DESIGN GUIDELINES FOR SHOP BUILDINGS IN BEYPAZARI HISTORIC COMMERCIAL CENTER

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SALİH ÖZGÜR GENCA

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Approval of the Graduate School of Natural and Applied Science

_____

Prof. Dr. Canan ÖZGEN
Director

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

_____

Assoc. Prof. Dr. Selahattin ÖNÜR
Head of Department

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

_____

Dr. Nimet ÖZGÖNÜL
Supervisor

Examining Committee Members

Assoc. Prof. Neriman Ş. GÜÇHAN (METU, Restoration)_____

Inst. Dr. Nimet ÖZGÖNÜL (METU, Restoration)_____

Assoc. Prof. Emre MADRAN (METU, Restoration)_____

M.S. is Rest. Nedret ÖZALP (Min. of Cult. and Tour.)_____

Cengiz KABAOĞLU (KABA)_____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: SALİH ÖZGÜR GENCA

Signature :

ABSTRACT

DESIGN GUIDELINES FOR SHOP BUILDINGS

IN BEYPAZARI HISTORIC COMMERCIAL CENTER

Genca, Salih Özgür

M.S., Department of Architecture, in Restoration

Supervisor: Dr. Nimet Özgönül

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This study aims to prepare a design guide for the traditional shop buildings in Beypazarı Historic Commercial Center which guides maintenance, repairs and new designs on shop facades. This guide, which is prepared in limited content by researching problems of conservation in historic towns also aims to develop a collaboration of the users and the municipality, to raise the consciousness of the community for conservation, and to be an example for similar studies. During this process, a detailed study is made on architectural conservation guides and shop buildings in the study area.

Keywords: Conservation, Design Guidelines, Historic Commercial Center, Beypazarı

ÖZ

BEYPAZARI TARİHİ TİCARET MERKEZİ
DÜKKAN YAPILARI İÇİN TASARIM REHBERİ

Genca, Salih Özgür
Yüksek Lisans, Mimarlık Bölümü, Restorasyon Anabilim Dalı
Tez Yöneticisi: Dr. Nimet Özgönül

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Bu çalışma, Beypazarı Tarihi Ticaret Merkezi'nde geleneksel dükkanların cephelerinde bakım, onarım ve yeni tasarımları yönlendiren bir tasarım rehberi oluşturmayı amaçlar. Tarihi kentlerdeki korumaya yönelik uygulama sorunları araştırılarak kısıtlı konuda hazırlanan bu rehber, diğer taraftan yapıların kullanıcıları ve yerel yönetimin birlikte çalışmalarını, halkın koruma konusunda bilinçlendirilmesini ve benzer çalışmalara örnek oluşturmayı amaçlamaktadır. Bu süreçte mimari koruma ve tasarım rehberleri ile alandaki dükkan yapıları detaylı bir şekilde araştırılarak değerlendirilmiştir.

Anahtar Kelimeler: Koruma, Tasarım Rehberleri, Tarihi Ticari Merkez, Beypazarı

To the ones who have shared a part of my life
in the last few years

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INTRODUCTION

1.1. AIM AND CONTENT OF THE STUDY

Conservation of buildings that are cultural heritage and are still in use necessitates the corporation of the local government and the inhabitants. Legislation alone is not effective by itself. Conservation master plans bring some general rules, however these do not usually direct the users in conserving their properties. These plans do not generally introduce detailed rules for the interventions to the buildings, which actually gives the historic site its unique character. Regulations on conservation, economic problems and ignorance of the public complicate the restoration processes (Akar, 2002:1). Ways to raise public consciousness for conservation and to help them in conserving the building they use should be worked on for a sustainable conservation. A conservation project must involve the users, making them participants in conservation.

Under the light of this, guides for architectural conservation are examined to find out whether they can be a solution to the conservation problems of historic districts. Research on design guidelines is more detailed because they handle districts. Beypazarı Historical Commercial Center is examined as a case study. The Commercial Center is such a site that still continues its life with the inhabitants and the original use of most of the buildings. Changes in the economic life, development of the town, the damaging effects of time, and the use of new materials have affected the site. Features of the built environment are identified, and then, the problems of the site and reasons of these problems are analyzed.

In this respect, the study aims to prepare design guidelines which will put forward proposals for maintenance, repairs and new designs for the facades of shop buildings in the site that provide cooperation between inhabitants of historic buildings and local government.

1.2. GENERAL APPROACH TO THE PROBLEM

Cultural identity is the main force that holds a community together including all the things produced and consumed in that community. Development of a culture is a process, where the existing features change with additions to go further. Cultures develop and spread by interaction with other cultures, as well as by its inner dynamics. Continuation of a culture is required for its development. It should evolve into new values that give shape to social life. The continuation of the culture is dependent on the transfer of these values to the following generations. As a result of the effort on transforming the cultural identity to next generations, a culture of conservation is developed. Architecture, being one of the most important elements of the culture by creating the built physical environment, constitutes a starting point for generations to build on their own creations.

Throughout history, conservation of historical monuments has been an important work to put forth an effort on because of political, religious or practical reasons. But most of them are limited works in that they consider single buildings. Historical monuments have been seen as historical evidences only and no more interest is shown to them (Erder, 1999:2).

The period from the sixteenth to the nineteenth century marked a series of fundamental changes that founded the modern world and together with it the modern concept of history and cultural heritage. Many of these changes coincided in the second half of the eighteenth century after the Industrial Revolution, and had their roots in European cultural, scientific,

political, and economic developments. Consequently, there developed new types of city administration, new communication systems worldwide, and a new relationship of society with traditional buildings, settlements, and land-use. The development of modern conservation theory has evolved especially on a theoretical level; while at the same time; different types of restoration have continued being practiced in the field. Progressively, the development of conservation has led to state control, to norms and protective legislation, as well as to the establishment of administrations with responsibilities for the care of public buildings (Jokilehto, 1999:16-18).

The conservation processes has always been a subject of discussion for its methods and applications. Need for internationally accepted definitions has aroused. These are expressed in international charters, recommendations and guidelines, as well as in the development of techniques for the analysis and preservation of cultural heritage (Jokilehto, 1999:245). During the twentieth century, and especially since the Second World War, protection of cultural heritage has grown to international dimensions, involving international organizations, the definition of charters, recommendations, guidelines, and conventions, as well as promoting awareness campaigns and developing specialized training activities. UNESCO (United Nations Educational, Scientific and Cultural Organization) became a basis for international agreements after the Second World War. During the same years ICOM (International Council of Museums) was established. Then ICCROM (The International Centre for the Study of the Preservation of Cultural Property) and finally ICOMOS (the International Council on Monuments) was founded, concluding the principal group of international organizations responsible for cultural heritage at the world level (Jokilehto, 1999:287-288). However, early international documents regarding the conservation of cultural heritage did not define a collective responsibility for the international community.

Starting with the Venice Charter, in which the concept of a historical monument is defined as embracing not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historical event, urban conservation developed. The definition applies not only to great works of art but also to more modest works of the past which have acquired cultural significance as time goes by. Monuments are no more seen as a single building or with its nearby, but groups of buildings, and sites.[1]

In the following years, The Council of Europe introduced European Architectural Heritage Year aiming at raising awareness of the need to conserve the built environment and to put in place lasting initiatives, in order to create a unity between its members for the purpose of preserving the common heritage and realizing the ideals and principles in 1975. Attitudes towards conservation had been changing from the late 60's and early 70's, European Architectural Heritage Year, the first real mention of the built environment by the council of Europe, provided a focus (Jokilehto, 1999:18).

The ideals were concretized with *The European Charter of the Architectural Herita*ge, adopted by the Council of Europe. In the charter it is indicated that architectural heritage concerns everybody, not just because it is shared but because the decisions affect their environment. In addition, modest architecture of villages is included as architectural heritage. As a result, integrated conservation is suggested including compatible restoration techniques and appropriate functions, considering the social aspects of conservation as well (See Appendix A).

[1] Venice Charter: The International Charter For The Conservation And Restoration Of Monuments And Sites, Venice, 31 May 1964, Icomos

The concept of conservation had thus expanded from dealing with 'historical and artistic work of the past' in 1931 to also include 'more modest works of the past which have acquired cultural significance' in 1964, and to recognizing, e.g., Europe's unique architectural heritage as 'the common heritage of all her peoples', in the 1975 Amsterdam Declaration of the Council of Europe. The concept of cultural heritage has been broadened from historical monuments and works of art to include ethnographic collections, historical gardens, towns, villages and landscapes (Jokilehto, 1999:18).

In Turkey, conservation of cultural heritage has gained importance since 1950's. High Council of Immovable Heritage and Monuments, established in 1951, has acquired authority of giving decisions on environmental scale in 1957, and as a result, it has begun to deal with urban sites. The first legal arrangement on conservation of cultural heritage, including definition of 'site', issued 1710, has given the establishment more power in 1973. Before 1960's, site conservation was not observed not only in Turkey but also in Europe. Then some actions were taken, however, these only aimed to preserve current condition without development or re-functioning. First organized registration process started after Amsterdam Declaration in 1975. However, data collected on historic districts could not be used for planning although conservation master plans were defined in 1983 by the act numbered 2863, because technical specifications for preparation of conservation master plans was prepared in1990. [2]

In the matter of architectural conservation, working on a single building necessitates taking nearby buildings, the neighborhood, and then the town as a whole into consideration. The architectural properties that come with serving to similar aims, being nearby or being built together give buildings some common characteristics. In the city scale, commercial centers can be thought as sites on their own.

[2] http://www.kulturturizm.gov.tr/tarih_tr.asp?belgeno=48834

A site, which is described as

> the combined work of man and nature, being areas which are partially built upon and sufficiently distinctive and homogenous to be topographically definable and are of conspicuous historical, archaeological, artistic, scientific, social or technical interest

in Granada Charter, may contain some objects of different values, and properties, and treatments are influenced by values. According to Jokilehto and Feilden, "the aim of conservation is to safeguard the quality and values of the resource, protect its material substance and ensure its integrity for future generations". These values are grouped as cultural and contemporary socio-economic values. Cultural values are identity, relative artistic or technical and rarity value. Contemporary socio-economic values are economic, functional, educational, social and political ones.[3] Many of these values can have both positive and negative effects. If more than needed priority is given to these values, the balance between the values can be lost. Therefore a clear statement of the values should be made (Feilden and Jokilehto, 1993:19-21).

In the case of commercial centers, conservation problems in Turkey become more important. The nature of modern retailing methods can totally change the character of traditional shopping streets unless shop fronts are carefully designed. Architectural characteristics of towns and villages are generally shaped by shops and commercial centers with their varied architecture and domestic scale. Façade designs of shops help to

[3] Briefly, what Feilden and Jokilehto argue is that identity value is based on recognition and is related to the ties between society and the specific heritage object. Relative artistic or technical value is based on research and includes the technical, structural and functional aspects, providing a basis for classification. Rarity value is based on statistics and relates the resource to other constructions of the same type, and influences the level of protection. Economic values include tourism, commerce, use and amenities, any of which can lead to undesirable development and destruction. Functional value is connected to the economic values, and continuity is important. An inappropriate use may cause demolition. Educational value is important for cultural tourism and public awareness. Social value is connected with traditional social activities and compatible present day use. And political value is related to specific events in the history. (For more information see Feilden and Jokilehto, 1993:22.)

strengthen the visual attraction of the site. As explained in the resolutions of an ICOMOS symposium about streetscapes, buildings contributing to an ensemble, without themselves being of exceptional value, have often been defaced or replaced by the most unfortunate creations, of the wrong scale, materials and color.[4] insensitive changes to shop fronts, as they are due to be found at ground floor, pedestrian level, have the most impact on the person in the street. However, historical and new can be combined without spoiling the past, forming a sustainable environment.

Accordingly, in Beypazarı Historic Commercial Center (BHCC)[5], a similar process is observed as well. The Commercial Center is located at the center of the town and surrounded by six neighborhoods. Commercial activities take place around the historical commercial center, and develop to the south and to the high way. The Commercial center has been the center of the town since the formation of the town starts with a bazaar in history, as can be understood from its name. Social life develops here, and in the nineteenth century as angora wool production became a leading factor for economy, the commercial center leaded the town to improve and the town developed in those years (Yurt Ansiklopedisi:578). The commercial center is still in use with both traditional and contemporary functions.

BHCC includes 436 shops. 237 of them are built with traditional materials and techniques. The shops were burned down in 1849, and shops and streets were built under the control of a foreign engineer (Şener, 1997:38). Most of the buildings are one or two stories of stone masonry but several examples of timber constructions are also seen. Shops have simple rectangular plans without special features. There are also monumental buildings in the site.

[4] Resolutions Of The Symposium Devoted To The Study of The Streetscape In Historical Towns,Lausanne, 22 June 1978, Icomos
[5] From now on, Beypazari Historic Commercial Center is abbreviated as BHCC.

According to the research made by Gündüz Özdeş, Beypazarı Historical Commercial Center is an example of open type *arasta*. The commercial center shows the common features of these types such as adjacent stone masonry or timber buildings of one or two floors high on two sides of streets, small building lots, stable or movable shutters, three or four meters of shop widths (Özdeş, 1998:38).

The most important feature of the area is that it still continues its life as a commercial center. Throughout the area, buildings with similar architectural features and characteristics are seen. In the area some original details, can still be seen and used. But as the time passes, these are lost day by day due to the unqualified interventions made. Some examples can be given to this; original metal shutters with special details are changed with rolling shutters, whose box is placed in on the façade covering the moldings. Timber eaves are changed to plastic blinds although the hooks that eaves are hanged remain. Stone facades are covered with ceramics, and thick aluminum fenestrations are introduced.

Façades of commercial centers are important architectural features. Shop facades can have considerable effects on streets with their differentiated architectural elements. They also affect the customers by their appearance. But this attraction strategy can have a destructive effect because it usually ends in alterations to the façade and these alterations may completely change or destroy a building's distinguishing architectural features that make up its architectural character.

In addition to these, in BHCC, there is a continuation of textures created by façades, with their common architectural features. Buildings have common structural, functional and artistic properties. The elements that make up this value are the building materials, and façade elements, such as mouldings, shutters, eaves, and cornices on a stone masonry façade.

As being the most important elements that keep the commercial center's integrity, these elements are the most removed, or altered parts. The reason to this is the the elements's, such as shutters and/or eaves, becoming useless because of getting older or lack of care, although these elements do not obscure the addition of contemporary elements of a shop façade, which may be needed in some cases. But the new additions are problematic elements that disturb the façade, by being inharmonious, by closing characteristic elements or by the destruction made while making additions. Another problem with the new additions or alterations is that they are not better applications than the original ones both by being functional and by the appearance. There are buildings with elements such as pendentives, or stone bracings that are rather rare for the area. In most of the already intervened buildings, there is enough evidence that makes a reading of the building possible. A study aiming to determine which buildings can be restored with definite evidences regarding valuable changes and which cannot, can be followed by a rehabilitation, which will keep the site from losing its characteristic features. Such a work can be realized only with the help of the owners, in this sense, a study to guide people in their interventions to the shops, starting from the inevitable problems to detailed interventions should be done.

The treatment strategies for cultural heritage sites must assure reversibility, use materials whose effect can be reversed, not prejudice a future intervention, not hinder the possibility of latter access to the evidence, and they must maintain authenticity, allow maximum number of existing historical material to be retained, ensure harmony with original design and workmanship, do not allow new additions to dominate over the original fabric, respect the authenticity of design, material, workmanship and setting (Feilden and Jokilehto, 1993:59).

The degree of interventions should be carefully described in order to prevent misunderstandings and conflicts. Philosophical principles

developed by the government on this theme are very broad. But a historic district is a collection of buildings, sites, and settings that share a common history, appearance and special meaning in time and place. Typical work projects in historic districts have a visual impact on the distinctive character of adjacent structures, streetscapes, and the larger setting. It creates better administrative awareness to prepare a local specific design guideline based on principles of the standards than use the law by themselves to review a work proposal for intervention to the buildings.

1.2.1. INTERNATIONAL DEFINITIONS OF INTERVENTIONS

Internationally accepted definitions of term related with architectural conservation are gathered from charters, recommendations or resolutions released after meetings of the previously mentioned international organization[6], or from the documents aiming to define the conservation politics or inform public, prepared by central or local governments[7]. Through the examination of these documents, it can be said that terms used to define the theoretic and practical approach to conservation and terminology of intervention types, are graded from the least to the most intervening approach. The European tradition of conservation has passed the idea of a hierarchy for conservation work to USA and Canada, which is described in a document prepared by US National Parks Service as:

> We "maintain rather than repair." We "repair rather than replace." We "preserve rather than restore." We "restore rather than reconstruct ".[8]

The definitions may vary in some documents, according to the concept of the matter. The following definitions are gathered from different sources to show some difference of approaches.[9]

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[6] Charters are written documents involving the regulations which are internationally accepted by the signing bodies, countries. Recommendations and resolutions are only advices, to be evaluated by connected organization.

[7] These documents are design guidelines in general, giving brief information about conservation.

[8] National Park Service, Working On The Past In Local Historical Districts

First of all, conservation should preserve cultural resource values, authenticity, let the original function continue (Feilden and Jokilehto, 1993:66). Conservation as a science has two aspects: first, the control of the environment to minimize the decay of artifacts and materials; and second, their treatment to arrest decay and to stabilize them where possible against further deterioration.

Maintenance is defined as "to preserve or keep in a given existing condition, as of efficiency or good repair", in Webster's dictionary. But in conservation terminology, "to maintain is to keep components in good working order basically". Although the dictionary meaning includes repair, in Burra charter, maintenance is described as "the continuous protective care of the fabric and setting of a place. The difference from repair is, according to Burra charter, that repair involves restoration or reconstruction".[10]

Repairing is, according to the Ontario Ministry of Municipal Affairs and Housing, "to replace or correct broken, damaged or faulty components or elements of a building, either inside or outside, or to make minor alterations or renovations to it in order to maintain its operating efficiency". Replacing is "to provide a substitute or equivalent for the repaired object, or part".

By repairing, the object is more intervened than it is intervened by maintaining. The next intervention level of conservation is preservation, which basically requires more than maintenance and less than restoration. The USA Secretary Of The Interior's Standards for Historical Preservation define preservation as

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[9] Definitions without reference are taken from: Icomos, Heritage Conservation Terminology And Definitions Of Terms Gathered From Various Sources by F. LeBlanc

[10] Australia ICOMOS, The Burra Charter The Australia ICOMOS Charter For The Conservation Of Places Of Cultural Significance

> the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, the existing form and vegetative cover of a site, and to prevent loss of informational content. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historical building materials".

In practice, preservation may be applied in the heritage context, as well as to groups or types of buildings. The primary goal of preservation is to prolong the existence of cultural property.

According to Burra charter, restoration means "returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components by accurately recovering the form and details of a property and its setting without the introduction of new material".[11] In the definition of American Institute for Conservation for restoration, "the addition of non-original material" is included. According to Heritage Canada Foundation;

> Restoration activities can be as extensive and expensive as those associated with renovation (or rehabilitation); however, unlike renovation activities, they are normally done for heritage or historical purposes and are based on documentary evidence of the earlier state of the building. The degree of intervention and the removal or replacement of parts may be determined by an historical event associated with the building or by aesthetic integrity.

"Restoration is the continuation of conservation, when conservation treatment is thought to be insufficient, to the extent of reinstating an object, without falsification, to a condition in which it can be exhibited" (Jokilehto,1999:ii).

Rehabilitation, another type of intervention, is usually carried out in order to extend a building's life and/or its economic viability. It may involve more adaptation, but will still preserve most of the building's original features. It may involve upgrading, some modification, remodeling, rebuilding or

[11] Australia ICOMOS, The Burra Charter The Australia ICOMOS Charter For The Conservation Of Places Of Cultural Significance

retrofitting, and some repairs. It may be done to the exterior as well as the interior of the building. Rehabilitation may be major or minor. According to the usage of the word over the past few years, rehabilitation projects fall somewhat short of renovation projects in extent and/or cost of work. Rehabilitation is defined as “to bring a building up to minimum municipal property standards without changing its use” by the Ontario Ministry of Municipal Affairs and Housing.

Difference of reconstruction from restoration according to the Burra charter is “the introduction of new material into the fabric”. Reconstruction involves the re-creation of a non-existent building on its original site. “Based upon historical, literary, graphic and pictorial as well as archaeological evidence, a replica of the original is built using both modern and/or traditional methods of construction” are reconstruction for Heritage Canada Foundation. This term may sometimes be used in a heritage context. It may also be used interchangeably with rebuild. The latter, however, is more accurately applied to a building that has been partially or wholly destroyed or that has badly deteriorated.

1.2.2. NATIONAL DEFINITIONS OF INTERVENTIONS

In Turkey, the first legislation on historical monuments and archaeological objects dated back 13 February 1869 (Asar-i Attika Nizammesi, amended in 1874, 1884, 1906); a new law on the protection of monuments was passed in 1912 (Muhafaza-i Abidat; Madran, 2002:182-183) After the Turkish Republic was established in 1923, the remains of earlier cultures were recognized as a part of common heritage. The supreme council on monuments was established in 1951 by the act numbered 5805. In 1957, this foundation has gained some authority about environment, which made the council deal with *site*s. Then the legislation on ancient monuments was enacted in 1973. With this legislation, the conservation facilities were organized still leaving some fields blank. In 1983, act numbered 2863 on

the protection of cultural and natural heritage was enacted describing the processes more in detail. This was followed by the acts numbered 3386 in 1987 and 5226 in 2004 to improve the previous one.

In Turkey, the descriptions and procedures for cultural heritage are defined by the act numbered 2863 (which is altered with the act numbered 5226)[12]. According to the principle decision issued 660[13], types of interventions are classified in three groups; maintenance, repair and reconstruction, which are defined according to their special condition (Although the terminology has changed, new principle decision is not yet prepared at the time this thesis is written).

Maintenance is the intervention aiming only to make the building continue its existence, which does not require chances in design, material, structure and architectural elements of the building, such as roof and roof drainage repair, or repainting. The local conservation council, and if it is not present the local museum directorate, is the authority for giving the permission and controlling the maintenance. Building's situation before and after the maintenance should be reported and documented with photographs and be presented to the council, and if the application is not approved, the inappropriate parts of the application should be renewed or changed.

Repair is divided into two groups; simple repairs and restoration. Simple repair includes the changing of the original material such as timber, metal, terracotta, stone, etc. which have decayed or deteriorated, with the same material suitable to the original form, and renewal of the deteriorated

[12] 2863 Sayılı (5226 Sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu ile Çeşitli Kanunlarda Değişiklik Yapılması Hakkında Kanun ile değişik) Kültür ve Tabiat Varlıklarını Koruma Kanunu, issued 2863, enaction date 21.07.1983, appeared in official journal issued 18113, and 5226 Sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu ile Çeşitli Kanunlarda Değişiklik Yapılması Hakkında Kanun, issued 5226, enaction date 14.07.2004, appeared in official journal issued 25535, taken from http://www.kulturturizm.gov.tr /portal/bakanlik_tr.asp?belgeno=45112

[13] principle desicion of high committee of conservation of cultural and natural heritage, issued 660, dated 05.11.1999

interior and exterior plasters, covers, finishes, in suitable color and material in the original form. Simple repairs are to be applied according to the decisions of the Conservation Council, and to be controlled by the municipalities, and/or by Conservation Council Directorate if present, if not by local museum directorate. After the application, related reports and photographs should be presented to the conservation council, and part that are found to be inappropriate should be changed.

Serious repairs, "**restoration**", is defined as all the interventions included in restitution or restoration projects that are based on surveys, and other related documents whose contents and scales are decided by the council. Consolidation, liberation, reintegration, renovation, reconstruction, moving are such interventions. All the projects should be prepared according to the related decisions. The principles of serious repairs are also described in the law. First of all, the buildings properties of space, form and structure which make up its socio-cultural and historical values should be preserved. Main goal is to preserve without any demolition. Additions with historical or socio-cultural values should be preserved. Restitutions should be based on exact documentation, and new findings during the applications should be evaluated accordingly.

Third type is the **reconstruction**. This type of intervention can be applied when a historical which has cultural and environmental value is demolished. This can be done by making use of all possible documents, and the placement to the parcel, façade properties, mass properties, plans, materials and construction techniques should be the same with the original building based on the restitution project.

The laws or internationally accepted definitions are generally not technical or prescriptive. These documents aim to encourage responsible preservation applications that will help protect cultural heritage. These cannot be used to make essential decisions about which features of the

historical building should be saved and which can be changed. But once a treatment is selected, the standards provide theoretical consistency to the work.

In choosing the most appropriate intervention for a historical building, some considerations should be taken into account. A buildings relative importance in history is one of them. It should be found out if the building is a significant resource, such as the work of a master architect. Then the physical condition of the building should be evaluated. It should be questioned if the original form has survived largely intact or it has been altered over time, or if the alterations are an important part of the building's history. Preservation may be appropriate if distinctive materials, features, and spaces are essentially intact and convey the building's historical significance. If the building requires more extensive repair and replacement, or if alterations or additions are necessary for a new use, then Rehabilitation is probably the most appropriate treatment. These key questions play major roles in determining what treatment is selected. Another question to be asked should be the proposed use of the building. Some buildings can be given a new use without serious intervention, but for buildings of special uses, applications make the building loose its historical significance. And also, regardless of the treatment, code requirements will need to be taken into consideration. But poorly prepared, a series of code-required actions may be harmful for a building's materials as well as its historical character. Finally, alterations and new construction is needed to meet some requirements for new buildings.

1.3. METHODOLOGY

Research was carried on in two categories: on guides for architectural conservation and on site. After defining the problem and general approach including developments worldwide and in Turkey, guides research are done from written and online resources, and mostly focused on design

guidelines, which are guides for historical districts. Site research is done in two phases; first, the history and present condition of the town and the project area are studied from written sources, second; a detailed site survey about the project area is done at BHCC. Then, general intervention decisions are given and design guidelines for BHCC are prepared in accordance with the principles decided.

The research on guides for architectural conservation is carried out to find out general outlines, contents and aims of guides. Because the case study is about a Historical Commercial Center, guides for historical districts, which are called design guidelines, are studied in a more detailed way. For the research, foreign examples are used. In Turkey, there are not any guides for architectural conservation prepared and being used.

The master theses prepared by G. Kurtulan[14] and S. Çelikyay[15], offer design guidelines for historical districts in Turkey. 26 examples of online design guidelines are examined which are in english, 6 of them are from the United States of America and 15 of them are from the United Kingdom. There are also examples from Canada and Hong Kong. Five of the design guidelines, whose content resembles to Beypazarı case, examined are explained in detail. A text outlining the design guidelines by Nore V. Winter[16] and a Master Thesis by B. F. Gromlich[17] are also used for defining design guidelines.

Then the need for design guidelines is discussed. The present situation of the urban sites, their problems and the role of design guidelines are

[14] KURTULAN, G., Edirne Kaleiçi Bölgesi Koruma Planı İçin Bir Tasarım Rehberi Önerisi, Mimar Sinan Üniversitesi, Fen bilimleri Enstitüsü Şehir ve Bölge Planlama Bölümü, , İstanbul, 1992

[15] ÇELİKYAY, H. S., Kentsel Sit Alanları İçin Tasarım Yönlendiricileri Bartın Örneği, Unpublished Master Thesis, Mimar Sinan Üniversitesi, Fen bilimleri Enstitüsü Kentsel Tasarım Bölümü, 1995

[16] Vermont Department Of Housing And Community Affairs, Design Guidelines For Historical Districts, by Nore V. Winter

[17] GROMLICH, B. F., Design Guidelines For Historical Districts, Unpublished Master Thesis, The University of Georgia, 1989

studied from the theses dealing with this subject. The main subject is the applicability of the conservation master plans. A legal status for the preparation and use of design guidelines in Turkey is tried to be put.

The content of the design guidelines is determined then. The extend, limits, vocabulary of design guidelines are decided according to the examples examined and the problems and needs of Beypazarı Historical Commercial Center.

The content of design guidelines is narrowed by selecting one façade type to apply the design guidelines. Then three architectural features on facades are selected to study their problems and suggest interventions and new designs.

Historic research is made in order to understand the formation of the commercial center and its important features. The sources examined for the historic research are, literary sources, theses dealing with Beypazarı, articles about buildings in Historical Commercial Center, registration cards of buildings, and map showing the list of registered buildings and sites,. The information that can be found on Beypazarı, but especially on historical commercial center is limited in number and in content.

For the research on Beypazarı history, *Yurt Ansiklopedisi*, books on Beypazarı by Yaşar Şener (1997) and by Ethem Torun (2004) and a master thesis by T. Bozkurt, dealing with the buildings of Turkish period in Beypazarı (2002) are used at most. For the information in archives, the studies dealing with the archives are used. Other sources given in the reference list are also examined carefully; the information about Beypazarı history in these sources repeats each other. In the final analysis, it is decided that giving a brief history of Beypazarı from the most detailed sources and using other sources when necessary to help understanding the formation of the commercial center will be useful. Information from the

travelers does not include architectural details of the commercial. There are photos of the town from earlier times, but they do not include the commercial center. In the article by A.T. Yavuz (2000), the relation between the Suluhan and commercial center is indicated.

Information about the social structure of the site is taken form the social survey made by P. Cengiz in 2002 as a part of thesis about conservation and development proposals for BHCC. The relevant parts of the survey are taken to create a brief picture of the site's inhabitants.

The site survey is done in October 2002. After a general survey, the project area is chosen according to the homogeneity and continuation of characteristic properties and problems of the shop buildings.

The borders of the site are Istanbul Caddesi, Büyük Yokuş Street, Cumhuriyet Caddesi, Kuyumcular Street, and Eski Hükümet Street. (Figure 3) Before the site survey, maps of the existing situation of the site in 1972, cadastral plan, and preliminary façade drawings of the streets, are taken from the Beypazarı municipality in digital media.

Site plans are prepared in 1/500 scale and the façade drawings are prepared in 1/200 scale. Digital drawings are printed and updated in the site. General surveys including all the buildings in site are. Then definition of traditional building is made, to differentiate them from new buildings. There are 436 buildings in the site. 237 of them are traditional buildings and they are worked on in detail.

Through the survey, information about each building is collected to understand the values and problems of shop buildings on a notebook or on facade drawings. Due to the immense number of buildings in the site, separate survey sheets are not filled in. Digital photos of each building are taken. The written data about the buildings collected in the site include the

type of the building; traditional or new, numbers of floors, current use, main building material and structural system, construction techniques, the roof cover material and notes of deteriorations are taken for every building as notes. In buildings where available, plan of the shop is drawn, the material of floor covering, the existence of basement, the type of superstructure are also taken as notes. Drawings of traditional details are made. Then on the site map, environmental elements are noted.

The data collected in site survey then is grouped and documented on drawings. General information about Beypazarı is presented on 1/5000 and 1/1000 city plan, showing the location of the site in Beypazarı. General information on site is presented by drawings indicating all the buildings in the site by environmental analysis, building types, current uses, number of floors, and street facades at 1/500 scale.

Detailed surveys on traditional buildings are documented on drawings as façade typologies, structural and construction systems, architectural features and plans, on 1/500 site plans. The façade materials are presented on 1/200 façade drawings of streets. The problems, including deterioration types and interventions are presented on 1/500 site plans to see the problems of the area. Reversibility of interventions and degrees of interventions are examined and listed, to evaluate the problems of the site and to decide the actions to take for conservation.

Then in accordance with the problems defined, one type of buildings is selected and design guidelines for three of their architectural features on facades are prepared.

CHAPTER 2

GUIDES FOR ARCHITECTURAL CONSERVATION

In dictionaries, guide is defined as something that offers basic information or instruction. Guides for conservation are technical papers introducing prescriptions for specific problems in an advisory capacity. They include information, instructions, and standards. Talking about the guides for heritage buildings, the objective is to constitute correct applications of architectural practices in order to make them last longer (Kandemir, 2002:8). These guides also aim to utilize the new technology and researches about the subject. One important feature is that previous and acknowledged experiences are transferred to the user. In this respect, target users have an importance in constructing the content of the guide.

2.1. TYPES OF GUIDES

Guides may be classified according to their contents. Content depends on the target user and the scale of the subject. Guides for owners of the architectural heritage are generally about proper maintenance and simple repairs. These guides help the user with a plain language and with drawings, which can be easily understood. They can continue with questions and answers. In guides prepared for owners, are included advice for further reading and when and how to seek professional help. Guides for professionals contain more specific information with a professional jargon. Technical information is directly given without any extra chapters such as the introductory chapters (e.g. need for guides) one can find in guides for owners. According to the scale concerned, guides can be about building elements, about a building as a whole or about a historical district. Guides are called by different names according to their contents, such as technical handbooks or pamphlets, booklets,

manuals, checklists, or design guidelines. Sometimes the name is determined by the physical size of the guide, such as book or booklet.

2.1.1. ON BUILDING MATERIALS

Guides concerning building materials give detailed information on different subjects, generally about the repairing process of the parts in which that material is used. In general, the materials are inspected separately, such as stone, timber, metal or mortars. These guides are not specialized in specific districts, or building types. Technical information is given in these guides. Target readers are mainly professionals, but some technical guides are prepared for owners as well. Generally these types of guides are prepared by non-governmental organizations with the participation of one or more specialists. Guides for owners are limited in range in that these deal with only one aspect of the selected material such as paint, pointing of brickwork or wood sidings, for the kind of work which owners can do themselves, and already do, to make them do correct applications. These guidelines start with a general description of the material, and then give the ways for recognition and diagnosis of the problem. Then, the method for maintenance or repair is discussed. Photographs, drawings, tables, special formulas and materials to be used are included to support the subject. These are called technical handbooks, or pamphlets (See figure 1).

2.1.1.1. EXAMPLES

Seven examples are examined here, three of which are printed documents, one of which is a book and others are three or four page-long booklets, and the other four are online documents put on internet for the use of public by *The Heritage Society of British Columbia*.

The first example is a technical handbook on stone masonry prepared by English Heritage. The handbook is the first issue of the *Practical Building Conservation* series. Other issues are on brick, terracotta and earth, mortars, plasters and renders, metals, wood, glass and resins (Ashurtst, 1988).

The first chapter is on repair and maintenance of the stone. Recognition and diagnosis of problems are discussed and categorized. Then methods for routine maintenance and repair of ruined buildings are given under different chapters. Photos of different applications and descriptive drawings are available. The second chapter is on a special common deterioration problem of stone, that is, organic growth. In the third chapter, grouting is discussed as a single method for repairing. Next section is on repairing with mortar, techniques and receipts for mixtures. Then, in the following four chapters, the cleaning methods are discussed in detail. Which technique should be applied to which situation is also given here. After some information on consolidants and preservatives, a case study where the given techniques are applied is criticized in the last chapter. This hand book is for the use of professionals with its technical information.

The booklet prepared by *English Heritage* called *Making the Point* on providing advice for brick and stonework repair starts with a general definition of the terms. The need of using such a guide is discussed with numbers and examples of wrong applications. The booklet continues with providing advice on suitable techniques, right tools, and training for the professionals, guidance from scientific researches, and sources of references. These are all given in general, with clues and examples of advices.

The next booklet examined is again prepared by *English Heritage* called *The Pointing of Brickwork*, which outlines the development and techniques

of pointing. It offers practical advice, as well as suggestions for further reading. Introduction opens with definitions, with referring to the listed building consent. Then, the pointing types and history of these types are introduced. After the main principles are given, as to when pointing becomes necessary is defined. Then, the procedure is given with detailed drawings and photographs. In the end, some notes are added as a summary to pay attention to the most fundamental points.

The Heritage Society of British Columbia has prepared some online booklets at the society's web page targeting the interested readers, mostly the residents. One of them is *Wood Siding*, by Nicholas R. Bawlf, MAIBC architect. The booklet starts with a brief description of the topic, and continues with the basic principles of the maintenance work. Main idea is to retain the original material as much as possible. The booklet goes on with the detailing of wood siding. Then different techniques of wood siding are given with a short historical background, drawings and process descriptions.

The next booklet is on *Wood Windows*, written by Bill Murphy, from Vintage Woodworks. The writer starts saying that "your original windows are the appropriate ones for your old house, regardless of its age and period" (Murphy: 1). Starting with the basic terminology about the windows, the writer continues with defining the types of windows. Here, the functioning of windows and the deterioration due to those functions are described. Then under the topic "restoring," a detailed process and the criteria in choosing the material are given with the description of materials, with drawings and photographs. Also, some useful clues are given to help the reader.

The third one is entitled *Paint*, by Ken Marchtaler, certified coatings consultant. Again, the writer mentions that the original materials used are better than the ones being used today. According to the writer, the lack of

regular maintenance is one of the most important reasons of deterioration besides external effects. The writer explains the goal of this booklet as aiming to promote proper preparation by identifying the basic problems and providing solutions that will ensure adequate protection of the structural material or substrate. Also, it is indicated that the solutions, which are initially more expensive, would reduce the amount of future maintenance. Then, the process is explained in detail, with definitions of the material. Different kinds of problems are identified visually and verbally, and then the procedure to be done on each case is described.

The last booklet is about *Masonry*, by Robert M. Patterson, P. Eng. It gives an overview of the masonry construction and some solutions to some most common problems. First of all, brief information about stone and brick masonry is given with the jointing types. Then, the section about inspecting and analyzing masonry problems comes again with the help of photographs. Following this, the procedure is described. Rebuilding and repointing are given accordingly. The need of professional help and further reading are emphasized.

2.1.1.2. OVERVIEW

The maintenance guides, either online or written, examined above are mainly prepared for the owners rather than the professionals, except for the first example, which can, however, be informative for an interested heritage owner. In general, guides start with definitions of the terminology used, general principles about the topic and the need for a guidebook. In some of them historical background is also given. A common aspect of the examined guides is that different techniques for different situations or details are given. Drawings and photographs are detailed enough for the inexperienced reader to understand. This makes it easier to guide the reader evaluating the situation, whether or not to intervene, or seek

professional help. Further readings and advices for the ongoing maintenance are added to most of the guides.

2.1.2. ON BUILDINGS

In some guides, combinations of different building systems, such as roof construction or flooring, are discussed according to appropriate classifications. Generally, buildings of a special style are examined. Like the previous type, methods to deal with that problem follow the descriptions and diagnosis. These guides may concern parts of specific building types. Guides on buildings can involve all systems that make up a building as a whole. Different systems of buildings such as roofs and walls and problems such as dampness and wood defects are subjected separately. In general, structural maintenance and repairs are stressed. The target reader of guides on buildings is the owner. These types of guides are prepared by one specialist generally, or sometimes by non-governmental organizations. Sometimes, check lists are given for regular building maintenance. These are called maintenance and preservation guides (See figure 1).

2.1.2.1. EXAMPLES

The first example to this type is *Building Maintenance and Preservation* (Mills,1997). Details, techniques and concepts in building maintenance, with chapters on areas including economics of maintenance, energy utilization, thermal standards, building materials, security systems, older buildings, fire safety, and inspections are exemplified. The book also includes photos and diagrams. Also, new material on maintenance of modern buildings, rehabilitation and reuse of the existing buildings, and recent European legislation are included.

Second example is a guidebook called *Home Repair and Maintenance* (Landers, 1986), which provides basic information about hand and power tools, fasteners, and building materials for the repair and maintenance of buildings. Brief information on structure and systems is included. Under the title of repair of roofs, gutters, walls, floors, concrete, furniture, water and waste systems, electrical wiring systems, heating and cooling systems, and insulation, skills of carpentry, masonry, plumbing, and other building trades, the book intends to give information to the inexperienced reader. There is also information about general subjects such as home safety and first aid.

Chapters start with general information on the subject. Then, the types of materials are introduced to the reader. After information about locating the problem is given, ways of repairing that type of problem is explained.

The guidebook is mostly about problems of new buildings. Repair methods aim to find the easiest and quickest ways to solve the problem. There is no difference in treatment between the intervention to the new fabric or the old one; and this results in neglecting the possibility of the fabric being architecturally valuable by its detail, form or material.

The book entitled *Building Maintenance and Preservation: A Guide for Design and Management* (Earl, 1994), deals with the historical buildings in one chapter. The book is not specialized on historical buildings but the methods given here in order to assist the reader can be useful for the management of heritage. The term ‘conservation’ is therefore used in a narrow sense, that is, associated with specialized repair and protective measures. In the beginning, a general discussion on building maintenance is given. According to the book, buildings’ lives can be ended by social, political, or economic pressures. Sometimes it may become trivial to work on maintenance of a building, for example, if the function of the building ceases to exist. However, as far as architectural heritage is concerned,

evaluation criteria change in favor of the building. Minor adaptations to meet the changing patterns and to keep the building in good condition are preferred then. According to the writer, buildings share a common pattern of decay, according to the materials used, which is generally determined by the era it is built. Then the special considerations affecting the maintenance are summarized. The physical character of the building, which is bound to the materials, determines the materials and skills needed for the maintenance. During the process maintaining, detailed consideration is needed to prevent disturbing the sound material, and also to prevent the unnecessary interventions. In repairs, use of salvage is important due to the lack of original materials. Another important thing is to avoid doing something that cannot later be undone. Professionals should deal with buildings belonging to the architectural heritage, and the building should be recorded in every aspect, and maintenance should take these records into consideration. All data and measures should be accurate and complete. When preparing a manual for a building, constant review should be kept on. The special requirements of historical buildings and monuments must be reflected in the maintenance manual. Timetabled inspection programs should be prepared. Legal provisions should be considered in order to avoid illegal operations, and also to achieve required fire precautions, and to provide comfort with services.

Emergency Repairs for Historical Buildings is written by Eleanor Michell (1988) and commissioned by English Heritage to lead people dealing with heritage conservation; both owners and local authorities. Emergency repairs are described, as the repairs needed for a building in such poor condition that if action is not taken the building, or its valuable features, might deteriorate until repair would no longer be feasible on either practical or financial grounds.

The guide consists of five chapters. The first chapter is the introduction. Definitions and general information on emergency repairs are given in this

chapter. Aids for conservation officers, procedures for survey, causes of deterioration, grants and legislations are briefly described. The second chapter is about the temporary repairs and the care of unused buildings. Temporary repair is described in the first part. Then, under the topics of safety, securities, excluding water, organisms, special features, and external appearance, solutions to common building problems are listed. In the third chapter, temporary uses for historical buildings for conservation purposes is suggested and discussed. In the fourth chapter, examples of emergency repairs are given. Each example starts with a general description of the building or the site and the problem. Then, with site plans and photographs, the process is described with a timetable. The last chapter is a brief review of these given examples.

The guide is mostly focused on general principles of emergency repairs. Procedures of work to be carried and details to be taken into consideration are discussed generally. Some details for repairs are given as drawings and photographs, but these aim to give a general idea rather than to describe strict applications. Details used are based on other guidebooks on material conservation. The guide is prepared to be used by the owners and local authorities to have an idea about what to do in similar situations.

Appraisal and Repair of Building Structures series intend to provide the practicing engineer guidance with procedures to adopt, including detailed information regarding the specific materials to be encountered. The examined volume, *The Introductory Guide* (1992), deals with subject material common to most supporting guides dealing with foundations, cladding, etc. The supporting guides are written by specialists. The introductory guide is written by the committee members. First, information about using the guides is given. Then the purpose of the appraisal is described as it will affect the amount of data to be collected for the final report; including serious deterioration, significant deterioration, defects in design or construction, accidental damage, change of use, etc. The need

for preparing a brief by the client to agree specialists including the initial appraisal is expressed. Then the procedure of the appraisal is described in separate chapters, including brief, safety, investigations, data, legal matters, causes of problems, and writing the report.

2.1.2.2. OVERVIEW

Guides on buildings are written mostly for the owners of the buildings. In general, these guides deal with problems and preservation of residential buildings whether new or old. If the guide is not specialized on historical buildings, intervening to architectural heritage may be discussed in one chapter briefly where only basic principles are given. In the mostly used outline, chapters start with general information on the problem. Then, the types of building and repairing materials are introduced. After information about locating the problem is given, ways of repairing that type of problem is explained.

2.1.3. ON HISTORICAL DISTRICTS (DESIGN GUIDELINES)

There is another type of guides which deals with historical districts as a whole. Generally, these guides deal with the common properties of the buildings. These are called design guidelines or standards, and generally prepared to be consulted at early stages of any renovation or new development proposal to help create an overall approach to the design of the project.

Municipalities do not have the right to make laws; the government has to regulate the management of historical districts. Municipalities have the power to prepare an urban conservation master plan. And after it is approved by the council, its application should be guaranteed by the municipality. Gromlich (1989:2) states that design guidelines are used by

the commissions in reviewing the applications for exterior architectural changes. In some instances, sophisticated and extensive design guidelines have been developed by architectural firms and adapted to the specific design needs of the community. In the USA, design guidelines are consistent written standards used by commissions for evaluating the compatibility of proposed new construction, alterations, and demolitions. They are developed in order to document historical resources which identify architectural features and other elements of the historical environment.

Guidelines indicate preference or principles indicated by descriptive statements with a clear language defining acceptable limits. Design guidelines should be specific and easily understood by professionals and laymen. Simple expressions and examples should be used in order to make the inexperienced reader understand the principles.

Guidelines are only suggestions with recommendations but they do not force to a particular design but encourage the use of existing design elements. They may carry the weight of law when adopted in a local ordinance or in conservation master plans in Turkey.

These guidelines are for the use of owners, craftsmen, professionals (architects, conservation specialists) and decision makers, suggesting characteristics for design of details and elements. Design guidelines provide a basis for making decisions, consistency in design review Incentives for investment, property value enhancement, and a tool for education[18].When developing design guidelines, it is important to understand cultural and economic conditions of the public living in that area, because design guidelines should suggest what is feasible and practical for the community to realize.

[18] National Park Service, US Department Of Interior, Working On The Past In Local Historical Districts

Nore V. Winter, who is an urban design and preservation consultant, has prepared an outline for design guidelines for historical districts. The outline consists of six parts, separated according to the content and the scale of the subject. The first part is about site design. According to Winter, set-backs, entrance orientations, plant beds and plantings, parking lots, paving, fences, and signs should be discussed. The second part is about the rehabilitation of contributing structures in historical districts. First of all, a general approach should be established. As a general policy, preservation of character-defining elements of historical buildings is a top priority, and alterations and repairs should accurately represent the historical qualities of the buildings. The third part is about the guidelines for commercial type of buildings in historical sites. Then guidelines for residential buildings, new constructions in historical districts and additions to contributing structures are discussed in the following parts. (See Appendix B)

In the process of design guidelines, there should be a discussion on some critical points on which the design guidelines will be based on; defining the architectural character and limits of imitations. The physical character of the district and the appropriate construction and alterations should be defined. Gromlich lists the topics to be examined to define the architectural character as follows:

-relationship between buildings; through materials, Rooflines, setbacks, Size, shape, pattern,

-elements predominate and unify the district; common features,

-dominant building materials and architectural details,

-development opportunities and plans

-changes occurring in the district

-continuity of landscape features; plantings

-other features' relations; posts, lights,

-distinctive patterns of street width and location, and lot size (Gromlich, 1989:27).

Answers to these topics will form the basis of the design guidelines. After significant visual features are recognized, verbal explanations and graphic illustrations should be developed to define contribution of key elements to the district. Using maps, sketches, and photographs to explain terms like alignment, scale, pattern and so forth is recommended (See figure 1).

2.1.3.1. EXAMPLES

Architectural Design Guidelines for the Old Town District (City Of Wichita – Kansas) consists of seven parts. The first part is the preface, which starts with the contents list. In the preface a brief description of the site, general condition of the area, the aim and the philosophy of the design guidelines are given.

In the introduction part, the aim and scope of the design guidelines are described more specifically. For the historical overview, another document is addressed. The period of significance is defined as the period in which the valuable buildings of the site belong to. The concept of integrity is described with a few sentences; that is, a sufficient percentage of the structure must date from the period of significance. Steps to plan a preservation project are also explained. Then significance and benefits of the district today are told under the topics of construction quality, adaptability, environmental benefits, economic benefits, and responsibility of ownership. Then the design guidelines are explained. Goals of design review and format of a design guideline are given for this purpose.

In the first chapter guidelines for existing properties are given. The design guidelines are grouped under topics of façade elements. Treatment of character-defining features, general design alterations, ground floor levels,

ground level details, windows, entries, loading docks, loading dock doors, facade materials, cornices, roofs, technical repairs, and additions to historical buildings are described.

Second chapter is on the design guidelines for new constructions. In this chapter, architectural character, site plan guidelines, mass and scale proportions, roof shapes, windows, entries, loading docks and doors, materials, solid-to-void ratios, alignment of façade elements for the new constructions are described.

Third chapter consists of design guidelines for signs. In this part, sign context, permitted sign types, inappropriate sign types, sign materials, sign content, and sign lighting are the explained topics for designing an appropriate sign.

In chapter four, design guidelines for all projects are listed, these guidelines are generally taken from building codes. These are the guidelines for, accessibility, awnings and canopies, design for energy conservation, landscaping, lighting, mechanical equipment and service utilities, parking and security devices.

Glossary is the last part of the design guidelines in which the architectural terms used in the design guidelines are described.

This collection of design guidelines are detailed enough to explain the appropriate solution for preservation applications. Each topic is accompanied with either a photo or a drawing or both of them. The wrong applications are given with examples in photos to describe the ones to be discouraged. In each guideline, the reasons are given. As a general philosophy, minimum alteration, keeping the original fabric, and intervening with additions which do not inspire from historical buildings, but are compatible with them are encouraged.

National Park Service Preservation Briefs No: 11 (Rehabilitating Historical Store Fronts) is a general guide for rehabilitating historical shop fronts. The document starts with the importance of store fronts, and the reasons of deterioration and alterations on them. According to the text, some complex decisions have to be taken before deciding how to rehabilitate a historical commercial building. It should be clearly decided that;
If the original storefront has survived largely intact but is in a deteriorated condition, what repairs should be undertaken?
If the storefront has been modernized at a later date, should the later alterations be kept or the building restored to its original appearance or an entirely new design chosen?
If the building's original retail use is to be changed to office or residential, can the commercial appearance of the building be retained while accommodating the new use?

It is indicated that although the Brief focuses on store front rehabilitation, preservation and maintenance of the overall structure has to be considered, to preserve the building.

Then the historical overview of the commercial buildings is given. The development of the styles; main elements of the façades, use of cast iron lintels and columns, and glass are described, in periods.

Main guidelines for rehabilitation of historical store fronts are given; first one is becoming familiar with the style of the building, and understanding its importance. Then preserving the character of the store front comes. Use of the traditional materials is encouraged. And finally, colors should be based on historical appearance of the building.

Next chapter is about evaluating the storefront. Construction materials, architectural features, and relationships of these with the other parts

should be investigated. Then, the physical state should be examined to decide the rehabilitation work. In this part, construction materials, features and design relationships are presented to the reader by questions to help identify the character of the storefront. Then some deterioration types are listed in groups, to determine the level of problems.

Deciding a course of action is the next step. There two advices for two different situations:

If the original or significant storefront exists, repair and retain the historical features using recommended treatments. If the original or significant storefront no longer exists or is too deteriorated to save, undertake a contemporary design which is compatible with the rest of the building in scale, design, materials, color and texture; or undertake an accurate restoration based on historical research and physical evidence. Where an original or significant storefront no longer exists and no evidence exists to document its early appearance, it is advised in the Brief to undertake a contemporary design that retains the commercial "flavor" of the building. The new storefront design should not draw attention away from the historical building with its detailing but rather should respect the existing historical character of the overall building. A new design that copies traditional details or features from neighboring buildings or other structures of the period may give the building a historical appearance which blends in with its neighbors but which never, in fact, existed. For this reason, use of conjectural designs, even if based on similar buildings elsewhere in the neighborhood or the availability of different architectural elements from other buildings or structures, is generally not recommended.

Next parts are about the rehabilitation of metal, wooden and masonry parts of the buildings. Materials are presented briefly, and simple methods and advices for repairing, replacing are given verbally. Information consists of materials to be used and how to use them.

Another chapter is on the design of replacing store fronts. The guidelines are given with general advices on scale, materials, cornices, frames, entrances, windows, and secondary design elements.

After some information on other things to consider such as awnings, signs, paint colors, windows and code requirements, a summary of the brief is given followed by additional reading advices, about storefront rehabilitation and material conservation.

In the introduction part of *Shop Front Design Guide (Bideford Conservation Area)*, the purpose is given. The purpose of the guide is to offer advices for shop front changes, to assist in the determination of the planning and related applications. It is also indicated that the guide is approved by the council. The importance of the shop fronts in the streets and towns, and the advantages of a good design such as attracting customers are given. It is said that this guide will not give copybook solutions, but an idea of good design solutions and principles. The need for consent for interventions is explained then.

In the next part, a general description of shop fronts is given. Elements are listed and explained, and it is indicated that the shop fronts which have survived with original details should be repaired when necessary and preserved when being adapted to modern standards. In the deteriorated or altered shop fronts, restoration and reinstatement of the traditional elements is advised.

Then the fascia boards and signs are discussed. Some advices are listed that a gap should be left between the top of the fascia and upper floor window cills, it should be contained within the shop front and its frame.

Shop front materials and color are defined briefly and said that the color of the elements should be pert of these color schemes.

The following part is about the blinds, canopies and shutters. Traditional details are described, and advices for contemporary solutions are given. Alarm boxes, cctv cameras and external lighting should be discussed with council before installation. Security problems are suggested to be solved by appropriate ways.

Accessibility is another topic, level access from the street and extending to pavement is discussed. Then the possibility of funding is given.

Supplementary Planning Guidance for Shop Fronts (South Northampton Shire Council) consists of five parts. In the introduction, general idea of conservation of historical districts is discussed briefly. A history of the town and the district is given with a few sentences. Importance of the external appearance is emphasized. The aim of the design guidelines is also given; which is to outline planning law relating to shop fronts and indicate when permission is needed and when not, design to contribute development of the area, improve amenities, and assist economic regeneration.

Second part is on the need of planning permission. Types of works that require and do not require permission are listed. In the conservation areas, repair or replacing with exact replica does not require Conservation Area Consent according to the design guidelines. In the case of listed buildings, types of work that require Listed Building Contest are described. Guidelines for advertisements are given separately. It is indicated that building regulations should always be checked, and Planning applications always require detailed drawings.

The third part is about the planning policies for advertisements and shop front design which quotes from Local Plan for general principles.

Fourth part is on alterations and new shop front designs. Shop front components are basically explained. Principles are also given in this part; such as “the aim in designing a shop front should be to provide a strong visual framework which displays goods for sale and ‘supports’ the upper floors”. Then elements of shop fronts are discussed separately. Fascias, plasters, stall risers, glazing, cornices, materials, upper floor, division of elevations, lettering, projecting and hanging signs, forecourts, and access for the disabled are discussed separately as parts of a shop front design.

The last part is on security in which the laminated glass and internal and external shutters are discussed.

These design guidelines are for the use of public and are therefore prepared by using a simple language. Topics are explained by using examples known by everyone, such as resembling shop fronts to Greek temples. Each topic is explained and then suggestion on how to use them is given. Language used is an advising language rather than dictating such as. ”fascias should be in scale with both the shop front, and the building in size. Overlarge fascias can obscure the features of the building”. Drawings are used to help people differentiate their building.

Supplementary Planning Advice for Sings and Advertisements (Lewisham City Council) is specifically prepared for signs and advertisements. First part is about the signs and advertisements. The design guidelines is introduced and aim is defined as to avoid visual clutter and maintain the quality of building frontages by limiting advertisements to a reasonable level, allowing businesses to flourish whilst at the same time ensuring that signs do not dominate the scene or proliferate unduly.

Second topic is about legal aspects, some quotes from the Lewisham planning policies are given. Next, the types of signs and displays are

given. Which one can be used with which architectural style is discussed. Basic content of a sign is given through an example.

In the design guidelines then location of advertisements, location of advertisements, fascia displays, projecting signs, canopies and blinds, poster panels, advertisement on bridges, free standing signs, business and industrial estates, and extended advertising is discussed.

Through the design guidelines, a methodology is used to explain the topics. First, a statement is given, which can be called a design guideline for each topic. Second, reasons to this statement are explained. The third part is the notes, explaining the statement in detail for application.

2.1.3.2. OVERVIEW

The design guidelines examined are generally from the United States and the United Kingdom. The common feature of these guidelines is that they only deal with the exterior appearance of buildings of a historical district. Visual quality is the most important goal, with height, external wall material, doors, windows, etc, to create an impression of consistency and continuity. Although the participants of *The ICOMOS Meeting on Streetscape in Historical Towns* in Lausanne, 1978, proposed that since the animation of the street is closely linked with the internal structure and life of the houses and blocks around it, rather than the restoration of façades alone, inner plot sizes and characteristic proportions should be respected, design guidelines are prepared for exteriors only. However, in nearly every guideline, it is clearly stated that conservation should be for all parts of the building, not only the façade, if not, the work done will become meaningless. If a local design guideline aims to restore historical buildings to an earlier appearance, there can be a conflict with the laws in general terms. But the standards for such uses, in the United States for example, are based on accepted principles and practices defined in laws.

In accordance with the design guidelines examined, main objectives are:

- To guide the maintenance of traditional architectural features and materials on facades,
- To guide the repair of traditional architectural features and materials on facades,
- To guide new designs of architectural elements on facades for traditional buildings,
- To provide a tool for professionals (restoration architects, craftsmen, etc.) for preliminary decisions,
- To increase public awareness on conservation,
- To protect and preserve the visual quality of the district and to present a compatible and sustainable development,
- To strengthen the architectural character of the commercial center and to provide integrity in facade designs.

However, design guidelines cannot serve as a law, limit growth, control how space within a building is used and guarantee high quality construction.

In the following table, contents of the examined design guidelines are listed. Although the scope changes, some sections are seen in all of the design guidelines, such as introduction and parts dealing with interventions.

In the introductory parts of the design guidelines, purposes, goals, historical overview and architectural styles are included. Design guidelines include a summary about the intention of the publication and its benefits for the public; owners, users and commission members. Gromlich says that (1989:65) “The purpose statement emphasizes that every alteration is considered on its own merits and strict adherence to the guidelines does not necessarily assure approval by the commission”.

Guidelines address to rehabilitation and repair, new construction, additions and alterations on existing buildings, signage within historical districts. The aim and scope of the design guidelines should be stated clearly. Then the additional goals and objectives are given.

Table 1 Content of design guidelines

		City Of Wichita (USA)	Preservation Briefs (USA)	Bideford (UK)	North Ampton Shire (UK)	Lewisham City (UK)
Scope		Town	Shop fronts (general)	Shop fronts	Shop fronts	Signs
Preface (content)		●				
Introduction (aim, goals)		●	●	●	●	●
Definitions		●				●
Procedures (Legal aspects)		●			●	●
History		●			●	
Design Guidelines	General	●	●			
	Existing buildings	●	●	●	●	
	New construction	●			●	
	Material		●	●		
	Extras (security, accessibility)	●		●	●	●
Summary			●			

Historical overview part may include brief information on the foundation of the town, the historical and cultural, economic (values) importance of the

town. These will help to raise public awareness about the town. According to Gromlich, a historical overview relates the evolution of the area to its cultural, architectural, and historical development (1989:68).

Defining architectural styles with illustrations and photographs is included in design guidelines. This part will be useful in introducing the architectural character to the public and to the commissions.

Design guidelines are generally developed for residential districts, but in historical districts, other building types such as commercial, institutional or public buildings also exist. While some of the guides deal with these types of buildings in a single chapter of the design guidelines, some are prepared specially for the latter building types. When commercial buildings are taken into consideration in residential design guidelines, special concern is not given to them; guidelines can be applied to both types of buildings. Some descriptions such as paving materials, boundary elements are given to distinguish the residential and commercial areas. Features of the storefronts dealt with are storefront frames, transom windows, entrance doors, cornices, safety measures, etc.

Design guidelines for institutional and public buildings are usually brief and limited in scope; they only give general decisions such as basic maintenance, using and preserving materials, controlling traffic, etc (Gromlich, 1989:78).

Residential buildings put to commercial use and accessory buildings are other building types that design guidelines deal with. Design guidelines on these buildings generally suggest obeying building codes and general design guideline topics (Gromlich, 1989:79).

Maintaining the visual continuity of an area depends heavily on preserving the urban patterns in the district. Relationships of the buildings with each

other create a rhythm and balance. Proportion, height, size, scale, mass and shapes, spaces, set-backs, orientation of entrances, affect this rhythm.

Figure 1 Types of guides for architectural conservation

TYPES OF GUIDES FOR ARCHITECTURAL CONSERVATION

DEFINITON

TECHNICAL PAPERS INTRODUCING PRESCRIPTIONS FOR SPECIFIC PROBLEMS IN ADVISORY CAPACITY TO CONSTITUTE CORRECT APPLICATIONS OF ARCHITECTURAL PRACTICES IN ORDER TO MAKE THEM LAST LONGER
DIFFERENTIATE ACCORDING TO
- SCALE OF CONTENT
- TARGET READER

TYPE 1: GUIDES ON BUILDING MATERIALS

DEFINITON

DETAILED INFORMATION ON BUILDING MATERIALS

CONTENT

TARGET USER: PROFESSIONALS
PREPARED BY ORGANISATIONS
TECHNICAL INFORMATION

OUTLINE:
- DIAGNOSIS
- MAINTENANCE AND REPAIR TECHNIQUES
- DETERIORATION PROBLEMS
- MATERIALS TO BE USED
- APPLICATION EXAMPLES AND CRITIQUES

MEDIA
- VERBAL EXPLANATION
- DETAILED DRAWINGS
- PHOTOGRAPHS
- TABLES

TARGET USER : OWNERS
PREPARED BY ORGANISATIONS
TECHNICAL INFORMATION

OUTLINE:
- DEFINITIONS OF TERMINOLOGY USED
- GENERAL CONSERVATION PRINCIPLES
- NEED FOR A GUIDEBOOK
- HISTORICAL BACKGROUND
- TECHNIQUES FOR DIFFERENT SITUATIONS
- FURTHERREADING AND PROFESSIONAL HELP ADVISED

MEDIA
- VERBAL EXPLANATION
- SIMPLE DRAWINGS
- PHOTOGRAPHS

TYPE 2: GUIDES ON BUILDINGS

DEFINITON

BUILDINGS OF A SPECIAL CHARACTER OR BUILDING SYSTEMS

CONTENT

TARGET USER : OWNERS
PREPARED BY ONE SPECIALIST OR ORGANISATION
BRIEF INFORMATION ON MAINTENANCE AND REPAIR PROCESS

OUTLINE:
- CHAPTERS ON GENERAL TOPICS (ECONOMICS, CONSERVATION)
- CHAPTERS ON BUILDING SYSTEMS (ROOFS, WALLS, ETC)
  - DESCRIPTION AND DIAGNOSIS
  - MAINTENANCE AND REPAIR TECHNIQUES
  - DETERIORATION PROBLEMS
  - MATERIALS TO BE USED
  - APPLICATION EXAMPLES AND CRITIQUES
- SECURITY
- FIRE SAFETY

MEDIA
VERBAL EXPLANATION
SIMPLE DRAWINGS
PHOTOGRAPHS

TYPE 3: GUIDES ON HISTORICAL DISTRICTS - DESIGN GUIDELINES

DEFINITON

DESIGN GUIDELINES PREPARED TO BE CONSULTED AT EARLY STAGES OF RENOVATION OR NEW DEVELOPMENT PROPOSAL TO HELP CREATE AN OCERALL APPROACH TO THE DESIGN OF THE PROJECT
PREPARED BY MUNICIPALITIES
TARGET USER: OWNERS, PROFESSIONALS, DESICION MAKERS

DESIGN GUIDELINES CAN;
- EXPLAIN, EXPAND, AND INTERPRET GENERAL DESIGN CRITERIA IN THE LOCAL PRESERVATION ORDINANCE
- HELP REINFORCE THE CHARACTER OF A HISTORIC AREA AND PROTECT ITS VISUAL ASPECTS,
- PROTECT THE VALUE OF PUBLIC AND PRIVATE INVESTMENT, WHICH MIGHT OTHERWISE BE THREATENED BY THE UNDESIRABLE CONSEQUENCES OF POORLY MANAGED GROWTH
- INDICATE WHICH APPROACHES TO DESIGN A COMMUNITY ENCOURAGES, AS WELL AS WHICH IT DISCOURAGES
- SERVE AS A TOOL FOR DESIGNERS AND THEIR CLIENTS TO USE IN MAKING PRELIMINARY DESIGN DECISIONS.
- INCREASE PUBLIC AWARENESS OF DESIGN ISSUES AND OPTIONS,
- PROTECT THE VALUE OF PROPERTY INVESTMENTS BY INFORMING OWNERS ABOUT PROPER MAINTENANCE
- AND REHABILITATION TECHNIQUES.
- INDICATE IMPORTANCE OF MAINTAINING ARCHITECTURAL INTEGRITY BY DISCOURAGING NEW CONSTRUCTION AND ALTERATIONS INCOMPATIBLE WITH THE DISTRICT.
- IMPROVE THE VISUAL QUALITY OF THE DISTRICT. (GROMLICH, 26)
- PROVIDE OBJECTIVE STANDARDS FROM WHICH COMMISSION MEMBERS CAN BASE DESIGN DECISIONS.
- PROMOTE UNIFORMITY IN DECISIONS ISSUED BY THE COMMISSION.

DESIGN GUIDELINES CANNOT:
- SERVE THE SAME LEGAL PURPOSE AS THE DESIGN REVIEW PROVISIONS OF THE ORDINANCE. AN ORDINANCE IS A LAW, BUT LOCAL DESIGN GUIDELINES ARE TYPICALLY NOT LAWS.
- LIMIT GROWTH, OR REGULATE WHERE GROWTH TAKES PLACE. GUIDELINES ADDRESS ONLY THE VISUAL IMPACT OF INDIVIDUAL WORK PROJECTS ON THE CHARACTER OF A HISTORIC DISTRICT.
- CONTROL HOW SPACE WITHIN A BUILDING IS USED. THEY USUALLY DEAL ONLY WITH THE EXTERIOR, PUBLICLY VISIBLE PORTIONS OF BUILDINGS, NOT WITH HOW INTERIOR SPACE IS LAID OUT OR USED
- GUARANTEE "HIGH QUALITY" CONSTRUCTION. SINCE MATERIALS ARE GENERALLY NOT SPECIFIED IN THE DESIGN GUIDELINES, THE FINAL VISUAL RESULTS, AGAIN, CANNOT BE GUARANTEED.

CONTENT

1

GUIDELINES FOR SITE DESIGN
- SET-BACKS
- ENTRANCE ORIENTATION
- PLANT BEDS AND PLANTINGS
- FENCES
- PAVING
- PARKING LOTS
- SIGNS

2(+1)

GUIDELINES FOR THE REHABILITATION OF CONTRIBUTING STRUCTURES IN HISTORIC DISTRICTS
- ESTABLISHING A GENERAL APPROACH
- DETERMINING THE CONTENTS OF A REHABILITATION PLAN
- DESIGN CHARACTER
- CHANGE IN USE
- REPAIRING ORIGINAL FEATURES
- REPLACING ORIGINAL FEATURES
- EXISTING ALTERATIONS
- SERVICE AREAS AND EQUIPMENT

3(+1+2)

SPECIAL GUIDELINES FOR COMMERCIAL TYPE BUILDINGS
- DISPLAY WINDOWS
- SECOND FLOOR WINDOWS
- BUILDING ENTRANCES
- ROOF LINES

4(+1+2)

SPECIAL GUIDELINES FOR RESIDENTIAL TYPE BUILDINGS
- MATERIALS
- TRIM AND ORNAMENT
- ROOF LINES
- WINDOWS
- ENTRANCES

5(+1)

GUIDELINES FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS
- BUILDING ORIENTATION
- BUILDING FORM AND SCALE
- MATERIALS
- ENTRANCES
- WINDOWS

6(+1+5)

ADDITIONS TO "CONTRIBUTING" STRUCTURES
- RELATIONSHIP TO MAIN BUILDING
- MATERIALS
- LOCATION
- ORIGINAL DESIGN CHARACTER

BEFORE PREPARATION OF DESIGN GUIDELINES

DEFINE THE ARCHITECTURAL CHARACTER
TOPICS TO BE EXAMINED
- RELATIONSHIP BETWEEN BUILDINGS; THROUGH MATERIALS, ROOFLINES,
- SETBACKS, SIZE, SHAPE, PATTERN,
- ELEMENTS PREDOMINATE AND UNIFY THE DISTRICT; COMMON FEATURES,
- DOMINANT BUILDING MATERIALS AND ARCHITECTURAL DETAILS,
- DEVELOPMENT OPPORTUNITIES AND PLANS
- CHANGES OCCURRING IN THE DISTRICT
- CONTINUITY OF LANDSCAPE FEATURES; PLANTINGS
- OTHER FEATURES' RELATIONS; POSTS, LIGHTS,
- DISTINCTIVE PATTERNS OF STREET WIDTH AND LOCATION, AND LOT SIZE.

OUTLINE:
- PURPOSES AND GOALS
  - SUMMARY ABOUT THE INTENTION, AIM AND SCOPE OF OF THE PUBLICATION AND ITS BENEFITS FOR THE PUBLIC
- DEFINE THE ADDRESSED INTERVENTION:
  - REHABILITATION AND REPAIR
  - NEW CONSTRUCTION
  - ADDITIONS AND ALTERATIONS ON EXISTING BUILDINGS
  - DEMOLITION
  - RELOCATION
  - SIGNAGE WITHIN HISTORIC DISTRICTS
- HISTORIC OVERVIEW
  - BRIEF INFORMATION ON TOWN INCLUDING
    - FOUNDATION
    - HISTORICAL IMPORTANCE
    - CULTURAL IMPORTANCE
    - ECONOMIC IMPORTANCE
  - DISCUSSION OF ARCHITECTURAL STYLES WITH ILLUSTRATIONS AND PHOTOGRAPHS
- DESIGN GUIDELINES

MEDIA
- VERBAL EXPLANATIONS
  - SPECIFIC AND EASILY UNDERSTOOD BY PROFESSIONALS AND LAYMEN
- GRAPHIC ILLUSTRATIONS TO DEFINE
- CONTRIBUTION OF THE KEY ELEMENTS
  - MAPS, SKETCHES, PHOTOGRAPHS TO EXPLAIN TERMS

CHAPTER 3

BEYPAZARI

3.1. GENERAL

Beypazarı is located on the old road between Ankara and İstanbul, about 100 km. away from Ankara. The town is surrounded by Kıbrıscık and Seben (Bolu) on the north, Nallıhan and Eskişehir on the west, Polatlı on the south, and Ayaş, Güdül, Çamlıdere on the east.

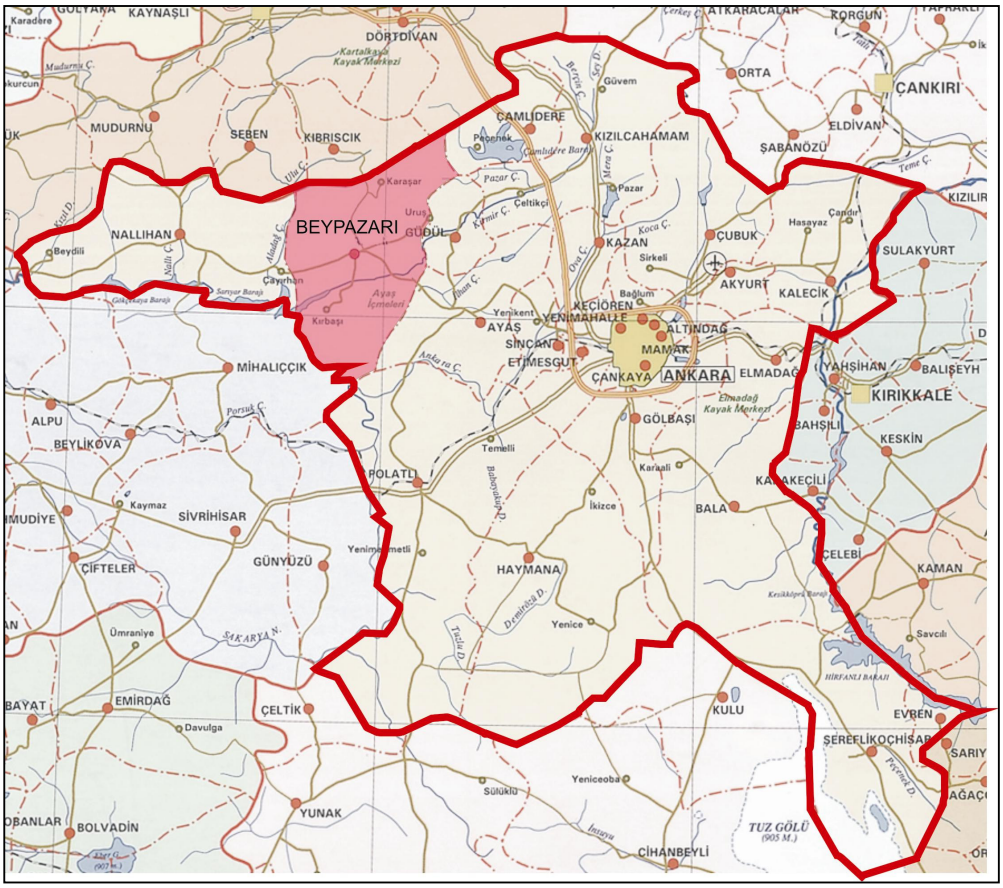


Figure 2 Location of Beypazarı in Ankara province
Source: www.ankara.gov.tr

Between Köroğlu Mountains on the north and Sündiken Mountains on the south, Beypazarı plain is placed, which is irrigated by Kirmir River (Bozkurt, 2002:7). Northern parts are more rugged. The town, which is surrounded by Hıdırlık, Salihli and Üç Kızlar hills, has an irregular topography.

Most of the town is covered with steppes. There are forests to the north on the mountainous terrain. To the south, vegetation becomes sparse.

The climate of Beypazarı is dry. Mountains on the north stop the temperate climate from the black sea region to affect the district. It is hot and dry in the summertime, cold and marked by rainfall or snowfall in wintertime. Temperature differences are high between day and night, and between seasons (Şener, 1997:8).

The population of Beypazarı was about 16.000 in 1881 according to Ankara Vilayet Salnamesi, and did not increased or degreased much in the following years. When the Ankara- Istanbul road was constructed, migration to the cities started. Until the 1960's, the population of the villages were stable, but it increased in the town center. The opening of coalmines increased the population until 1980's. Today, 77% of the Beypazarı population inhabit in the town center (Cengiz, 2003:19). In the last years, young population has begun to move to the big cities because of unemployment.

Economy of Beypazarı is based upon agriculture, stockbreeding, industry and handcrafts. Although the economic capacity decreased after the Ankara–Istanbul road has changed direction, small industry has developed in recent years. Tourism has begun to be an important source of income in the last few years.

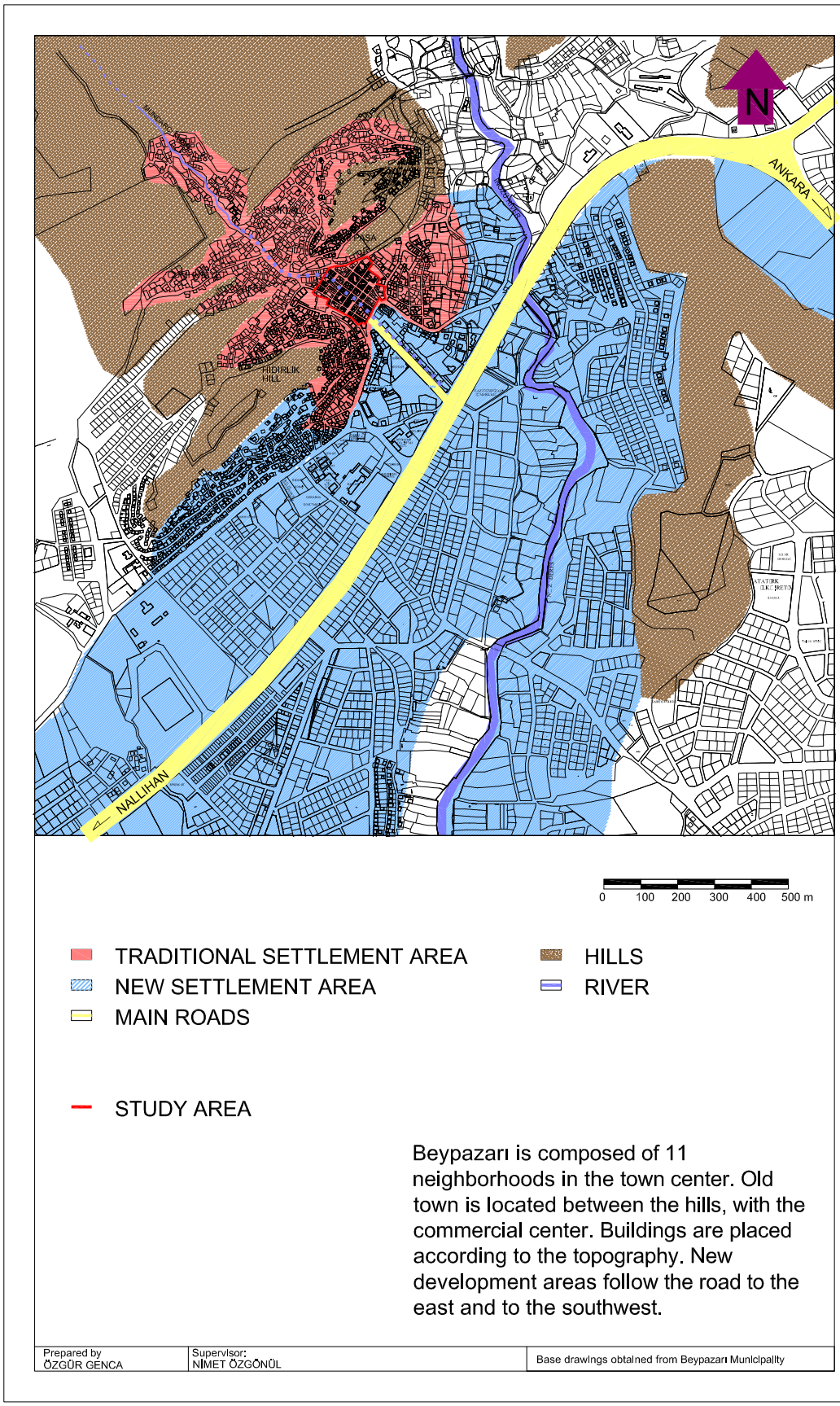


Figure 3 Location of study area in Beypazarı Settlement

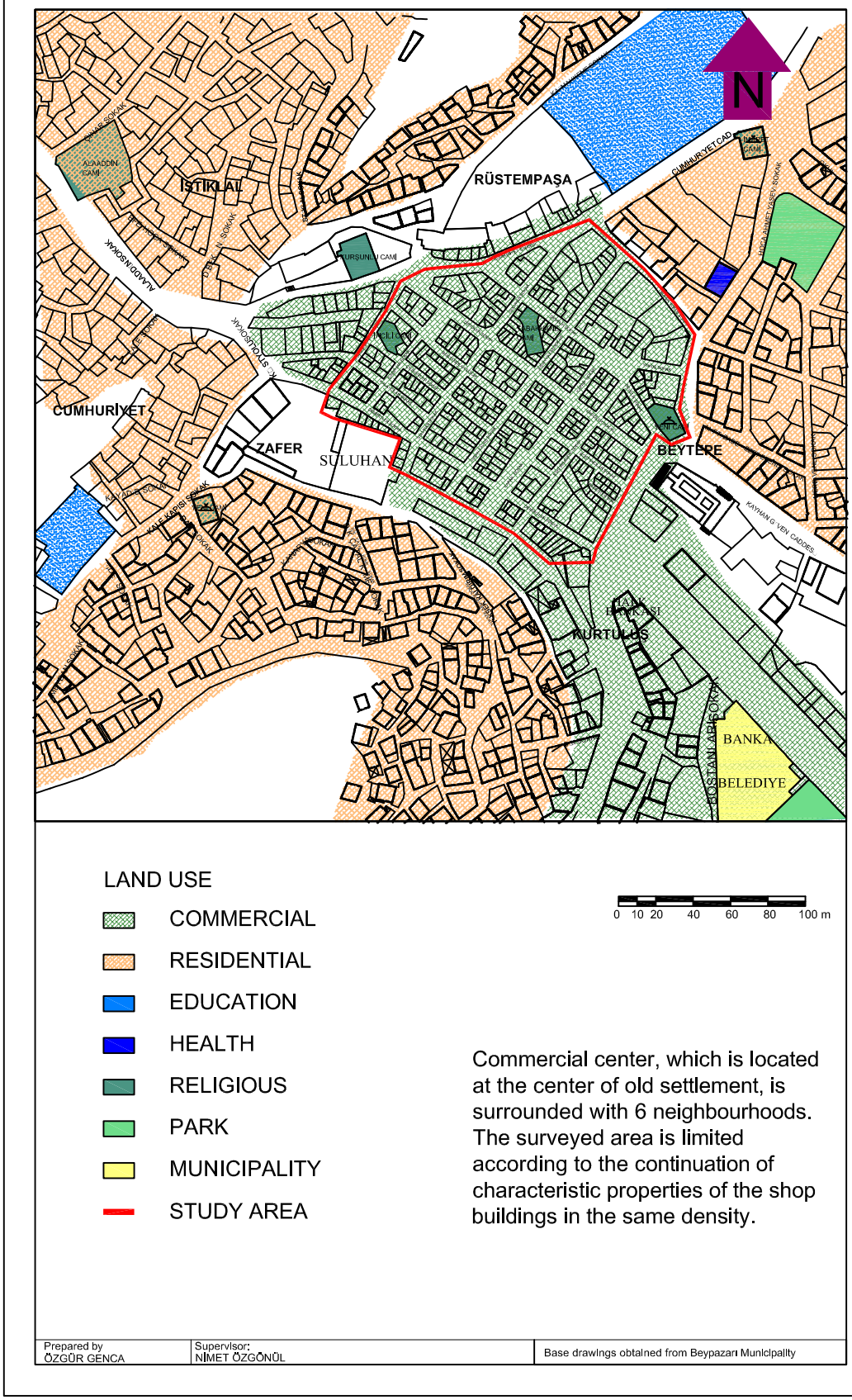


Figure 4 Traditional settlement area

After the thermal powerhouse has started to run, new population has settled in the town and the conservative culture has begun to change, and became more liberal (Cengiz, 2003:20). But the traditional habits of the natives still continue. The increase in the consumers' needs with the rise of population has given way to the increase in the commercial district. New trade branches have taken place in these areas. Traditional commercial activities remained in the historical district.

Beypazarı is composed of 11 neighborhoods in the town center, 3 sub districts and 64 villages. To the north of the Ankara-Istanbul road, old town is located between the hills, which are sometimes cut by them. Buildings are placed according to the topography. Traditional buildings are seen in this district, which consists of the historical commercial center and 6 neighborhoods surrounding it along the Mundarcı River, which is now covered. Connection to the upper neighborhoods is through the commercial center.

New development areas follow the road to the east and to the southwest. This district has become a planned new settlement area with multi-storey modern buildings. Commercial activities take place around the historical commercial center, and develop to the south along the road connecting old town the high way (Figure 3 and 4).

3.2. HISTORY

Beypazarı is known to be an old settlement. The traces of old cultures are come forth during the archeological investigations, which are of Hittite, Frigian, Galatian, Roman, Byzantine, Anatolian Seljukid and Ottoman periods in sequence. First settlements were at Sarıtepe and Derbentçik villages, and then these moved to Karşıyaka. In the Roman period, the important historical road connecting Istanbul to Ankara and Bağdat was passing from Beypazarı. The town was also a bishopric center during

Byzantine period. According to Özmen (1987:31), in the Seljuk period, the Alaaddin Mosque, built by Rüstem Paşa, became the center of the town. After 1072-73, Ankara has been a Seljukid land, so it can be said that Turkish period in Beypazarı has started then. But the permanent Turkish settlement has begun with Alaeddin Keykubat (1219-1237). Then with the pressure coming from Mongols, Beypazarı became a Byzantine land for a short period (Bozkurt, 2002:11). Then the town was taken from the Byzantine by Germiyanoğlu Şah Veziri (Dinar Hezar) and become an Ottoman land according to Evliya Çelebi. This happened during the reign of Orhan Bey. After the Ankara War in 1402, Beypazarı was given to Karamanoğulları with some other towns by Timur, and then taken back by Çelebi Mehmet (Pitcher, 1967:133).

In those times, the place, which is now known as Beytepe District, was a forested one, and Dinar Hezar is said to have opened a space for a bazaar there. Then all the people from surrounding towns started to come there for shopping. The first Turkish population was settled around this Beytepe District. These Turkish people who were called Ramazanoğulları, Eşrefoğulları, and Dulkadiroğulları were from Adana and Maraş (Şener, 1997:13).

According to Evliya Çelebi, who visited Beypazarı in 1638, the town was a center for Angora wool production and sale, and an important bazaar place for the surrounding towns. He mentions that there were 3060 houses, madrasas, 7 hans, baths and 600 shops, and near the river, the bazaar was set (Yurt Ansiklopedisi:578).

The Beypazarı town first became a sub-district, then a subdivision of Bursa city Hüdavendigar Sanjak, and then after the Ottoman Reformation, it became a province of Ankara in 1868. It is said that the town was first located around the place where now Derbentçik Village is located, then

grew to the İnözü valley. In the Republican period, Beypazarı became the biggest province of Ankara (Şener, 1997:14).

Beypazarı has been an important market place for angora wool production in the 19th century. In the second half of the 19th century, non-Muslims took control of the trade in town. Then Beypazarı has lost its importance due to general economic regression through the entire district, which was caused by the decrease in the Angora wool production (Cengiz, 2003:26). Population in Beypazarı decreased after 1940's, but then after 1960's, development of the town and opening of the coalmines increased the population once again, today reaching to 64.000.

Many fire disasters took place in Beypazarı and several districts were burnt down totally or partially. In 1849, the commercial center burnt down. In 1869 the Beytepe district, in 1884 Nerdübandede and Karşıkaya districts, and in 1894 commercial center were burnt. All the documents about the town were burnt in the 1884 Fire. The fires continued till 1953 (Cengiz, 2003:27).

3.3. GENERAL DESCRIPTION OF COMMERCIAL CENTER

The historic commercial center is placed at the center of the old town, and surrounded by six neighborhoods which are called Zafer Mahallesi, İstiklal Mahallesi, Rüstempaşa Mahallesi, Beytepe Mahallesi, Cumhuriyet Mahallesi and Kurtuluş Mahallesi. The project area is limited to Istanbul Road, Büyük Yokuş Street, Cumhuriyet Road, Kuyumcular Street, and Eski Hükümet Street. The commercial center is divided into three neighborhoods; Rüstempaşa, Beytepe, and Kurtuluş. The surveyed area is limited according to the continuation of characteristic properties of the shop buildings in the same density. These streets are also the limits of the registered shop buildings in the site. Although there are shop buildings on

the Cumhuriyet Road and after Kuyumcular Street, these shops are not an integral part of the commercial center. (Figure 4)

Topography of the site rises from the Istanbul Road to the Cumhuriyet Road. The river starting from the upper parts enters the site and reaches to Istanbul Road under the Building Lots. In some parts, the river is not visible inside the site, but the river bed can be followed from the rising of the street level on the bridges.

The Historical Commercial Center is based on a grid plan, with four main streets on north-east – south-west direction and four on the perpendicular direction. Demirciler, Bostancılar,Dikiciler and Develik Streets start from the Istanbul Road and continue on the north-east – south-west connecting to the upper parts of the old town. Demirciler and Dikiciler Streets are the mostly used ones by vehicles and pedestrians because these streets directly connect to the Alaaddin Street. On North West – south east direction, Suluhan Street is used more densely. Demirciler, Dikiciler, Develik, Suluhan and İhsan Yavaş Streets are wider and used more in this manner, reaching to 6 meters wide, which makes the junction points of these five streets, are more crowded. Other smaller streets are about 4, 5 meters wide. The barriers on the entrance of some streets are used to control the traffic layout, especially when the bazaar is set up. In Kapan Street and in Suluhan Street there are wider parts, which can be called as small squares. In the square on the Suluhan Street, there is a fountain which is generally used for ablution and some seats, used as a gathering place. On the Kapan Street, the wider part is used for parking. Eski Belediye Street is a dead end Street which is used as a gathering place by elderly. According to Torun (2004:140-150), the wider part of Kapan Street was used as fruit bazaar, and the area which starts from the end of Kapan Street to Suluhan was crop bazaar. The other end of the Kapan Street was develik bazaar, where camel rested and salt trade was made.

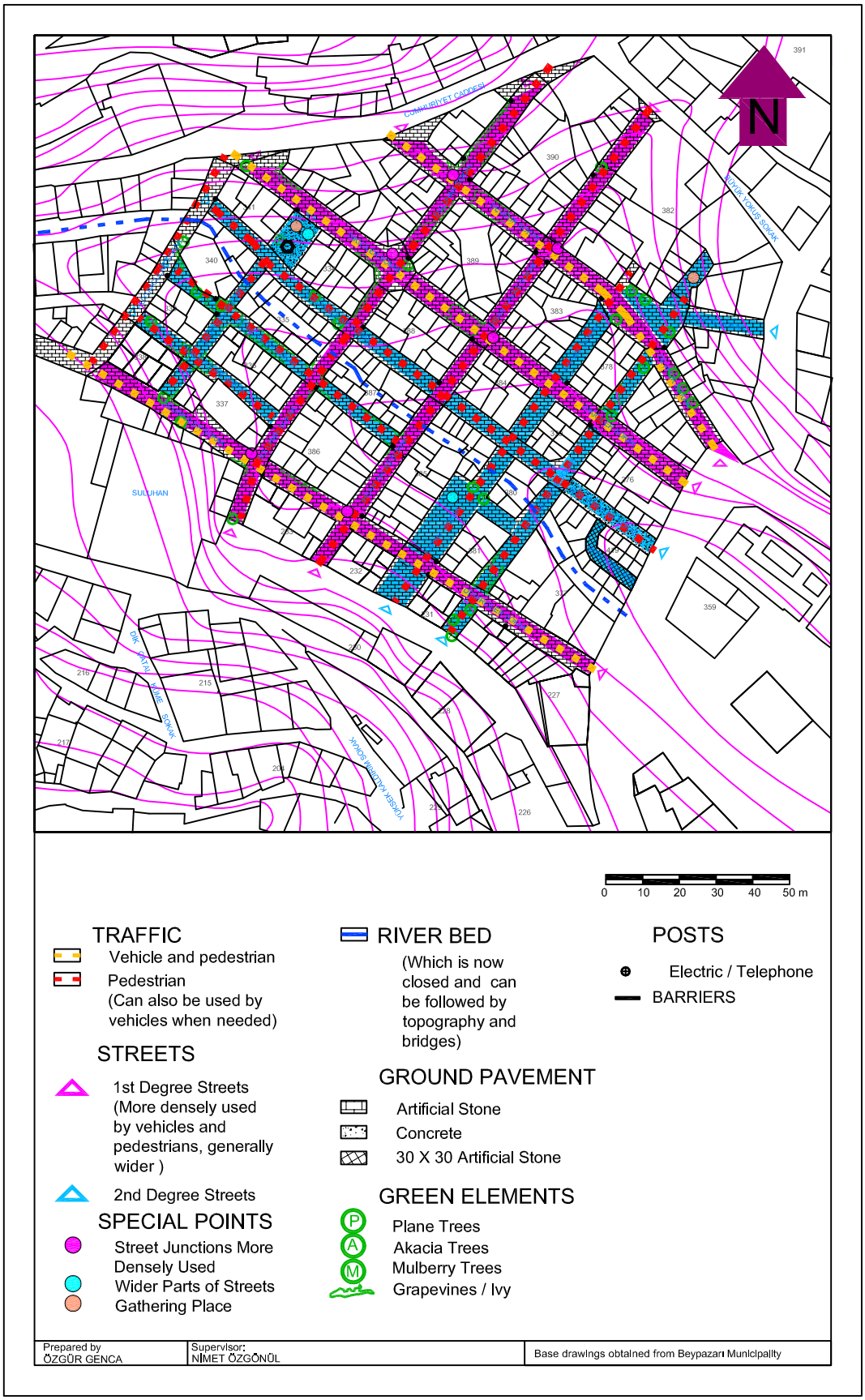


Figure 5 Environmental elements

All streets are covered with artificial stone pavement, with the exception of the Bedesten Street, which was covered with tiles and the beginning of the Bostancılar Street and the wider part of Suluhan Street, covered with concrete. On some places, original cobblestone pavement can be seen. The site is not heavily planted, but rarely plane, acacia and mulberry trees are seen. Moreover, grapevines are planted for shading. Electricity and telephone posts are other elements seen in the commercial center. The cables are also attached to the buildings. (Figure 5)

There are 5 monumental buildings and an *arasta* in the site. Suluhan is a stone masonry building which is located on the south west end of the commercial center. Building is two stories high and placed along the east-west direction. Suluhan was built by Nasuh Pasha in 1607 according to the inscription panel. According to the foundation charter, Suluhan was part of the commercial center when it was built. There is no other document about Suluhan until the Ankara Vilayeti Salnamesi dating back to 1907, which says that there is a ruined caravanserai in Beypazarı. The building has changed in four different periods according to A. T. Yavuz (2000:59). Suluhan has been damaged more in the last fifty years. Restoration of the building has started in 1995 and it still continues.

The *Arasta* building consists of two lines of shop buildings forming Bedesten Sokak, which is placed on the southeast end of the commercial center. The street is entered through arched gates from Istanbul Road and Bostancılar Sokak. A timber skeletal second story is added to the shops at the north side. The shop at the Bostancılar Sokak end of the south side is demolished and rebuilt as a two stories high concrete building. There are ten original shop buildings left in the *Arasta*. The shops have similar properties with other stone masonry shop buildings in the site.

The Incili Mosque is placed on the intersection of Kuyumcular Sokak and Çilingirler Sokak. There are four shops at the ground floor level of the

mosque. The building is made of cut stone, and the flooring between two stories is timber. The Mosque is dated back to 1901.

The Tabakhane Mosque is placed in the Develik Sokak and is surrounded by shops. Only the entrance façade is seen. It was built with stone masonry in 1896 with other buildings in the commercial center.

Yeni Mosque is at the entrance of the Develik Sokak. There are four shop buildings on ground floor at the Develik Sokak façade and a fountain. It was built in 1897.

Rüstem Pasha Bath is placed at the north-east end of the İhsan Yavaş Sokak (formerly Eski Hamam Sokak). It is publicly known as Beyoğlu Bath. The building is made of cut stone and plastered. The building, which is a double bath, has lost most of its architectural properties with the repairs made after the fire in 1884 (Bozkurt, 2002:152).

There are not any documents about the building dates of the shops in the historical commercial center. It is known that Beypazarı has been an important market place since the Roman period being on an important road. There has been a commercial center before the present one, but in the fire of 1849, the shops were burnt down. A. T. Yavuz indicates that after the excavations for the shop buildings placed on the facades of the Suluhan are finished, shops from earlier periods can be defined (Yavuz, 1999:84).

The only buildings that can be dated are the mosques in the site, owing to the inscription panels and foundation charters. According to dates of mosques, the present shops can be dated back to 1894.[19] Cengiz

[19] Cengiz (2003:27), Torun (2004:226) and Şener (1997:38) suggest that the commercial center was rebuilt with a grid plan under the control of a German Engineer according to the Ebniye Nizammesi after the fire in 1849. First building regulation codes were issued in 1848 during Ottoman period, but these regulations were applicable to Istanbul only. In

(2003:27) suggests that the commercial center was rebuilt with a grid plan under the control of a German engineer according to Ebniye Nizammesi. Similar architectural characteristics of shop buildings prove that they are built in the same period.

In order to define the building types, a survey to differentiate traditional buildings from the new buildings is made, which is mainly based on the facades. On most of the buildings, side walls and roof structures cannot be observed. Thus, especially on timber buildings, building materials and technique seen on the facade are taken as evidence to call that building traditional.

Traditional buildings are described as buildings with generally one or one and a half floor, sometimes two floors high, with rectangular plans. Main building material of the masonry buildings are cut stone on the facades, and rubble stone on the foundations and side walls. There are also timber skeletal buildings of one or two floors high.

In the group called new buildings, concrete is used as the main building material. They have either skeletal or load bearing structural systems. They are generally one or two floor-high. Ground floors have similar dimensions with traditional buildings. Second floors are projected over concrete bracings, inspired from the traditional ones. Floor heights are similar, but the shop facades are scaled larger. Smaller scaled new buildings have similar ratios to traditional ones, but the bigger ones with more than three storeys are out of the characteristics of the site.

1864 Regulations on Buildings and Roads were issued. With these regulations, for the burned areas new parcels in rectangular or square shapes were suggested (issue 12). Some standardizations were introduced about shutters and eaves (issue 17), heights (issue 22), and building materials (issue 26) of shop buildings, such as stone masonry walls and metal shutters. In 1882, new Building Regulations were issued and some regulations were repeated in issues 29, 35 and 90. The heights of the shop buildings, stone masonry constructions, metal shutters and beams in Beypazarı Historic Commercial Center confirm these regulations issued in 1864 and 1882 (Özkaya, 2000).

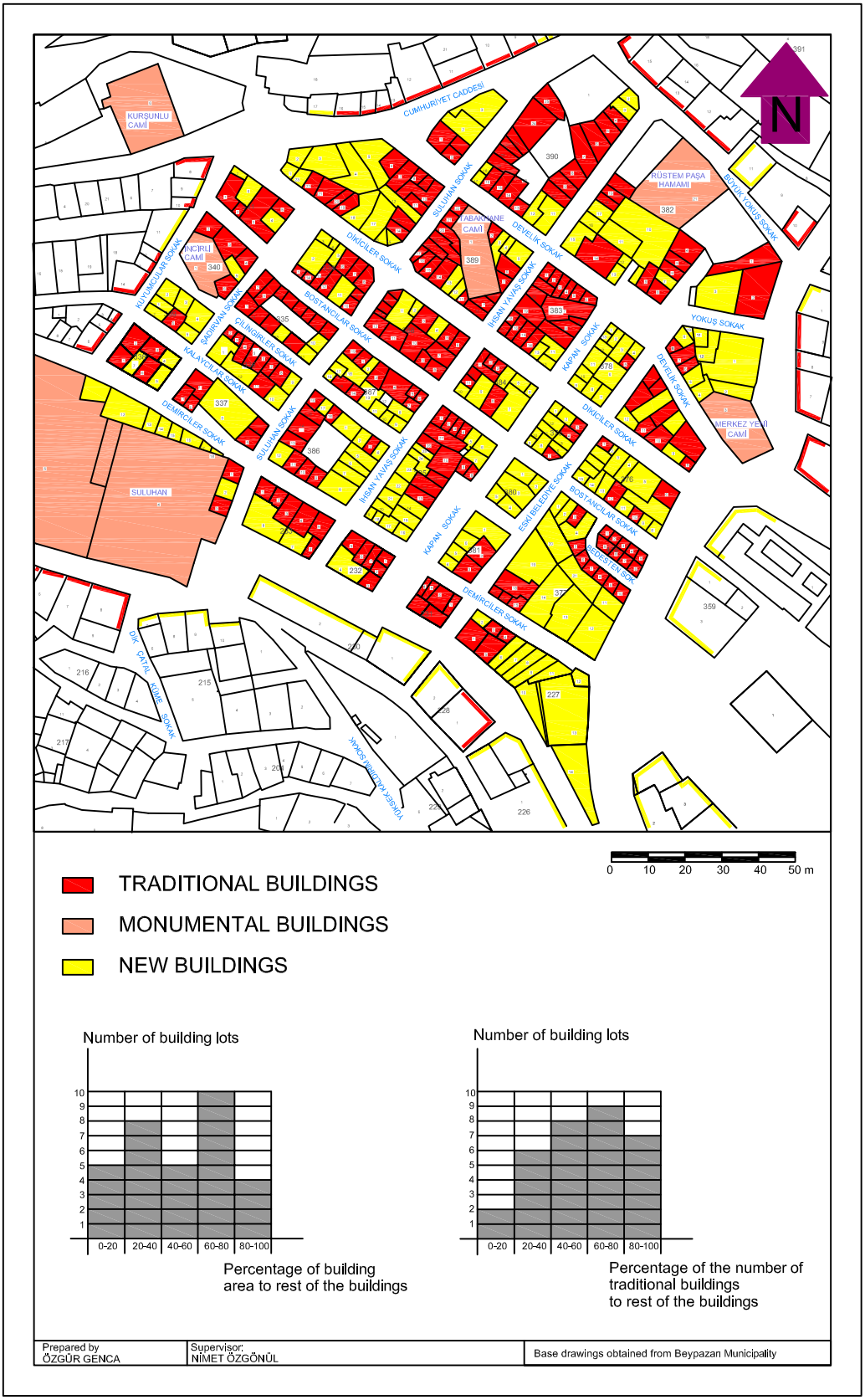


Figure 6 Building Types

237 of 436 buildings are marked as traditional. According to the percentages of the areas of the traditional buildings to the area of the whole lot, there is a balance between the total areas of the new buildings and the traditional ones. However, when the numbers of buildings are considered, traditional ones are larger in number. This is because new buildings have a larger base area. There are 33 building lots in the project area. Areas of the lots vary from 100 m^2 to 900m^2. The south of the Historical Commercial Center contains more new buildings, although the north part, which is more distant from the city center, contains more traditional buildings.

Most of the buildings in the site are being used as shops. 46 buildings are not used, and 28 of these are traditional buildings. There are traditional commercial uses such as bakery, blacksmiths, coppersmiths, tinsmiths, shoe makers, tailors, quilt makers where both production and trade is made, and fruit and vegetable stores where only trade is made. There are also traditional services such as barbers, tea-coffee houses and a bath. These traditional uses continue in 152 shops, and 78 of them are traditional buildings, and mostly located on the northern part of site, nearer to the traditional tissue. New uses are dealing with trade only such as groceries, construction materials sellers, electricians, shoe and ready made clothes sellers. Second floors of buildings are not used in general; most unused second floors are on new buildings. Some residential uses are also seen at the borders of BHCC. There are 3 mosques for religious use. (Figure 7)

Street names indicate that same kinds of crafts were collected in the same streets such as Demirciler, Bostancılar, Dikiciler, Çilingirler, and Kalaycılar Streets. Services are spread between other crafts. At the moment, there

are only a few shops with traditional uses that are located in the similarly named streets[20].

In another study, general floor number layout of the area is indicated. 236 of the buildings in the area are single storey buildings. 134 buildings are two storey, 30 buildings are one and a half storey high. In general, single storey and ones with half floor are traditional buildings. Height ranges of single storey buildings change between three to six meters, although the general height for these buildings is about 3.50- 3.60 meters. Heights of the buildings with one and a half floors change between 4.50 and 6 meters. Most of the buildings with two floors are new buildings, besides a few traditional ones. Basements are also marked where visible. Most of the buildings have an opening for ventilation of the foundation, but all are not used as basements. A few basements have entrances from outside, but most of the entrances are from inside of the buildings. Old and new buildings have an accommodation of building heights in general. (Figure 8)

[20] Torun (2004:148) has given a map which shows the traditional layout of the crafts. On the map, different jobs are separated with exact borders. And there other crafts which are not seen today such as oil sellers, saddle makers, salt sellers.

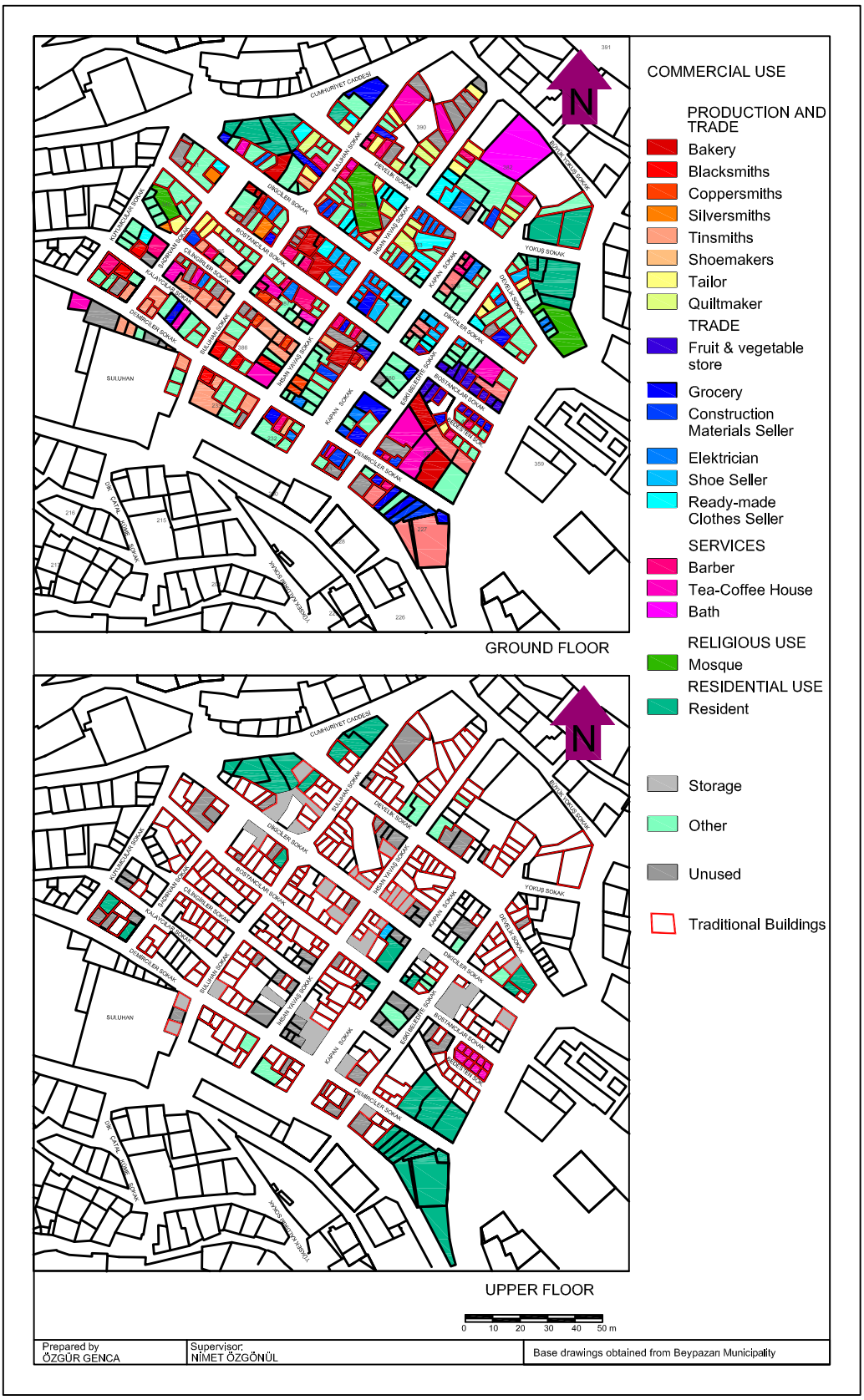
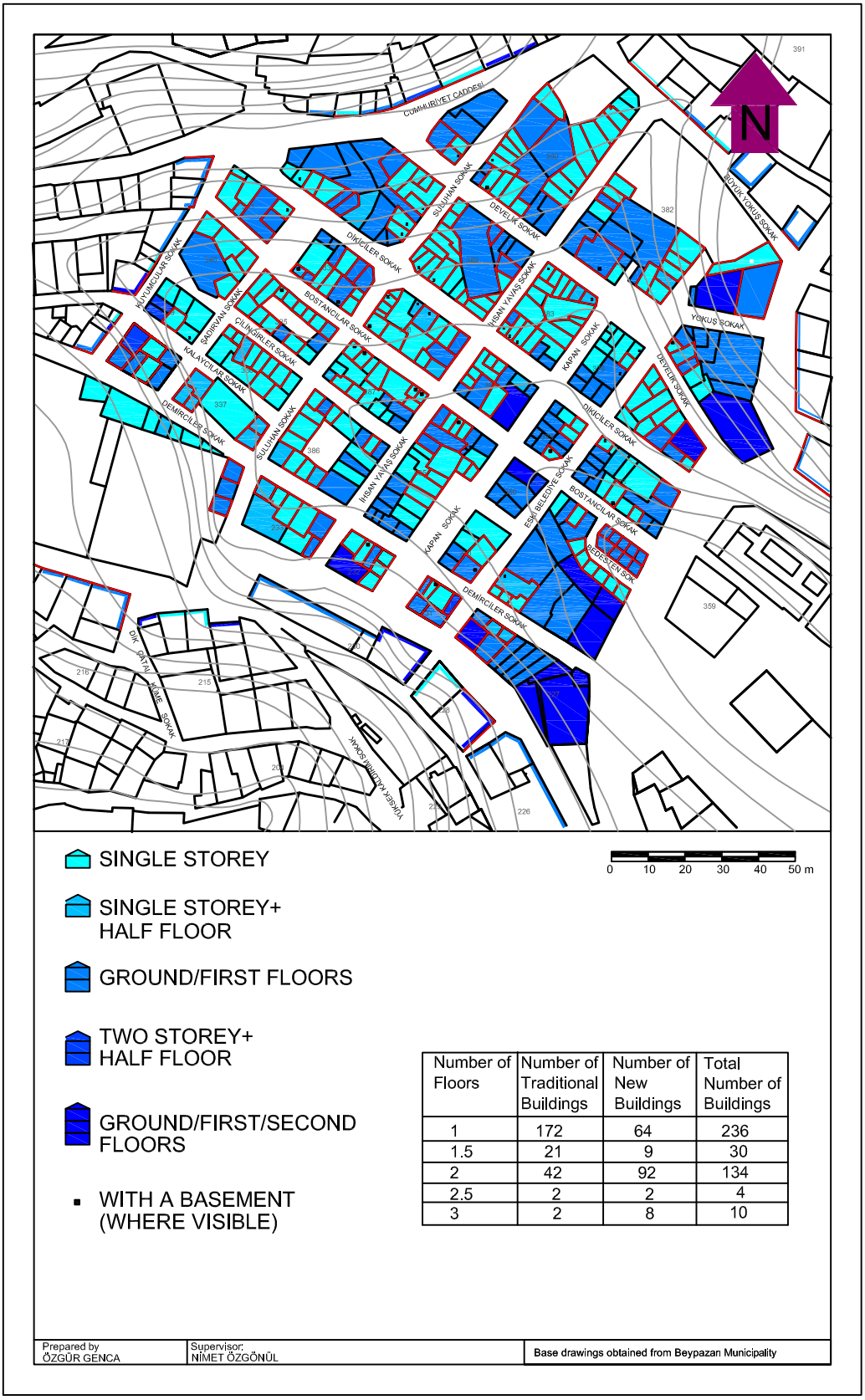


Figure 7 Building uses



Number of Floors	Number of Traditional Buildings	Number of New Buildings	Total Number of Buildings
1	172	64	236
1.5	21	9	30
2	42	92	134
2.5	2	2	4
3	2	8	10

Figure 8 Number of floors

3.4. ARCHITECTURAL CHARACTERISTICS OF SHOP BUILDINGS

Traditional shop buildings can be divided into two main groups: stone masonry and timber shops. These two are separated into different groups according to different aspects, but especially stone masonry buildings share some common features which can be easily recognized.

Common features of the stone masonry buildings are as follows: at the bottom, building rises with a rubble stone foundation which may include a basement opening or entrance. Above this level, cut stone base molding is placed. Two piers at two sides rise with the main opening in between them. The opening is spanned by metal or timber beams. The top molding comes above the beam. In some buildings a flat arch can be seen instead of beam and molding. Then the building rises with rubble or cut stone or brick wall which may include an opening or an arch or both. The building ends with a cornice. Upper structure is either flat roof with compressed soil, or vault or jack arch. On all of the buildings, a timber pitched roof is placed. Metal shutters and rings holding them fastened to the beams and to the walls, and hooks of the movable eaves are other features of the stone masonry building facades.

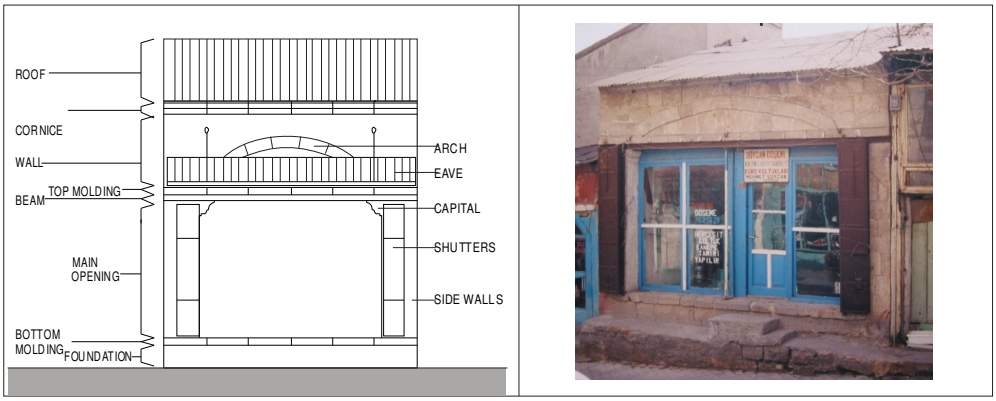


Figure 9 Façade of a stone masonry shop building

Timber buildings are simpler in façade elements when compared to stone masonry buildings. Façade consists of two posts on the sides and a lintel above. Side walls are of timber skeletal systems with infill materials. On the facade, timber shutters opening upwards and downwards to form a shelf and eave are seen only on a few buildings.

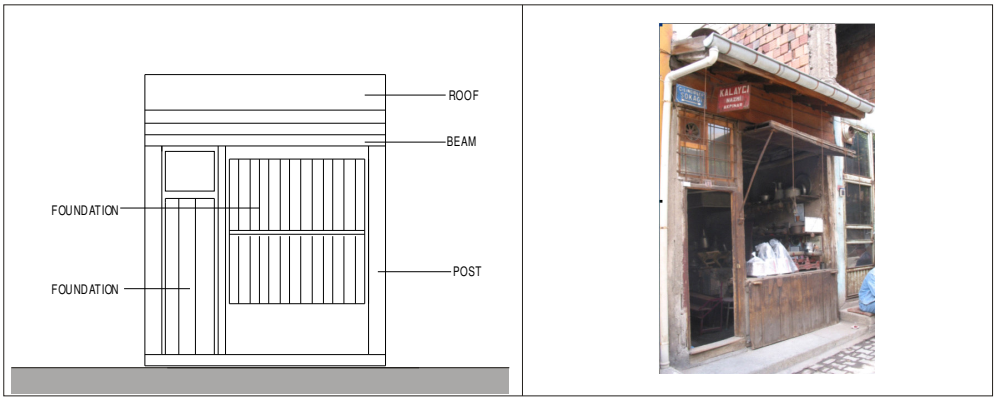


Figure 10 Façade of a timber shop building

Inside the buildings, ground cover is timber in general, walls are plastered. Plans are simple and do not have varieties. Only special buildings such as bakeries have different plans. A stair to upstairs is placed, generally with entrance from the outside is seen as a plan element. In a few examples, there are niches on the walls (Figure 11).

On façades of the traditional buildings, both traditional and new materials are seen. Traditional building materials on walls such as cut stone, rubble stone and brick are still visible. On traditional buildings, cut stone walls are not plastered originally. Rubble stone is used as infill material or at the back side of the buildings. Plaster is generally used on walls above the top moldings and below the cornice, but it is not seen on all of the buildings. Elements with profiles are not plastered. Also timber first floors are plastered. Timber is seen on traditional buildings as building material or facade elements. On most of the buildings, fenestrations are timber.

Shutters are also timber on timber buildings and on some of the stone masonry buildings. Traditional metal elements are shutters, beams, doors, hooks and grills.

On some buildings, façades are covered with cement plaster, paint or ceramic tiles. Fenestrations are aluminum or metal. New materials used are metal shutters with stores, plastic blinds, and advertisement panels (Figure 12-13-14).

According to façade types, buildings are divided into two groups: single storey and multi storey buildings. Both these group are divided into two as stone masonry and timber buildings, ending up in four main façade types.

First two types are single storey timber buildings. Type 1 (62 buildings) is the simple timber shop façade without any special elements. Type 2 (4 buildings) is the original timber shop facade seen in the area. Door is at one side and there is a two-wing shutter, top part becomes the eave and the bottom becomes shelf for the products.

Next six types are included in single-storey stone masonry buildings. Type 3 (24 buildings) is the simple stone masonry shop facade without any special elements. Type 4 (81 buildings) is the original stone masonry shop facade seen in the area. On the facade, from top to bottom, cornice, frieze, top molding, beam, wall, base moldings and foundation are seen. Type 5 (14 buildings) is the original stone masonry shop façade with arch between top moldings and cornice. Other elements are the same with type 4 type 6 (2 buildings) is another stone masonry type with arch, but differently: instead of top moldings, a flat arch is seen in these ones. Other elements are the same. Type 7 (4 buildings) is the type with the pediment; other parts are same with type 4. Type 8 (2 buildings) is the type with the pediment and arch, with similar properties to type 5.

Figure 11 Ground floor plans of shop buildings

Figure 12 Street facades - Bostancılar and Demirciler Streets

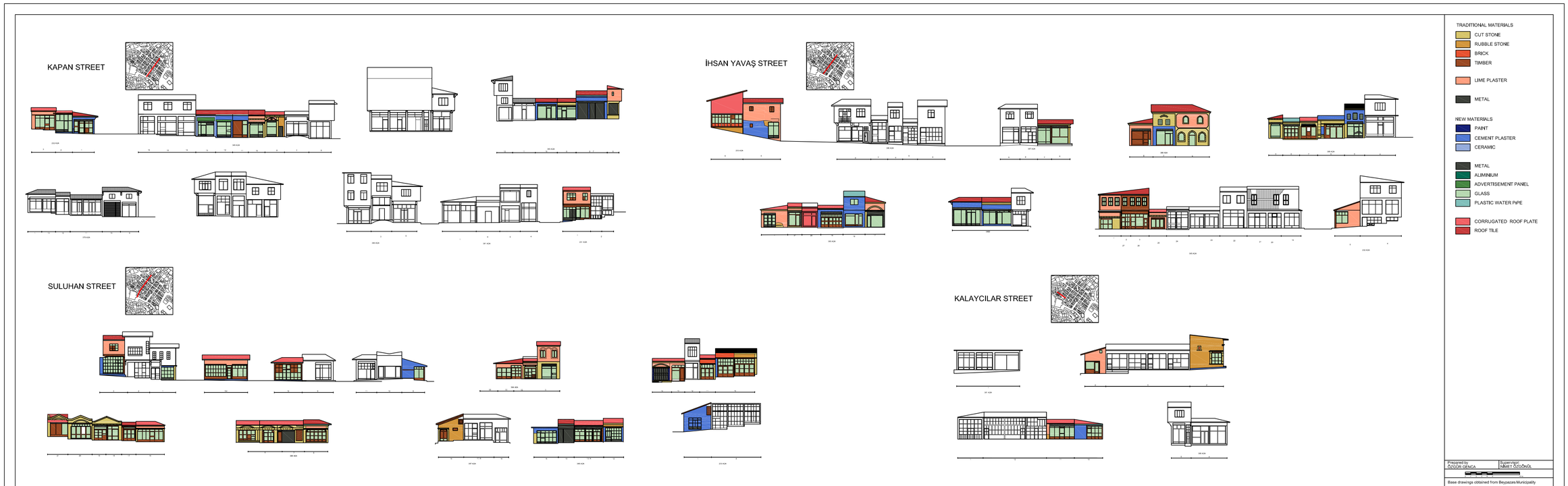


Figure 13 Street facades-Kapan, Ihsan Y., Suluhan and Kalaycılar Streets

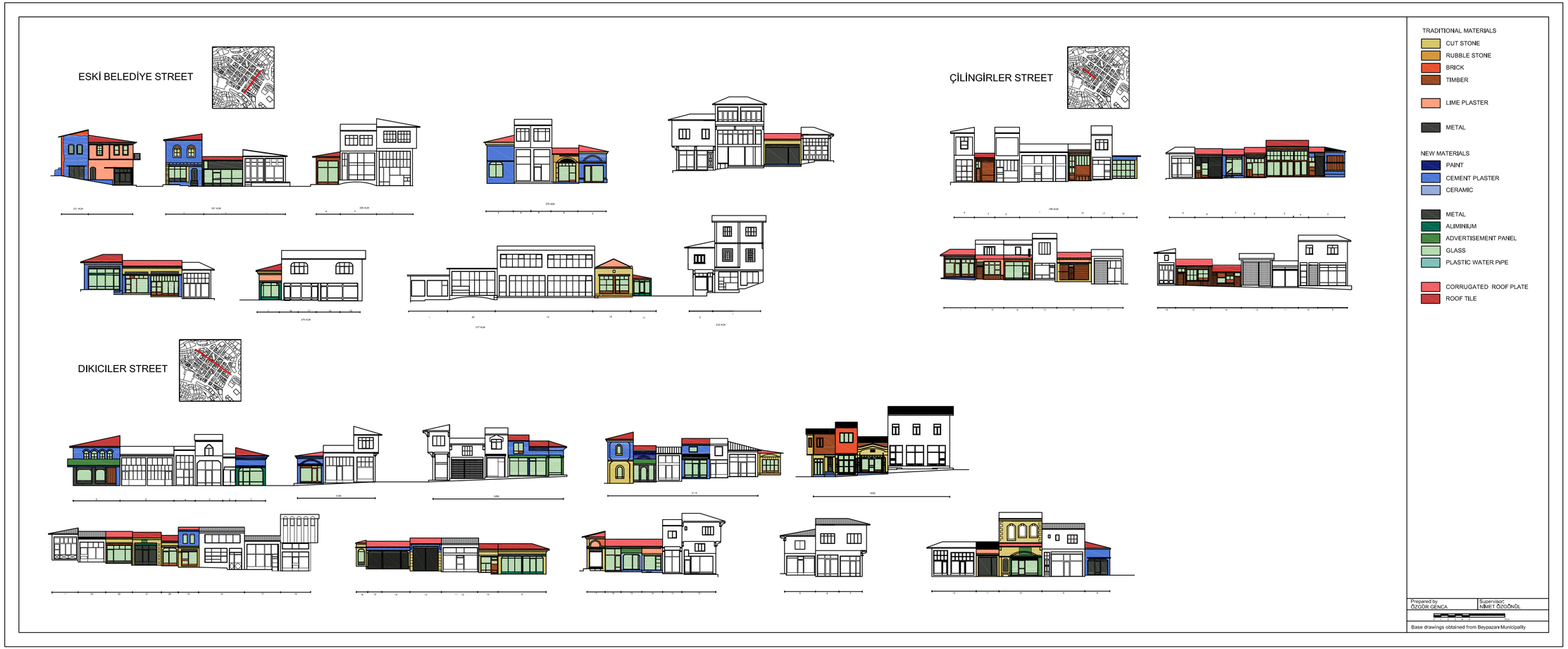


Figure 14 Street facades - Eski Belediye, Çilingirler, Dikiciler Streets

Next group is two-storey timber buildings and include type 9 only (3 buildings). There can be a projection of second floor or not. Last group is multi storey stone masonry buildings and includes 3 types. Type 9 (8 buildings) is the original stone masonry two-storey building type. Second floor starts from the top moldings and ends with the cornice. Type 11 (6 buildings) is different from type 10 that in this type frieze is seen. There can be an arch in this part. Door to the upstairs is near the shop facade. Upper floor may project over stone bracings. Type 12 (1 building) is the building type with stone masonry basement and brick first floor. There is not a large opening on the ground floor.

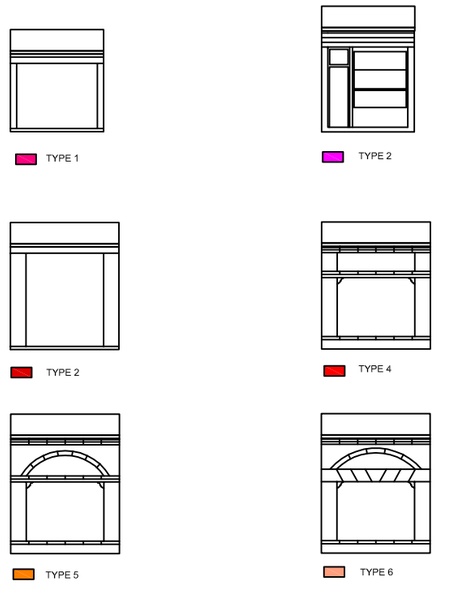
The most usual buildings of type 4, which are the basic stone masonry type, are located on the northern part of the commercial center, and these buildings, together with type 5, the arched ones, located adjacent to each other in general. Buildings with pediments are seen on the northern part, on Develik, Dikiciler and Suluhan Streets. Similarly, multi-floored masonry buildings are located on the Develik and Dikiciler streets. There are some types containing only one or a few buildings, which are differentiated according to their characteristics defined above, which make them unique, but most of their architectural features are similar to other groups and should be evaluated in the same group (Figure 15).

Architectural elements on facades are studied to find out differentiation of types and understand the details (Figure 16). Cornices are projecting coursing of stones at the top of façade. Cornices can be divided into two according to material; stone and brick cornices. Brick cornices are probably later additions that they are not seen much and randomly distributed. Cut stone cornices are made of one coursing of stone or two courses one on the other. Cut stone cornices have 7 different profile types.

FACADES

- SINGLE STOREY
  - TIMBER
    - TYPE 1
    - TYPE 2
  - STONE
    - SIMPLE
      - TYPE 3
      - TYPE 4
    - WITH ARCH
      - TYPE 5
      - TYPE 6
    - WITH PEDIMENT
      - TYPE 7
    - WITH ARCH & PEDIMENT
      - TYPE 8
- MULTI STOREY
  - TIMBER
    - TYPE 9
  - STONE
    - TYPE 10
    - TYPE 11
    - TYPE 12
- OTHER BUILDINGS
- NEW BUILDINGS
- MONUMENTAL BUILDINGS

SINGLE STOREY SHOP BUILDINGS



MULTI STOREY SHOP BUILDINGS

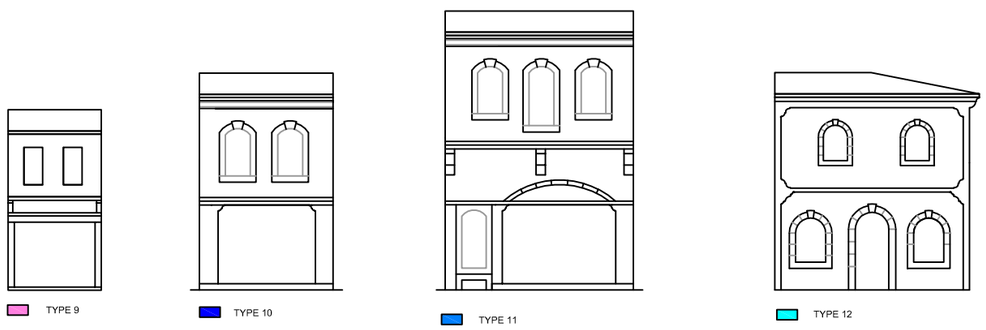


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Figure 15 Facade types

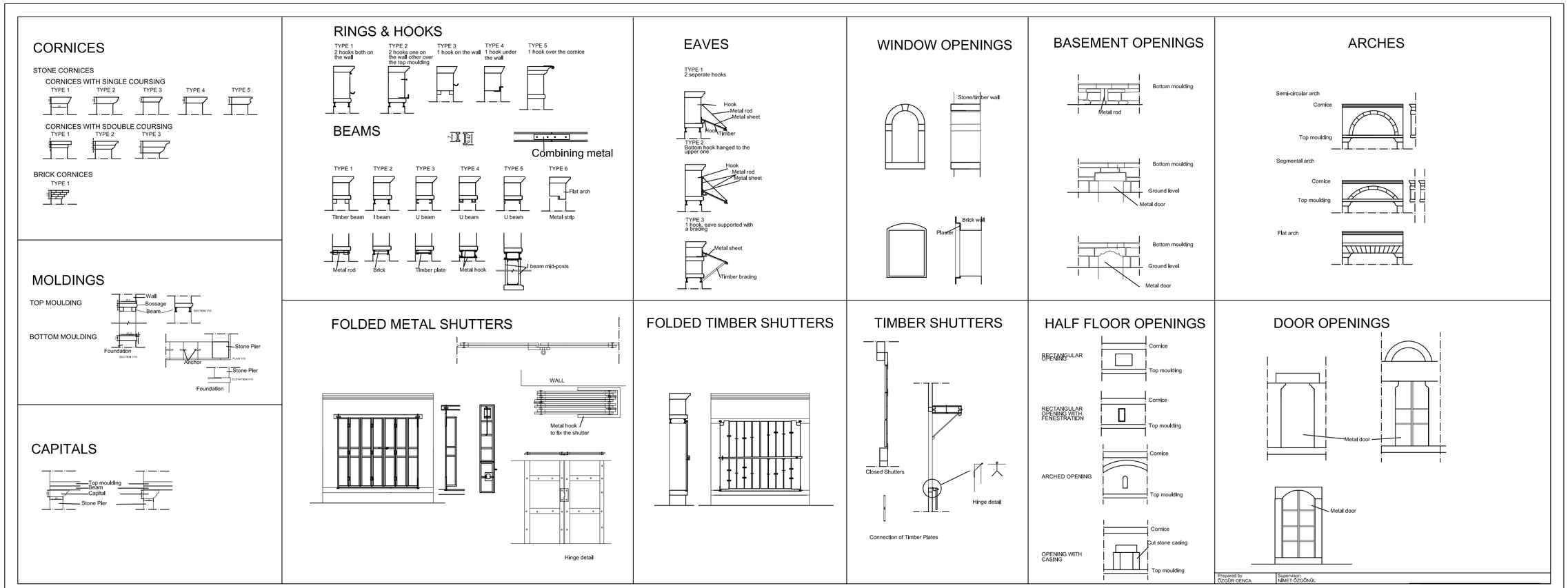


Figure 16 Façade elements

There are two moldings on buildings; one is above the beams spanning the main opening, and the other is under the opening, like a threshold. These moldings project about 3-5 centimeters from the façade. The sockets that shutter rest on are placed on the bottom molding.

Beams are located under the top molding. There are mainly two kinds of beams; timber and metal beams. Mostly there are two beams side by side. Metal beams may have different shapes; I beams, U beams and as metal strips which are used only under flat arches. Two beams are connected to each other with metal rods on timber ones or with metal hooks on metal ones. In between the two metal beams, bricks or timber plates are placed on some examples.

Capitals are the cut stone elements with profiles under the beams. They act as bracings collecting the load coming from beams and transferring to piers or walls.

Arches are located between the top molding and cornice, resting on the top molding. There can be a opening under the arch. Most of the arches are semi circular or segmental arches. There are also some examples of flat arches. They can be projecting 3-5 centimeters from the façade or can be on the same plane.

Main opening on shop facades are surrounded with bottom molding, pier or walls, and beams. On most shop buildings, there is not another opening on the façade. On some shops, there is a small opening over the top molding. Only one shop building has a door for entering the shop. But doors are seen on buildings two floors high located on one side of the shop. Doors are generally metal or timber covered with tin. On one shop building, there is not a main opening but doors and windows. Windows are also seen on second floors, surrounded by architraves on most examples.

Some buildings have basement entrances from outside, which are again closed with metal doors.

In BHCC, metal accordion type shutters are used on stone masonry buildings. They are placed between the rings on the beams and the socket on the bottom molding. They are produced by fixing a sheet metal between two layers of metal strips. There are also a few timber examples of folded shutters. These are produced by connecting timber plates with hinges. At the sides, metal gudgeons are placed for fixing the shutter. Some of these are later alterations; authentic ones are also altered a lot. Widths of the wings vary. It changes from 20 cm to 40 cm. The number of plates can be 6 (3+3), 7 (3+4) or 8 (4+4, 3+5). The height of the top portion changes from 80 to 90 cm, the bottom portion from 110 to 140 cm. Widths of left and right groups of wings may vary according to the thickness of the side walls. They should cover the width of the wall seen on the façade and should not extend out of the borders of the façade. There are various lock details used on metal folded shutters. Metal hinges are used between the wings to give them the ability to fold. These hinges are fixed to the shutters with wrought iron nails. Timber shutters have simpler details. They are mounted on top and bottom of the openings. When opened, upper part acts as a eave and bottom part acts as a shelf for presenting the products. Hinges, which are called *kullab*, are used for timber shutter connections.

Eaves are one of the characteristic features of stone masonry buildings in BHCC. These elements are placed on the hooks above the beams and hanged to the hooks or rings on the upper wall just under the cornice. The structures of these mobile elements are made of timber. The original covering material is not available in the site. Although building hooks for eaves are seen on every stone-masonry, only on a few buildings these elements are still used.

3.5. STRUCTURAL AND CONSTRUCTION SYSTEMS

The survey of structural systems is done through examining the façades. With buildings where a reinforced skeletal system with stone masonry is used, only the traditional part is taken into consideration. There are two groups; the load bearing and the skeletal systems.

Load bearing systems include stone and brick masonry. Cut stone or rubble stone is used here. Openings are spanned with metal beams. Stone arches and lintels are used over doors and windows. Arches seen on façades are the continuation of the vaults, but some arches do not continue as vaults. They just appear on the façades. Spaces are covered by vaults, jack vaults or timber beams and plates.

Skeletal systems indicate the timber skeletal system, of one or two floors. Infill materials are timber or brick. Bracings are used at the side walls.

In the area, 163 buildings are load bearing, 25 of these are multi-floor high. 23 of the 64 timber buildings are multi-floored. 7 buildings are built with mixed structural systems, skeletal over load bearing systems (Figure 17).

Table 2 Structural systems

	LOAD BEARING SYSTEMS	SKELETAL SYSTEMS	LOAD BEARING AND SKELETAL SYSTEMS
SINGLE STOREY	138	41	
MULTI STOREY	25	23	7
TOTAL	163	64	25

Figure 17 Structural systems - ground floors

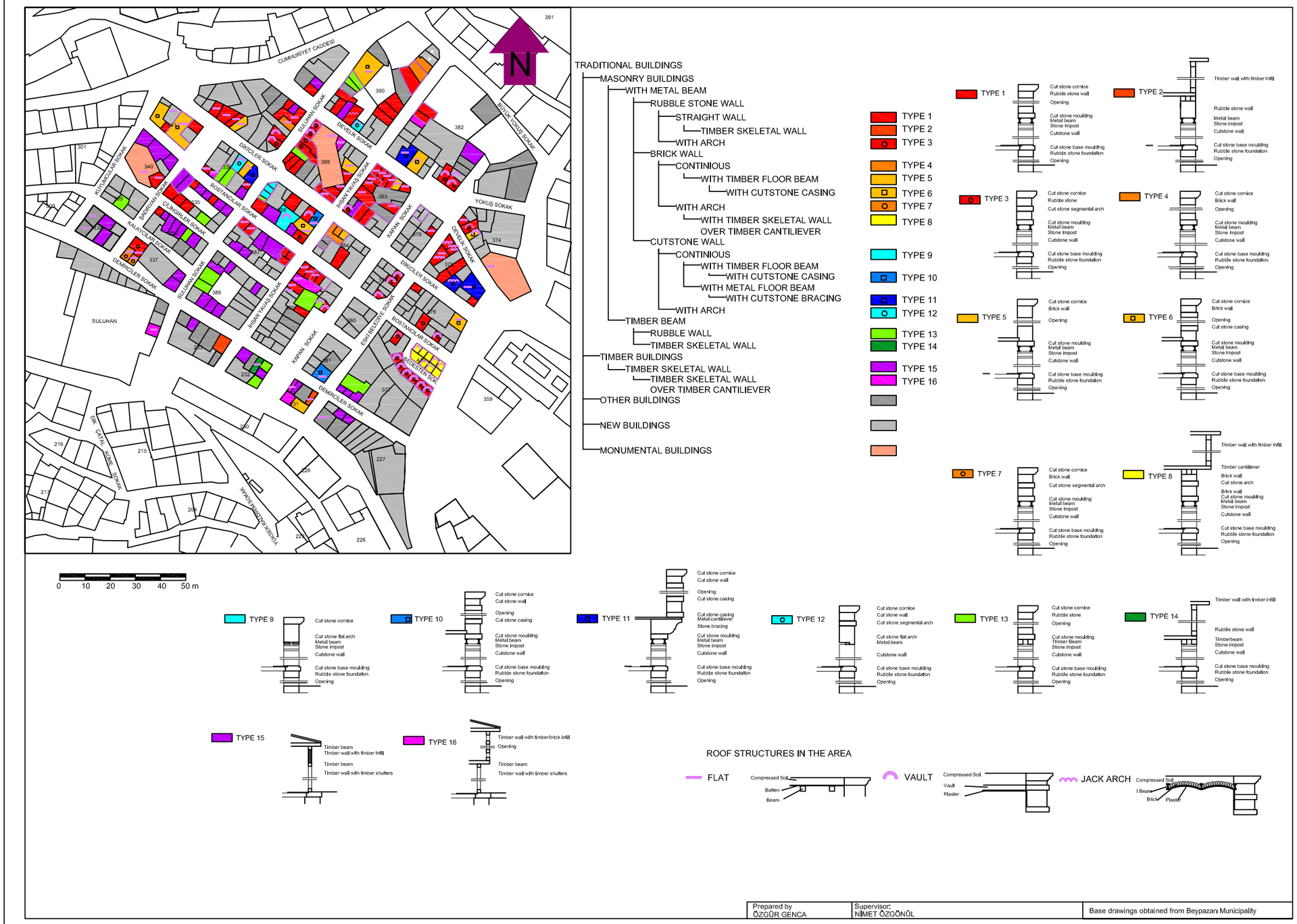


Figure 18 Type of construction systems on façade elements

Construction systems and façade elements are examined by categorizing the use of elements seen on facades from the foundations at the bottom to the cornices at the top. In so doing, evolution of façade types is listed. According to construction systems, traditional buildings are grouped in two main groups; masonry buildings and timber buildings. Masonry buildings differentiate into two according to the beams that span main openings; timber and metal beams. Buildings with metal beams are divided into three according to the wall types; cut stone, rubble stone and brick walls. These groups contain two different kinds of wall types; straight walls and walls with arches. With timber beams, there are buildings with rubble wall or timber walls. Timber buildings do not differentiate, only timber walls are used (Figure 18).

3.6. PROBLEMS OF THE SITE

Problems of the BHCC are divided into three groups: environmental problems, deterioration problems and architectural problems (interventions).

3.6.1. ENVIRONMENTAL

The most disturbing environmental problem of the site is the vehicle traffic. Streets that connect traditional districts to the town cause congestion, noise and disturb the pedestrian circulation. Also a parking problem is seen through the site. Streets are too narrow to let two vehicles pass at the same time. Because there are not any sidewalks, pedestrians use the streets for walking.

The street pavements are all artificial stone, although under the new pavement, original pavement is present. In front of the original shops, there is a platform of approximately 60 cm wide, which continues through the shop and if there is a slope on the street, the level increases or

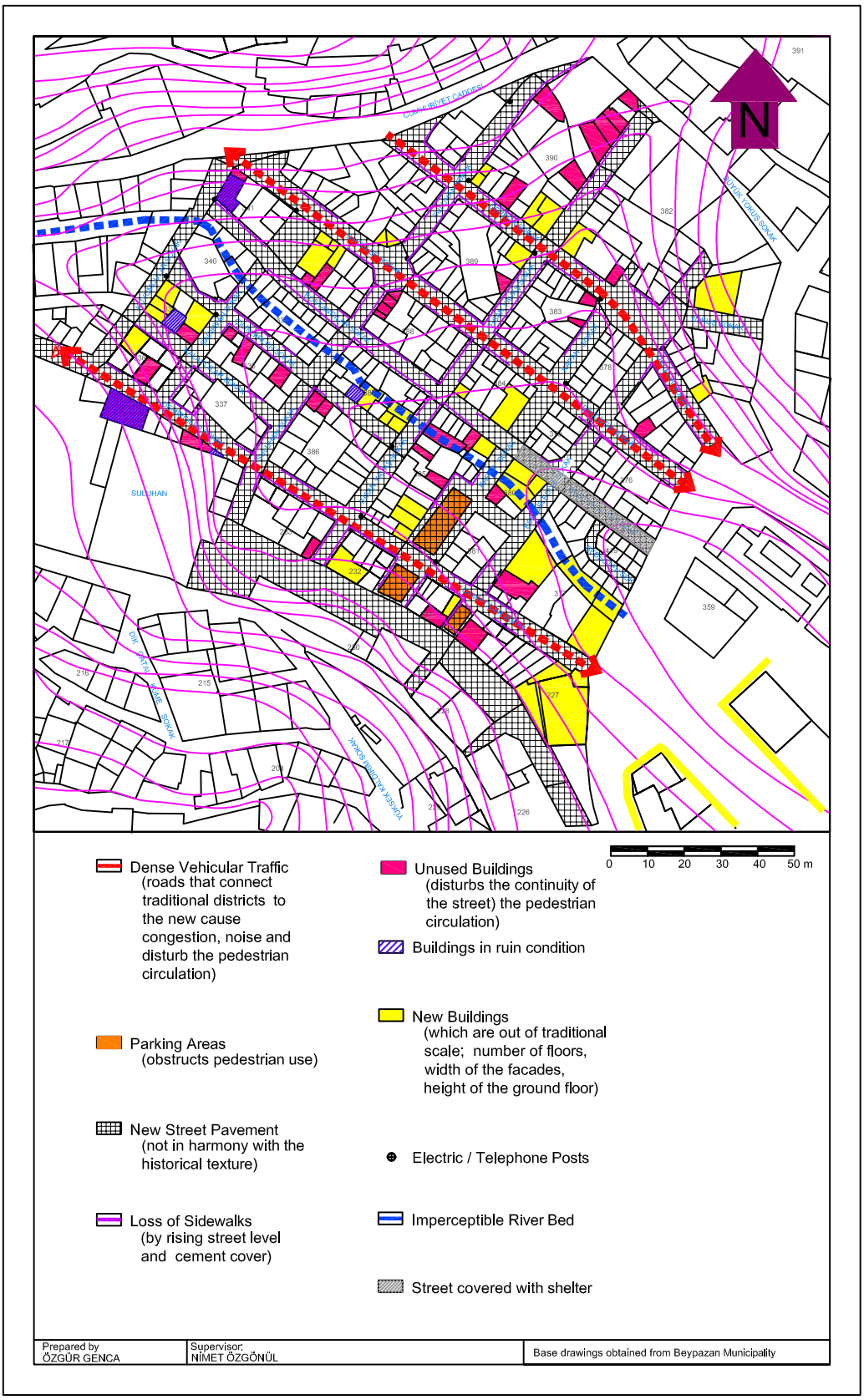


Figure 19 Environmental problems of the study area

decreases when the next shop's façade begins. In most places, these platforms are lost because of rising of the street level due to new pavements. Also the original stones of the platforms are also covered with cement.

Through the site, there are some totally or partially unused buildings. These buildings disturb the continuity of the street. In general, second floors are the unused parts of the buildings, although this building stock could be used more efficiently. Buildings in ruin condition create problems in the same manner. In addition to this, the unused buildings deteriorate more because of lack of maintenance. The characteristics of the site, that are, number of floors, width of the facades, height of the ground floors, are disturbed by some of the new buildings which are out of traditional scale.

The covered street parts with hard and permanent shelters or temporary shelters create another problem. The shelters prevent the upper floors to be seen. Other things that disturb the sight are electric or telephone posts, electric wires attached to buildings, and large advertisement panels which cover the facades (Figure 19).

3.6.2. BUILDINGS

Problems of buildings are examined in three groups: structural deformations, deterioration of structural materials and deterioration of architectural elements.

Table 3 Deterioration Problems

A) STRUCTURAL DEFORMATIONS
(Caused by thermal expansion or contraction,
settlement of posts, walls, bending of beams, landslips, etc.)

1- VERTICAL DEFORMATIONS (With no effect on structure)
2-HORIZONTAL DEFORMATIONS (With no effect on structure)
3- STRUCTURAL CRACKS (Serious cracks may cause failure)

B) DETERIORATION OF MATERIALS OF STRUCTURE
(Posts, beams, walls, infill materials, covering materials, etc.)

1- TIMBER a) FIBERIZATION (caused by biodeterioration, damp)
b) INSECT ATTACK (holes are seen)
c) LOSS OF MATERIAL (material is removed)

2- STONE a) LOSS OF MATERIAL (break outs)
b) DISCOLORATION / DEPOSITS (coloration or bleaching/
soiling by particles from atmosphere, bottom water, droppings)
c) DETACHMENT (due to crystallization)
d) CRACKS

3- BRICK a) SALT CRYSTALLISATION
b) LOSS OF MATERIAL
c) FISSURES / DEFORMATION

4- METAL a) CORROSION

5- MORTAR a)LOSS OF MATERIAL

6- PLASTER a) MATERIAL LOSS
b) CRACKS
c) DETACHMENT

C) DETERIORATION OF MATERIALS OF
ARCHITECTURAL ELEMENTS
(Doors, windows, shutters, eaves, mouldigs, etc.)

1- TIMBER a) FIBERIZATION
b) INSECT ATTACK
c) LOSS OF MATERIAL
d) DISCOLORATION

2- STONE a) LOSS OF MATERIAL
b) DISCOLORATION / DEPOSITS
c) DETACHMENT
d) FISSURES / DEFORMATION

3- METAL a) CORROSION

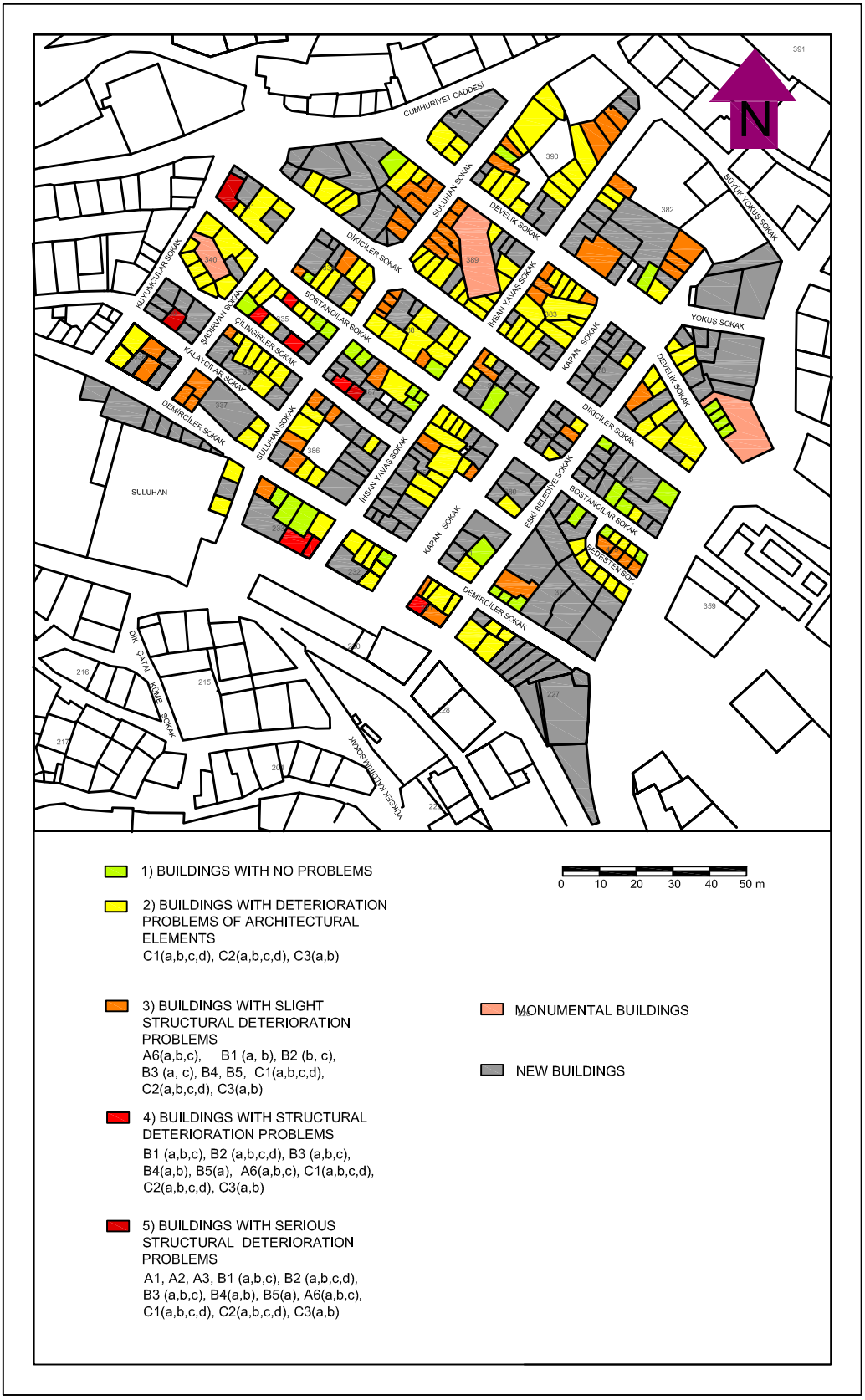


Figure 20 Degrees of problems

These deterioration types are matched with the buildings and five major groups occurred. The letters and the numbers in parentheses show the types of deteriorations included in that group. (Table 6) The biggest group in number is the buildings with deterioration problems of architectural elements [C1(a,b,c,d), C2(a,b,c,d), C3(a,b)] including 149 buildings. Then with 54 buildings, buildings with slight structural deterioration problems [A6(a,b,c), C1(a,b,c,d), C2(a,b,c,d), C3(a,b)] come. 32 buildings are counted as buildings with no problems. There are seven buildings with structural deterioration problems [B1(a,b,c), B2(a,b,c,d), B3(a,b,c), B4(a,b), B5(a), A6(a,b,c), C1(a,b,c,d), C2(a,b,c,d), C3(a,b)]. Finally, three buildings with serious structural deterioration problems [A1, A2, A3, B1 (a,b,c), B2(a,b,c,d), B3(a,b,c), B4(a,b), B5(a), A6(a,b,c), C1(a,b,c,d), C2(a,b,c,d), C3(a,b)] are seen in the site (Figure 20).

It is seen that most of the problems are related to the architectural elements in the site. When the groups of deterioration are placed on the drawing, the most deteriorated buildings are grouped on secondary streets such as Çilingirler Sokak and the west end of Suluhan and İhsan Yavaş Sokak. These building are unused buildings in general. Buildings with fewer problems are located on main streets such as Demirciler Sokak, Bostancılar Sokak and Dikiciler Sokak. Sound materials are generally replaced or new materials. Most buildings with traditional architectural elements have slight material problems.

3.6.3. ARCHITECTURAL (INTERVENTIONS)

The interventions in the site are grouped into three categories; additions, removals and alterations. Then all these interventions are categorized as changes in plans, masses, facades and other elements. The interventions in the site are evaluated as reversible or irreversible ones. The reversibility here is used to determine if the intervention has affected the building in a

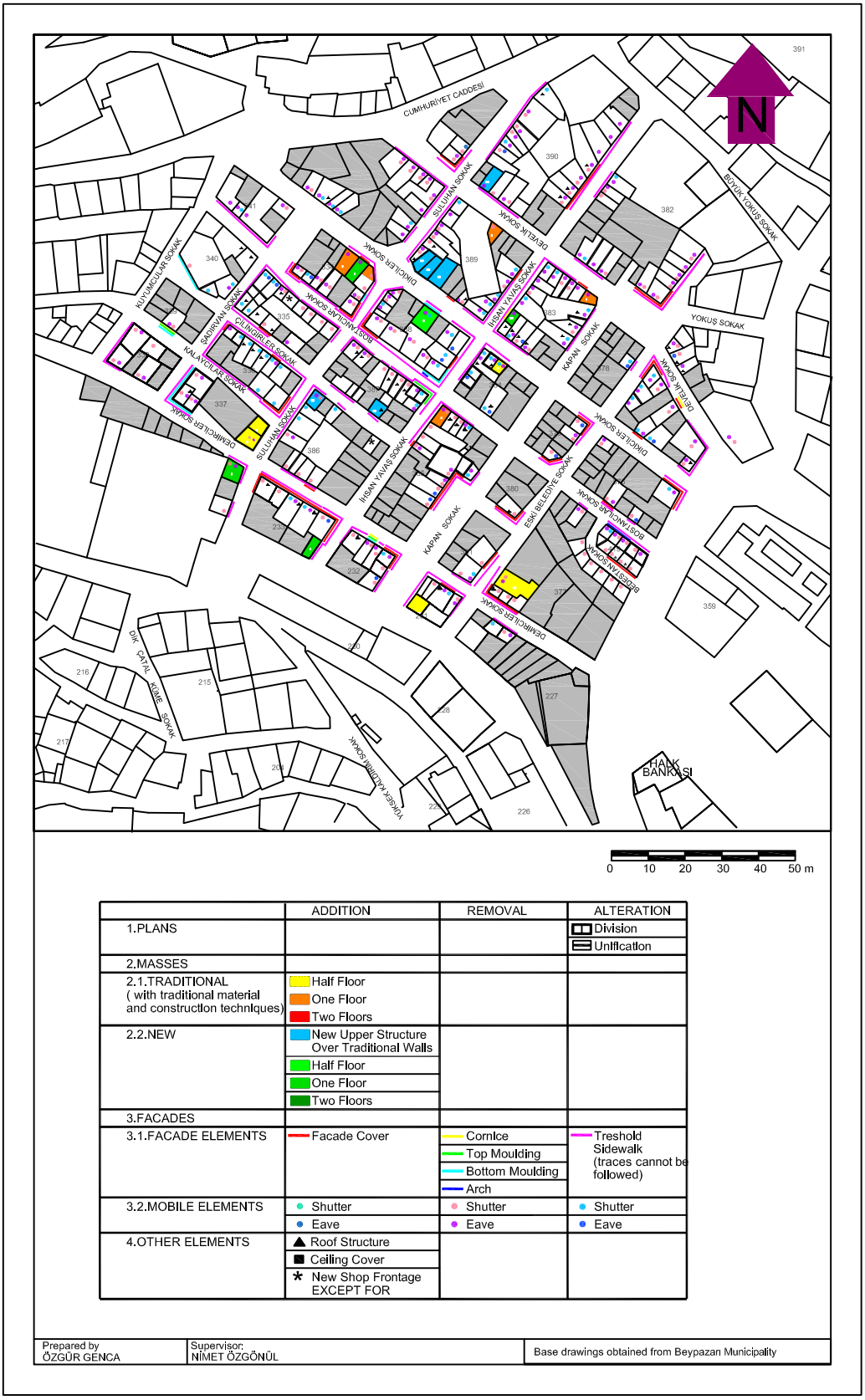
degree that the architectural characteristics are lost, or the removal of the intervention is not possible.

Throughout the area, there are six plan unifications and 12 divisions. Combining two separate buildings, the wall is totally demolished. In mass additions, generally the added part is a timber skeletal structure. Some new concrete additions are irreversible.

These mass additions are grouped in different periods. After the stone masonry buildings, timber buildings and timber additions to stone masonry buildings started. The timber second floors of the stone masonry buildings do not have organic connections to the ground floors. The characteristics of the one story stone masonry shop building are still available in these buildings. Following these, new buildings and new additions to the traditional buildings have started (Figure 21).

The main problems occur on the façade elements. New façade covering materials make it impossible to read the building. To apply the new shutters, moldings are broken. And in most buildings, bottom moldings are removed to place the shop frontage. Almost in every building, shutters and eaves are removed or replaced, and new ones close the façades with inappropriate details. Most of the sidewalks are covered with cement. On every building, there is an added roof structure. As a result, buildings are generally well preserved and most of the changes are reversible.

Reversible and irreversible changes are differentiated to decide the extent and type of interventions. Some of the changes seen in the area are reversible, that is, the parts of the building changed can be transformed into its original form, material and/or detail by removing the addition, changing the element with the original one or completing according to traces. Some of those interventions can be done easily, without damaging the building. But some changes are irreversible; there is no way to turn the



	ADDITION	REMOVAL	ALTERATION
1.PLANS			Division Unification
2.MASSES			
2.1.TRADITIONAL (with traditional material and construction techniques)	Half Floor One Floor Two Floors		
2.2.NEW	New Upper Structure Over Traditional Walls Half Floor One Floor Two Floors		
3.FACADES			
3.1.FACADE ELEMENTS	Facade Cover	Cornice Top Moulding Bottom Moulding Arch	Treshold Sidewalk (traces cannot be followed)
3.2.MOBILE ELEMENTS	Shutter Eave	Shutter Eave	Shutter Eave
4.OTHER ELEMENTS	Roof Structure Ceiling Cover * New Shop Frontage EXCEPT FOR		

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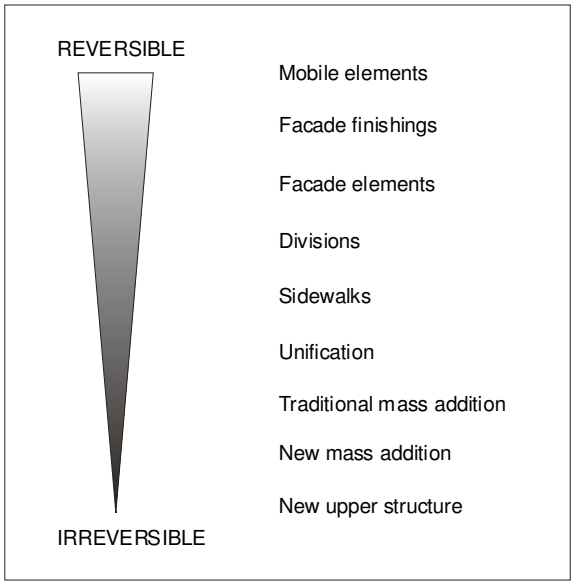
Figure 21 Types of intervemtions

building exactly to its original form. Types of changes are arranged in order from the reversible ones to the irreversible ones. Each change type is given a grade, and then the sums are categorized, to give the dominant tendencies of changes.

Table 4 Degree of reversibility of interventions



Changes of; 34 buildings can be reversed easily, 127 buildings can be reversed mostly, 57 buildings cannot be reversed easily, 12 buildings are permanently intervened and can hardly be reversed. Main combinations of changes are the ones in which shutters and eaves are changed, façades covered and sidewalks are lost or altered (Figure 22).

As a result, it is seen that the main problem in the area is the removal or alteration of shutters and eaves, use of unsuitable fenestrations and covered façades with new materials and advertisement panels. Sidewalks are not elements that affect the typology of the façade; they are relevant with usage and general typology.

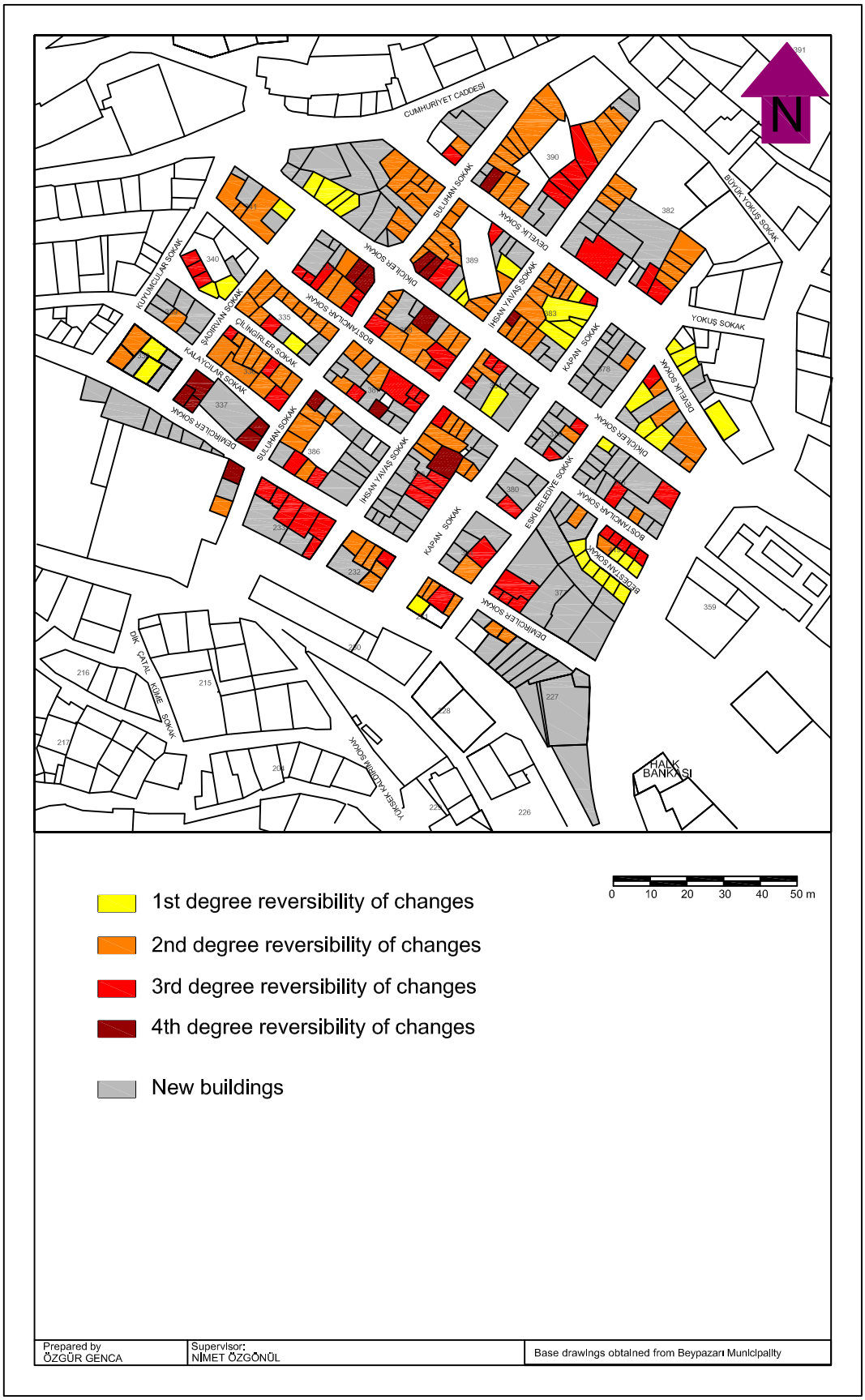


Figure 22 Degree of interventions

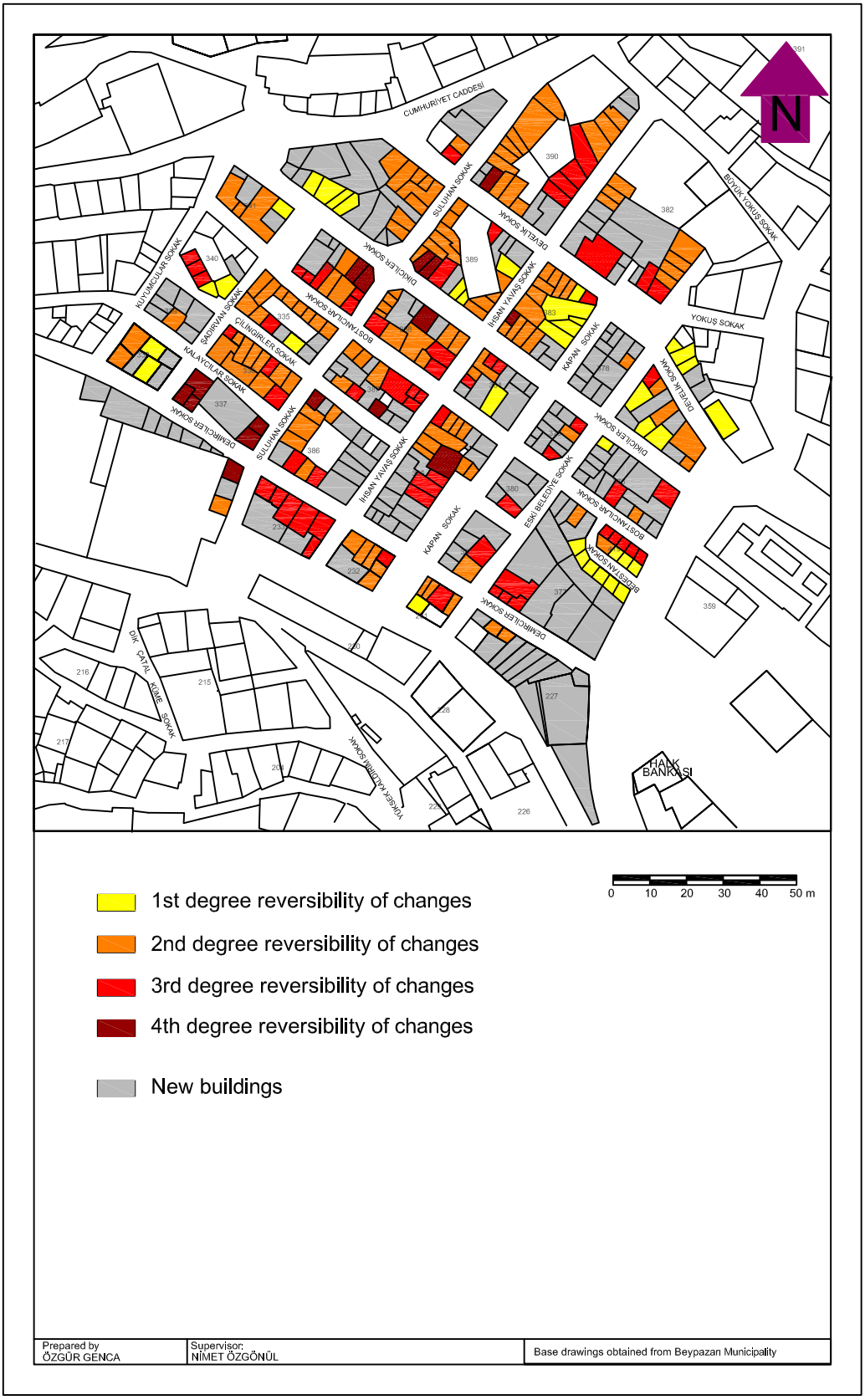


Figure 22 Degree of interventions

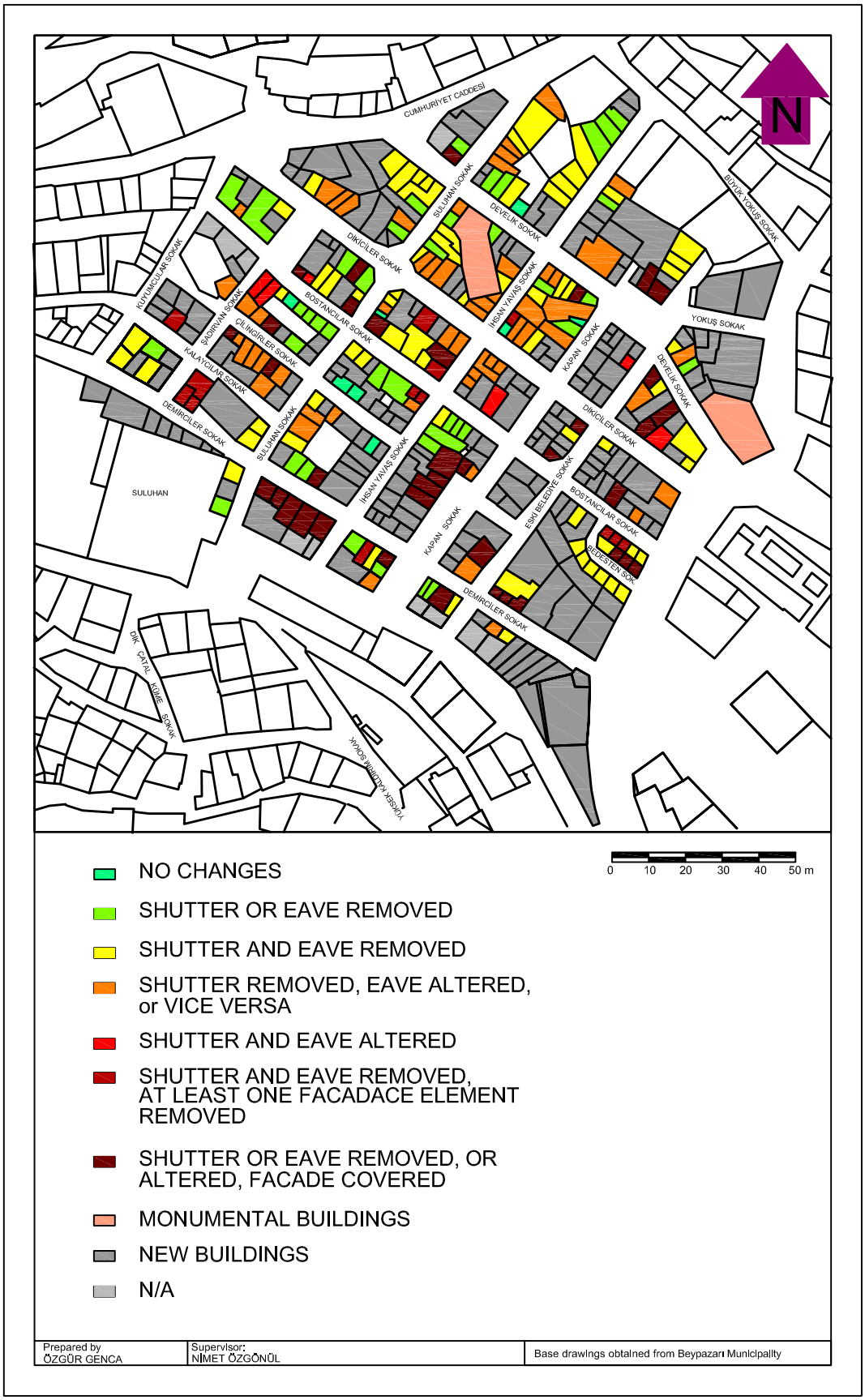


Figure 23 Interventions on facades

Most of the changes seen on the façades in the area are relevant with shutters, eaves, and façade covers. The distribution of these types of changes throughout the area is listed below. These are arranged according to the degree that the changes prevent the façade to be seen and read.

In 8 buildings, there is no change. In 39 buildings shutter or eave is removed, in 66 buildings shutter and eave are removed, in 55 buildings shutter removed, eave altered, or vice versa, in 6 buildings shutter and eave are altered, in 11 buildings shutter and eave are removed or at least one façade element is removed, and in 38 buildings shutter or eave is removed, or altered and façade is covered (Figure 23).

In general, removal of shutters and eaves are removed. Removals do not affect the original façade but alterations cover the original traces. Façade covering makes it impossible to see the original materials and destroy the affect of the façades.

Figure 24 - Figure 25 Inappropriate advertisement panels covering the facades

Figure 26 Additional metal rolling shutters

Figure 27 Additional eaves permanently fixed on façades

Figure 28 Mass additions to traditional shops

Figure 29 Inappropriate fenestrations covering façades of shops

3.7. SOCIAL AND ECONOMIC CONDITIONS

According to the social survey made by Piraye Cengiz in 2002, half of the people who run the shops are owners and other half are tenants. 60 percent of the shops have one owner. Seven percent of the shops belong to various societies, municipality and foundations. 91 percent of the users are from Beypazarı and maintaining their present jobs for long years so they do not want to change job or move to another place. According to the survey, because the shops are in the town center and rents are lower, users stay in the historical commercial center (Cengiz, 2003:89-107).

Generally, people from lower income groups run the shops in historical commercial center, and about eighty percent of them are primary school graduates. However, after the conservation activities initiated in Beypazarı, most users started to think that the commercial center should be conserved, and they express that they can contribute economically. The problem is that they do not know how to make repairs and changes on their shops. Although they have the idea that the buildings should be

conserved as they are, in practice, their plans for buildings require great damages to the buildings. For example, a user wants to remove all the decayed material on the façade or replace them with new materials. Another user, who is the owner of the building, wants to remove half width of the stone masonry wall to gain space inside.

3.8. LEGAL STATUS OF THE SITE

The city layout plan and contour map of Beypazarı are first prepared in 1952 and the land registry plan in 1957. The development plan for Beypazarı was prepared in 1978. Buildings were started to be registered in 1976. There are not any conservation master plans or transition period principles prepared for the site. All the shop buildings in the project area are registered separately. For the changes in the site, the approval of the conservation regional committee is required. In the municipality, infrastructure department is dealing with architectural heritage, including architects, who are not specialists.

3.9. EVALUATION AND PROPOSAL

According to the analyses made, Beypazarı Historical Commercial Center gives enough reasons, motives, materials and evidences to realize the aim of conservation to protect its material substance and ensure its integrity for future generations, as indicated previously in chapter 1. Beypazarı has been founded around a bazaar and for centuries the town has created its identity as a commercial center. The development and the continuation of the economy of the town have been dependent on the commercial center. The tradesmen and craftsmen working in the commercial center have been continuing traditional jobs for generations. These make the conservation of the commercial center an essential part of the conservation of the culture in that district. Beypazarı Historical Commercial Center has an integrity as seen from the analyses, which

makes the area a site. The buildings have common characteristics originating from common building materials, façade element, details and their relations with their environments, which repeat themselves creating a rhythm yet varying without being monotonous. Also the new buildings or additions to the traditional buildings have contributing properties so these should be evaluated in a different context and should be added to the commercial center. Besides the physical state, the historical commercial center is a source of income for the public. Uses such as commerce and tourism should be controlled carefully because these actions are the reasons that the site still continues its life while they can be dangerous for the traditional characteristics of the site because of wrong uses and uncontrolled development. The conservation of the area should include the cultural tourism and social awareness for a sustainable conservation including the participation of the users.

BHCC should be conserved and rehabilitated through a sustainable project starting from the environment to the traditional details of the buildings.

Proposals for conservation of BHCC are as follows:

- Conservation office in municipality should be established in accordance with the Law for Conservation of Cultural and Natural Heritage numbered 2863 which is changed with the law numbered 5226[21].

[21] According to the changes in law 2863, municipalities and governorships will establish conservation, application and control offices including art historians, architects, urban planners, engineers, archeologists, etc. to execute projects and applications of cultural heritage. These offices will be responsible for controlling conservation master plans, projects, material changes, and constructions approved by the conservation regional committees. With the laws, the execution of maintenance and repairs which do not require license indicated in the law 3194, such as pointing, interior and exterior plaster, paint, lime wash, gutter, fenestration, and roof repairs, are under the control of these offices. Other applications require the approval of conservation regional committees.

- Conservation site should be announced including the Historic Commercial Center and traditional buildings should be registered in the residential part of Beypazarı.

- Conservation master plan should be prepared.

For BHCC, conservation master plan should include following decisions:

- Traditional buildings should be preserved and restored.
- Street facades should be evaluated as a whole. Conservation works should be carried out according to design guidelines which will be prepared.
- Traditional building materials and details on traditional buildings should be preserved and repaired.
- Inappropriate additions and interventions should be removed and new designs imitating the traditional details should be made.
- New buildings that contribute to the site should be preserved and supported with designs in unity with the traditional character of the site.
- Visual pollution should be prevented; street furniture should be designed in harmony with the traditional environment.
- The electrical and telephone systems should be buried underground.
- Original street pavements should be investigated, and displayed.

- Material analyses should be made.

The conservation office should examine the fabric and offer most suitable methods for conservation. Required tests should be made to understand the nature of the material and deterioration type. Graphical surveys should be made on large scale deterioration problems. Examples of original materials should be taken from the original material and their place should be noted (for stones from loose and unornamented stones, for plasters or

mortars from interior and less deteriorated examples should be taken). Photographic documentation should be carried out. Literature search should be made for similar problems and interventions.

The selected stone conservation material should be competent for controlling the problem; it should not have harmful side effects, and should be recyclable or repeatable. If new stone is introduced, it should be compatible with the environment and have similar physical and mechanical properties.

Repair mortars should be compatible with the original fabric in appearance, physical and chemical properties (strength level, porosity properties, elasticity, coefficient of thermal expansion, apparent specific density, etc).

- Design guidelines for Shop Buildings in BHCC should be prepared.

- Design guidelines should be updated according to new requirements and developments.

- Guild of craftsmen should be established for proper applications.

CHAPTER 4

METHODOLOGY OF DESIGN GUIDELINES FOR BEYPAZARI HISTORIC COMMERCIAL CENTER

4.1. NEED FOR DESIGN GUIDELINES

Design guidelines are documents prepared in order to guide public and local governments for the maintenance, repair and new designs of architectural elements and features on the facades of buildings with common architectural characteristics which should be conserved.

Design Guidelines are concerned with material changes of the exterior appearance of historical properties only and do not affect the interior appearance or the use of the property, as is also mentioned in chapter 2. Briefly, when a property owner proposes material changes that would alter the exterior appearance of his/her property, the owner is required to apply for appropriateness, to obtain permission, and the related committee reviews these proposed changes but does not comment on the property's proposed use. Use of the property is regulated through the conservation master plan.

Guidelines are intended to supplement the provisions of the laws, in establishing the basis for determining the appropriateness of interventions. The laws are general mandatory outlines of conservation principles as indicated in chapter 1, and conservation master plans do not deal with small details of architecture. Guidelines should be prepared and used to provide guidance to professionals (restoration architects, craftsmen), and property owners undertaking rehabilitation and construction projects in historical districts, in order to identify important review concerns and to recommend appropriate design approaches. Guides lead to a speedier

processing of applications, a more consistent decision making and high quality environments. Another important reason to use guidelines is that design guidelines can be an effective tool in increasing public awareness of the district and its significant characteristics.

According to Turkish laws, the listing of an urban area as a site by the conservation regional committee stops all the plan applications for that area. Until a conservation master plan is prepared, transition period principles for conservation and use are defined in three months. In two year time, municipality, governorship or the responsible institution should prepare conservation master plan by organizing meetings with participation of profession offices, nongovernmental organizations and inhabitants, and present it to conservation regional committee for conclusion.

Conservation master plans are prepared by a group of professionals leaded by an urban planner, which consists of architects, restoration architects, art historians, archeologists, sociologists, engineers, landscape architects as determined by the ministry.

According to the law, conservation master plans aim sustainable conservation of cultural and natural heritage, according to the analyses made including archeological, historical, architectural, economic, social and other data. These plans include rehabilitations of residents and commercial buildings, strategies for employment, development limits including conservation principles and use conditions, renovation, application stages and programs, pedestrian circulation, traffic, services, parcel designs, financial models including inhabitants, etc.

In *The Technical Specifications of Preparation of Conservation master plans*, which was prepared to define the methodology for conservation master plans in laws 2863 and 3386, statements about physical decisions

at the parcel and building scale exist. In this document, intervention priorities, decisions on building use, decisions on repairs of material and structure, and decisions about the parcel organizations are listed, which are supposed to be included in an conservation master plan. With the last changes made (law 5226), the definition is more detailed but decisions about material and structure are not added.

According to a research made in 1986, only 26 of the 103 protected areas have an approved conservation master plan. In the areas where the urban conservation master plans were prepared, the condition of the cultural heritage has worsened because of negligence and destruction on purpose. Although in the specifications mentioned above necessitates giving decisions about building details, the incapacity of the conservation master plans is given by the local governments as the most important reason to worsening as well as private properties, negative opinions of the public, and financial problems (Kesici, 1990:158).

The problems with urban conservation still continue today. Mehmet Tunçer (2000:1) adds to the list of the problems and reasons for this; the frequent changes in the plans and politics increase in population and migrations, new constructions, late introduction of conservation master plans.

Development plans define the urban areas in macro scales and are incapable of defining and guiding in three dimensional designs (Çelikyay, 1995:114). Moreover, as stated above, conservation master plans lack in providing enough detailed decisions and are incapable of acknowledging the public. In this respect, there is need for design guidelines for three dimensional decisions. Design guidelines are the only source for guiding interventions in historic sites.

In Beypazarı, there has been an ongoing restoration activity for several years. The first applications started with the traditional houses. Restorations are done by municipality, except for a few ones which are maintained by universities or institutions. Through the applications, façades of the buildings are rehabilitated. Some architectural elements which are thought to be altered such as windows are changed to traditional type of windows in some examples. The applications should be thoroughly examined because materials used for restorations do not seem to be appropriate for traditional buildings and they do not conform to principal properties of conservation materials. For example, for stone masonry and timber skeletal systems, cement plaster is used as finishing material. All the doors, windows and timber supports are painted with dark brown, although some of them are unpainted originally. Originally naked façades are also plastered. New pointing is applied on stone masonry façades which overflows on stones. But the interiors of the house are seriously deteriorated, both in structure and in fabric. Application done only to the façades could be a correct policy to attract tourists and with the increase of income for a sustainable conservation of the district, only if applications are made according to international and national principles and laws. At the moment, the commercial center is undergoing a similar application. People started to do some changes in hope of doing the correct application for their properties. In some buildings, cement plasters are removed from façades and new pointing is made. Unless these activities are guided, wrong applications will be made either by the municipality or the owners, and results can be worse, which will make the Historical Commercial Center lose its character and cultural values, which will lead to the loss of socio-economic values, described in chapter 1.2.

Urban spaces such as street façades should be handled as a whole. The façades should be preserved and intervened properly because the texture which creates the urban whole is generated by the accordingly scaled,

repeating and detailed façades. This relates the human scale to the urban scale.

The aim and content of the design guidelines can be grouped under urban design discipline, where urban planning and architecture intersect. In urban design, transitions from the urban space to private space and public space are organized. Çelikyay (1995:114) states that it is a detailed work of design which is multi-dimensional in the urban space and a process of application of these designs. In Turkey, most of the settlements include urban areas where the historical character is preserved. The desired results could not be reached with the applications aiming to develop and rehabilitate these areas. The most important reason to this is the unfilled gap between architecture and urban planning. Design guidelines contribute to the process at this point as a new professional field which will relate the human scale with the urban scale. In *The Technical Specifications of Preparation of Conservation master plans*, urban design is mentioned. It is decided that, the explanation of the plans should include urban design and architectural design scales and techniques to clarify the third dimension. But in the specifications, there is no term referred to as design guidelines for that matter.

4.2. PROPOSAL FOR DESIGN GUIDELINES APPLICATION

In Turkey, there is a central management of cultural heritage. Conservation councils give decisions about all the approval and control of repairs and restoration of cultural heritage in their district. Municipalities should establish local conservation offices in their administrative structure to prepare design guidelines and review the related projects according to them.

The local offices should include conservation architects, members with technical design, planning, architectural and/or landscaping design

knowledge and experience reading and interpreting site plans, architectural and engineering drawings, local chief or residents, and policy setting officials.

According to the changes made in law 2863 by the act numbered 5226, municipalities and governorships will establish conservation, application and control offices including art historians, architects, urban planners, engineers, archeologists, etc. to execute projects and applications for cultural heritage. These offices will be responsible for controlling conservation master plans, projects, material changes, and constructions approved by the conservation regional committees. With the laws, the execution of maintenance and repairs which do not require license indicated in the law 3194, such as pointing, interior and exterior plaster, paint, lime wash, gutter, fenestration, and roof repairs, are under the control of these offices. Other applications require the approval of conservation regional committees.

This office may prepare the design guidelines itself or have professionals to prepare it. Design guidelines should be approved by the conservation regional committee because the decisions may affect general policies. Approved design guidelines should be available for the use of designers, architects, engineers, owners and officials. In doing so, an important feature of design guidelines is realized, which is bringing together the efforts of shop owners and the municipality to rehabilitate the commercial center. In the restoration projects prepared for single-storey stone masonry buildings, which deal with the buildings as a whole, design guidelines will be applied for interventions on facade.

At the beginning of the approval procedure, the applicant should submit photos and planned interventions in written form, if the planned interventions are listed as maintenance and/or repair in the design guidelines. For color changes, sample of new color should be submitted.

For repairs, description of the application including materials to be used should be submitted, drawings may be integrated.

The application is reviewed by the committee. If the proposal fulfills the design guidelines, then it is approved and the application may start. If the proposal is not proper, then it is given back and should be resubmitted with the required changes.

After the application is completed, a report with photographs about the work done is sent to the conservation regional committee.

Proposal for the interventions grouped as new designs should include photographs of the problem area, written definition of the problem similar to the ones indicated in the design guidelines, written definition and drawings of the intervention. The intervention proposed can be slightly different from the ones indicated, but the principles defined should be taken into consideration. Drawings should include façade view, plan and section of the new design on the measured drawing of the façade. Professional help should be taken. Materials and colors to be used should be indicated clearly. Information should be taken from the conservation office. If the project conforms to the design guidelines, then it is approved and the application may start. If the proposal is not proper, then it is given back and should be resubmitted with the required changes.

Maintenance applications can be proposed and applied by the owners. For the types of repair which are stated a craftsman should be consulted. For both maintenance and repairs, commission may give advices for resubmission.

New designs should be prepared with assistance of a specialist, such as a conservation architect. These projects may propose different designs than

the indications in the design guidelines provided that the project accomplishes general principles of the design guidelines.

For the proposals that are not indicated in design guidelines, approval of conservation regional committee is required.

4.3. PRINCIPLES

In accordance with the research made on design guidelines, BHCC, international definitions and Turkish Laws, principles are derived to fulfill the needs of the site for sustainable conservation. These principles are as follows:

1) General approach:

- Primary objectives:
  * Maintenance and repair of authentic architectural features and elements.
  * Creating the appropriate environment for contemporary use by new designs.
- General conservation policy:
  * Interventions should reflect the historic character of buildings.
  * Documents will be used for repair and new designs which are survey drawings, material analyses and traces on buildings.
  * Minimum intervention should be aimed.
  * If original documentation is not available, similar elements in the area will be considered.
  * If the original elements are removed, new designs compatible with the architectural character utilizing the original traces will be made.

* Architectural features and elements will be studied to define architectural character.

* Shop buildings should not be shown older than they are.

* No new designs out of the context will be introduced.

2) The goals to be achieved:

- Preservation and maintenance of architectural features and elements that survived in good condition.

- Repair of deteriorated architectural features and elements.

Repairing is to correct damaged, weathered or unserviceable parts, by minor alterations or renovations. Repair of architectural elements which have historical value follow the least degree of intervention possible. Repair includes limited replacement in kind or with compatible material of extensively deteriorated parts or missing parts when there are surviving parts.

- Partial Replacement of architectural features and elements that are deteriorated where repair is not possible.

- Introducing new designs for removed architectural features and elements.

If reconstruction of an element is not possible due to the lack of enough historical evidence, new design that is suitable for the building and for the site can be made.

- Design of contemporary additions compatible with the architectural character for efficient use.

These designs may inspire from original historic elements in the site. A new design should not be the copy of a similar element on another building. New detail designs will be in similar sizes and forms with the traditional ones, however these should be differentiated easily.

- Preserving interventions that have architectural and historical significance and that are evidences of buildings' history

- Removal of inappropriate interventions to the facades.

3) Interventions:

- Authentic architectural features and elements are cornices, moldings, capitals, eaves, rings, hooks, beams, timber and metal shutters, door and window openings, arches, and also the buildings façade, material finishes.
- Techniques and materials should be tested before application.
- The distinguishing character of the building should not be destroyed by interventions.

* Maintenance:

  - Periodic application of preservation treatments to reduce and stop deterioration and increase the building's life-span and monitoring will be aimed.

* Repair:

  - Removing or altering any authentic feature or material will be avoided.
  - Authentic features or materials or evidences on shop buildings should be preserved.
  - Original material will be used. A substitute material can be used if the form and design is compatible.
  - Methods that minimize the damage to the original elements should be used.
  - For the missing parts of historic elements on buildings, replacement may be included.
  - Replacements will be done where there is exact evidence to base on for accurate duplications of the authentic element.
  - New materials should match the replaced one in design, color, texture and other visual aspects.

* New designs:

- If reconstruction of an element is not possible due to lack of enough historical evidence, new design that is suitable for the building can be made.

* These designs should not be the copy of a similar element on other shop buildings, but should inspire from authentic original historic elements in the site.

* New designs should utilize the traces on shop buildings.

* New designs should be differentiated from the authentic ones.

-Signs and advertisement panels:

*Signs should be in harmony with the architectural character of the area.

* Sizes and types of signs will be defined in the design guidelines.

* No movable or portable signs are allowed.

* Sign materials will be compatible with the building materials.

4) Format of design guidelines:

- Document should be prepared with a plain and explanatory way.
- Language used should be easy to understand, with short sentences.
- Document should be supported with graphics, photos or drawings.
- Document should give a general consciousness of conservation.

4.4. CONTENT

In relation to the problems of the site analyzed in chapter 3.6, design guidelines for façade elements of traditional buildings which are openings (including doors and windows), main openings (including metal folded

shutters and timber shutters, shop windows), moldings and cornices, eaves, roofs, finishing and advertisements panels (signs), and also for façades of new buildings should be prepared for BHCC. As a result of this thesis, design guidelines for the stone masonry single- storey buildings are prepared including topics called metal folded shutters, shop windows and eaves (See Appendix C). Content of the final document is decided in accordance with the above principles. Normally, design guidelines include all of the aforementioned issues. However, because this thesis intends to set an example to prospective design guidelines, the scope is limited to only three principals. Other design guidelines for façades of multi-storey stone masonry buildings, timber buildings and new buildings should be prepared for a sustainable conservation.

The document consists of two main sections: introduction and design guidelines. Introduction includes general information on conservation, design guidelines, and the site (Figures 32-47). In part 1 and 2, definition of design guidelines and objectives are given (Figure 32). Part 3 includes information on the procedures of usage and approval of design guidelines with tables giving step by step action to be taken by the applicant who wants to make interventions (Figures 33-35). Part 4 gives brief information on conservation including a general definition, reasons, methods and benefits (Figure 36). Part 5 is about BHCC, with a brief history and the importance of the town and the site (Figure 37). Part 6 includes information on façades of shop buildings with architectural features, elements and materials with drawings (Figure 38-40). Part 7 gives examples of the problems in the site with photographs, and reasons of those problems (Figure 41-43) and in part 8, things to be avoided in the area are listed (Figure 44). In part 9, buildings which the design guidelines will be applied to are given on a site plan (Figure 45). Part 10 includes definitions of intervention types (Figure 46). Then information about the format of design guidelines is given (Figure 47). Design guidelines include three topics which are called metal folded shutters, shop windows and

eaves. These topics start with the contents part at the beginning. Each topic is examined in three sections; definition, problems and new designs. Definitions include a general description and, if needed, detailed information. Problems include description of problems, required intervention for those problems, and an explanation of the intervention. New design sections give general principles and detailed explanations on that particular topic (See Appendix C).

CHAPTER 5

5. CONCLUSION

In this thesis, Beypazarı Historic Commercial Center is studied as a case study and design guidelines are prepared for the site, including one type of shop building and three of architectural features belong to that type as an example. Before preparing design guidelines, a methodology is decided on and legal aspects are proposed.

Under the light of this study, it is concluded that architectural guides – guides on building materials, buildings and historic districts (design guidelines) – are important tools in achieving the goals of architectural conservation, especially when they are applied together. They contribute in creating a corporation between local government and inhabitants by public participation, and in application of conservation master plans and raising public consciousness for an integrated conservation.

In order to prepare design guidelines dealing with façades, site survey should be made. Buildings, to which the design guidelines will be applied, should be defined. Then architectural characteristics of buildings should be studied, including materials used, façade organizations, structural systems together with organization of architectural elements, and details. Then problems of the site should be studied to decide the needs of the site. Social and economic condition is also important to decide the scope of design guidelines. Also a research on history and development of site should be made.

Format of design guidelines may change in accordance with the target readers and need of the site but as a principle, an introduction should be added including definition of design guidelines, objectives, information on

conservation principles, history of site and architectural characteristics, and application procedures. Design guidelines should define the problems clearly and suggest proper interventions. Advices should be given to help inexperienced readers.

In Beypazarı, before application of design guidelines, architectural heritage should be documented, registered and conservation master plan should be prepared. Required mechanisms and regulations should be issued for the preparation and application of design guidelines. Guides should be prepared including guides for materials and new buildings, and research on site and materials should be made. Conservation offices in municipality should be established in order to supervise these technical subjects. Guild of craftsmen should be established for proper and compatible applications.

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APPENDIX A

EUROPEAN CHARTER OF THE ARCHITECTURAL HERITAGE
Adopted by The Council of Europe, October 1975

INTRODUCTION

Thanks to the Council of Europe's initiative in declaring 1975 European Architectural Year, considerable efforts were made in every European country to make the public more aware of the irreplaceable cultural, social and economic values represented by historic monuments, groups of old buildings and interesting sites in both town and country.

It was important to co-ordinate all these efforts at the European level, to work out a joint approach to the subject and, above all, to forge a common language to state the general principles on which concerted action by the authorities responsible and the general public must be based.

It was with this intention that the Council of Europe drafted the Charter which appears below.

It is, of course, not sufficient simply to formulate principles; they must also be applied.

In future, the Council of Europe will devote its efforts to a thorough study of ways and means of applying the principles in each different country, the steady improvement of existing laws and regulations and the development of vocational training in this field.

The European Charter of the Architectural Heritage has been adopted by the Committee of Ministers of the Council of Europe and was solemnly proclaimed at the Congress on the European Architectural Heritage held in Amsterdam from 21 to 25 October 1975.

The Committee of Ministers,

Considering that the aim of the Council of Europe is to achieve a greater unity between its members for the purpose of safeguarding and realizing the ideals and principles which are their common heritage;

Considering that the member states of the Council of Europe which have adhered to the European Cultural Convention of 19 December 1954 committed themselves, under Article 1 of that convention, to take

appropriate measures to safeguard and to encourage the development of their national contributions to the common cultural heritage of Europe;

Recognizing that the architectural heritage, an irreplaceable expression of the wealth and diversity of European culture, is shared by all people and that all the European States must show real solidarity in preserving that heritage;

Considering that the future of the architectural heritage depends largely upon its integration into the context of people's lives and upon the weight given to it in regional and town planning and development schemes;

Having regard to the Recommendation of the European Conference of Ministers responsible for the preservation and rehabilitation of the cultural heritage of monuments and sites held in Brussels in 1969, and to Recommendation 589 (1970) of the Consultative Assembly of the Council of Europe calling for a charter relating to the architectural heritage;

Asserts its determination to promote a common European policy and concerted action to protect the architectural heritage based on the principles of integrated conservation;

Recommends that the governments of member states should take the necessary legislative, administrative, financial and educational steps to implement a policy of integrated conservation for the architectural heritage, and to arouse public interest in such a policy, taking into account the results of the European Architectural Heritage Year campaign organized in 1975 under the auspices of the Council of Europe;

Adopts and proclaims the principles of the following charter, drawn up by the Council of Europe Committee on Monuments and Sites:

1. *The European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or manmade settings*.

For many years, only major monuments were protected and restored and then without reference to their surroundings. More recently it was realized that, if the surroundings are impaired, even those monuments can lose much of their character.

Today it is recognized that entire groups of buildings, even if they do not include any example of outstanding merit, may have an atmosphere that gives them the quality of works of art, welding different periods and styles into a harmonious whole. Such groups should also be preserved.

The architectural heritage is an expression of history and helps us to understand the relevance of the past to contemporary life.

2. *The past as embodied in the architectural heritage provides the sort of environment indispensable to a balanced and complete life.*

In the face of a rapidly changing civilization, in which brilliant successes are accompanied by grave perils, people today have an instinctive feeling for the value of this heritage.

This heritage should be passed on to future generations in its authentic state and in all its variety as an essential part of the memory of the human race. Otherwise, part of man's awareness of his own continuity will be destroyed.

3. *The architectural heritage is a capital of irreplaceable spiritual, cultural, social and economic value.*

Each generation places a different interpretation on the past and derives new inspiration from it. This capital has been built up over the centuries; the destruction of any part of it leaves us poorer since nothing new that we create, however fine, will make good the loss.

Our society now has to husband its resources. Far from being a luxury this heritage is an economic asset which can be used to save community resources.

4. *The structure of historic centres and sites is conducive to a harmonious social balance.*

By offering the right conditions for the development of a wide range of activities our old towns and villages favoured social integration. They can once again lend themselves to a beneficial spread of activities and to a more satisfactory social mix.

5. *The architectural heritage has an important part to play in education.*

The architectural heritage provides a wealth of material for explaining and comparing forms and styles and their applications. Today when visual appreciation and first-hand experience play a decisive role in education, it is essential to keep alive the evidence of different periods and their achievements.

The survival of this evidence will be assured only if the need to protect it is understood by the greatest number, particularly by the younger generation who will be its future guardians.

6. *This heritage is in danger.*

It is threatened by ignorance, obsolescence, deterioration of every kind and neglect. Urban planning can be destructive when authorities yield too readily to economic pressures and to the demands of motor traffic. Misapplied contemporary technology and ill-considered restoration may be disastrous to old structures. Above all, land and property speculation feeds upon all errors and omissions and brings to nought the most carefully laid plans.

7. *Integrated conservation averts these dangers.*

Integrated conservation is achieved by the application of sensitive restoration techniques and the correct choice of appropriate functions. In the course of history the hearts of towns and sometimes villages have been left to deteriorate and have turned into areas of substandard housing. Their deterioration must be undertaken in a spirit of social justice and should not cause the departure of the poorer inhabitants. Because of this, conservation must be one of the first considerations in all urban and regional planning.

It should be noted that integrated conservation does not rule out the introduction of modern architecture into areas containing old buildings provided that the existing context, proportions, forms, sizes and scale are fully respected and traditional materials are used.

8. *Integrated conservation depends on legal, administrative, financial and technical support.*

Legal

Integrated conservation should make full use of all existing laws and regulations that can contribute to the protection and preservation of the architectural heritage. Where such laws and regulations are insufficient for the purpose they should be supplemented by appropriate legal instruments at national, regional and local levels.

Administrative

In order to carry out a policy of integrated conservation, properly staffed administrative services should be established.

Financial

Where necessary the maintenance and restoration of the architectural heritage and individual parts thereof should be encouraged by suitable forms of financial aid and incentives, including tax measures.

It is essential that the financial resources made available by public authorities for the restoration of historic centres should be at least equal to those allocated for new construction.

Technical

There are today too few architects, technicians of all kinds, specialized firms and skilled craftsmen to respond to all the needs of restoration.

It is necessary to develop training facilities and increase prospects of employment for the relevant managerial, technical and manual skills. The building industry should be urged to adapt itself to these needs. Traditional crafts should be fostered rather than allowed to die out.

9. *Integrated conservation cannot succeed without the cooperation of all.*

Although the architectural heritage belongs to everyone, each of its parts is nevertheless at the mercy of any individual.

The public should be properly informed because citizens are entitled to participate in decisions affecting their environment.

Each generation has only a life interest in this heritage and is responsible for passing it on to future generations.

10. *The european architectural heritage is the common property of our continent.*

Conservation problems are not peculiar to any one country. They are common to the whole of Europe and should be dealt with in a coordinated manner. It lies with the Council of Europe to ensure that member states pursue coherent policies in a spirit of solidarity.

APPENDIX B

DESIGN GUIDELINES FOR HISTORIC DISTRICTS
by: Nore V. Winter
PART 1:
GUIDELINES FOR SITE DESIGN

SET-BACKS

1. MAINTAIN THE PATTERN AND ALIGNMENT OF BUILDINGS ESTABLISHED BY THE
TRADITIONAL SET-BACKS FROM THE STREET.

ENTRANCE ORIENTATION

2. MAINTAIN THE TRADITIONAL DESIGN VOCABULARY USED FOR DEFINING BUILDING
ENTRANCES.

PLANT BEDS AND PLANTINGS

3. LOCATE PLANTINGS IN TRADITIONAL AREAS OF THE SITE.
* Along fences, walks, foundations, and at porch edges are good locations.

FENCES

4. MAINTAIN TRADITIONAL FENCE LINES WHERE THEY EXISTED.
* Preserve historic fences in their original location.

PAVING

5. WHERE HISTORIC PAVING MATERIALS EXIST IN THE AREA, CONSIDER USING SIMILAR
MATERIALS FOR NEW PAVING.
* Preserve historic paving materials in their original location.

PARKING LOTS

6. PLAN PARKING LOTS TO BE SUB-DIVIDED INTO SMALL COMPONENTS SO THAT THE VISUAL
IMPACT OF LARGE PAVED AREAS IS REDUCED.
* Provide planting buffers at the edges of the parking lots.
* Also include islands of planting in the interior of lots.
* Side or rear locations are preferred for parking lots.

SIGNS

Signs should be subordinate to the architecture and overall character throughout the district. The types
and sizes of signs allowed are defined in the zoning ordinance. These guidelines als o apply:

7. NO MOVEABLE OR PORTABLE SIGNS ARE ALLOWED IN ANY LOCATION IN THE DISTRICT.
8. POSITION FLUSH-MOUNTED SIGNS SO THEY WILL FIT WITHIN ARCHITECTURAL FEATURES.
* Locate flush signs so they do not extend beyond the outer edges of the building front.
* Avoid obscuring ornament and detail.
9. LOCATE PROJECTING SIGNS ALONG THE FIRST FLOOR LEVEL OF THE FACADE.
* Positions near the building entrance are encouraged.
10. WHERE SEVERAL BUSINESSES SHARE A BUILDING, COORDINATE THE SIGNS.
* Align several smaller signs, or group them onto a single panel.
* Use similar forms or backgrounds for the signs, to visually tie them together.
11. LOCATE POLE MOUNTED SIGNS IN LANDSCAPED AREAS.
12. SIGN MATERIALS SHOULD BE COMPATIBLE WITH THE BUILDING MATERIALS.

PART 2:
GUIDELINES FOR THE REHABILITATION OF CONTRIBUTING STRUCTURES IN HISTORIC DISTRICTS

These guidelines, #13-26, apply to the rehabilitation of all contributing structures in the "Historic Districts"
in addition to the site guidelines, #1-12.

ESTABLISHING A GENERAL APPROACH:

The primary obectives of a rehabilitation plan should be:
* The preservation of all important or "character-defining" architectural materials and features of the
building.
AND
* Provision for a safe and efficient contemporary use.

DETERMINING THE CONTENTS OF A REHABILITATION PLAN:

A plan should contain strategies for these three types of work:
* Protection and maintenance of historic features that survive in generally good condition.
* Repair of historic materials and features that are deteriorated.
* Replacement of historic materials and features with new materials where deterioration is so extensive that
repair is not possible.
A plan MAY also include strategies for:
* Alterations to the exterior of the historic building.
* Additions of new rooms or spaces to the exterior of the historic building.

General Preservation Policy:

Preservation of character-defining elements of historic buildings is a top priority, and alterations and repairs
should accurately represent the historic qualities of the buildings. Original documentation therefore should
be used for restoration work whenever possible. Where original documentation is not available,
interpretations of similar elements that occurred in the area may be considered.

DESIGN CHARACTER

13. RESPECT THE ORIGINAL DESIGN CHARACTER OF THE BUILDING.
* Analyze the building to determine which elements are essential to its character.
* Don't try to make it appear older (or younger) in style than it really is. The genuine heritage of the District
should be expressed.

CHANGE IN USE

14. NEW USES THAT REQUIRE THE LEAST CHANGE TO EXISTING STRUCTURES ARE
ENCOURAGED.
* Every reasonable effort should be made to provide a **compatible use** for the building that will require
minimal alteration to the building and its site.

REPAIRING ORIGINAL FEATURES

15. AVOID REMOVING OR ALTERING ANY HISTORIC MATERIAL OR SIGNIFICANT ARCHITECTURAL FEATURES.
* Original materials and details that contribute to the historic significance of the structure are qualities that
should be preserved whenever feasible. Rehabilitation work should not destroy the distinguishing
character of the property or its environment.
* Examples of historically significant architectural features are porches, window trim, and chimneys. Other

significant elements may be the overall building form, its roof shape or material finish.
16. PROTECT AND MAINTAIN EXISTING SIGNIFICANT STYLISTIC ELEMENTS.
* Protection includes the maintenance of historic material through treatments such as rust removal,
caulking, and re-painting.
17. USE APPROVED PROCEDURES FOR CLEANING, REFINISHING, AND REPAIRING HISTORIC
MATERIALS.
18. MINIMIZE INTERVENTION WITH HISTORIC ELEMENTS.
* Deteriorated architectural features should be repaired rather than replaced, wherever possible.
* Patch, piece-in, splice, consolidate, or otherwise upgrade the existing material, using recognized
preservation methods, whenever possible.
19. THE REPLACEMENT OF MISSING PORTIONS OF AN ELEMENT MAY BE INCLUDED IN REPAIR
ACTIVITIES.
* Match the original material when feasible. A substitute material is acceptable if the form and design of the
substitute conveys the visual appearance of the original.
20. WHEN DISASSEMBLY OF AN HISTORIC ELEMENT IS NECESSARY FOR ITS REHABILITATION,
USE METHODS THAT MINIMIZE DAMAGE TO THE ORIGINAL MATERIALS.
* Always devise methods of replacing the disassembled materials in their original configuration.

REPLACING ORIGINAL FEATURES

21. REPLACEMENT OF MISSING ARCHITECTURAL ELEMENTS SHOULD BE BASED ON ACCURATE
DUPLICATIONS OF ORIGINAL FEATURES.
* In the event replacement is necessary, the new material should match that being replaced in design, color,
texture, and other visual qualities.
* The design should be substantiated by physical and/or pictorial evidence.
22. USE MATERIALS SIMILAR TO THOSE EMPLOYED HISTORICALLY WHERE FEASIBLE.
* If alternate materials must be used, they should match the original in appearance as closely as is possible.
23. WHERE RECONSTRUCTION OF AN ELEMENT IS IMPOSSIBLE BECASUE OF A LACK OF
HISTORICAL EVIDENCE, THEN A NEW DESIGN THAT RELATES TO THE BUILDING IN GENERAL
SIZE, SCALE AND MATERIAL MAY BE CONSIDERED.
* Use design elements that reflect teh building's style.

EXISTING ALTERATIONS

24. PRESERVE OLDER ALTERATIONS THAT HAVE ACHIEVED HISTORIC SIGNIFICANCE IN
THEMSELVES.
* Many changes to buildings that have occurreed in the course of time are themselves evidence of the
history of the building and its neighborhood. These changes may have developed significance in their own
right, and this significance should be recognized and respected.
* An example of such an alteration may be a porch or a kitchen wing that was added to the original building
early in its history.
25. MORE RECENT ALTERATIONS THAT ARE NOT HISTORICALLY SIGNIFICANT MAY BE

REMOVED.

SERVICE AREAS AND EQUIPMENT

26. SCREEN SERVICE EQUIPMENT AND TRASH CONTAINERS FROM PUBLIC VIEW.

* The visual impact of mechanical and electrical equipment should be minimized.

NOTE:

* If the rehabilitation project involves a commercail type of building, also see guidelines #27-31.
* If the rehabilitation project involves a residential type building, also see guidelines #32-38.

PART 3:
SPECIAL GUIDELINES FOR COMMERCIAL TYPE BUILDINGS

These guidelines apply to the rehabilitation of commercial type structures in the "Historic Districts" in addition to the general guidelines, #1-26.

DISPLAY WINDOWS

27. MAINTAIN THE LARGE DISPLAY WINDOWS THAT ARE CHARACTERISTIC OF COMMERCIAL BUILDINGS.

* The traditional "storefront" image should be preserved at the street level.
* When replacing glass or restoring windows, maintain the original size and shape of the storefront opening.

SECOND STORY WINDOWS

28. PRESERVE THE ORIGINAL SIZE AND SHAPE OF UPPER STORY WINDOWS.

BUILDING ENTRANCES

29. MAINTAIN ORIGINAL RECESSED ENTRIES WHERE THEY EXIST.

ROOFS

30. PRESERVE ORIGINAL ROOF FORMS WHERE THEY CONTRIBUTE TO THE HISTORIC CHARACTER OF THE BUILDING.

31. MAINTAIN ORIGINAL ROOF MATERIALS WHERE THEY ARE VISIBLE TO THE STREET

PART 4:
SPECIAL GUIDELINES FOR RESIDENTIAL TYPE STRUCTURES

These guidelines apply to the rehabilitation of residential type structures in the "Historic Districts" in addition to the general guidelines, #1-26.

MATERIALS

32. MAINTAIN THE ORIGINAL FINISH.

TRIM AND ORNAMENT

33. MAINTAIN HISTORIC TRIM AND ORNAMENT.

* Preserve existing trim in place where it survives.
* Where original trim is missing, replace missing elements with designs to match the original.
* Use original proportions for trim designs.

ROOFS

34. PRESERVE ROOFS AT THEIR ORIGINAL PITCH.

35. PRESERVE THE CHARACTER OF ORIGINAL ROOFING MATERIALS.

WINDOWS

36. MAINTAIN HISTORIC WINDOW PROPORTIONS.

37. IF STORM WINDOWS ARE USED, THEY SHOULD NOT OBSCURE ORIGINAL WINDOW PROPORTIONS.

ENTRANCES

38. MAINTAIN THE HISTORIC CHARACTER OF THE BUILDING ENTRANCE.

* Where porches exist, they should be preserved.
* Where original doors contribute to the historic character, they should be preserved.

PART 5:
GUIDELINES FOR NEW CONSTRUCTION IN HISTORIC DISTRICTS

In general, new buildings should be harmonious in form, material, siting and scale with the established district character. In addition to the general site design guidelines #1-12, the following guidelines apply to all new construction in "Historic Districts."

BUILDING ORIENTATION

34. ALIGN THE FACADE OF THE NEW BUILDING WITH THE ESTABLISHED SET-BACKS FOR THE AREA.

BUILDING FORM AND SCALE

35. NEW BUILDINGS SHOULD APPEAR SIMILAR IN MASS AND SCALE WITH HISTORIC STRUCTURES IN THE AREA.

* Where new building facades will be wider than those found traditionally, subdivide the surface into portions similar in scale to historic facades by varying set-backs, roof forms, and materials.

36. USE BUILDING FORMS THAT MATCH THOSE USED HISTORICALLY.

37. USE ROOF FORMS THAT MATCH THOSE USED HISTORICALLY.

MATERIALS

38. USE BUILDING MATERIALS THAT ARE SIMILAR TO THOSE EMPLOYED HISTORICALLY FOR ALL MAJOR SURFACES.

* Materials for roofs should be similar in appearance to those used historically.
* New materials may be used if their appearances are similar to those of the historic building materials.
* Use finishes similar to others in the district.

ENTRANCES

39. ORIENT THE MAIN ENTRANCE OF THE BUILDING IN A MANNER SIMILAR TO ESTABLISHED PATTERNS IN THE DISTRICT.

* If porches are typical of the district, use similar elements to define entrances to new buildings.

WINDOWS

40. USE OF WINDOW SIZES AND PROPORTIONS SIMILAR TO HISTORIC DESIGNS IS ENCOURAGED.

NOTE: If the new construction includes an addition to an existing building, see also guidelines #41-46.

PART 6:
ADDITIONS TO "CONTRIBUTING" STRUCTURES

These guidelines apply for additions to contributing structures in the "Historic Districts" in addition to guidelines, #1-12 and #34-40.

RELATIONSHIP TO MAIN BUILDING

41. ADDITIONS TO EXISTING BUILDINGS SHOULD BE COMPATIBLE WITH THE SIZE, SCALE,

COLOR, MATERIAL, AND CHARACTER OF THE MAIN BUILDING AND ITS ENVIRONMENT.
* Additions include porches and bay windows, as well as entire wings or rooms.

ORIGINAL DESIGN CHARACTER

42. WHEREVER POSSIBLE, NEW ADDITIONS OR ALTERATIONS TO BUILDINGS SHOULD NOT
OBSCURE OR CONFUSE THE ESSENTIAL FORM AND CHARACTER OF THE ORIGINAL BUILDING.
43. AVOID NEW ADDTIONS OR ALTERATIONS THAT WOULD HINDER THE ABILITY TO INTERPRET
THE DESIGN CHARACTER OF THE HISTORIC PERIOD OF THE DISTRICT.
* Alterations that seek to imply an earlier period than that of the building are inappropriate.
* Alterations that seek to imply an inaccurate variation on the historic style are also inappropriate.

LOCATION

44. WHEN LOCATING ADDITIONS TO HISTORIC BUILDINGS, MAINTAIN THE PATTERN CREATED
BY THE REPETITION OF BUILDING FRONTS IN THE AREA.
* Site additions back from the building front so they will not alter the historic rhythm of builing fronts.
45. LOCATE ADDITIONS SO THEY WILL NOT OBSCURE OR DAMAGE SIGNIFICANT ORNAMENT OR
DETAIL.
* Place additions to the side or rear.
* Avoid impacts to special moldings, decorative windows or dormers.

MATERIALS

46. USE MATERIALS THAT ARE COMPATIBLE WITH THE ORIGINAL BUILDING.

APPENDIX C

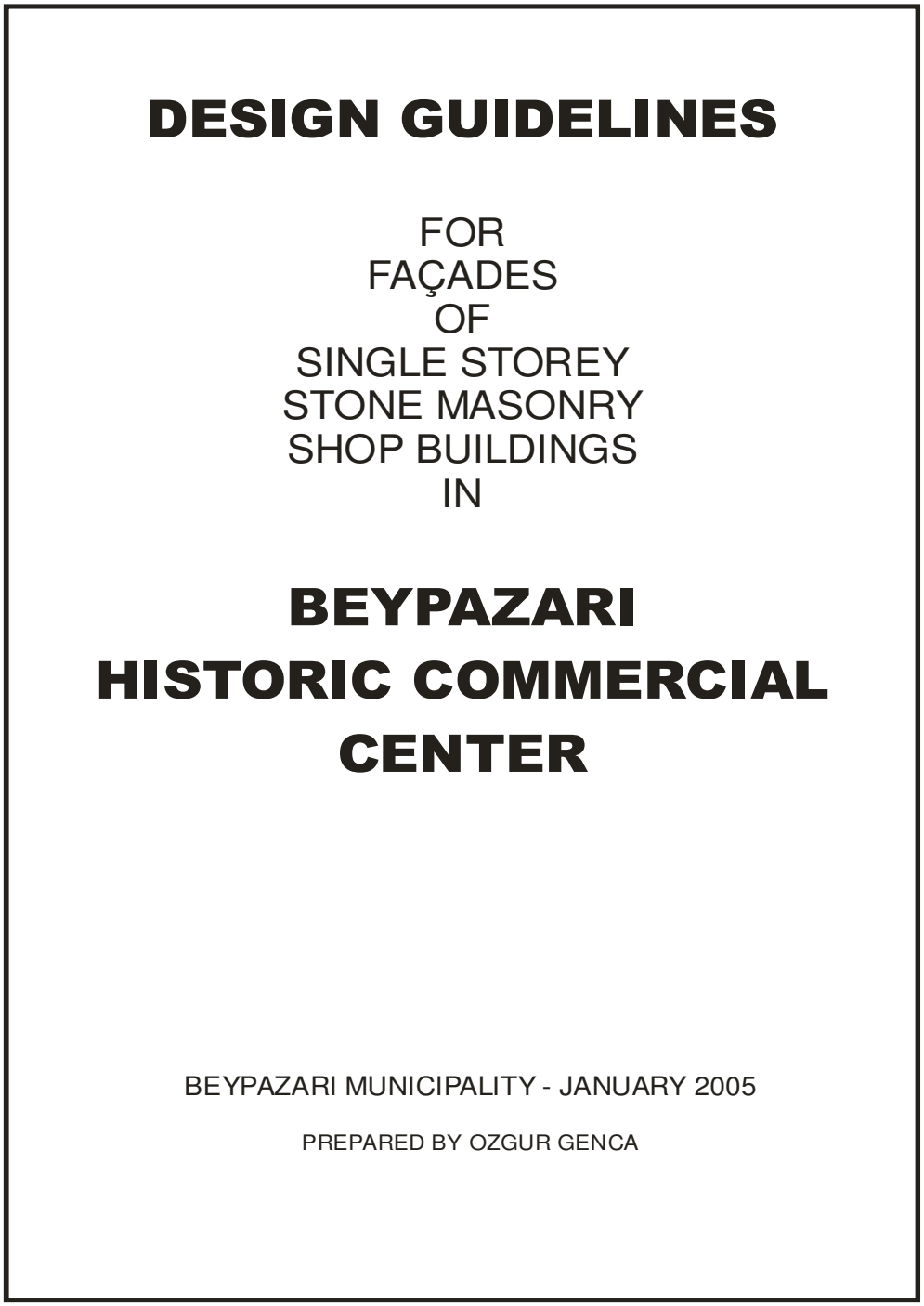


Figure 30 Cover for design guidelines

CONTENTS

Figure 31 Contents of design guidelines

DEFINITION OF DESIGN GUIDELINES: 1.1

Design guidelines are documents prepared in order to guide public and local governments for the maintenance, repair and new designs of architectural elements and features on the facades of buildings with common architectural characteristics which should be conserved.

Design guidelines also aim to generate consciousness in accordance with contemporary conservation principles by developing proposals to be applied and realized with local tools.

OBJECTIVES: 1.2

The objectives of design guidelines are:

- To guide the maintenance of traditional architectural features and materials on facades,
- To guide the repair of traditional architectural features and materials on facades,
- To guide new designs of architectural elements on facades for traditional buildings,
- To provide a tool for professionals (restoration architects, craftsmen, etc.) for preliminary decisions,
- To increase public awareness on conservation,
- To protect and preserve the visual quality of the district and to present a compatible and sustainable development,
- To strengthen the architectural character of the commercial center and to provide integrity in facade designs.

Figure 32 Definition - objectives

HOW TO USE DESIGN GUIDELINES? 1.3

An important feature of design guidelines is that they bring together the efforts of shop owners and the municipality to rehabilitate the commercial center. The idea is to guide people and the municipality in their interventions by making them work together.

The department dealing with the issues on design guidelines will be the conservation office in the municipality. When required, the owner/tenant of the shop should apply to the office and obtain necessary suggestions about interventions.

In the design guidelines section, there are some topics examined concerning shop facades. Under each topic, problems about that topic are listed and then some proposals or guidelines are given. After each intervention, the degree of intervention is also indicated, such as (MNT) for maintenance, (RPR) for repair and (NWD) for new designs, which are described on the following pages.

According to the design guidelines, if the planned interventions are listed as maintenance and/or repair, the applicant should submit photos and planned interventions in written form. For color changes, sample of new color should be submitted. For repairs, description of the application including materials to be used should be submitted, drawings may be included.

Proposals for the interventions grouped as new design should be prepared in detail with measured drawings based on survey drawings of the building with material indications and photographs. If possible, conservation office will help the applicant for preparing these drawings ,otherwise, the applicant can get help from a restoration specialist.

The committee reviews the application. If the proposal fulfills the design guidelines, then it is approved and the application may start. If the proposal is not proper, then it is given back and should be resubmitted with the required changes.

After the application is completed, a report with photographs about the work done is sent to the conservation regional committee.

Maintenance applications can be proposed and applied by the owners. For some interventions a craftsman should be consulted, it will be stated in those interventions. For both maintenance and repairs, commission may give advice for resubmission.

Figure 33 How to use design guidelines

HOW TO USE DESIGN GUIDELINES?

New design projects should be prepared by a specialist. New design projects may propose different designs than the indications in the design guidelines provided that the project accomplishes general principles of the design guidelines.

For the proposals that are not indicated in design guidelines, approval of conservation regional committee is required.

In the restoration projects prepared for single storey stone masonry buildings, which deal with the buildings as a whole, design guidelines will be applied for interventions on facade.

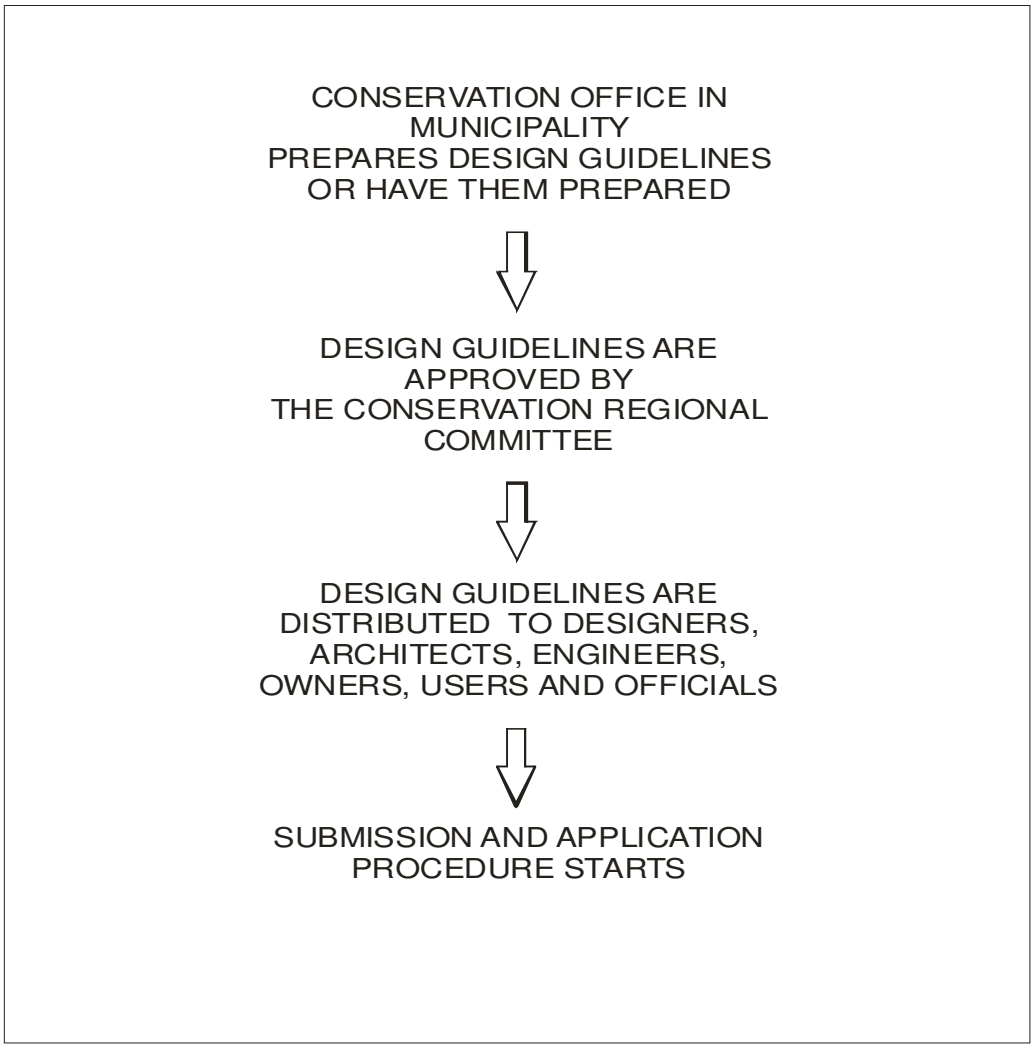


Figure 34 How to use design guidelines – continued

Figure 35 How to use design guidelines – continued

STEP BY STEP APPLICATION					
	Step 1	Step 2	Step 3	Step 4	Step 5
Action	Define the problem	Choose the appropriate intervention	Prepare proposal for submission	Submission is reviewed by the conservation office	Application of the proposal
Explanation	At each section of design guidelines, the problems or situations to be intervened are explained. Therefore, the entire document should be read carefully berofe deciding and applying the related intervention.	Suggested interventions given for each problem are defined. For the evaluation of interventions, understanding the idea of conservation is important by examining the document. By this way, proposals for the situations not defined in the design guidelines can be developped.	Proposals for maintenance, repair or new designs should be prepared to submit to the conservation office including requirements.	Conservation office will review the submissions in accordance with the design guidelines. However, confirming the guidelines does not require the approval of the submission. Conservation office should consider conservation principles and general idea of the design guidelines. When needed, conservation office will make suggestions about the submission.	Application starts according to the approved forms. During the application, professional help should be taken when needed. After the application is completed, the approved submission is approved by the conservation office prooving that the application is completed accordingly, and sent to the conservation regional committee with the photos of the work done.
		Maintenance Repair	- photographs of the problem area. - written definition of the proplem similar to the ones indicated in the design guidelines. - written definition of the intervention. The intervention proposed can be slightly different from the ones indicated, but the principles defined should be considered.	If the submission fulfills the design guidelines, the submission is approved. If there are any missing parts, or if some extra additions are needed, or the submission is not appropriate, then it is given back for repreparing.	
		New design	- photograph of the problem area. - written definition of the problem similar to the ones indicated in the design guidelines. - written definition and drawings of the intervention. The intervention proposed can be slightly different from the ones indicated, but the principles defined should be taken into consideration. - drawings should include facade view, plan and section of the new design on the measured drawing of the facade.Professional help should be taken. - materials and colors to be used should be indicated clearly. Information should be taken from the conservation office.	If the submission fulfills the design guidelines, the submission issent to the conservation regional committee for approval. If there are any missing parts, or if some extra additions are needed, or the submission is not appropriate, then it is given back for repreparing	

WHAT IS CONSERVATION? 1.4

Conservation can be described as the action taken to preserve an object which has an accepted value. Conservation of architectural heritage is the most important tool for transferring the cultural identity of a community to next generations, to enable continuation of culture, which holds the community together. Conservation process should include not only the heritage of the present community, but also the heritage of previous cultures. Conservation does not only deal with physical preservation of a single building, but also it includes conservation of a group of buildings, sites, and social life and proposes new functions for that area.

Methods applied for conservation can change for each work because every building has its own characteristics. But the most important goal is to preserve the original features as much as possible. For this reason, the "least intervention principle" is applied; maintenance should be preferred instead of repair; repair should be preferred instead of replacing original fabric. This does not mean that new addition should not be made, but every addition should be compatible with the historical structure. By this way, building can be preserved with most of the original features and therefore will not lose its value. Always the compatible and approved techniques should be applied by professionals. Wrong applications will worsen the condition of the building.

With architectural conservation, continuation of traditional techniques and features, and traditional life styles become possible. Cultural variations and richness is acquired. In addition to these, old buildings gain value and become usable again, so life conditions are improved and new income opportunities such as tourism are introduced.

Figure 36 What is conservation

ABOUT BEYPAZARI HISTORIC COMMERCIAL CENTER 1.5

Having the traces of Hittite, Frigian, Galatian, Roman, and Byzantine cultures, Beypazarı is an old settlement. Beypazarı first became a Seljukid land, then the town was taken by Ottomans. With the establishment of Turkish Republic, Beypazarı was the biggest province of Ankara. The town was an important market place for angora wool production in the 19th century. Then Beypazarı has lost its importance due to general economic regression through the entire district.

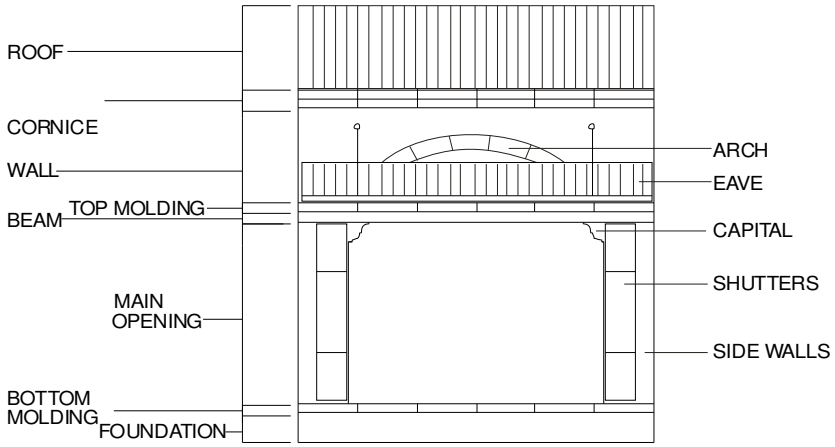
The historical commercial center of Beypazarı has been the center of the town. It is known that Beypazarı has been an important market place since the Roman period being on an important road. There has been a commercial center before the present one, but in the fire of 1849, shops were burnt down. The shop buildings have similar architectural characteristics, it can be said that the present shops were built after the fire in 1884 with a grid plan.

Commercial activities still take place around the historical commercial center. Social life develops here, and in the nineteenth century as angora wool production became a leading factor for economy, commercial center holds the town, and the town developed in those years. The commercial center is still functioning with both traditional and new uses.

Figure 37 About BHCC

ARCHITECTURAL FEATURES 1.6

In Beypazarı, traditional shops buildings are timber or stone masonry with rectangular plans. These buildings can be one, one and a half or two floors high. Facades of timber buildings are simple, the door is placed at one side and the shutters the other.



Above, a traditional stone masonry building is seen with its most common features. At the bottom, building rises with a rubble stone foundation which may include a basement opening or entrance. Above this level, cut stone base molding is placed. Two piers at two sides rise with the main opening in between them. The opening is spanned by metal or timber beams. The top molding comes above the beam. Then the building rises with rubble or cut stone or brick wall which may include an opening or an arch or both. The building ends with a cornice. On all of the buildings, a timber pitched roof is placed. Metal shutters and rings holding them fastened to the beams and to the walls, and hooks of the movable eaves are other features of the stone masonry building facades.

The general form of the shop buildings can be likened to ancient temples. The parts of the façade are similar to each other such as cornice, frieze, architrave (which consists of top molding and beams on shops), columns (which are side walls or piers on facades) and stylobat (which is bottom molding).

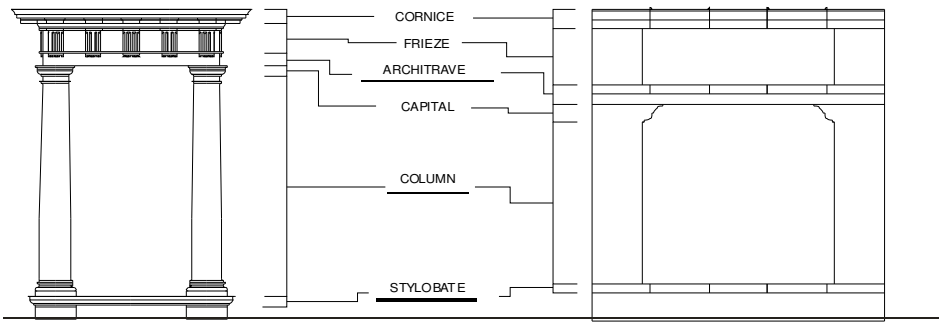


Figure 38 Architectural features

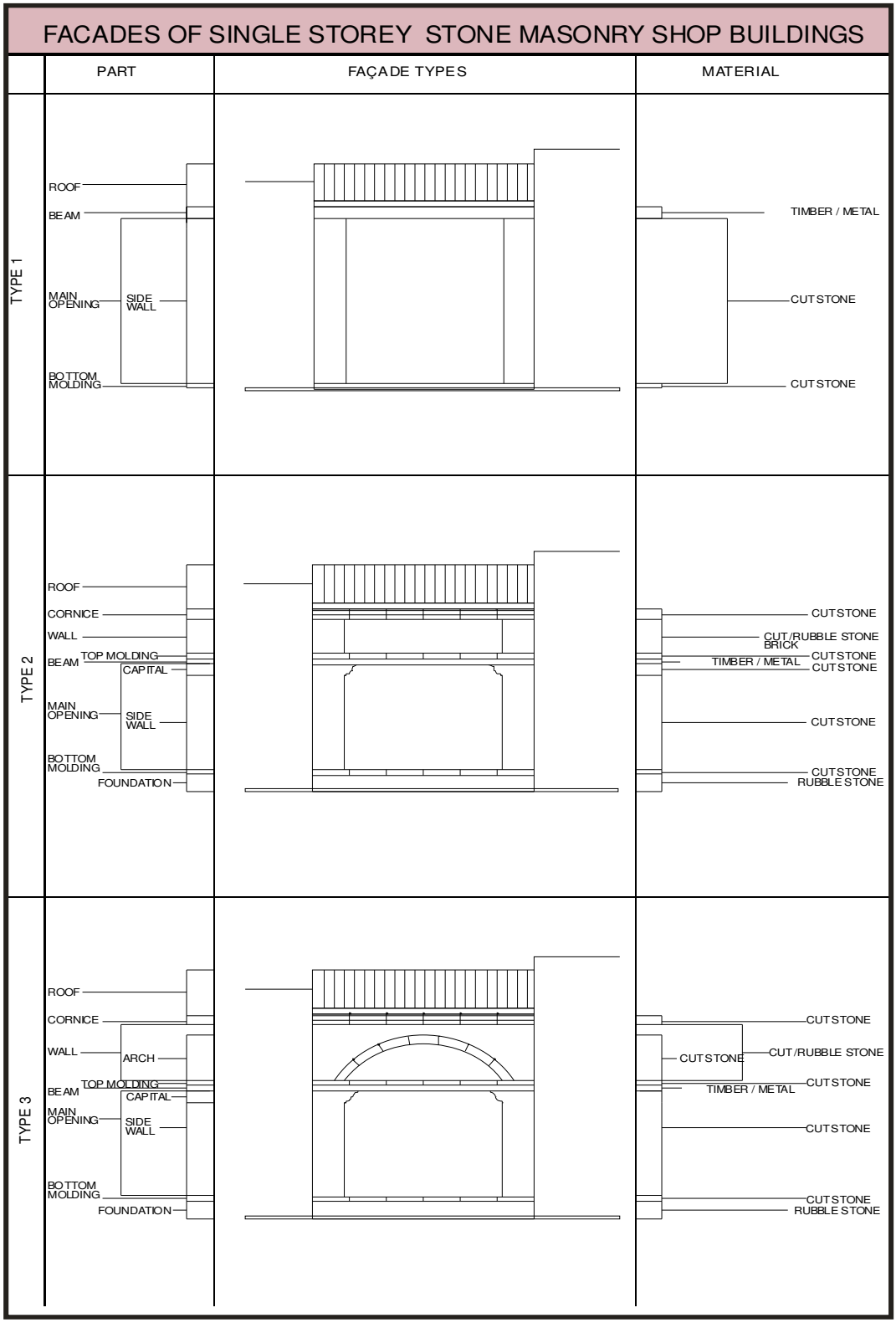


Figure 39 Architectural features – continued

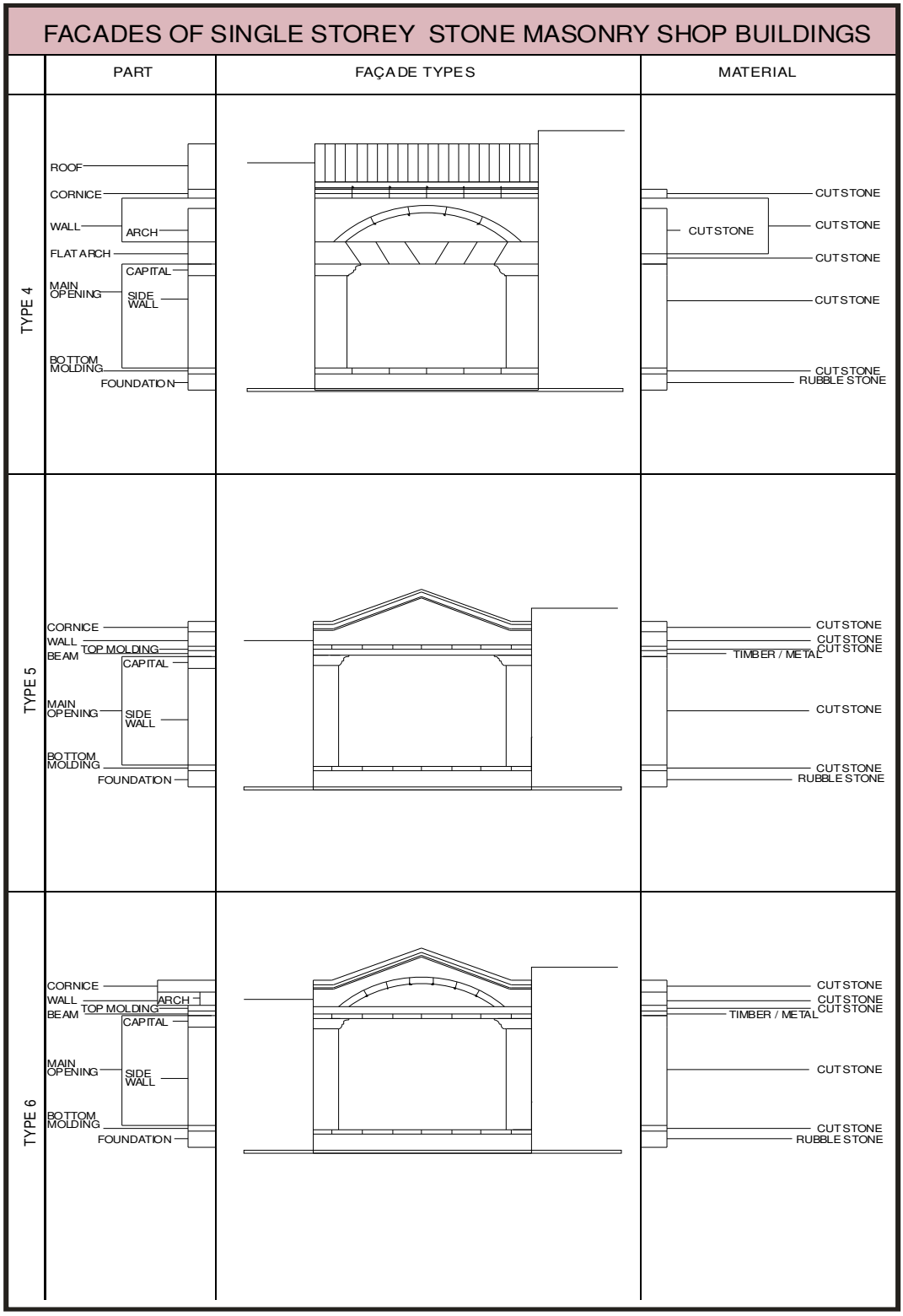


Figure 40 Architectural features – continued

NEED FOR DESIGN GUIDELINES IN BEYPAZARI HISTORIC COMMERCIAL CENTER 1.7

In Beypazarı, there has been an ongoing restoration activity for several years. First applications started with traditional houses. Restorations are done by municipality, except a few ones which are handed to universities or institutions.

Through the applications, façades of the buildings are rehabilitated. Some architectural elements which are thought to be altered such as windows are changed to traditional type of windows in some examples. Materials used for restorations are not appropriate for traditional buildings and they do not conform to principal properties of conservation materials.

For example, for stone masonry and timber skeletal systems, cement plaster is used as finishing material. All doors and windows are painted with dark brown, although some of them are unpainted originally. Originally naked façades are also plastered. New pointing is applied on stone masonry façades which overflows on stones.

At the moment, the commercial center is going under a similar application. People started to make some changes in hope of doing the correct application for their properties. In some buildings, cement plasters are removed from façades and new pointing is made. Unless these activities are guided, wrong applications will be made either by the municipality or the owners, and results can be worse.

With design guidelines, compatible applications are hoped to be achieved.

The shop building below has lost all its architectural features and elements which makes it historically significant. Traditional shutters and eave are removed, facade is covered with cement plaster which hides the stone facade. New fenestration with inappropriate dimensions is added and large advertisments are placed improperly.

It's visual value can easily be regained with proper interventions. Cement plaster can be removed, shop windows can be replaced with appropriate ones and advertisements can be changed to smaller ones with suitable materials.

Figure 41 Need for design guidelines

NEED FOR DESIGN GUIDELINES IN BEYPAZARI HISTORIC COMMERCIAL CENTER

On the shop building on the left, top molding has been destroyed to place the metal shutter box. Facade is plastered and stone masonry facade and details of cornice, which gives the building its significance, are hidden.

Metal shutter box, with inharmonious color

Top molding is removed

Cornice cannot be percieved.

Advertisement panel seen on the left covers the inscription panel, which is an important historical evidence. There are similar examples in the commercial center.

Inscription Panels are important for historical buildings. The history of the building can be detected by the help of them. There are not much examples of these in Beypazarı Historical Commercial Center so the present ones should be preserved and presented more carefully.

Facade width

Shop 1

Shop 2

Façade of the shop building on the left still involves authentic features and details but two different fenestrations are not in harmony within themselves and their surroundings.
Shop window on the left is older and divided into smaller parts. The dimensons of the divisions are similar to the ones on second floors of some shop buildings. Fenestration of shop 2 is changed and large glasses are located which are not appropriate for the site.

Figure 42 Need for design guidelines – continued

NEED FOR DESIGN GUIDELINES IN BEYPAZARI HISTORIC COMMERCIAL CENTER

The bakery on the Bostancılar Street is an example for the recently altered buildings.

Details of the capitals cannot be perceived.

Shop windows are not properly divided. Metal fenestrations are largely divided.

Whereas this door is wood covered with tin, original doors are generally metal.

Bakery in 2002

The cut stone facade of this bakery has been plastered before, which hides the details and stone finishing.

Use of cement mortar for pointing is not appropriate for historical buildings and stone. Improper applications will damage the building material and result in worsened conditions. Salt deposits are seen in this photograph.

Recently, some interventions are made to give the shop facade its authentic look. Plaster covering the facade is removed, shop window is changed to timber ones and divisions are more suitable for the commercial center. But there are some problems because the interventions are not guided properly.

This ornamentation is not seen in Beypazarı. Introducing such designs can give wrong information to tourists and investigators.

Bakery in 2004

Figure 43 Need for design guidelines – continued

THINGS TO BE AVOIDED 1.8

1. No original element should be removed.
2. No imitation of an architectural element of another shop.
3. No seemingly-traditional elements which does not belong to that type of building or to the area.
4. No new addition that cannot be then easily removed.
5. No different facade designs in case of two shops sharing a building.
6. No improper additions on shop facades.
7. No plastic material on facades.
8. No painting if originally unpainted.
9. No painting other than original color.
10. No metal rolling shutters outside.
11. No other elements or materials other than shop window through main opening on shop facade.
12. No large windows.
13. No grill in front of windows.
14. No metal or aluminum fenestrations.
15. No stained glass.
16. No roof eaves should project.
17. No textile blinds.

Figure 44 Things to be avoided

BUILDINGS INCLUDED IN THE DESIGN GUIDELINES 1.9

On the map above, the colored buildings are the ones that these guidelines will be applied to. However, all interventions may not be appropriate for all of them. In each intervention, the types of problems that the guideline will be applied to is indicated.

In each guideline, there are indications defining the intervention type:
MNT for maintenance,
RPR for repair, and
NWD for new designs.

According to the type of intervention, applicant should choose the way to follow defined on the table on the previous page.

Figure 45 Buildings included in the design guidelines

INTERVENTION TYPES 1.10

MAINTENANCE (MNT)

Maintenance is application of preservation treatments to reduce and stop deterioration and increase the building's life-span. The aim is not to alter the characteristic features of the building but to preserve them as much as possible. Preventive maintenance aims to stop weathering and malfuntioning of building elements, materials and systems. Scheduled maintenance is applied with regular intervals. In so doing, maintenance stops weathering before it even starts, repair costs are reduced and the originality of the building is preserved.
- re-tiling of roof
- repainting metal and timber elements
- replacing glazing putty

REPAIR (RPR)

Repairing is to correct damaged, weathered or unserviceable parts, by minor alterations or renovations. Repair of architectural elements which have historical value follow the least degree of intervention possible, such as patching, splicing, consolidating or reinforcing according to conservation principles. Repair includes limited replacement in kind or with compatible material of extensively deteriorated parts or missing parts when there are surviving parts. A substitute material can be used if it fits visual appearance.

NEW DESIGNS (NWD)

If reconstruction of an element is not possible due to the lack of enough historical evidence, new design that is suitable for the building and for the site can be made such as shutters or eaves. Design of contemporary additions compatible with the architectural character for efficient use can also be introduced such as new interior shutters.
These designs may inspire from original historic elements in the site. A new design should not be the copy of a similar element on another building.
New detail designs will be in similar sizes and forms with the traditional ones, however these should be differentiated easily.

Figure 46 Intervention types

DESIGN GUIDELINES:

In the design guidelines, each chapter includes one subject such as metal folded shutters or shop windows. Each chapter consists of three sections; definition, problems and new designs.
1.Definition section explains main features of the subject.
2.Problems are defined on the title. Interventions for each problem are given in two sections; first section gives the general intervention type and definition of the problem, second section gives necessary explanations.
3.New designs are explained in general in the first section, then necessary explanations are given in the following sections.

Some abbreviations used for coding are:

MNT: Maintenance
RPR: Repair
NWD: New Design
PHT: Photograph
DWG: Drawing

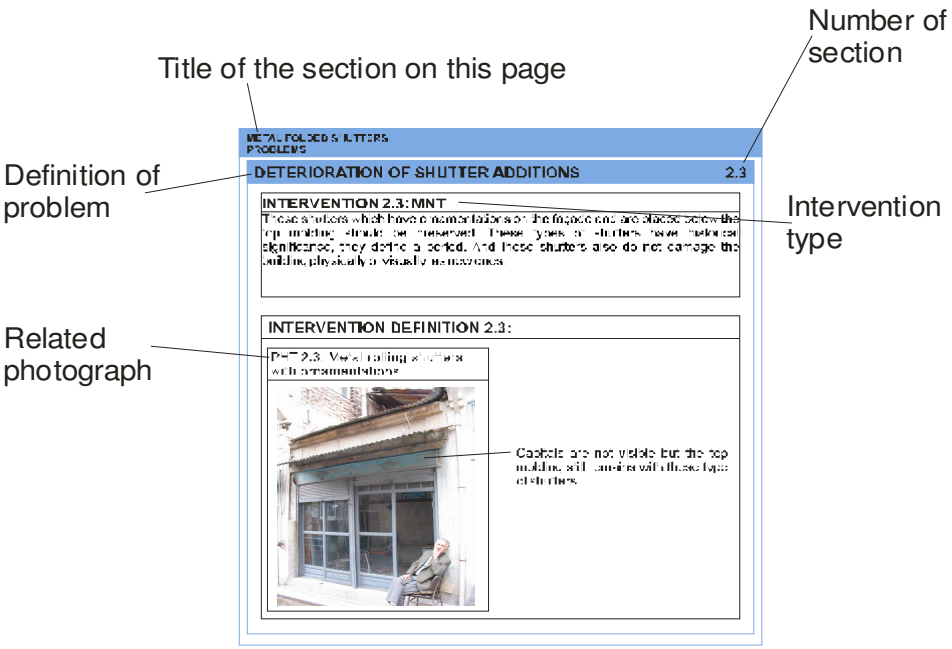


Figure 47 Format of design guidelines

METAL FOLDED SHUTTERS

METAL FOLDED SHUTTERS

Figure 48 Metal folded shutters – contents

METAL FOLDED SHUTTERS

DEFINITION 1

GENERAL 1.1

Shutters are important elements of commercial centers. They are the integral part of the shop façade, because, when they are closed, they cover most of the façade, and when open, even if they are folded at the sides or rolled up, they are still visible on the façade most of the time.

In Beypazarı Historical Commercial Center, metal accordion type shutters are used on stone masonry buildings. They are placed between the rings on the beams and the socket on the bottom molding. They are produced by fixing a sheet metal between two layers of metal strips. The strips are seen in the figure around the wings.

There are also a few timber examples of folded shutters. These are produced by connecting timber plates with hinges. At the sides, metal gudgeons are placed for fixing the shutter. Some of these are later alterations, authentic ones are also altered a lot.

Widths of the wings vary. It changes from 20 cm to 40 cm. The number of plates can be 6 (3+3), 7 (3+4) or 8 (4+4, 3+5). The height of the top portion changes from 80 to 90 cm, the bottom portion from 110 to 140 cm. Widths of left and right groups of wings may vary according to the thickness of the side walls. They should cover the widht of the wall seen on the façade and should not extend out of the borders of the façade.

DWG 1.1: Metal folded shutter, façade view and section

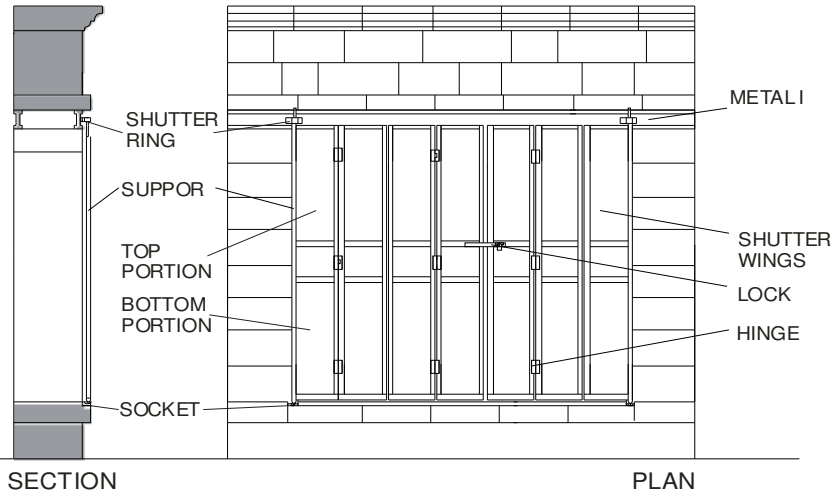
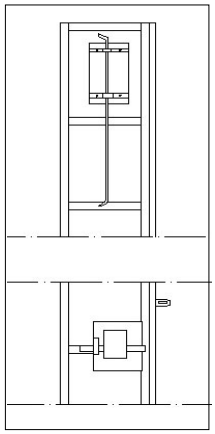


Figure 49 Metal folded shutters – definition

LOCKS 1.2

There are various lock details used on metal foling shutters. First type is used to fix the shutters to wall on top and to ground. Other type is used to fix the two groups of wings together.

DWG 1.2.a: Lock types



These metal locks are special to the metal shutters and they strenghten the architectural character of the shop buildings. Such details should be preserved.

PHT 1.2.a: Lock types

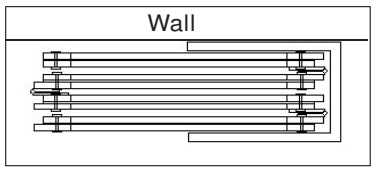

Type 1


Type 2


Type 1

Hooks are used to keep wings together whenfolded.

DWG 1.2.b: Hook for keeping wings together



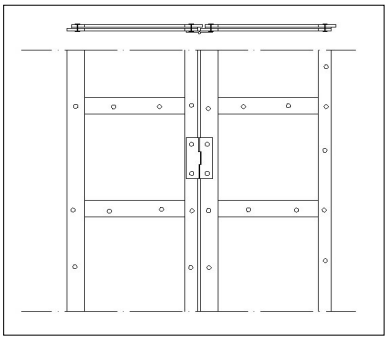
PHT 1.2.b: Use of hooks for locking

Figure 50 Metal folded shutters – definition – continued

HINGES 1.3

Metal hinges are used between the wings to give them the ability to fold. These hinges are fixed to the shutters with wrought iron nails.

DWG 1.3: Metal hinges



PHT 1.3: Metal hinges

Figure 51 Metal folded shutters – definition – continued

PROBLEMS 2

CORROSION DECAY 2.1

PHT 2.1: Corrosion

INTERVENTION 2.1: MNT

Regular maintenance

INTERVENTION DEFINITION 2.1:

A: Maintenance of ironwork

The best way to preserve ironwork is to keep water and oxygen away from iron surfaces. This should be done frequently, regularly and competently. Defects on paint should be repaired immediately and rainwater disposal system should be kept working properly.

B:Painting against corrosion

The corrosion of iron is the formation of iron oxide (rust) by the reaction of iron with oxygen and water. Corrosion prevention usually involves the application of a coating to separate the iron from water and or oxygen. Application of paint is the most preferred way. It is important to maintain a continuous paint layer, by applying several layers.

A good surface for painting must be prepared first. Old paint, rust, loose mill scale must be removed before painting. Sound old paint may remain, but the color of the new paint should match the old one. Chipped areas of paintwork may be rubbed down. New paint layer should overlap on old paint. Paint may be removed by paint stripper chemicals. A through cleaning for rust is needed. Iron can be chipped, scrapped or brushed. First a primer coat of at least two layers should be applied. Protective paint will be applied then, and it should match the original color.

Figure 52 Metal folded shutters – problems

METAL FOLDED SHUTTERS
PROBLEMS

PARTIAL LOSS BECAUSE OF CORROSION OR PHYSICAL DAMAGE 2.2

INTERVENTION 2.2: RPR

Partial repair should be applied. The deteriorated part should be cut out and replaced. The cutting edges should follow the vertical and horizontal partitions on the shutter wings if there is more than one deteriorated part in one part. In so doing, that part will not be too much patched. New material should be same with the old one to prevent corrosion. The welding traces should be sandpapered and then the shutter should be painted accordingly.

INTERVENTION DEFINITION 2.2:

A: Repair of ironwork

General principles of interventions count for ironworks. For repairs of small areas, fillers can be used for serviceable materials as well. Another technique, which is more usual is removing the wasted part of and welding a new piece of the same material. Welding should be done carefully by a professional to prevent thermal shocks.

B: Replacement of ironwork

The replacement of the ironwork can be necessary when the component is seriously corroded, broken or missing. The replacing materials should be the same with the original material. This process should be done by a professional.

Figure 53 Metal folded shutters – problems – continued

METAL FOLDED SHUTTERS
PROBLEMS

DETERIORATION OF SHUTTER ADDITIONS 2.3

INTERVENTION 2.3: MNT

These shutters which have ornamentations on the façade and are placed below the top molding should be preserved. These types of shutters have historical significance, they define a period. And these shutters also do not damage the building physically or visually as new ones.

INTERVENTION DEFINITION 2.3:

PHT 2.3: Metal rolling shutters with ornamentations

Capitals are not visible but the top molding still remains with these type of shutters.

Figure 54 Metal folded shutters – problems – continued

IMPROPER SHUTTER ADDITIONS 2.4

INTERVENTION 2.4: NWD

Metal shutters added later should be removed. These shutters are the rolling shutters which give damage to the building both physically and visually. For the application of these shutters, top molding has been removed, or at least covered. When closed, these shutters create a dull surface which does not suit the environment.

INTERVENTION DEFINITION 2.4:

PHT 2.4: Metal rolling shutters

Capitals are not visible and the top molding is removed.

Figure 55 Metal folded shutters – problems – continued

NEW DESIGNS 3

GENERAL 3.1

PHT 3.1: Shop with shutters removed

Shutters are removed although the shutter rings and sockets remain.

New shutter designs, which are not exact copies of authentic metal shutters on other buildings, should be applied. But these designs should be suitable for the site with their proportions, and material. If there are traces such as rings on I beams or sockets over bottom moldings, then these elements should be utilised in new designs, or at least preserved and presented. New designs should also be easily differentiated from the authentic ones with their details.

MATERIAL 3.2

New shutters should be made of metal. Iron, stainless steel or aluminum can be used. Stainless steel should is preferred, but iron can be used for economical reasons. Iron should be pretreated agaist corrosion as described in EXP 1.b. Aluminum can be used if wings are produced from single sheets. Plastic material such as PVC are not allowed in the commercial center.

Figure 56 Metal folded shutters – new designs

METAL FOLDED SHUTTERS
NEW DESIGNS

LOCATION 3.3

Metal folded shutters are all located outside the building. New designs should be prepared with the same principle. However, in some circumstances, such as need of more security, different applications can be made.

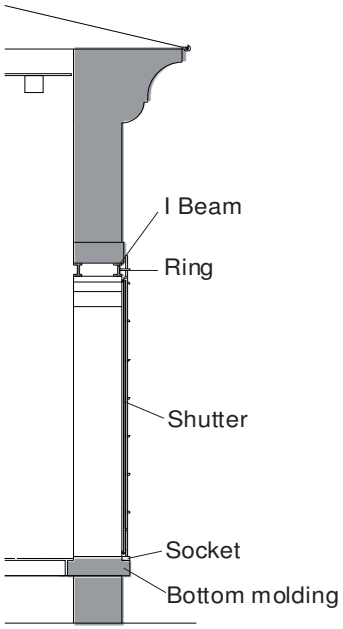
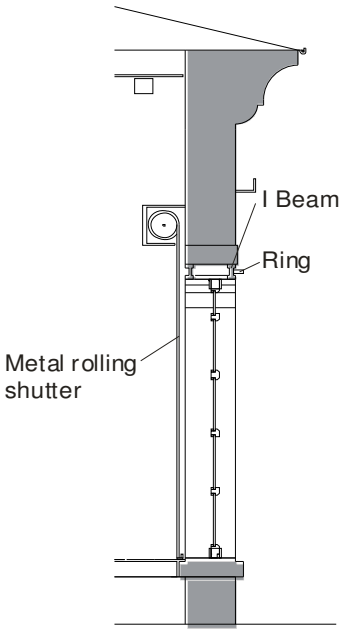
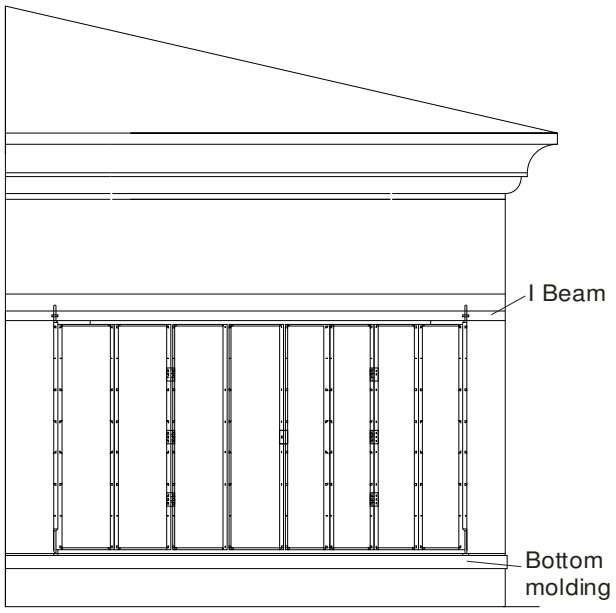
DWG 3.2.a: Locating outside	DWG 3.2.b: Locating inside
	
This is a typical shutter façade which can be applied to stone masonry buildings. It starts from the metal beam to the bottom molding, utilizing shutter rings and sockets.	To the shops which need more security, such as jewelleries, a rolling shutter can be added from the inside. Interior wall façades should be inspected to see if its appropriate.

Figure 57 Metal folded shutters – new designs – location

FAÇADE DESIGN 3.4

DWG 3.3.a: Façade design

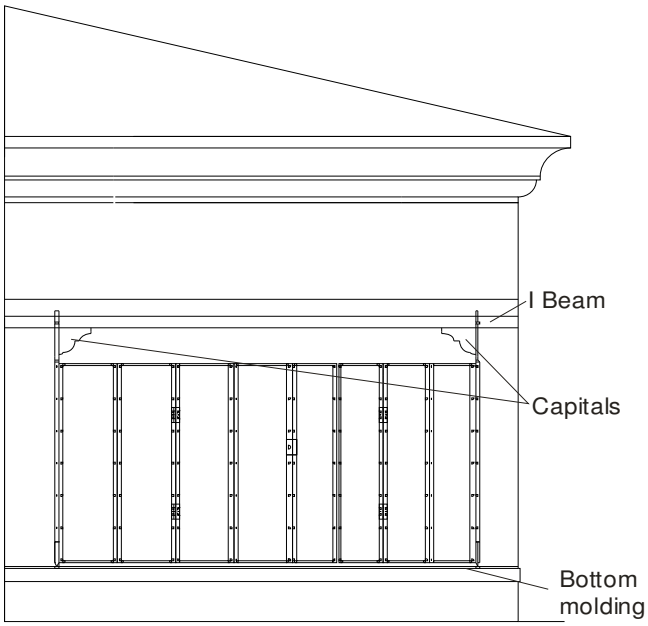


New shutters should easily be differentiated with their details, while keeping the main visual properties, such as folded wings, intact.

The main difference is the removal of horizontal partitions which are seen on authentic ones. This will help to differentiate the new shutter from the old ones.

Another option is dividing a wing into two parts with one single strip at the middle.

DWG 3.3.b: Façade design with lowered top level



Top level of the shutters can be lowered to make the ornamented capitals be seen even when the shutters are closed. This can only be done in new designs.

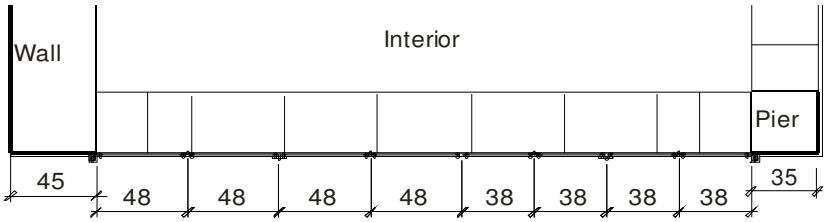
Figure 58 Metal folded shutters – new designs – façade design

WIDTH OF WINGS 3.5

The widths of the wings are also defined in accordance with the width of the walls seen on the façade. The wings should not extend beyond the façade when folded.

Number and width of wings can be decided by dividing the width of the opening by seven. If the result is less than 40 cm, then seven divisions will be used. If the result is more than 40 cm, then eight divisions will be used. The wings can be grouped as four on two sides or five on one side and three on the other side according to the placement of entrance door behind the shutter.

DWG 3.4: Example for calculating wing widths



This drawing shows the plan of façade of a stone masonry shop. For the shutters of this shop, width of 43 cd can be used for wings. However, the façade of the pier is about 35 cm. So, width of wings which will be folded to that side are decreased to 38 cm and the others are increased to 48 cm.

Figure 59 Metal folded shutters – new designs – width

METAL FOLDED SHUTTERS
NEW DESIGNS

SHUTTER COLORS 3.5

In Beypazarı Historical Commercial Center, metal elements are painted with colors which are similar to the materials own color.
For new designs, brown or dark brown are appropriate colors. If wanted, black or dark green can be also used.
Attractive and shiny colors such as red or yellow should not be used, these colors will disturb the visual continuity through the streets.
Some examples are given below:

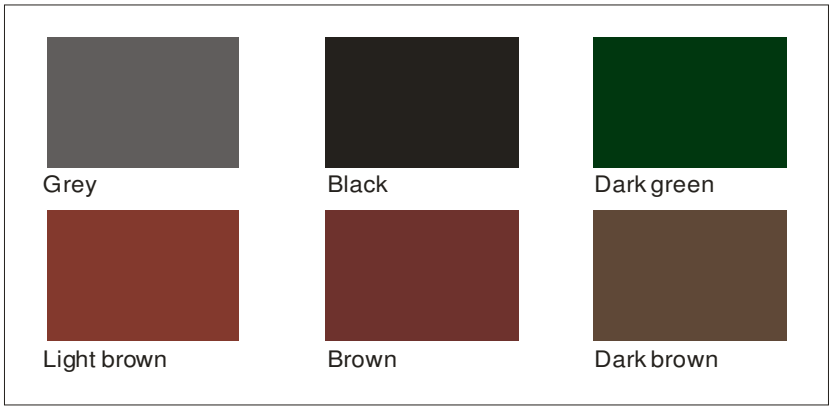


Figure 60 Metal folded shutters – new designs – color

PRODUCTION TECHNIQUE 3.7

Wings are produced by fixing a sheet metal between two layers of metal strips. These strips are fastened by bolts. Bolts will be of standard size. New bolts should be differentiated from authentic bolts.

DWG 3.7: Section of shutter wings

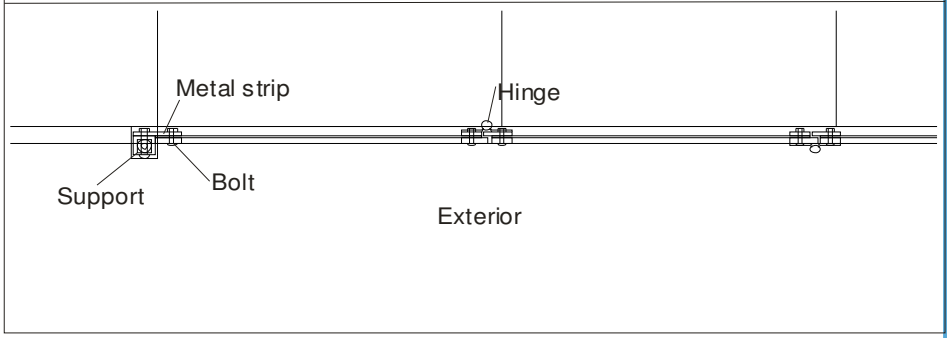


Figure 61 Metal folded shutters – new designs – production technique

SUPPORTS 3.8

Connection of wings to the supports can be made either with bolts or by welding. Box profiles will be better to fix the wings to the supports. The bottom and top parts should be round to give wing the ability of rotation. Two pieces should be welded strongly enough.

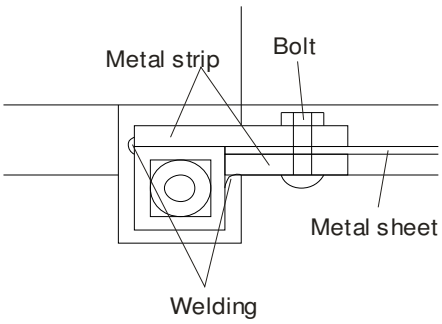
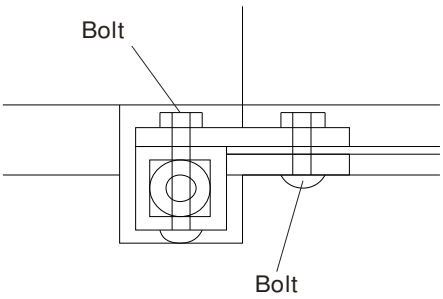
DWG 3.8.a: Connection of wings to shutters by welding	DWG 3.8.b: Connection of wings to shutters by bolts
	

Figure 62 Metal folded shutters – new designs – supports

HINGES 3.9

New hinges will be another detail to differentiate the new shutters. Hinges should be strong enough and have similar appearance with the bolts and the lock that will be used.

DWG 3.9: New hinge details

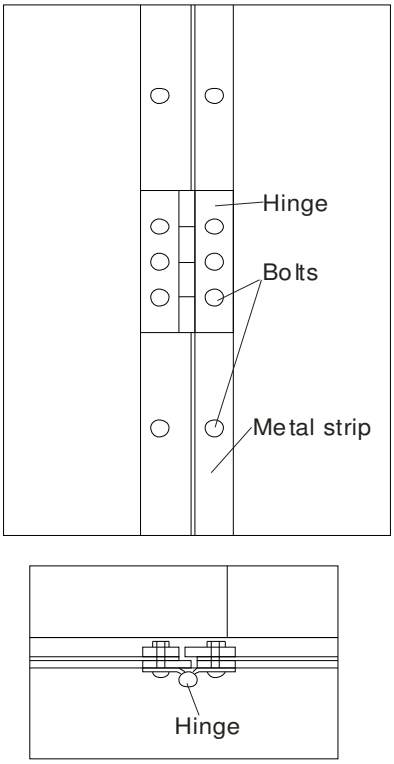


Figure 63 Metal folded shutters – new designs – hinges

METAL FOLDED SHUTTERS
NEW DESIGNS

SOCKETS 3.10

The sockets should be strong enough to carry the weight of the wings. If the authentic socket is not strong enogh, it should be consolidated with a support from the bottom. A metal strip can be inserted into the stone just below the support.

DWG 3.10: New hinge details

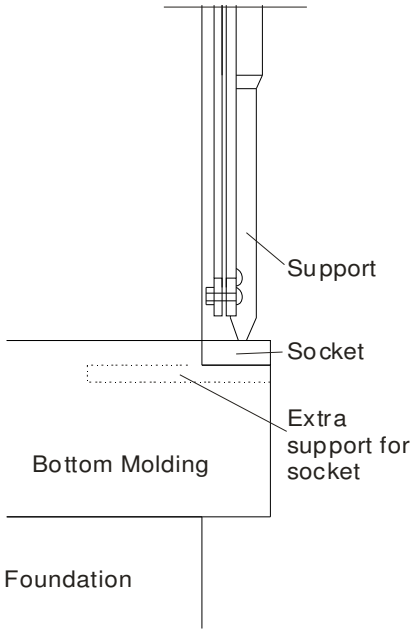


Figure 64 Metal folded shutters – new designs – sockets

SHOP WINDOWS

SHOP WINDOWS

Figure 65 Shop windows – contents

SHOP WINDOWS

DEFINITION 1

GENERAL 1.1

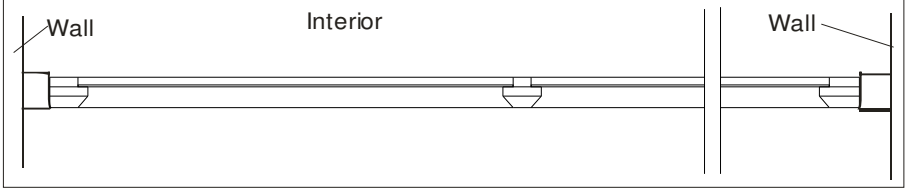
Shop windows are important elements of commercial buildings; the products are exhibited by them. The façades of shop buildings should be as transparent as possible to display the interior of the shop and invite customers.

In Beypazarı Historical Commercial Center, although there are special and repeating details for eaves and shutters there is not a special detail developed and integrated for shop windows in stone masonry buildings,.

The window glass sizes, new details used and inappropriate connection of fenestration to the stone walls prove that these are later additions to buildings. However, there is a traditional detail used in most of the shop buildings.

These are demountable windows of one or more pieces, which are put on in winter and put off in summer.

DWG 1.1: Plan of demountable windows.



These windows are detailed simply. On stone masonry buildings, a permanent timber frame is fixed to walls to attach the window panels. The panels seen in the stone masonry building below are three separate panels, attached to each other. The door and shutter on the right are also attached to the timber frame holding the window panels.

DWG 1.2: A shop façade with demountable windows

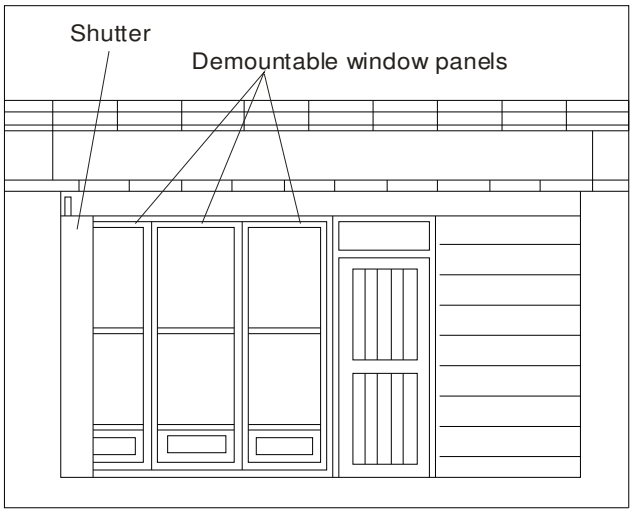


Figure 66 Shop windows – definition

PROBLEMS 2

LOSS OF PAINT AND DECAY 2.1

PHT 2.1: Timber windows

INTERVENTION 2.1: MNT

Regular maintenance

INTERVENTION DEFINITION 2.1:

Maintenance of timber shop windows

Removal of old paint with sand paper and repainting with the original color will protect the timber from weathering.

Preservative applied by brushing or spraying to the timber will protect it from water.

Preservatives should be applied before painting.
Ask for the suitable preservative at the conservation office.

Glazing should be controlled and unsound putty should be replaced if lost or weakened.

Figure 67 Shop windows – problems

SHOP WINDOWS
PROBLEMS

CRACKS AND SMALL MATERIAL LOSSES 2.2

INTERVENTION 2.2: RPR

Small cracks and material losses can be repaired with putty.

Large material losses should be repaired with timber.

INTERVENTION DEFINITION 2.2:

Repair of timber shop windows

If there are cracks or loss of material, fill the cracks with putty and then paint them.

Addition or removal of original timber should be avoided.

Only the deteriorated part should be removed.

Timber should always be repaired with timber. Timber should be dry and treated

Figure 68 Shop windows – problems – continued

MATERIAL LOSSES DUE TO DECAY 2.3

INTERVENTION 2.3: RPR

If a part of fenestration such as a door wing is badly decayed that it cannot be partially repaired, then the element can be replaced.

INTERVENTION DEFINITION 2.3:

Replacement of timber

The deteriorated part is cut out. New timber should be pre-treated with preservatives. Replacement should keep the original character and prevent further decay. Replacement requires skilled labor.

New elements should match in size, detail and material.
Moisture content should be low.
Grains should follow the original wood.
Small pieces should be avoided to stop movements resulting from shrinkage.with fungicides and preservatives, and made waterproof.

Figure 69 Shop windows – problems – continued

IMPROPER SHOP WINDOWS 2.4

INTERVENTION 2.4: NWD

Inappropriate shop windows should be removed and replaced with suitable new designs

INTERVENTION DEFINITION 2.4:

Improper shop windows are:
- Aluminum fenestrations, together with the parts covering the stone façade
- Fenestrations with large and inappropriate divisions.

PHT 2.4: Improper shop windows

PHT 2.5: Improper shop windows

Figure 70 Shop windows – problems – continued

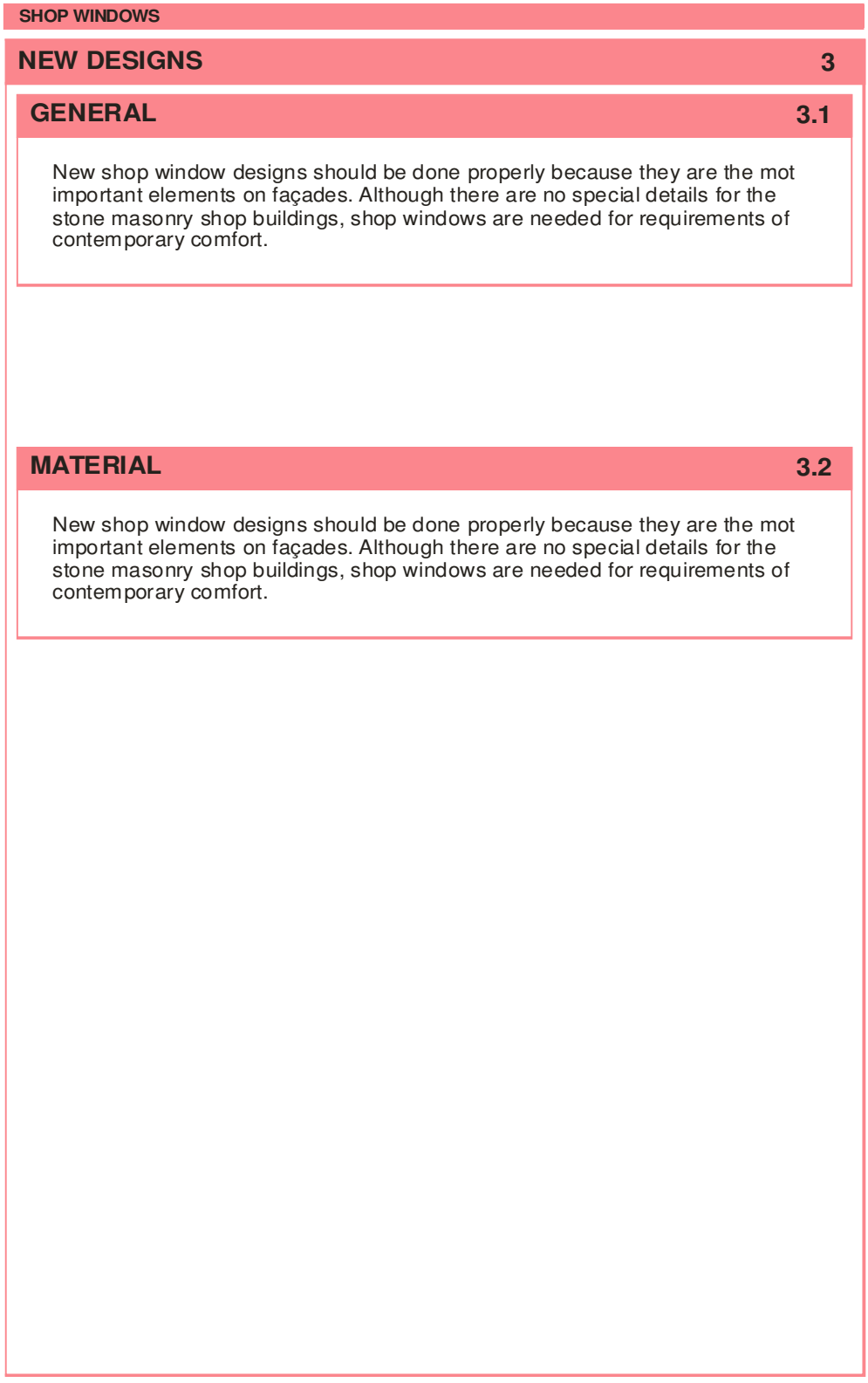


Figure 71 Shop windows – new designs

LOCATION 3.3

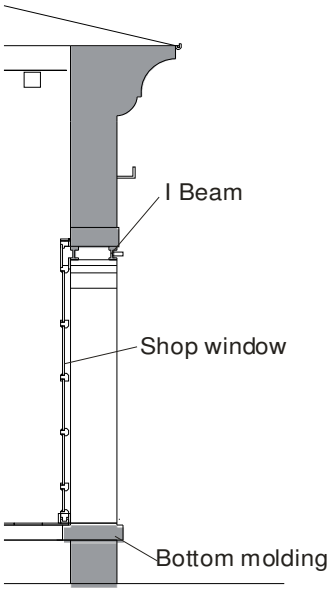
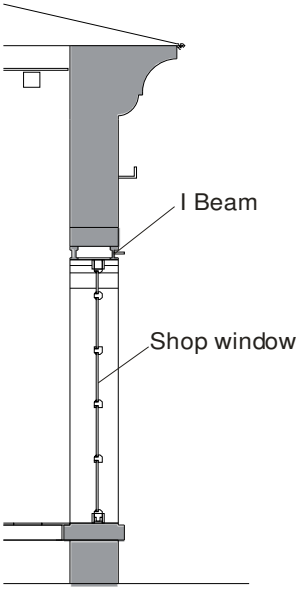
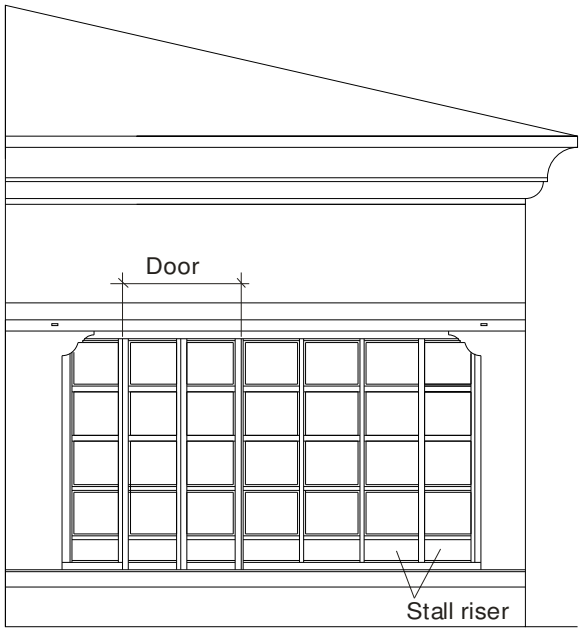
DWG 3.2.a: Locating behind the façade wall	DWG 3.2.b: Locating in the wall width
	
The main frame can be mounted behind the façade wall. This application may decrease the area inside, but bottom molding will act as a threshold as original, and can be utilized for presentation of goods.	Shop windows can be placed in the wall thickness only if the shop area is less than 9 square meters.Shop windows should still be behind the façade.

Figure 72 Shop windows – new designs – location

FAÇADE DESIGN 3.4

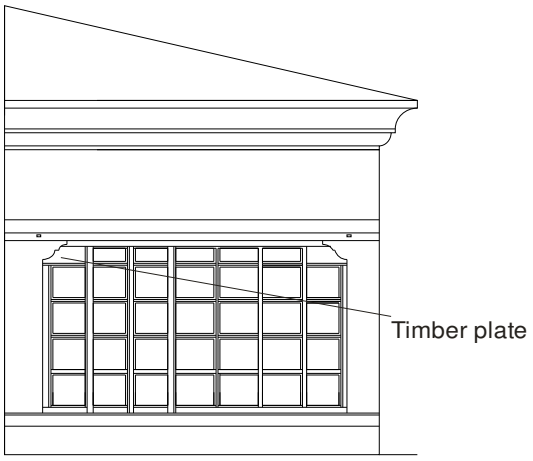
DWG 3.4.a: Façade design



Height of horizontal divisions should be the same with the vertical ones. Divisions should start from the top and the bottom part should be designed as a stall-riser.

The width and height of the divisions should be between 40 and 50 cm, which is the average width of one division of upper floor window openings. Shop windows should be divided as much properly as possible.
For example, if the width of the shop opening is 343 cm, then the number of divisions can be 7, which means 49 cm, or 8, which means 43 cm of divisions. In this case, 7 divisions of 49 cm should be selected, which gives larger window sizes.

DWG 3.4.b: Façade design



If shop window is placed in the width of the wall, the parts near the capitals should be cut properly to fit the profiles and these parts will not be glazed.

Figure 73 Shop windows – new designs – façade design

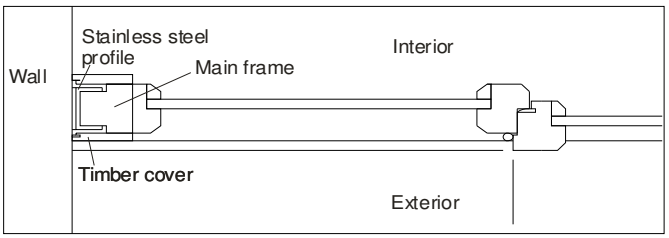
COLOR 3.5

Shop windows should be painted to colors same with the timber. Transparent preservative paints should be preferred which show the timbers natural texture.

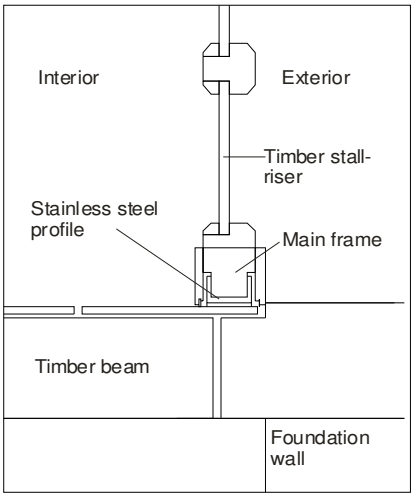
PRODUCTION DETAILS 3.6

The posts on two sides will be attached to walls with stainles steel profiles. A timber cover should be used both at the inside and outside to obtain thermal insulation and to protect the structural timber.

DWG 3.6.a: Wall connection



DWG 3.6.b: Bottom connection



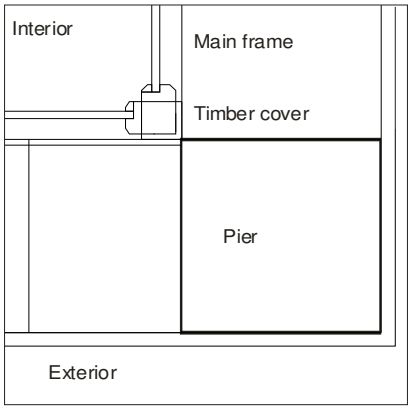
Shop windows should be attached to ground at the botom.

Figure 74 Shop windows – new designs – color – production details

SHOP WINDOWS
NEW DESIGNS
PRODUCTION DETAILS

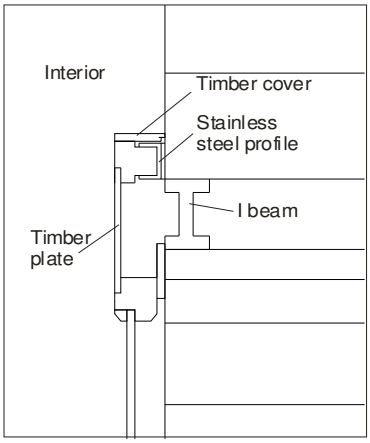
DWG 3.6.c:

On the corner buildings, shop windows will not be attached to piers at the corners.



DWG 3.6.d:

Thermal insulation should be maintained carefully.



DWG 3.6.e:

On most shops the gap between two I beams is closed with bricks or timber plates. Constructing the shop windows, the lintel above should not be attached to this part but rest on posts. Thermal insulation should be maintained anyway.

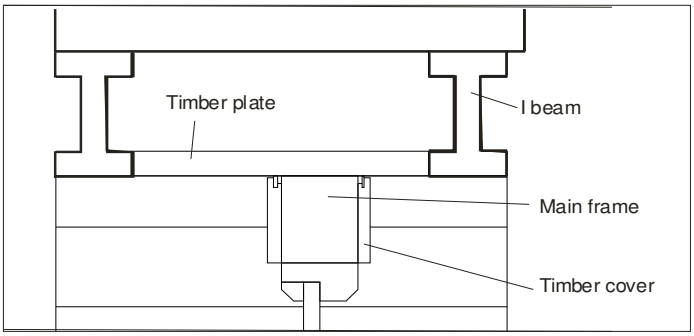


Figure 75 Shop windows – new designs – production details – continued

EAVES

EAVES

Figure 76 Eaves – contents

EAVES

DEFINITION 1

Eaves are one of the characteristic features of stone masonry buildings in Beypazarı Historical Commercial Center. These elements are placed on the hooks above the beams and hanged to the hooks or rings on the upper wall just under the cornice. The structures of these mobile elements are made of timber. The original covering material is not available in the site. Although hooks for eaves are seenon every stone masonry building, only on a few buildings are these elements still used.

DWG 1: Types of eaves

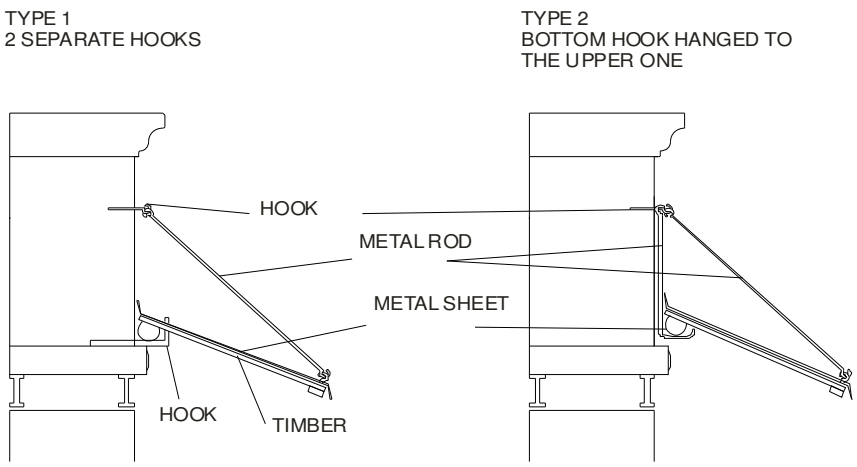


Figure 77 Eaves – definition

EAVES

PROBLEMS 2

LOSS OF PAINT AND DECAY 2.1

INTERVENTION 2.1: MNT

Regular maintenance

INTERVENTION DEFINITION 3.1:

See intervention defition 2.1 for shop windows (Page:XX)

LOSS OF PAINT AND DECAY 2.2

INTERVENTION 2.2: RPR

Small cracks and material losses can be repaired with putty.

Large material losses should be repaired with timber.

INTERVENTION DEFINITION 2.2:

See intervention defition 2.2 for shop windows (Page:XX)

Figure 78 Eaves – problems

EAVES
PROBLEMS

MATERIAL LOSSES DUE TO DECAY 2.3

PHT 2.3.a:

PHT 2.3.b:

INTERVENTION 2.3: RPR

If a part of eave such as roof finish or timber structure is badly decayed that it cannot be partially repaired, then the element can be replaced.

INTERVENTION DEFINITION 2.3:

See intervention defition 2.3 for shop windows (Page:XX)

Figure 79 Eaves – problems – continued

IMPROPER EAVES 2.4

INTERVENTION 2.4: NWD

Improper eaves should be removed and replaced with suitable new designs

INTERVENTION DEFINITION 2.4:

Improper eaves are:
- Eaves not utilising the rings and hooks on the façade
- Eaves and blinds produced with plastic materials and covering the façade

PHT 2.4.a:

PHT 2.4.b:

Figure 80 Eaves – problems – continued

EAVES

NEW DESIGNS 3

GENERAL 3.1

New eave designs should be made by inspiring from the authentic eaves.

MATERIAL 3.2

Timber should be used for main structure.
Stainless steel roof panels shuld be used for finishing
Supporting rods should be stainless steel.
All timber elements should be pre-treated with appropriate preservatives against weather conditions.

LOCATION 3.3

New eave designs should utilise authentic rings and hooks on the shop building.

DWG 3.3:

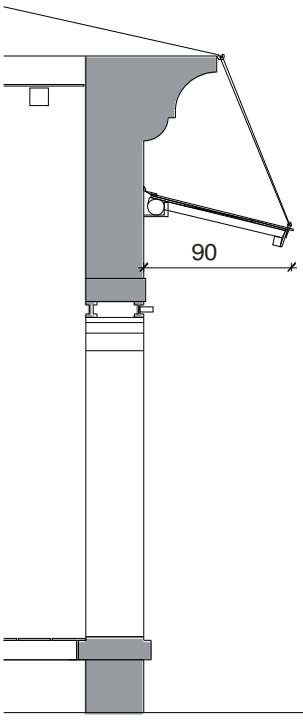


Figure 81 Eaves – new designs – material – location

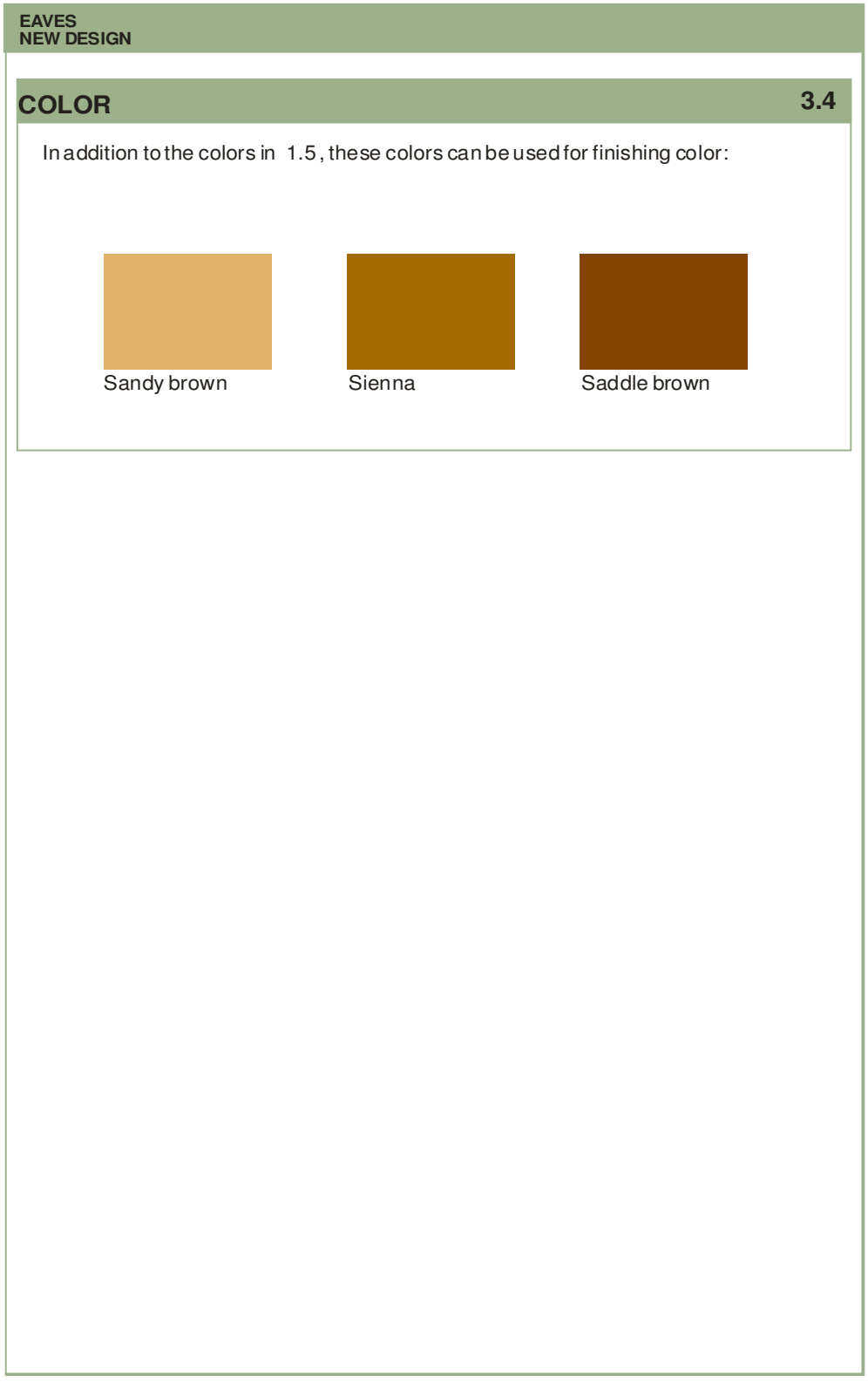


Figure 82 Eaves – new designs – color

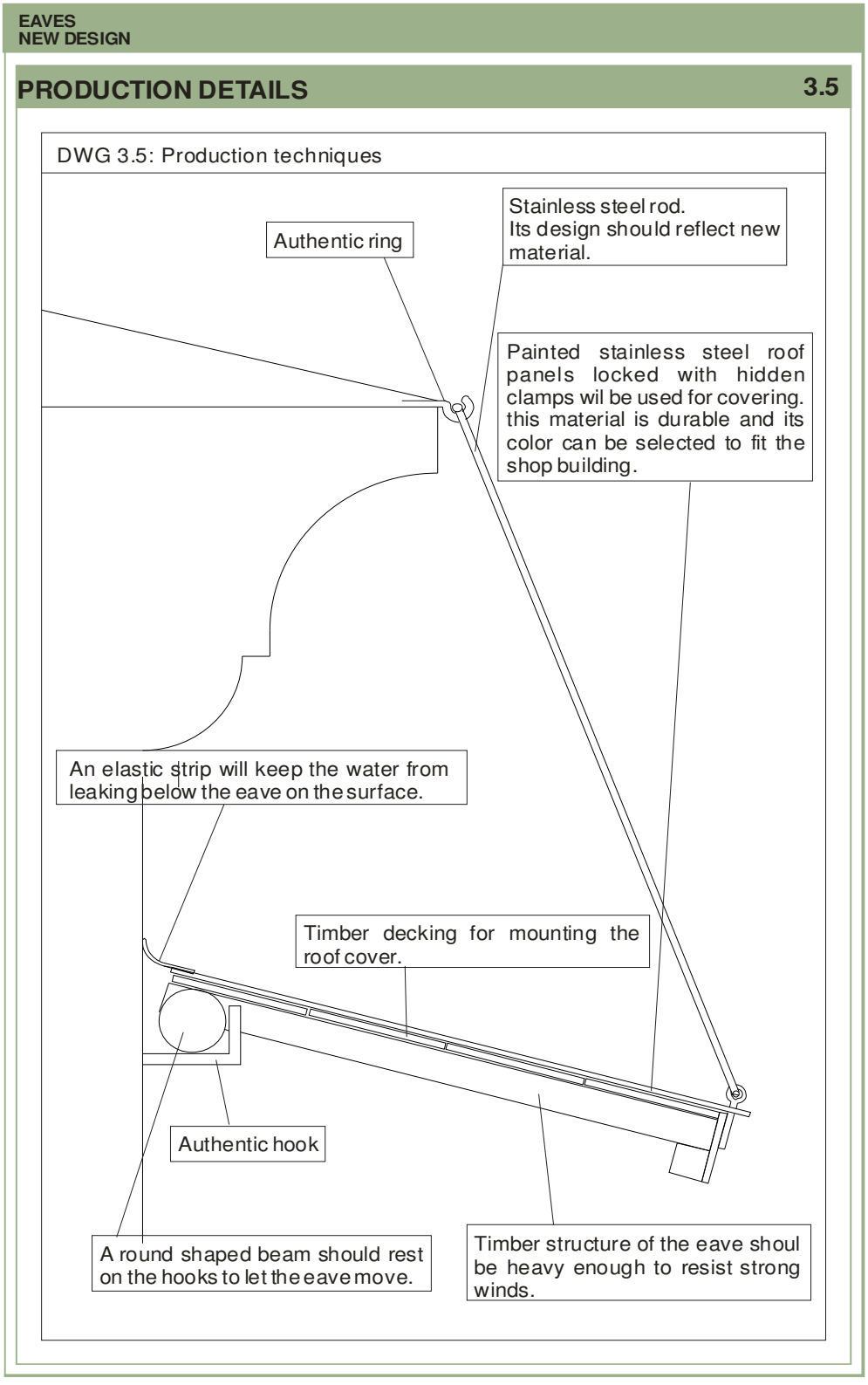


Figure 83 Eaves – new designs – production details

INDEX OF INTERVENTIONS

Figure 84 Index of interventions