect's Evaluation Report dated February 23,1977 (n. 207/7.1-197), 37 projects of the original drawings were purchased for a total 149.453 T.L. by the Anıtlar Yüksek Kurulu (The High Commission for Preservation of Monuments) in compliance with Public Law n.229, article 46, Paragraph D.

The repairs and restoration of the Türk Ocağı building were contracted for an estimated cost of 3.500.000 T.L. in July, 1978.²¹

Additionally, with the Ministry's approval dated August 9,1979, n. 3113 the control services for the repairs and restoration contract was delegated to the draughtsman of the restoration plans, Mimat Mimarlık Bürosu (Mimat Architectural Bureau).

Eski Eserler ve Müzeler Genel Müdürlüğü (The General Directorate of Museums and Antiquities) in its letter bearing reference n. 02.31.736.06.2446, dated June 20,1980 addressed to the Ministry of Finance stated that the historical Türk Ocağı Building had been transformed into a State Painting and Sculpture Museum at a cost of 55.500.000 T.L. in Fiscal Year 1979. However, in order to complete and get full use of the building, it was imperative to make necessary alterations in the basement floor and to install a ventilation system. It was further requested that approval be granted for a fund of 14.700.000 T.L. already available in the Directorate's 1980 budget and that bids be received for the required contract for this work.

Another contract covering an initial estimated cost of 11.250.000

T.L. was made for the year of 1982 requirements. But the statements of temporary acceptance dated December 30, 1982 stated that the work covered by the contract had not been totally completed and restoration should be continued in 1983.

The restoration in the building was completed on February 25, 1986 and it was put in service as the State Painting and Sculpture Museum then.

5.4.4 Restitutive Analysis

5.4.4.1 Plan Layout

5.4.4.1.1 The Ground Floor

There are two plan sheets in 1/100 scale among the drawings purchased from A.H. Koyunoğlu in 1977 (Fig. 83, 84) by the General Directorate of Museums and Antiquities in Ministry of Culture and Tourism. Those plan sheets make possible to explain why the multi-purpose meeting hall and the spaces connected to it were converted to the theatre by some additions and alterations during the construction. Also a newspaper notice of the year 1928 gives the information that the construction for this conversion was commissioned to contract on January 1, 1929.²²

The staircases at the west and north corners of the rectangular meeting hall providing access from the ground floor to the boxes and then to the gallery at the top in Fig. 83 - the former plan before the alterations - were drawn back as in Fig. 84. As a result of this

withdrawal the ground floor boxes in an elliptical formation and the corridors providing access to those boxes were also drawn back and thus, it was possible to increase the number of boxes from 12 to 16 and provide wider space for more seats, transversally, in between boxes.

The side ground floor boxes in the theatre seen in Photo. 255 pertaining to the year 1930 were taken out for providing more seats for the Republican People's Party convention according to information received from Uluğ İğdemir - For this change made in the 1940s, an exact date could not be found - (Photo. 256).

During the 1977-1985 restoration, the stylized floral designed balustrades of boxes were put back in place, but the staircase providing access from the ground floor to the boxes at the sides of the foyer exits have not been constructed. To the spaces without boxes bordered by balustrades were given the function of balconies. The entrances of the corner staircases have been closed up, thus making access impossible today (Photo. 257).

Among the drawings purchased from A.H. Koyunoğlu are a plan sheet (Fig. 86) of 1/100 scale pertaining to the second design of the upper floor and also another of a transversal section (Fig. 87) in 1/50 scale passing from the foyers.

In Fig. 86, the boxes are aligned along the NE and SW walls ending in a convex shape on the SW wall of the stage, but during the construction, the boxes were affixed to the SE wall at right angles (Photo. 215).

In the 1/50 scaled section passing from the foyer exits, consoles carrying the boxes are not seen. In that case, the upper-side boxes might have been added to the project in the second phase, thus increasing the seating capacity (Fig. 86, 88a). In the 1977-1985 restoration, two boxes were left on each side of the President's box; the other 21 boxes were removed (Photo. 258) and those spaces were transformed into balconies (Photo. 257).

The comparison between section (Fig. 87) displaying the ornamentations surrounding the stage and on the wall panels on both sides of it with the Photo. 215 pertaining to the year 1930 makes it possible to define the changes of the ornamentations.

The columns - not marked on Fig. 83 - have been stressed by projecting in a profiled arrangement in Fig. 84 and in addition to their function, they have taken on a decorative purpose as well.

All ornaments in the theatre seen in Photo. 258, 259 may have reached this day without changes. During restoration, they were coloured and gilded in accordance with their originals. The wooden furniture and chandeliers have been treated and then preserved.

The three doors opening to the foyers in Fig. 83 were decreased to two in Fig. 84. The doors of the balcony opening to the upper foyers have been closed up and the foyers have been re-arranged according to the new function of the building (Photo. 224), (Fig. 86, 88a).

During the alteration in 1929, the stage was enlarged and the

stage back was added to the SE end of the former stage. In the 1950s, the wooden floor of the stage equipped with modern conveniences was torn down when the stage lift fell from a height of 7m. The floor was repaired at the time. In the 1977-1985 restoration, the wooden floor construction of the stage was renovated and meanwhile, the orchestra well was closed up (Photo. 259) and the front part of the stage was widened (Photo. 215).

The foyers in Fig. 83 opened out to the NE and SW directions by large staircases, but in Fig. 84, the exits were closed up, the staircases were extracted, the foyers were enlarged, two windows with circular arches were placed on the NE and SW walls, and the exits of the foyers were put on the SE end.

In Fig. 83, the toilets projecting on the north corner in the NE foyer and on the west corner in the SW foyer were for only men. In Fig. 84, those toilets in enlarged foyers have been separated for men and women. The toilet doors opening directly to the foyers have been closed up. The middle section has been drawn back to allow the forming of a space and the doors from the toilets were installed on each side (Fig. 88a, 88b, 88c). The rectangular opening in Photo. 260 was transformed into a Bursa-arched opening.

The 1977-1985 restoration affected the removal of the small spaces on the SE of the corridors extending in the NW-SE direction on each side of the stage between the stage and the stage rooms. Also the SE walls of these corridors were removed allowing the construction of quarter circle sections on each side. These were linked to the addition - to the back of stage and thus to one another (Fig. 84,

85a, 85b, 85c). The "L" shaped staircase (Fig. 84) was converted to the pairs of stairs connecting floors to each other, while the stage was widening in 1929. In this restoration, the stairs providing connection between ground and basement floor were left, the other staircase reaching the upper floor was taken out and the connection with this floor is stopped in this section.

In Fig. 84, the three-section Türk Ocağı Library is situated on the NE of the corridor reached from the main entrance hall. Reading room (Photo. 261) on the NW and the book storage room on the SE have three doors opening to the corridor-like space in the center. Two of three doors on each side were cancelled leaving only the central ones. The cancelled doors were replaced by exhibition boards with aluminum construction (Photo. 210).

The glass door on the SE wall of the SW section in the main entrance hall opened to the tea-shop. There were three rooms on the NW of this shop. The glass doors of the side rooms opening to the tea-shop were closed up by bonding in the 1977-1985 restoration. The large glass door of the central room opening to the tea-shop and the large glass doors of the side rooms opening to the central room were replaced with single-leaf doors (Fig. 84, 85a, 85b, 85c).

On the SE in the tea-shop, there were four glass doors between the intervals of the column-like partitions. The door on the NE was kept and the other three were removed. The intervals between the partitions were closed up by bonding. A corridor was formed in between the bonded wall and the wall on the SE.

The above corridor was divided into three parts by the addition of two partitions in the NW-SE direction. Of these, the section between the shop and the SW foyer was used as an entrance with Bursa-arched openings. The large one in the center was a storage room and the one on the SW end became the stairwell of the staircase connecting the ground floor to the basement floor. The stairwell, the central space and the tea-shop have been linked to each other by a door (Fig. 84, 85a, 85b, 85c).

Wooden constructional souvenir stands and tea service stands were placed in intervals in between the four columns in the tea-shop (Photo. 214).

5.4.4.1.2 The Upper Floor

In Fig. 86, the Turkish room on the NE of the upper floor hall was connected by doors to the rooms on the SE and on the SW. In the 1977-1985 restoration, the doors opening to the rooms were closed up (Photo. 262, 221) and the ceramic tiles on the lower parts of the walls were removed.

The room on the SE of the Turkish room was transformed into a gallery with the addition of three rooms on its SE. In these rooms, the parting walls were removed and the door of the central room was closed.

In Fig. 86, the toilets were at the NE end of the SW corridor. Those toilets were removed in the 1977-1985 restoration and also their SE walls were opened. From here, the ten-step staircase was

constructed to reach the NE foyer (Photo. 224), (Fig. 88a, 88b, 88c).

The SE wall of the stage room section and the NE wall of the stage back were removed to make a quartered circle addition and the spaces in this section were connected. The same process was repeated on the SW end (Photo. 263), (Fig. 86, 88a, 88b, 88c).

In Fig. 86, on the SW, the upper floor hall opens to another hall called recreation room. A door on its SE wall gives way to a hall surrounded by bed rooms, bath rooms and toilets. In restoration, the partitions of three bed rooms on the SW of the hall, the suite with two rooms on the SE and the toilets and two bath rooms have been taken out to form a corridor and a large exhibition gallery opening to it. This corridor has been connected to the SW foyer by a ten-step staircase and also by a wooden door to the upper floor hall (Fig. 88a, 88b, 88c).

The door between the recreation room and the guest room hall was also closed up. The partitions of three rooms on the NW of this hall have been removed and the large exhibition gallery has been formed including the recreation room (Fig. 86, 88a, 88b, 88c).

In the ways above, by alterations, additions, removals, the spaces surrounding the theatre on the upper floor have been converted to exhibition galleries and corridors and continued connection was provided in the 1977-1985 restoration.

During the restoration, fabric panels have been placed on the side walls of the galleries and corridors. The suspended stucco

ceilings have been made in corridors and suspended fabric ceilings have been used in the galleries.

The suspended stucco ceilings have been fixed in the five rooms on the second floor reached by a pair of stairs on the NE of the V.I.P. room.

5.4.4.1.3 The Basement Floor

The 1/100 scaled basement floor plan sheet was among the drawings purchased from A.H. Koyunoğlu. In this plan (Fig. 89) which is quite worn-out space names are in English.

In Fig. 89, an 'L'-shaped staircase under the SW of the monumental staircase on the ground floor descends to the composing room of the Türk Ocağı Printing house at the -4.90m level of the basement floor. From here, another eight-step staircase on the SW ascends to a 'T'-shaped corridor at the level of -3.00m.

Contrary to above plan, during the construction, as a result of an alteration made in the 'L'-shaped staircase (Photo. 264, 228), first, there is a landing reaching to a corridor at the level -3.00m, which has the doors of the spaces on the SW of the basement floor and then with several steps is descended to the composing room at -4.90m level. At this level, the basement floor also includes the typography, printing office and book binders rooms.

In Fig. 89, in the composing room, the two doors on the NW wall open to the curved-walled rooms on both sides of the basement floor

projection carrying the main entrance staircase and the vestibule. The composing room also has connections with the typography and the book binders' room.

The typography room has two doors opening to the book binders' room on its SW and three windows opening to the printing house in the basement floor projection on the NE. The typography and the printing office have exit doors on the SE in the same plan. The two-space projection seen on the NE of the office, belonging to the staircase, was extracted from the project during the construction. The door in the book binders' room opens to the toilets. The wall on the SE of the toilets' entry blocks the passage from the spaces in the printing house to the other spaces on the SE of the basement floor.

During the 1985-1987 restoration, the composing room was separated into three spaces by bonding the spandrels of the existing columns in the NE-SW direction. The central space was transformed into a corridor (Photo. 222); the space on the SE of this corridor including the stairwell of the monumental staircase became a storage room with a door on its NW wall.

In the space on the NW of the corridor, by bonding five partitions in the NE-SW direction, six rooms were formed. The room on the SW end which is at the -4.90m level has been raised -3.00m level and connected to the SW section of the corridor. Meanwhile, the earth in the space under the entrance staircase was removed and a room was gained which is presently used as a dining room (Photo. 265). This room was connected to the central one of four interlinked rooms

including the curved-walled room on the SW. The door on the SW wall of the central room provides the connection with the NE section of the corridor for these rooms. The fifth room on the NE of these above interlinked rooms has connection with the NE corridor and the curved-walled room on the NE.

In the same restoration, the corridor has been bordered in the NE by a partition with a door opening to the book binders' room. Of the doors in the book binders' room, the one on the SE wall opening to the toilet and the other one on the NE wall opening to the typography room were closed. The room, leaving a door opening on a partition in the NE-SW direction, was also divided into two parts. The part on the NW has entries to the Sedat Simavi Gallery which was formed by altering the typography and the printing offices and the sixth room on the NW gained by the alteration of the composing room. The SE part is used as a kitchen.

In the Sedat Simavi Gallery, the exit door on the SE wall and two of three windows facing the printing office were blocked. The central window was transformed into a double-leaf glass door. The printing office became the entrance hall for Sedat Simavi Gallery and a pair of stairs constructed on the NW of this new entrance hall descends to the other exhibition gallery at the -7.90m level.

In Fig. 89, central heating, kitchen, sideboard and the three rooms on the NE, having door openings, are lined on the reversed 'T'-shaped corridor. On the SE of the reversed 'T'-shaped corridor, central heating composed of two rooms and the kitchen have connection with another corridor lying in the NE-SW direction. Paradoxically,

the projection on the SW has windows facing the kitchen, sideboard and corridor and also the outside. In this case, one of them might have been a door providing connection with the projection. In the corridor on the SE, a staircase is noticeable on the SW end. There are four openings on its SE wall. Although three openings are shown as windows, one of them might be a door opening to the entry space of the toilets and the other one might be a service door for the central heating. The fourth opening is the door leading to a large corridor. The three doors on the NE wall of this corridor open to a hall under the theatre. Through the other two doors on the SE wall is entered to a room giving way to the space called depot. Here, possibly, a staircase provided connection with the stage.

The space under the theatre has connection, via staircases, under stage on the SE and with the composing room on the NW. This large hall has three doors on its NE wall, opening to the spaces on the NE which are similar to the ones on the SW (Fig. 89).

During the 1977-1985 restoration, in the three rooms on the NW of the reversed 'T'-shaped corridor, the door of the central room was left and the others were blocked. The rooms were connected to each other, opening doors on the partitions. The area on the SE of these three rooms was re-arranged. For forming a studio, first, the NW wall of the dining room and kitchen were removed. The opening on the NE wall in the dining room was bonded and the corridor was closed up by putting in a wall as an extension of the NE wall of the dining room, leaving a door opening; then this new space was added to the SW basement floor projection. The thus formed studio has the connection with the SW section of the corridor (Fig. 90a, 90b, 90c).

For providing a large central heating and an extra storage room, the SW wall of the central heating room was removed and the NW wall was moved in the NW direction. Constructing partitions, a storage room was formed on the NW of the central heating. Both central heating and storage rooms have doors opening to the SW section of the corridor (Fig. 90a, 90b, 90c).

To the SE, in the same restoration, a small space was added to the NE of the corridor and the toilets were re-arranged. On the SE of the toilets, the door of the side room was closed and a new door was opened on the SE wall of the corridor. The same process was repeated on the NE. Also, on the SW of the book binders' room, the partition was removed during the new arrangement of the toilets. The door was carried on the SE wall of the toilet and one of the windows was altered into a door (Fig. 90a, 90b, 90c).

As for the hall under the theatre, although, no traces have been left, it can be assumed that this hall and the space opening to the corridors on the NE and SW of it have been used as a gymnastic hall for a long time after the building began to serve as the public center in 1933 (Fig. 89).

In the 1977-1985 restoration, leaving two doors on the SW and NE walls, all other doors in the hall were closed up; the staircases were removed and the hall was divided by partitions in the NE-SW direction into four parts. The space with the doors became a corridor. The room on the NW of it is a storage. The space on the SE was divided again by partitions in the NE-SW direction into three storage rooms having connection with the corridor. The partition forming the fourth space

on the SE of these three rooms was extended in the NE and SW directions to separate the corridors and side rooms, and to stop the circulation on the basement floor. The fourth space became a corridor providing passage to the new rooms provided by the division of the corridors and side rooms and the spaces under the stage. One more storey with a lower ceiling was also added to this corridor under the orchestra well (Fig. 89, 90a, 90b, 90c).

On the basement floor, by alterations, the passage from the spaces under the theatre and foyers to the under stage section became impossible; since the ground floor entrances opening to the foyers had the connection with the basement floor via the pair of stairs - provided by the conversion of the "L" shaped staircase in 1929 - these entrances had to be used.

The spaces reached by the pairs of stairs were divided by partitions in the NE-SW direction forming an "L"-shaped corridor. The door on the SW wall of the NE "L"-shaped corridor was closed and the space on its SE was divided again to form two rooms. In the "L"-shaped corridor on the SW, a door was opened on the NE wall and several steps were constructed, leading to this door. In the same restoration, on both sides of the building, the toilets opening to the "L"-shaped corridor were constructed (Fig. 89, 90a, 90b, 90c).

During the additional construction of the curved sections in the 1977-1985 restoration, the staircases providing access to the ground floor, were also built in the quarter circles (Fig. 90a, 90b, 90c).

5.4.4.2 Elevations

5.4.4.2.1 NW Elevation

Photo. 266, showing the entrance facade, was published with a caption 'The form of Türk Ocakları Central Building would be' in Hakimiyet-i Milliye newspaper.²³ In the information given in this same issue was mentioned that the towers seen in this photo had been extracted from the design. According to this photo and information, the first change to the building was realized before the construction.

Following the extraction of the towers from the drawing, A.H. Koyunoğlu designed the facade again as in Photo. 267. The main entrance and the projected side portions emphasized by the ornamented pediments as shown in the design had not been adopted as well.

The building consists of five storeys on the main entrance portion and three storeys on the projected sides including the basement floor. It was constructed with the ornamented marble parapets seen in Photo. 268.

In Photo. 266 and 267, on the raised main entrance portion, the rosettes decorate both sides of the large pointed arch starting from the balcony level as well as the spandrels of the pointed arches of three balcony doors in this large pointed arch. But these rosettes are not seen in Photo. 268 published in Türk Yurdu magazine giving information about the opening ceremony. Therefore, it can be said that the rosettes might have been extracted from the project during the construction.

Photo. 267 points out that the height of the basement floor windows was designed equally, but during the construction, the height of the windows on the NE projection was increased and in addition, the inclination of the land was lowered. The building has been separated by a wall from the public garden (Photo. 269).

After the three changes, for unknown reasons affecting the appearance of the basement floor, the main entrance and the roof in the process of construction, the building was completed and put into service on April 23, 1930.²⁵ In the succeeding years, no alterations to spoil the original appearance were made, except the necessary repairs till the restoration in 1979 (Photo. 270).

After the decision taken in 1976 to restore the building as the State Painting and Sculpture Museum, the front face of the vestibule reached by a marble staircase has been closed up by a glass door with an iron framework and the name of the museum has been written on the depressed arch in brass letters during the 1977-1985 restoration (Photo. 240, 271), (Fig. 91).

5.4.4.2.2 NE Elevation

Photo. 272 of the year 1930 shows the NE facade being in a stepped outline with right angles and divided into seven portions in the NW-SE direction. On the first portion on the NE, the staircase designed to reach the Bursa-arched balcony on the basement floor projection was extracted from the project during the construction. The Bursa arches were connected to each other by a profiled marble balustrade (Photo. 272). This balcony and the one symmetric to it on the

SW facade were closed up with glass in 1938.²⁶ But during the 1977-1985 restoration, the glass was removed and the balconies were brought back to their original forms (Photo. 271, 244).

In the restoration of the same years, various changes were made in the fenestration on portions 2, 3, 5. A comparison between Photo. 272 displaying the present appearance of the facade with Photo. 244 makes it possible to note the changes in the fenestration.

On the second portion of the NE facade, the double-leaf door on the basement floor was closed up. On the ground floor, the large window topped with a depressed arch on the SW was also closed up and a narrower new window to the NE of the former with a depressed arch was opened. On the first floor, the NW one of the four windows topped with depressed arches was left and the central two were closed up while the fourth was altered to become a circular window supplying light to the exhibition gallery (Photo. 273).

On the third portion facing NE, on the basement floor, the SE one of the two doors was closed up and the two rectangular windows were put in (Photo. 272, 246). On the ground floor, two large windows with circular arches were removed and four windows topped with depressed arches were opened in their places; to the NW of these, the height of the toilet windows was lessened by bonding the lower ends. On the upper floor, two rectangular windows were bonded and were replaced by four rectangular windows; the other three windows to their NW were also closed up (Photo. 272, 246).

On the fifth portion facing NE, the one on the NW end of three

windows was closed up on the upper floor (Photo. 272, 247).

The walls of sixth and seventh portions were removed allowing the construction of the quarter circle section. Bonding a curved wall in the space between the removed walls, the inside connection was provided in the spaces surrounding the theatre (Photo. 272, 248). The rectangular moulding panel ornamenting portion six was also removed during the addition of the quarter circle section.

5.4.4.2.3 SE Elevation

Photo. 272, 274 are the SE facade - the SE wall of the back stage is on the NW-SE symmetry axis. On this facade, all windows and the door reached by a pair of stairs were removed in the 1977-1985 restoration and a double-winged iron door was placed on the symmetry axis (Photo. 248), (Fig. 93).

5.4.4.2.4 SW Elevation

The SW facade with the right-angled, stepped outline is divided into seven portions just as its symmetrical NE facade. The originality of fenestration has been preserved except the changes mentioned above for the NE facade have been repeated on this facade on all floor except for the basement floor.

On the first portion of the SW facade, the staircase connecting the Bursa-arched ground floor balcony on the basement floor projection to the garden was removed in the 1977-1985 restoration. A profiled marble balustrade in conformity with the existing one was placed in

the staircase opening (Photo. 268, 252, 275), (Fig. 94).

5.4.4.2.5 The Raised Section

On the SE of the raised section in the main entrance, the continuous stone moulding is below the rectangular windows, and the other stone moulding was stopped by these same windows. The upper parts of these windows and the vacant intervals of the interrupted moulding were bonded in the 1977-1985 restoration to give the moulding continuity (Photo. 272, 253).

5.4.4.3 Roof Covering

In the 1977-1985 restoration, the timber construction of the roofs were renovated. The copper covering of the theatre (date of change unknown) and the eternite placed in 1938 and also the tiles on the other parts (Photo. 276, 277, 278) were replaced by Marseilles type tiles (Photo. 279, 280). The skylight (Photo. 281) on the theatre was left under the ridge when it was raised (Photo. 280). For concealing the roof, parapets were constructed on the walls of the theatre rising behind the roofs of the foyers on the NE and SW facades (Photo. 279). The zinc gutters and rain pipes were replaced as well.

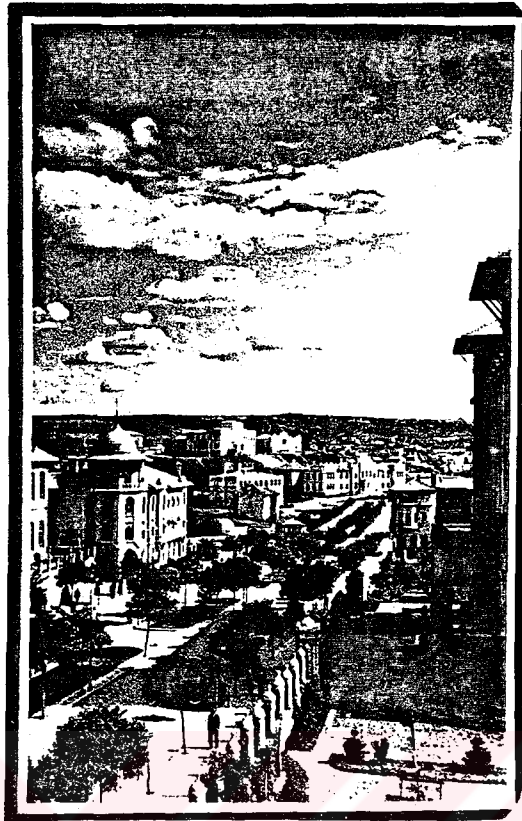


Photo.204 Namazgah Hill
(view from Ulu) (1930)

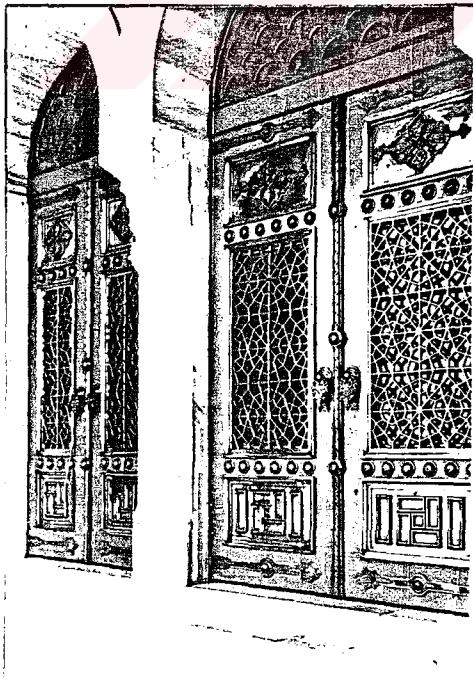


Photo.205 Iron entrance
door (1987)

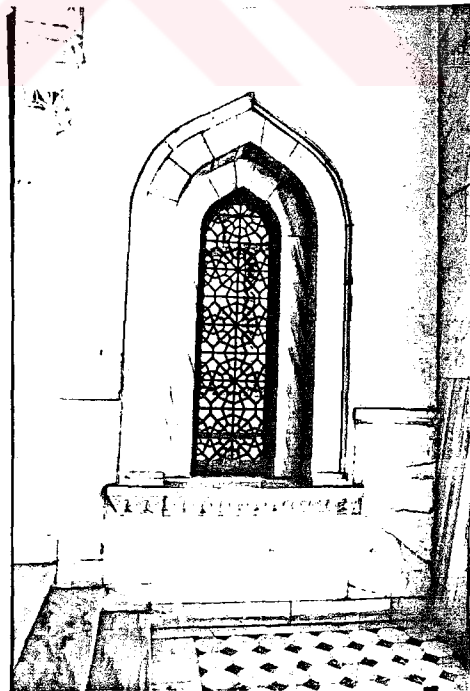


Photo.206 The window opened
to the vestibule (1987)

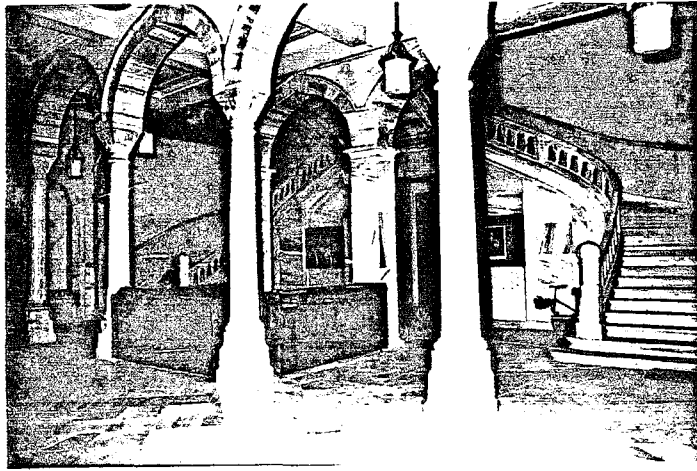


Photo.207 Ground floor - entrance hall
(1987)



Photo.208 Ground floor - NE of the entrance
hall (1987)



Photo.209 Ground floor - NE corridor



Photo.210 Ground floor - library (reading section)
(1987)

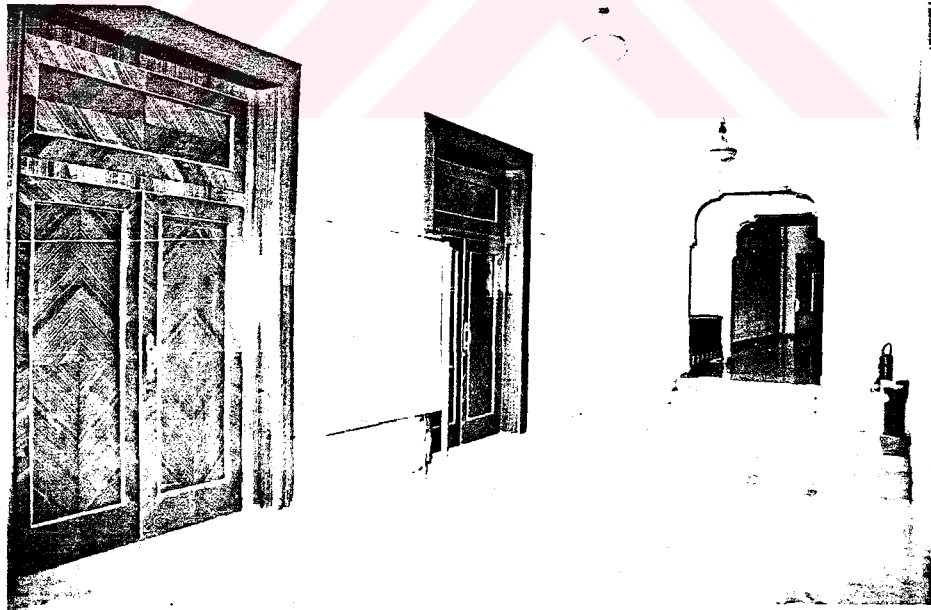


Photo.211 Ground floor - NE foyer (1987)

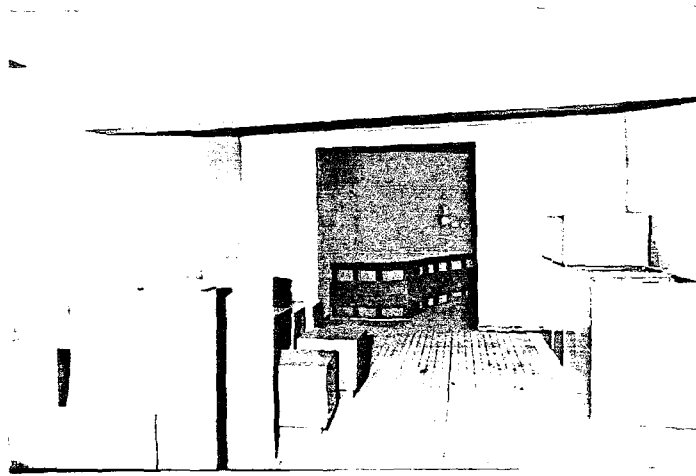


Photo.212 Ground floor - stage back (1987)



Photo.213 Ground floor - Bursa
arched openings in
the foyer (1987)

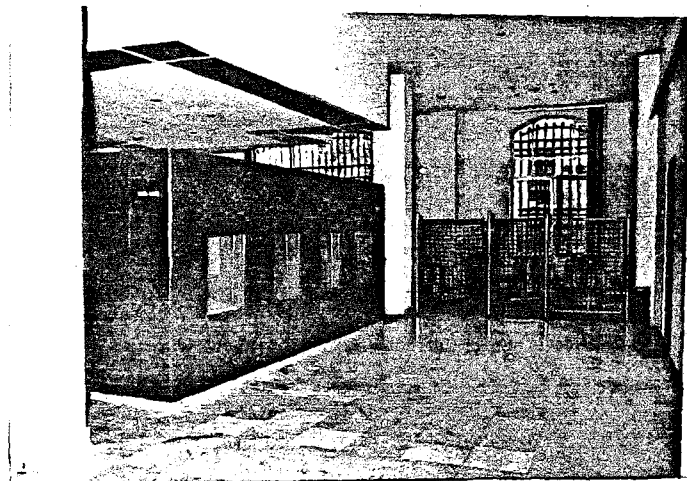


Photo.214 Ground floor - tea-shop (1987)

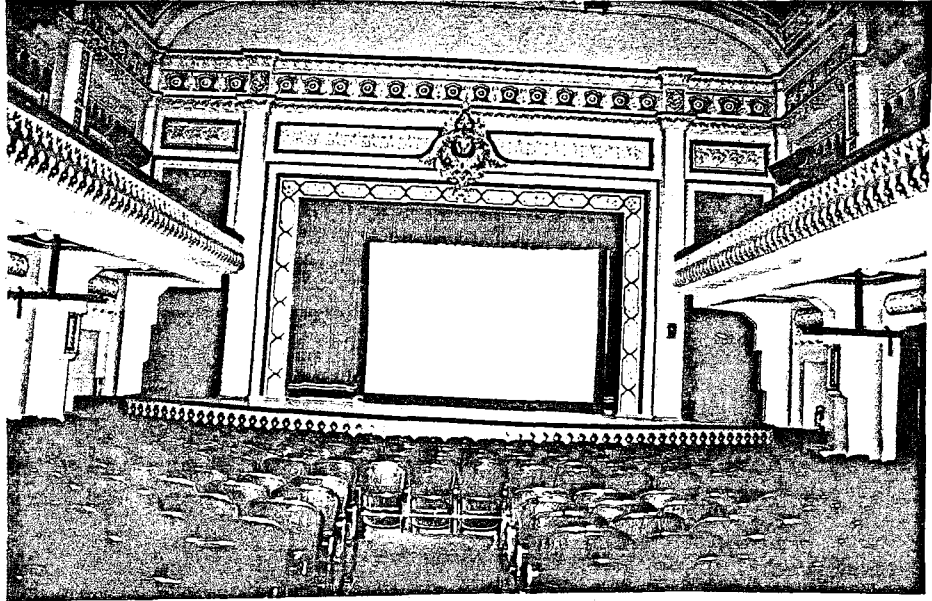


Photo.215 Theatre (1987)



Photo.216 Monumental staircase
leading to the upper
floor (1987)

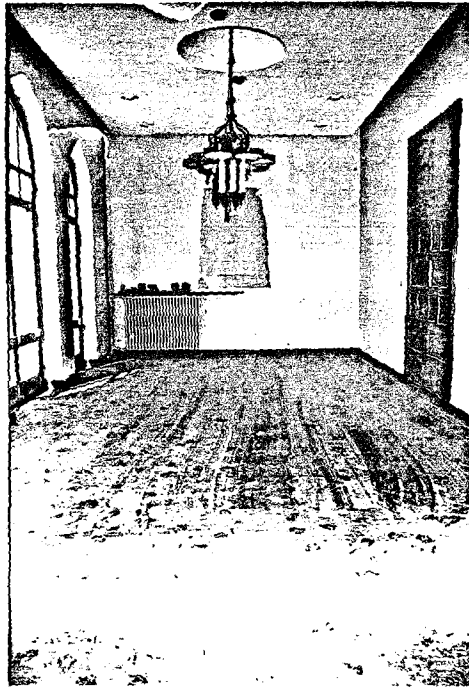
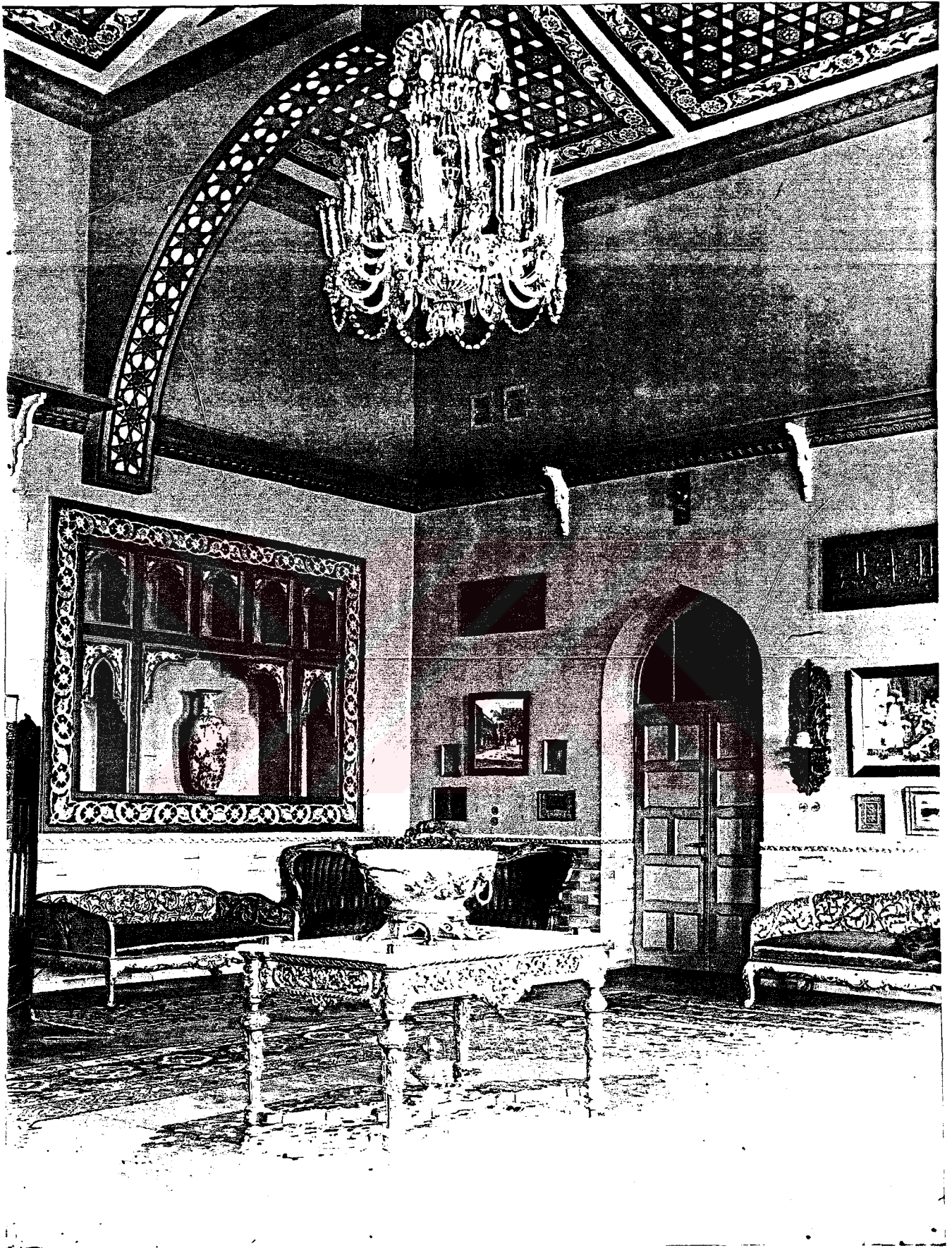


Photo.217 Upper floor - V.I.P.
room (1987)



Photo.218 Wooden staircase
connecting the second
and third floors (1987)



.Photo.219 Upper floor - Turkish room (1930)

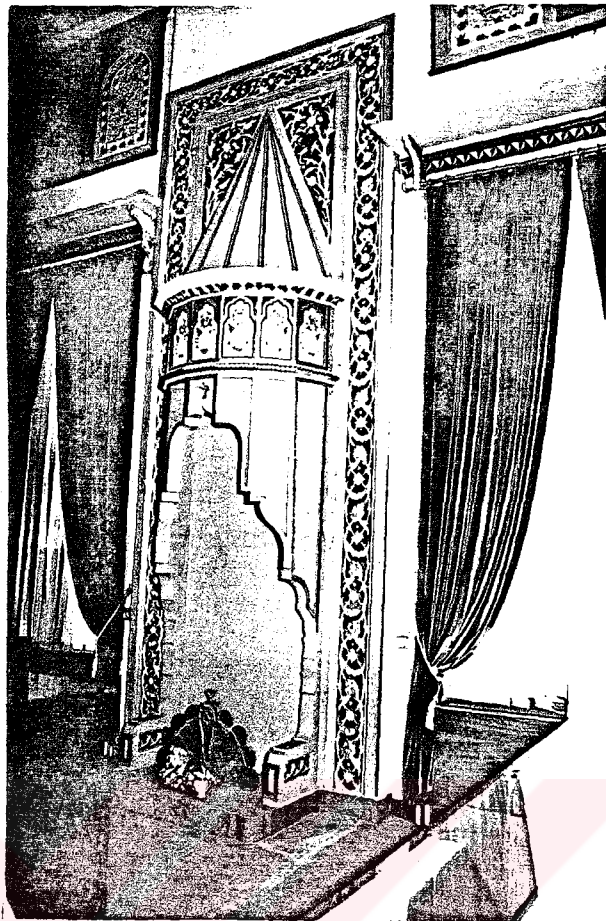


Photo.220 Upper floor - Turkish
room - fire-place (1987)

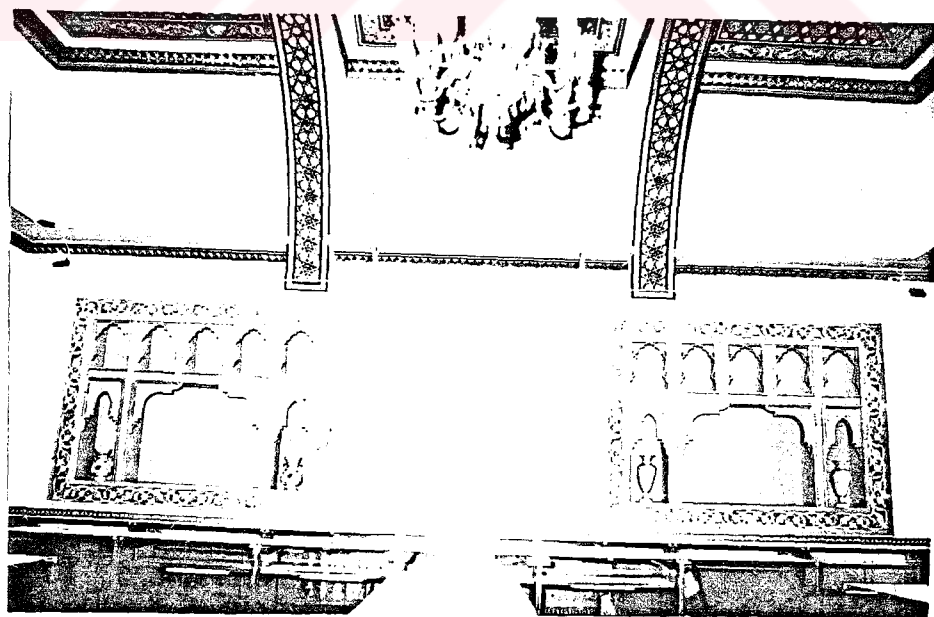


Photo.221 Upper floor - Turkish room - cupboards
embedded in the SE wall (1987)

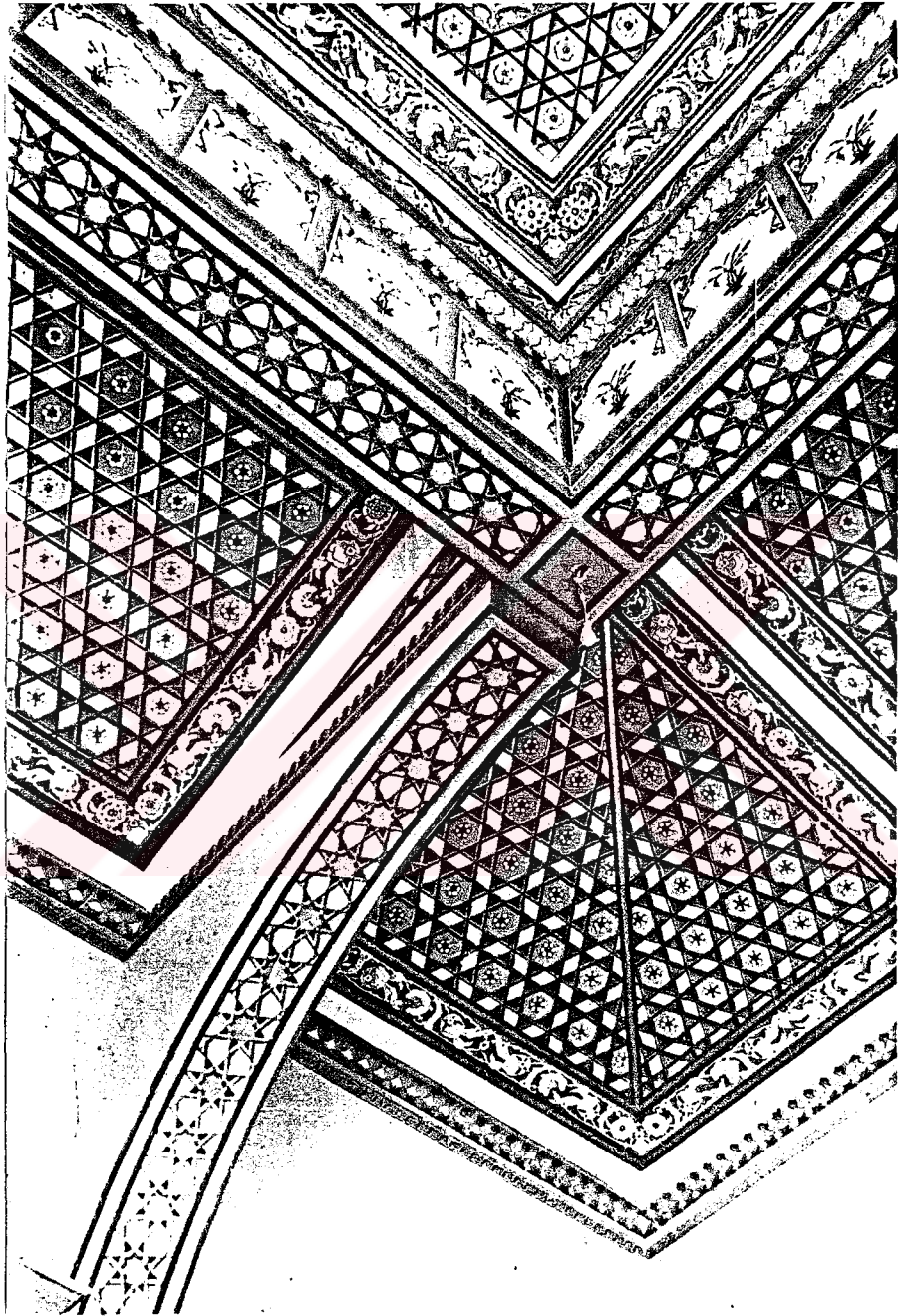


Photo.222 Upper floor - Turkish room - detail from the ceiling (1930)



Photo.223 Upper floor - Turkish room - detail of the paintings from cupboards (1930)

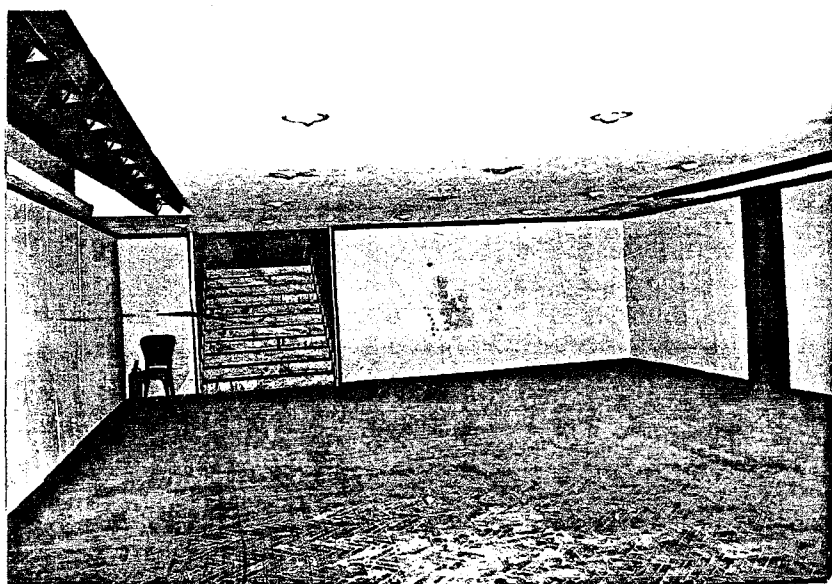


Photo.224 Upper floor - exhibition gallery (NE) (1987)

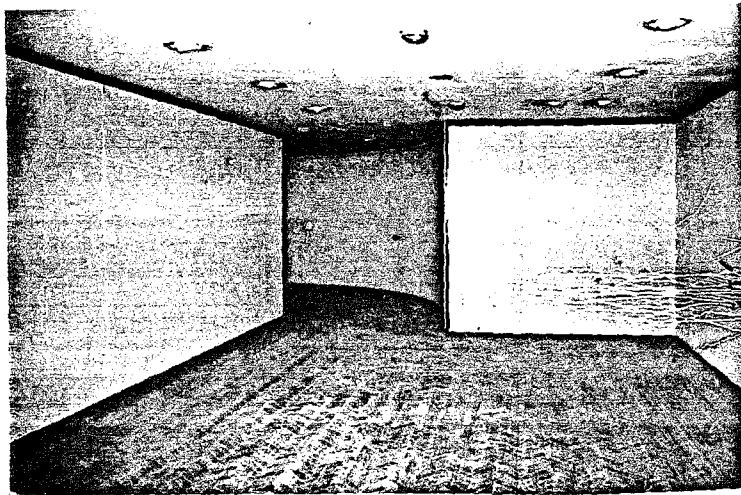


Photo.225 Upper floor - curved passage
opening to the third gallery
(1987)

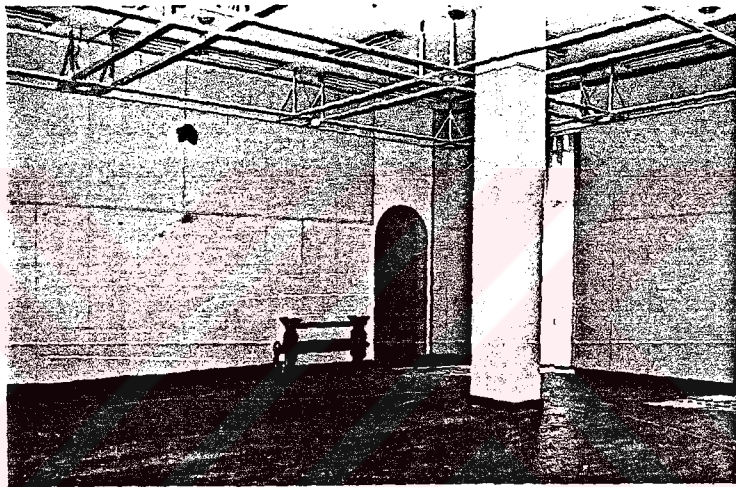


Photo.226 Upper floor - gallery (SW)
(1987)

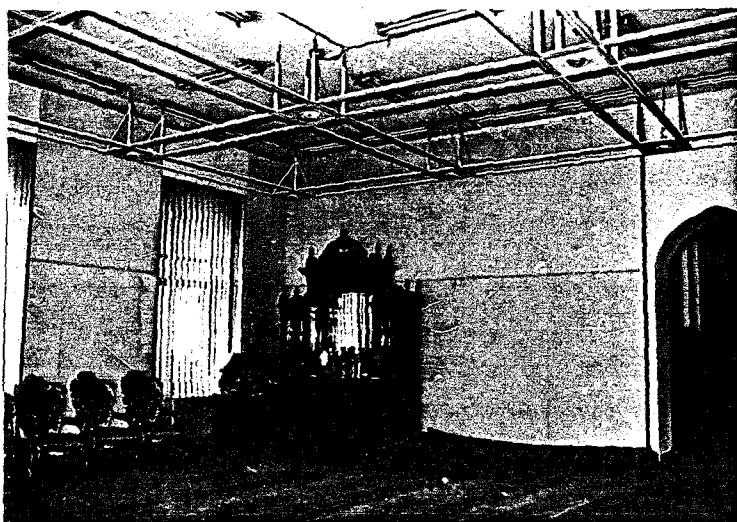


Photo.227 Upper floor - gallery (SW)
(1987)

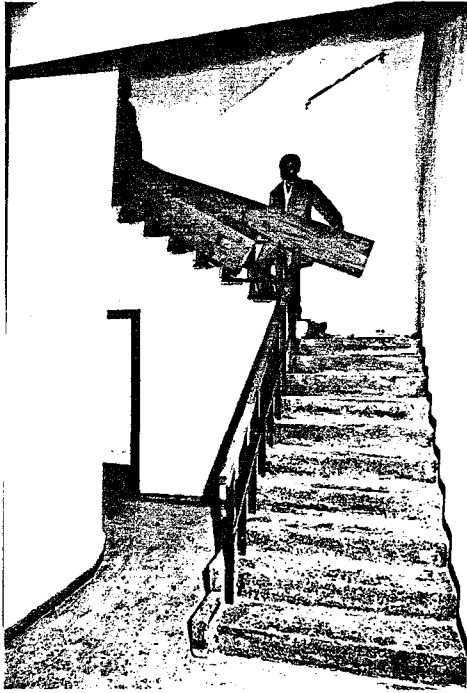


Photo.228 Basement floor -
staircase (1987)

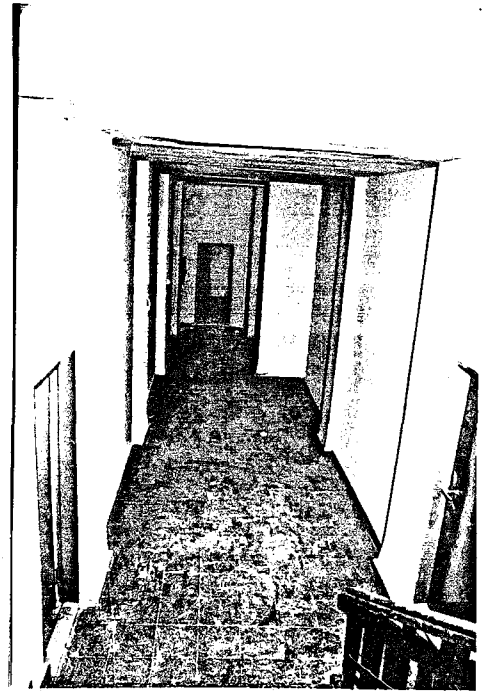


Photo.229 Basement floor -
NW corridor (1987)

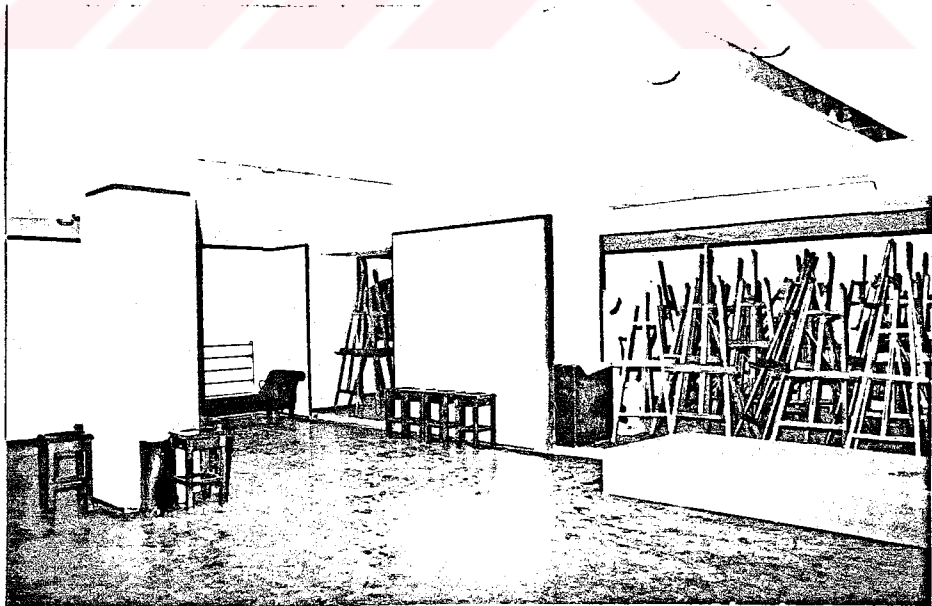


Photo.230 Basement floor - studio (1987)

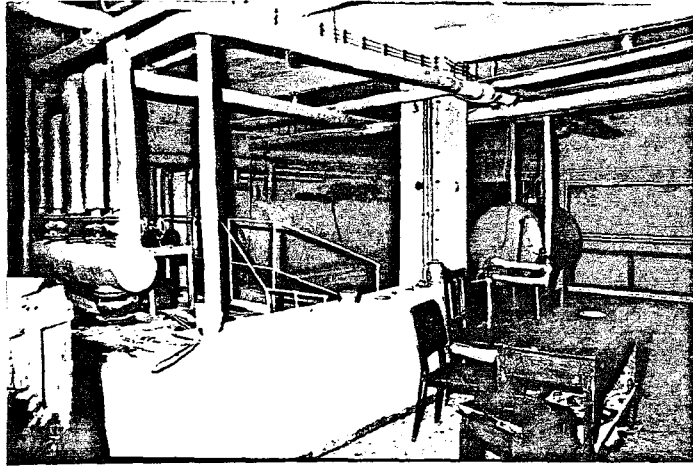


Photo.231 Basement floor - central heating
(1987)

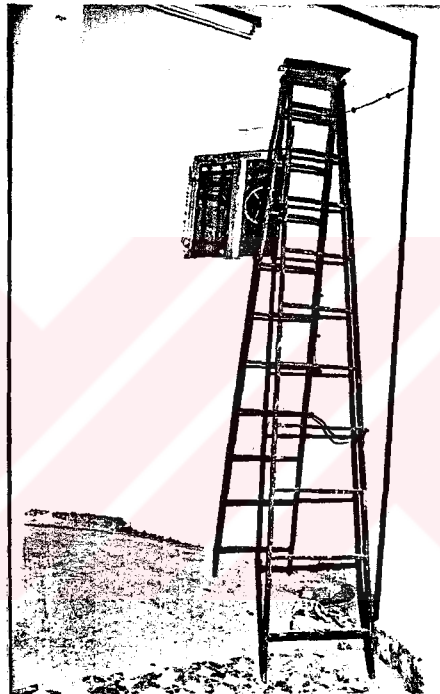


Photo.232 Basement floor -
curved walled room
(NE) (1987)



Photo.233 Basement floor - Sedat Simavi
gallery (1987)



Photo.234 Basement floor - Sedat Simavi gallery (1987)



Photo.235 Basement floor - Sedat Simavi gallery (1987)

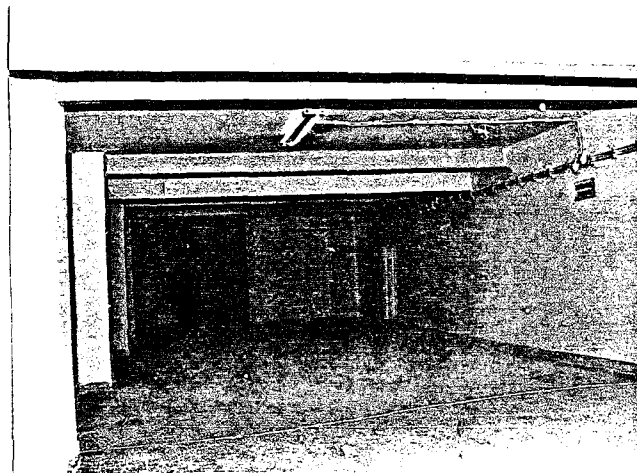


Photo.236 Basement floor - space under the stage (1987)

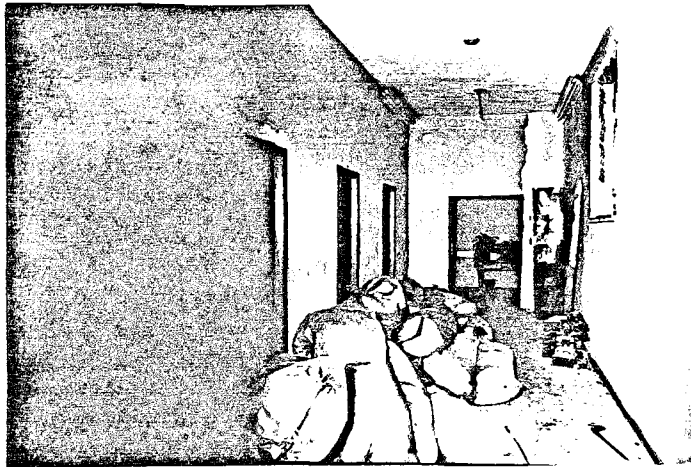


Photo.237 Raised section - second floor -
corridor on the SE (1987)



Photo.238 Raised section - third floor -
staircase landing (1987)

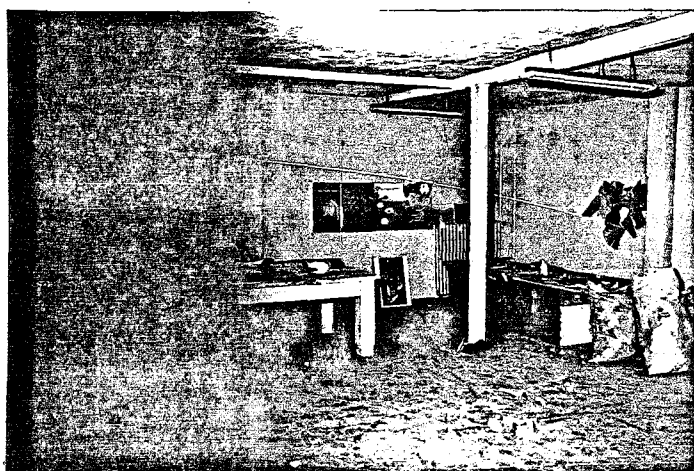


Photo.239 Raised section - third floor -
room on the NE (1987)



Photo.240 NW facade - central portion
(1986)



Photo.241 NW facade - NE of the
central portion (1986)

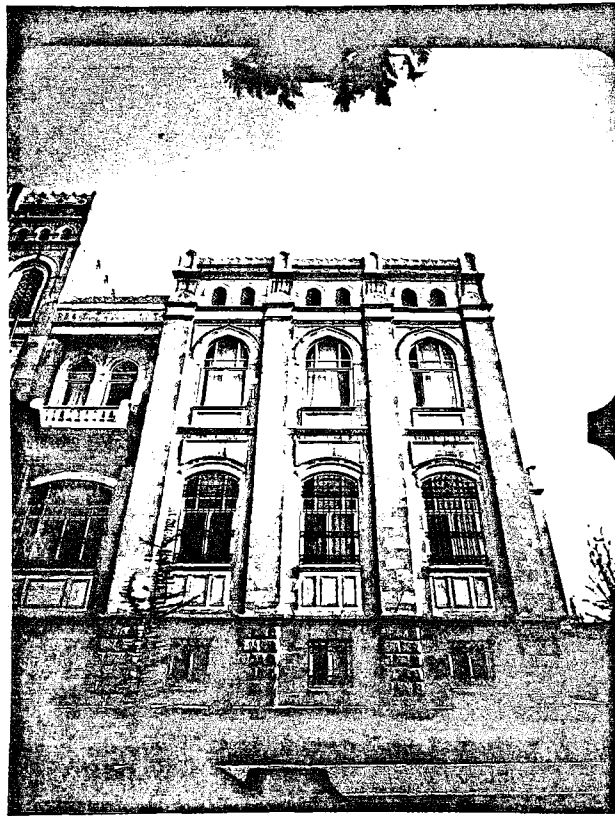


Photo.242 NW facade - SW side
portion (1986)



Photo.243 NW facade - NE side
portion (1986)

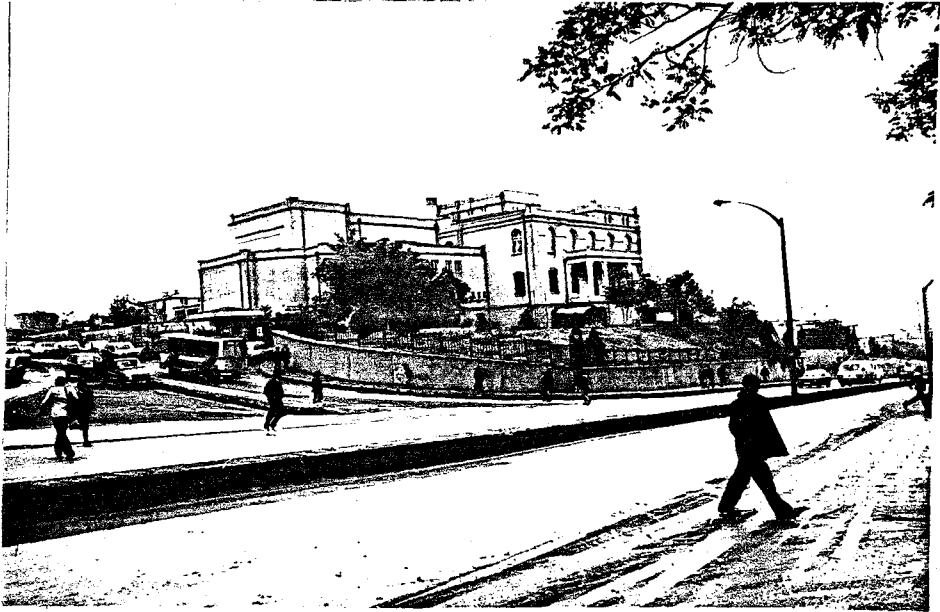


Photo.244 NE facade (1987)

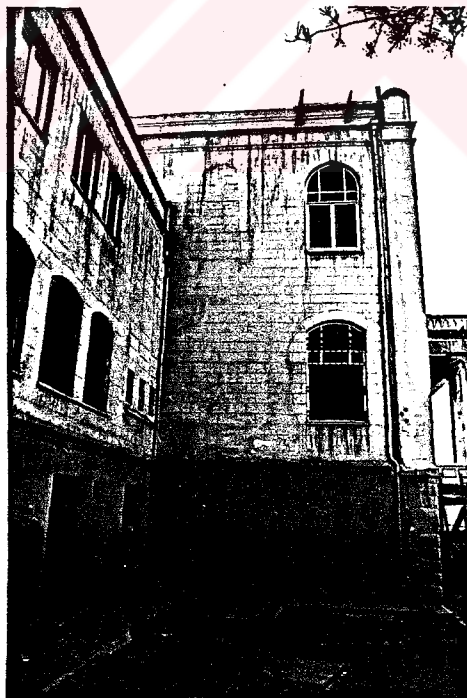


Photo.245 NE facade - second portion (1987)



Photo.246 NE facade - third portion (1987)



Photo.247 NE facade - fourth and fifth portions (1987)

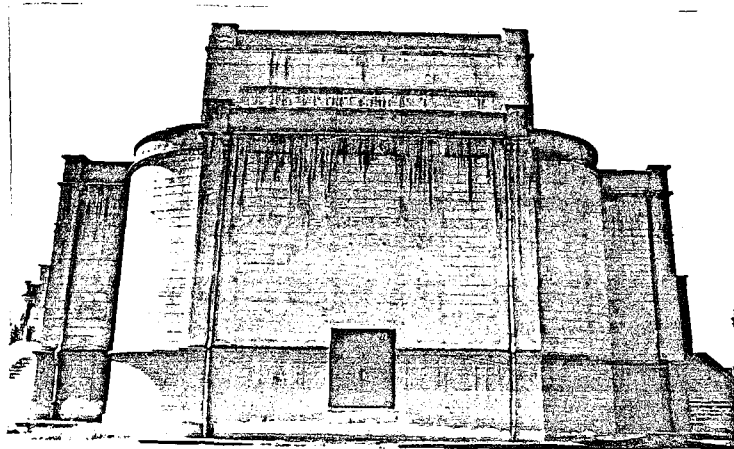


Photo.248 SE facade (1987)



Photo.249 SW facade - fourth and fifth portions (1987)

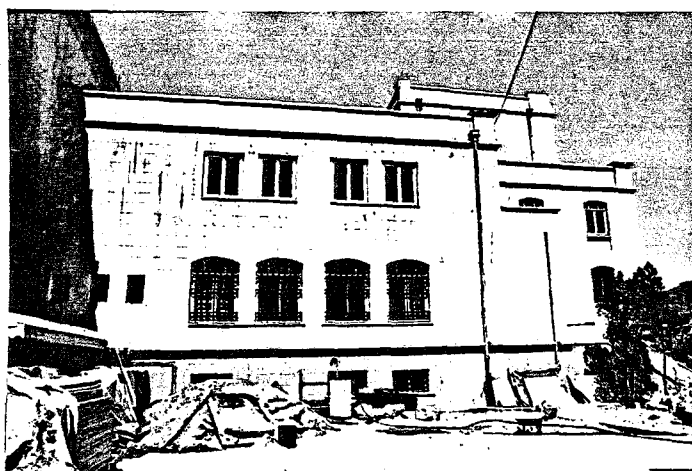


Photo.250 SW facade - third portion (1987)

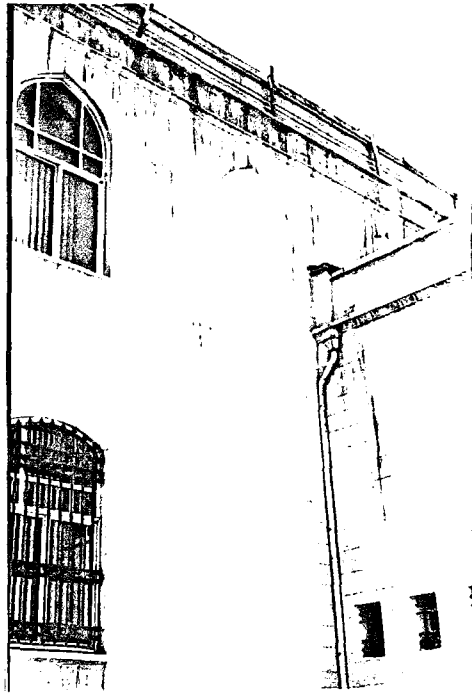


Photo.251 SW facade - second portion (1987)



Photo.252 SW facade - first portion (1986)

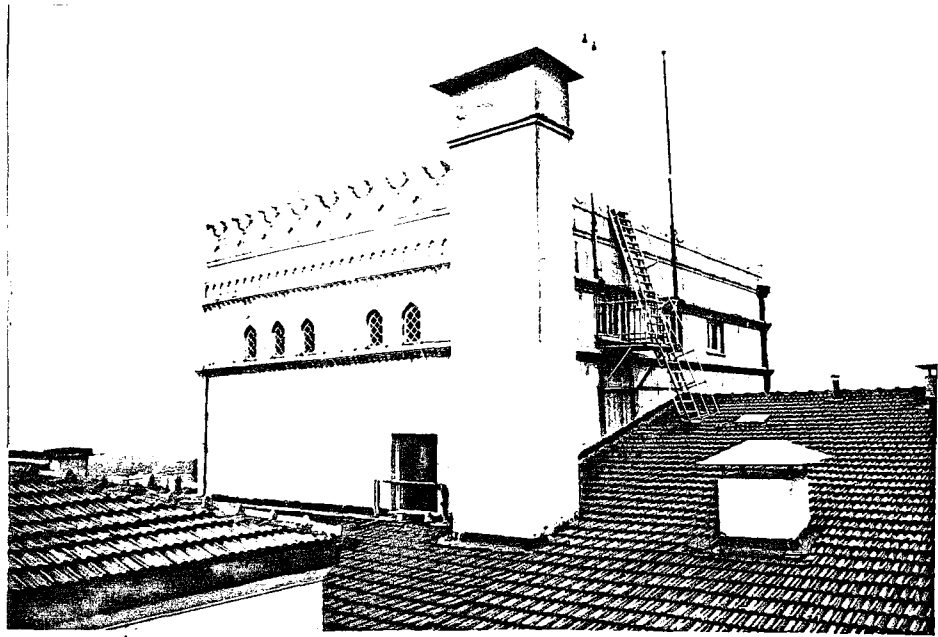


Photo.253 Raised section (1987)



Photo.254 Before the 1977-1985 restoration (1976)

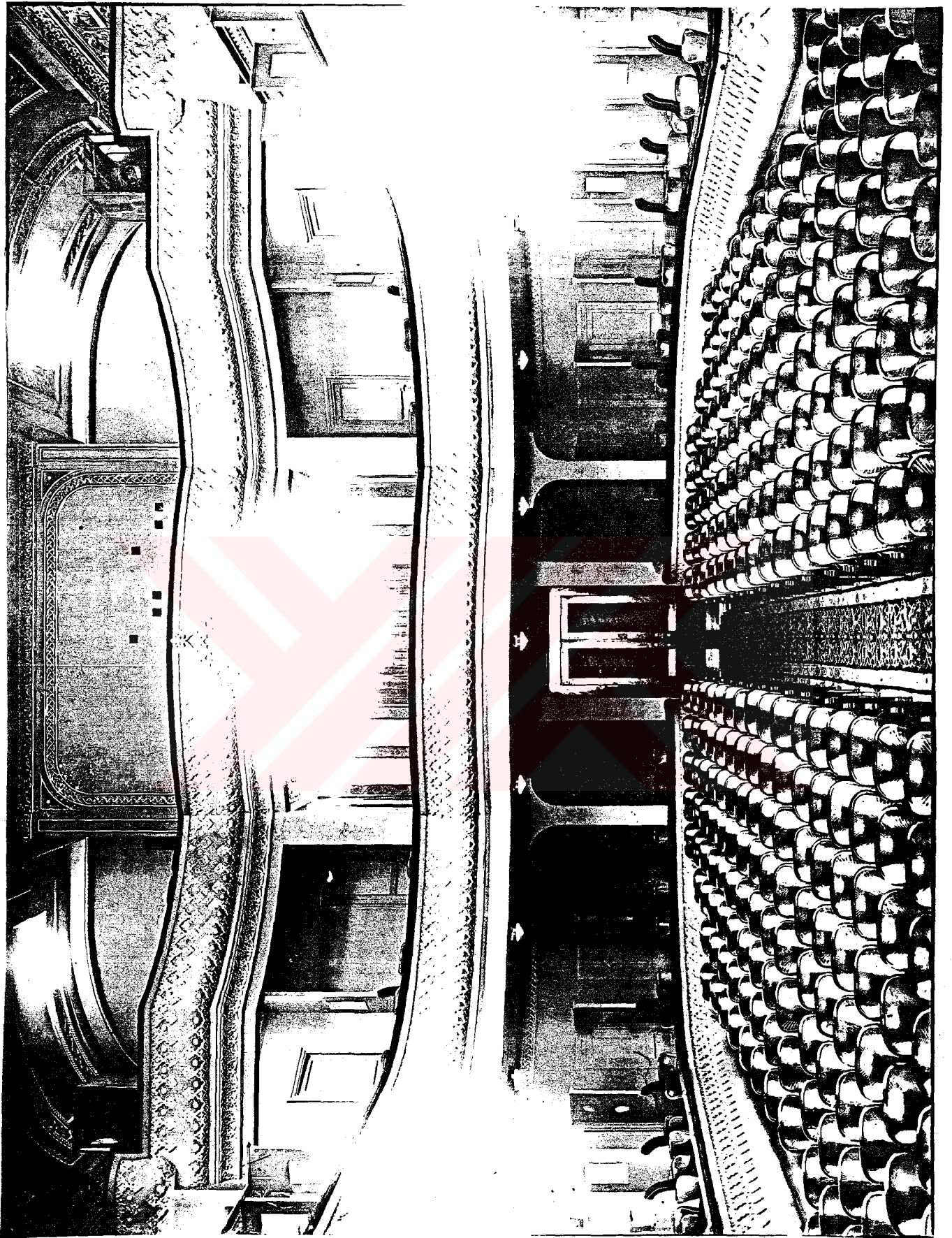


Photo.255 Theatre (1930)



Photo.256 Theatre before the 1977-1985 restoration
(1976)

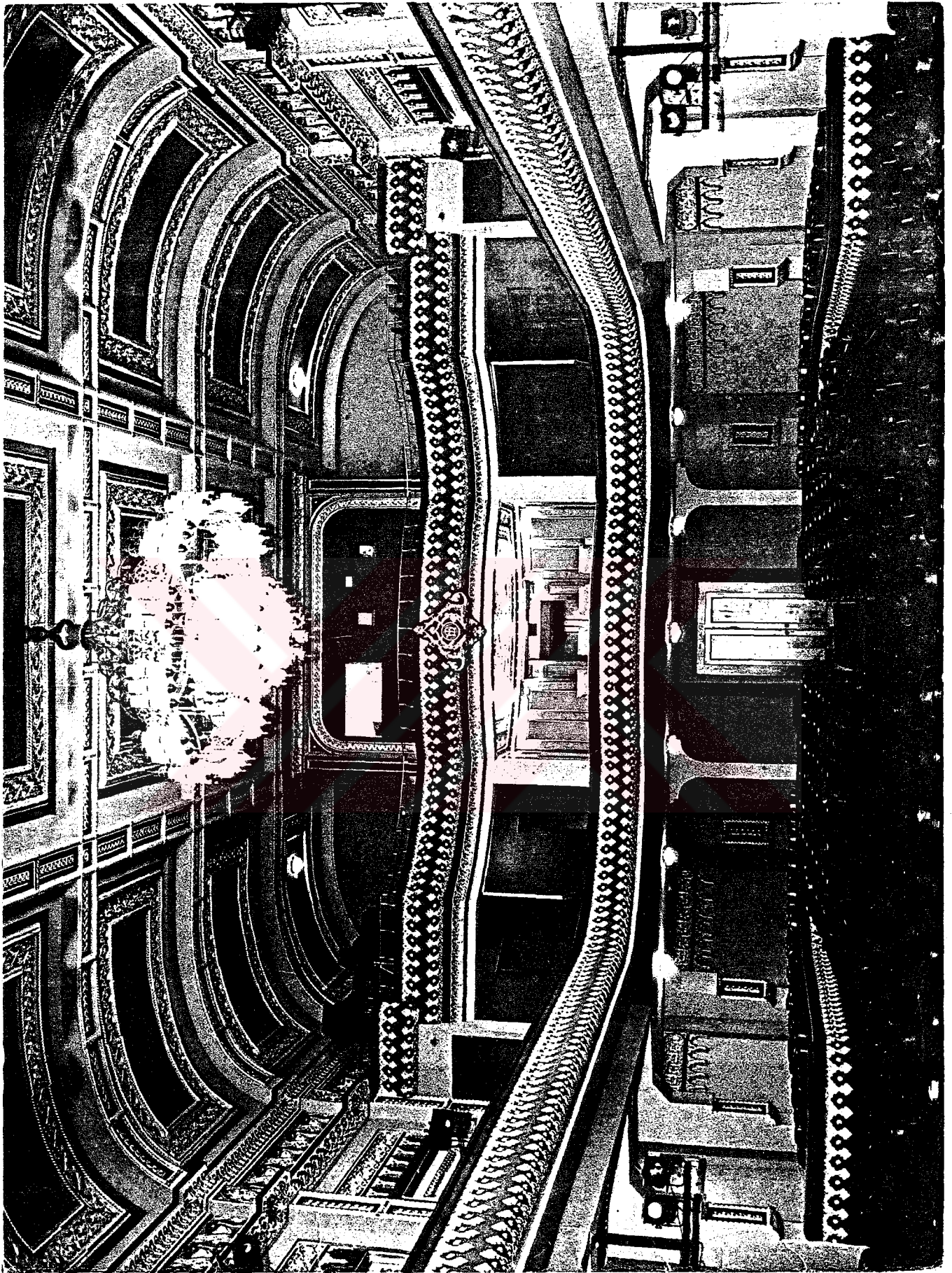


Photo.257 Theatre after the 1977-1985 restoration

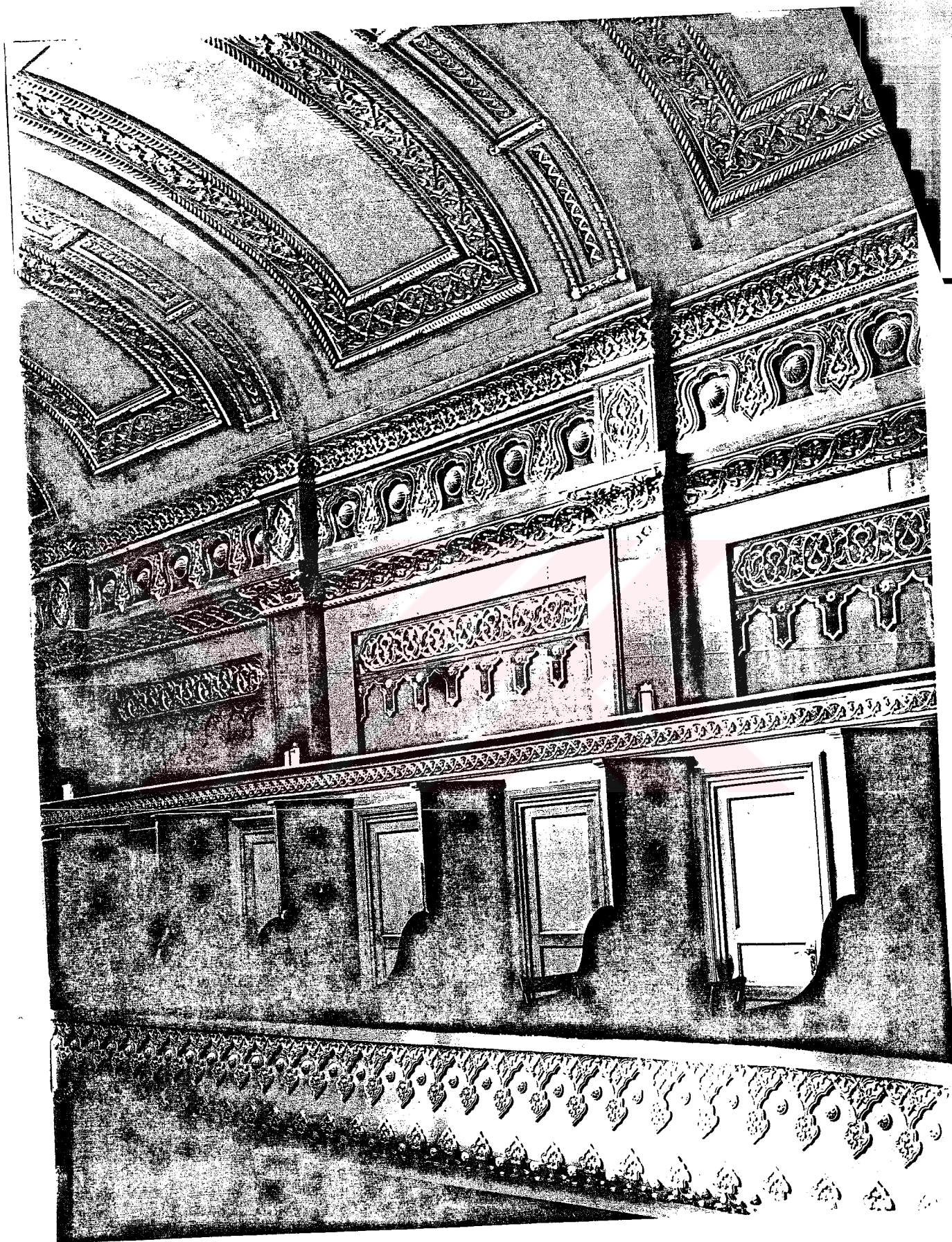


Photo.258 Theatre (1930)

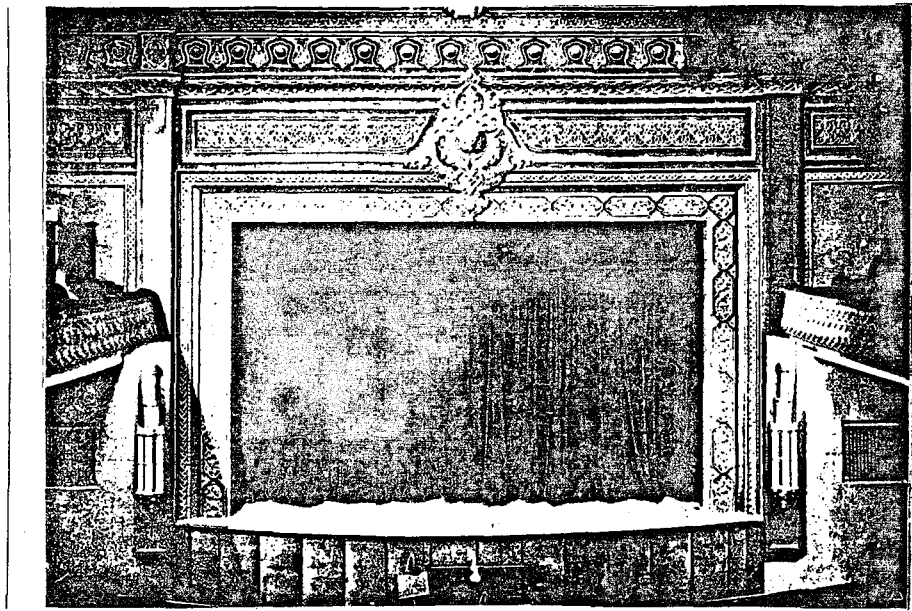


Photo.259 Stage (1930)

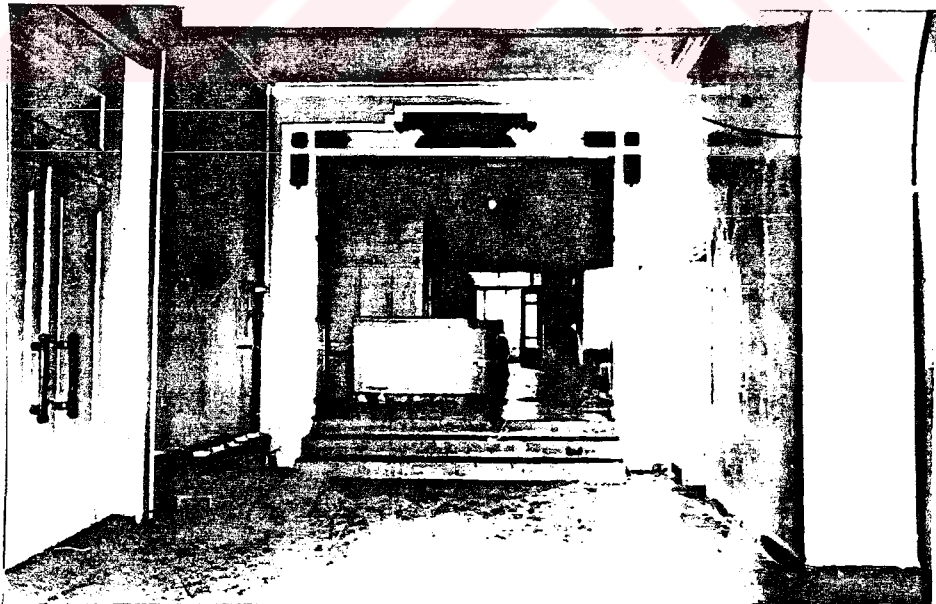


Photo.260 Ground floor - NE foyer (1976)

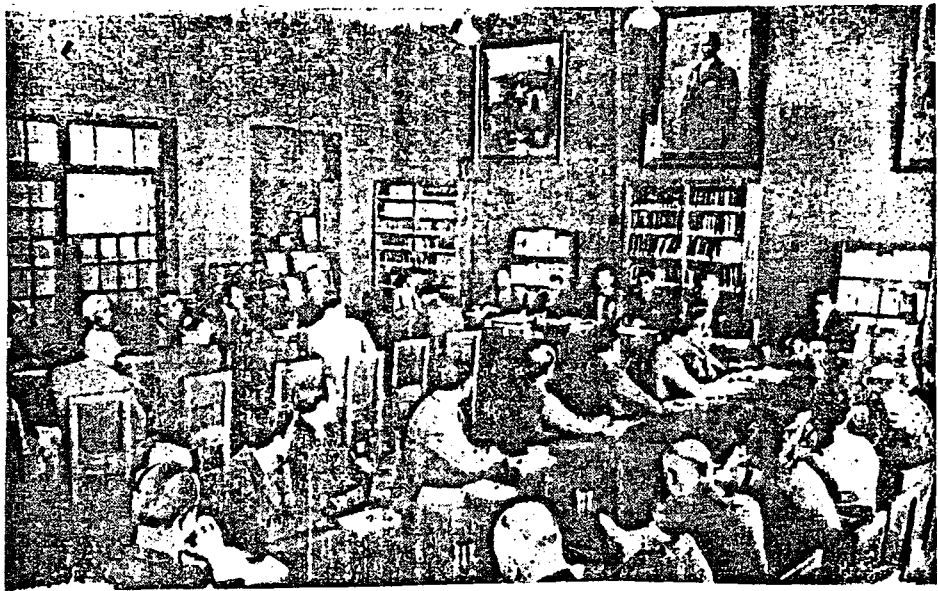


Photo.261 Ground floor - library (1930)



Photo.262 Upper floor - Turkish room (1930)

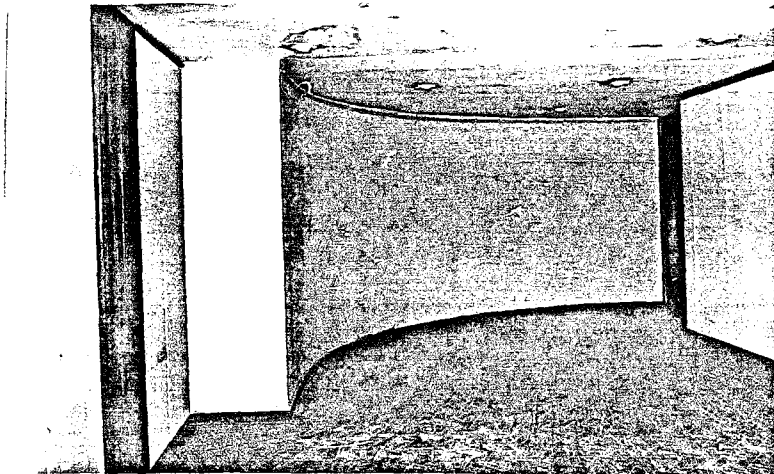


Photo.263 Upper floor - curved wall (1987)

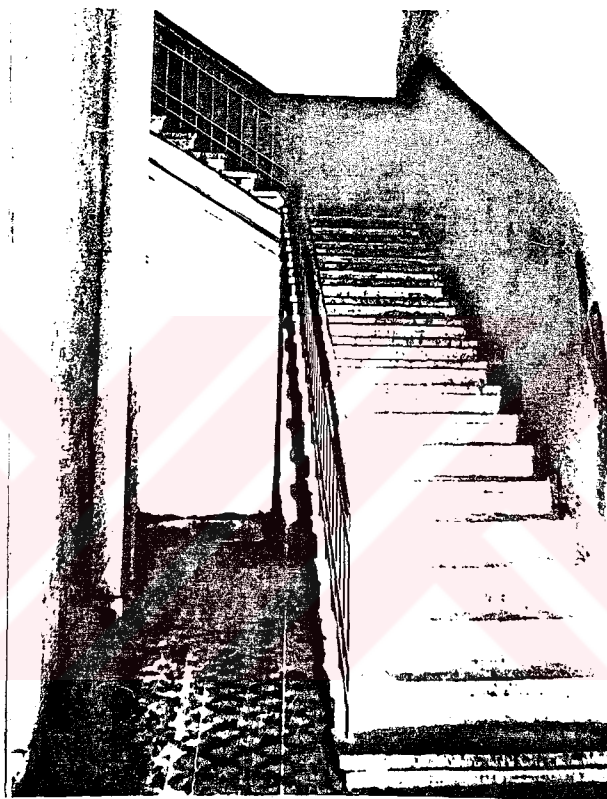


Photo.264 Stairs leading to the basement floor (1976)

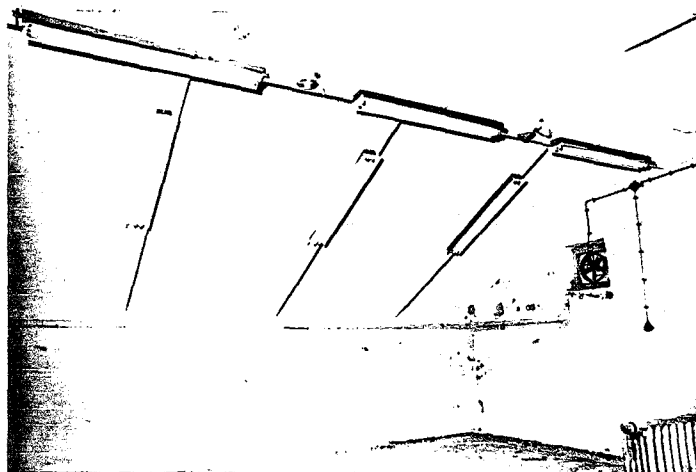


Photo.265 Basement floor - dining room under the main staircase (1987)

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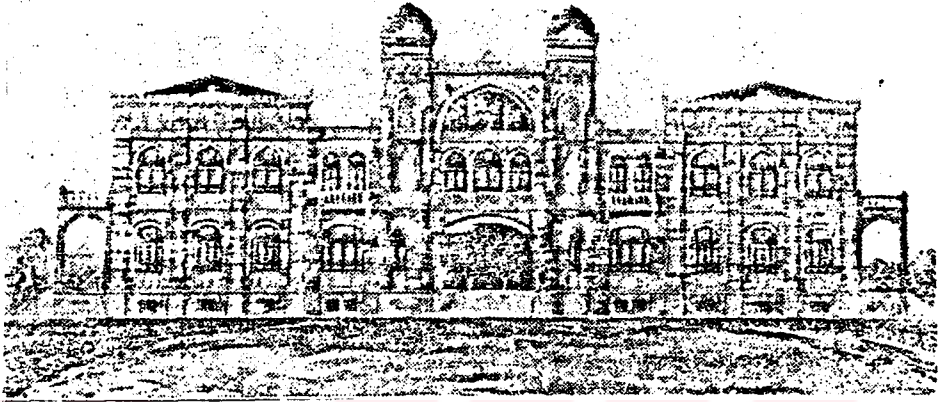


Photo.266 NW facade (1927)

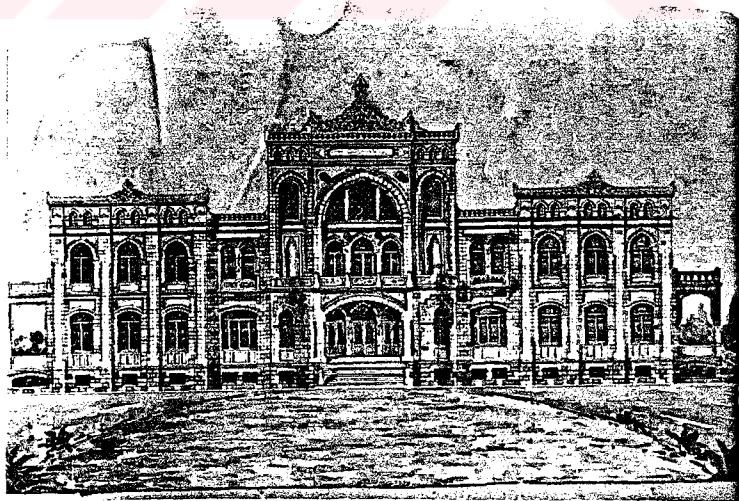


Photo.267 NW facade - water colour (painted by A.H. Koyunoglu)

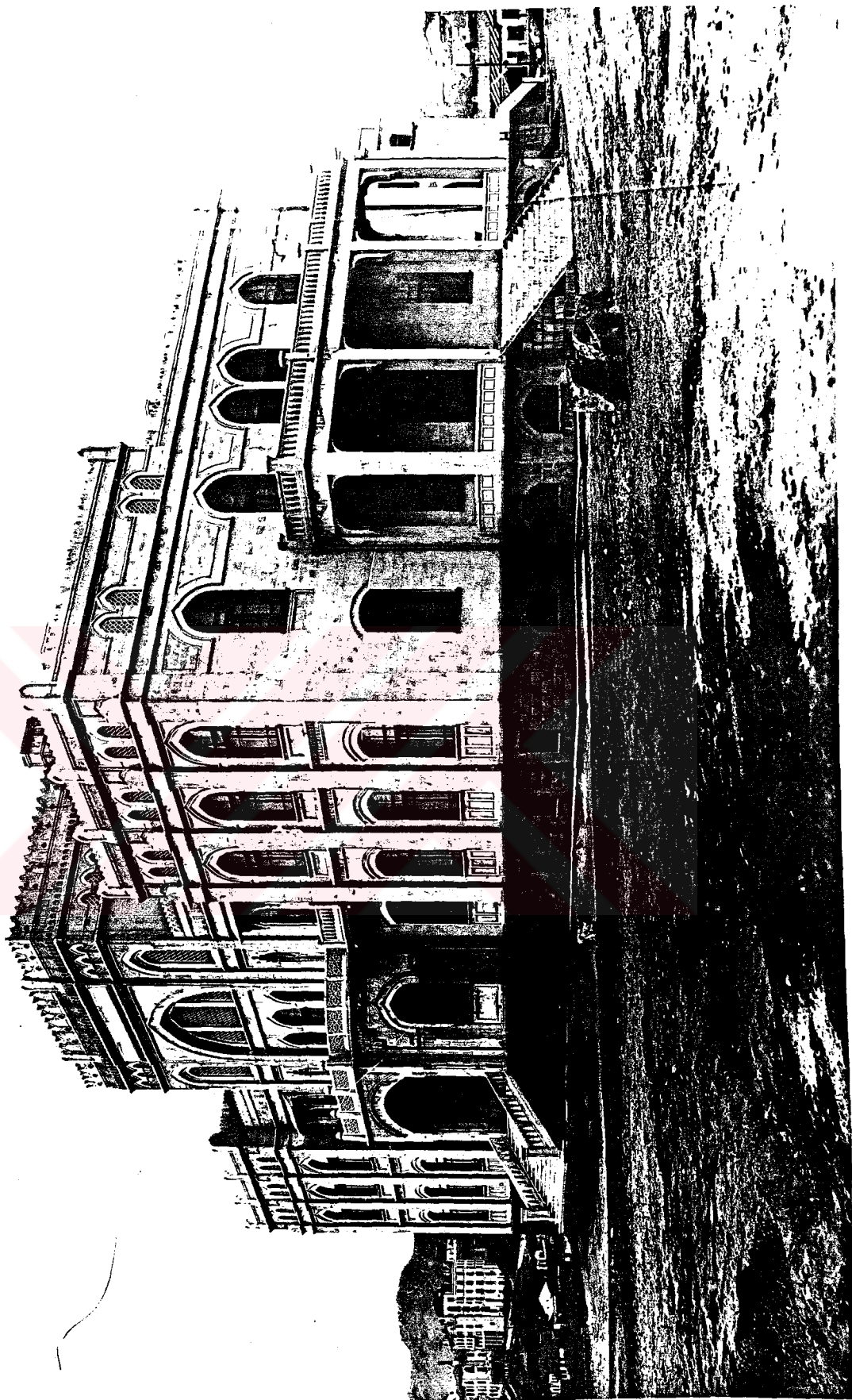


Photo.268 NW and SW facades (1930)

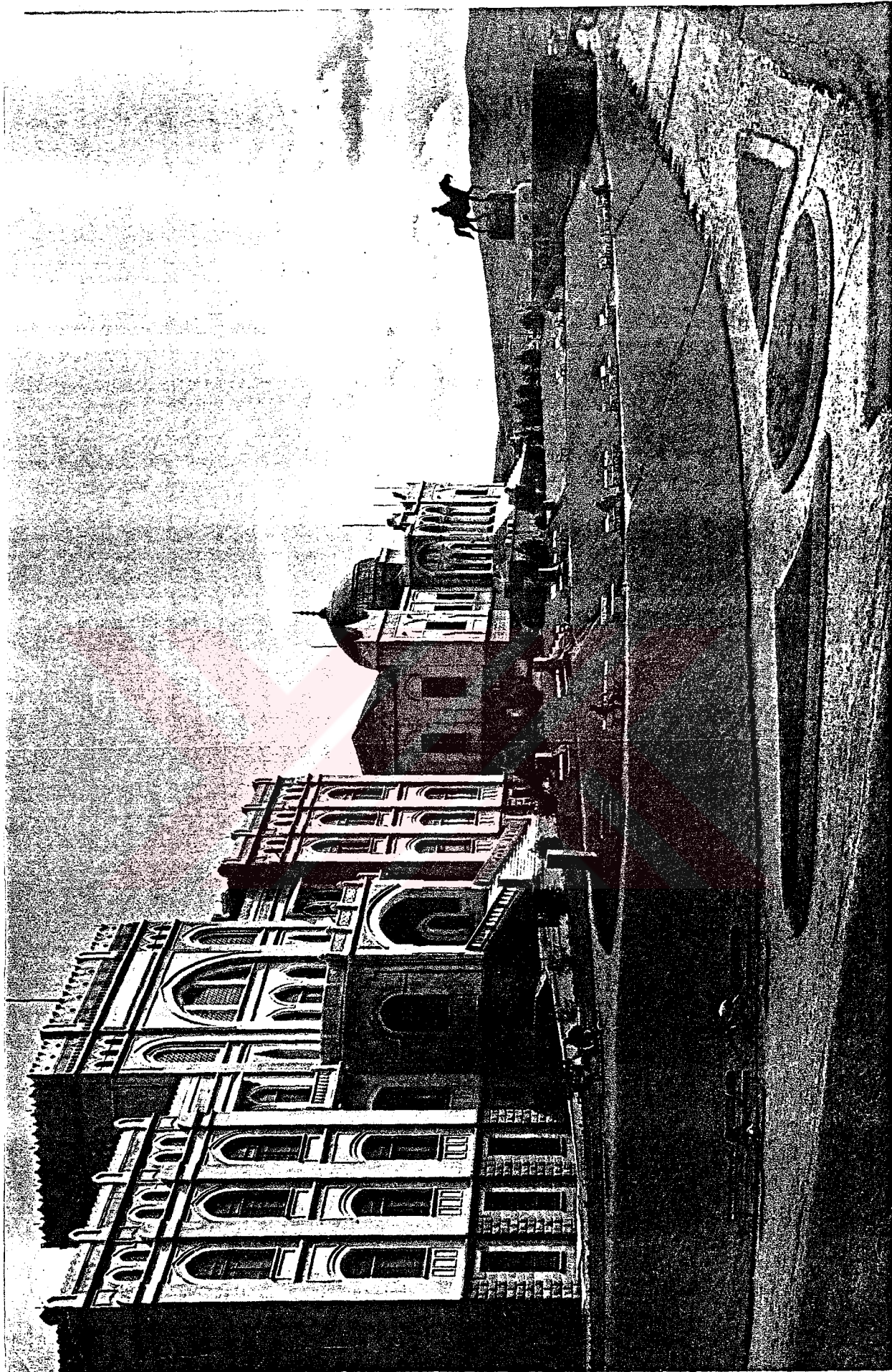


Photo.269 The Türk Ocağı Building (1934)



Photo.270 NW facade - broken shelters on the upper balcony (1976)

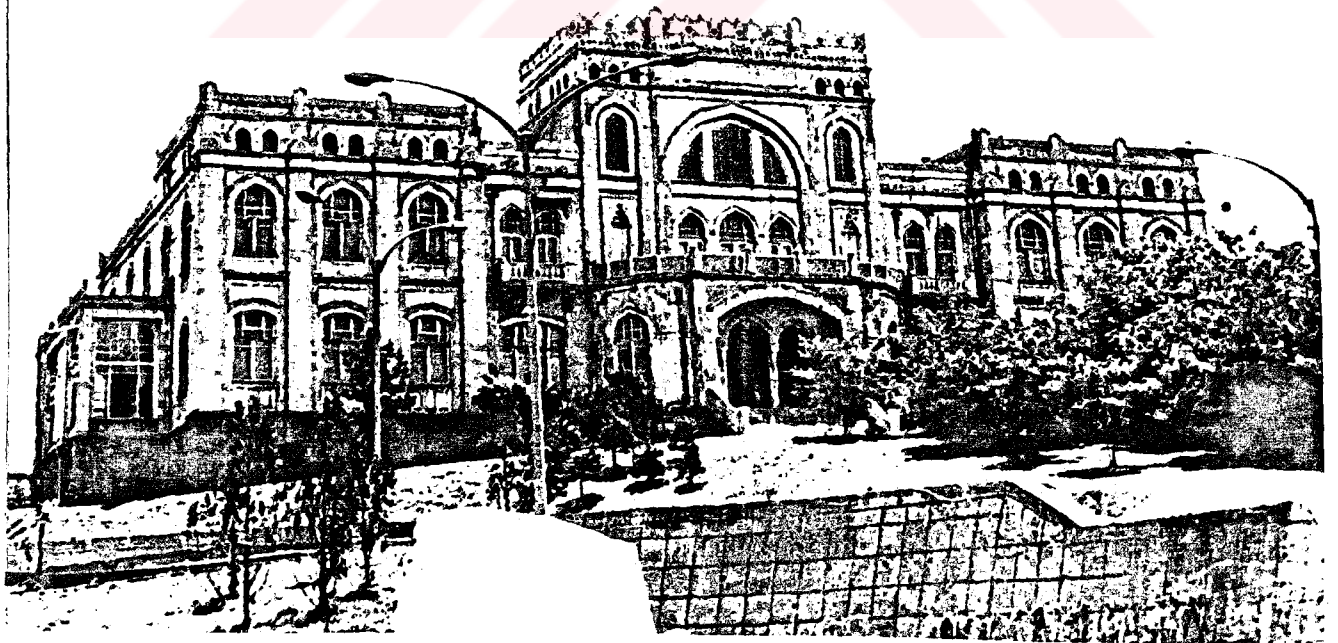


Photo.271 NW and NE facades (1976)



Photo.272 NE and SE facades (1930)

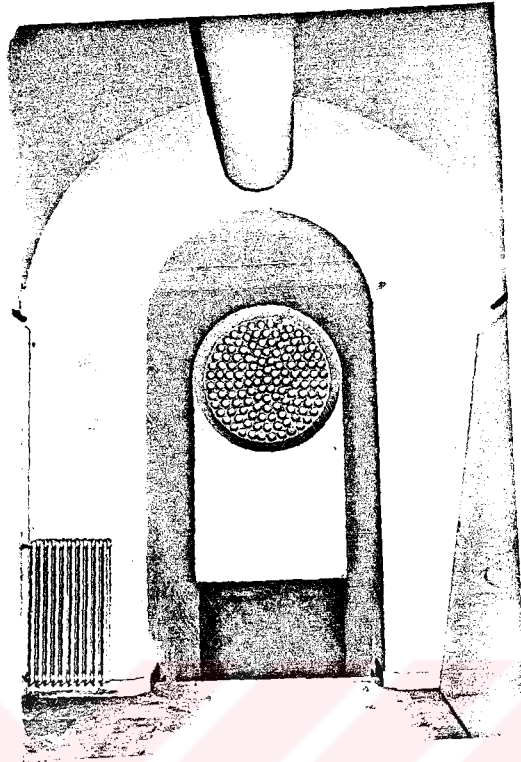


Photo.273 Upper floor - circular window (1987)



Photo.274 SE facade (1976)



Photo.275 SW facade - third and fifth portions (1976)

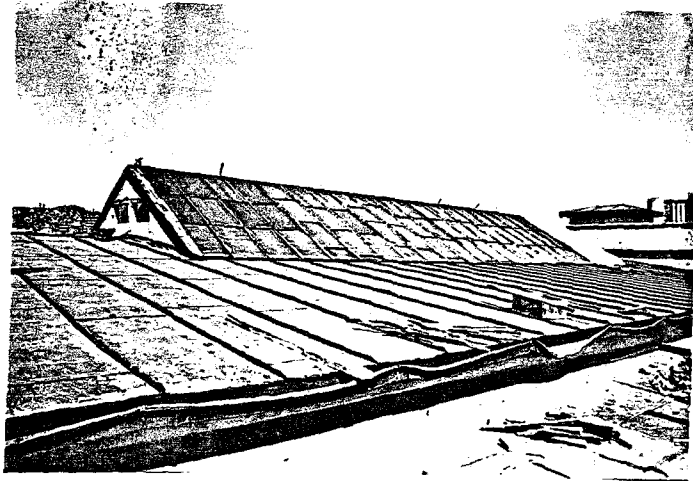


Photo.276 Skylight on the theatre (1987)



Photo.277 Copper and Marseilles-type tiles of
the roof (1986)

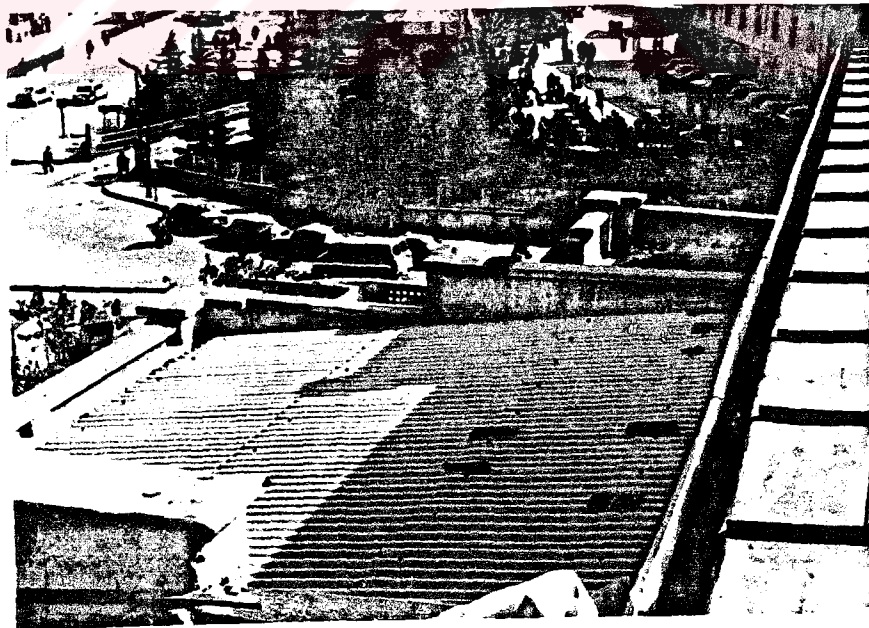


Photo.278 Eternite covering of the roof (1986)

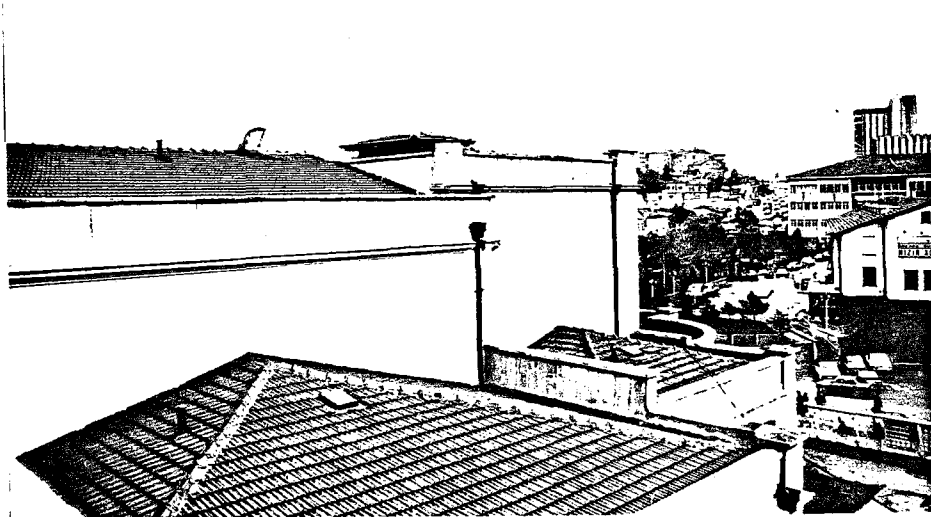


Photo.279 Tiles replaced with eternite (1988)



Photo.280 Raised roof (skylight was left under the roof) (1988)

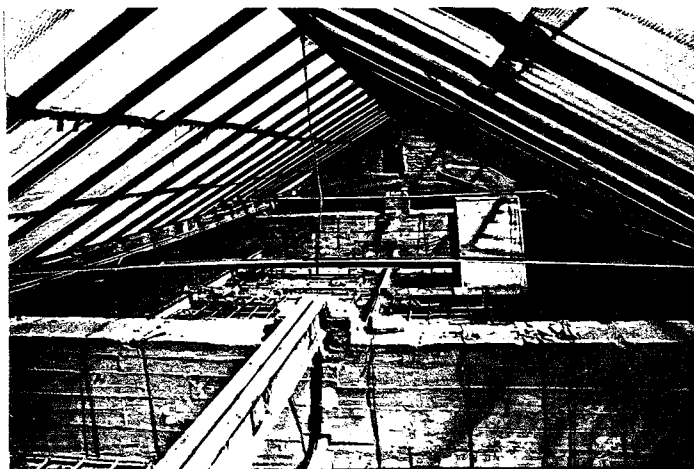


Photo.281 The construction of the skylight (1986)

5.5 MATERIALS AND TECHNIQUES OF CONSTRUCTION

This section is confined to enumerating the materials and techniques which could be determined as the original material and techniques used in construction and ornamentation, and also used during the repairs, additions and alterations (Table. I, II, III, IV).

In his articles, in his unpublished autobiography and in the interviews made with him, A.H. Koyunoğlu inform us about the materials and techniques used in his buildings and also the difficulties encountered in obtaining these materials.

He mentioned the difficulties that he had to face during the construction of Türk Ocakı Building as follows: ' After the excavation was completed, the soil tests would be done; the structure of land would be defined; consequently, the decision would be made concerning the selection of the type of foundation. A joint report on the above matter would be prepared and would be signed and then the foundation would be initiated. A small area was excavated and the first stone was laid at a ceremony.

When the company started to construct the foundations, I was in Istanbul for masonry After I arrived in Ankara, I immediately had foundation boring made in different places. They had already begun to build the foundations of rubble stone and lime mortar on the loose soil. I asked them to tear down the foundations and to rebuild them, but they did not mind. I told them that I would have the foundations torn down in accordance with the contract. I brought my workers from the quarry and using dynamite I had the work torn down.¹

In the foundation initiating in dispute, the depth changes from 2.00m to 8.00m suiting the inclination of the land. The foundation constructed of cement mortar begins in grooves opened in the continuous hard stone layer.²

In the 1977-1985 restoration, to overcome the problem of dampness, the earth surrounding the Türk Ocağı building was excavated in 4.00m depth and 1.50m width. Using a mixture of bitum and zinc and brick bonding the isolation was provided for the foundation (Photo. 282, 283, 284).

During the excavation (1963-1967) made for gaining new spaces in the basement floor of the Ethnographical Museum, the rubble stone foundation came out. Also decayed and cracked rocks were observed below them. To find the sound ground, the earth was dug for 1.00m-1.50m below the foundation and for a depth of 3.00m in the storage rooms under the galleries on both sides of the entrance hall. The decayed and cracked rocks and earth filling were removed gradually; the foundations were strengthened by casting cement.³

There is no document related to the depth of the foundations, the structure of the ground and the material of foundations in both the Society for the Protection of Children and the Ministry of Finance and Customs buildings. But the thickness of the basement floor walls, varying between 0.65m and 0.80m, implies that rubble stone was used in foundations. In all four buildings, it could not be possible to find out any information concerning the use of reinforced concrete in the foundations as was used in beams and columns.

In the Türk Ocağı building, the basement floor in the NE projected portion of the entrance facade was constructed as two stories. In Photo. 285 showing the building in construction, the first basement floor had no opening, and the walls of the second floor were being built of rubble stone and were firmed by concrete beams.

In Photo. 286, the stone covering of second basement floor wall was already completed; the ground floor concrete slab was cast and the stone covering on the brick ground floor walls were still continuing.

In Photo. 286, of the NE facade, the part constructed as the stairwell was removed; the stone covering on the first portion and the ground floor balcony columns, which were bonded by cut stone to carry the Bursa arches, were completed.

The most important aspect of this photograph is that it shows the rough construction in the theatre section. As seen in this photograph, the walls were bonded with rubble, cut stones and brick, and also concrete beams were used. The window lintels, frames, and arches were made of concrete and brick.

The Society for the Protection of Children, the Ministry of Finance and Customs and Ethnographical Museum buildings were constructed in load-bearing and reinforced concrete systems. The reinforced concrete was used in columns, beams and floor slabs. The steel beams were also noticeable in some places.

The reinforced concrete slabs of the meeting hall in the Society for the Protection of Children and the upper floor rooms of the

management office in Ethnographical Museum were constructed in accordance with the increasing inclination of the roof and in an octogonal form. Thus, the ceilings in these spaces are higher than the ceilings in other spaces on the same floor.

The upper floor slab in the Ministry of Finance and Customs is different than the slabs of the same floor in the other buildings. The concrete slabs used on the other floors of this building were not used for this floor. The system used was as follows: A double framework with wooden grid - each section of grid being approximately 0.15m x 0.15m - were placed in between the I beams based on the two opposite load-bearing walls. The rabbit wires were attached to the lower framework and this framework was white-washed.

In 1932-1935, additional spaces were constructed in the areas in between the buildings of the Society for the Protection of Children. In this construction, reinforced concrete system was used.

In 1955-1956, at the rear of the Ethnographical Museum, on each side of the management office, a storage room and a gallery both with a basement floor were constructed in the load-bearing system as in the main building.

All four public buildings have original timber gable roofs covered with Marseilles-type tiles.

In the State Painting and Sculpture Museum, in the Ministry of Finance and Customs and in the Ethnographical Museum, the roofs were concealed behind the ornamented pediments of the central and side

portions on the entrance facades.

The zinc covered roof of the theatre in the Painting and Sculpture Museum building had an iron constructional skylight placed on the ridge. In the 1985 restoration, the timber gable roof were renovated, the eternite roof covering - placed in 1938 - over the galleries on both sides of the theatre were replaced with Marseilles-type tiles. In the meantime, the roof of the theatre was raised in such a way as to leave the skylight under the ridge. The Marseilles-type tiled roof of the theatre was hidden behind the brick bonded parapets constructed on the side walls of the theatre during the restoration of 1985.

Depending on the documents in the File of Roof Repair in the Ethnographical Museum, it can be ascertained that the Marseilles-type tiled roof covering was changed at the beginning of the 1950s. In a report pertaining to the year 1959, it was mentioned that the roof covering of the main building was copper and that of the additional galleries was zinc.⁴ The zinc covering was removed in 1960, since it was deteriorated causing leakage. The rafters were renovated in 0.40m intervals and the roofs were covered first with ruberoid and then with no.12 zinc.⁵

The open inner courtyard in the same building above was covered by a skylight made of iron and glass in 1935. During this process, the parapets were torn down 0.35m from the upper end and lintels of concrete were put in and an iron framed roof was placed onto these lintels.⁶ The zinc gutter valleys around it were repaired.

During the roof repair and alteration in 1981, the skylight covering of inner courtyard was taken out and the courtyard was covered by nine reinforced concrete cross vaults. To conceal these vaults, the timber roof was placed and it was covered with copper. The gutter valleys hidden under the roof in the original roofing system were brought out during this alteration. The gutters made of Kufeki stone were added to the building in 1952. The design and placement of the gutters were by architect Şekure Uçer.⁷

The data concerning the dome is provided from correspondence files.⁸ According to this data, it was built of metal frame covered by concrete. Up to half of its height, the dome was embraced by marble. Using lead slabs, connection was provided with the roof. The gaps between the marble slabs were pitched and thus leakage could be controlled. Above the marble, the top of the dome was covered with copper. The bronze ornamentation around the dome was designed by A.H. Koyunoğlu. It was moulded by the well-known craftsman of that time, Hüseyin Hamdi Efendi.⁹

The roof on the Ministry of Finance and Customs building is different than the other roofs on the other buildings. This building has large eaves on the side projected portions of the entrance facade and also on those portions of the side facades facing SE. On the entrance facade, these eaves were supported by concrete bracings. The eaves were formed by placing 0.05m x 0.10m timber on load-bearing walls. To the lower sides of these, 0.10m iron bars were installed, onto which rabbitz wire was attached and the surface was plastered.

It is possible to determine from the documents that the original

material and form of the roof has been preserved although it has undergone repairs at various times.¹⁰ Since the qualification of the repairs was not defined it can be said that they comprised of the changing of decayed timber and rehandling of tiles. In the library at the center of the building, the iron constructional roof with a skylight is presently covered with eternite. The tiles - on the ridge of the building - carrying the seal of 'France-Etienne' show that imported material was also used on the roof covering.

In the Society for the Protection of Children building, the original form and materials of roofs have been preserved, but the Kufeki stone parapets surrounding the buildings were taken out. The shed roofs of the passages connecting the three buildings to one another were covered with eternite. The chimneys rising from the roofs were built of brick according to the features of its time of construction and are still preserved in their original forms. The roof drainage is through zinc pipes.

All facades of the Painting and Sculpture, and Ethnographical Museums and also the entrance facade of the Ministry of Finance and Customs buildings were covered with dark coloured Kufeki stone below the mouldings passing over the top of basement floor windows and surrounding the buildings. Above that the covering is of light coloured stone. During the 1977-1985 restoration, the stone facade covering of the Painting and Sculpture Museum was cleaned by chiselling (Photo. 287). The decayed and defected stones were changed. The same method was used for cleaning the entrance facade of the Ministry of Finance and Customs building. The other facades of the Ministry of Finance and Customs and all facades of the Society for the Protection of

Children buildings were plastered and white-washed.

Marble was used in the ornamentation of the entrance facades and for the staircases of the Painting and Sculpture Museum, leading to the vestibule, and in the Ethnographical Museum and the Ministry of Finance and Customs buildings staircases reaching the portico.

Marble, which was used as constructional and decorative material in the buildings except for the Society for the Protection of Children, was brought from Marmara Island. The Kufeki stone used in facade covering was obtained from the quarries in Lezki Village which is near Ayaş and 40km from Ankara.¹¹

A.H. Koyunoğlu relates the trouble encountered in transporting marble from Marmara Island's quarries to Ankara as follows: 'To carry marble to Ankara was not difficult, Since the Ankara Station had no crane, unloading the blocks was a problem. To slide the marble blocks to the low-wheeled carts called 'domuz arabası' (pig cart), we made strong timber ramps in front of the wagons, then we fastened the carts by ropes to the other carts pulled by ox and with the help of workers we dragged them up the hill through the paths. Rella Company had brought several lorries. One of the marble blocks was loaded onto the lorry, but it could not bear such a weight and became flat. We kept on transporting the marble blocks in our way.¹²

A.H. Koyunoğlu mentions that the masons and their helpers working in the construction were very smart persons. He praises Hüseyin Avni saying 'The chief mason Hüseyin Avni was a great talent and so were his helpers'. Perfection was the most important principle in our work.¹³

After a while, the Rella Company noticed this very careful, tidy and neat work of marble constructional and decorative elements both on the entrance facade and the interior spaces and feared that the craftsmen might request more money. The company made contact with A.H. Koyunoğlu and learned that the craftsmen had no such intention and extended thanks and gave presents to them.¹⁴

An article in Türk Yurdu quoted from Vakit newspaper praised the marble work in the building of Türk Ocağı as follows: 'One thinks those talented craftsmen, before initiating the work, worked the white marble into a soft mortar and then created the intricate marble sections. The marble work displaying fineness, care, patience and artful workmanship should be appreciated greatly.'¹⁵

The Türk Ocağı building, which was constructed as the center for cultural and art activities, aroused great excitement and interest at the time. The detailed information and praise relating to the building appeared in Press. The following example is quoted from Hakimiyet-i Milliye newspaper dated November 22, 1928, 'The building is very sound and its plaster has been applied in such a way that even a difference of 1mm is not noticeable. The marble ornamentation on the entrance facade, on the top of the columns and on the other places is so fine that it is unequalled lately'.

In the same article, mention is made of the bath-room and toilets as follows: To protect the building from the influence of dampness, the insulation of the floor in the bath-room and toilets on the upper floor was provided by placing a layer of lead, then concrete and then the tiles on top.

A.H. Koyunoğlu informed us about the other materials used in the constructions. He said that rubble stone was obtained from the areas on the sides of Bend Deresi, lime - from Kütahya, water also - from Bend Deresi.¹⁶ Cement used in the construction of Ethnographical Museum was imported from France.¹⁷

Besides working in his own profession, A.H. Koyunoğlu dealt with the production of constructional materials. We know that he began to produce brick with the earth in Frenközü Village behind Çankaya, which was suitable for the production of brick.¹⁸ He opened three brick kilns in Akköprü. Also in Akköprü, he produced square mosaic tiles and drainage pipes with the machines brought from Istanbul.¹⁹ But we do not know whether he used the above materials in the buildings dealt with in this study.

The other remarkable elegant craftsmanship is the bronze work on the entrance doors of Türk Ocağı building. Koço, who was one of the oldest and most skilled men in Istanbul, made the framework and Hakkı, well-known casting craftman at the time, accomplished the ornaments and bronze castings.²⁰ On this matter, A.H. Koyunoğlu said 'Hakkı Bey admired the paintings when I showed them to him, and said that he could cast them, but first he needed the molds in their original sizes and then an artist to make these molds. I replied that I could do that and send them to him. Coming to my rescue was the knowledge and experience I had gained from Oskan whose studio I had once frequented working on models and ornaments. I myself made mud-cast molds and then plaster forms of designs and sent them to Hakkı Bey. To provide continued shine of bronze parts, Hakkı Bey used 61% silver in cast.²¹

The brass ornaments on the entrance door and on the covered entrance door, opening to the entrance hall, of the Society for the Protection of Children buildings are the original elements which have survived to our day.

In all four public buildings, the original material used in window frames was timber. The defected and decayed timbers have been changed in accordance with their originals, but, during the 1977-1985 restoration, the wooden window frames of the Painting and Sculpture Museum Building were replaced with aluminum constructional frames inserted in iron framework. The profiled iron bars were installed over the windows and doors on the ground and basement floors.

In 1929, the 0.019m thick iron bars were attached to the wooden framed windows in the Ethnographical Museum Building. The bars surrounded by braces made of 10kg flat iron and attached by riveting, were painted in one layer of red-lead and three layers of oil-paint.²²

A.H. Koyunoğlu passed on to young architects some technical knowledge and experience that he gained from his master-apprentice relationships. During the 1977-1985 restoration made in the Painting and Sculpture Museum, a question of clamping came up concerning the changing of the inclined broken marbles on the balconies of the entrance facade. His reply was: 'Open the holes in marble for metal clamps, fill the holes with sulphur first and then pour fused lead on it and then put in the metal clamps; there will be no crack.'²³

He also said for gilding, 'Grind garlic and pour hot water on, wait for a while; then remove with an injector the oil formed over

the water and add it to the gilt paint. Gilding made in this way will live long without falling off.²⁴

The Türk Ocağı Building which is his master work has a more important place in his memories than his other buildings. Especially, he relates the construction and decoration of the theatre and the Turkish room as follows: 'The electrical installation, the detailed arrangement and construction of the stage were very important. After long studies, the following details were planned:

- . The stage should be mobile like a big lift in between two floors.
- . The light and sound effect system should be placed.
- . For the fire protection, a steel curtain should be installed between the stage and hall, and the water pipe system on the curtain should work automatically if fire breaks out.

Bids were asked from the well-known European companies for the construction of above details.

From among the participants, the Ganj Company was awarded the contract. Reşit Bey was the controller of the electrical system. Hilmi Bey - the electrical technician - began to work along with the personnel responsible for the installation of the stage. In a short time, he conceived the work.

For the ventilating, water installing and heating systems, the contract was made with the Korting Honover Company.

The acoustics in the theatre was very important for me. I called my musician friends and asked them to play in the hall. To find out the reason for the buzzing noise took almost one month's time. It was the vibration of a loose bolt of screw on the steel curtain.²⁵

'He also related the memories concerning the Turkish room, 'We were just about to complete the building after many difficulties. One night while I was drawing some pictures in the cottage behind the building, Atatürk came. He told me that Hamdullah Suphi had mentioned the Turkish room to him.' He continued that he and his friends had reached many important decisions in fully ornamented rooms in the old Ankara houses. These decisions were successful. He commanded me 'Walk around the citadel, see the houses and draw sketches and then start to work. Decorate the room with the inspiration from those old houses. Thus we can recall the days full of struggle when we visit this room.' I did all that he requested.

In the succeeding days, Hamdullah Suphi came and made known that there was no further allocation for completing the room. At that time, the room was plastered. I told him that I only needed brush and paint and I could keep on the work with my helpers: Orhan Alsaç (his elder sister's son), İsmet and Baki (working in construction), Batuhan and Şinasi (his nephews). In four and a half months we painted the ceiling and I placed all stucco molds.²⁶

'For the stained glass stucco ornamented windows, a craftsman requested 5.000 T.L.. The Board could not pay my wages, how could it pay that money? With several helpers also I did them free. I had



Photo.282 Türk Ocağı Building - isolation of the foundations (1977-1985 restoration)



Photo.283 Türk Ocağı Building - isolation of the foundations (1977-1985 restoration)



Photo.284 Türk Ocağı Building - isolation
of the foundations (1977-1985
restoration)

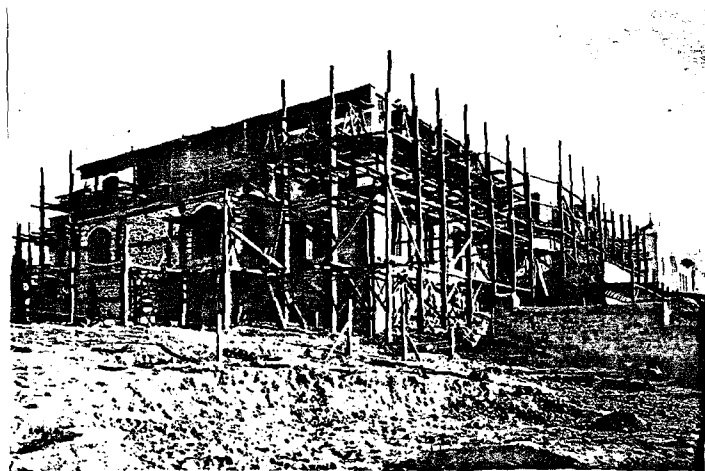


Photo.285 Türk Ocağı Building - under
the construction (1927-1930)

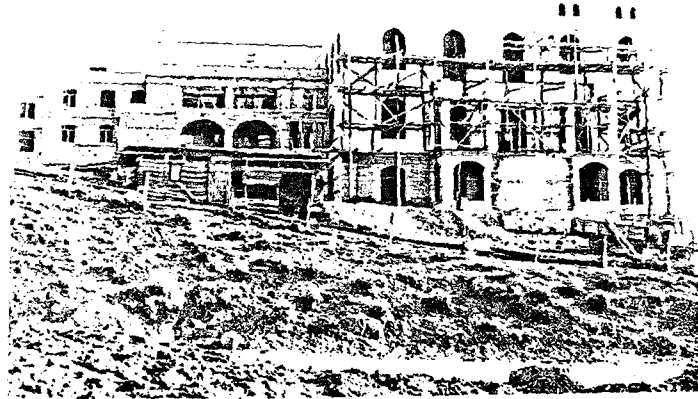


Photo.286 Türk Ocağı Building - under
the construction (1927-1930)

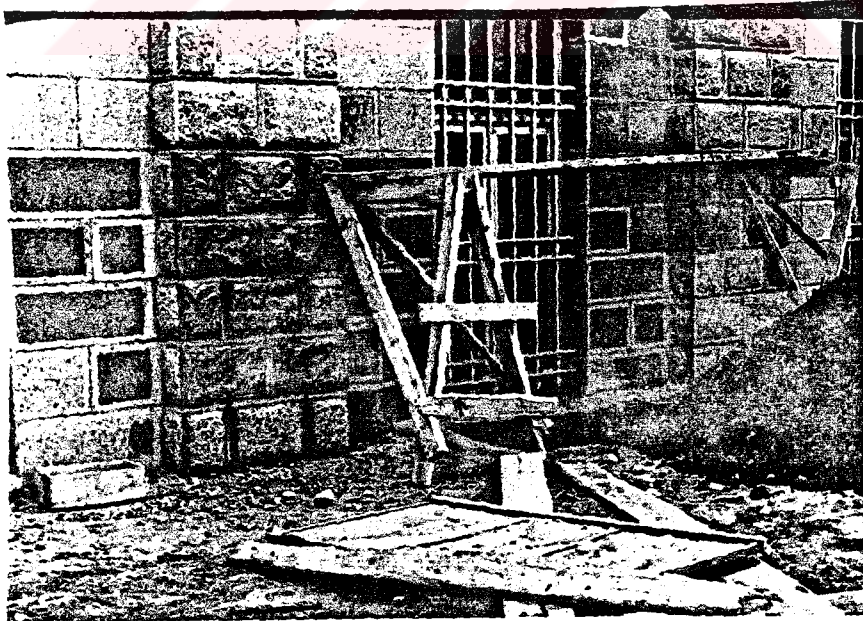


Photo.287 Türk Ocağı Building - chiselling of NW facade
(1977-1985 restoration)

6 SUMMARY AND CONCLUSIONS

During the early years of the Turkish Republic (1923-1930) Ankara as the new capital was embellished with public and private buildings. A. H. Koyunoğlu, one of the outstanding architects of this era, designed buildings for Ankara that follow the style of the so called First Turkish National Architecture, the principles of which were set by Mimar Kemalettin and Mimar Vedat Tek. Four of the buildings, designed by A. H. Koyunoğlu, are the subject of this study (The Directorate of Social Services and the Society for the Protection of Children, the Ethnographical Museum, the Ministry of Finance and Customs, and the State Painting and Sculpture Museum - Türk Ocağı). These four buildings were designed for different public functions and are thus examples of our early institutionalized architecture. Recently, (1976, 1980) all four of these buildings were designated as historical buildings since they carry the architectural characteristics of the First Turkish National Architecture.

Those buildings above were selected with the aim of documenting their present state and later determining their initial designs depending on a restitutive study. Because all four of these buildings have been continuously utilized and sometimes even for different functions than their original, they have undergone changes that have resulted from these changes of functions.

It will be a good attempt to summarize the architectural

features supported by the architects of the First Turkish National Architecture before pointing out the features adopted by A. H. Koyunoglu for his buildings. The next step will be to point out the present state of the same features with the aim of pointing out whether they have survived or not in his buildings.

The First Turkish National Architecture which influenced the style of architecture in the stormy years of Turkish history (1908-1930) and created a noteworthy Ottoman revivalism can be briefly outlined as follows: The floor plans were arranged in a symmetrical pattern; corner spaces and axial centers were projected out and raised upwards from the main mass sometimes terminating in the form of a tower or a dome; these were repeated in order to enhance the symmetrical arrangement; continuous stone mouldings divided the buildings horizontally into registers; each of these registers were treated as a whole and windows in different orders were used in each floor level; door and window openings were topped by depressed, pointed etc. arches; the facades were faced with cut stone revetments or they were faced with plaster in which case horizontal and vertical joints were incised on plaster in order to give the impression of cut stone; simple gable roofs; large eaves supported by brackets; entrance facades richly decorated with traditional decorative elements such as rosettes, attached columns, and stalactited friezes and the use of tiles on the facades are the most important characteristics encountered on the buildings of this period.

The features which are similar above mentioned ones are observed on the four buildings of A. H. Koyunoglu. So in relation to the investigation and the documentation of each building, with which its unique

facade and plan designs puts its own seal on a certain period of Turkish architectural history, it is determined that during their utilization process exceeding sixty years, each building has undergone first additions, removals and alterations in a manner devoid of any criteria and recently, within the scope of the present definition of restoration. The results of this determination (additions, removals, alterations) were evaluated on the restitution drawings. According to the data provided, we can claim that these buildings have suffered varying degrees of historical and aesthetic value losses in their facade appearances and plans.

The present Directorate of Social Services and the Society for the Protection of Children building giving the impression of a single block is composed of the Central building, wings and the SE building.

The result of the restitutive analysis has shown that the Directorate of Social Services and the Society for the Protection of Children building was designed as three buildings connected to each other by passages which had openings in the form of Bursa arched windows. Those buildings had symmetric plans and also side blocks (buildings) of the Society were designed in symmetry to the Central building.

During the construction of Anafartalar Caddesi, while the road level raised, the basement floor, as well as moulding marking this level on the entrance facade was buried. At the same time, the stairs of three buildings reaching the entrance doors and side stairs of the SE and NW buildings were removed.

In 1932, in order to provide more income to the Society, two shops were added in the spaces on the NE of the passages. Later on, in 1935, rooms were added above the NE shops constructed in 1932 and the spaces on the SW of the passages. These additions gave the buildings a single block appearance from at their exterior. At the same year, two rooms on the SE of the Central building were transformed into shops.

In 1949-1954, the other ground floor rooms on the NE facade were altered in order to place shop windows. During this alteration, the ground floor windows of the SE facade of the SE building were also removed. Thus, the ground floors with their original depressed arched windows disappeared. For this reason we can no longer mention the existence of the features of the First Turkish National Architecture related to the windows in different orders used in each floor (Fig. 17, 19).

The shops provided by alterations of the rooms affected the entrance doors of the side buildings. The Bursa arched doors were removed and the doors of the side buildings were hidden between the shops, and thus, the design of the complex was seriously damaged. In addition, the ornamented parapets surrounding the buildings were removed at an unknown date (Fig. 17-19).

By the purpose of the construction of an "ışhanı" the NW building was torn down in 1963.

The pointed arched windows of the upper floor on the NE facade and the entrance door of the Central building, which slightly projects forward and rises upward, still carry the features of the First Turkish

National Architecture. Generally, the rear facade except the additional parts of the passages preserves its original form with mouldings, depressed arched ground floor and pointed arched upper floor windows.

The entrance, side facades and ground floor plans have remained short of their initial values. If a restitutive study had been made before the restoration of 1985, the changes would have been determined and (the office section of the Society in the *işhanı* and the shops in the Society's buildings could have mutually been changed) some features of the First Turkish National Architecture could have been brought back (depressed arched windows and Bursa arched door of the ground floor) and the buildings could have gained, at least, the appearances as in 1935 except the NW building.

The present rectangular plan of the Ethnographical Museum was a reversed "T" plan at the beginning. In 1954-1956, the additional construction changed this plan (Fig. 37).

The colonnaded hall after the domed entrance on the symmetry axis of the museum was an open courtyard with a fountain. In 1935, this courtyard was covered with glass and the fountain was moved to the backyard. In 1981, glass covering was replaced with nine concrete cross vaults. The basement was constructed as a single room on the north corner; with the additions made in 1954-1957 and 1963-1967 the present form was provided (Fig. 39).

In 1930, during the land arrangement, the terraces were added on both sides of the staircase. The ramp made in the same year was transferred into a staircase in 1941. Later on, in 1963-1967, an

excavation was made under the terraces and the main mass. On the NW of the gained spaces under the main mass, windows were opened. On the other facades, the additional construction in 1954-1956 changed the original facade appearances (Fig. 42-45).

Despite these changes the elevations of the building has preserved the features of the First Turkish National Architecture, used by the architect (three sided monumental marble staircase reaching the portico encircled with pointed arches, the dome rising behind the portico, the corner spaces projected forward and raised upward from the main mass and also topped with pediments, the rectangular windows enframed with marble mouldings, horizontal stone mouldings surrounding the building, the rosettes on the portico, kum saati (hour-glass) on the corners of the building etc.).

Of the four public buildings being discussed, the one suffering the least lost of its historical and aesthetic values is the Ministry of Finance and Customs building. In its present status it keeps its original plan, facade and material on a large scale (Fig. 63-71).

Its symmetric plan, three sided staircase ended on the portico encircled with pointed arches, central and side portions projected out and raised upward, and crowned by pediments, the window treatments and the recessed panels, pilasters, rosettes, attached columns, horizontal stone mouldings, stone revetments on the entrance facade are still in their original forms.

When the new needs arose, an annex was built at the rear end of the building and this annex was connected to the main building

with a covered arcade on the ground floor level. In order to provide this connection, a pointed arched window on the SE facade was transferred into a door.

While the Türk Ocağı building - the masterpiece of the architect - was transferred into the Painting and Sculpture Museum, it had changes without losing its symmetrical plan (Fig. 85a,85c, 88a-88c, 90a-90c). Due to the change of function new spaces were added, some spaces were removed and some others were altered such as:

- . For providing connection between the spaces on the NE and SW, the quarter circle spaces were added to the SE of the stage back on all floors. In these spaces, the staircase which connects the ground floor to the basement floor was constructed.
- . Upper floor was arranged as the exhibition galleries connected to each other. For this purpose some spaces such as the section of the guest rooms was removed, staircases were constructed.
- . The basement floor was divided by partitions to provide more storage rooms and studios. Meanwhile the circulation in the basement floor was stopped at the SE.
- . In the theatre, except five boxes on the balcony section, all of the boxes were removed.
- . The orchestra well was covered and so the stage was enlarged.

The half elliptical vestibule and the raised section stressing the axial center, the side sections projected out and raised upward, stucco work on the raised section windows, recessed panels, pilasters, the windows in different orders used on each floor, horizontal continuous stone mouldings emphasizing the floors, stone revetments are

still remarkable on the entrance facade. But the opening of the vestibule is closed by an iron door (Fig. 91).

On the NE and SW facades, the shapes of the foyer windows on both upper and ground floors were altered. The original door and staircase on the SE were removed at an unknown date and a new door was opened and a few steps reaching to this door were constructed. During the 1977-1985 restoration, while the quarter circles were constructed the windows, staircase and the recessed panels on the SE were removed (Fig. 63).

In the consequence of the evaluation attained by the restitutive study, the four buildings are documented with their changes and their initials forms. This documentation will make it possible to identify the sixty-year past of the four buildings for the future and the data concerning to them will also give possibility what will be preserved in these buildings and will guide the restoration works in the future years. It is hoped that this study, which needed a careful scanning of extensive documentation, is not confined to the sixty-year period and the future changes in their survivals will be documented hopefully not after but during the course of the work done as well.

NOTES

2 ANKARA IN THE YEARS 1923-1930

- 1 F. Yavuz, Ankara'nın İmarı ve Şehirciliğimiz, Ankara Üniversitesi Siyasal Bilgiler Fakültesi Yayını, Ankara: 1953, pp.15-16.

3 THE FIRST TURKISH NATIONAL ARCHITECTURAL MOVEMENT

- 1 Some of the architects were brought from Europe: Mongeri, Vallauray, Jachmund, Raimondo D'Aronco, Otto Retter and Helmuth Cuno.
- 2 The nationalism, in its general sense, had its beginning deeply rooted in those liberating days of the French Revolution, was further developed during the Napoleonic Wars and affected the nations in Europe after mid 19th century and also some young Turks. While the young nationalist Turks and their powerful political party "Union and Progress" were dominating the last decade of the Empire, they attempted to purify arts and social institutions from all foreign influences and created Turkish nationalism.
- 3 Y. Yavuz, Mimar Kemalettin ve Birinci Ulusal Mimarlık Dönemi, ODTÜ Mimarlık Fakültesi Basım İşliği, Ankara: 1981, p.viii.

4 ARİF HİKMET KOYUNOĞLU'S LIFE-STORY

- 1 Halil Edhem Bey was the director of the Academy of Fine Arts.
- 2 G. Birkan - S. Pehlivanlı, "Mimar Arif Hikmet Koyunoğlu ile Bir Söyleşi", Mimarlık, n.150, 1977, p.9.
- 3 Unpublished Autobiography of A.H. Koyunoğlu, v.2, p.4.
- 4 He was the director of the Emniyet Müdürlüğü - Şube II in Istanbul, later he was the governor of Ankara.

- 5 RESTITUTIVE EVALUATION OF THE PUBLIC BUILDINGS DESIGNED BY
A. H. KOYUNOĞLU IN ANKARA
- 5.1 SOSYAL HİZMETLER VE ÇOCUK ESİRGEME KURUMU GENEL MÜDÜRLÜĞÜ -
ÇOCUK ESİRGEME KURUMU GENEL MERKEZİ - BİNALARI
(THE GENERAL DIRECTORATE OF SOCIAL SERVICES AND THE SOCIETY
FOR THE PROTECTION OF CHILDREN - THE CENTER OF THE SOCIETY
FOR THE PROTECTION OF CHILDREN - BUILDINGS)
- 1 Anon., Ulus Tarihi Kent Merkezi Çevre Düzenleme Yarışması,
Ankara Büyükşehir Belediyesi İmar Dairesi Başkanlığı,
pp.33-34.
 - 2 Courthouse constructed in 1925-1926 and 9. Akşam Erkek Sanat
Okulu and Atatürk İlkokulu, which are the former Gazi and La-
tife Elementary Schools, in 1924 are the first examples of
the early Republican period in Ankara.

M. Sözer, Cumhuriyet Dönemi Türk Mimarlığı, Türkiye İş Ban-
kası Kültür Yayınları, Ankara: 1984, p.113.
 - 3 Şengül Hamamı carries the characteristics of Ottoman archi-
tecture of 16th century.

G. Öney, Ankara'da Türk Devri Yapıları, Ankara Üniversitesi
Dil ve Tarih Coğrafya Fakültesi Yayınları, Ankara: 1971,
pp.150-151.
 - 4 Anon., "İnşaat Münakasası", Hakimiyet-i Milliye Gazetesi,
(May 28,1925), p.4.
 - 5 Anon., "Himaye-i Etfal'in Çocuk Sarayı Bu Hafta Açılıyor",
Hakimiyet-i Milliye Gazetesi, (February 25,1927), p.1.
 - 6 Anon., "Çocuk Sarayını Birlikte Gezelim", Çocuk Haftası
Dergisi, v.1, Milliyet Matbaası, İstanbul: 1929, p.199.
 - 7 Anon., "Himaye-i Etfal'in Çocuk Bahçesi", Hakimiyet-i Milliye
Gazetesi, (November 30,1929), p.2.
 - 8 General Assembly Files, Çocuk Esirgeme Kurumu, v.2, n.12/5,
(January 5,1952).
 - 9 Central Executive Board Files, Çocuk Esirgeme Kurumu, v.3,
n.35/394, (November 28,1952).
 - 10 Central Executive Board Files, Çocuk Esirgeme Kurumu, v.4,
n.11, (August 23,1960).
 - 11 Anon., Çocuk, v.9, n.10, (April 23,195), pp.8-9.
 - 12 _____, "Proje Müsabakası", Hakimiyet-i Milliye Gazetesi,
(January 5,1925), p.4.
 - 13 Anon., "Arif Hikmet Koyunoğlu ve Yaşamı", Mimarlık, n.181,
82/7, p.7.

- 14 Anon., "İnşaat Münakasası Himaye-i Etfal Cemiyeti Merkezi Umumiyesinden", Hakimiyet-i Milliye Gazetesi, (May 8,1925), p.4.
Anon., "İnşaat Münakasası Himaye-i Etfal Cemiyeti Merkezi Umumiyesinden", Hakimiyet-i Milliye Gazetesi, (May 28, 1925), p.4.
- 15 Anon., "Çocuk Sarayını Birlikte Gezelim", Gürbüz Türk Çocuğu, n.7, April-1927, p.23.
- 16 The information related to the rents was obtained from the Society's Files.
- 17 General Assembly Files, Çocuk Esirgeme Kurumu, v.2, n.21/17, (November 5,1954) and v.2, n.30/23, (December 14,1957).
- 18 The Law n.35 was enacted by the government of 1960 Revolution.
- 19 Central Executive Board Files, Çocuk Esirgeme Kurumu, v.5 n.15, (March 14,1963).
- 20 Central Executive Board Files, Çocuk Esirgeme Kurumu, v.5, n.17, (April 26,1963).
- 21 General Assembly Files, Çocuk Esirgeme Kurumu, n.3, (January 7,1964).
- 22 Hacer Aksan, who was born in 1318 (1902), lives at Denizciler Cad., Acı Çeşme Sokağı n.6.
- 23 Burhanettin Aktulga was born in Ankara in 1915. He dealt in hat trade in a shop opposite to the Society's buildings in the year of 1930.
- 24 Selim Başağaç was born in Ankara. He still has a scrap-shop in Samanpazarı.
- 25 The Correspondence of Solicitors, Çocuk Esirgeme Kurumu.

5.2 ETNOGRAFYA MÜZESİ BINASI (THE ETHNOGRAPHICAL MUSEUM BUILDING)

- 1 Anon., "Ocak Önünde Park Yapılacaktır", Hakimiyet-i Milliye Gazetesi, (October 29,1929), p.4.
- 2 Anon., "Halkevlerinin Verimli Çalışmaları", Ulus Gazetesi, (July 31,1935), p.3.
- 3 Anon., "Kültür Bakanlığı İnşaat Müdürlüğünden", Ulus Gazetesi, (May 16,1935), p.5; "Ankara Valiliğinden", Ulus Gazetesi, (September 2,1936), p.6; "Ankara Valiliğinden", Ulus Gazetesi, (September 11,1938), p.11.
- 4 H. Z. Koşay, "Türkiye'de Etnografya Araştırmaları ve Ankara Etnografya Müzesi", Makaleler ve İncelemeler, Ankara: Ay-ldız Matbaası A.Ş., 1974, p.85.

- Anon., "Kültür Bakanlığı İnşaat Müdürlüğünden", Ulus Gazetesi, (May 16,1935), p.5.
- 5 Unpublished Autobiography of A.H. Koyunoğlu, v.2, p.25.
- 6 Ibid., p.25.
- 7 Anon., "İnşaat Münakasası Maarif Vekaletinden", Hakimiyet-i Milliye Gazetesi, (May 13,1925), p.4; "İnşaat Münakasası Maarif Vekaletinden", Hakimiyet-i Milliye Gazetesi, (May 19, 1925), p.3.
- 8 M. Ş. Ülkütaşır, "Ankara Etnografya Müzesi", Cumhuriyetle Birlikte Türkiye'de Folklor ve Etnografya Çalışmaları, Ankara: Başbakanlık Basımevi, 1972, p.45.
- 9 Anon., "Resim Galerisi Binası İkmal Ediliyor", Hakimiyet-i Milliye Gazetesi, (January 26,1927), p.1.
- M. Ş. Ülkütaşır, op. cit., p.46.
- 10 _____, op. cit., p.46.
- 11 Anon., "Hacı Bayram'da Ankara Müzesi Yapılacaktır", Hakimiyet-i Milliye Gazetesi, (January 4,1927), p.1.
- 12 Anon., "Etnografya Müzesinin Tesisi", Hakimiyet-i Milliye Gazetesi, (July 5,1927), p.2.
- 13 M. Ş. Ülkütaşır, op. cit., p.47.
- Anon., "Etnografya Müzesinin Tesisi", Hakimiyet-i Milliye Gazetesi, (July 5,1927), p.2.
- 14 H. Z. Koşay, op. cit., p.85.
- 15 M. Ş. Ülkütaşır, op. cit., p.48.
- 16 _____, op. cit., p.48.
- The File of Roof Repairs, Etnografya Müzesi, n.92, (March 6, 1956) and n.90, (January 28,1959).
- 17 The Correspondence Files, Kültür Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, n.92, (March 6,1956); n.402, (June 17, 1957); n.732.04-703, (February 27,1964); n.700-347, (June 30, 1967).
- 18 Anon., "Tescil Kararları", Resmi Gazete, n.17241, (February 4, 1981), p.63.
- 19 M. Sözen, Cumhuriyet Dönemi Türk Mimarlığı (1923-1983), Türkiye İş Bankası Kültür Yayınları, Ankara: 1984.
- 20 The File of Roof Repairs, Etnografya Müzesi, n.53, (May 13, 1935).

- 21 Anon., "Ankara Etnografya Müzesi Müdürlüğünden", Ulus Gazetesi, (November 29,1935), p.7.
- 22 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, n.92, (March 6,1956).
- 23 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, Evaluation Format, (January 25,1982)
- 24 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü,
- 25 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, n.92, (March 6,1956).
- 26 The File of 1974 Repairs, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü.
- 27 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, n.92, (March 6,1956).
- 28 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, n.402, (June 17,1957).
- 29 Anon., "Ankara Valiliğinden", Resmi Gazete, n.10244, (July 4,1959), p.22044.
- 30 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, n.732.04-0703, (February 27,1964).
- 31 The File of 1974 Repairs, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü.
- 32 Anon., "Etnografya Müzesi Müdürlüğünden", Hakimiyet-i Milliye Gazetesi, (August 6,1929), p.3.
- 33 Anon., "Nafia Vekaletinden", Ulus Gazetesi, (August 20,1941), p.8.
- 34 The File of Roof Repairs, Etnografya Müzesi, n.28, (January 28, 1953).
- 35 The File of Roof Repairs, Etnografya Müzesi, n.53, (May 13, 1935).
- 36 The File of Roof Repairs, Etnografya Müzesi, n.4, (February 21,1955).
- 37 Anon., "Ankara Nafia Müdürlüğünden", Resmi Gazete, n.9052, (July 13,1955), p.12334.
- 38 The File of Roof Repairs, Etnografya Müzesi, n.90, (January 28,1959); n.169, (March 28,1961).

5.3 MALIYE VE GÜMRÜK BAKANLIĞI BİNASI (THE MINISTRY OF FINANCE AND CUSTOMS BUILDING)

- 1 Anon., "Ankara'nın İki Yeni Yolu", Ulus Gazetesi, (January 14, 1952), p.5.

Talat Paşa Boulevard connecting İstasyon Circle to Samanpazarı Circle in the east-west direction was constructed as in the Jansen Plan.
- 2 Until 1925, Atatürk Boulevard became visible, extending from Taşhan Circle (Ulus) to Yenışehir. Later, it was arranged as the main artery connecting Ulus to Çankaya in the north-south direction in Jansen's plan approved in 1932 and it was constructed in accordance with this arrangement.
- 3 This building was designed by Şevki Balmumcu as the exhibition hall, but it was altered into a theatre by Paul Bonatz in 1948. It still is a theatre.
- 4 G. Birkan - S. Pehlivanlı, "Mimar Arif Hikmet Koyunoğlu ile Bir Söyleşi", Mimarlık, n.150, 1977, p.12.
- 5 Anon., "İnşaat Münakasası Maliye Vekaletinden", Hakimiyet-i Milliye Gazetesi, (May 18,1925), p.3.

Anon., "İnşaat Münakasası Maliye Vekaletinden", Hakimiyet-i Milliye Gazetesi, (July 29,1925), p.4.
- 6 Anon., "Yeni Maarif Vekaleti Binasında İnşaat Bitiyor", Hakimiyet-i Milliye Gazetesi, (January 27,1927), p.1.
- 7 Anon., "Elektrik Tesisatı Münakasası", Hakimiyet-i Milliye Gazetesi, (July 24,1927), p.5
- 8 G. Birkan - S. Pehlivanlı, op. cit., p.12.
- 9 Anon., "Dış İşleri Bakanlığı Tekel Bakanlığına taşınacak", Ulus Gazetesi, p.2.

Anon., "Başbakanlık ve Dış İşleri Bakanlığı, Gümrük ve Tekel Bakanlığına Taşınmak Üzeredir", Ulus Gazetesi, (August 14, 1952), p.1.
- 10 Anon., "Tescil Kararları", Resmi Gazete, n.17241, (February 4,1981), p.63
- 11 Anon., "Milli Emlak Müdürlüğü Görevleri", Resmi Gazete, n.18251, (December 14,1983), p.102.
- 12 He is a janitor who began to serve in the Ministry of Finance and Customs Building in 1965.
- 13 He is a technician who began to work in the Ministry of Finance and Customs Building in 1968.

- 14 G. Birkan - S. Pehlivanlı, op. cit., p.12.
- 15 Now, it is the Gazi University.
- 16 Anon., "Bu Kış Ankara'mız İki Güzel Bina Daha Kazanıyor", Hakimiyet-i Milliye Gazetesi, (September 25,1926), p.1.
- 17 Anon., "Gümrük ve Tekel Bakanlığı Mali ve İdari İşler Genel Müdürlüğünden", Resmi Gazete, n.16300, (May 29,1978), p.78.
- 18 Anon., "Bu Kış Ankara'mız İki Güzel Bina Daha Kazanıyor", Hakimiyet-i Milliye Gazetesi, (September 25,1926), p.1.
- 19 Anon., "Hariciye Vekaleti Kütüphane Binası ve Teferruatı İnşaaası", Ulus Gazetesi, (July 20,1943), p.8.
- 20 Anon., "Gümrük ve Tekel Bakanlığı Mali ve İdari İşler Genel Müdürlüğünden", Resmi Gazete, n.16300, (May 29,1978), p.78.
- 21 Anon., "Bu Kış Ankara'mız İki Güzel Bina Daha Kazanıyor", Hakimiyet-i Milliye Gazetesi, (September 25,1926), p.1.
- 22 Anon., "Maliye Vekaletinden", Ulus Gazetesi, (March 17,1936), p.8.
- 23 Recai Baturalp was the Minister in 1980-1981.
- 24 Anon., Başkent Ankara, Harita Genel Müdürlüğü, 1983, p.14.
- 25 Anon., "Hariciye Vekaleti Merdiven Yaptırarak", Ulus Gazetesi, (October 26,1954), p.8.
- 26 Anon., "Nafia Vekaletinden", Resmi Gazete, n.8838, (October 26, 1954), p.10523.

5.4 DEVLET RESİM VE HEYKEL MÜZESİ - TÜRK OCAĞI - BİNASI (THE STATE PAINTING AND SCULPTURE MUSEUM - TÜRK OCAĞI - BUILDING)

- 1 Under the leadership of a group of medical school, in Istanbul, students influenced by the Turkish Nationalistic Movement developed in the direction of Ziya Gökalp, the Türk Ocağı Center was established on March,25,1912.This center aimed at studying Turkish history, language and culture, and assert the superiority of the Turkish nation and unifying all Turks all over the world. From 1918 onwards, the center interrupted its activities, but in 1924, it was re-organized in Ankara. Since both Türk Ocağı and Republican People's Party almost seemed alike in aims and methods, it was thought to be beneficial to combine them. Thus Türk Ocağı was merged with the Republican People's Party on April 12,1931.
- 2 G. Birkan - S. Pehlivanlı, "Mimar Arif Hikmet Koyunoğlu ile Bir Söyleşi", Mimarlık, n.150, 1977, p.12.

- 3 Anon., "Türk Ocakları Merkez Binası", Türk Yurdu, v.4-24, n.27-28/221-222, March-April, 1930, p.79.
- 4 Anon., "Türk Ocağı Binası", Hakimiyet-i Milliye Gazetesi, (September 24,1926), p.3.
- 5 The Correspondence Files, Maliye Bakanlığı-Milli Emlak Müdürlüğü, (December 2,1971).
- 6 G. Birkan - S. Pehlivanlı, "Mimar Arif Hikmet Koyunoğlu ile Bir Söyleşi", Mimarlık, n.150, 1977, p.12.
- 7 Anon., "İnşaat Münakasası", Hakimiyet-i Milliye Gazetesi, (December 4,1926), p.6.
- 8 A. H. Koyunoğlu, "Eski Türk Ocakları Merkez Binasının İnşaatına Ait Anılarım", Kültür ve Sanat, (January 5,1977), p.147.
- 9 Anon., "Ocak Merkez Heyeti Binasının Temeli Atılıyor", Hakimiyet-i Milliye Gazetesi, (March 21,1927), p.1.
- 10 Anon., Türk Ocakları Merkez Heyeti 1928 Senesi Kurultayı Zabıtları, Beşinci Kurultay, Ankara: Türk Ocakları Merkezi Matbaası, 1930, pp.25-27.
- 11 Anon., "İnşaat Münakasası", Hakimiyet-i Milliye Gazetesi, (December 27,1928), p.6.
- 12 Anon., "Türk Ocağı Küşat Resmi Yapıldı", Hakimiyet-i Milliye Gazetesi, (April 24,1930), p.1.
- 13 Anon., "Türk Ocakları Merkez Binası", Türk Yurdu, v.4-24, n.27-28/221-222, 1930, p.81.
- 14 U. İğdemir, "Halkevleri ve Halkodaları", Yılların İçinden, Ankara: Türk Tarih Kurumu Yayınları, 1976,p.283.
- 15 Anon., "Halkevinden Haberler", Hakimiyet-i Milliye Gazetesi, (April 30,1933), p.5.
- 16 Anon., "Ankara Halkevi", Hakimiyet-i Milliye Gazetesi, (November 24,1934), p.3
- 17 Türk Ocakları were in the process of being formed again by a group headed by Hamdullah Suphi Tanrıöver.
- 18 Anon., "Gençlik Parkındaki Gazino Evlenme Solonu Yapılıyor", Ulus Gazetesi, (January 9,1953), p.2.
- 19 N. İnci, Ankara Etnografya Müzesi ve Ankara Türk Ocağı Merkez Binası, Unpublished Thesis (1982), Hacettepe Üniversitesi Sosyal Bilimler Fakültesi Sanat Tarihi Bilim Dalı, Ankara: p.49.
- 20 The Correspondence Files, Kültür Bakanlığı, n.732-06-580, (February 23,1977)

- 21 Anon., "Kültür Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü", Resmi Gazete, n.16329, (June 27,1978), p.51.
- 22 Anon., "İnşaat Münakasası", Hakimiyet-i Milliye Gazetesi, (December 27,1928), p.6.
- 23 Anon., "Ocak Merkez Binasının Temeli Atılıyor", Hakimiyet-i Milliye Gazetesi, (March 21,1927), p.1.
- 24 The original water-colour painted by A.H. Koyunoğlu was given to the Museum by himself.
- 25 Anon., "Bir Aylık Ocak Haberleri", Türk Yurdu, v.2-24, n.29-223, 1930, p.77.
- 26 Anon., "Halkevinde Pazarlıkla Yaptırılacak Tamirat", Ulus Gazetesi, (September 4,1938), p.12.

MATERIALS AND TECHNIQUES OF CONSTRUCTION

- 1 A.H. Koyunoğlu, "Eski Türk Ocakları Merkez Binasının İnşaatına Ait Anılarım", Kültür ve Sanat, n.5, 1977, p.147.
- 2 Anon., "Türk Ocakları Merkez Binası", Türk Yurdu, v.4-24, n.27-28/221-222, 1930, p.80.
- 3 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, The Report of Contractor, (December 22,1963)
- 4 The File of Roof Repairs, Etnografya Müzesi, (January 5,1959).
- 5 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, n.1, (November 5,1960).
- 6 The File of Roof Repairs, Etnografya Müzesi, n.53, (May 13, 1935).
- 7 The File of Roof Repairs, Etnografya Müzesi, n.4/30-40/3683, (December 10,1952).
- 8 The Correspondence Files, Kültür ve Turizm Bakanlığı-Eski Eserler ve Müzeler Genel Müdürlüğü, n.90, (January 28,1959).
- 9 N. İnci, Ankara Etnografya Müzesi ve Ankara Türk Ocağı Merkez Binası, Unpublished Thesis (1982), Hacettepe Üniversitesi Sosyal Bilimler Fakültesi Sanat Tarihi Bilim Dalı, Ankara: p.20.
- 10 The Repair List of the Ministry of Finance and Customs Building (Table III).
- 11 G. Birkan - S. Pehlivanlı, "Mimar Arif Hikmet Koyunoğlu ile Bir Söyleşi", Mimarlık, n.150, 1977, p.10.

- Unpublished Autobiography of A.H. Koyunoğlu, v.2, p.26.
- 12 A.H. Koyunoğlu, op. cit., pp.147-148.
- 13 Ibid., p.148.
- 14 Ibid., p.148.
- 15 Anon., "Türk Ocakları Merkez Binası", Türk Yurdu, v.4-24, n.27-28/221-222, 1930, p.84.
- 16 Unpublished Autobiography of A.H. Koyunoğlu, v.2, p.25.
- 17 Ibid., p.27.
- 18 Ibid., p.25.
- 19 Ibid., p.25.
- 20 A.H. Koyunoğlu, op. cit., p.148.
- G. Birkan - S. Pehlivanlı, op. cit., p.12.
- 21 A.H. Koyunoğlu, op. cit., p.148.
- 22 The File of Roof Repairs, Etnografya Müzesi, n.2/11404, (September 29,1929).
- 23 G. Birkan - S. Pehlivanlı, op. cit., p.16.
- 24 Ibid., p.16.
- 25 A.H. Koyunoğlu, op. cit., pp.148-149.
- 26 G. Birkan - S. Pehlivanlı, op. cit., pp.12-14.
- 27 A.H. Koyunoğlu, op. cit., p.150.
- 28 Ibid., p.148.
- 29 Anon., "Türk Ocakları Merkez Binası", Türk Yurdu, v.4-24, n.27-28/221-222, 1930, p.80.
- G. Birkan - S. Pehlivanlı, op. cit., p.13.
- 30 Anon., "Yeni Bina Ne Zaman Bitiyor?", Hakimiyet-i Milliye Gazetesi, (April 20,1929), p.2.
- Anon., "Türk Ocağı", Hakimiyet-i Milliye Gazetesi, (July 24, 1929), p.2.

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APPENDICES

LIST OF THE BUILDINGS DESIGNED BY A. H. KOYUNOĞLU

ANKARA

- 1 Ankara Devlet Resim ve Heykel Müzesi (Türk Ocağı)
- 2 Etnografya Müzesi
- 3 Evkaf numune evleri dört adet (2'si İş Bankası ilk binası, yıkıldı)
- 4 Çocuk Esirgeme Kurumu (Himaye-i Etfal)
- 5 Celal Bayar Evi
- 6 Maraş Mebusu Mithat Alam Evi, (İsrail Elçiliği İkametgahı)
- 7 Falih Rifkî Atay Evi (yıkıldı)
- 8 Ruşen Eşref Ünaydın Evi (yıkıldı)
- 9 Maliye ve Gümrük Bakanlığı (Dış İşleri Bakanlığı)

BURSA

- 1 İkizce ve Karacaoba göçmen köyleri evleri
- 2 Tayyare Sineması ve İşhanı

TOKAT

- 1 Erbaa Tütüncü Hakimzade köşk ve deposu

ESKİŞEHİR

- 1 Çarşı camii
- 2 Hava alanı hangar ve binaları

İZMİR

- 1 Hasan Rıza Sevsay Evi (Eski Milli Eğitim Müd.)
- 2 Müfide Okaya Evi (Mustabey semti, Fuar yakınında)

İSTANBUL

- 1 Recep Peker Evi (İstanbul Anıtlar ve Rölöve Bürosu Binası)
- 2 Maçka "Bizegöre Apt" (İş Bankası eski Müd. Nejat Bey Apt.)
- 3 Florya, Eczacı Hasan Bey Köşkü
- 4 Bebek, Rakım Enç Apt. (Yalı Ap. No: 396)
- 5 Büyükdere Sait Rıza Sevsay ev ve Apartmanı
- 6 Talimhane, Lamartin Cad. Billur apt. (Deniz Kızı Eftalya Apt.)
- 7 Ortaköy, Musevi Mezarlığı yanı, Tütüncü İskenderbey Köşkü
- 8 Kabataş, setüstü (Parmakkapı ... apt.)
- 9 Avukat Hüsamettin Erduran'a ait apt. Şişli, Bulgar Çarşısı yanı
- 10 Av. Hüsamettin Erduran Köşkü, İç Erenköy
- 11 İstinye - Yeniköy arası bir avukata ait yalı (yıkıldı)
Yalılar durağı
- 12 Ziya Gökalp Mezarı, Sultan Mahmut Türbesi

The above list is taken from 82/7, Mimarlık, p.7 except for the Ankara - item 9 (77/1, Mimarlık, p.12). A.H. Koyunoğlu also constructed İttihat ve Terakki Cemiyeti Building in Erzurum which was torn down (77/1, Mimarlık, p.9).

THE SOCIETY FOR THE PROTECTION OF CHILDREN

According to the information gathered from Çocuk Haftası Dergisi (The Weekly Magazine for Children) - published in 1931, v.3, p.54 - the first Society for the Protection of Children was established in Kırklareli in 1908. This Society with a only few members and a limited budget kept on its activities until the Balkan War broke out.

Later, in Istanbul in 1917, the Society under the name of Himeye-i Etfal (The Protection of Children) set to work aiming to organize throughout the country. But the social and political conditions in the Empire at that time made its realization impossible. Due to lack of interest the branches of the Society, except Kırklareli and Istanbul, were gradually closed down.

The Society aiming to re-organize country-wide, attempted to work again in Ankara in 1921 and in the meantime it added the word "Turkey" in front of its title.

Atatürk and his charitable friends founded the Society of Himeye-i Etfal again in one of the rooms of Hakimiyet-i Milliye Printing House on June 21, 1921 in order to take care and educate the children whose fathers and mothers lost their lives or continued fighting in the Independence War.

Shortly afterwards its establishment, the Society received a wide spread interest and help from the people and administration as well. By the increasing financial sources it extended its activities throughout the country. Today, it has become an internationally recognized institution.

The medical check up and treatment were added to the Society's activities when its constitution was printed in 1922. In succeeding years, the Society undertook to distribute food, clothing and teaching aids to the children who need the help; to educate orphans; to found nurseries and dispensaries, sanatoriums, recreation areas and also to publish magazines and books concerning children.

In May 27,1960, in accordance with the Law n.35 the Society for the Protection of Children was annuled and its activities were taken over by a committee within the Ministry of Health and Social Services. By a decree of the Sosyal Hizmetler Genel Müdürlüğü (The General Directorate of Social Services) reference n.02188 and dated April 7,1961, the Society was re-established. The Society's General Assembly convened on September 18,1961, and elected its General Executive Board and started to serve again on September 20,1961.

By the Law n.2828 dated May 24,1983, the Society was legally transformed to the General Directorate of Social Services and the Society for the Protection of Children in the Ministry of Health and Social Services. It continues to serve in the same status.

Under the auspices of State, the Society has become a strong institution. Its sources of income are as follows: contributions

from the public and from the government; dues from permanent members; charity stamps; rent from the real estates; various monopolies such as Kavacık Spring Water in Ankara and Drinking Water in Bartın; annual balls and lotteries; the income from various religious traditional contributions shared by the other organizations.



THE ETHNOGRAPHICAL MUSEUM

After proclamation of the Turkish Republic. to establish a museum, preserving the old and present cultural values, was brought forward by the Ministry of Education. The task related to the establishment of a museum, preserving and displaying above subjects, was supported by Atatürk and other intellectuals.

Meanwhile, the Islamic Sacred Relics brought from Istanbul were stored in İmaret Mosque since a suitable place could not been found to keep them. The deterioration signs on them also affected the decision concerning the establishment of a museum.

With this purpose Hamdullah Suphi Tanrıöver, the Minister of Education at the time, asked for assistance from old acquaintance from Darülfünun (The Istanbul University) Prof. Mevoroş, who was one of the directors of the Budapest Ethnographical Museum. The Minister requested the Professor's views and suggestions regarding the museum.

Prof. Mevoroş submitted a report to Ministry of Education on November 29,1929. Later he came to Ankara to make primary studies and preparations for this purpose.

At the beginning, the Ministry of Education adopted the idea of founding the branches of History of Revolution, History and

Painting; therefore, many works on these subjects were stored in the museum storage rooms. But later, the works related History of Revolution transferred to the Institution for History of Revolution in the Faculty of Dil-Tarih Coğrafya in 1943. The paintings were given first, to the Gazi Eğitim Enstitüsü (The Gazi Teachers' Training Institution) and then Istanbul Resim ve Heykel Müzesi (The Istanbul Painting and Sculpture Museum).

Since the existing building is insufficient, the materials regarding the hunting, fishing, farming, many kind of artisanship and transportation vehicles, all important sections of ethnography are still in storage in museum and still waiting for the establishment of an open air museum for display.

In time, it was considered to develop the museum as an ethnologic museum to include the cultural heritage of primitive societies and neighboring countries as well. For that reason, some works were purchased from outside the country. This task could not be realized because of lack of place. A collection of primitive culture was transferred to the Anthropology Department in the Faculty of Dil-Tarih Coğrafya as teaching aids. In addition, totally, 31553 silver and gold coins belonging to the various Islamic States were given to the Section of Coins in Istanbul Archeological Museum on July, 1954.

The traditional dresses, the accessories called "takı", weapons, ceramics, china collections, the objects pertaining to the Islamic mysticism and religious order, the records of Ottoman courts, the handwriting collections in Arabic, the samples of rugs, carpets,

broderies, knittings, weaving, wood carvings inherited from Seljuks and Ottomans up to the present are still on display in the museum.

Prof. Besim Atalay, who was the member of Parliament in I-VII sessions, made a gift of his collection of 800 pieces Turkish works to the Museum. This collection is being displayed in the Besim Atalay Gallery.

Today, 30 000 objects purchased or donated are in the storage rooms and galleries and their number are continuously increasing.



NAMAZGAH TEPESİ (NAMAZGAH HILL)

It is a hill situated to the right of a street leading to Samanpazarı from Atatürk Boulevard which connects Kızılay to Ulus today. In other words, it stands to the right of the street extending from Ankara Railway Station to Samanpazarı District that is, to say, at the corner of the intersection of Atatürk and Talat Paşa Boulevards.

The rocky hill was the cemetery during the Byzantine period; some grave ruins were found at the site.

In the 11th century when Ankara and surrounding areas came under Seljuk rule, İzzeddin Keykavüs had a school built where the Ethnographical Museum stands today.

During the rule of the Ottomans, one of the Citadel gates opened to this hill; therefore, the gate was called "Namazgah Gate". The hill was also known as Muslim Cemetery during the Ottoman rule.

The hill, called "Namazgah" and used as a Muslim cemetery became the stage for many national and religious ceremonies during the years of the War of Independence between 1918-1922.

Based on the Council of Ministers' decree of November 15, 1925, this hill was donated to the Ministry of Education by the General Directorate of Pious Foundations to be used as the ground for a museum.

Nilgün ÇUHA

Birth Place and Date: Eskişehir, March 3, 1953

Education: 1959-1960 Eskişehir Yeni Yurt Koleji
1960-1962 Adams Elementary School (U.S.A.)
1962-1963 Ankara Anıttepe İlkokulu
1963-1964 Eskişehir Yeni Yurt Koleji

1964-1967 İzmir Özel Türk Koleji
1967-1969 Konya Kız Lisesi
1969-1970 İzmir Özel Türk Koleji

1970-1974 A.D.M.M.A. - A.D.M.M.Y.O.
Mimar Diploması

1978-1982 O.D.T.Ü.
M. Arch. in Restoration

Previous occupations: 1974-1975 K.K.K.lığı İnş. Eml. D. Bşk.lığı

1975-1985 Hv.K.K.lığı İnş. Eml. D. Bşk.lığı
(This occupation also included the controlling
of the Restoration Project of Anıtkabir)

1985-1989 Gnkur. Loj. İis. D. Bşk.lığı İnş. Prj.
Tet. ve Kont. Ş.
(This occupation also includes the controlling
of the maintenance and restoration projects
of the historical buildings belonging to the
military)

Yükseköğretim Kurulu
Dokümantasyon Merkezi