

AN ANALYSIS OF THE CONSERVATION OF  
THE TWENTIETH CENTURY ARCHITECTURAL HERITAGE IN TURKEY:  
THE CASE OF ANKARA

A THESIS SUBMITTED TO  
THE GRADUATE SCHOOL OF SOCIAL SCIENCES  
OF  
MIDDLE EAST TECHNICAL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ART  
IN  
THE DEPARTMENT OF HISTORY OF ARCHTECTURE

JULY 2005

Approval of the Graduate School of Social Sciences

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## **ABSTRACT**

### **AN ANALYSIS OF THE CONSERVATION OF THE TWENTIETH CENTURY ARCHITECTURAL HERITAGE IN TURKEY: THE CASE OF ANKARA**

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July 2005, 175 pages

This thesis examines the twentieth century architecture from the perspective of conservation. The criteria of conservation have changed as the idea of conserving a single monument has progressed into the acceptance of the need to conserve different cultural properties and the field has been enriched with new notions, such as the twentieth century architectural heritage. The main concern in this thesis is to present these current debates about and developments in the conservation of the twentieth century architecture in the world and in Turkey. Such a study initially entails to deal with the basic issues of conservation, the twentieth century architecture in the world and in Turkey and its conservation, and to form a detailed documentation of registered twentieth century buildings. With reference to the information gathered from this study and by examining the registration decisions of buildings the aim is to analyse the practice of the conservation of the twentieth century architecture in Ankara as an exemplary case of the current situation of the field in these terms in Turkey.

**Keywords:** Conservation, Twentieth Century Architecture, Ankara, Modern

## ÖZ

### TÜRKİYE'DE YIRMINCI YÜZYIL MIMARLIK MİRASININ KORUNMASI HAKKINDA BIR İNCELEME: ANKARA ÖRNEĞİ

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Tez Yöneticisi: Yrd. Doç. Dr. T. Elvan Altan Ergut

Temmuz 2005, 175 sayfa

Bu tez, yirminci yüzyıl mimarisini koruma teorisi bakış açısından incelemektedir. Mimarlık alanında koruma kriterleri, anıtları koruma fikrinin değişik kültür varlıklarının korunması gerekliliğinin kabulüne doğru ilerlemesiyle ve yirminci yüzyıl mimarlık mirası gibi yeni kavramlarla zenginleşerek değişmektedir. Yirminci yüzyıl mimarlığının korunması konusunda dünyada ve Türkiye'de gerçekleşen bu tür gelişmeleri sunmayı hedefleyen bu çalışma, öncelikle, koruma alanının temel konuları ile yirminci yüzyıl mimarlığını ve korunması konularını incelemeyi ve tescilli yirminci yüzyıl yapılarını ayrıntılı bir şekilde belgelemeyi gerektirmektedir. Bu çalışmadan elde edilecek bilgiye referansla ve yapıların tescil kararlarının incelenmesiyle, bu alanda Türkiye'deki güncel durumun örneği olarak Ankara'daki yirminci yüzyıl yapılarının korunması pratiğinin incelenmesi amaçlanmaktadır.

Anahtar Kelimeler: Koruma, Yirminci Yüzyıl Mimarisi, Ankara, Modern

To my family, for their endless love and support

## **ACKNOWLEDGEMENTS**

I wish to express my deepest gratitude to my supervisor, Assist. Prof. Dr. T.Elvan Altan Ergut for her encouragement, guidance and valuable criticism for the realization of the study.

Special thanks to my office friends at the General Directorate of Cultural Properties and Museums in Ankara for being sympathetic to me and to my professors at Istanbul Technical University who make me love history of architecture and those at Middle East Technical University who make me have various horizons in the field.

Finally, my family deserves the greatest of thanks for their infinite support throughout my life.

## TABLE OF CONTENTS

PLAGIARISM.....	iii
ABSTRACT.....	iv
ÖZ.....	v
DEDICATION.....	vi
ACKNOWLEDGMENTS .....	vii
TABLE OF CONTENTS.....	viii
LIST OF TABLES.....	x
LIST OF FIGURES.....	xi
CHAPTER	
1. INTRODUCTION.....	1
1.1. Aim and Methodology.....	2
2. CONSERVATION OF ARCHITECTURAL HERITAGE.....	5
2.1 Definition and History Conservation.....	5
2.1.1 What do we conserve and why?.....	11
2.1.2 Problems of Conservation.....	15
2.2 Basic Evaluation Criteria of Conservation.....	21
2.3 Basic Notions of Conservation.....	27
3. CONSERVATION OF TWENTIETH CENTUIRY ARCHITECTURAL HERITAGE.....	34
3.1 Twentieth Century Architecture.....	34
3.2 Changing Notions and Suggested Evaluation Criteria of Conservation....	41
3.2.1 Organizations.....	47
3.2.2 Cases.....	58
3.3 New Challenges in Conservation.....	60

4. CONSERVATION OF TWENTIETH CENTURY ARCHITECTURAL HERITAGE IN TURKEY.....	67
4.1 Twentieth Century Architecture in Turkey.....	67
4.1.1 Ankara in the Twentieth Century.....	71
4.2 Conservation of Architectural Heritage in Turkey.....	74
4.2.1 Statutory Conservation of Twentieth Century Architectural Heritage.....	77
4.3 Conservation of Twentieth Century Architectural Heritage in Ankara.....	85
4.3.1 List of Registered Properties.....	86
4.3.2 Registration Decisions.....	90
4.3.3 An Inquiry on Conservation Practice: A prospective Account.....	114
5.CONCLUSION.....	122
BIBLIOGRAPHY.....	134
APPENDICES.....	147
A. List of Registered Properties.....	147
B. Inquiry.....	174

## **LIST OF TABLES**

### **TABLES**

Table 3.1. Four masters of twentieth century architecture and their buildings for which DOCOMOMO International has considered outstanding universal value.....	37
Table 3.2.Examples of the twentieth century architecture for which DOCOMOMO International has considered outstanding universal value.....	39
Table 3.3.The flowchart of the conservation of the Modern Movement.....	64
Table 4.1 Evaluation criteria suggested for the determination of the twentieth century architectural heritage.....	85
Table.5.1 List of buildings in Ankara chosen as the top 20 outstanding examples of the 1923-2003 period.....	128

## LIST OF FIGURES

### FIGURES

Figure 1 Ministry of Construction.....	92
Photograph: Nimet Elmas	
Figure 2 Arcade between the ministries.....	92
Photograph: Nimet Elmas	
Figure 3 Hungarian Embassy Building.....	93
Photograph: Nimet Elmas	
Figure 4 Celal Bayar House.....	93
Photograph: Nimet Elmas	
Figure 5 Cenap And House.....	94
Photograph: Nimet Elmas	
Figure 6. Sandal Restaurant (After Reconstruction).....	96
Photograph: Nimet Elmas	
Figure 7. High School of the Title Deed and Land Survey.....	96
Photograph: Nimet Elmas	
Figure 8. Adnan Ötüken Library.....	97
Photograph: Nimet Elmas	
Figure 9. General View from Saraçoğlu Quarter.....	98
Source: Boyut Yayınları Mimarlık ve Kent Dizisi, 2003	
9a. Houses of Saraçoğlu Quarter.....	98
9b. Houses of Saraçoğlu Quarter.....	98
9c. Houses of Saraçoğlu Quarter.....	98
9d. Houses of Saraçoğlu Quarter.....	98
9e. Houses of Saraçoğlu Quarter.....	99
9e. Houses of Saraçoğlu Quarter.....	99
Photograph: Nimet Elmas	
Figure 10. Namık Kemal Secondary School.....	99
Photograph: Nimet Elmas	
Figure 11. Government Office of Çankaya District.....	99
Photograph: Nimet Elmas	
Figure 12. Officer's Club.....	101
Photograph: Nimet Elmas	

Figure 13. Haymana Village Room.....	102
Source: Ministry of Culture and Tourism Archieves	
Figure 14. Refik Saydam Health Institute.....	103
Source: Ankara Posta Kartları ve Belge Fotoğrafları Arşivi Kataloğu 1994-Belko.	
Figure 15. Ankara High School.....	104
Photograph: Nimet Elmas	
Figure 16. Adnan Menderes House.....	104
Photograph: Nimet Elmas	
Figure 17. Güven Park.....	105
Source: Ankara Posta Kartları ve Belge Fotoğrafları Arşivi Kataloğu 1994-Belko.	
Figure 18. Hittite Sun Statue.....	106
Source: Ministry of Culture and Tourism Archieves	
Figure 19. Kuğulu Park.....	106
Photograph: Nimet Elmas	
Figure 20. Nallıhan Public House.....	107
Source: Ministry of Culture and Tourism Archieves	
Figure 21. Yusuf Karaman Primary School.....	108
Source: Ministry of Culture and Tourism Archives	
Figure 22	
22a. Hasanoğlan Concert Hall.....	108
22b. Hasanoğlan Amphitheatre.....	108
22c. Hasanoğlan VillageInstitute.....	108
Source: Ministry of Culture and Tourism Archives	
Figure 23. Polatlı Sazilar Station Building.....	109
Source: Ministry of Culture and Tourism Archives	
Figure 24. Atatürk High School.....	110
Source: Ministry of Culture and Tourism Archives	
Figure 25. Kayaş Train Station.....	110
Source: Ministry of Culture and Tourism Archives	
Figure.26 EGO Maltepe Coal Gas Factory.....	111
Photograph: Nimet Elmas	
Figure 27. TED College.....	112
Source: <a href="http://www.mimarlardasiansankara.org">http://www.mimarlardasiansankara.org</a>	

# **CHAPTER I**

## **INTRODUCTION**

The field of conservation gained a theoretical basis in the nineteenth century and was institutionalised in the twentieth century. The practice of architectural conservation is undertaken as a result of various reasons related to aesthetic, religious and pragmatic issues. Significantly, its main concern is not just to protect buildings, but cultures. (Bektaş 2001, 9-56)

The culture of the twentieth century modernism has been shaped in relation to contemporary changes in social, political, philosophical and also artistic fields that revolutionized lifestyles. In both negative and positive aspects, destructive wars, population explosion, and environmental problems, as well as technical developments, globalisation and information revolution have formed the major components of the century. As one of the communication systems or, in Bozdoğan's words (1998, 8), as a metaphor transferring information, architecture has also maintained the characteristics of the period and operated as a milieu of contemporary experiences.

Architecture in Turkey during the twentieth century was produced in relation to such multi-dimensional changes. Socio-politically, the twentieth century for Turkey meant two periods, namely, the rule of the Ottoman Empire until 1923 and the Republican period from then onwards. Modernization attempts that had begun in the eighteenth century continued and became more effective in the twentieth century. The new state that aimed modernization in Turkey, demanded new institutions requiring new buildings and building types which influenced the field of architecture both in terms of quality and quantity.

The architecture of the twentieth century, not only in Turkey but also in western countries, has been subject to historical studies in architecture for a long time at least since the mid-century. However, these products have not yet begun to be considered effectively from the perspective of conservation. In fact, in theoretical terms as well as in legal terms to a lesser extent, architectural products of the twentieth century have been considered as parts of

historical heritage to be conserved since the second half of the 1960s<sup>1</sup>. In recent decades, the concern has been widened by the efforts of DOCOMOMO (Documentation and Conservation of the Buildings, Sites and Neighbourhoods of Modern Movement), an independent international initiative, with an emphasis on the products of modern architecture. Nevertheless, the issue does not seem to be well-grounded in practice yet. In Turkey, there have also been attempts to conserve architectural products of the twentieth century in a legal base since the early 1970s. By the efforts of non-governmental organizations such as the Turkish Chamber of Architects, departments of architecture at universities and the Turkish Working Party of DOCOMOMO, which was founded in 2002<sup>2</sup>, the issue has recently begun to attract more attention also in Turkey.

### **1.1 Aim and Methodology**

Aiming to provide a basis for future developments in the conservation of the twentieth century heritage in Turkey, this study attempts to evaluate the present condition by concentrating on the case of Ankara. Ankara has been chosen as the focus of analysis because, as transformed from a small town into a capital city in the early twentieth century, it has been taken as the symbol of the modern and contemporary developments in Turkey. That is, it symbolizes the developments of the twentieth century in Turkey, particularly for the earlier decades.

Conservation begins by defining what is to be protected. As such, in order to examine what is conserved, the search was undertaken in the archives of the General Directorate of Cultural Properties and Museums, which is the authorized institution on the subject in Turkey. The objective of archival study at the Directorate was to provide a full list of the legally protected twentieth century architectural products in Ankara. Consequently, the information on the registered architectural products of the twentieth century was to be initially chosen and separated from among an unclassified collection of data about products of all periods as documented in registration fiches, computer files and conservation councils' registration decision texts. The final list was produced by checking such different sources to overcome the problems resulted from contradictory and lacking

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<sup>1</sup> For further information on the issue see, Anon. (2001, 90-104).

The issue of conservation criteria and methods of 20<sup>th</sup> Century architectural heritage first came to the international agenda in between 1975-1980 and accelerated in between 1985-1990. (Binan, 1999, 73)

<sup>2</sup> <http://www.docomomo.org.tr>

data in different kinds of registration forms. The choice and separation of twentieth century products among all registered properties depended on the exact dates of products if they are stated, or some keywords on the fishes such as twentieth century, republican architecture, early republican architecture, national architectural style, first national architectural style, etc. Hence, the study initially incorporated an inventory work, on which depended the analysis and evaluation of the list that has consequently been formed to present the latest status of the registered twentieth century architectural properties in Ankara as of 2005.

Analysing the list of twentieth century registered architectural products in Ankara, the final aim of the study is to understand why these products are chosen to be protected, and hence to evaluate the criteria according to which certain works are chosen to be conserved as a cultural property in Turkey. In that, the discussion of the social, economic, political and the legal context of the formation of such criteria, as well as the analysis of the list and also the registration forms, provide the basis of evaluation that is undertaken according to various factors of classification such as function, style, date, region, architect of the registered buildings.

In order to provide such a critical perspective, this study firstly deals with the basic issues of architectural conservation in general, attempting to understand the conservation theory to justify the importance of conserving the twentieth century architectural heritage. This information is given in Chapter II, which particularly focuses on what we conserve and why and on problems of conservation under the subtitle of definition and history of conservation, as well as on basic evaluation criteria and basic notions of conservation.

This general introduction to the field of conservation is followed by an analysis of the conservation of the twentieth century architectural heritage in the world. What the twentieth century architecture is, and what kinds of new challenges and notions its conservation presents is discussed in Chapter III. The Chapter also includes the suggested evaluation criteria for this type of heritage and conservation organizations' activities on the subject.

Then, the twentieth century architecture as well as the development of the idea and practice of conservation in Turkey are generally examined to form the ground of discussion in Chapter IV. In the analysis of the twentieth century architecture in Turkey,

the developments in Ankara during the period is especially emphasized. This is followed by a detailed study of contemporary legal basis for conservation in Turkey in order to understand what could be achieved about the conservation of twentieth century architectural heritage with the existing regulations and laws, and what problems they present to be overcome. Such information makes it possible to examine the case of Ankara, and to focus on the conservation practise by analysing the list of registered buildings, registration decisions as well as the results of an inquiry that was responded by the specialists working at the General Directorate of the Cultural Properties and Museums and Ankara Subdirectories, which are the authorized institutions on conservation. Hence, the Chapter analyses the current conservation practice for the case of Ankara by stressing the lacking issues and problems, and concludes the analysis by discussing the future state of the conservation of the twentieth century architecture in Turkey.

In Chapter V, a general evaluation of the subject is presented. Concluding on the results of the research undertaken in this study, the aim here is not to answer the what to conserve and how by concentrating on the operational part of conservation and studying single buildings in detail in order to prepare new registration proposals for Ankara. Instead, the attempt is to answer the question of what is conserved and why by examining, analysing and evaluating the present condition in the field of the conservation of twentieth century architectural heritage.

The writer of the thesis considers that such a task is also a duty for her as a young employee of the General Directorate of Cultural Properties and Museums, which is the major authorized institution on architectural conservation in Turkey. The choice of Ankara as the focus of the study could also be accepted as yet another duty for her as an inhabitant of the city.

## CHAPTER II

### CONSERVATION OF ARCHITECTURAL HERITAGE

#### **2.1. Definition and History of Conservation**

Basically, conservation means the protection of something from damaging effects of time and human activities. The term might include other actions within it such as to remove, to support, to defend, to maintain, to prevent, to care, to revitalize etc. In other words, it is a reaction which entails acknowledging, understanding, excluding, reinterpreting, exploring something worth to conserve. As Bektaş (2001, 9-22) stated, all activities such as taking precautions against demolishing and loss of original qualifications and also attempts to transfer them to the next generations so that they develop their identities and set their futures in a healthy way constitute conservation action. In our case conservation means the protection of buildings and sites or in its apex point, the city, which is the biggest artefact and the most significant symbol of cultural attempts and fictions (Kuban, 2000, 160) and also as it is the powerful symbol of a complex society itself (Lynch, 1996, 156)

Many scholars and writers define conservation in different ways. In the Appendix of the Recommendation of the Council of Europe in 11 September 1995 concerning The Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies, conservation is defined as the dynamic application of appropriate legal, economic, and operational measures to preserve specific assets from destruction or deterioration and to safeguard their future. (In Madran and Özgönül, 1999, 488) Additionally conservation is defined in 1995 in the Document of Nara (Japan) as all operations to understand a property, to know its history and meaning, to prevent material deterioration by enhancing and restoring. (In Madran and Özgönül, 1999, 504) Furthermore Moravansky defines conservation as the conflict of our today's interests with the past of which emerges a situation opposing desire and obligation to know the past. (2001, 93) Another definition comes from John Allan, according to whom conservation is a branch of architecture demanding judgment no less than any other kind of design. (1994, 147) Moreover

Cunningham concludes that conservation does not have a finite issue and it is not only an instrument in the appreciation of heritage which presents a platform for future. (1998, 8)

Conservation should not mean to stop, to freeze life, or with Kuban's phrases, it is not to live in the past. It is to know the elements constituting our own identity and to interpret them in the light of today. In other words it is to know what constitute today and to possess them. In that, such an activity for humanity cannot make the ongoing life hard since it is for humanity. If not, it would be unconstructive and would create the mourning image of a turtle shell without a turtle inside. (Kuban, 2000, 61, 67)

When we examine the development of conservation, it would not be wrong to state that, since human beings conceptualized the past and the future, they have evaluated monuments as their symbols (Erder, 1999, 9). The evidences obtained after many researches show that the idea and practice of conservation has existed, consciously or unconsciously, since very old times. This might also be considered as a reflex of caring and protection of historic monuments.

Erder (1971) demonstrates that monuments were conserved in ancient societies as they were accepted as symbols depending on various reasons such as religious and political attitudes symbolizing the power rather than as the documents of the past as understood today. In other words, apart from the contemporary understanding of conservation, the conservation activities in certain past civilizations were realized because of aesthetical, pragmatical, and religious reasons.<sup>3</sup>

Bektaş states that architectural products occupy a wide place within cultural properties to be conserved in regard to architecture's essence. Because as a medium of societies, it is a more concrete document than any arts in the term which it reflects. (2001-2, 71-91) Architectural works are spatialized elements of living style thus they constitute the most concrete and the richest part of urban memory. (Madran, 2001, 49) In addition to this, Göksu states that space is open to change more than any other documents or evidences.

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<sup>3</sup> Contrary to Erder, Kuban claims that the roots of conservation concept in contemporary meaning are not rooted in very old times. He accepts the remainders of the past, sayings of important people on the subject but refuses that the concept is not widespread within society. And also he adds that the phenomena is still not taken widely among the society and remains an anxiety of the related elite especially in Turkey. (Kuban, 2000; 23)

Any literature document would be transferred or preserved but it is something written and finished. But city or urban space is somewhere which is actual and includes the dialectic tension of object and subject which are influenced from political, social, economical alterations. (1997, 53)

In parallel to Bektaş, Madran states that buildings are the main elements of urban memory while one searches for the status of a city at a certain time, social, economical, relationships of its inhabitants, main production styles, etc. (Madran, 2001,47) How buildings contribute to urban memory is considered by Madran as follows: (2001,47)

- All kinds of buildings meet a great deal of public necessity and character; the scale of this necessity shows the structure of societies.
- Program, number and character of buildings are symbols of political state of the society.
- Buildings are direct and concrete evidences of important events of that region and country.
- Alterations on buildings show parallelism to the changes in the society.

Madran also groups buildings according to their roles in a city (2001, 47, 48):

- Symbolic buildings: these buildings might be considered as references while defining the city; eg. Clock Tower in İzmir
- Memorial buildings: these buildings were constructed in the name of an important event in the city: eg German Fountain in Sultanahmet / İstanbul
- Eye-witness buildings: these buildings witnessed an important event in a city; eg: Government Office of İzmir
- Buildings that document a period: in these buildings the most adopted and widely used architectural language of their term were applied in terms of general mass character, structural system, material use, ornaments, and also of the existence and the non-existence of any architectural element.

Even with a glance to the development and history of conservation, one might easily notice that the leading principles of conservation have been developed in the West. From this point of view, it would be possible to understand the conservation theory by analysing which features constitute the West. Thus it will provide a basis while evaluating the case of Turkey. Kuban (2000, 10) defines the characteristic elements of the Western type of conservation theory as following:

- The European city and the consciousness of citizenship
- Feudality and bourgeois-based European historical aristocracy
- Renaissance period which does not exist in Muslim and Turkish history
- Existence of art history and archaeology disciplines created by the European culture
- Figurative type of painting and art of sculpture contributing to history consciousness

- Romanticism and historicism movements which recommend analyzing the past as something to be inspired in a conscious manner.

The development of the idea of conservation is explained as related to significant changes in social terms, such as battles. To illustrate, the conservation of German cities demolished after the Napoleon Wars at the beginning of the nineteenth century (Kuban, 2000, 25) or the application undertaken after the First and the Second World War may be given as examples.

Whereas the fundamental purpose of repairing in the past was only to prevent the demolition of a building or to keep it as a whole by repairing its destroyed parts, modern conservation evaluates monuments and historical environments as documents of the social condition of a certain place at a certain time. Another difference between the old and the new ways of repairing is that advanced technology is in the service of contemporary ways of restoration. Moreover contemporary restoration understanding is no longer applied according to personal understandings or current styles, but operates according to certain common principles and international documents. (Ahunbay, 1996, 8)

In order to summarize the development of the contemporary restoration understanding we should reach back to the seventeenth century. In the seventeenth century historical documents were collected and evaluated systematically whereas the eighteenth century began to criticize using these collections. In addition two movements emerged in the nineteenth century, namely, romanticism and historicism. Romanticism was operating with old legendaries and creating new ones whereas historicism was dealing with the shifting structure of human character. (Erder, 1975, 62) The atmosphere of the century influenced conservation field and simple repair of old buildings turned into a scientific work in the nineteenth century. The idea of restoration was grounded on a theoretical background and different approaches were seen in practice since then.<sup>4</sup>

Eugene Emmanuel Violet le Duc, a French architect, engineer, interior designer, and also an architectural historian, was the pioneer in this respect and represented the initial approach to restoration. What he supported was the unity of one style (*recomposition*

<sup>4</sup> The applications of Giuseppe Camporese (1763-1822) for Trajan and Roma Forums; of Raffeello Stern (1771-1810) for Colosseum; of Giuseppe Valadier (1762-1839) for the Triumph of Titus are being considered as the first nucleus of contemporary restoration understanding. (As cited in Binan, 1999,11;Erder, 1975, 67)

*stylistique*) in restoration, which meant not only to conserve or to reconstruct but also to redesign the building according to its original style. In other words, this approach accepts firstly the aesthetic value to conserve among other values. (Ahunbay, 1996, 8-14; Kuban, 2000, 27-28, 63) Kuban claims that the formation of a conservation reflex depends on formation of national identity. This identity was religious in character before the Enlightenment whereas it was nationalistic afterwards. That is why stylistic recomposition as a restoration movement appeared at the time nationalism was strengthened. (Kuban, 2001, 49)

Another approach, again developed in late nineteenth century, was the romantic approach to conservation which was also defined as anti-restoration approach. It means basically that restoration was the worst thing for a building. The first criticism in this line of thought came from John Ruskin, who was a painter and an art critic, and then spread among masses by William Morris who was the founder of the Society for the Protection of Ancient Buildings in England in 1877. (Ahunbay, 1996, 14-16) Ruskin claimed even at that time that an historical building must also be conserved since it is also a historical document as close to contemporary conservation understanding. (Kuban, 2000, 28)

The third approach to restoration is historicist restoration (*recomposition historique*) The pioneer of the theory was Luca Beltrami from Italy. The theory together with the fourth approach was developed in between 1880-1890 and claimed that buildings must be restored according to concrete evidences obtained from historical documents, requiring architects to work as historians before undertaking a restoration project. (Ahunbay, 1996, 16, 18) In other words, as Kuban states, Beltrami claims that if a building does not give sufficient information, missing parts might be completed according to other historical sources. (2001, 29)

The basis of contemporary conservation understanding and approach was founded by Italian Camillo Boito. He pioneered a fourth approach in 1883 and Gustavo Giovanni developed the theory suggesting a more scientific way of restoration and introducing the scale of environment. He believed that buildings must be evaluated within their environments. (Ahunbay, 1996, 16, 18) Boito not only advocates stylistic recomposition but also anti-restoration. According to him, restoration means a technical intervention which conserves a building with all its components and evaluates a building as an aesthetical and historical document. (Kuban, 2001, 29-31) In addition to this, he claims

that buildings must be evaluated from different restoration approaches according to their periods. He stresses the importance of authenticity by advocating simple repair instead of restoration and consolidation instead of simple repair as well. He states that later additions showing different periods are as important as the original building itself. (As cited in Binan, 1999, 11) Gustavo Giovanni<sup>5</sup> together with Ambrogio Annoni is the advocates of scientific restoration at the beginning of the twentieth century. Contemporary restoration understanding began to be effective from the First World War onwards and it spread internationally after the Second World War. Together with scientific restoration understandings it set the base of today's restoration and conservation theory. (Kuban, 2001, 30,106)

As for the twentieth century, it is seen that the principles of Boito's theory has been broadened and accepted in the First International Congress of Architects and Technicians Concerning Conservation of Historical Monuments in Athens in 1931<sup>6</sup> The results of the congress were brought into force by participant countries and in particular it was legalized by means of Carta del Restauro Regulation in Italy in 1932. (Ahunbay, 18-19) Why the Athens Congress is important is explained by Binan as that some avant-gardist thoughts on the problems of urbanism and the importance of urban cultural heritage which was not monumental, were born there. It is noteworthy that these ideas are in contrast to the urbanism ideas of Le Corbusier or other modernist architects at that time. In addition to this, its international significance is that concepts such as common heritage of humanity was first accepted at this congress.<sup>7</sup>(Binan, 1999, 13, 14)

The idea of conservation was accelerated after the World Wars and caused conservation issues to be differentiated in terms of scale and wideness. For example, the concept of conservation of a "monument" was abandoned in time and conservation of "historical city and environment" which also covered ordinary assets was introduced instead. In other

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<sup>5</sup> At the time the Athens congress was held, Gustavo Giovanni had been working for 20 years at the field. He was one of the writers who influenced the writing of the conclusion part of the Athens Declaration which stressed later additions were worth to conserve. (Binan, 1999, 13)

<sup>6</sup> It was the first congress concerning historical monuments in Europe which was held by a Belgian, Jules Destree, who was the head of the international council of museums and the congress was in the view of meeting of classical archaeologists. (As cited in Binan, 1999, 12)

<sup>7</sup> The concept became definite in 1972 at the Convention for the Protection of the World Cultural and Natural Heritage held by UNESCO. (As cited in Binan, 1999, 15)

words, conservation no longer deals with only the canonical buildings or monuments; it has begun to take into consideration less significant buildings. Refunctioning has also begun to gain importance. Most importantly, conservation has begun to be perceived as a continuousness factor in the line of alteration and destruction of cities. (Kuban, 2001, 34-35)<sup>8</sup> In short World Wars both damaged and also increased the sensitivity towards historical environment at the same time.<sup>9</sup>

### **2.1.1. What do we conserve and why?**

Most of the buildings were conserved in the past because of their functional value. But today it is seen that buildings whose original function does not continue, are also conserved. In other words if a building is no longer functional it is conserved because of the cultural task. (In Ahunbay, 1996, 8)

Why to conserve is declared by Andre Malraux as follows:

The age of machine is the first among the ages to discover the past. In our age, “the future does not oppose to the past”, as a matter of fact, our age exposes the past...That's why we are aware of the fact that the future might be created by conserving the values of the past...the people who build skyscrapers, likewise place objects of the past to their museums. The man who builds Brazil, similarly, restores his cities belonging to the Baroque period...In New York, while metal bureau equipments are being used; 18<sup>th</sup> century halls are also taken into consideration. (In Okyay, 2001, 44-45)<sup>10</sup>

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<sup>8</sup> Some European countries such as Belgium owned new legal regulations concerning renewal of cities demolished after the First World War. It is worth noticing that the law suggested two ways of construction, that is, reconstruction and consolidation of old buildings excluding modern construction. (As cited in Binan, 1999, 12) The Second World War was more destructive than the first and caused some part of cultural heritage to be lost. But differing from the previous experience, it is seen that both reconstruction and modern construction were applied: to illustrate, Le Havre, Caen, and Rotterdam were constructed in modernist style in 1946 whereas Saint Malo and Warsaw were reconstructed in 1949-1952. (As cited in Binan, 1999, 15)

<sup>9</sup> There are also revolutionary and class-centric perspectives in conservation. Ekinci, for example, considers conservation as a revolutionary attitude since its organization and establishment in a conceptual base coincides with the process of the Enlightenment. In that, the development of human productivity and capability as well as creativity depends on inspiring past experiences. He also claims that, because of the revolutionary understanding in conservation activity, conservatives can not acknowledge its importance and value. (1997, 35) Parallel to Ekinci, Özbay states (1997) that progressivists are conservationists; conversely, conservatives are against conservation, because it relates to a level of education. From a class centric perspective, on the other hand, the aim of conservation is explained as to impose dominance of the sovereign onto ordinary people in order to maintain their dominance also in distant past. The aim was not only to impose the dominance but also to remind the ordinary people their class in the society. Coming from the same class the sovereign had always conserved the heritage of the previous sovereign as an insurance of his/her permanence. (Çeçener, 1997, 40)

<sup>10</sup> Translated and compiled by the writer of the thesis.

In addition to Malraux, Tümer expresses that we conserve (1997, 19)<sup>11</sup>

because existence is an historical process. Like societies, individuals are historical creatures. They have not only today but also tomorrows as well as yesterdays. Today and tomorrow are in close relationship to yesterday. societies and individuals who do not look after their pasts resemble plants out of roots. They neither understand today nor tomorrow. They remain neglected. Since existence is continuation and also a historical process they can not carry out their missions to next generations. Beyond the success of old people, not to conserve means to be inappreciable and murder.

By conserving we contribute to the continuity of time and continuity of time is the significant issue giving meaning to man's life. In addition to economical and emotional aspects of conservation, human beings or societies have the necessity of defining themselves with their past. (Kuban, 2000, 58)

Change is inescapable in the history of human being. Societies reach forward by new knowledge and techniques whereas they also reach to the past with the same possibilities. A healthy society is the one who balances with feedbacks. At this point historical inputs remain alive. From the point of view which depends on change, conservation of historical environment and buildings is the expression of a culture requiring controlling speed and nature of change. (Kuban, 2000, 54)

In addition to continuity and controlling speed, conservation also serves to cultural diversity. As Madran and Özgünür state (2005, 57) we do conserve cultural heritage as it documents diversity in cultural life and as it documents the technical level which was reached in the past.

Why to conserve might also be considered from an environmental point of view. It is obvious that environment is a basic factor in the formation of human beings and their ideas. That is why conservation is also an environmental matter. One of the biggest demolitions to the environment is resulted from modernity. One of the negative results of modern architecture and urbanism is the negligence of the human scale. Thus one of the important reasons for conserving old monuments is that they might be considered as sources showing the human scale and also necessary objects for education, comparison, and evaluation. (Erder, 1971, 3) Contemporary understanding considers conservation as a factor rehabilitating better environments and livings. The success of this depends on understanding both past and today completely. (Erder, 1971, 5) Conservation looks for

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<sup>11</sup> Translated by the writer of the thesis.

order which is changeable and open to be developed. Conservation has the task of keeping the value and message of buildings. (Kuban, 2000, 41) As Kuban states, conservation is not a passion about the past but it is initially the part of the concept of contemporary environment. Moreover it is one of the steps of evaluating one's own built environment. (Kuban, 2001, 201)

Tapan also states that conservation is due to knowing the past from an integrated perspective. It might be said that conservation activity also makes society more conscious. That is, the action of conservation has a social aim which strengthens social ties of individuals in a society due to the fact that the common past is a significant factor among individuals. The most concrete evidences of the past are cultural properties. Conservation activity might be accepted as one of the elements of being civilized. Being civilized first begins by being respectful to humans and their products created throughout history. (1998, 199) Furthermore Tekeli says that conservation is a prerequisite for a sustainable living if the space is meaningful for its inhabitants and takes its meaning and identity from symbols and signs coming from history. (Tekeli, 2003, 77, 78, 79)

In parallel to Bektaş, it might be stated that the basic aim of conservation is not to protect buildings, but culture. And the tool should not exceed the aim. (Bektaş 2001, 9-56) Arel states that (1997, 31) one of basic aims of conservation is to conserve the quality of the environment as well as to create a qualified, multidimensional, assorted environment. If the activity of conservation remains in this limitation, it will be meaningful otherwise it will turn into a kind of fanaticism. In other words, this kind of conservation activity would turn into a process used in order to refuse the reality of time by using historical remainders.

It is stated in the Venice Charter of 1964 that the objective of conservation and restoration of monuments is to safeguard them no less as works of art than as historical evidences. (Ahunbay, 1996; Binan, 1999; Madran and Özgönül, 1999, 32) Furthermore some of the main objectives of conservation are economizing resources and preventing waste which is of great interest among modern society today. It has been noticed that the conservation of historical buildings has contribution in that respect by meeting the needs of contemporary life through the new functions given to them. This was stressed in the Declaration of Amsterdam of 1975 concerning European Architectural Heritage. (Ahunbay, 1996, 152-153; Madran, and Özgönül, 1999, 161)

Conservation has an international character. No matter what the country is or of whose heritage is, all kinds of heritage deserve to be conserved since is the part of the world culture. To illustrate, conservation of architectural heritage of Anatolia which includes different levels from history is not a responsibility only for Turkish citizens but also for all world people. (Tekeli, 2001, 7) As against the monotonous environments to be created through the processes of globalization, standardization and internationalism, conservation of local character is suggested. It is stressed in the Beijing Charter (June, 1999) that the development of architecture depends on regional background and taking local conditions as a starter for better solutions. Moreover, architecture is seen as a local product and it is considered that continuity of architecture might be achieved by means of creative designs that bridge past and future. That is to say, conservation is also required notably for the future of architectural profession.

As for what to conserve, it is seen that it depends on the definition of culture. In the case of Turkey, since it is difficult to define culture because of its multilayered structure, there has not been a common understanding about what our cultural properties are or what and how we actually conserve.<sup>12</sup> What to conserve and how to intervene in fact depend on indefinite decisions and vary in each case concerning whether we conserve forms, traces, logics, meanings, typologies, life or all of them together.

Bektaş (2001, 9-22) expresses that we conserve what is valuable for us, the historical and the traditional that pioneered the contemporary. In addition to him Kuban (2000, 39) states that, from the contemporary point of view of conservation and contemporary cultural understanding, every material which helps us relate to its production time and place, is worth to conserve. He (2000, 51) claims for aesthetical quality of the built environment to be conserved because it will be more attractive if it is multilayered -including buildings from different ages.

If conservation is considered as a mission of transferring evidences of history to next generations, one might say in the extreme that everything, which is built, must be conserved. This idea could become unrealistic if specialists restrict what to conserve.

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<sup>12</sup> To illustrate, Kızkulesi in Istanbul has always been known with an unreachable aura around it. When it is reachable, it loses its meaning. Any method conserving it by opening to public will change its identity. (Yürekli and Yürekli, 1995, 77, 73)

Accepting some properties built before a certain time whereas separating some that is of special value is one of the methods. In several examples what to conserve is directly linked to politics in a country.<sup>13</sup> Tanyeli claims that cultural and semantic relationship between buildings and us is dynamic in character. That's why we conserve many buildings today which we did not attach any importance in the past and we would conserve many which we do not conserve at present. (Tanyeli, May 2001)<sup>14</sup> In other words, considering the short time span, the value of recent heritage would be set exactly in time.

### **2.1.2. Problems of Conservation**

Problems in the field influence conservation activity and thus make conservation a difficult issue to be challenged. The problems might summarily be grouped as conceptual ones related to the essence of conservation as well as architecture; problems related to the structure of societies; identity problems and problems as results of modernity. It seems that identity problems will be the most important when conserving the twentieth century architecture, in particular, the twentieth century architectural heritage of non-Western countries which are still dealing with the identification of their modern architectural heritage. This issue will be discussed in detail in the following chapter. In addition to such theoretical problems, there are also physical ones related to the methods of conservation, which are not the main concern of this study.<sup>15</sup>

Mainly there are some paradoxes in the conservation phenomena. The fact that societies both look for progress and resist it at the same time constitutes the first paradox. Societies

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<sup>13</sup> History might be used in order to define the nation-state, ideologically. Such an approach to history entails to determine what to conserve depending not on specialization but ideology. (Tekeli, 2003, 77) For example, as we learn from the [www.m-aan.org](http://www.m-aan.org) web page, in the case of Taiwan, more Japanese-era buildings (buildings from Japanese Colonial Period of the country) have been registered because of the changes in leadership and politics both at national and local levels and also the shifting conservation law of 1997. Registration of cultural properties has begun to be implied as a local bottom-up approach rather than a national top-down. Many Asian countries which have experienced colonial periods such as Malaysia, Singapore, Korea, Taiwan, have difficulties while accepting colonial architecture as a heritage. This relates to the identity problem in those countries and influences the decisions about what to conserve.

<sup>14</sup> To illustrate, Victorian buildings were once despised for their overly ornate and showy character and were easily demolished to develop the city. But today the remaining of such buildings are accepted as worthy of conserving. (<http://www.2cr.nps.gov/tps>).

<sup>15</sup> Erder basically notes for the physical problems of conservation that nature and humans are factors which cause the demolition of monuments. Whereas aging is one of natural demolishing factors, unsuitable interventions and additions are among those of humans. (Erder, 1975, 244, 245)

are looking for development in a conscious manner while opposing to change. (Kuban, 2000, 9) It is observed that one perceives that improvement collides with conservation; in other words, the enlargement of the scope of conservation is a threat to progress. Another paradox arises from the essence of architecture itself. The product of architecture is static in character whereas its users are dynamic since they have changing demands. In the case of conservation of the twentieth century architecture, this becomes more problematic since the century's building dynamics change so fast.

The paradoxical nature of conservation causes reactions among society. The degree of these reactions depends on socio-economic and socio-cultural structure of the society. Kuban (2000, 47-48) groups the subject of reactions as exploitation of comfort and limitation of ownership rights. The legal registration of buildings limits the owners to some extent and they lose authority on their own properties. In other words, owners' freedom of action is being restricted. States do this depending on the concept of public interest which is a result of living in a community. Moreover Kuban (2000, 48) mentions that civilization means the liberation of thoughts individually whereas it also means the decreasing of individual rights in the society. If the issue is equal for all citizens it does not become a compulsion. In other words the development of conservation and resistance to reactions depend on the culture of democracy in a society. (Kuban, 2001, 48)

The tendencies and the public opinion in the society influence conservation activity as well. Economy is a basic factor influencing the determination of values. Because building is the biggest investment of human beings and likewise urban land is the most expensive land. Accordingly, if earnings from land become more attractive than that of conservation of history, the latter does not become a priority for majority of people. Increasing the society's general economic level and historical consciousness might solve this problem. (Kuban, 2000, 51) In other words, the owner and investor perceive the subject from economic point of view and prevent conservation whereas scholars and specialists support it. In short it might be claimed that the success of conservation is directly related to the structure of the society and why and what to conserve accordingly varies. Furthermore Tekeli mentions that economic influences transforming built environment and conservation ethics collide and create a state of ethic pressure duality. Although the society generally accepts conservation, when their own immovables are under consideration, the situation changes and people react against the practice. (Tekeli, 2003, 78; Tekeli, 1988, 57)

The level of education or the historical consciousness of societies influence conservation activity and might be counted among the problems related to the structure of societies. Concerning this, what Çeçener (1997, 42) states will contribute:

Conservation itself is a cultural behavior. Culture is a social phenomenon which humans gain in life time. Since knowledge has unchangeable qualifications it is taught. Culture is an individual habit. It is not taught, it is gained. It entails to separate universal and individual culture. ... Culture of conservation of cultural and natural properties depends on universal rules such as Athens and Venice Charters which are well known. There is a need to change our educational system in order to turn conservation culture into an individual culture as well as not to get it out of universal culture.<sup>16</sup>

What kind of formations identifies societies constitutes one of the conservation problems. Even though conservation activities depend on international values and documents today, one might observe that what to conserve or whether a building is of special value or not, vary and are evaluated from different points of view in different societies. This relates to the definition of culture in a specific society.<sup>17</sup> The definition of the culture of a society is the beginning point of conservation. (Bektaş 2001, 9-22, 119)

High technological level, capitalist economic order and liberation in many fields are dimensions of modernity within which Tekeli evaluates the problematic of conservation. The notions of the modernity project includes capitalist economy, nation state, separation of the private and the public, positivist science understanding, individual as the only source determining what the good is for society, and having citizenship consciousness, which could all be effective in the creation of a society that demolishes its own historical building stock. To begin with, economic dimension of the modernity project entails to be competitive, more concretely, requires replacing new traditional construction systems with new ones. In addition to this it includes the notion of liberal ownership understanding, which means absolute authority of someone on his immovable. Secondly the modernity project includes the notion of the individual that has citizenship consciousness in. Thirdly comes the democratic nation state. The fourth dimension is the approach to science and philosophy, which sees science, ethics and aesthetics as separate fields. This understanding

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<sup>16</sup> Translated by the writer of the thesis.

<sup>17</sup> Bektaş gives the case of the interpretation of Anatolian civilization which some politicians used ideologically as beginning from 1071 irrespective of the fact that the place had been also occupied in earlier times, for example by the Roman Empire. Then the right use of the definition must include all races and all periods to be traced in Anatolia without privileging any of them.

results in the consciousness of both being temporary and permanent. All these dimensions show that the modernity project is transformative and destructive. That is why reactions were arisen and created conservation ethics. The conservation ethic was mostly nourished from being unsatisfied with the built environment that did not include signs of the past. Moreover, the discovery of the importance of history, usage of history as somewhat strengthening nation-state is all factors constituting conservation ethics. (Tekeli, 2003, 71-76) That is to say, while revealing a kind of destruction for the first time in history by means of high technological level, economical order which it institutionalised and liberation of owners, modernity has also produced an understanding of conservation activity. It is this duality that is the distinctive point of modernity. (Tekeli, 2001, 7)

The historical tissue of cities is one of the important components of cultural heritage in a society. As a matter of fact, with the loss of any element, cultural heritage of humanity becomes poorer. (Kökden, 1996, 38) However, historical cities are places where modernity's destructive and transformative aspects are reflected on. The most important and common threat for historical cities are requirements of modern life such as increasing population, gradually increasing comfort level, public services, speculative pressures, and motor vehicles. (Shaukland, 1996, 25, 26)<sup>18</sup> The greatness of the scope of conservation and planning processes of cities also presents problems. Considering the development of conservation, it is seen that the concept had once operated by privileging monuments and single buildings. It was during the second half of the twentieth century when the scale of conservation shifted and the scale of environment became of concern. The factors that affected such a change are significantly the Second World War and the destruction of modern urbanism and architecture. (Erder, 1971, 3) There is a direct relationship between conservation of historical sites and planning of towns. Conservation status of buildings, which deserve to be conserved, must be taken into consideration in planning process of cities. (Kuban, 2000, 157) This relationship is stressed in detail in the Declaration of Amsterdam of 1975 concerning European Architectural Heritage where it is stated that the conservation of architectural heritage is one of the significant targets of urban and regional planning. (Ahunbay, 1996, 152-153; Madran and Özgönül, 1999, 161)

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<sup>18</sup> In addition to this, Binan considers liberation of old colonies; revolution in information and technology systems; collapse of the Iron Curtain Block; environmental problems as negative or positive factors influencing conservation field socioeconomically and socioculturally. (Binan, 1999, 86)

The problems in conservation can differ from one country to the other.<sup>19</sup> If one society is not at the level of looking after its own values, at the time of lacking authority, the destruction of historical environments is inevitable. (Aygen, 1996, 44) To sum up it entails to look at the problem of conservation from a deep and wide perspective. But unfortunately the decision makers in the sector operate with short time anxieties, daily solutions lacking long term past and future perspectives and decide under speculative and political pressures. (Kuban, 2000, 59) However as stated above conservation would gain meaning when historical environment is evaluated from a holistic perspective. (Kuban, 2000, 54)

When we try to understand the conservation problems specific to Turkey we see that Turkey has many problems in the field and these might generally be summarized as the problems related to the state, problems connected with the structure of the society itself, and the type of the heritage to be conserved.

The lack of a state policy on culture is the basic reason behind the problems. Tapan counts urban planning decisions, unconsciousness of the public, un-controlled practice, false decisions, wrong usage of cultural properties in order to encourage tourism, land speculation, second rate application<sup>20</sup> and lacking national conservation education among the reasons. In other words, the state has become incapable of making the public conscious and creating the financial sources of conservation. The individual is then required to be self-denying for the society. (Tapan, 1998, 199-207)

One significant point to be emphasized here is the fact that the practice of the field in Turkey is under the influence of imported issues and concepts. It is criticized that in Turkey the development and legitimization of conservation has not been the result of a natural process but affected from the developments in the world. (Erder, 1975, 244) Then the basic problem of conservation is the lack of a synthesis specific to Turkey that could not have been created yet. This synthesis entails a correct and unchauvinist interpretation of history and an evaluation of today in the light of it. In parallel to Kuban, Cebeci (1997,

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<sup>19</sup> To illustrate, in the case of Japan, particularly in conservation of modern buildings, older equipment, defective structure of buildings, leaking trouble on roofs and drains, the land use for urban development, inheritance tax problems are counted among the problems. The information is taken from the paper abstract presented at the Macau Conference in 2001 by Maeno Masaru from Japan, which can be found at: <http://www.m-aan.org>

<sup>20</sup> See Asatekin (1995a, 1995b) for detailed information on the Second Rate Application in Turkey.

32, 33) states that conservation activity in Turkey will be successful when the concept is defined according to the specific social dynamics of the country, when it is located in the society, copied and imitated situations are escaped and the issue is made specific to the country. Otherwise, Turkish conservation will remain only a compulsion, involuntary and forced. In other words, conservation and maintenance is difficult when conservation desire is not that of the users themselves. Moreover Cebeci counts feasibility of conservation activity in Turkey through some factors such as sufficient desire, necessity, money, staff, ethic, wide perspective of decision makers, and general acceptance of the subject by the society.

Many scholars attract attention to the desire of Turkish society to the new. Kösebay states that when cultural properties are taken into account, the Turkish society has always preferred the new instead of the old in order to reach the advanced level of the West from the late Ottoman period onwards. Parallel to Tapan, she claims that the Turkish society had the principle of not conserving its own cultural heritage except the monumental ones. She relates this with the problem to the immigrant status of the Turks. (Kösebay, 2001, 48) Moreover, in a more recent interpretation on the comparison of the legal state of French and Turkish conservation systems, Tekeli states that the basic difference between them arises from the lack of conservation consciousness among Turkish citizens and accordingly from insufficient participation, rather than differences in legal systems of the two countries. (Tekeli, 2001, 8)<sup>21</sup>

One of the important problems met in Turkey is the character of cultural properties to be conserved. Considering the heritage of the nineteenth century, Turkey is trying to conserve a pre-industrial texture whereas most of the European countries are dealing with an industrialized urban tissue which is the basis of today's built environment. (Kuban, 2000, 11)

What Tankut (1997) states as important factors below will help while concluding the part

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<sup>21</sup> Many writers made similar comments. For example, Madran also states that the motivating factor of legal regulations in the nineteenth century on the conservation field did not arise from inner dynamics. They resulted from exterior factors influencing the Ottoman Empire. The situation is considered as a defence. (Madran, 2002, 19) It may again be the case when activities on the issue of the twentieth century architectural heritage are taken into account.

on the problems specific to Turkey and why conservation has become unsuccessful in Turkey;

- extension in the concept of conservation
- privatization transforming concept of public interest including maintainability.
- land speculation
- lack of methodology in conservation master plans; planning which does not obey to reality
- technical insufficiency in practice

## **2.2. Basic Evaluation Criteria of Conservation**

Human beings contribute to time with their products and activities. In other words, time collects many human products. Forms and types of products vary from one society to another. In the case of architecture, many buildings had been constructed and are still constructed. However, it is not meaningful, especially when economic conditions are taken into account that all fragments of the built environment are to be conserved as they symbolize a certain period of humanity. A building might be conserved if it has of a special status. This status is gained as related to the structure of the society under consideration and intervention is even done due to this status.

There are some basic agreements which form the evaluation criteria for conservation of buildings. It is observed that the evaluation criteria might change from one perspective to another. Since different writers call the same criterion in various ways, one might meet various criteria at different references concerning the subject and it is seen that the more reference is read, the more criteria is met. Nonetheless, evaluation criteria might be summarized as related to oldness value, historical value, historical documentation value, and aesthetic value, and they could be accepted as fundamental among all other definitions.<sup>22</sup> It is observed that which criterion takes precedence over others depends on the structure of societies and the type of the heritage under consideration. As will be explained in the following chapters, the twentieth century architectural heritage has become exemplary for this that oldness value, which is one of the fundamental values, has lost its primary importance. The subjective and relative nature of evaluation criteria was also stressed by Erder as follows:

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<sup>22</sup> As Cengizkan cites (2002, 240), Alois Riegl developed at the beginning of the twentieth century one of the earliest account of such a system of evaluation that is composed of age value, historical value, intentional commemorative value, use- value and also art value.

Monuments are given various interpretations in different periods and even within the same period in different societies as the concept of art and aesthetic value vary. In accordance with this human tendency the notion of the historic monument and what it includes is known to our period in a variety of forms; their place within the environment and their evaluation with the environment is stressed today in numerous ways. (Erder, 1971)

It is obvious that an evaluation is nourished from subjective and relative values, which result in a variety of approaches. However, as in the case of the conclusions and recommendations of the workshop on the evaluation of historic buildings and sites of UNEP (United Nations Environment Programme), PAP (Priority Actions Programme), and RAC of 1989, for example, some evaluation criteria have been suggested in order to constitute an objective system. According to this system, buildings and sites are basically evaluated depending on their function and predominant character. The function of a building or a site is evaluated according to its scientific, educational, cultural, spiritual, or economic importance whereas the predominance of a building or a site is evaluated according to its historical value, age, aesthetic value, environmental value, originality, authenticity, rarity, symbolic value, etc.<sup>23</sup>

It has been stressed at the beginning that various naming are possible for the same evaluation criterion in different writer's evaluation systems. As seen in the following part, according to Ahunbay, for example, historical documentation quality, oldness quality and aesthetic value are to be considered as conservation criteria. (Ahunbay, 1996, 28-31) As for Kuban, he counts emotional, cultural and usage values. Specifically, he considers curiosity, identity, continuity, spirituality, and symbolic values among emotional values whereas documentation, historical, archaeological, aesthetic, symbolic, architectural, urban, and scientific ones among cultural values. Furthermore he accepts functional, economic, social and political values among usage values. (As cited in Kuban 2000, 41) On the other hand, Madran and Özgönül counts sixteen values, namely, continuousness, historical, memorial, mythological, artistic and technical value, authenticity, rarity, uniqueness, group, abundance, homogeneity, economic, functional, traditional, educational and document values. (2005, 61-75)

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<sup>23</sup> Victor Hugo considered that a building had basically two values namely, usage value belonging to its owner and beauty value belonging to the public that was beyond any ownership rights. (As cited in Okyay, 2001, 36)

While evaluating a property, its authenticity gains importance. In fact it is authenticity that is a major descriptive factor related to values. It plays a fundamental role while making heritage inventories, such as the World Heritage List and those of national ones. (In Madran and Özgönül, 1999, 504; Binan, 1999, 18) In that, the success of conservation or at a further level restoration depends on the true understanding of written, oral, and figurative sources which include different information such as form, design, material, substance, use, function, tradition, technique, location, setting, spirit, and feeling as mentioned in the Document of Nara of 1995, which has also been conceived in the spirit of the Venice Charter stressing the concept of authenticity. As also mentioned by Binan, it might be claimed that authenticity understanding differs from one society to another and shows variations as a result of the changes in cultural property definitions. (Binan, 1999, 93)

As cited in Macdonald (1996, 90), Jukka Jokihleto and Herb Stovel from ICOMOS explained authenticity as “a measure of truthfulness of the internal unity of the creative process and the physical realisation of the work and the effects of its passage through time.” Etymologically, authenticity refers to dogmatic religious and legal texts and, conversely, the opposite of the word has meant alteration which is made consciously. The relationship between authenticity and history has developed in parallel to the historicism movement which appeared in the eighteenth century. (As cited in Binan, 1999, 91) Binan defines authenticity as qualification of value, reality, and wholeness required in order to make a cultural property valuable and symbolic for a society. (1999, 94)

Up to this part some of the values in different references as well as authenticity as a fundamental descriptive factor related to them were noted. Since we are operating in a controversial conceptual field, various value systems might also be created. To illustrate, those declared by some international organizations such as UNESCO might be mentioned. In the “Recommendation of UNESCO in 1972 Concerning the Protection of the World Cultural and National Heritage” the merits for world heritage for cultural sites are defined as follows:<sup>24</sup> (Binan, 1999, 82)

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<sup>24</sup> Translated by the writer of thesis. The formation of international bodies working on the conservation field is mostly European based and this influences the evaluation criteria such as that of the World Heritage List. This sometimes creates discussions when “other examples” are under consideration. For example, discussions on authenticity understanding of different cultures have come on to the conservation agenda when the Temple of Ise in Japan, which is renewed periodically

- To be a product of a unique design
- To influence a period
- To be an important document of a nonexistent civilization
- To document a specific period
- To be an example of traditional living areas
- To be relevant to basic beliefs and systems of thought.

Some of the evaluation values, which the following part mentions in detail, are considered as fundamental such as oldness value, aesthetic value, historical value, historical document value, economical value and environmental value.

### **Aesthetic Value**

A building might be conserved because of its aesthetic values. Nonetheless, the aesthetic criteria are open to discussion because aesthetic values are subjective. Although there are no reactions among society to the aesthetic values of monumental architecture, especially religious ones, when a simple house is under consideration, reactions might be seen. In such cases, specialists such as art historians, archaeologists or architecture historians have the task of defining the aesthetic value of buildings in the name of the society. (Ahunbay, 1996, 31)

Kuban claims that there are few buildings which are not aesthetic and only of historical interest at the same time and adds that conservation of historical buildings began with aesthetical concerns. In other words buildings of aesthetic interest naturally have historical value. The products which are of artistic value were conserved throughout history because the ones which were aesthetic also served as witnesses of history, technique and culture. (Kuban, 2000, 36) Additionally Madran and Özgönül explain aesthetic and technical values as definitive of the level of a certain period in terms of its design understanding, technic, construction technic, ornamentation and workmanship. (2005, 64)

### **Oldness (Age) Value**

A building might be conserved simply because it is old. Buildings older than a certain age or those built before a certain date are generally accepted to be conserved. It is one of the simple methods while listing a building. Cengizkan states (2002, 240) that since it easy to

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as a tradition of timber buildings, has been nominated to the World Heritage List in 1992. For another example, Binan states that, although the Ka'ba is renewed various times, the authenticity is not controversial for Islamic World. (As cited in and Binan, 1999, 92)

say at first sight whether a building is old or not, oldness value is one of the simplest to be perceived. That is to say an object, in our case the building, might be conserved just as it belongs to the past. However, the exact time that is accepted as the determining time quality of a building changes from one country to another. It is seen as a general perspective that century turnings are being considered as a relevant time in evaluating buildings as part of heritage.<sup>25</sup>

### **Historical Value**

Kuban expresses that a building has two historical values, one of which depends on the moment of creation, artist and place, and the other on today's consciousness and perception. (Kuban, 2001, 65) Real aesthetic and cultural statuses are gained in time. In other words, aesthetic value is the most important component of historical value. Historical identity of a building is gained in time rather than at the time of its construction. (Kuban, 2001, 65)

This value is evaluated as related to the relationship of a building with the history of a certain place, its hosting an important historical event, or, its being related with an important event in the past. (Madran, Özgönül, 2005, 62)

### **Historical Document Value**

If a building's form or technique no longer exists today it carries historical document value. (Kuban, 2001, 199) A building might be conserved as a historical document because of its relationship with an historical event or an historical personality. In other words, a building might be conserved since it reflects the structure and the life style of a certain society, and includes evidences of technical development. An archaeological fragment of a

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<sup>25</sup> Properties, which are at least 50 years old, might be considered eligible for listing in National Register in the US. Those younger than 50 might also be considered to be included in the list if they are of exceptional significance. 50 years also refer to the post-war period in which building industry has rapidly grown and presented diversity in architecture. In other words it might be noted that no matter what the age of a building is, it might be included in the National Register dependant on the type of architecture, numerous events, developments, social trends, etc. The information here is gathered from the web site: <http://www.cr.nps.gov/nr/listing.htm>

building reflects an activity of a past culture. By doing so, it becomes a historical document. (Ahunbay, 1996, 31; Kuban, 2000, 62)

In fact all historical buildings are also historical documents. But the quality of this documentation varies for different buildings. In the case of a monumental religious building such as Süleymaniye or Selimiye, the aesthetic value comes first. This relates to the status of the building in the society. (Kuban, 2000, 61)

Historical documentation value gained importance in parallel to the development of the archaeology discipline. But if aesthetic dimension is excluded, only historical documentation value is not enough for conservation. (Kuban, 2000, 36) Historical value also includes aesthetic value because when a building existed with its aesthetic quality at the time of its construction, it gains historical status in time. (Kuban, 2000, 49, 62)

Restoration decisions are influenced by whether aesthetic or historical value determines the decision to conserve. If conservation of latter additions of a building is taken into consideration, it might be accepted that annexes reduce the originality and authenticity of building; but from contemporary conservation point of view, conservation of historical document value gains importance. Additionally in archaeological sites, the historical value takes precedence over aesthetical value. (Kuban, 2000, 109) A building might be considered as a social and economic as well as a technical and aesthetic document. In different kinds of buildings the order varies. (Kuban, 2000, 61)

### **Environmental Value**

It is claimed that urban environment with its tissue and dimension is more important than a single building historically. Ordinary single buildings gain meaning and value beyond their own identity, by coming together. It is environmental value that makes single buildings worth to conserve in fact.

Group Value and Abundance Value suggested by Madran and Özgün (2005, 70, 71) might be evaluated in this context. According to them, group value is gained by the cultural properties' coming together. As for abundance value, it is the giving of a character to a certain place or a period through the majority of buildings or building parts.

## **Economical Value**

Conservation includes also an economic dimension. For example, houses to be conserved could be utilized for solving the housing problem. (Bektaş 2001, 25; Tekeli, 2003, 78) Such an activity that looks to the past contributes to develop future solutions at the same time. This is a synthesis following analysis. (As cited Erder, 1975, 254)<sup>26</sup>

Constructing entails labour, investment, and time that constitute the basic issues of cities to be significant symbols of civilizations. In parallel to the consideration that it is cheaper to re-use or to revive a building than to replace it with a new one, cultural properties are seen also as financial properties. ([www.m-aan.org](http://www.m-aan.org)) Another economic dimension of the conservation act is related to the fact that it cannot be executed without adequate financial funds, and it is also required to give buildings suitable functions after conservation in order to make them economically efficient. To sum up, keeping a building without giving it a function will not be realistic.

### **2.3 Basic Notions of Conservation**

As Katoğlu states, cultural heritage is a symbol of a society's creativity and identity and documents the value judgments in that society, that is, it is not personal but social. (1990, 459) Cultural heritage might be divided into two as tangible and intangible. Tangible heritage might be divided into two as movable and immovable. Architectural and urban heritage are parts of tangible immovable heritage. From this point of view, it must be noted that the twentieth century architectural heritage is the part of the tangible immovable cultural heritage. The following part presents definitions of some selected basic notions of conservation from international documents, notably those of UNESCO, COUNCIL of EUROPE, and the like that are related to such a topic.

Binan states that the definition of cultural heritage today shows variations such as historic areas, gardens of historical interest or historic gardens, vernacular heritage, cultural landscape, twentieth century architectural heritage, etc. New concepts bring different definitions and these cause changes in old understandings. Similarly, the definition of "heritage" has changed and has developed to "cultural landscape" for immovable and "conceptual heritage" for movables and properties. (Binan, 1999, 86, 87)

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<sup>26</sup> Erder here refers to Viollet -Le -Duc.

## **Historic Monument**

In Venice Charter of 1964 concerning “the Conservation and Restoration of Monuments and Sites”, historic monument is defined as referring to not only single architectural works but also to urban or rural settings in which is found the evidence of a particular civilization, a significant development, or an historic event. It is applicable not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time. (in Madran and Özgönül, 1999, 31)

## **Historical Environment<sup>27</sup>**

Historical environment with its various elements serves as an identity card of a place. Andre Malraux claims that nations are aware of the fact that their past is formed from not only architectural masterpieces but also environments which surround them. If an architectural masterpiece is externalized from its environment, it dies and remains as a subject just for archaeologists. (As cited in Okyay, 2001, 42)

Environment is defined as the “natural and man-made setting which influences the static or dynamic way these areas are perceived or which is directly linked them in space or by social, economical ties.” (in Madran and Özgönül, 1999, 188) Yılmaz considers historical environment as one of the results in the continuation of time conceptually. There can not be a limit within time since it continues. However limitations might be used later in order to evaluate past times. Historical environment is one of these limitations while evaluating time. (1993, 124)

## **Cultural Heritage / Monument / Groups of Buildings / Site**

In the “Recommendation of UNESCO in 15 November 1972 Concerning the Protection, at National Level, of the Cultural and National Heritage,” cultural heritage is defined as follows: (in Madran and Özgönül, 1999, 110)

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<sup>27</sup> It is learnt that in some countries such as Malaysia the environmental scale is missing in the current legislations as of 2001. ([www.m-aan.org](http://www.m-aan.org))

Monuments: architectural works, works of monumental sculpture and painting, including cave dwellings and inscriptions, and elements, groups of elements or sculptures of special value from the point of view of archaeology, history , art or science;

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

Sites: topographical areas, the combined works of man and of nature, which are of special value by reason of their beauty or their interest from the archaeological, historical, ethnological or anthropological points of view.

In parallel to the first definition, in the “Recommendation of UNESCO in 16 November 1972 Concerning the Protection of the World Cultural and National Heritage” cultural heritage is defined as follows: (in Madran and Özgönül, 1999, 119)

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

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

Sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

In a more recent document of COUNCIL OF EUROPE concerning the heritage education in 17 March 1998, cultural heritage no longer includes any material or non-material vestiges of human endeavour and traces of human activities in the natural environment. (In Madran and Özgönül, 1999, 576) This evidences that new concepts change definitions.

## **Cultural Property**

Bektaş (2001, 96) explains that any building might be considered as cultural property if it symbolizes its own period in a powerful way and thus reflects its culture. Accordingly, even a recently constructed building might be considered for conservation to the extent that it manages this powerful symbolization. According to this definition, cultural properties do not take their value only from ageing.

In the "Convention Document of COUNCIL of EUROPE of 14 May 1954 for the Protection of Cultural Property in the event of Armed Conflict" cultural property is defined as follows: (in Madran and Özgönül, 1999, 3)

movable or immovable property of great importance to the cultural heritage of a people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art, manuscripts, books, and other objects of artistic historical or archaeological interest; as well as scientific collections and important collections of books or achieves or of reproductions of the property defined above.

In the "Recommendation of UNESCO/ ICOMOS in 19 November 1964 concerning Means of Prohibiting and Preventing the Illicit Export, Import and Transfer of Ownership of Cultural Property," cultural property means (in Madran and Özgönül, 1999, 36)

movable and immovable property of great importance to the cultural heritage of a country, such as works of art and architecture, manuscripts, books, and other property of artistic, historical or archaeological interest, ethnological documents, type specimens of flora and fauna, specific collections and important collections of books and archives, including musical archives.

In the "Recommendation of UNESCO in 20 November 1968 concerning Preservation of Cultural Property Endangered by Public or Private Works," cultural property is considered as follows; (in Madran and Özgönül, 1999, 74)

Immovable, such as archaeological and historic or scientific sites, structures or other secular ones including groups of traditional structures, historic quarters in urban or rural built-up areas and the ethnological structures of previous cultures still extant in valid form. It applies to such immovable constituting ruins existing above the earth as well as to archaeological or historic remains found within the earth.

The definition above is broadened with also the unscheduled or unclassified vestiges of the past as well as artistically or historically important recent sites and structures. (in Madran and Özgönül, 1999, 75) Furthermore in the "Convention Document of UNESCO in 17 November 1970 concerning Means of Prohibiting and Preventing the Illicit Export, Import and Transfer of Ownership of Cultural Property," cultural property means (in Madran and Özgönül, 1999, 91)

Property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art, science and which belongs to the following categories:

- a. rare collections and specimens of fauna, flora, minerals and anatomy, and objects of palaeontological interest;
- b. property relating to history, including the history of science and technology and military and social history, to the life of national leaders, thinkers, scientists and artists and to events of national importance;
- c. products of archaeological excavations (including regular and clandestine) or of archaeological discoveries;
- d. elements of artistic or historical monuments or archaeological sites which have been dismembered ;
- e. antiquities more than one hundred years old, such as inscriptions, coins and engraved seals;
- f. objects of ethnological interest;
- g. property of artistic interest, such as ; pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand); original works of statuary art and sculpture in any material; original engravings , prints and lithographs;
- original artistic assemblages and montages in any material;
- h. rare manuscripts and incunabula, old books, documents and publications of special interest (historical, artistic, scientific, literary, etc.) singly or in collections
- i. postage, revenue and similar stamps, singly or in collections
- j. archives, including sound, photographic and cinematographic archives;
- k. articles of furniture more than one hundred years old and old musical instruments.

### **Architectural Heritage**

As noted above, architectural heritage constitutes one of the parts of tangible immovable cultural heritage. In the “Convention Document of COUNCIL of EUROPE in 3 October 1985 For the Protection of Architectural Heritage” it is defined as: (in Madran and Özgünül, 1999, 284)

1. Monuments: all buildings and structures of conspicuous historical, archaeological, artistic, scientific, social or technical interest, including their fixtures and fittings;
2. Groups of Buildings: Homogeneous groups of urban or rural building conspicuous for their historical, archaeological, artistic, scientific, social or technical interest which are sufficiently coherent to form topographically definable units;
3. Sites: the combined works of man and nature, being areas which are partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of conspicuous historical, archaeological, artistic, scientific, social or technical interest.

The definition of the architectural heritage or the heritage of built environment continue to take more specialized names such as architectural heritage and industrial heritage in parallel to the changes in societies and time.

### **Twentieth Century Architectural Heritage**

In the recommendation of Council of Europe in 1991, it is stated that precise criteria should be created in the choice of twentieth century architectural heritage, which is abundant and heterogeneous in character depending on,

- the desirability of acknowledging the value of the most significant works taken from the whole range of styles, types, and construction methods of the XXth century;
- the need to give protection not only to the works of the most famous designers in a given period or style of architecture, but to more anonymous examples which have significance for a period's history;
- the importance of taking, among the selection factors, not only aesthetic aspects but the contribution made in terms of the history of the technology and cultural , economic and social development;
- the crucial importance of extending protection to every component of the built environment, including not only but also duplicated structures, planned estates, major units, and new towns, public spaces and amenities
- the need to extend protection to external and internal decorative features as well as to fittings and furnishings designed simultaneously with the architecture and giving meaning to the architect's creative work. (in Madran, Özgönül, 1999, 410,411)

### **Industrial Heritage**

The council of Europe declared its relationship to industrial heritage –after some meetings organized on the subject- through the recommendation entitled the protection and conservation of the industrial, technical and civil engineering heritage in Europe in 1990, considering that this heritage constitutes an important part of the collective memory and identity of European. It is stressed that buildings, technical monuments, sites or objects but also the physical environment, a corpus of knowledge, techniques and ways of life have been considered among this heritage. (in Madran, Özgönül, 375-377)

This chapter has presented that the notion of conservation has consciously or unconsciously existed since very early times because of different reasons. It has also stressed that conservation is done as related to symbolic, environmental or educational reasons and that architectural conservation is not to protect buildings, but culture. It has

showed that what to conserve depends on the definition of culture in a society and the structure of society. The chapter then examined basic evaluation criteria and notions of architectural conservation, which changed in parallel to developments in societies in time. Following this general overview on architectural conservation, the next chapter dwells upon conservation of the twentieth century architectural heritage.

## **CHAPTER III**

### **CONSERVATION OF TWENTIETH CENTURY ARCHITECTURAL HERITAGE**

As pointed out in the second chapter, the notion of conserving a single monument has progressed into the conservation of cultural properties and has also been enriched with many new notions in parallel to changes and problems of the late twentieth century such as technological developments, environmental problems, culture of democracy, institutionalisation of architecture, concept of human rights, approaches to history, specialization and liberation in many fields, individualization and democratisation of design, overwhelming urbanization, information explosion - which have in fact been the results of modernization experienced beginning from the end of the eighteenth century.

When the concern is the twentieth century architecture, we are dealing with an unfinished period of modernization which still influences our lives and which is still variously interpreted. Hence, the twentieth century architectural heritage appears as a problematic issue: At this point one might ask, except certain outstanding single examples, which have taken their place in architectural history, to what extent has the rest of the twentieth century built environment become part of the architectural heritage to be conserved? Or, if the twentieth century architecture has become part of that heritage, does it mean it is already dead? In order to deal with this type of questions, this chapter will firstly examine the architecture of the twentieth century, and then discuss what the twentieth century architectural heritage is and the issues about its conservation.

#### **3.1. Twentieth Century Architecture**

It is worth noting that it is difficult to summarize architecture of a century which presents pluralism, dynamism, variety, agitation, contradiction in every aspect. It is possible to describe a hundred years' architecture in terms of architects, buildings, building types, styles, movements, schools, emerging architectural and built environmental issues specific to the century, countries, comparative discourses of different writers, and decades methodologically but it is not what we have aimed at. Considering the difficulty while

defining architecture of such a century which is composed of diversity of thoughts, products of declarations and manifestations and also attempting to remain in the limits of conservation, the narration would be an overview and introductory in quality.

The twentieth century, which is defined as a period when humanity experienced magnificence, progress, calamity and confusion at the same time (As cited in the Beijing Charter, June, 1999<sup>28</sup>), differs from the previous centuries with its dynamic structure in terms of political, cultural, social, and economic aspects. Moreover, destructive wars, population explosion, environmental problems, technical events, globalization and information revolution, are definitive for the century. In other words, it is the twentieth century when the results of the processes of modernity, i.e., industrialization, secularization, and also rationalization, have been experienced. Then, modernism and its derivations such as post-modernism are the keywords for the twentieth century .

For the architecture produced in such a context, Glancey (2003) emphasizes the architects and defines them as practical dreamers attempting to raise humanity to the peak point of civilization. By means of the communication systems, the architectural ideas and applications were speedily transferred to different milieus in which cross-references might be traced. (Glancey, 2003)<sup>29</sup> Glancey evaluates modernism as a determination to break with the past and to rescue architects from the rigidity of convention rather than a style or an attitude. In other words, Modernism is a moral, aesthetic and philosophical investigation as well as it was a revolution. Moreover it is a kind of collective undertaking by some

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<sup>28</sup> The charter was presented by Professor Wu Liangyong at the Beijing Congress of UIA (the XXth Congress of Union of International Architects) in 1999.  
<http://www.uia-architects.org/texte/summary/p2b1.html>

<sup>29</sup> The twentieth century architecture might be grouped into three styles and movements very generally, that is, preparatory styles and movements to modern architecture, modern architecture and post-modern architecture. Nonetheless, different classifications might be seen, for example, Glancey (2004) deals with Arts and Crafts Movement, Classicism, Organic, Modernism, Postmodernism, and Robotic in architecture. Doordan (2002) makes a periodization, that is, 1900-1940 as a period referring to confrontation of modernity; 1940-1965 as years which modernist hegemony continued and 1965-2000 as an era of pluralism, with the subtitles including various issues emerging in the twentieth century architecture. As for the historiography of modern architecture until 1965, Colquhoun (2002) uses Art Nouveau, Organicism, Classicism, Expressionism, Futurism, and Neoclassicism as general titles while describing the architecture of the period. Frampton (1980) presents modern architecture beginning from the eighteenth century. To sum up, Arts and Crafts Movement, Art Nouveau, Classicism, Organicism, Expressionism, Futurism, Classicism, Modernism, Postmodernism, Robotic, High-Tech, Brutalist might be counted among styles or schools shaping the century's architecture.

architects who created a new and an elaborate order beginning from the World War One to the early 1970s. (Glancey, 2003) One of the major thoughts shaping modern architecture was that buildings should be first functional machines meeting various programmes. It is what Le Corbusier desired, an architecture which was a celebration of the machine age as much as it was poetic. (Glancey, 2003, 124) The distinctive character of this architecture was that a building should be based on the function it would serve. (Baborsky, 2003, 148) Sigfried Giedon similarly stated that modernism in architecture is the synthesis of modern science, technology and aesthetics. (As cited in Doordan, 2002, 62)

Hence, modern architecture, which mostly constitutes the twentieth century architecture, might be considered as a break with traditional forms and materials.<sup>30</sup> By using abstraction, it presented a new language besides new spatial values. It took advantage of new technologies in terms of structure and material. Mass production and prefabrication as well as diversity of styles and range of building types were some basic characteristics. It introduced new understandings of scale; function; hygiene; amenity; standardization into architecture. Its way of communication language was minimalism. In other words volumes were to be reduced to an abstract combination of planes and surfaces. (Doordan, 2002)

As for building types of the century, the skyscraper is one of the significant ones generally created for office use. It is described by Cass Gilbert (1859-1934) as a machine that makes the land pay. (As cited in Doordan, 2002, 22) Although first examples were given in the nineteenth century, department stores are another distinctive building type specifically developed during the twentieth century. (Doordan, 2002, 24-27) First owned by aristocracy and then the middle class, apartment buildings have also become an important type for the architects of the century, notably with reference to concepts such as urban sociology. (Doordan, 2002, 27-32) The single house is another building type which architects dealt with. Why it is so important for a twentieth century architect is related to

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<sup>30</sup> As leading school for modern architectural education, this type of an architectural understanding was applied in Bauhaus that was created in 1919 with the goal of providing a comprehensive design education. It presented an education in the form of experimentation with materials and techniques. It advocated the application of scientific methods to design. The school had three periods. In the first period it was directed by Walter Gropius in between 1919-1928. In the second period it was managed by Hannes Meyer in between 1928-1930. The director was Ludwig Mies Van Der Rohe in the third period from 1930 till 1933. (Doordan, 2002, 96-98) Headquarters of the school also manifest modern architecture. (Baborsky, 2003, 106)

the fact that it could be a venue presenting lack of limitations both structurally and functionally and a freer atmosphere. (Doordan, 2002, 45)

During the twentieth century the built environment was influenced by the accelerated speed and new mechanical forms. New systems of transportation appeared in the twentieth century such as automobile and airplane. These two developed many different building types such as automobile gas and service stations -first seen in USA -, airports, warehouses for airplanes, garages under or near houses, and metro stations. Although first seen in the previous century, it is the twentieth century when factories also gained an identity as the most utilitarian building type. (Doordan, 2002, 88-93) The water control systems, cinema buildings, campus buildings, museums and cultural centers are other types to be mentioned to develop in the twentieth century, presenting important design problems specific to the century as they provided a freer atmosphere of creation for architects. Another point to be emphasized is that a secular approach as one of the basic characteristics of modernity also affected modern architecture which did not widely deal with religious architecture.

It was during the twentieth century when women began to take their place in professional life, and accordingly also in the field of architecture.<sup>31</sup> Nonetheless, women architects remained few in number and could not take a significant place among the leading architects although many women graduated from architecture schools. The leading architects of the century are still male, and among these Le Corbusier, Alvar Aalto, Mies Van Der Rohe and Frank Lloyd Wright are to be stated as the most important names whose creations have also been declared as of universal value by DOCOMOMO. (Table 3.1)

Table 3.1 Four masters of twentieth century architecture and their buildings for which DOCOMOMO International has considered outstanding universal value (Cunningham, 1998, 171)

No	Architect	Buildings
1	Alvar Aalto	Paimio Sanatorium; Villa Maireia; Sunila- Factory And Housing ; Säynatsalo Town Hall.
2	Le Corbusier	Villa Savoye, Poissy; Weekend House, St Cloud; Unité d'Habitation, Marseilles; Notre Dame Du Haut, Ronchamp; Chardigarh, Layout And Public Buildings, Punjab.

<sup>31</sup> Wivi Lönn from Finland (1872-1966) and Julia Morgan from USA (1872-1957) might be counted among women architects from the early years of the century. (Doordan, 2002, 32-33)

“Table 3.1 (continued)”

3	Ludwig Mies Van Der Rohe	Tugenthardt House, Brno-Czech Republic; Lake Shore Drive Apartments, Chicago; Crown Hall, Illinois Institute of Technology, Chicago; Seagram Building, New York.
4	Frank Lloyd Wright	Unity Chapel, Chicago; Robbie House, Chicago; Falling Water, Bear Run; Johnson Wax Factory, Racine; Usonian Houses; Guggenheim Museum, New York.

The term ‘International Architecture’ was used firstly in the 1932 exhibition of New York Museum of Modern Art entitled Modern Architecture: International Exhibition. Then it became synonymous with modern architecture. Doordan summarizes the characteristics of the style as having an emphasis on volume rather than mass, regularity in composition provided by standardization of structural elements, and avoiding applied ornament. The regularity created in this style is then different from that of the classical language of earlier periods which was provided by symmetry and axiality. (Doordan, 2002, 36)

According to Doordan, modern architecture also affected architecture throughout the 25 years following the Second World War. (Dordan, 2002, 201) The Second World War is an important break while describing the architecture of the twentieth century. Materials and methods, which began to be developed during the war, influenced architecture and architecture became a new market for these materials such as aluminum after the war. Standardization, prefabrication, and rationalization became keywords for building sector. These methods and materials increased the speed of construction and provided new ways of design. (Doordan, 2002, 131-140) Early post-war period demanded rebuilding or repairing of the cities especially in Europe which were war-damaged; designing new capitals or reshaping existing cities according to new political regimes after the end of colonial rules, and reconceptualizing the city according to global dangers such population growth. (Doordan, 2002, 141-155) It was also in this context that reconstructing and/or restoration of landmark buildings became of concern during the post-war period. (Doordan, 2002, 141-143)

After the war, the world was divided into parts as “developed” (capitalist); socialist and “developing” countries. The formation of capital cities represented the political choice of the new regimes in the representation of their identities. Modern architecture acted as a

symbol of ‘development’ in this context and was accepted as representing the level of progress of a country.<sup>32</sup> (Table 3.2)

The emergence of the so-called post-modern approaches in architecture that are critical of modern architecture from different perspectives could be related to the changes in global issues such as economy, poststructuralist theories of knowledge, environmental issues, computer-aided design tools, etc. (Doordan, 2002, 199) Robert Venturi, Frank Gehry, Micheal Graves, Charles Moore, Ricardo Bofill, Peter Eisenman, Rem Koolhas, and Zaha Hadid are the first to be remembered among post-modern architects. After the 1970s the so-called high-tech buildings as illustrated in Renzo Piano, Richard Rogers and Norman Foster’s works are also seen within the pluralist architectural milieu of recent decades when issues such as tourism or information management has begun to be the main concerns of design problems. (Doordan, 2002, 229)

Table 3.2 Examples of the twentieth century architecture for which DOCOMOMO International has considered outstanding universal value (Cunningham, 1998, 171)

No	Country-City	Site	Architect	Year
1	Brazil-Belo Horizonte	Pampulha complex garden	Oscar Niemeyer Roberto Burle Marx	1943 1943
2	Canada Montreal	Habitat' 67	Moshe safdie	1964-1967
3	CzechRepublic- Prague Czech Republic- Zlin	Müller house Bat'a company town	Adolph Loos K.L.Gahura- V. Krifc et al	1930 1920-1950
4	Denmark-Arhus	Town Hall	Arne Jacobsen, E. Moller	1937-1941
5	France-Villejuif- Paris France- Le Havre	Karl Marx Schools Reconstructed City	Andre Lurçat Auguste Perret et all	1929 1945-1960

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<sup>32</sup> The design of the capital Brasilia, for example, came to the agenda in the 1955 election campaign of the candidate Juscelino Kubitschek de Oliveira who saw constructing a new capital as an instrument promoting change and celebration of Brazil’s newly achieved industrial power as well as its liberalization from colonialism. The final of the city shape, which was obtained in a competition in 1957, resembles an airplane which was designed by one of the modernists close to Le Corbusier and CIAM principles, Lucia Costa. Oscar Niemeyer was responsible for the governmental buildings of the city. (Doordan, 2002, 143-150)

“Table 3.2 (continued)”

6	Germany-Frankfurt Main Germany-Löbau Germany Postdam Germany-Stuttgart	Housing Estates Schminke House Einstein Tower Weissenshof Estate	Ernst May et all Hans Scharoun Eric Mendelsohn L.M.V.D.Rohe, P.Behrens, J.J.P.Oud,V.Bourgeois, A.G.Schneck, L.Corusier, J.FRANK, M.Stam, H.Scharoun,	1927-1928 1933 1920-1924 1927
7	Italy-Como Italy-Turin	Casa Del Fascio Exhibition Pavillion	Giuseppe Terragni Pier Luigi Nervi	1928-1936 1947-1948 and 1953
8	Japan-Tokyo Japan-Tokyo	Nagakin Capsule Tower Olympic Hills	Kisho Kurokawa Kenzo Tange	1971 1961-1964
9	Netherlands- Amsterdam Netherlands- Rotterdam Netherlands- Utrecht	Orphanage Van Nelle Factories Scröder House	Aldo van Eyck J.A.Brickman/ L.C.van der Vlugt Gerricht Th. Rietveld	1955 1928-1931 1924
10	Russia-Moscow Russia-Moscow	Narkomfin Collective Housing Russakov Club	Moisei Ginsburg Konstantin Melnikov	1932 1927-1929
11	Switzerland-Zürich	Dolderthal apartment buildings	A&E. Roth/Marcel Breuer	1933
12	UK-Bexhill-On-Sea UK-London	De La Warr Pavillion Highpoint I and II	Eric Mendelsohn/ Serge Chermayeff Berthold Lubetkin &Tecton	1934 1934-1938
13	USA-New York USA -Pacific Palisades USA-Philadelphia USA-Philadelphia	Lever House Case Study House no:8 Philedelphia Savings Fund Bank Richards Medical Research Building	SOM/Gordon Bunshaft Charles and Ray Eames George Howe/ William Lescaze Louis Kahn	1952 1947-1949 1932 1957-1965

This part has examined the significant points of twentieth century architecture, which will be auxiliary while defining its conservation, such as the change in design understanding, that is, individualism and democratisation in architecture instead of the academic and

traditional approach; characteristics of modern architecture which are mainly based on the function that buildings serve and which mean a break with tradition and the past; building types specific to the century such as skyscrapers and airports; religious buildings' losing value in designs in parallel to the secular structure of the century (a building type which was dominant in the previous centuries and which is mostly conserved); the influence of technology which brings new understandings such as hygiene, and greatness (in terms of scale as well as forcing limitations which were not possible in the previous centuries). Most significantly, it is worth noting that we face a kind of architecture which comprises variations, abundance in both quality and quantity that will bring a different type of conservation to be dealt with.

### **3.2. Changing Notions and Suggested Evaluation Criteria of Conservation**

It is understood from the research that the conservation of the twentieth century architecture has first come on the agenda with the modern buildings' becoming old and then demanding repair, except outstanding and iconic cases which were taken under conservation in Europe and Latin America in the 1960s. That is, *de facto* situation brought the concept of conservation of those buildings on to the agenda in fact. For that reason this relatively new subject has not still been well grounded on a theoretical basis and is still under discussion.<sup>33</sup> Considering that conservation activity initially begins by deciding what to conserve, the concept of the conservation of the twentieth century architecture is at the phase of determination today. That is why it is difficult at the time being that a common acceptance for an evaluation system could be set specific to the conservation of such architecture. Most significantly, the identity and locality problems of non-Western countries prevent common acceptances. It seems that it entails to develop systems particular to different cases instead of a single system of commonly accepted evaluation criteria. That is why we focus just on the shifting notions in conventional conservation understanding.

Most significantly for the conservation of twentieth century heritage, we should mention that oldness value, which was easily accepted by people while indicating the heritage of previous centuries, has lost its major role among the evaluation criteria. It is obvious that

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<sup>33</sup> The writer of the thesis has experienced that the conventional conservation theory, which is more familiar and experienced for a long time, is still under discussion and has controversial points within it as well.

the conservation of twentieth century architectural heritage requires the revising of the basic notions and the evaluation of conservation by taking into consideration the specificities of the period and of the architecture it produced. Hence it is observed that a new value, namely newness value appeared attributing to both the avant-gardist and the revolutionary discourse of early modern architecture conceptually, and white and hygienic appearance of such buildings structurally. Moreover, as the true perception of form, design, material, use, function, tradition, technique, location and spirit of a property, authenticity is another changing notion. In the following part, these changes as well as the important organizations and institutions effective in the conservation of this heritage and successful conservation practices they fostered will be examined.

### **Oldness / Newness Value**

To perceive time or to feel its passing is only possible by comparison. Aging of building helps to compare changes in time. The most important sign showing ageing, in other words what shows the border between the past and today is patina, which might be briefly defined as alterations of colour and texture as a result of atmospheric corrosion formed in time. In other words patina is the symbol of a building's passage through time. However the twentieth century architectural heritage, which mostly includes the products of Modern Movement, does not generally show such marks of aging because of design principles such as being pure and being hygienic or being transient in time –eg: examples which intentionally created for short life spans or examples of throwaway architecture – Furthermore it must relate to their design principles which make us cut our relations with past and leads us to future. (Moravanszky, 2001, 91) Thus it seems that conserving patina is a low priority issue while conserving modern buildings in comparison to those of earlier periods.<sup>34</sup> To sum up, this architecture brings new conservation phenomena onto the agenda of conservation such as newness value.

Oldness value is one of basic criteria in determination of earlier centuries' heritage. But when twentieth century architecture is taken into account, oldness value loses its validity. Because of the dynamic character of the century, objects become old without a real aging, notably, parallel to developments in construction sector, influences of media, entertainment, and advertisement sectors. (Kayin, 2001) Newness value stands on the

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<sup>34</sup> This is from the Heritage at Risk Report 2002-2003 which is available at the web site <http://www.icomos.org>

opposite side of oldness value. Existence of newness value depends on its reaction to oldness value. One of the basic ideas of Modern Architecture is purism in which major aim was to reach to purity. “Being new” identifies modern buildings which require hygiene and health. (Moravanszky, 2001, 92) That is to say, products of the Modern Movement do not gain conservation status through their aging.

About newness value, Riegl states that art value has two components, namely newness-value and relative art value. He cites that it is a must for every art product to have newness value. In other words art products must manifest new ideas and they gain importance due to their uniqueness. (As cited in Cengizkan, 2002, 240) However from the conservation point of view, this newness value must relate to iconic examples of Modern Architecture or avant-gardist ones and will be insufficient for the determination of less iconic or ordinary assets.

### **Authenticity**

The problem of authenticity with various aspects is also met while conserving the twentieth century buildings such as the authenticity of original material and of the space which intentionally designated for specific functions. Henket considers the problem of authenticity of original material as not of prime importance in the conservation of modern buildings. He briefly recommends that not all buildings have to be kept at the same level of authenticity and he suggests levelling according to of being international, national and regional interest. For him, few buildings of exceptional international value might be restored originally whereas a limited number of buildings of national and regional importance can be restored for different uses. Moreover buildings both only of sociocultural importance and of being at the end of their economic life-spans might be economically re-used provided that all buildings of different importance degrees elaborately documented. (1998, 16-17)

### **Suggested Evaluation Criteria**

Since we are operating in a controversial conceptual field various value systems might also be created in addition to shifting notions and values mentioned above. These newly derived values suggested by different writers will be mentioned in the following parts.

Dialectic between local and universal, which might be considered as a dominant criterion, was suggested as a method in determination of the twentieth century architectural heritage, in the Bursa meeting of Turkish Chamber of Architects<sup>35</sup>. In the congress, the participants analyzed that the concept of “universal” includes “everywhere” and “every time” whereas that of the “local” includes “present” and “here”. What makes an object a work of art is its authenticity which results from its place. In other words, tradition establishes authenticity. “Place” was considered as an element establishing continuity and strengthening ties between past, culture and future. In short, to be authentic means not to be an imitation.

Kayın observes that, for the time being, conservation of the twentieth century architectural heritage operates in single building scale rather than environmental. She considers this point as one of the difficulties in determination of twentieth century architectural heritage. (Kayın, 2001) In her paper presented at the Bursa Meeting, Kayın suggests that definitions of cultural heritage in the Recommendation of UNESCO of 1972 concerning the protection of the world cultural and national heritage might be taken into account while operating the twentieth century architectural heritage. She recommends that “value” is important rather than “time” when evaluating heritage. She observes that current attempts dealing with the conservation of twentieth century architectural heritage might not be considered as integrated conservation. Keeping in mind that conservation is to transfer true knowledge to next generations, operating with mostly single outstanding architectural works of the period might cause misunderstandings and selective evaluation might remain insufficient. But in the case of areas and cities, she recommends example tissues to be selected. (Kayın, 2001)

Kayın (2001) developed a system called “building value” for the evaluation of single works, which has five bases. She identifies that the criteria seen in the existing evaluation systems might be summarized as being an outstanding example, first for its term; revolutionary; a design of a famous architect; and important due to the identity of its user or owner. She suggests that these criteria might be evaluated together with the following:

- values pertaining to space order, aesthetic, material, details, authentic architectural language of buildings
- values pertaining to the relationship between buildings and their environments
- values pertaining to the ability of buildings in reflecting their culture

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<sup>35</sup> The meeting entitled “Building and Life: Twentieth Century Architectural Heritage” was held by the Turkish Chamber of Architects Bursa Branch in 2001.

- values pertaining to the ability of buildings in reflecting life and events of their era
- values pertaining to the ability of buildings in giving identity to cities where they are found

She also suggests in addition to individual buildings that we should conserve examples of landscape architecture such as squares, green parks, theme parks and also interior architecture, which mostly qualify the twentieth century architecture especially at its beginning.

Yücel (2001) counts some values such as being a pioneer; original; unique; technologically new; popular; representative; a model; poetic; beautiful; environmentally valuable; valuable in urban context; contextual; and local. He interprets them as separating criteria while giving identity to buildings worth to conserve.

Görgülü categorizes buildings of the twentieth century into five according to design approaches and accordingly she suggests that buildings could be accepted as part of the twentieth century architectural heritage if they are in one or more of these categories which are shown below:

- buildings in different functions
- buildings which are representative of different architectural discourses and manifestos
- buildings that serve to political power
- new buildings within historical urban tissue
- buildings considering sustainability

Çahantimur (2001) suggests that determination and evaluation of the twentieth century architectural heritage might be considered in the context of “Sustainable Development”, which is defined as “development which meets the needs of the present without compromising the ability of future generations to meet their own needs and aspirations” in the report by the World Commission on Environment and Development of 1987. The concept has two components, namely, meeting today’s necessities and considering next generations. The concept entails three approaches, that is, ecologic, social, and economic. One of the major factors supporting sustainable development is “cultural sustainability”, which includes conserving and developing of selected parts of culture which we want to transfer to next generations. This cultural heritage includes natural and architectural structure of historical and urban regions; examples of today’s architecture; cultural life including daily life in cities; traditions and family life; sharing of social life; and cultural

activities as art, music, theatre, cinema, design, crafts, festivals, sport activities, and the like.

Ekinci suggests that designs which consider environment, and cultural continuation, and also those are both architecturally free and tied to their environments skillfully might be considered among the twentieth century architectural heritage. (As cited in Kayin, 2001)

Up to this point some suggested evaluation criteria for the determination of the twentieth century architectural heritage have been mentioned and grouped below. However it is observed that the writers mentioned here developed their criteria remaining within the conventional system. According to the writers, the twentieth century architectural heritage might be chosen among buildings that are “authentic”. The values of being “original”, “unique”, “an outstanding example”, “the first for the period”, “a pioneer”, “a model” or “revolutionary” have also been suggested among criteria as probably related to the avant-gardist structure of the early modern architecture. The value of being “the design of a famous architect” is apparently more important while determining architecture of the twentieth century when architecture was individualized. The value of being “technologically new” is also mentioned as important because twentieth century presented technological advantages more than the previous centuries. The level of technology is one of the distinctive points for the century. A technologically new building has also a documentary value. The values of being “poetic” and “beautiful” must be related to aesthetic value which is one of the fundamental values in conventional conservation criteria. The criteria of being “environmentally valuable”, “valuable in urban context”, “contextual”, “local”, “new within historical urban tissue”, or of considering “sustainability” and “environment and cultural continuation” must be connected to the environmental value which is again one of the components of conventional conservation.

The twentieth century is definitive also with political events. Concerning that architecture as a powerful symbol, the values of being “important due to the identity of users or owners” and “serving political power” both relate to this fact. In fact these values are related to the symbolic value in conventional system. As stressed in the previous parts, media, entertainment and advertisement sectors have influenced everything and made even ordinary things to become popular in the twentieth century. Considering this fact, the values of being “popular” might be accepted as a value particular to the twentieth century architecture. The values of being “representative of different architectural discourses and

manifestos” and “architecturally free and tied to the environment skilfully” must relate, on the other hand, to architectural value as defined in conventional system. To sum up, among all these suggested values, the values of being revolutionary, the design of a famous architect, technologically new, representative of different architectural discourses and manifestos and being popular could be considered as specific while indicating the heritage of the twentieth century.

### **3.2.1. Organizations**

Various organizations in conservation field are in fact active in the conservation of the twentieth century heritage. An analysis of their work will be helpful in understanding the identification and definition of this heritage as well as the formation of the evaluation criteria for its listing and documentation issues. The activities of International organizations such as UNESCO, ICOMOS, Council of Europe, UIA, mAAN; of specialized international organizations such as DOCOMOMO, TICCIH, CIAV and also of important national organizations such as US National Park Service, HABS, HAER, Twentieth Century Society of the United Kingdom, English Heritage will be mentioned in detail in the following parts respectively. What was attempted by presenting the activities of these organizations which sometimes works in parallel and in corporation with each other is considered that they will contribute through their value systems to such a developing and controversial subject.

#### **International Organizations**

**UNESCO<sup>36</sup>:** The World Heritage List (WHL), which UNESCO operates, might contribute to the study of twentieth century heritage with its evaluation criteria for the inclusion of outstanding cultural properties. The notion of establishing a list of outstanding cultural properties of universal value was first decided in the 17<sup>th</sup> General Conference of UNESCO in 1972 regarding the protection of the World Cultural and Natural Heritage. As of April 2004 the number of properties in the list is 754. One can observe that as a result of a developing notion, the twentieth century heritage is poorly presented in the list, including the city of Brasilia from Brazil; works by Antonio Gaudí, namely, Parque Güell, Palacio Güell and Casa Mila in Barcelona, Spain; a group of Bauhaus Buildings both in Weimar

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<sup>36</sup> The information here is collected from the sources below.  
<http://www.unesco.org>; <http://www.icomos.org>

and Dessau in Germany; the Forest Cemetery in Stockholm in Sweden; the Auschwitz Concentration Camp in Polonia and the Hiroshima Peace Memorial in Japan. With a glance, one might assume that the socio-political dimension of the twentieth century heritage, that is, the destructivity of the century through the World Wars, was taken into consideration in the choice of architectural products to be conserved.

If a monument, a group of buildings or sites nominated for inclusion in the WHL meet one or more of the general criteria given below, it is considered as of universal value and will take place in the list. The criteria are shown below:

....a.

- i. represent a masterpiece of human creative genius; or
- ii. exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; or
- iii. bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared; or
- iv. be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history; or
- v. be an outstanding example of a traditional human settlement or land-use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change; or
- vi. be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances and in conjunction with other criteria cultural or natural);

*and*

b.

- i. meet the test of authenticity in design, material, workmanship or setting and in the case of cultural landscapes their distinctive character and components (the Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture).
- ii. have adequate legal and/or traditional protection and management mechanisms to ensure the conservation of the nominated cultural properties or cultural landscapes. The existence of protective legislation at the national, provincial or municipal level and/or a well-established contractual or traditional protection as well as of adequate management and/or planning control mechanisms is therefore essential and, as is clearly indicated in the following paragraph, must be stated clearly on the nomination form. Assurances of the effective implementation of these laws and/or contractual and/or traditional protection as well as of these management mechanisms are also expected. Furthermore, in order to preserve the integrity of cultural sites, particularly those open to large numbers of visitors, the State Party concerned should be able to provide evidence of suitable administrative arrangements to cover the management of the property, its conservation and its accessibility to the public.

New towns of the twentieth century where urban organization is clearly recognizable and that are undeniably authentic and that also have indefinite future because of largely uncontrollable development are also eligible for inclusion in the list according to the third category that deals with groups of urban buildings. Nonetheless, the difficulty in listing such towns both in terms of indefinite quality and magnitude is noted. As for the evaluation of the twentieth century heritage given in the list, the justification part in the recommendations of the ICOMOS nominating this heritage might be utilized. The twentieth century principles of urbanism were only applied in two cities, one of which is Brasilia, that was included in the list in 1987 as a landmark in the history of town planning according to the criteria (i) and (iv) given above. As for the works of Gaudi, it is seen that they are listed in 1984 depending on the criteria (i), (ii) and (iv). The works are considered as the results of an eclectic manner differing from that of the nineteenth century, having a different architectural vocabulary characterized by turning to natural forms and also a personal style. Bauhaus buildings are listed because it was in these buildings that the Modern Movement was launched as the most effective approach of the twentieth century architecture. They are listed in 1996 according to the criteria (ii), (iv) and (vi). Hiroshima Peace Memorial (Gebaku Dome) is listed as the powerful symbol of the most destructive war of humanity; additionally, it was accepted as an expression for the hope for peace. It was listed in 1996 depending on the (vi) criterion as the Auschwitz Concentration Camp which is listed in 1979. As the largest place showing the Nazi Genocide, as a result of which 1.5 million people of whom the majority is the Jews were murdered, it was considered as the symbol of human's cruelty to humans.

**ICOMOS<sup>37</sup>:** It is seen that, in parallel to the gradually developing notion of the conservation of the twentieth century architectural heritage, ICOMOS held meetings and executed activities both at national and international levels in the last fifteen years to deal with the issue. It began with the publishing of articles on the conservation work of Bauhaus in Dessau in 1989 and continued with international expert meetings in 1995 in Helsinki in cooperation with UNESCO (World Heritage Center) and ICCROM and also in 1996 in Mexico in partnership with Metropolitan Autonomous University. The national initiatives of ICOMOS such as ICOMOS Germany held a meeting on iconoclasm in post-communist Eastern Europe and ICOMOS France organized a symposium on technical

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<sup>37</sup> The information here is collected from the sources below.  
<http://www.icomos.org>; <http://whc.unesco.org/wg-replist/icomos-imbalance.htm>.icomos.org

aspects of this heritage. In addition ICOMOS Australia organized its annual meeting on the subject.

What ICOMOS considers as recent heritage includes various heritage types such as residential and urban architecture; industrial complexes; landscape creations; new building types such as stadiums, airports, waterworks, and large city parks. ICOMOS considers that the twentieth century architectural heritage cannot be reduced to only a few important monuments of modern architecture and instead includes its full diversity and also its precursors in the nineteenth century.

One of the main activities of ICOMOS was the one-year Montreal Action Plan on the twentieth century heritage in 2001. It involved the understanding of the full diversity of the twentieth century heritage and of the issues related to its recognition and conservation by carrying out a survey of illustrative cases, through all its national and international committees; promoting the twentieth century heritage by dedicating the International Monuments and Sites Day, on 18th April 2002 to this heritage in all its diversity; emphasizing it in the 2002 edition of the Heritage at Risk Report, and inviting partner organizations such as TICCIH and DOCOMOMO to contribute substantially to its content; co-operating with UNESCO and other partners to develop workshops and meetings on that theme. The world heritage day was also celebrated as the Twentieth Century Heritage Day on April 18<sup>th</sup> in 2002.

The points stressed in recommendations of the Helsinki Seminar in 1995 might be counted as follows: taking into account ecological, social, anthropological, economic, and cultural aspects of the heritage rather than reducing it to only architectural forms; the necessity of a systematic documentation and updated inventory on regular basis; taking into account the full spectrum of the heritage, to include buildings built in traditional material and forms - more modest ones- as well as those built in new technologies; the continuity of partnership between ICOMOS, DOCOMOMO and UNESCO/ WHC; and considering 25 years as a limiting time for the WHL excluding exceptional cases.

The points worth noting in the conclusions of the Mexico City Seminar in 1996 might be counted as follows: considering the heritage as a dynamic concept within the framework of sustainable development; thematic studies giving way to the identification and evaluation of works according to style, typology, period, and region parameters for registration

procedures. It is also stressed that the selection process must start at the local level and the heritage should initially be evaluated from local standpoints, whose criteria form indicators of valuation.

ICOMOS also emphasized the imbalance of representation of different types of heritage on the World Heritage List in terms of geography, or theme. According to ICOMOS, the twentieth century heritage is one which is poorly represented in the list.

**COUNCIL of EUROPE:** The issue first came to the Council of Europe's agenda in 1991 in Strasbourg by the proposal of UNESCO considering that the twentieth century was about to end and its architectural heritage must be conserved, as related to the concept of cultural continuation.(Ekinci, 2001)<sup>38</sup> It is noted in the Recommendation of Strasbourg that the twentieth century architectural heritage is an integral part of Europe's historical heritage, that it attracts less attention from the responsible authorities and public since closeness of this heritage in time, and because of its abundance and heterogeneous character. (Madran and Özgün, 1999, 409) Because of such characteristics, considerations were defined as a basis for the selection criteria in the recommendation of the Council of Europe in 1991 on the protection of the twentieth century architectural heritage.

**UIA (Union of International Architects):** As an international and non-governmental organization founded in Lausanne in 1948, the UIA might be counted among the active organizations pertaining the subject. It has 102 member sections. Its activities in conservation field are undertaken in corporation with UNESCO, CE, and DOCOMOMO. The Beijing and the Berlin Congresses of the institution are significant for the subject in terms of their stress on sustainable development, continuum of cultures through architecture and the future of architecture.

**mAAN (Modern Asian Architecture Network: Research, Preservation, and Revitalization)**<sup>39</sup>: With the aim of studying, conserving, rehabilitating, and informing

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<sup>38</sup> In addition to this the Parliamentary Assembly of the Council of Europe declared its concern with the conservation of the twentieth century architecture in 1983. (As cited in Allan, 1994,140)

<sup>39</sup> The information here was gathered from the web site below. <http://www.m-aan.org>

richness and complexity of the modern built heritage in Asia (including architecture, townscape, civil-engineering) mAAN was founded in Guangzau in 2000.

The issues to be considered by mAAN are defined as industrialization, urbanization, westernization, colonialization, decolonialization and nation-building as common Asians processes and problems. It is also pointed that "...the history of modern architecture in Asia is the history of how Asians have become modern..." Considering the difficulty defining the "modern" according to certain time periods, modern architecture means for mAAN architecture built in between the mid-nineteenth century and 1960, which is considered as a the beginning of a new stage of rapid economic development modifying Asian countries. That is why the founders of the network intentionally used the first letter as not in capital form in order to stress the complexity, differentiation and ambiguity of the "modern" in Asia.

Asia, as a concept, will contribute to create different standpoints in conservation field, but should not be considered as a reaction to the West. But it is emphasized by Chen Zhengze that "... Asian conservation efforts might [only] be realized by Asians..." because of the different issues such as rapid economic progress and population growth specific to Asia. In addition it is stated that modern architecture is different in Asia from that in Europe because of local distinctions. Since Asian countries have a tendency to define their identities referring to colonialisation, they define their modern architecture with similar terms. In the introduction of Guangzhou Meeting of mAAN<sup>40</sup>, lack of knowledge, lack of appreciation, and denial of colonial heritage are presented as major problems in conservation of modern architectural heritage of Asia and it was stated that the subject needed approaches different from that of the West.

mAAN do not just focus on the architectural heritage of the Modern Movement and it covers the entire heritage belonging to the modernization period of relevant countries, which sometimes reaches back to the nineteenth century. mAAN's sensitivity to localities and culture is worth noting. mAAN identifies the problem of conserving modern architectural heritage in Asia as missing the significance of the heritage since it is seen in our daily lives and seeing the heritage contemptuously as somewhat a negative inheritance

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<sup>40</sup> It is from the general introduction of the first meeting of the mAAN in Guangzhou in 2000 by Dr. Shin Muramatsu

from the colonial period and somewhat so-called pseudo-Western. The problem is also stated as related to the eclectic nature of many buildings in Asia which is seen from the Eurocentric standpoint as a negative issue; and also to the destruction of heritage for development.

### **Specialized International Organizations**

**DOCOMOMO<sup>41</sup>:** *DOCOMOMO*, which is the leading and growing non-governmental voluntary organization in the field of conservation of the twentieth century architecture, was founded in the School of Architecture of the Eindhoven University of Technology in Netherlands in 1988. Zonnestrael Sanatorium near Hilversum in Netherlands, which was designed by Jan Duiker in 1926, became the main research project for investigation as the request of the Dutch Government Heritage Department considering the conservation of Modern Movement Architectural Products in 1982.<sup>42</sup> It has now more than 2000 members in 42 countries. Its acronym means Documentation and Conservation of Buildings, Sites and Neighbourhoods of Modern Movement, which shows through its order that documentation comes ahead of conservation. DOCOMOMO considers that successful conservation depends on documentation and gains its authority through this. Additionally, documentation is considered as a prerequisite for any influential action to conserve.

The fundamental objective of the organisation is explained as to raise the awareness of the importance of the Modern Movement architecture, which is a cultural imperative that expressed innovative ideas and something celebrating the dynamic spirit of the twentieth century. The goals of DOCOMOMO are determined in the Eindhoven Statement as follows:<sup>43</sup>

- to bring the significance of the Modern Movement to attention of the public, the authorities, the professions and educational community concerned with the built environment;
- to identify and promote the recording of the works of the Modern Movement, which will include register, drawings, photographs and other documents;
- to foster the development of appropriate techniques and methods of conservation, and disseminate knowledge of this throughout the profession;

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<sup>41</sup> The information here is taken from:  
<http://www.docomomo.org>; and Sharp and Cooke (2000).

<sup>43</sup> Note in the back cover of Sharp and Cooke (2000).

- to oppose destruction and disfigurement of significant works;
- to identify and attract funding for documentation and conservation; and
- to explore and develop knowledge of the Modern Movement.

It assists ICOMOS, UNESCO, UIA and also mAAN to foster the compilation of modern architecture which are to be conserved. DOCOMOMO dedicates itself to promoting outstanding examples of Modern Movement architecture that were produced during the twentieth century.<sup>44</sup> The question of why to conserve this heritage is answered by DOCOMOMO as to learn from the recent past; conserve the value of experiments of the Modern Movement in terms of building materials and design concepts; think about the shared understanding of the cultural and social value of modern architecture; and provide sustainable solutions from the ideas of the Modern Movement for a better world and understanding modernity, modernism; and also because modern buildings are under the threat of demolishing, they are important parts of recent history and inspirations for the future; and they have cultural and social value, as well as economic viability.<sup>45</sup>

DOCOMOMO operates with standard short or long “fishes” that are filled out about buildings and submitted along with their photographs. The nomination has been reviewed once and approved by the register committee and is submitted to the International Secretariat for inclusion in the DOCOMOMO International Register.

DOCOMOMO has set Selection Qualifiers and a 6-point criteria list which can be applied to a building or landscape to evaluate its importance and serves to analyze buildings or landscapes from different points of view, each of which is a qualification of modern design. It is noted that a site does not have to respond to all six categories, but it will be rated according to the number of categories it satisfies. 6-point criteria are stated as:<sup>46</sup>

*1. Technological merit:*

Does the work employ innovative modern technology to solve structural, programmatic, or aesthetic challenges?

*2. Social merit:*

Does the design reflect the changing social patterns of 20th century life?  
Did the designer attempt to improve either living or working conditions, or

<sup>44</sup> This point was criticized in the Guangzhou Meeting of the mAAN where it was stated that the use of the term “modern movement” refers to a very limited scope in the diversity of world heritage.

<sup>45</sup> The information here is gathered from *DOCOMOMO Journal* (June 2002), no.27.

<sup>46</sup> The knowledge is taken from the DOCOMOMO web site.

human behaviors through the work's form or function?

*3. Artistic and Aesthetic merit:*

Does the work exhibit skill at composition, handling of proportion, scale and material and detail?

*4. Cinnonic merit:*

Is the work and/or architect famous or influential? Is it exemplary work?

*5. Referential Value:*

Did this work exert an influence on subsequent designers as a result of one or more of its attributes?

*6. Integrity:*

Is the original design intent apparent? Have material changes been made which compromise the architectural integrity of the structure or site?

A long fishe includes information about the address, name, owner, status of protection, identity of surrounding area, history, summary of development, description, character, all relevant person regarding building and sites and also observations, responsible agencies, reference publications, and a report on the building.

**TICCIH (World Organization for Industrial Heritage)**<sup>47</sup>: Remaining in the context of the twentieth century architectural heritage, TICCIH as a worldwide organization might also be mentioned. The major aims of the organization is to promote, preserve, conserve, investigate, document, research and interpret the material remains of industrial heritage including industrial sites, architecture, plant, machinery, equipment, housing, industrial settlements, industrial landscapes, products, processes and also documentation of industrial society.

**CIAV (International Committee for Vernacular Architecture – Comit`e International D'architecture Vernaculaire)**<sup>48</sup>: It is one of the international scientific committees of ICOMOS which was created in 1976. Its task is to promote identification, study, protection and conservation of built vernacular architecture. Its Montreal and Quebec City/Canada Meeting regarding twentieth century vernacular architecture is worth mentioning. It is followed that, coming mostly from the Europe and the Americas, the participants of the meeting focused on the definition, and recognition of what the twentieth century vernacular architecture is through country cases and its heritage values. Considering that it

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<sup>47</sup> The information here was gathered from the web site below. <http://www.ticcih.org>  
The first meeting of the institution was in Ironbridge, England in 1973. The organization holds international conferences every three years.

<sup>48</sup> The information here was gathered from the web site below.  
<http://www.icomos.org>

is attraction for pragmatic solutions and functional character by using new materials and technologies which characterize the twentieth century vernacular architecture, it is stated that this architecture is being perceived as somewhat temporary and thrown away because of the world's demanding sustainability of its sources.

### **Some Important National Organizations (USA and UK Cases)**

The activities of US National Park Service covering so-called recent heritage through the scope of its study, HABS and HAER as experienced documentation programmes in USA stressing conservation through documentation which will be of great importance when the concern is the conservation of twentieth century architecture and also English conservation societies such as the Twentieth Century Society of the United Kingdom and English Heritage will be noted.

***US National Park Service***<sup>49</sup>: Located in Washington, D.C under the National Center for Cultural Resources, Heritage Preservation Services, and National Park Service leads activities on identification, evaluation, protection, preservation of historic properties for coming lineages of USA. It is responsible for National Register of Historic Places and Historic Tax Incentives Programs throughout USA with partnership of State Preservation Offices, local governments, tribes, federal agencies, colleges and also non-profit organizations.

Among what the organization considered as recent heritage are futuristic coffee shops, airport terminals, homes of the post-war suburbs, libraries and community centers constructed by New Deal Agencies, factories where Second World War tanks and planes put together, schools built for the post-war baby boom and also glass-walled offices

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<sup>49</sup> The information here was gathered from the web site below.

<http://www.nps.gov/tps/>

<http://www.nps.gov/tps/recentpast/prparticle.htm>

The organization held two national conferences regarding conservation of recent past heritage in Chicago in 1995 and in Philadelphia in 2000 respectively. It is noted that the first conference topic included determining importance of the heritage, preservation strategies, conserving various materials such as acoustical ceiling systems, porcelain enamel, structural glass and curtain walls whereas the second one involved methods of documenting and preserving various building types such as historic public housing, supermarkets, banks, storefronts, bridges, modern landscapes, post-war suburbs, and ranch houses.

symbolizing American business, all of which reflecting the dynamism of the twentieth century.

Close to the ICOMOS understanding, the NPS covers not only the iconic examples of the recent past but also less prominent places being aware of the fact that history of the recent past might not be defined only by leading examples. The institution also considers that monumental or iconic nature of buildings such as Chrysler Building or houses designed by Frank Lloyd Wright guarantees their survival.

The organization considers that “scale” and “repetition” in factory complexes, suburban subdivisions as well as mass-produced building materials such as “curtain walls”, and “precast concrete” and “thin shell concrete” bring new challenges to conservation field. In other words, it might be said that new materials bring new conservation approaches.

**HABS (Historic American Buildings Service), HAER (Historic American Engineering Record)**<sup>50</sup>: Being the oldest national federal conservation program in USA, the HABS was founded by the National Park Service, the Department of Interior in 1933 as a make-work program for jobless architects, draftsmen, photographers as a result of the Great Depression. The major aim of the programme is to document significant architectural, engineering, and industrial sites through measured drawings, large-format photographs, and written history in order to better comprehend America’s ethnical and cultural heritage variety. It is worth noting that the work is conserving through documentation which, in the case of the twentieth century architectural heritage, seems the best and the initial way of conservation.<sup>51</sup>

As for HAER, it was established in 1969 by the National Park Service, the Library of Congress, and the American Society of Civil Engineers (ASCE) in order to document important engineering and industrial sites.<sup>52</sup> The HAER and HABS take their legislative

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<sup>50</sup> Anon, (2001\ 9, 90-104)

<sup>51</sup> Since 1934 the record has been preserved by the Library of Congress which makes the records available for study and consultation has been executing by the American Institute of Architects (AIA).

<sup>52</sup> Additionally, the American Society of Mechanical Engineers (ASME), the Institute of Electrical and Electronic Engineers (IEEE); The American Institute of Chemical Engineers (AIChE) and the American Institute of Mining, Metallurgical and Petroleum Engineers (AIME). The variety in disciplines for the built environmental heritage is worth noting.

authorities from the Historic Sites Buildings and Antiquities Act of 1935 and National Preservation Act of 1966.

Additionally, *National Trust for Historic Preservation* founded in 1949 which is a non-profit organization with more than 200.000 members and providing leadership, education to protect various America's historic places and also leading private sector's inclusion in heritage conservation; the *Recent Past Preservation Network* promoting preservation of buildings from recent past and attracting attention to those younger than 50 years as well as *ICOMOS US* which was founded in 1960s might be counted among the leading organizations for conservation field of the recent past in USA.<sup>53</sup>

**Twentieth Century Society of the United Kingdom**<sup>54</sup>: As a specialized conservation society founded as the *Thirties Society* in 1979, it was established as the Twentieth century Society in 1992. Its purpose is to protect, to save or to prevent demolishing of architecture and design produced after 1914. In 1980s, 150 examples of inter-war architecture were listed by the government with the influence of the society. In addition to this, red telephone boxes designed by Sir Gilbert Scott that characterize the twentieth century in Britain were also listed after the society's campaigns. One of the prime successes of the society is to persuade the Government to adopt the principle of post-war listing.

**English Heritage**<sup>55</sup>: It is an independent public body constituted by the Parliament in 1984 working also as consultant to the Department of National Heritage. Although it mostly deals with historic and archaeological buildings and sites, recently it is also interested in modern architecture dating from the 1930s and into the post-war period.

### 3.2.2. Cases

In this part some registered cases from different counties will be mentioned considering early registration dates. The Tugendhat Villa in Bruno in Chechk Republic, which was

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<sup>53</sup> For further information see the web sites below.  
<http://www.recentpast.org>; <http://www.nationaltrust.org>

<sup>54</sup> For further information see the web site below. <http://www.c20society.org.uk>

<sup>55</sup> The information depends on Allan (1994).

designed by Mies van der Rohe in 1928 for Grete and Fritz Tugenthat and moreover which is being considered as the peak point or the last product of early modernism, was declared as a cultural monument in 1963. In addition, The Muller House in Prag, which was designed by Adolf Loos and of which is exemplary for his Raumplanung Principle, was declared as a cultural monument in 1969.<sup>56</sup>

As for Latin America, although pre-Columbian and colonial remains constitute most of the architectural heritage in national registers, there are few belonging to Modern Movement such as the Benedictine Chapel in Santiago de Chile (Martin Correa and Gabriel Guarda, 1963), the campus of the Universidad Central de Venezuela in Caracas (Carlos Raul Villanueva). Brazil's efforts of registering its Modern Monuments are worth noting that it is distinctive in Latin America. It has three modern buildings registered as national monument only a little time after they had been constructed. The Saint Francis Chapel of Pampulha in Belo Horizonte, which was designed by Oscar Niemeyer and was completed in 1943, was announced as national monument a year later. Lucio Costa and his team's the Ministry of Education and Health Building, which was completed in 1944, was registered. Moreover, the Flamengo Park in Rio De Janeiro, which was designed by Roberto Burle Marx and Affonso Eduardo Reidy, was announced as national monument in 1965 only after its completion. It is learnt that modern pioneers of art, architecture and literature was commissioned conservation of modern architecture as well. (Segawa, 1998, 43) As pointed in previous parts, Brazil has the sole registered capital in the World Heritage List.

As for Hungary, it might be noted that it is one of the pioneer countries in conservation of modern architecture that registration activities began by 1960s. The first nationwide list included some buildings from the turn of the century as well as buildings from the inter-war years. The 1967 national list involved ten modern buildings. The number increased to 23 in the 1974 list. 1977 edition of the list involved 38 single buildings 1 housing estate, namely, the Napraforgó Street from 1930s. The Terminal Building in Budapest Erzsébet Square, which was constructed in 1949, was the first among post-war buildings to be listed in 1977. Hungary's case might give a general opinion for the situation after the collapse of Communism in the Central Eastern Europe that most of modern architecture, particularly, mass housing is in bad conditions. The rapid change in ownership (once nationalized-now

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<sup>56</sup> The knowledge was compiled from the reference below.  
Anon ( 2001/ 9 pp: 90-100)

in private ownership) is one of the fundamental reasons for this situation. Ferkai evaluates the reconstruction of the semi-detached house which was designed by Gyula Rimanoczy in 1933 in Pasarét Garden Suburb of Budapest, as a fine example. (Ferkai, 1998, 45-49; Kuipers, 1998, 67-73)

Through the influence of some private organizations, historians, architects, some actions and thematic surveys began to take part by the 1970s in the selection and the listing of Netherlands' so-called younger architecture ranging from 1850 to 1940 in Netherlands. Parklaanflat in Rotterdam, which was designed by Willem van Tijen in 1932, was listed in 1983. Additionally, Eigen Haard at Zaanstraat/ Oostzaanstraat / Hembrugstraat social-housing estate including 102 flats, offices, school, which was designed by Michel de Klerk and was as an example of Amsterdam School (1917-1921) was declared as monument in 1972. (Kuiper, 1998, 67-73)

### **3.3. New Challenges in Conservation**

The notion of conservation of architectural production of a previous period is likely to appear at the very beginning of a new period.<sup>57</sup> In the case of modern architecture, it could be the post-modernism which motivated conservation of the products of the modern period. The notion of the conservation of the twentieth century architectural heritage first emerged at the end of the 1960s in some countries with the cases of outstanding examples of the modern movement. The conservation of the twentieth century architectural heritage causes many specific conceptual problems and questions at the very beginning. It is difficult to determine whether a building is worth conserving or not due to the abundant and heterogeneous character of the twentieth century architecture. In other words, the large quantity of this heritage creates a problem for establishing protection and conservation priorities. Whereas all heritage buildings of previous centuries must be conserved, the plurality of the twentieth century architectural heritage brings the idea in mind that a certain percentage of buildings must be conserved.

The issue is driven over the last 20 years and many activities accomplished like international conferences held by European and North American based organizations on

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<sup>57</sup> Cunningham (1998, 8) states that it is not a nostalgia that motivates the conservation of the twentieth century architectural heritage

identification, and protection problems of this issue. In many countries, although people are more familiar with the traditional-style cultural properties, they are not aware of the significance and the value of the modern-style. The activities in conservation are also more concentrated on archaeological and traditional artifacts or buildings from more distant past. Additionally the notion that a new building is a sign of development and growth and thus is not the subject of conservation obstructs the conservation of the twentieth century heritage. Thus the first priority on the subject must be given to raise public awareness.

The twentieth century architecture includes mostly the products of the Modern Movement, which reacted to historicism as a basic principle. But the paradox begins at the point when these products became historical and began to be considered as part of a heritage to be conserved. Conservation of the twentieth century architectural heritage shifted the general conservation criteria radically and caused the criteria to be rethought from new perspectives. It is evident that the conservation of twentieth century buildings has brought new challenges to the conservation realm, that is, to specialists, legal authorities and the public. This must be related to the dynamism and speed, both of which are distinctive points defining the century. In short, probably, the foremost paradox of conserving the twentieth century architectural heritage is to operate with the existing conservation concepts. The issue might be dealt with flexible and open techniques. Conservation is a very complex activity in terms of both theory and practice and it operates with internationally accepted decisions. Since conservation of the twentieth century architectural heritage is more complex, it demands consistent understandings within itself rather than internationally accepted decisions. In other words it might not need a universal consensus. This may mean that universals would create problems while operating in specific cases.

Kayın notes that the duality between local and universal creates new problems in determination due to the universal character of twentieth century architecture. Moreover, plurality both in quantity and quality makes determination of the century's architectural heritage difficult. (Kayın, 2001) The traits characterizing modern architecture will bring new challenges when its conservation is under consideration. Kayın believes that one of the basic problems in determination of the twentieth century architectural heritage is the difficulty in observing a definite cultural cut off date. A certain cut off date and the existence of a period or an architectural style are easy ways when qualifying the heritage of previous periods. But it is not the case while determining the twentieth century

architectural heritage since one cannot follow an exact cultural break. The twentieth century architecture includes many different phases although they are not so apparent. Each phase becomes worn out or thrown out of the agenda with the coming of a new phase and thus begins to approach to heritage status. (Kayın, 2001) In other words, the twentieth century architectural heritage needs to be analyzed and operated in short periods of time rather than over a century.

Yücel (2001) suggests that the conceptual dimension of the conservation of twentieth century architectural heritage should first of all be analysed. He presents and asks some basic problems as follows:

- One of the fundamental conceptual problems of conserving twentieth century architecture is that a certain distance which would work as a time filter and which serve common acceptances to be set, has not been passed yet. In other words sufficient time for historical perspective has not allowed yet. Because it is twentieth century in which changes in livings becomes in a much rapid way and results are taken in short periods of time.<sup>58</sup>
- Conservation has the idea of permanence. In some cases, architects have the idea of a building which does not live more than ten years. In such cases what do we conserve, the idea of being temporary or the building itself? In addition to “being temporary”, to resemble a machine, to be virtual and also to be mobile might be added as design thoughts. If so, what should be conserved: form, trace, logic, meaning, maintenance or life, then?

In many cases, the existing conservation understanding deals with examples for which the designer is not exactly known whereas the conservation of the twentieth century heritage operates with buildings for which the designer is known.<sup>59</sup> This creates new evaluation criteria related to architect, designer, design approaches and the like. In other words these new criteria were created depending on individualization of design and democracy in architecture. In addition to this it might be said that the creation of the architect itself became a style in this century. Additionally existing conservation approach mostly

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<sup>58</sup> Some writers think that 30 years is enough for setting adequate objectivity and escaping from prejudice of temporary interests and tendencies as well as fashions. See “The dilemma of listing modern buildings”, which is available at the web site [http://www.ihbc.org.uk/context\\_achieve/44/Yvonnelee.htm](http://www.ihbc.org.uk/context_achieve/44/Yvonnelee.htm)

<sup>59</sup> In the case of the Penguin Pool in London Zoo from 1934, the original architect was engaged in its repair work in 1987

The Penguin Pool, which was designed by an immigrant architect, Berthold Lubetkin, in association with six Architectural Association graduates, is one of the small-scale modern classics in England listed in 1970. But it is surprising that the original architect could give little information about his building when consulted in restoration work. (As cited in Pearce, 1989,115,116)

operates with buildings which are no longer functional or current whereas the conservation of the twentieth century heritage treats current buildings which we still occupy.

Some writers contribute to subject through new perspectives. According to Qi Tie-nan, the case of the conservation of modern architecture is not only to preserve architecture as heritage but also to put modern architecture into a more connected, expressive, and consistent place within new social and urban situations.<sup>60</sup> Furthermore as Allan illustrated (1994,140) dealing with the conservation of twentieth century architecture, particularly Modern Movement products bring a range of issues such as aesthetic and philosophical questions, commercial judgement, historical research, statutory protection, repair technology and estates management.

It might be observed that the conservation of the twentieth century architectural heritage goes forward on the outstanding examples of the Modern Movement in practice especially in Europe and the North America as a result of the works of the influential organization, DOCOMOMO. For an alternative look, the activities of recently established mAAN are also worth remembering. A flowchart which was created by Hubert-Jan Henket for DOCOMOMO activities in order to lead selection, documentation and restoration of Modern Movement buildings, neighborhoods and sites, might be given as a summary. (Table 3.3)<sup>61</sup>

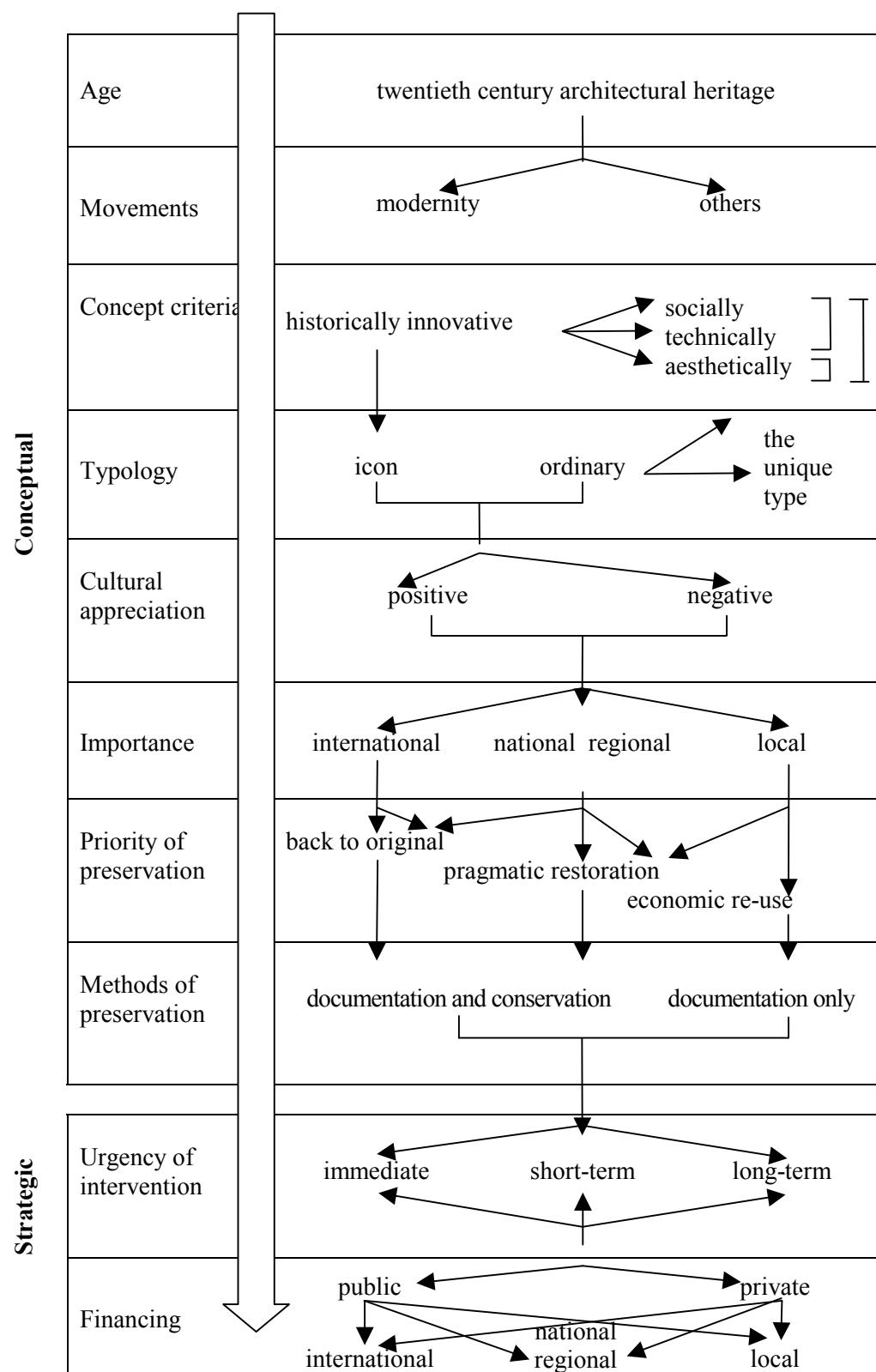
In general conservation understanding it is accepted that all buildings have specific problems, thus they should be evaluated one by one. This fact does not change and gain more importance when conservation of the twentieth century architectural heritage is taken into account and will be supported by notions, namely, democratisation and individualization in architecture. It is likely to evaluate the twentieth century architecture by depending on criteria specific to each case which demands different types of protection.

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<sup>60</sup> It was taken from the paper abstract of Qi Tie-nan presented at the Macau Conference of m-aan in 2001. The information here was gathered from the web site below. <http://www.m-aan.org>

<sup>61</sup> This was taken from ALLAN (1994).

Table 3.3. The flowchart of the conservation of the Modern Movement



While concluding, paradoxes and problems of modern conservation might be grouped as follows:<sup>62</sup>

❖ Conceptual Problems

- Continuation of inner dynamics of conventional methods of conservation (eg: the shifting notion of authenticity)
- Conservation of the historical versus modern architecture as reacting against history
- Decision about whether it is worth conserving or not (At the extreme point one can decide that it is better to leave an early modern building to terminal neglect or decay in order not to rob its authenticity rather than to prolong its life.)
- What to conserve from the point of view of identity (universal character of twentieth century architecture)

❖ Problems related to early modern design approaches and discourses

- Building as a functional machine
- Form follows function (The conflict between conservation methods, and principles with outstanding discourses of modern architecture such as “form follows function”. It is the case when adaptive re-use of these buildings is under consideration. Because especially early modern buildings acquired their final shapes and specific functions after such an approach. If re-used, it would make the buildings lose their authentic designs. This means that the buildings are in the state being less flexible for change.)
- Short life expectation of modern buildings (Buildings intentionally created for short life spans -throwaway architecture- present problems.)
- Flexibility

❖ Consciousness Problems

- lack of sufficient legal systems
- lack of specialist education
- lack of public awareness

❖ Constructional Problems

- Material
  - ◆ use of material (use of materials by architects regardless of their long-term performance or use of new materials and techniques; insufficient detailing; use of materials which is considered as dangerous such as asbestos)
  - ◆ material itself (thermal gain for glass-walled buildings; aluminum cladding especially buildings found in city centers;

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<sup>62</sup> This classification was compiled and developed by the writer herself mainly depending on the Heritage at Risk Report of 2002-2003 and Allan (1994, 140-175).

pollutants; decay problems of reinforced concrete which is used widely; rusting iron windows

- Construction System (e.g.: composed structural construction of buildings forcing individual part repairing unlike buildings of previous centuries mostly of masonry; false or insufficient detailing)
  - Construction Method (e.g.: serial production creating authenticity problem; prefabrication)
  - Unsustainable servicing systems (heating, cooling, illumination versus rapidly growing new systems)
  - Size of buildings (large quantity, large modern buildings, settlements - especially belonging to post-war period in terms of how to list or what a function would be given- and also high-rise buildings present problems when finding compatible uses and capital for their repair)
- ❖ Others (financial, grant aid, etc)

Our research showed that mostly the outstanding examples associated with modern style have been paid attention in practice although this idea is not theoretically accepted. It is stated in the Beijing Charter (June, 1999) that the “localization of modern architecture” and the “modernisation of local architecture” are common attitudes while making architecture plural. As already stated, although the international character of modern architecture mainly dominated the architecture of twentieth century, local examples which are not imitations and present authenticity all deserve to be conserved. Identification of heritage demands comprehensive historiography of the countries which is to be written from localities. It is known that every nation had its own way of modernization, so for sustainable development and the future of architectural profession, these distinctions might be stressed also through conservation.

The reasons such as the abundant and heterogeneous character of twentieth century architecture; public's and even specialists' lack of interest; and insufficiency of taking into account only iconic examples, initially demand a certain method of conservation for this type of architectural heritage, namely, conservation through documentation. For twentieth century buildings, it is easier to find original projects, and models, even original material catalogues, when compared with the architectural heritage of previous centuries. Without being protected by law, conserving through documents could be appropriate for this type of architecture at least as an initial step.

## **CHAPTER IV**

### **CONSERVATION OF TWENTIETH CENTURY ARCHITECTURAL HERITAGE IN TURKEY**

In order to analyse and evaluate the practice of conservation of the twentieth century architectural heritage in Ankara, the chapter initially examines two fundamental subjects, namely the architecture of the century and the development of conservation in Turkey. Hence the twentieth century architecture produced in Turkey and definitive points for the twentieth century in Ankara, the capital city, as well as the history of conservation in Turkey and legal issues related to the conservation of twentieth century architectural heritage are studied. Having discussed the statutory base of conservation, the chapter focuses in the last part on its practice as exemplified in the case of Ankara by analysing lists of registered buildings constituted after an archival study as well as registration decisions. Then follows the analysis of an inquiry responded by the specialists working at the General Directorate of Cultural Museums who are responsible for the legal activities of this type of heritage to be conserved. Depending on this analysis, the chapter concludes with a prospective account of conservation practice of twentieth century architectural heritage as exemplified in the case of Ankara.

#### **4.1. Twentieth Century Architecture in Turkey**

Socio-politically, the twentieth century is divided in two periods in Turkey as that of the Ottoman rule continued until 1923 and the following rule of the new Turkish Republic. 1908 is also an important cut-off day at the beginning of the century as it was then the constitutional system was strengthened, leading to the foundation of the modern Turkish Republic. Being a nation-state was a modernity project aimed to be reached by the foundation of the Republic in the twentieth century although modernization attempts, which also meant Westernisation or Europeanization, had initially began in the eighteenth century during the period of the Ottoman Empire. After the early period of the Republic, social and economy policies of the one-party regime finally provided an available atmosphere for transition to multi-party regime in 1950, which might also be considered

necessary for modernization; however it was discontinued by three military coups throughout the twentieth century. Modernization process seems still to be in process in the country, which also reflects in fields of architecture and architectural conservation.<sup>63</sup>

When we examine the characteristics of architectural production during the period in Turkey, the influence of the establishment of a new regime seems critical. The establishment of a new state demanded new institutions requiring new buildings and building types, a situation which influenced architecture both in terms of quality and quantity.

First public buildings of the newly established state for immediate use were designed in the First National Style, that had also been used during the late Ottoman period with an historicist and revivalist approach. These tendencies were related to contemporary ideologies such as nationalism and Turkism, and the First National Architectural Style, which began in 1910 and continued until the 1930s, was constituted under this socio-cultural and socio-political state. The style used old forms and patterns borrowed from the classical Ottoman architecture of sixteenth century and to a lesser degree from the Seljukid architecture. Domes, eaves, tiles, tables, balconies, and balustrades with Seljukid patterns; muqarnas; entrance doors giving *Tac Kapi* impression; corner towers; and a symmetric composition perceived at first sight are all elements determining the style.<sup>64</sup> (Aslanoglu, 2001)

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<sup>63</sup> The Part was constituted according to following references.

AHMAD, ( 1993); 1990; KOCABAŞOGLU ( 2002 ); ZÜRCHER, ( 1994 )

The nineteenth century in Ottoman State might be summarized as incorporation of the state in capitalist world system; the first serious reforms in Western mode; replacing the bureaucracy as the main power with the palace; influence of European ideologies such as nationalism, liberalism, secularism, positivism; the emergence of first nationalist movements in the Empire; the start of the Ottoman constitutional movements. (Zürcher, 1994)

Islamism, Turkism and Westernization were three ideologies for the Second Constitutional Term intellectuals depending on Enlightenment, positivism, materialism, evolutionary approaches. Their aim was to reach modern civilization in terms of science and technique, to develop the society and nation, to save the state, to develop culture and ethic. Their method was dogmatic in character and not critical that they saw Western type of thinking, culture, science as absolute truths. (Hilav, 1990, 387,389) Hilav notes that the thinking realm did not deal with epistemology and ontology until 1950s, that is, they accepted the new notions, terminology and concepts as they were given. This structure of thinking, which is also the case for Turkish Architecture, has not changed so much in Turkey throughout the twentieth century.

Vedat and Kemalettin Beys are the pioneer architects of the style. Besides them and several other Turkish architects, the precautions in the Law of Encouragement of Industry provided that foreign specialists, especially from the German speaking countries, began to be employed in Turkey from the late 1920s onwards. It was basically these foreign architects who introduced the first examples of the International Style, which began to be used during the 1930s in the country. Both in number and variety, Clemens Holzmeister was the leading architect among foreigners as the architect of most of the ministry buildings in State Quarter.

As students were sent to Europe from Turkey, and especially with the help of the modernized education at the Academy of Fine Arts, which was the only school of architecture in Turkey at the time, the earlier academic, historicist and revivalist approach in architecture changed and became more open to western effects. This made Turkish architects aware of current styles in the West.

Simplicity excluding ornamentation, parallelism between form and function, skeleton structure, use of terrace on flat roof, free plan, cubic mass, asymmetry, wide glass surfaces, horizontal ribbon windows are among the characteristics of buildings designed according to the International Style during the 1930s. Among local architects of the period were Seyfi Arkan, Şevki Balmumcu, Sedat Hakkı Eldem, and Şekip Akalın.

The world economic crisis and the resultant statist policy in economy, the use of local goods and the like were the features of the socio-cultural context which became preparatory for the Second National Style in architecture, which was effective especially during the 1940s. According to Alsaç (1976) the death of Atatürk, the Second World War, and the reaction against foreign architects were important factors preparing the Second National Style.

The use of historical forms in an eclectic manner is common points for the First and the Second National Styles. Whereas the first one prefers to use parts of monumental buildings of Classical Ottoman period, the second uses Ottoman-Turkish civil architectural language.

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<sup>64</sup> See the following books for detailed information on the architectural styles of the early Republican period. Alsaç (1976), Aslanoğlu (2001), Holod and Evin (1984), and Sözen (1996).

Sedat Hakkı Eldem and Emin Onat were the leading architects of this period. The contribution of Paul Bonatz who is the designer of the Saracoğlu Quarter in Ankara is also worth noting. Atatürk's Mausoleum designed by Emin Onat and Orhan Arda is the most significant building of the period. It combines the "tomb" of Turkish-Muslim architecture with the mausoleum in Anatolian architecture of earlier periods in a single building.

In the decade between 1950-1960, foreign aid beginning with the Marshall Plan in 1947, Turkey's participation in the Korean War in 1951 and its admission to NATO in 1953 led Turkey to better integrate into the international system. As for the social situation, massive migration to urban areas such as Istanbul, Ankara, and İzmir began. The cities started to be surrounded by squatter houses lacking infrastructure. New economic system entailed new building types and new types of transportation. Opening to the world influenced architecture in terms of the use of current stylistic and formal concepts. Through prismatic forms, gridal façade treatments, contemporary international style was closely followed. Hilton Hotel with current high-rise building technology by SOM and Sedat Hakkı Eldem is a typical example. (Tapan, 1981)

The growth of industry and business; the emergence of a pluralistic worldview; the establishment of an urban way of life with its value judgements; and the rise of social consciousness are the main socio-economical and socio-political dynamics of the years between 1960 and 1980. As for reflections of these issues on architecture, competitions held by the state for social programs such as hospitals, high schools, large university campuses, town halls, governmental offices may be mentioned. By the growth of the bureaucratic system and big business, office buildings began to occur. Large hotels, holiday villages, second houses, luxury primary residences began to be built as a result of the growing tourism sector. The period entailed advanced building systems and techniques including completely new approaches and know-how. Conservation and rehabilitation programs were given more interest at that time. The Turkish Historical Society Building and METU Campus are among the leading examples of the two decades in Ankara. Distortion of the right angular system, articulation of fragmented small blocks scheme allowing freer forms, compactness both horizontally and vertically are the stylistic approaches of the period according to Yücel (1984)

As for the 1980s, according to Kazmazoğlu and Tanyeli (1986), everything regulating and leading relations between built environment and the self is included under the concept of

socialization in architecture, or constitution of architectural culture. In 1980s post-modern applications are also seen in Turkey. The housing for the Great National Assembly Members designed by Altuğ-Behruz Çinici in 1984 is among the examples from this period. (Kazmazoğlu and Tanyeli 1986, 31-48)

The twentieth century in Turkey meant a desire to break from the past and became the epoch of a new state with a new regime which prepared a venue also for changes in architecture. Architecture in the twentieth century in Turkey went parallel with socio-economical and socio-political dynamics. As summarized above, the architecture in Turkey until the 1960s was restricted by the national/international duality by incorporating features both in parallel to and against developments abroad, especially in Western countries. The architecture after the 1960s, on the other hand, includes pluralistic approaches which has gradually developed in parallel to global developments. In order to analyze the conservation practice of architectural production in Ankara during the period under concern, what identifies Ankara in the twentieth century will be discussed in the following part.

#### **4.1.1 Ankara in the Twentieth Century**

As a general scope of the study an overview on the characteristics of Ankara on a historical context should be mentioned. As stated by many writers, the building of Ankara as the capital was identical with the success of the regime. Although urban problems were witnessed in parallel to Turkey's general development, the fact that it is the capital city of the new Republic has provided Ankara with a new identity. After a short review of its history, one might say that Ankara's location at the crossroads had made it a garrison or a commercial center in Anatolia even before it became the capital of the Turkish Republic. Geographically speaking, the significance of Ankara had depended on its situation on a junction point of the roads that connect the East to the West as well as on its citadel that provided defence. (Akçura, 1971, 13) As Aktüre stated, Ankara was settled from the First Age onwards since it was on the crossroads on the East-West direction and had become a military, postal, and trade center. (1984, 4)

Archaeological excavations evidence Ankara's history reaching back to the prehistoric times. (In Akçura, 1971, 15; 1949, 31) Şimşir informs us that Ankara has a 2500-year history and was established by the Phrygian King Gordias or his son.<sup>65</sup> Ankara later

became the capital of Galatians. (Akçura, 1971, 15) Still, Akçura states that Ankara's destiny was definitely shaped by the Byzantine Empire between 334-1073 AD. (1971, 16) The Temple of Augustus, the Roman Bath and the Theatre are the remains from the Roman period of Ankara. Ankara had been under Byzantine rule until 1073 when Turks occupied the city.

In the sixteenth century, Ankara had become quite a significant settlement with thirty thousand population, 6066 houses, and 2000 shops. (As cited in Akçura 1988, 409) Many sources mention that Ankara began to fell into decline in the nineteenth century. The reason of its decline is related to the fact that the city's main surviving tool, goat, and its product, so-called sof, began to be produced in other places such as South Africa. In addition, Ankara dealt with diseases and food shortages. (Şimşir, 1988, 25) In this century Ankara was still the center of a province (*eyalet*) including Yozgat, Kırşehir, Kayseri, Çorum Sanjaks<sup>65</sup>.

In the nineteenth century, vineyard houses surrounded Ankara. The inner city was consisted of traditional organic type of settlement of wooden houses. Ortaylı writes that, under the rule of Abidin Pasha (1884-1892), a Gureba Hospital, a barrack building, a government building, storage, a secondary school (*rüştiye*), and also a high school (*sultani*) were built. (Ortaylı, 1984, 209) Furthermore the Hotel Angora took place inside Taşhan after the arrival of the railway in the town in 1892. (Ortaylı, 215) Ankara also had a municipal organization during the late Ottoman period in 1882. (Aktüre, 2001, 49)

Ortaylı mentions that railway resulted in land speculation, but did not radically alter the urban spatial organization. At the end of the nineteenth century Ankara had one flour factory working with vapour. (Ortaylı, 1984, 209, 215) In the beginning of the twentieth century, it was a town of 6500 houses with around a thirty thousand people population. (Aktüre, 2001, 55-56)

During the War of Independence, and by the visit of Atatürk in 1919, Ankara began to gain importance. Atatürk and his friends worked in the Agriculture School, the Station Building

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<sup>65</sup> Akçura writes that in 800 BC, Ankara was a Phrygian City. (Akçura, 1971, 15) But Aktüre states that the founder of the city is not certain. (1984, 5)

<sup>66</sup> *Sancak* is subdivision of a province in the Ottoman system.

and then the Kiosk in Çankaya in Ankara respectively during the war period. (Akgün, 1984, 228) The Grand National Assembly organized its first meeting in Ankara and Ankara became the capital of Turkish Republic in 13<sup>th</sup> October 1920.<sup>67</sup> Akçura discusses that its nearness to battle grounds, as well as to İstanbul, the fact that it has a railway connection, that it was physically at the center of Anatolia, and also the support of Ankara people to the War of Independence made Ankara initially the military management center and then the capital of the new state. (1971, 25)

Ankara was not a developed urban center when during the Independence War, and the following years when it was a new capital. The Club Building of Union and Progress Party<sup>68</sup> was the only public building, which was hence used as the building of the first Grand National Assembly and the Republic was declared in this building. After it was chosen as the capital, Ankara began to develop with the construction of new boulevards, and buildings as well as the substructure. The writers and journalists attracted attention to the duality between the old and the new Ankara.<sup>69</sup> The building of Ankara as a capital was compared with a dream which meant the transformation of the entire nation. (Cited in Şimşir, 1988, 378, 379) As an icon of the Republic (Bozdoğan, 2002, 83) Ankara was defined as the Ka'ba of the new Turkey because of its importance as a national center. (As cited in Şimşir, 1988, 378, 379) The building of Ankara as a capital is considered by Tankut as the concretizing of the modernization principle. This was to create a living stage in order for premodern people of Anatolia to become modern. (1990, 23)

After the proclamation of Ankara as a new capital, legal regulations and constructional activities followed. (Aslanoğlu, 2001, 28) In 1924, the Municipality of Ankara was established. In 1928, a competition was organised for the general development plan of Ankara plan and Jansen's proposal was accepted and then implemented during the 1930s. (Cengizkan, 2002)<sup>70</sup>

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<sup>67</sup> It is being the capital constitutes basically the identity of Ankara. Ankara is not a *payitaht* (the city where the royal throne is located) and it is the capital of a nation state which depends on public sovereignty. As Akçura expresses the destiny of Ankara depends on that of the Turkish Republic. (Akçura, 1971, 29)

<sup>68</sup> It was designed by İsmail Hasif Bey and it is being used as the Museum of War of Independence today.

<sup>69</sup> The duality between an ox-cart and a car, or between the Charleston dance versus call to prayer has been compared by the period's journalists. (As cited in Şimşir, 1988, 376, 379)

It is the twentieth century that launches an epoch in the history of Ankara. Being declared as the capital city of the new Republic determined the character of Ankara during the first half of the twentieth century. However, as attempted to be developed as the first modern city, it also initially experienced urban problems in Turkey and began to lose its identity. Ankara experienced problems of population explosion, housing shortage, and land speculation when it became the capital. Generally depicting, Ankara was lacking urban infrastructure when it was declared as the capital. Through the attempts to create a modern, secular city as the capital of the new Republic, an ardent construction activity was undertaken. Akçura recognizes that Ankara developed rapidly and continuously, that is why it was the first to experience the negative influences of urbanism even during the early Republican years. (1971, 1) Rapid Growth of the population entailed a new city plan in the 1950s, namely, Yücel -Uybadin Plan which was approved in 1957 and followed by new plans. Although Ankara is the first Anatolian city which modernization project was applied on (Altaban, 1998) and the first planned city, it is not in the view of a planned city today.

The following part examines the development of conservation practice in Turkey and concentrates on the issues, notions and terminology existing in the regulations and the laws in order to understand the statutory base of the conservation of twentieth century architectural heritage in Ankara.

#### **4.2. Conservation of Architectural Heritage in Turkey**

Public's lack of interest, knowledge, and consciousness; lack of finance; and influence of physical factors were negative effects whereas influence of pious foundations<sup>71</sup>, and religious value judgments, were positive effects on cultural properties during the Ottoman Empire. (Madran, 2002, 5) The arrangement of the Regulations on Old Monuments (*Asar-i Atika Nizamnameleri*) of 1869, 1874 and 1884 as well as the foundation of the *Muze-i Humayun* by Osman Hamdi Bey in 1869 were the significant events for conservation field during the nineteenth century. Since conservation and museum practices accompanied each

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<sup>70</sup> Cengizkan examined the first plan of Ankara by Lörcher and discussed about its significance for the future development of the city. (2002, 44)

<sup>71</sup> Pious foundation is the traditional method and organization system of caring historic monuments specific to the Ottoman Empire especially throughout the classical period. After the construction of a building, the sources assigned for the maintenance and repair of a building were no longer owned by the founder, instead it became the property of the God and were used for public interest forever. Then, since fiscal sources were always in a permanent usage, buildings were maintained and did not need comprehensive repair because of this sustainable repair system. (Madran, 2002, 4; 9-14)

other and also museum organization was responsible for the issues of the Regulations on Old Monuments to be executed, “museum practice” (*müzecilik*) is also worth mentioning for the development of conservation practice. However, at the time, the notion of old monument meant only movable archaeological remainders belonging to the ages before the Turkish-Muslim Age and the regulations were arranged in parallel to this understanding. The Regulation on Old Monuments in 1906 seemed to have been the sole law on these issues not only in the Ottoman Empire but also in the Turkish Republic which had been in effect until 1973. (Madran, 2002, 28-45) On the other hand, Regulation on Conservation of Monuments (*Muhafaza-i Abidat Nizamnamesi*) in 1912, which was the first in concerning issues about immovable cultural properties, had remained valid until 1936. (Madran, 2002, 72)

After the foundation of some councils and directorates concerning conservation such as the Council on the Conservation of Old Monuments (*Muhafaza-i Asar-i Atika Encümeni Daimisi*) in 1917, the Turkish Directorate on Old Monuments (*Turk Asar-i Atikası Müdürlüğü*) in 1920, and the Directorate on National Palaces (*Milli Saraylar Müdürlüğü*) in 1925, it is in fact the studies of the Conservation Council on Monuments (*Anıtları Koruma Komisyonu*) that began in 1933 that might be considered as the initial planned conservation activities in the Republican period. (Madran, 2002, 75, 96, 99, 109) The Council on the Conservation of Old Monuments (*Muhafaza-i Asar-i Atika Encümeni Daimisi*), which was renamed as the Conservation Council of Old Monuments later (*Eski Eserleri Koruma Encümeni*), worked as the first decision making council regarding conservation issues until the 1940s. Madran states that its way of working resembles local conservation councils of today although its scope of study was limited to İstanbul. (2002, 98-99)

Following then the foundation of a General Directorate in the 1940s (*Eski Eserler ve Müzeler Umum Müdürlüğü*) a superior council responsible for immovable old monuments (*Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu*) was established under the Ministry of National Education by the Law number 5805 in 1951. It has been given the task of determining the general principles and methods of intervention as well as deciding the survey, restitution and restoration projects of old monuments. This council was also made responsible to supervise conservation practice. As the highest decision-making body responsible for immovable cultural properties, the council was independent and scientific in character. It is worth noting that many of the buildings among the context of our subject

in Ankara were registered during the term of this council. Although the concepts of the Venice Charter of 1964 such as scale of environment and conservation of historical environment as whole as well as single buildings were adopted by the council, the legal base was lacking in the former regulations. The Law Number 1710, which was brought into force in 1973, is the first law including these contemporary conservation issues and also the first conservation law of the Republican period. It is by means of this Law that conserving historical environment as a whole became legally possible. The cities which have historical tissues such as Antalya, Antakya Bursa, Edirne, Konya, Kula, Kütahya, Muğla, Tarsus, or Urfa were registered as historical sites according to this law. (Ahunbay, 1996, 120) The Law Number 1710 issued in 1973 remained in force for about ten years and was replaced with the Law number 2863 in 1983.

The activities of conservation gained much institutionalized status in the following years under different Ministries such as Education, Culture and Tourism. Since April 2003, the General Directorate of Cultural Properties and Museums (*Kültür Varlıklar ve Müzeler Genel Müdürlüğü*) under the Ministry of Culture and Tourism has been executing the activities of conservation of cultural properties according to the Law 2863. It has the authority of planning conservation, organizing works of superior council and its local councils, as well as museum activities. The general directorate now has 20 local conservation councils (*Koruma Kurulları*), 11 subdirectorates (*Rolove ve Anıtlar Müdürlükleri*) working on adjudication activities of construction and project services of old monuments owned by the Ministry as well as 200 museums at the periphery.<sup>72</sup> Furthermore the institutions that own monuments and sites were legally given the authority and responsibility of care and repair. On the other hand, the General Directorate of Pious Foundations (*Vakıflar Genel Müdürlüğü*) is responsible for mosques, caravanserais, madrasas and the like, whereas the General Directorate of Highways (*Karayolları Genel Müdürlüğü*) was given the authority of old bridges. Restoration and conservation activities of palaces and mansions are being executed by the Presidency of National Palaces (*Milli Saraylar Daire Başkanlığı*) under the Turkish National Assembly.

Additionally, the practice of conservation has gained a more theoretical base in Turkey as graduate education on the subject has begun to spread after 1968 when METU Faculty of Architecture began courses on restoration that was followed by İTÜ, YTÜ, Dokuz Eylül,

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<sup>72</sup> Anonymous information

and Mimar Sinan Universities and recently İzmir and Gebze High Technology Institutes. Among the leading non-governmental organizations and societies effective on conservation of historical and cultural heritage in Turkey, Turkish Chamber of Architects, ÇEKUL, Union of Historical Cities (*Tarihi Kentler Birliği*), Turing ve Otomotiv Institution, Society of Turkish Historical Houses (*Tarihi Türk Evleri Derneği*), Societies of Galata, Zeyrek and Cihangir, TAÇ Foundation, Society of Archaeology and Archaeologists (*Arkeoloji ve Arkeologlar Derneği*), Conservation and Restoration Specialists Association (*KORDER - Koruma ve Restorasyon Uzmanları Derneği*), and recently established DOCOMOMO Turkey could be mentioned.

Up to this point, it has been discussed that the conservation activities in the Ottoman period were mostly executed by the pious foundation. Then the museum activities were initiated in the last quarter of the period of the Ottoman Empire and led to the development of the conservation field. It was in 1973 when the Republic of Turkey accepted its first conservation law and began to concern about the scale of environment instead of single buildings/monuments. Moreover the conservation sector then began to gain a much more institutionalised status with the opening of restoration departments in architecture schools and the foundation of specialized institutions as well as non-governmental organizations in the field.

#### **4.2.1. Statutory Conservation of Twentieth Century Architectural Heritage**

The issues, notions and terminology of conservation as included in legal texts, that is, the constitution, the conservation law as well as the more specialized the Conservation Superior Council principle decisions are examined in this part of the study. In the 63<sup>rd</sup> article of the 1982 Constitution, historical properties were introduced for the first time in the constitution in Turkey. There it is stated that:

Conservation of historical, cultural and natural properties: the state provides the conservation of historical, cultural and natural properties; the state takes supporting and encouraging precautions in order for this aim. The limitations and aids are regulated by the laws subject to those that are in private ownership<sup>73</sup> (As cited in Katoğlu, 1990, 462)

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<sup>73</sup> The translation belongs to the writer of the thesis.

Tarih, Kültür ve Tabiat Varlıklarının Korunması:

Devlet: tarih, kültür ve tabiat varlıklarının ve değerlerinin korunmasını sağlar; bu amaçla destekleyici ve teşvik edici tedbirler alır. Bu varlıklar ve değerlerden özel

In parallel to developments in the conservation field in the world and after the acceptance of some international documents such as the Venice Charter for the Conservation and Restoration of Monuments and Sites of 1964; the Barcelona Recommendation for the Criteria and Methods of Cataloguing Sites, Ancient Buildings and Historical and Artistic Sites for Purposes of Preservation and Enhancement of 1965; the European Charter of Architectural Heritage of 1975 (Tapan, 1998, 203) by the Turkish State, new approaches such as the acceptance of the relationship between conservation and urban planning and new definitions such as cultural property were introduced firstly through the law number 2863, the Law on the Conservation of the Cultural and Natural Properties (*Kültür ve Tabiat Varlıklarını Koruma Kanunu*) which was revised by the laws number 3386 in 1987 and recently by the law number 5226 in 2004.<sup>74</sup>

Unlike the previous laws, the notion of old monument was replaced with that of cultural property in law number 2863. The law defines cultural property in its 3<sup>rd</sup> article as “All movable and immovable properties above or underground or underwater that belong to prehistoric and historic periods and relates to science, religion, and the fine arts.”<sup>75</sup> From this statement, one can notice that time and space context of cultural properties are evaluated here from a wide perspective. In other words, this matter is so open-ended that it also provides the twentieth century heritage to be taken under conservation in a legal way. Additionally cultural properties that are to be conserved are defined in the 6<sup>th</sup> article of the second part of the law as follows:

- a) all immovable property built prior to the end of the nineteenth century,
- b) immovable property built after the designated date but considered worthy of conservation by the Ministry of Culture and Tourism for its significance and characteristics
- c) immovable cultural property within sites,
- d) without regard to date of construction or registration, buildings and sites that witnessed significant episodes of the National War of Independence and the proclamation of the Republic of Turkey and houses used by Mustafa Kemal Atatürk for their relevance to our national history.<sup>76</sup>

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mülkiyet konusu olanlara getirilecek sınırlamalar ve bu nedenle hak sahiplerine yapılacak yardım ve muhafiyetler kanunla düzenlenir

<sup>74</sup> Anonymous information

<sup>75</sup> Anon. (1996)

<sup>76</sup> ibid.

Here the (b, (c), and (d) issues of the 6<sup>th</sup> article also provide twentieth century buildings which are worth conserving to be legally registered. The law also identifies the examples of cultural properties as follows:

rock-cut tombs, inscribed, painted and carved rocks, painted caves, mounds, tumuluses, excavation sites, acropolises, and necropolises, castles, fortresses, citadels, historic barracks, military buildings with connected guns, ruins, caravanserais, khans, public baths, madrasas, mausoleum, tombs and inscriptions, bridges, aqueducts, water conduits, cisterns and wells, remains of historic roads, milestones, obelisks, altars, shipyards, ports, historic palaces, kiosks, houses, sea-side residences (*yali*) and mansions, mosques, masjids, public palaces for funerals and prayers (*musalla* and *namazgah*), fountains and sebils, public kitchens (*imarethane*), mints (*darpahane*), hospitals (*şifahane*), clockrooms for prayer times (*muvakkithane*), silvershops (*simkeşhane*), convents (*tekke ve zaviye*), cemeteries, graveyards (*hazire*), shops (*arasta*), markets for valuables (*bedesten*), covered bazaars, sarcophagi, steles, sinagogs, basilicas, churches, monasteries, complexes (*külliye*), remains of old monuments, and walls, frescoes, reliefs, mosaics, and similar immovables<sup>77</sup>

It is worth noting that the law does not identify the building types specific to the twentieth century such as skyscrapers, airports, cinema buildings, etc. The determination of cultural properties to be conserved first begins by their listing. It is stated that when a cultural or natural property that is defined in the law is discovered, it is listed.<sup>78</sup> If it is determined to have the properties to be conserved and considered eligible for conservation, it is registered for the national inventory by local conservation councils.<sup>79</sup> Listing is worth

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<sup>77</sup> ibid.

<sup>78</sup> The law number 2863 dictates in the 7<sup>th</sup> article that "...adequate number of exemplary works representing their periods are designated as cultural property to be conserved in view of the means of the state available for this purpose". This point is problematic for the conservation ethics particularly for the heritage of previous centuries. (Katoğlu, 1990, 462) This point is also stressed by Emre Madran at the course at METU entitled Legal and Administrative Issues of Conservation in Turkey (*Türkiye'de Korumanın Yasal ve Yönetsel Yönleri*)

<sup>79</sup> As mentioned numerous times at various platforms, one of the basic problems of conservation in Turkey is uncompleted inventories. Although listing is one of the main tasks of the General Directorate and its local branches legally in a systematic way, it is observed that inventory studies gained importance in some certain periods.

The influence of the Chamber of Architects in listing activities is worth mentioning for Turkey. For instance, the case of registration of Village Institutes, which might be counted among our subject, might be given. It is through attempts of the Turkish Chamber of Architects Ankara Section that one of the most important college buildings belonging to Early Republican Period in Ankara, namely, TED College, which might be considered among the context of the thesis, was registered by the decision date:23.07.2004 number: 9304 of Ankara Council of Conservation. The influence of some council members' and also some scholars' being graduates of the college have played role in rapid registration of the school buildings. Unfortunately to be in the state of registered for a cultural property does not guarantee its future in Turkey. The writer of the thesis believes that the attempt of

noting in the context of conservation society relationship. When the listing of a property comes onto the agenda, its demolition follows.<sup>80</sup>

The evaluation criteria of cultural properties are given in the 7<sup>th</sup> article of the second part of the Law. In very general terms, the law states that historical, artistic, regional, and other characteristics of cultural properties are to be taken into consideration during listing. The word “other” here might also provide the registration of twentieth century buildings about which there has not been a defined set of common accepted selection criteria yet. Another significant definition takes place in the principle decision dated 5.11.1999 and numbered 660 of the Superior Council on Conservation regarding classification, care and repair of an immovable cultural property, which states that the most important problem in conservation of a cultural property is the degree of interference. So to clarify the point, the buildings are separated into two as the first rate buildings (*1. Grup Yapılar*) and the second rate buildings (*2. Grup Yapılar*). The second rate buildings are defined as buildings to be conserved for their contribution to the city and the environment, and reflect traditional life style by coming together. On the other hand, the first group buildings are defined as buildings to be conserved for their individual historical, symbolical, memorial and aesthetical qualifications.<sup>81</sup>

As shown in the next parts, registered architectural heritage in Ankara also includes different kinds of sites. Thus there is need to explain what kind of sites exist in Turkish

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the chamber of architects would gain more importance in the registration of the twentieth century architectural heritage.

<sup>80</sup> Apparently this is not specific to Turkey and exists even in developed countries such as England. In England there exists “Certificate of Immunity from Listing” for entrepreneurs. The Department of National Heritage, which is responsible of listing, has also the power “to spot list”. There have been some experiences in England showing conservation society relationship during the listing process: The owners of Erno Goldfinger’s office complex and Alexandre Fleming house in London had “Certificate of Immunity” just it was intended to be listed in 1988. Sir Norman Foster’s Willis Faber Building in Ipswich was spot listed Grade I when unacceptable alterations came onto the agenda. During a bank holiday weekend the central block of the Firestone Factory on Western Avenue, which was designed by Thomas Wallis of Wallis, Gilbert and Partners, was demolished just before listing attempts were on the agenda. As a reaction, the minister of the period, Michael Heseltine listed the Hoover Building as Grade II\* which together with the Firestone Factory was an example of inter-war factories. The information here was collected from Allan (1994) and Pearce (1989).

<sup>81</sup> Anon (2000)

A similar system exists in England. Entries to the list are grouped as Grade I, II\*, II. Grade I is the highest grade given to buildings of exceptional importance whereas Grade II\* is given to those of special interest. Grade II is given to those considered worthy of conservation. The Scotland case is similar and the grades refer to A, B, C respectively.

legal texts. Principle decisions of the Superior Council include definition of site types. In the principle decision number 419 in 1996, an “urban site” is defined as an area which reflects sociocultural structure and life style of a society through urban, local, architectural and artistic qualifications and includes textural composition. In the Principle Decision number 421 in 1996, a “historical site” is defined as an area on which important historical events took place and sites of importance related to national and military history and to be conserved with natural properties. In the Principle Decision number 658 in 1996, “an archaeological site” is defined as an area or settlement displaying products above, underground or underwater and also socioeconomic and socio cultural properties from the beginning of humanity to the present day. In order to determine the degree of intervention and to execute practise, archaeological sites are graded as 1, 2, and 3. An “urban-archaeological site” is defined in the same decision as an archaeological site including cultural properties identified in the 6<sup>th</sup> article of the Law 2863.<sup>82</sup> In the Principle Decision number 659 in 1999, “natural sites” are defined as areas which are to be conserved due to their rarity, qualifications, beauties and which belong to geological, prehistoric and historic periods. The natural sites are graded as 1, 2, and 3 as well.<sup>83</sup>

One of the important principle decisions of the Superior Council regarding our subject is the decision dated 5.11.1999 and numbered 662, which might be considered as a precaution for buildings not registered yet, which carry qualifications of a cultural property according to the Law 2863. It also uses the terminology of the early Republican architecture, which includes almost all of the registered buildings of twentieth century architecture in Ankara.

Up to this point, what is considered as a cultural property in legal conservation texts such as the Law number 2863 and the related principle decisions of the Superior Council have been mentioned. It showed us that a special terminology such as the twentieth century architectural heritage, or recent heritage are lacking in the texts.<sup>84</sup> However a group of

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<sup>82</sup> The matter has been given in the page 79.

<sup>83</sup> Although terminologically lacking in the Law number 2863, the use of “rural site” and “mixed site” might also be seen. (Ahunbay, 1996, 27) A “rural site” is defined as villages, vineyards, summer places, notably, in agricultural character, with its settlement order, dimensions, type and construction technique of buildings within it, whereas a “mixed type” of site is identified as an area including at least two different sites within it.

phrases shown below could be of help while registering the twentieth century architectural heritage in Ankara:

- Early Republican Architecture
- Immovable property built after the nineteenth century and considered worthy of conservation by the Ministry of Culture and Tourism for its significance and characteristics
- buildings and sites that have witnessed significant episodes of the National War of Independence and the proclamation of the Republic of Turkey
- houses used by Mustafa Kemal Atatürk for their relevance to our national history

Additionally, though a special terminology is lacking, the comprehensive definition in the 3<sup>rd</sup> article of the law also provides the twentieth century buildings to be legally registered relatively more easily.

In the second chapter various values are mentioned and it is noted that oldness value, historical value, historical documentation value, and aesthetic value could be accepted as fundamental among evaluation values, making buildings subject of conservation. It has been observed that these values take place with different phrases and a group of terminologies in the Law number 2863 and the related principle decisions of the Superior Council. The lack of a special terminology on the conservation of the twentieth century architectural heritage in legal texts shows the poor level of consciousness about the subject in Turkey. A recent meeting organized by the Chamber of Architects Bursa Section in May, 2001<sup>85</sup> on *Building and Life: Twentieth Century Architectural Heritage*, showed conservation experts' developing interest on the relatively new subject. The following part will present the ideas of the academic realm about the conservation of the twentieth century, mostly depending on the Bursa Meeting.

At the meeting mostly the problems which might be seen in the conservation of the twentieth century architectural heritage in Turkey were discussed taking into account the centre and periphery dilemma. Yücel claimed that Turkey had less unique examples since its architecture repeated designs of the center only formally. (Yücel, 2001) The problem which might be seen while working on the twentieth century architectural heritage was stated in the Bursa Meeting as that architectural production lacked an intellectual base and

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<sup>84</sup> In many platforms, the lacking parts of the Law number 2863 -although revised- were discussed. It is known that it has many other lacking terminologies. Our aim is only to present the lacking parts concerning our subject.

<sup>85</sup> The meeting was entitled Building and Life: Twentieth Century Architectural Heritage.

operated formally as in the cases of the 1980's architecture, which is characterized by plurality.

Dostoğlu counted three approaches in the twentieth century for the creation of architecture in Turkey that is, copying from the West; inspiring from Anatolian local and Islamic sources, and interpreting our identity internationally. She suggested that the twentieth century Turkish architectural heritage should be chosen from the products of the third approach. (May, 2001) Kuban explained that national style problem existed in all countries which imported science, technique, and culture. On the contrary the countries which exported these issues did not meet any problem about national style although there existed important debates on styles in these countries. (Kuban, 1992, 89) Gürsel stated that, as a developing country, Turkey had always tried to catch up with and respond to the West. Since it did not turn towards and analyse its own qualities sufficiently throughout the process, we could not find any masterpiece Turkish twentieth century architecture. (Gürsel, May, 2001) From this point of view, it might be claimed that the number of nominees to be conserved would decrease.

As discussed in the third chapter, the conservation of the twentieth century architectural heritage differs from that of the past technically. This heritage cannot be preserved by depending only on the built document itself as could be done for the buildings of previous periods. It is visual and written period documents such as old photographs, projects, models, office papers, or material catalogues that establish the base of modern conservation. Tanyeli pointed out the Turkish society was handicapped in collecting both objects and knowledge. This would constitute one of the main problems while trying to conserve the twentieth century architectural heritage in Turkey. (Tanyeli, May, 2001)

In the previous chapter some evaluation criteria for the twentieth century architectural heritage has been mentioned depending on different writers. In the following part some values developed by different writers and are considered worth contributing to Turkey's scene will be noted. To illustrate, Ekinci put forward the criteria for the twentieth century architectural heritage as follows: (May, 2001)

- examples of resistance of architecture<sup>86</sup>
- examples which are both contemporary and respectful to historical tissue

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<sup>86</sup> Ekinci considers that it is architecture itself that has to be conserved. He believes that architecture tried to resist against negative influences of the twentieth century.

- examples symbolizing political events, social progress and social awakening (village institutes and public houses of Republican Period)
- buildings considering ecology
- buildings considering economy and comfort -the Third World is taken into account-
- buildings symbolizing an architectural style – to be awarded ones and important internationally
- buildings which are resistant to earthquakes<sup>87</sup> by having both contemporary and traditional structural systems.

In addition to Ekinci's criteria another system was suggested by Zengel and Karatosun in the Bursa meeting. They supported the idea that it was mainly results of socio-political and socioeconomic conditions such as industrial and French Revolutions; development of democracy in many countries and the becoming of the machine age that defined the twentieth century. Hence a system might be established depending on a basic criterion, namely, of having periodical value. They stressed that the criteria should be renewable and universal in character. The system which Zengel and Karatosun developed with examples from İzmir, is illustrated in the following: (May, 2001) (Table.4.1)

In short, the conclusion of the Bursa Meeting could be summarized as that having both universal and local qualifications is required in order for the twentieth century architecture to be counted as part of the heritage. (May, 2001) To sum up, it is stressed in this part that the notion of the twentieth century architectural heritage and the related notions like recent heritage, industrial heritage, recent form of immovable cultural heritage, etc. do not terminologically take place in legal texts. However the 3<sup>rd</sup>, 6<sup>th</sup> and also 7<sup>th</sup> articles of the Law numbered 2863, as well as the principle decision of the Superior Council numbered 662, provide the buildings and the elements of the built environment of the twentieth century to be legally registered. A special terminology, namely, early republican architecture, only exists in one principle decision of the Superior Council. The building types of the twentieth century such as skyscraper, airport and the like are not included among the examples of cultural properties identified by the law numbered 2863. Additionally, the suggestions in the Bursa Meeting showed that many evaluation systems might be created depending on the dynamic and colourful structure of the century and its architecture.

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<sup>87</sup> Ekinci considers that the twentieth century has shown the problem of strong buildings against earthquakes.

Table.4.1 Evaluation criteria suggested for the determination of the twentieth century architectural heritage (Zengel and Karatosun, 2001)<sup>88</sup>

Movements Defining the 20th Century	Basic Criterion	Evaluation Criteria
Changes in the political and ideologic structure	- of having periodical value of buildings or building groups	Unique examples of new building types Unique examples which new building material and structural systems are applied Buildings designed by architects who interpret new architectural discourses individually Awarded buildings –both in national and international competitions Identity
Industrial Revolution	-	

#### 4.3 Conservation of Twentieth Century Architectural Heritage in Ankara

This part mainly depends on the analysis of what was registered from among the twentieth century architecture in Ankara by using the lists which are prepared by using the computer records, registration fishes as well as registration decisions of registered properties which include explanations of registration. The part concludes by remarks about the whole chapter and presents a prospective account of the conservation of twentieth century architectural heritage in Turkey. The results of an inquiry, which show the level of awareness about the subject of the specialists working at the General Directorate of Cultural Properties and Museums, have provided significant insights for the evaluation in the last section of this part.

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<sup>88</sup> It was translated by the writer.

#### **4.3.1 List of Registered Buildings**

The first attempts to register the twentieth century architectural heritage in Ankara began in the early 1970s by the decisions of the Superior Council of Immovable Old Monuments (*Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu*)<sup>89</sup>. These decisions were not specific to the registration of the twentieth century architecture but also included the registration of cultural properties of previous centuries. For a comparison, cases in other countries, which were mentioned in the previous chapter, might be remembered. The Tugendhat Villa in the Czech Republic, for example, was declared as a cultural monument in 1963. In addition, the Muller House in Prag was declared as a cultural monument in 1969. The Penguin Pool in London Zoo of 1934 was listed in 1970. Again during the 1940s, Brazil registered three modern buildings, the Saint Francis Chapel of Pampulha in Belo Horizonte, the Ministry of Education and Health Building as monuments only a little time after they had been constructed. Hungary might be considered as one of the pioneer countries in the conservation of modern architecture where registration activities began in the 1960s. The Terminal Building in Budapest Erzsébet Square was listed in 1977. Parklaanflat in Rotterdam in Netherlands of 1932 was listed in 1983. Additionally, the Eigen Haard social-housing estate was declared as a monument in 1972. Thus it might be claimed that Turkey is not late in the registration of twentieth century architecture.

As of 2005, 5522 archaeological sites, 898 natural sites, 195 urban sites, 126 historical sites, and 392 other types of sites have been registered in Turkey. It has a total of 7133 registered sites. According to the types of immovable cultural and natural properties, 26189 houses (*sivil mimarlık örneği*), 5504 religious buildings, 5383 cultural buildings, 1502 administrative buildings, 724 military buildings, 1877 registered industrial and commercial buildings, 1732 graves, 184 martyries, 258 statues and memorials, 2777 natural properties, 932 ruins, and 46 streets (*korunmaya alınan sokak*) have been registered. Totally Turkey has 47108 registered immovable cultural and natural properties except the ones in Istanbul, for which the inventory has not been completed yet.

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<sup>89</sup> In one of the decision texts of the Council (dated: 9.7.1977, numbered: A627), it is stated that the Council decided about to register the Republican Period Buildings, which were younger than 50 years old even in the council's establishment year. But any related decision from these years could not be found in the archives of the General Directorate.

As for Ankara, 405 archaeological sites, 19 natural sites, 6 urban sites, 3 historical sites, and 7 other type of sites have been registered. Totally, the city has 440 registered sites as of 2005. According to the types of immovable cultural properties, 771 houses (*sivil mimarlık örneği*), 172 religious buildings, 135 cultural buildings, 115 administrative buildings, 6 military buildings, 28 industrial and commercial buildings, 14 graves, 2 martyries, 33 statues and memorials, 18 natural properties, and 12 ruins have been registered. Totally there are 1307 registered immovable cultural and natural properties in Ankara.<sup>90</sup> Among these, 275 properties are designated by the writer as the examples of the twentieth century architectural heritage of Ankara.

Although the current law and related legal texts do not specifically define the twentieth century architecture as part of the heritage to be conserved, it is possible to register twentieth century architecture today legally in Turkey as explained in the previous part. Although global registrations are seen in 1970s in the decisions of the Superior Conservation Council of Immovable Old Monuments, it is not observed as a continuous approach towards the registration of the twentieth century architecture in Turkey. As stated above the first registration decisions about this heritage were taken as early as the 1970s. Most of the known public buildings of the early Republican period in Ankara have been registered since then. Nonetheless, the approvals came on to the agenda one by one. The applicant for registration might sometimes be one of the council members, or most significantly some non-governmental organizations such as the Ankara Branch of Chamber of Architects, or academicians. Registration applications sometimes come on to the agenda when a building is in danger of demolition or when public buildings are changing hands. We can find both single and environmental conservation status given by registration decisions. Examples of the twentieth century architecture in Ankara were registered in natural, historical, managerial, urban site status as well as in monument status.

In the following part, the twentieth century architectural products in Ankara that are registered are evaluated with reference to classifications according to typology, function date, architect and districts. When the list is examined with reference to the dates of construction of registered buildings, we see that it is the Karapürçek Village Mosque from

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<sup>90</sup> The information up to this point was provided from the computer registrations of the General Directorate of Cultural Properties and Museums.

It is learnt from Tunçer (2001, 77) that the first registrations in the scope of Ankara was realized in 1964.

1906 that is the earliest. The latest cultural property is the statue of a miner constructed in 1991. As for buildings, the latest building is the Tekke Mosque from 1960, whereas the latest example of civil architecture, which could be determined as certain, is Cenap And House from 1952. This analysis shows that most of the public buildings of the early Republican period have been registered. On the other hand, the examination of properties according to their place in the city shows that most of the cultural properties (115) whose addresses are known, are in the Altındağ District of Ankara. In the Çankaya District there are 100 registered properties.<sup>91</sup> When the registered cultural properties are analyzed according to their designers or architects, we see that the buildings of Ernst Egli and Clemens Holzmeister are the most in number. It must be a natural result for Holzmeister who had the opportunity to design the majority of the Ministries during the early Republican period. The properties could also be analysed according to building types with reference to their functions such as education, health, administration, hotel, house, statue-memorials, transportation (communication), industrial, religious, cultural, entertainment. It is then observed that none of the modern mosques have been registered. The reason might be in parallel to problems in modern mosque design as might be related to the relationship between modernity and secularism.

The types of registered architectural products include not only buildings but also monuments, cemeteries, arcade as well as a parachute tower. Many examples of residential architecture including houses and houses constructed during the twentieth century yet in a traditional style were registered. Although there are also the examples of registered modern single houses and apartments, they are relatively few in number. The earliest dated building Karapürçek Village Mosque of 1906 (registered in 1987), and the latest dated building Tekke Mosque of 1960 both are designed in classical-traditional architectural manner.

When analyzed according to their architectural styles, most of the registered houses are seen to have been designed in the traditionalist understanding. Some of the houses and mainly the public buildings, on the other hand, were designed in the so-called First National, First International and Second National Architectural Styles. Aslanoğlu states that the aim of public buildings, in particular the Ministries, was to symbolize the new regime of the Turkish Republic. (1984, 272) Thus what is conserved by registering them is

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<sup>91</sup> Çamlıdere, Kızılcahamam, Kazan, Çubuk, Akyurt, Şereflikoçhisar, Evren, Etimesgut, Sincan are districts of Ankara where no registration has been decided.

the understanding of the Turkish Republic. Aslanoğlu informs (1984, 276) that the number of official buildings is less during the 1940s than the preceding period because of the influence of the Second World War. Although there are other reasons touched upon in previous sections, the current research similarly demonstrates that the number of registered official buildings from the 1940s is less when compared to that of the earlier Republican periods of the 1920s and the 1930s.

As for the period after 1950, the list of registered buildings only include two traditional type of mosques and two houses, and the well-known Cenap And House, which could be taken as an example of the ‘national’ style of the 1940s. This demonstrates the fact that the registration of twentieth century architectural heritage in Turkey is limited with the products of the first half of the century. On the other hand, despite the legal definition of the beginning of the century as an end point to define buildings to be registered, the total (275) registered buildings from the first half of the twentieth century exemplify the fact that either the oldness value has lost its fundamental role in registrations for the twentieth century architecture, or at least the first half of the century has begun to be accepted as ‘history’, hence as ‘old’.

The registration of the twentieth century buildings was based on the significance of these buildings in various terms. As the law defines that buildings that have witnessed significant episodes of the National War of Independence and the proclamation of the Republic of Turkey and houses used by Mustafa Kemal Atatürk should be registered for their relevance to national history, 5 Atatürk houses and also 12 Atatürk statues have been registered together with the houses of other founders and the first leaders of the Republic such as İsmet İnönü, Fevzi Çakmak, Celal Bayar, and Adnan Menderes. Other cases exemplify the historical value of certain buildings for the city of Ankara, and for the Republic. For example, the building of the Ministry of Health, which was built as the first public building of Ankara in a modern manner, was registered. The Ministry of Finance, which is the first ministry building of the Republic, was registered as well. The Gazi Education Institute, which was the largest building in Ankara when it was built, and also the last building designed in the First National Architectural Style, has also a registration. The Vakif Apartment, which is the first modern apartment building in Ankara, has a registration, too. The building of the Ministry of National Defence, which is the first among Holzmeister’s works in Turkey, was registered as a cultural property.<sup>92</sup> The Opera

Building and the building of the Faculty of Letters designed by Paul Bonatz and Bruno Taut respectively, both of whom are among the leading foreign architects, have also been registered.

To sum up, it is the early 1970s when the twentieth century architecture began to be registered. When compared to foreign country efforts in this subject, Turkey seems not to have been delayed in the registration of the twentieth century architectural heritage in Ankara. In terms of periods and building types, it is mostly the public buildings of early Republican period that were registered. Both single and environmental statuses could be found to have been registered. Surprisingly, it is traditional type of mosques which are the earliest and the latest dated buildings in the list, and none of the modern mosques has been registered. Except the three houses, among which the Cenap And House constructed in 1952 is the most well-known, none of the civil buildings constructed after 1950 has been registered yet. In addition to buildings, other elements of the built environment of the century such as the parachute tower, the arcade between the Ministries and the state cemetery have also been registered. The first and the second national styles as well as the first international style are architectural styles in which most of the registered buildings were designed.

#### **4.3.2 Registration Decisions**

The analysis in this part is based on Conservation Councils' registration decision texts which include the explanations of registration that are worth noting, as well as the reports prepared by related institutions – such as the Ankara Branch of the Turkish Chamber of Architects – when for the registration of certain buildings. In order to also present an historical overview of the development of conservation practice in the field of the twentieth century architecture, the analysis in the following part is based on the chronological list of decisions. These examples are selected because they specified the registration reasons. Related decisions or related principle decisions about these buildings or building groups as well as the evaluation criteria applied in these decisions are also discussed.

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<sup>92</sup> The information of buildings was taken from the reference below.  
Altin, (2003)

The decision dated 14.X<sup>93</sup>. 1972 and numbered 6691 taken by the Superior Council of Immovable Old Monuments is one of the earliest. It might be considered as a general decision and might be evaluated as a precaution decision rather than a registration decision. Why it should be considered as a precaution decision is because it highlights the insufficient conservation possibilities although there are planning activities in the city, and dictates that sufficient conservation possibilities must be provided and legal and technical precautions must be taken. The decision does not include any terminology for the conservation of the twentieth century architecture. It should be noted here that the law 1710, which might be considered as the first law including contemporary issues and also the first law about the conservation of architecture of the Republican period, was brought into force later in 1973. It might also be remembered that the Superior Council was working under the Cultural Undersecretary of the Prime Ministry (*Başbakanlık Kültür Müsteşarlığı*) at the time the decision was taken.

The decision dated: 15.09.1973 and numbered: 7406 was taken by the council after additions were applied to the buildings of the Ministries of Interior Affairs (1932-1934), Construction (Figure 1<sup>94</sup>, 1933-1934) and Commerce (1934-1935). As a result, these buildings were taken under conservation and the site was registered as a managerial site, a term which was not used in the conservation terminology and in contemporary laws. Why the place was registered as a managerial site is stated in the decision as that the area was a very important place for the Republic in terms of both history and architecture as well as its planning according to a certain design idea and a protocol. The arcade (Figure 2.) between these buildings was also registered. The decision includes some precautions as well as registration. It is worth noting that the decision expects both single and environmental conservation together. Historical and architectural values made this site subject of conservation.

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<sup>93</sup> unreadable

<sup>94</sup> The photographs are taken by Nimet Elmas unless otherwise indicated.



Figure 1 Ministry of Construction



Figure 2 Arcade between the Ministries

Although the decision dated: 13.3.1976 and numbered: 9007 of the council is about the conservation of the green areas where foreign embassies were settled in Çankaya, Pembe Köşk, the house of the second President of the Turkish Republic İsmet İnönü, was also registered by this decision. It is stated that the kiosk is an old monument to be conserved because of its importance in the Republican history and memories. The kiosk was numbered 168 in List. It is seen that the Kiosk was registered due to its historical and memorial values.

The decision dated: 10.4.1976 and numbered: 9084 illustrates how a registration comes on to the council agenda. The Hungarian Embassy Building (Figure 3.), which is numbered 183 in the List, was registered by this decision after a request of one of the council members.



Figure 3 Hungarian Embassy Building

Sarı Köşk, the house of the third President of the Turkish Republic Celal Bayar (Figure 4) and the house of Cenap And (Figure 5) a wealthy person from Ankara, were registered by the decision dated: 10.7.1976 and numbered: A-123. These buildings are numbered 65, 66, 243 in the List. Why these buildings were registered is stated in the decision as that they belonged to the first period of the Republic, and hence they had importance in terms of architectural history and Republican histories as well as they were beautiful examples documenting a certain period in the history of the Republic.<sup>95</sup> Documentary, architectural and historical values made these buildings to be registered.



Figure 4 Celal Bayar House

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<sup>95</sup> The decision dated 10.07.1976 and numbered A-123 informs that the registration of these buildings first came on to the council agenda in 1972; however they were forgotten by mistake.



Figure 5. Cenap And House

The decision dated: 9.7.1977 and numbered: A 627 is about the Cenap And House that was constructed in 1952 and is praiseworthy. First it illustrates the general problems of the conservation of the twentieth century architectural heritage, which even continue to exist today. Second it represents the contemporary opinion of the highest commission for conservation in the country. It also provides important information about the initial registrations of Republican period architectural heritage as given in the footnote 89. The decision might be considered as a defence decision and it acts as a principle decision (*ilke kararı*) as well according to the writer of the thesis. The decision was taken after an application of the owner of the house about the abolishment of the building's conservation registration. The applicant claimed that his house was not an old monument since it was not more than 23 years old. For him, a building must have been more than 50 years to be considered as an old monument. He also added that his building was not a monument in scale as well. It is worth noting that the house of Cenap And was registered by the council only 24 years after its construction. The decision attracts attention because here the oldness was not taken as the basic criterion while registering the building. In the decision, it was also added that there were many examples from the world which were registered when their architects were alive. The decision points that the house of Cenap And is one of the valuable and beautiful buildings of the Republican period. Additionally, it is one of the products of Emin Onat, who had the opportunity to design the Atatürk Mausoleum after an international competition. The building was also considered as an important example of residential architecture which Emin Onat designed in Ankara. The decision also noted that no matter what scale, a building designed by an important architect deserved to be protected. Thus this small scale building of Emin Onat must be conserved as well. In

conclusion, the abolishment of the registration was refused by the council decision. To sum up, the building was decided to be registered due to its aesthetic, architectural, documentary values as well as being a design of an important architect.

Twenty vineyard houses of Ankara were registered through the decision dated: 14.1.1977 numbered: A-300. The List includes two of them which were numbered 45 and 46. Why the decision is worth mentioning is because of the way of registration. These cultural properties were registered with the proposal of the Ankara Academy of Engineering and Architecture, Department of Architecture (*Ankara Devlet Mimarlık Mühendislik Fakültesi*) tutors and students, after an academic study. The vineyard houses were registered since they were evidences illustrating typical traditional Ankara houses. It is worth noting that the Council thanked the study group in the decision because of their interest in old monuments and their elaborated work. Moreover the decision dated: 13.5.1977 and numbered: A-546 registers another group of vineyard houses of Ankara which take place in List as the number 48. The reason of registration is same with the previous decision that the vineyard houses listed in the decision are old and typical architectural examples specific to Ankara. Additionally, the decision dated: 14.10.1977 and numbered: A-833 registers the cultural property numbered 45 in the List that it is one of the typical vineyard houses of Ankara. These three decisions show that it is 1977 when a progress took place for the registration of most of the surviving vineyard houses.

The registration of Sandal Restaurant (Figure 6) was taken through the decision dated: 13.5.1977 and numbered: A-546 when its sale to the Social Insurance Institution (*Sosyal Sigortalar Kurumu*) came on to the agenda. The building was registered as the second group cultural property to be conserved (*korunması gereklı II. Grup Eser*) according to the law number 1710 because it was one of the architectural examples from the first years of the Republican period. To document an architectural period has been taken into consideration in the registration of this building.



Figure 6. Sandal Restaurant (After Reconstruction)

The registration of the High School of the Title Deed and Land Survey (*Tapu Kadastro Meslek Lisesi*, 1923, Figure 7) was taken through the decision dated: 17.11.1978 and numbered: A-1424. It is stated in the decision that since the building exemplifies the architecture of the first years of the Republic, it was registered according to the law number 1710 although some parts had been added to the building. As also illustrated in the registration of Sandal Restaurant, it is documentary value which made this building to be conserved according to the decision.



Figure 7. High School of the Title Deed and Land Survey

The National Library (Adnan Ötüken Library, 1946, Figure. 8) numbered 6 in the List was registered according to the law number 1710 through the decision dated: 8.12.1978 and numbered A-1483. Why it was registered is stated in the decision as that the building was

one of the beautiful examples of the Republican period architecture. It is seen that aesthetic and documentary values make the building to be registered.



Figure 8. Adnan Ötüken Library

The Saracoğlu Quarter (Figure.9, 1945-1946) was registered as the first grade urban site (*1. Derece Kentsel Sit*)<sup>96</sup> through the decision dated: 14.4.1979 and numbered A-1610. Why it was registered is defined in the decision as that the Saracoğlu Quarter is the first and the most important housing estate to be built by the state. In addition to the site itself, the single houses (Figure 9a, b, c, d, e) in the quarter were registered by the same decision as well. In other words, the decision includes both environmental and single type of conservation. It is worth noting that the registration came on to the council agenda through the proposal of one of its members. The registration of the quarter came on to the council's agenda once more when one of the council members suggested to prevent the cutting of the different types of trees (*plane tree (çınar)* or *atkestanesi*) around the quarter and the registration of the trees as monument trees (*anıt ağaç*). In conclusion, the quarter was registered as an urban site once more through the decision dated: 8.6.1979 numbered: 1674 noting that the quarter was designed and applied successfully by a world famous architect Paul Bonatz. It is also stated in the decision that the Saracoğlu Quarter is the first employee houses (*lojman*) founded by the state in the Republican period. The decision dated: 2.3.1997 numbered: 2877 of the Ankara Regional Conservation Council of Cultural and Natural Properties revises the registration of the Saracoğlu Quarter and Adnan Ötüken Library (Old National Library numbered 6 in the List), registers as single buildings the

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<sup>96</sup> The grading of urban sites no longer exists.

Namık Kemal Secondary School (numbered 204 in the List, Figure. 10) and the Government Building of Çankaya District (*Kaymakamlık*, numbered 71 in the List, Figure. 11). The Namık Kemal Secondary School and Government Building of Çankaya District were registered by the council considering that they were designed in a similar style and built in the same period with the rest of the buildings forming the quarter. Documentary and environmental values as well as being a design of a world famous architect and being a pioneer at something (to be the first example of state employee houses) made the site to be taken under conservation.



Figure 9. General View from Saracoğlu Quarter  
(Boyut Yayınları Mimarlık ve Kent Dizisi, 2003)



Figure 9.a. (Houses of Saracoğlu Quarter) Figure 9.b



Figure 9.c (Houses of Saracoğlu Quarter) Figure 9.d



Figure 9.e (Houses of Saracoğlu Quarter) Figure 9.f



Figure 10. Namık Kemal Secondary School



Figure 11. Government Office of Çankaya District

The Turkish Railways Building Complex (Station Casino, 1935 – 1937; Railway Station, 1935 – 1937, the General Directorate of Turkish Railways) was registered by the decision

dated: X<sup>97</sup>. 5. 1981 and numbered: A-2815. The decision might be considered as both a registration and a warning decision. The buildings were registered due to their historical and architectural importance.

It was stressed in Chapter 3 that size of buildings (large quantity, large modern buildings, settlements) could cause problems in terms of how to list them, what kinds of function they would be given and also problems about finding the capital for their repair. The registration of housing estates, quarters and group of houses forming neighbourhoods first came on to agenda of the Superior Conservation Council of Immovable Cultural and Natural Properties (*TKTVYK: Taşınmaz Kültür ve Tabiat Varlıklarını Yüksek Kurulu*), which worked under the Ministry when its name was the Ministry of Culture and Tourism, through the decisions dated: 21.1.1983 numbered: A4043 and dated: 3.12.1983 numbered: 39. With the decision dated: 7.1.1984 numbered: 52, nine housing estates, namely, Merbank, Türkış Blocks, Altımişevler, Varlık Quarter, İsrail Houses, Yeşiltepe Blocks, Retired Officer Houses (*Emekli Subay Evleri*), İlbank Cooperative and Oran Site in Ankara were taken under conservation although their legal status of conservation is not certain in the decision. From the decisions, one can understand that they were taken under conservation since they exemplify social, economical, cultural understandings of a certain part of the society. These decisions also worth mentioning since the importance given to the environmental scale here. In short these properties were registered for their documentary, environmental, and architectural values. The decision taken by the Superior Conservation Council of Cultural and Natural Properties (*KTVKYK: Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu*) dated: 29.9.1988 and numbered: 46 includes matters which are stated to be taken into account while conserving housing estates. According to this decision, housing estates which symbolized architectural features of their period would be evaluated by the regional conservation councils, and among these, only the ones whose architectural features were educative and also unique (*özgün*) would be conserved. The decision dated: 29.9.1988 numbered: 46 might be considered as a transition decision (*ara karar*) in cancelling the initial three decisions. (The decision dated: 21.1.1983 and numbered: A-4043; 3.12.1983 numbered: 39; the decision dated: 7.1.1984 and numbered: 52). The earlier mentioned registrations of various housing estates were also cancelled accordingly by single decisions. As a matter of fact, the principle decision of the Superior Conservation Council of Cultural and Natural Properties dated: 19.4.1996 numbered: 415

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<sup>97</sup> unreadable

also cancelled the validity of the decision date: 29.9.1988 number: 46 together with many other decisions. In this final decision, the reason of cancelling was explained as that these decisions could no longer be applied. (*artık uygulama olanağı bulunmadığı gerekçesi ile iptal edilmiştir*). At that time, the name of the Ministry was changed and entitled as the Ministry of Culture.

The Sıhhiye Officer's Club (Figure 12, 1929-1933) Building was registered by the Ankara Regional Conservation Council of Cultural and Natural Properties (*Ankara Kültür ve Tabiat Varlıklarını Koruma (Bölge) Kurulu*) with the decision dated: 16.2.1998 numbered: 64. It is noted in the decision that the building was registered because Clemens Holzmeister designed it and it was one of the first examples of the Republican architecture. It is observed that to be a design of an important or a famous architect, and to document an architectural period were taken as the evaluation criteria in this decision.

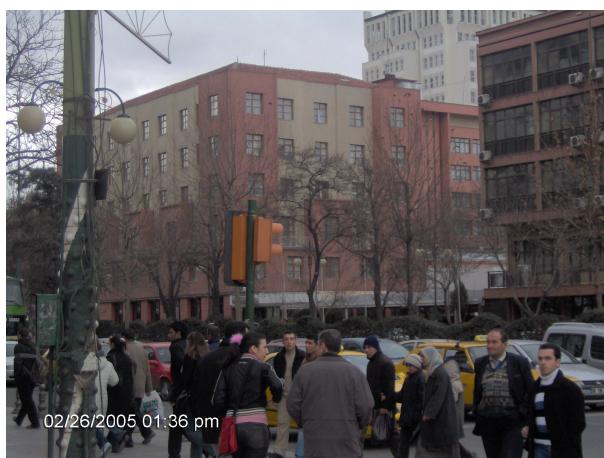


Figure 12. Officer's Club

The Village Room (*Köy Odası*, Figure 13) numbered 209 in the List was registered through the decision dated: 26.4.1988 and numbered: 260 by the Ankara Regional Conservation Council of Cultural and Natural Properties. Considering that the building experienced historical uses and it was built in the first years of the Republic, it was registered. The building was suggested to be used for social and cultural uses for the village. It seems that historical value and documentary value were taken into account while evaluating this property.

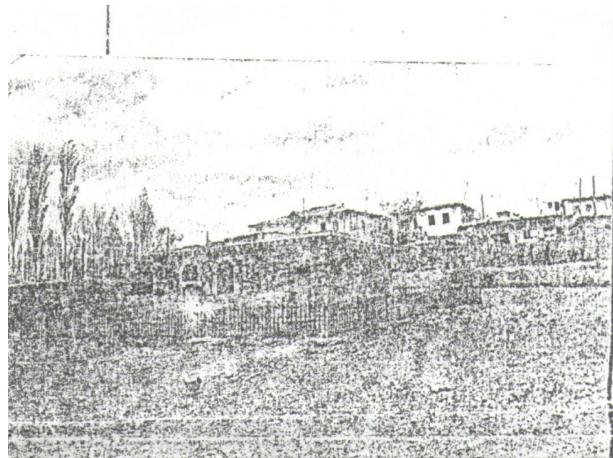


Figure 13. Haymana Village Room  
(Ministry of Culture and Tourism Archives)

The bath in the Atatürk Forest Farm (*Atatürk Orman Çiftliği’ndeki Hamam*, 1925 or 1936-1938) was registered with the decision dated: 30.9.1988 and numbered: 463 by the Ankara Regional Conservation Council of Cultural and Natural Properties. Since the bath was constructed in 1925 and founded during the construction of the Atatürk Forest Farm, it was registered. The Atatürk Forest Farm itself (numbered 19 in the List, 1925) was also registered by the decision dated: 2.6.1992 and numbered: 2436, which might be considered as a detailed decision, by the Ankara Regional Conservation Council of Cultural and Natural Properties. It is highlighted in the decision that the farm was founded by Atatürk in 1925 as an exemplary farm where modern agricultural skills would be used as well as in order to provide Ankara with green areas. It was also stated that as the inheritance of Atatürk, the farm should be developed in parallel to contemporary needs and to be transferred for the use of the next generations. Thus the farm was registered as a site (*sit olarak tescil*) since it had historical, cultural, and natural characteristics. Here historical value, document value, to be exemplary of something (to be an example farm), environmental value, historical value as well as usage value were considered while evaluating this cultural property.

Refik Saydam Hıfzıshha Center (Figure 14, 1928-1932) including Hıfzıshha Bacterium and Chemistry Institute and the Hıfzıshha School which are numbered 108,109 and 228 in the List, were registered with the decision dated:31.1.1989 and numbered: 656 by the Ankara Regional Conservation Council of Cultural and Natural Properties. The buildings were registered as first grade (*1. Grup Yapı*) since they belonged to the early Republican period. It was also stated that since the buildings were among residential architecture, since

they met the requirements in the evaluation, since they had many features which were determined in the Law number 2863, and since they had superior values, they must be conserved in original condition without any material alteration. For this kind of buildings repair, maintenance, and restoration works are all allowed provided that a council decision is taken.<sup>98</sup> Here to document a period must have been taken into account as the fundamental value in the evaluation of the center.

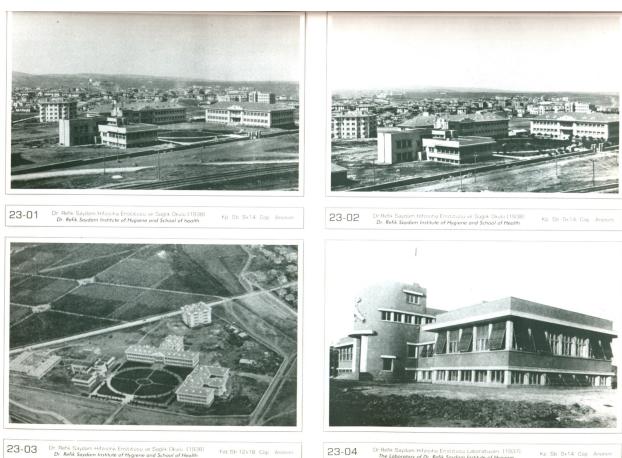


Figure 14. Refik Saydam Health Institute (Belko<sup>99</sup>, 1994)

Ankara High School (Old Ankara High School of Girls, numbered 15 in the List- Figure 15, 1930-1935) was registered with the decision dated: 5.5.1992 and numbered: 2359 by the Ankara Regional Conservation Council of Cultural and Natural Properties. It is worth noting that the registration proposal came from the public. The building was registered since its features were included in the definition of the Law 2863 and the applicants were thanked for their sensitivity to the subject.

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<sup>98</sup> The following phrases, which were tried to be translated by the writer of the thesis, are pattern phrases in such decisions.

özgün bir sivil mimarlık örneği olması nedeniyle değerlendirilmede aranan şartlar ve 2863 sayılı yasada belirtilmiş bulunan özelliklerden çoğuna, üstün değerlere sahip olması nedeniyle içi ve dışı ile olduğu gibi korunması gereken malzeme değişikliği yapılmadan sadece bakım ve onarımı gerçekleştirilebilecek ayrıca Kurulumuzdan izin alınmak kaydıyla işlevsel ve yapısal değişikliklerin giderilebilmesine yönelik müdahalelerin yapılabileceği yapılardan olduğuna

<sup>99</sup> (Belko 1994) refers to the source below.  
Ankara Posta Kartları ve Belge Fotoğrafları Arşivi Kataloğu 1994-Belko.



Figure 15. Ankara High School

The Adnan Menderes House (Figure 16), the Prime Minister of the 1950s (numbered 5 in the List), was registered with the decision dated: 12.5.1992 numbered: 2390 by the Ankara Regional Conservation Council of Cultural and Natural Properties. The building was registered due to its importance in our history, its authenticity (*özgün konum*), and massive character. To relate to an important personality, that is, to have historical value is observed to have been the fundamental evaluation criterion for this property.

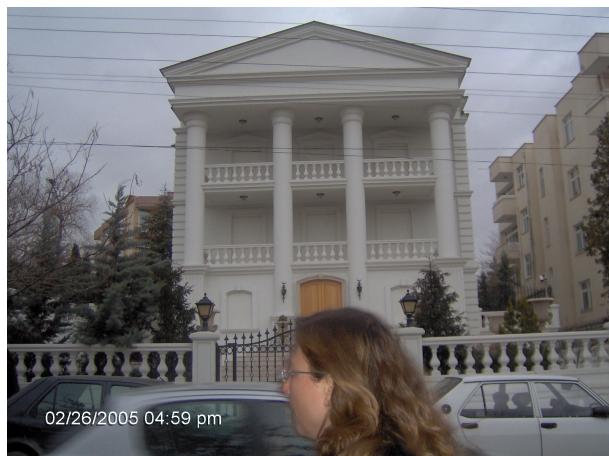


Figure 16. Adnan Menderes House

The Bulvar Palace (numbered 62 in the List) was registered after the application of the Ankara Branch of the Chamber of Architects with the decision dated: 25.5.1993 and numbered: 3005 by the Ankara Regional Conservation Council of Cultural and Natural Properties. The building was registered since it was a hotel building where important

political events took place in the multi-party period. Historical value of the building seems to have gained importance here.

The decision dated: 13.7.1994 and numbered: 3591 taken by the Ankara Regional Conservation Council of Cultural is about some urban parks such as Papazin Bağı, Güven Park (Figure 17), Kurtuluş Park and Abdi İpekçi Park which are numbered 2, 97, 179, 219 and some memorials (Figure 18) which are numbered 10, 24, 25, 26, 27, 28, 29, 30, 36, 37, 39, 40, 52, 53, 58, 60, 96, 105, 116, 117, 196, 197, 213, 221, 247, 253 and 270 in the List. It was stated in the decision that the statues (*heykel*) were registered as monument-statues (*anıt-heykel*) since they had monumental qualifications in terms of scale and meaning. (Figure 22) Moreover the principle decision dated: 19.4.1996 and numbered: 441 of the Superior Conservation Council of Cultural and Natural Properties (*Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu*) is about monument-statues. It was stated in the decision that monument-statues which were found in cities and erected in the name of an event, or a person or which symbolized a sociological concept and which gained monument status with its environment, might be registered as cultural property since they were urban symbols. Here the environmental scale was taken into consideration. It is also observed that the registration of memorials and statues shows the interest of the council to other elements of the built environment of the twentieth century. Here symbolic, environmental and urban values of these properties take precedence over other values.

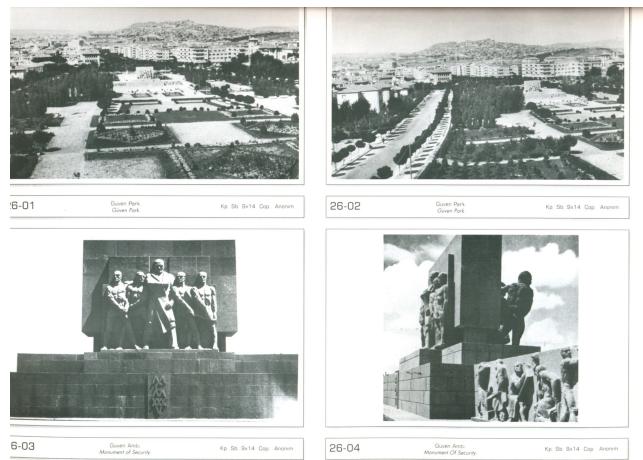


Figure 17. Güven Park  
(Belko, 1994)



Figure 18. Hittite Sun Statue  
(Ministry of Culture and Tourism Archives)

Kuğulu Park (Figure 19, numbered 179 in the List) was initially registered in 1976. Through the decision dated: 1.6.2001 and numbered: 7360 its registration was revised and decided it to be continued as the first grade natural site (1. Derece Doğal Sit) by the Ankara Regional Conservation Council of Cultural. Kuğulu Park was noted as one of the symbolic values of the Republican capital Ankara.

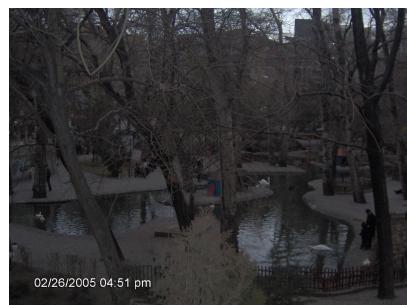


Figure 19. Kuğulu Park

The Public House in Nallıhan (Figure 20, numbered 98 in the List, 1940) was registered through the decision dated: 9.2.2001 and numbered: 7168 by the Ankara Regional Conservation Council of Cultural. Why it was registered is stated in the decision as that the building is one of the type projects (*tip proje*) obtained by means of an architectural competition in the 1940s as well as because of its contributions to the history of the Republic of Turkey and its place in the Turkish history. The principle decision dated:28.6.1988 numbered:23 of the Superior Conservation Council of Cultural and Natural Properties (*Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu* ) prohibited the

demolition of the cultural properties owned by state institutions and the buildings obtained after national and international architectural competitions (*Resmi Kuruluşlarca Kullanılan Taşınmaz Kültür Varlığı Yapılar ile Uluslararası ve Ulusal Yarışmalar ile Kazanılmış Projelerin Uygulanması Sonucunda Gerçekleştirilen Yapıların Yıkılmaması hakkında İlke Kararı*). It is noted in the decision that the conservation of such buildings is also compulsory for the general economy of the country. This decision is also one of the legal texts which mentions early Republican architecture and dictates that these kinds of buildings must not be demolished. However this principle decision is defunct. As mentioned in previous paragraphs the principle decision of the Superior Conservation Council of Cultural and Natural Properties dated: 19.4.1996 and numbered: 415 cancelled the validity of this decision as well as many other decisions. To be obtained through an architectural competition, and to have historical value, are the criteria for registration decisions for this building. In parallel to individualism and democratisation in the twentieth century architecture, it is assumed that architectural value of buildings to be conserved will gain more importance. For that reason it seems important that this defunct principle decision should be revised and be brought into force again.



Figure 20. Nallıhan Public House  
(Ministry of Culture and Tourism Archives)

Yusuf Karaman Primary and Secondary School (*İlköğretim*, Figure 21, numbered 271 in the List, from 1950s) was registered through the decision dated: 15.2.2001 and numbered: 7186 by the Ankara Regional Conservation Council of Cultural. It is stated that the building was registered since it carried the characteristics of the (Republican) National Architecture.



Figure 21. Yusuf Karaman Primary School  
(Ministry of Culture and Tourism Archives)

Hasanoğlan Village Institute Complex, involving the institute building, the open amphitheatre and the conference hall (Figures 22a, b, c, numbered 102, 103, 104 in the List, 1941-1945) was registered by the decision dated: 19.1.2001 and numbered: 7118 by the Ankara Regional Conservation Council of Cultural. It was registered because of its service to the Turkish culture, its being a polytechnical profession school (*politeknik eğitim veren bir meslek okulu*), its integration with the fine green belt in its surrounding, its place and its importance in the Turkish education system. Historical, document environmental values made the complex to be taken under conservation.

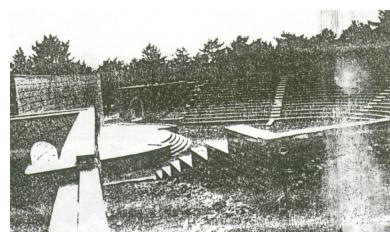


Figure.22a.Hasanoğlan Concert Hall

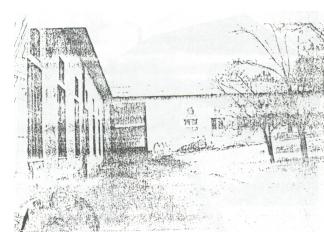


Figure. 22b.Hasanoğlan Amphitheatre

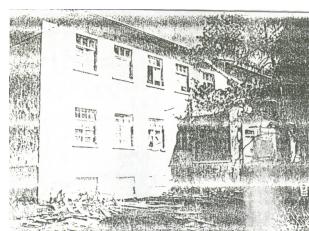


Figure 22c Hasanoğlan Village Institute  
(Ministry of Culture and Tourism Archives)

The Rocket Factory (*Fuşek Fabrikası*, numbered 88 in the List) was registered by the decision dated: 22.11.2002 and numbered: 8278 by the Ankara Regional Conservation Council of Cultural and Natural Properties. It is stated in the decision that the building was registered since it was built in the first years of the Republic and also because of its historical and documentary values. Additionally Sazlılar Train Station (Figure 23, numbered 246 in the List, from the first quarter of the twentieth century) was registered through the decision dated: 28.3.2003 and numbered: 8479 by the Ankara Regional Conservation Council of Cultural and Natural Properties. It is worth noting that the train station was registered together with the railway since they together had historical and documentary features. As also stated in the registration decisions, historical and documentary values made these properties to be registered.



Figure 23. Polatlı Sazlılar Station Building  
(Ministry of Culture and Tourism Archives)

The registration of Atatürk High School (Figure 24, numbered 38 in the List, 1937-1938) came to the council's agenda with the proposal of one of the council members. It was registered by the decision dated: 22.8.2003 and numbered: 8722 by the Ankara Regional Conservation Council. In parallel to the registration of Atatürk High School, Kayaş Train Station (Figure 25) was also registered with the proposal of one of the old council members through the decision dated: 26.10.2001 and numbered: 7633. We should remind here that the registration proposal of Ankara High School also came from the public.



Figure 24. Atatürk High School  
(Ministry of Culture and Tourism Archieves)

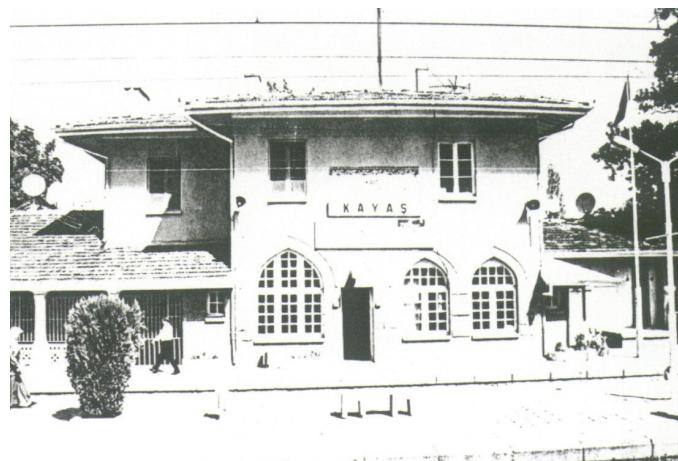


Figure 25. Kayaş Train Station  
(Ministry of Culture and Tourism Archieves)

Considering the development in influences of non-governmental organizations, the Ankara Branch of the Turkish Chamber of Architects is one of the motivating powers in the registrations of the conservation of the twentieth century architecture in Ankara. As mentioned before, the registrations of the Bulvar Palace, EGO Maltepe Coal Gas Factory and its production units and recently registered TED College Buildings are among cases registered after the applications of the Chamber. EGO Maltepe Coal Gas Factory and its production units were suggested for registration by the Ankara Branch of the Chamber of Architects because:

- is one of the witnesses of the institutionalization attempts of the early Republican years;
- it symbolizes the character of its period;
- it has an environmental value due to its transportation relationship with the train station;
- it is the last example of techno-historical layers(*tekno-tarihsel katman*) of the city;
- land speculation possible after its demolition could only be prevented by registration; and

- it has a massive character in the urban silhouette.

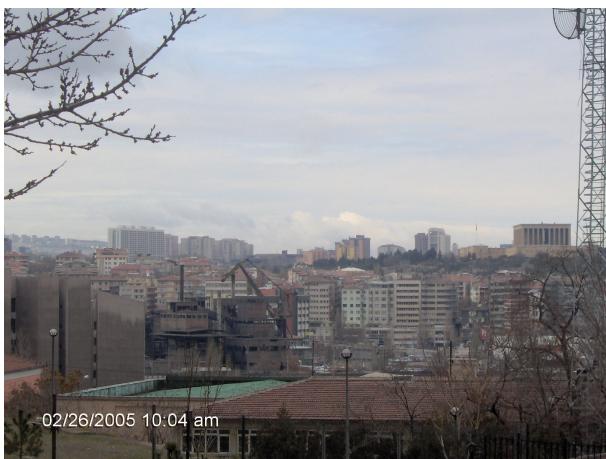


Figure.26 EGO Maltepe Coal Gas Factory

EGO Maltepe Coal Gas Factory and its production units (Figure 26, numbered 80 in the List, 1929) were taken under conservation through the decision dated: 19.3.1991 numbered: 1991.<sup>100</sup> To sum up, documentary, symbolic, environmental, urban, values as well as rarity value made this complex to be taken under conservation. The Ankara Branch of the Chamber of Architects and the Chamber of City Planners were also thanked in the decision for their elaborate work. On the other hand, the TED College Building (Figure 27, from the late 1930s) was suggested for registration by the Chamber because:

- it reminds us a certain period from our past which might be evaluated as their memorial value;
- as an education building from the 1930s, it reflects the design understanding of its period, having thus a documentation value;
- it maintained its first function to present day, which proves its functional value;
- it was founded by a non-governmental organization in 1938 which is a Republican concept to be conserved;
- because of its design understanding, it could be considered as a campus in the city;
- it has an architectural value; and
- it has common heritage for its graduates all over the country for over 50.<sup>101</sup>

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<sup>100</sup> It is learnt from the Directorate of Ankara Regional Conservation Council of Cultural and Natural Properties that although the status of conservation is not certain according to the Law, the complex is being operated as a cultural property to be conserved.

<sup>101</sup> This information is available from the web site below.  
[www.mimarlardasiansankara.org](http://www.mimarlardasiansankara.org)



Figure 27. TED College  
([www.mimarlarodasiankara.org](http://www.mimarlarodasiankara.org))

The registration application of the buildings in the METU Campus (Architecture Building, Pastry-Shop and the Bazaar, First Employee Houses, Auditoriums of the Faculty of Arts and Sciences) is also worth noting. The application came from a group of academician architects in 1997.<sup>102</sup> In the application, the reasons for the registration application were given as follows:<sup>103</sup>

- METU Campus was constructed after a national architectural competition.
- Afforestation (*ağaçlandırma*) works made the METU Campus serve as the lungs of Ankara
- METU Settlement has the Aga Khan Architectural Award.
- The settlement includes the first examples of the Brutalist Architectural Style of Turkey from the 1960s.
- Architecture Building, Pastry-Shop and the Bazaar, First Employee Houses, Auditoriums of the Faculty of Arts and Sciences might be counted among the twentieth century architectural heritage of the country with reference to their architectural forms, spatial features, construction techniques, workmanship qualities, and functionality.

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<sup>102</sup> These are Inst .Dr. Ali Cengizkan, Assoc. Prof. Dr. Aydan Balamir, Prof. Dr Cevat Erder, Assist. Prof. Dr. Neriman Şahin Güçhan, Prof. Dr. Emine Caner Saltık, Assoc. Prof. Dr. Gül Asatekin, Assist. Prof. Dr. Emre Madran, Inst. Dr. Nimet Özgönül, , Inst. Dr. Fuat Gökçe, and Research. Assist. Güliz Bilgin.

<sup>103</sup> The application texts were provided from the Ankara Regional Directorate of Conservation Council of Natural and Cultural Properties' archives.

Thus for the first time in the scope of Ankara, the terminology of the twentieth century architectural heritage was mentioned in an application.<sup>104</sup> The applicants also highlighted the legal basis of the period of the application for such a registration, namely, the recommendation to member states of the Council of Europe about the protection of the twentieth century architectural heritage, as decided in Strasbourg, at February, 7, 1991 as the 6<sup>th</sup> topic of the Law 2863, the principle decision date:28.6.1998/23 which was mentioned in the previous parts. Following this application, although a transition decision was taken (*Ara karar*) by the Ankara Regional Conservation Council the registration of the METU Buildings was not completed officially.

Up to this point, it is observed from the registration decisions that the Conservation Councils, Superior Council of Immovable Old Monuments and Ankara Regional Conservation Council of Cultural and Natural Properties (GEEAYK and Ankara Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu respectively) have tended to evaluate the heritage of the twentieth century architecture in Ankara with existing evaluation criteria and systems. This must depend on the convenience of the current legal texts. The evaluation values shown below were indicated as the evaluation criteria in the registration of the twentieth century architectural heritage in Ankara:

1. historical value
2. document value
3. architectural value
4. environmental value
5. memorial value
6. symbolic value
7. aesthetic value
8. usage value
9. urban value
10. rarity value
11. to be a design of an important architect
12. to be a design of a world famous architect
13. to be obtained through an architectural competition
14. to be pioneer at something
15. to be exemplary

Among there indicated 15 values 10 are related to the conventional system. The values of being a design of a world famous architect, being obtained through an architectural competition, being first at something, being exemplary at something might be taken as

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<sup>104</sup> It is worth remembering that the applicants are specialized academicians.

specific values related to the conservation of the twentieth century architectural heritage, as the twentieth century architecture initially depended on the individualism of design. In other words, it is a distinctive character for the twentieth century architecture that the creator of the building is known and buildings are not anonymous. It is also observed that the oldness value has no longer determine what is worth to conserve. Instead it is seen that historical and memorial values has begun to gain importance. These must be related to the dynamic structure of the century in terms of socio-political events which were also effective for the city of Ankara.

#### **4.3.3 An Inquiry on Conservation Practice: A Prospective Account**

Until this part the existing legal state of conservation and current conservation practice of the twentieth century architectural heritage of Ankara have been examined. The following will present the results of an inquiry which was responded by the specialists working at the General Directorate of the Cultural Properties and Museums and Ankara Subdirectories, which are the authorized institutions on conservation, in order to understand to what extent and in what terms the conservation of the twentieth century architectural heritage is known and acknowledged among them.<sup>105</sup> The awareness of legal practitioners about the subject will be evaluated by the analysis of the answers of this inquiry and by doing so, the future state of the conservation of the twentieth century architecture in Turkey will be discussed. The inquiry may provide a solid ground for such a discussion because it seems that, for the time being, it is only the awareness of practitioners about the issue that could end the problems that arise from the lacking parts of legal texts and obstacles in practice.

About forty specialists answered the inquiry. Among them, there are 15 architects, 5 city and regional planners, 2 anthropologists, 1 Hittite specialist, 6 engineers, 4 art historians, 2 archaeologists, 3 archaeologist and art historians. Some of the participants are also members of NGOs, academicians, graduate students and also managers. The first question asked whether the twentieth century architecture was worth conserving; and almost all participants responded this question positively.<sup>106</sup> Some of the phrases in the answers to the first question are illuminating:

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<sup>105</sup> See Appendix B for the questions of the inquiry.

<sup>106</sup> Only an engineer responded it negatively as, apparently, the twentieth century architecture reminded negative influences of urbanism to him.

- the construction date of a building is not important for its registration
- a monument is ahistorical (*eserin tarihi olmaz*)
- to be worth conserving is not a value gained by being old
- conservation should not be limited by dates

Since these specialists face the realities of the conservation field in Turkey in their practices, they are expected to have realistic perspectives. They are expected to negatively react against the notion of conservation of such a new kind of heritage while the problems of the conservation of previous centuries still exist. Nonetheless the positive answers given to the basic question about the necessity of conserving the twentieth century heritage is hopeful for the future of the field. It is also observed from the inquiry that the date of a building or its oldness value are no longer significantly effective.

It is considered that the conservation of the twentieth century architecture would be different due to the abundance both in terms of quality and quantity when compared to the heritage of previous centuries. The second question<sup>107</sup> was prepared in parallel to this understanding, asking which methods were most available for the conservation of the twentieth century architecture. Most of the participants suggested both documentation and statutory registration. One of the participants suggested a dynamic way of conservation because of the dynamic character of the century and its reflections on architecture. Additionally, one of the participants suggested that as monuments themselves, documents of buildings such as their projects must be conserved as well. The participants who had more experience in practice tended to suggest only the documentation method in certain examples apparently from a realistic point of view. Preserving models of cultural properties in museums, and providing an educational base are other conservation methods which were suggested by the participants. It is observed that the participants were open to and aware of the other type of conservation methods. Since documentary evidence about the architectural products of this century are easier to reach, the conservation of architectural documents was suggested as a significant and worth noting issue specific to this type of heritage.

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<sup>107</sup> See Appendix B

The third question asks what kind of architectural products might be counted among the twentieth century architectural heritage. Different answers given to this question are summarized as follows:

- Atatürk's Mausoleum with its purist geometry
- Republican period buildings (Saraçoğlu Quarter, Railway Station, Exhibition Hall, Museum of Fine Arts, Museum of Ethnography, Bank of Agriculture Headquarters, First Assembly Building, Ministry of Culture and Tourism, The Bank of Business, the Bank of Agriculture, the Bank of Real Estate, the Railway Station, the Apartment of Pious Foundations, the Faculty of Letters, old Headquarters of the Bank of Business on Kennedy Street (new BDDK Building), Building of the National Accountancy (*Sayıstay*), Bank buildings around Ulus, two – storey single houses around İncirli, Basinevleri, Yenimahalle and Gazi Quarters, Faculty of Letters, etc.)
- Buildings of the first and the second national architectural period; brutalist buildings (Tübitak Building; old Stad Hotel (new Radison Hotel), Sabancı Girls Hostel)
- Buildings of the early Republican period which were designed by European architects
- Buildings, building groups and environments which reflected their periods successfully
- Definitive (*tanimlı*) and authentic buildings which might give an opinion about present day to next generations
- Important buildings which also show the characteristics of their period
- Periodical divisions: 1923-1960; 1960-1980; 1980-2000
- periodically: buildings before 1950; buildings from the period between 1900 and 1960
- Buildings which symbolized the Republic; official buildings which symbolized the official ideology
- Buildings on which a concept, experience, memory, detail could be related
- Modernist and post – modern “brutalist” buildings
- Buildings in which new technologies were applied for the first time (Emek Building in Kızılay); buildings with new technologies such as space frame and applied on aluminum cladding; important architectural examples in terms of building technology; buildings which use technology of the twentieth century
- Buildings that were the first examples of a building type
- Apartment buildings, cooperatives from the period when first urban activities took place.
- Products of outstanding architects such as Sedad Hakkı Eldem
- Building type emphasized: house, shopping mall, industrial building, school, university building
- Buildings which were the result of brand-new ideas at the time of their construction and buildings which reproduced existing architectural ideas;

If we examine the answers given to the third question in terms of the evaluation criteria, the following appear as significant characteristics emphasized to determine buildings to be conserved:

1. to have oldness value
2. to relate to an historical personality (historical value)
3. to be important historically (historical value)
4. to symbolize an ideology (symbolic value)
5. to document an architectural period (document value)
6. to have environmental value
7. to have memorial value
8. to have a significant architectural style (architectural value)
9. to be a pioneer (to be the first example where a new technology was applied on; to be the first example of an architectural type, etc. We can also evaluate this value as architectural and document values)
10. to be a building type specific to the century or at least a building type developed in this century such as shopping mall, high-rise building, industrial building, university building, etc.
11. to have a novel approach (technologically, conceptually, etc.)
12. to be designed by an important or a famous architect

Among these twelve values remarked as significant, the first eight are also relevant for conventional evaluation system. On the other hand, the last four, i.e. to have a significant architectural style, to be a pioneer, to be a building type specific to the century, to have a novel approach and to be designed by an important architect, might be suggested as specific evaluation criteria for the conservation of the twentieth century architectural heritage. Moreover among the buildings which are listed above, the Saraçoğlu Quarter, the Railway Station, the Exhibition Hall, the Museum of Fine Arts, the Museum of Ethnography, the Bank of Agriculture Headquarters, the First Assembly Building, the Ministry of Culture and Tourism, the Bank of Business, the Bank of Agriculture, the Bank of Real Estate, the Apartment of Pious Foundations, the Faculty of Letters and Atatürk's Mausoleum already have statutory registrations.

The fourth question in the inquiry asked for examples for the twentieth century architectural heritage, which those who answered it studied in the listing and registration process. The answers given to the fourth question was listed as follows:

- A House at Seymen Sokak in Mamak
- TED College Buildings
- Railway Station
- Ülkü Quarter
- Faculty of Letters
- Ministry of Health
- Saraçoğlu Quarter

- Customs Building of Edirne?<sup>108</sup>
- Employee Houses of Eskişehir Sugar Factory
- İnebolu Public House Building
- Kayseri Sarıoğlan Central Mosque (date:1954)
- Mahmudiye and Kemaliye Village Institutes in Eskişehir
- Midyat Barrack Building?<sup>109</sup>
- Midyat, Kemaliye, Erzurum
- Various examples of the early Republican period from Edirne, Nizip

It is observed that the employees who answered the inquiry studied both single and environmental scale, including different building types that are also specific to the twentieth century, especially to the early republican period, such as public houses, and village. The picture also reminds us that different provinces' twentieth architectural heritage should be taken up as exemplary cases for possible future studies.

The fifth question, on the other hand, asked for suggestions as examples of the twentieth century architecture to be registered. The following buildings from Ankara were proposed here as cultural properties to be conserved and each different building proposal was presented below.

- The National Assembly Building (proposed because of its building technique, building type and building material; as one of the beautiful examples of modern architecture; because it reflects cultural values of the society and also with its construction technique and including the twentieth century features)
- Atatürk's Mausoleum (historical, cultural, political values and also symbol of Republican Period)
- Ministry Buildings with their original furniture in Kızılay
- Apartment Building near Akay Street (as the building reflects its period)
- Apartment buildings of the 1940s
- Emek Houses
- First cooperative buildings in Subayıevleri Quarter
- Saraçoğlu Quarter
- Single House in Çankaya (near Ahmet Vefik Paşa Primary School in Ayrancı )
- Terasevler in Oran Quarter
- Varlık Quarter
- Mosque of the National Assembly (since it reacted to traditional mosque type)

<sup>108</sup> These may be nineteenth century buildings.

<sup>109</sup> These may be nineteenth century buildings.

- National Library
- National Lottery Building in Kızılay
- Akün Cinema Building with its cubist architecture
- Ankara Faculty of Science
- Ankara Faculty of Law
- Ankara Faculty of Letters
- Ankara Faculty of Medicine
- Building of Justice
- Building of National Accountancy (*Sayıstay* – its Form and relationship with its environment)
- Building of Naval Forces
- Çankaya Residence
- Central Campus of Hacettepe University -Medicine zone-
- Great Ankara Hotel
- Hostel Building in Tandoğan (as the product of Şevki Vanlı and due to its organic form)
- old Headquarters of Business Bank on Kennedy Street (new: BDDK Building for its brutalist architecture, symbolism)
- old Stad Hotel (new: Radison Hotel)
- Sabancı Girls Hostel
- Skyscraper in Kızılay (Emek Building)
- Tübitak, Halkbank Building on Eskişehir Road
- Turkish Language Institution
- Ulus Anfartalar Bazaar (for their definitive architecture and details)
- Ulus Bazaar Building (due to its extroverted design understanding),
- Yüksek İhtisas Hospital
- Atakule (as a symbolic building, as a beautiful building, as the symbol of Ankara)
- Kurtuluş Park (for memorial value)
- Şençam Restaurant in Atatürk Forest Farm (for memorial value)
- Maltepe Gas Factory, Sugar and cement factory as first examples of industrialism in Ankara
- METU Campus and its buildings (as first campus, material, architectural style, witness of important events)
- Sheraton and Karum as the first building including hotel and shopping mall function in Ankara
- A Mosque in OSTİM (since it reacted to traditional mosque type)
- residential architecture designed by Şevki Vanlı
- All unknown buildings of Kemalettin Bey and architects of the same period
- awarded projects which have been applied (documentation value)

It is worth noting that the earlier Headquarters of the Business Bank on Kennedy Street (now BDDK Building) and Atakule are the mostly suggested buildings for registration. It may be assumed that these buildings might have been suggested for registration since the high-rise buildings are accepted to symbolize the twentieth century in a powerful way. When the possible problems related to the greatness of the high-rise and large settlements

are remembered, the suggestion of the conservation of these types by the employees becomes more significant. Among the building types mentioned, cinema building, factory, faculty, high-rise hotel, high-rise office, modern mosque, settlement, shopping mall, and university campus are specific to the twentieth century. If we examine the answers given to the fifth question in terms of evaluation criteria, the following might be indicated as remarked characteristics:

1. to have aesthetic value
2. to relate to an historical personality (historical value)
3. to document a period
4. to document an architectural period (It might also be evaluated as architectural value)
5. to have architectural value
6. to be a landmark (This might be evaluated also as symbolic, urban as well as environmental value)
7. to have memorial value
8. to be a pioneer
9. to have a novel approach (to bring new architectural ideas, i.e. a modern mosque)
10. to be the design of an important or a famous architect
11. to be an awarded design

The first seven values have existed in conventional system. On the other hand, the last four values, i.e. to be a pioneer, to behave a novel approach, to be the design of an important or a famous architect and to be an awarded design, might be suggested as specific criteria in the indication of the architectural heritage of the twentieth century.

To sum up, the views of the employees about the subject present a positive scene for the future of the conservation of the twentieth century architecture, by bringing about the possibility of challenging the current problems in the field. Moreover it is observed that the fundamental conventional values such as oldness and aesthetic values have begun to lose importance and the significance of historical, memorial as well as architectural values have increased. As related to the character of the twentieth century architecture, it is revealed that to be a pioneer, or to have a novel approach, are now accepted as relevant values for buildings to be conserved. Besides, to be the design of an important or a famous architect, to be a building type specific to the century or at least a building type developed in this century, to be an awarded design are also accepted as among the evaluation criteria in the answers of the participants.

This chapter explained that the twentieth century in Turkey was a period when a new state with a new regime was established and prepared the ground for the development of a new

architecture. For Ankara, the twentieth century was hence a period when the city gained a new identity and was reconstructed as the capital of the new modern state.

As for conservation activities, it was 1973 when the Republic of Turkey initially had a conservation law that included contemporary notions such as the scale of environment. However, the notion of the twentieth century architectural heritage and the like has not still been terminologically included in legal texts. Nonetheless, some articles of the Law numbered 2863, as well as the principle decision of the Superior Council, provide the legal ground for the registration of buildings and cultural properties of the twentieth century.

The search also revealed that it was the early 1970s when the twentieth century architecture began to be registered in Turkey. When compared to the practice in foreign countries, it is seen that Turkey has not been late in the practice of registering twentieth century architectural heritage. In terms of periods and of building types, it is mostly the public buildings of the early Republican period that have been registered until today. This is to say that the buildings that belong to the second half of the century have not been accepted as deserving to be conserved yet. The analysis of the registration decisions of the Conservation Councils, the Superior Council of Immovable Old Monuments and the Ankara Regional Conservation Council of Cultural and Natural Properties (GEEAYK and Ankara Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu respectively) has revealed that these councils tend to evaluate the heritage of the twentieth century architecture in Ankara with reference to the existing criteria and systems, and attach a particular importance to the conservation of the early republican period architecture. According to Bozdoğan, the important characteristic of the period between 1908 and 1950 in Turkey was that architecture was attributed then political and ideological meanings, especially after the declaration of the Republic. She thinks that the official buildings of the new Republic became identical with the Republic itself. (2002, 320) From this point of view, it might be claimed that what has been conserved by registering the official early Republican buildings is the Republic itself. As a result, the definition of what is conserved and why from the twentieth century architectural heritage clarifies how legal, professional as well as public bodies of interest recognize the Republic.

## **CHAPTER V**

### **CONCLUSION**

The idea and practice of conservation has existed, consciously or unconsciously, since very old periods because of symbolic, environmental, or educational reasons. Whereas the fundamental objective of repairing in the past was only to prevent a building's demolition or to repair destroyed parts, modern conservation evaluates monuments and historical environments as documents of a certain place at a certain time. The earlier practice of simple repair of old buildings turned into a scientific work in the nineteenth century and the World Wars in the twentieth century accelerated conservation issues to be differentiated in terms of scale and wideness. The concept of the conservation of a "monument" changed in the process into the conservation of historical cities and environments, which also covered ordinary assets entitled as cultural properties. In other words, conservation no longer only deals with canonical buildings. The changes in naming properties to be conserved are continuing and developing by new concepts such as industrial heritage and twentieth century architectural heritage.

Twentieth century architectural heritage is a conservation notion that appeared in parallel to the developments which have been experienced in the twentieth century. Although the notion of the conservation of modern buildings first came onto the agenda in the 1960s through some registration activities in European countries, its importance has increased thanks to DOCOMOMO's activites in the last 15 years. In addition to DOCOMOMO, ICOMOS, UNESCO World Heritage Center, the Council of Europe, and regional non-governmental organizations execute similar activities. Our research showed that the outstanding examples of modern style have mostly been taken care of in conservation practice. In fact the notion of conserving modern buildings first came on the agenda when they became worn out and thus demanded repair. That is to say, *de facto* state of them created the necessity to conserve these buildings. That could be why the subject has not still been well grounded on a theoretical basis and is still under debate.

In fact, conventional conservation theory is still under debate and has negotiable points as well. Conservation of twentieth century buildings similarly presents paradoxes and problems yet specifically related to the characteristics of the century itself and its architecture. They might be summarized as conceptual problems, problems related to early modern design approaches and discourses, constructional problems, financial ones, etc. We have concluded that the conservation of twentieth century architecture requires different theoretical and methodological approaches because of the peculiarities of this architecture. Firstly, the idea of conserving the twentieth century architecture that declared itself as critical of the past seems especially paradoxical. Besides, modern architecture was mainly based on the functions buildings serve. Since buildings hence gained their shapes according to their functions, they are assumed are assumed to lose much from their authentic characteristics when refunctioning comes onto the agenda. Moreover, having produced large buildings, both in vertical and horizontal dimensions, such as skyscrapers and large settlements, which could not have been achieved in previous centuries, the conservation of this type of architecture creates different problems related to the abundance and largeness of these buildings.

Buildings deserve to be conserved because of their values. Because of the controversial nature of the conceptual field of conservation, we have concluded that various value systems might be created; however, evaluation values such as oldness value, aesthetic value, historical value, economical value, environmental value, and architectural value might be accepted as forming the basic criteria for conventional conservation system. The notion of the conservation of the twentieth century buildings has entailed revisions in this evaluation system of conventional concepts. The study also revealed that oldness value has lost its definitive role in such evaluation although it is a major evaluation criterion that is easily accepted as significant even by ordinary people while determining whether a building is a cultural property to be conserved or not. Instead, this study revealed that newness value is the notion that has gained significance for the conservation of twentieth century heritage. Besides, the values mostly related to the socio-political events, environmental facts and architectural features have begun to be paid attention. Among these, the values related to the architect, the avant-gardist structure of modern design and the specificities of the twentieth century architecture are newly derived specifically for the conservation of this heritage. These new values might be summarized as being “original”, “unique”, “an outstanding example”, “the first for a period”, “a pioneer”, “a model”, “revolutionary”, “representative of different architectural discourses and manifests”,

“architecturally free” and “tied to the environment skilfully” as well as being “the design of an important and famous architect”. When different selection criteria suggested by different writers analysed, it could be concluded that especially the values of being revolutionary, the design of an important and famous architect, technologically new, and representative of different architectural discourses and manifests might form a set of basic criteria specific to the evaluation of the twentieth century heritage.

The twentieth century was an epoch of a new regime in Turkey that prepared the ground for significant changes in architecture. Twentieth century architecture in Turkey developed in parallel to socio-economical and socio-political dynamics that the country experienced. Until the 1960s, the architecture in Turkey was limited in between the debates about the national/international duality, and after the 1960s, pluralistic approaches developed in parallel to global developments. Having been declared as the capital city of the new Republic determined the character of Ankara during the first half of the twentieth century, launching a new epoch in the history of Ankara.

It was initially in 1973 when the Republic of Turkey accepted a particular conservation law that was followed by a more comprehensive one in 1983, namely the law numbered 2863. The study revealed that the notion of the twentieth century architectural heritage and the related notions like recent heritage, industrial heritage, recent form of immovable cultural heritage, etc. do not “terminologically” take place in this law and related legal texts. Nevertheless, the 3<sup>rd</sup>, 6<sup>th</sup> and also the 7<sup>th</sup> articles of the current law, as well as the principle decision of the Superior Council numbered 662, could be of help while legally registering the buildings and other cultural properties of the twentieth century. In other words, it is possible to register the twentieth century architectural heritage according to current legal texts. Still, although the notion of the early republican architecture takes place in the principle decision numbered 662 of the Superior Council, a special terminology about the period in general is lacking. Moreover, the current law do not cover building types specific to the twentieth century such as skyscraper, airport and the like.

The first attempts for registration of the twentieth century architectural heritage in Ankara began in the early 1970s by the decisions of the Superior Council of Immovable Old Monuments that were not in fact particular to the registration of the twentieth century architecture but also included the registration of previous centuries’ heritage. When foreign country efforts in this subject are taken into account, Turkey seems not to have been late in the registration of the twentieth century architectural heritage. Nonetheless, the practice

was not continuous and systematic but came on the agenda particularly when a building was in danger of demolishing, when public buildings were changing hands, or by the sensibility of one of the council members, of the Chamber of Architects and academicians. Furthermore, while evaluating buildings to be conserved, the approaches of the registering councils remained in between the limits of the evaluation systems of conventional system as a natural result of operating with existing legal texts. The registering councils seem to have paid more attention to the early republican architecture when compared to that of the second half of the century. That is, the overall search results show basically that it is the official early Republican architecture which is particularly registered. It must relate to a conservation reflex about maintaining the regime. What the new regime attempted by making Ankara a new capital is interpreted by Tekeli (1984) as the symbolization of a nation state by denying the Ottoman Empire; i.e. establishing a modern, contemporary, new and exemplary city to symbolize the successes of the Republic. Tankut (1984, 314) similarly evaluates the building of Ankara as successful, however, from the political standpoint. What was realized through the building of Ankara according to Tankut is the creation of an effective symbol for the new regime, and hence the concretization of Atatürk's modernization principle. What was attempted by conserving official properties is hidden in these remarks and the registration of the artefacts of this period might be seen as the conservation of all of these as well. That is to say, the significance was given to the early republican period that took place during the first half of the twentieth century, but the buildings of the second half of the century have not yet been accepted as part of the heritage to be conserved. The results of our study about the registered cultural properties of the twentieth century in Ankara might be summarized as follows:

- When examined with reference to dates of construction, it is the Karapürçek Village Mosque from 1906 that is the earliest registered cultural property whereas the latest is the statue of a miner constructed in 1991. The latest building is the Tekke Mosque from 1960. The earliest and the latest dated buildings are mosques in classical-traditional architectural style. The only registered buildings from the period after 1950 are two mosques and three houses.
- When examined in terms of buildings types, it is seen that most of the public buildings of the early Republican period in Ankara have been registered. According to functions, education, health, management, hotel, house, statue-memorials, transportation (communication), industrial, religious, cultural, entertainment, security, mixed and other types of buildings were registered. It is observed that none of the mosques in modern style have been registered yet. Additionally, various examples of residential architecture, including houses constructed during the twentieth century yet in a traditional style, were registered.

Although there are also the examples of registered modern single houses and apartments, they are relatively few in number.

- The analysis of properties according to where they are located in the city showed that most of the cultural properties (115) whose addresses are known are in the Altındağ District whereas 100 registered properties are in the Çankaya District. On the other hand, none of the buildings in Çamlıdere, Kızılcahamam, Kazan, Çubuk, Akyurt, Şereflikoçhisar, Evren, Etimesgut, and Sincan has been registered.
- When the registered cultural properties are examined in terms of their architects or designers, it is seen that the buildings by Ernst Egli and Clemens Holzmeister are mostly registered. It is also worth noting that none of the registered building in Ankara was designed by a female architect.
- The types of registered architectural products include not only buildings but also monuments, cemeteries, an arcade as well as a parachute tower.
- The properties were registered in single and environmental conservation status. Moreover, examples of the twentieth century architecture in Ankara were registered in natural, historical, managerial, urban site status as well as in monument status.
- When analysed according to their architectural style, besides traditional style, buildings in styles specific to the first half of the twentieth century in Turkey, i.e. the First National Style, the First International Style and the Second Architectural Style, are seen to be used in registered buildings.
- Five Atatürk houses and also 12 Atatürk statues, together with the houses of other founders and the first leaders of the Republic such as İsmet İnönü, Fevzi Çakmak, Celal Bayar, and Adnan Menderes, have been registered since the law dictates that buildings that witnessed significant episodes of the National War of Independence and the proclamation of the Republic of Turkey and houses used by Mustafa Kemal Atatürk should be registered for their relevance to national history.

The results about the criteria that determined the legal registration of these properties might be summarized as historical, documentary, architectural, environmental, memorial, symbolic, aesthetic, usage, urban, and rarity values as well as being a design of an important architect, being a design of a world famous architect, being obtained through an architectural competition, being a pioneer at something, and being exemplary. Ten values among these fifteen values are indicated as also included in the conventional system. It seems that the values of being a design of a world famous architect, being obtained through an architectural competition, being a pioneer at something, being exemplary at something might be taken as values particular to the conservation of the twentieth century architectural heritage. It is observed that oldness value no longer significantly determines what is worth registering, and historical and memorial values have instead begun to gain

importance as regards to the dynamic structure of the century in terms of socio-political events that were also influential for Ankara.

It was stressed in this thesis that the current law has lacking parts for the conservation of the twentieth century architectural heritage although it still provides the legal basis for the registration of this type of heritage. The writer considered that the absences in legal texts might be ceased through the awareness and the consciousness about the subject gained by legal practitioners, that is, the specialists of the authorized institution. After an interview with about forty specialists, it is concluded that there is a positive attitude towards the conservation of the twentieth century architecture although the specialists were expected to negatively respond to the issue on the face of the fact that they should have experienced the problematic realities of the conservation field in Turkey. It must also be stressed that the date of a building or its oldness value are no longer influential in the possible studies of specialists. Furthermore, besides oldness value, aesthetic value has also begun to lose significance and the importance of historical, memorial as well as architectural values have increased instead. It is also observed that the participants accept other types of conservation methods besides statutory registration such as both documentation and statutory registration, a dynamic way of conservation, conservation through documentation, preserving models of cultural properties in museums and providing education about the subject. It is also noteworthy that high-rise buildings are suggested for registration because these buildings might be proposed since they are accepted as powerful symbols of the twentieth century. Moreover, the proposals for the high-rise and large settlements are also noteworthy when possible conservation problems pertaining to such a great and abundant architecture is taken into consideration.

The results of the inquiry have revealed that to be a pioneer, to have a novel approach, to be the design of an important or a famous architect, to be a building type specific to the century or at least a building type developed in this century, and to be an awarded design are also accepted as particular evaluation criteria for the registration of this type of heritage. In short, the answers given to the inquiry are hopeful for the future of the conservation of the twentieth century architectural heritage.

When what is not registered is examined, it is seen that none of the registered buildings in Ankara is designed by a female architect. Moreover, it is seen that none of the mosques designed in modernist style is registered. This makes us conclude that these results already

show a *de facto* situation, that is, the poor representation of these in Turkish architectural scene. We could ask then whether conserving buildings by female architects or modern mosques could be helpful for the development of their production. Contemporary conservation theory questions the preservation of only iconic and outstanding examples; hence such a practice could be effective as an affirmative action for such under-represented cases in architectural production.

Following the method of examination of what is not registered from a different perspective, a questionnaire issued by the *Mimarlık* magazine in 2003 might be utilized. The questionnaire finds out the twenty outstanding buildings of 1923-2003 period. The buildings in Ankara that are listed among these chosen examples of the period are as follows (Table 5.1):<sup>110</sup>

**Table 5.1. List of buildings in Ankara chosen as the top 20 outstanding examples of the 1923-2003 period**

No	Name	Year	Architects	Features
1	Turkish History Institution	1967	Turgut Cansever-Ertür Yener	Unregistered, Aga Khan awarded
2	METU Settlement	1961-80	Behruz-Altuğ Çinici	Natural Site Registration, Aga Khan awarded
3	Exhibition Hall	1934	Şevki Balmumcu	Registered, awarded
6	Station Complex	1937	Şekip Akalın	Registered
7	Atatürk Mausoleum	1953	Emin Onat-Orhan Arda	Registered, awarded
8	Faculty of Letters	1937	Bruno Taut	Registered
9	Mosque in National Assembly	1987	Behruz-Can Çinici	Unregistered

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<sup>110</sup> Anon. (2003a)

“Table 5 (continued)”

11	METU Faculty of Architecture	1963	Behruz-Altuğ Cinici	Unregistered, awarded
13	Old Business Bank Headquarters in Çankaya	1976	Ayhan Böke-Yılmaz Sargin	Unregistered
14	Turkish Language Institution	1978	Cengiz Bektaş	Unregistered
15	Bank of Provinces	1937	Seyfi Arkan	Registered, awarded
17	Emek Building	1959	Enver Tokay, İlhan Tayman	Unregistered, first skyscraper of Turkey

As exemplified in this case, to be awarded as important by the professionals does not guarantee the registration of a building. For another example, some buildings designed and constructed after national and international architectural competitions were registered such as Atatürk's Mausoleum (No: 12 in List), the State Cemetery (No: 78 in List), Sümerbank Headquarters (No: 251 in List), the Bank of Provinces (No: 115 in List), The Public House in Nallıhan (No: 99 in List), the Turkish Hearth Building (Halkevi, Museum of Fine Arts - No: 266 in List), and the Exhibition Hall (No: 249 in List). However, these are very few in number when compared to the total number of buildings chosen after competitions during the twentieth century in Turkey.<sup>111</sup> In other words, the value of architecture is not always enough for buildings to be conserved.

Except the legal practice, what has been done in the context of our subject in Turkey as of 2005 might be summarized as follows:

- The Bursa Branch of the Turkish Chamber of Architects held a meeting in 2001 on the subject as a result of UIA directions.

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<sup>111</sup> It is understood from the following compilation that the total number of architectural competitions between 1930-2004 is more than seven hundred.

(2004) (eds) KESMEZ, İ; GÜVENÇ G., *Yarışmalar Dizini 1930-2004* TMMOB Mimarlar Odası Genel Merkezi TMMOB Mimarlar Odası Ankara Şubesi: Ankara

- DOCOMOMO Turkey was established in 2002 with the leadership of scholars from ITU, METU and YTU. It held a meeting and poster presentations on the subject in November 2004. The prime objective of DOCOMOMO Turkey is explained as to provide in Turkey the acceptance of “foreign-rooted” modern architecture, as well as to describe the existence of “other modernities” to complement the international interpretation of modern architecture.
- The Ankara Branch of the Chamber of Architects, in collaboration with scholars from the METU Faculty of Architecture, has undertaken the “Building Identities Project (*Bina Kimlikleri Projesi*)” and held exhibitions in order to raise public awareness about the architecture of twentieth century in Ankara<sup>112</sup>.
- News and anthologies on the twentieth century architectural heritage and its conservation began to appear in some Turkish architecture magazines<sup>113</sup>.

It might be observed that Turkey is still following the developments in this field in the West rather than its inner dynamics. It seems that if Turkey cannot set its local evaluation systems, it will not be as successful as required in conserving the twentieth century architectural heritage. Turkey has to start more effectively dealing with practical issues that define how to conserve the twentieth century architectural heritage. Such a practice requires the preparation of inventories, overcoming the problems of lacking issues in legal texts, as well as educational work. These are quite urgent when it is taken into consideration that some of the buildings, in particular those of the residential architecture of the early Republican architectural period, have already been lost in the sake of progress. It is seen that conservation experts have tried to do their job for the best in recent decades especially in Ankara in order to save the remaining of such properties. Unfortunately, however, the current practice of registration is still limited most importantly in terms of periodical divisions: Buildings from the second half of the twentieth century have not been considered as worthy of protection yet. The current legal situation is also problematic because the architecture of the twentieth century is not included in the terminology of the effective conservation law. Although the current law numbered 2863 was revised recently in 2004, any change was not realized in order to complete such lacking issues. Hence the revision of the law might come on the agenda once more in a near future.

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<sup>112</sup> See <http://www.mimarlarodasiansankara.org/binakimlikleri/>

<sup>113</sup> For example, see Anon. (2001; 2003), and Asiliskender (2004).

If we follow a comparative method, as different from the pioneering attempts in the field in western countries, only architectural historians and restoration specialists deal with this relatively new subject in Turkey. However, the issue of the conservation of the twentieth century heritage should not be limited to the disciplinary scope of restoration and architectural history but should be widened by interdisciplinary studies as well as contributions of popular writers and journalists. The contribution of the latter could help raise consciousness about the need for the conservation of the twentieth century architecture, especially when the power and influence of media is taken into consideration.

The reasons such as the abundant and heterogeneous character of twentieth century architecture; public's and even specialists' lack of interest; and insufficiency of taking into account only iconic examples, initially demand a certain method of conservation for this type of architectural heritage, namely, conservation through documentation. When compared with the architectural heritage of previous centuries, it is easier to find the original projects and models, and even original material catalogues of twentieth century buildings. Even without being protected by the law, conserving through documents could be appropriate for this type of architecture at least as an initial step. Although a progress is followed in museum activities and conservation field in Turkey from the nineteenth century onwards, there is still important works to be done especially with regard to the twentieth century architectural heritage, such as the preparation of cultural inventories, or the establishment of the museum of architecture. Thus the significance of conservation is once more verified when this situation in Turkey is taken into account. At this point the documentary works undertaken in universities and the Chamber of Architects become more important. In the face of the fact that legal registration does not guarantee the conservation of buildings, the status of such institutions becomes almost as important as that of institutions authorized in conservation.

Turkey is still discussing what to conserve while dealing with the twentieth century architecture, which makes it closer to Asian countries in that respect. It is inevitable that the West, where modernism originated, pioneers in the subject<sup>114</sup> and the processes of conservation are different there from that of Asia and similar other places. The West might be assumed to have passed what to conserve level and is now discussing how to conserve.

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<sup>114</sup> This issue was reminded by Uğur Tanyeli at the panel discussion entitled the “Historiography of Twentieth Century Architecture” in 11 November 2004, held by DOCOMOMO Turkey.

Here what to conserve refers to identity problems and selection criteria, whereas how to conserve refers to the preparation of inventories, problems of legal protection, and physical conservation as well as education. As the papers presented at the mAAN (Modern Asian Architecture Network: Research, Preservation, and Revitalization) conferences demonstrate, the issues that are mainly dealt with in Asian countries are basically about cultural identity<sup>115</sup> as related to the issues of colonialization or westernization, aiming also to determine distinctions specific to Asia. With regard to similar discussions in Turkey, it seems that it shares such problems with Asian countries despite its attempt to be part of the West for more than a century. In other words, similarity in modernization periods or the degree of modernization makes Turkey close to many countries in Asia in order to share the experience in conserving the twentieth century architectural heritage.

It is stated in the Beijing Charter (June, 1999) that the “localization of modern architecture” and the “modernisation of local architecture” are common attitudes while making architecture plural. As already stated, although the international character of modern architecture mainly dominated the architecture of twentieth century, local examples which are not imitations and present authenticity all deserve to be conserved. Identification of heritage demands comprehensive historiography of the countries which is to be written from the perspectives of localities. It is known that every nation had its specific way of modernization, so for sustainable development and the future of architectural profession, these distinctions might be stressed also through conservation.

Considering that many evaluation values might be created, the writer suggests that the values of being authentically local, revolutionary, the design of an important and famous architect, technologically new, representative of different architectural discourses and manifestos, obtained through an architectural competition, a pioneer and exemplary might be accepted as forming an initial set of evaluation criteria specific to the determination of the heritage of the twentieth century. It is also worth noting that, if Turkey set its local

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<sup>115</sup> In the case of Korea, the national museum in Seoul, which was built by Japanese during its Korean Occupation, was demolished in 1995. Considering this kind of cases, the Korean asks whether “Japanese colonial building should be preserved as a lesson of history or whether it should be destroyed since it was not built under proper historical circumstances”

It is stated by some scholars from Taiwan that participating such a network will contribute to their political recognition problem. This point is also considered by the writer of the thesis as one of the advantages of conservation activity. The paper abstract of Yoon In-suk is available at the [www.m-AAN.org](http://www.m-AAN.org).

evaluation systems not only depending on European perspectives, the conservation of this heritage might better be achieved.

Concluding, it is our hope that the registration of the significant early Republican “icons” such as Çubuk Lake Night Club (1929-1935) designed by Theo Leveau, Ankara Numune Hospital (1933) and Ankara Bazaar Complex (1937) designed by Robert Oerley, the Stadium (1934-36) designed by Paolo Vietti-Violi and Ladislas Kovacs, the Grand National Assembly (1937) designed by Holzmeister, Ankara University Faculty of Law (1938-40) designed by Recai Akçay, and Ankara Municipality Building (1947) designed by Nezih Eldem, will be provided in a short time, and the practice will be expanded to cover the buildings from the second half of the twentieth century. Nonetheless, the registration is not enough for conservation: Although Milka pastry-shop, Bulvar Palace, Eşref Özand House(Körfez Restaurant), the building of Red-Crescent Institution (*Kızılay*) were all legally registered, they were lost in the sake of specifically land speculation. Hence, the acceptance of this heritage as important and valuable for conservation is fundamental; and this most significantly requires the rise of consciousness of inhabitants of the city about the issue.

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## APPENDICES

### APPENDIX A

#### LIST OF REGISTERED PROPERTIES<sup>116</sup>

NO	Name Function	Architect Designer	Date	Address	Single	Site
1	ANKARAÜniversitesi Ziraat Fakültesi Zooteknik Enstitüsü (Ankara Faculty of Agriculture) + Education	EGLI, Ernst	—	ANKARA	✓	
2	Abdi İpekçi Parkı (Abdi İpekçi Park) + Natural Site	—	—	Çankaya, ANKARA		✓
3	Adalet Bakanlığı (Ministry of Justice) + Official, Ministry, Administrative	Nafia Vekaleti İmar ve Yapı İşleri Proje Bürosu (Employees of the Ministry of Construction)	1936-1939	Bakanlıklar, Kızılay, ANKARA	✓	
4	Adliye Binası (Administration of Justice) + Official, Administrative	—	—	Anafartalar Mah, Anafartalar Cad, N: 241 Altındağ ANKARA	✓	

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<sup>116</sup> Since the computer registrations and registration fishes obtained from the General Directorate of Cultural Properties does not match at some points because of some managerial reasons, the list was re-prepared. Some lacking information and also information, which are uncertain, have been verified and provided from the sources below.

Aslanoğlu, İ. (2001), Altın, E. (2003), Anon.(2004a), Anon.(2004b)  
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Related web pages

NO	Name Function	Architect Designer	Date	Address	Single	Site
5	Adnan Menderes Evi (Adnan Menderes House) + Cultural	-	-	Güven Sok, Kavaklıdere, Çankaya, ANKARA	✓	
6	Adnan Ötüken Kütüphanesi (Milli Kütüphane) (Adnan Ötüken Library + Old National Library) + Library, Cultural	BONATZ, Paul	1946	Yenişehir Mah, 1. Cad, Çankaya, ANKARA	✓	
7	Ahmet Ertürk Evi (House of Ahmet Ertürk) + House	-	Around 1955	Rüstempaşa Mah, Kaş Mahkeme Sok, N: 42 Beypazarı, ANKARA	✓	
8	Ahmet Yazıcıoğlu Evi (House of Ahmet Yazıcıoğlu) + House	-	1934-1935	Kümsüren Mah, Kümsüren Sok, N:12 Beypazarı, ANKARA	✓	
9	Ahmet Yazıcıoğlu Evi (House of Ahmet Yazıcıoğlu) + House	-	1935s	Rüstempaşa Mah, Kaş Mahkeme Sok, N:1 Beypazarı, ANKARA	✓	
10	Anıt Çeşme (Monumental Fountain)	-			✓	
11	Anıtkabir (Atatürk's Mausoleum) + Cultural	ONAT, Emin, ARDA Orhan	1941-1953	Anıttepe, ANKARA		✓
12	ANKARA Defterdarlık Binası (Ankara Directorate of Taxation) + Official, Administrative	-	-	Maliye Bakanlığı Binası Karşısı ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
13	ANKARA Devlet Konservatuari (Ankara State Conservatoire) + Cultural, Conservatoire	EGLI, Ernst	1927	Mamak, ANKARA	✓	
14	ANKARA Fen Fakültesi (Ankara Faculty of Science) + Education, Faculty	ELDEM, Sedat Hakkı; ONAT, Emin	1943	Beşevler, Yenimahalle, ANKARA	✓	
15	ANKARA Lisesi (Eski Kız Lisesi) (Ankara High School + Old High Scholl For Girls) + Education, School	EGLI, Ernst	1930-1935	Türkocağı Sok N: 1 Altındağ, ANKARA	✓	
16	ANKARA Palas (Ankara Palace) + Cultural, Hotel,	TEK, Vedat + Kemalettin Bey	1924-1928	Cumhuriyet Bulvari (İstasyon Cad), Ulus, Altındağ, ANKARA	✓	
17	ANKARA Valilik Binası - Hükümet Konağı (Ankara Governmental Office) + Official, Office, Administrative	—	—	Hükümet Meydanı Mah, Altındağ, ANKARA	✓	
18	ANKARA Üniversitesi Veteriner Fakültesi (Ankara Faculty of Veterinary) + Education, Faculty	—	—	Altındağ, ANKARA	✓	
19	Atatürk Orman Çiftliği (Atatürk Forest Farm) + Natural Site, Urban Park	—	1925	Yenimahalle, ANKARA		✓
20	AOÇ Gazipaşa İstasyon Binası Railway Station Building in Atatürk Forest Farm + Communication and Transportation	TAMCI, Ahmet Burhanettin	1926	AOÇ N: 220, Yenimahalle, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
21	AOÇ Hamamı (Bath in Atatürk Forest Farm) + Bath	—	1925 or 1936-1938	AOÇ, Yenimahalle, ANKARA	✓	
22	AOÇ Marmara Köşkü (Marmara Kiosk in Atatürk Forest Farm) + Cultural	EGLI, Ernst	1929	Yenimahalle, ANKARA	✓	
23	Askeri İnzibat Bölge Komutanlığı Binaları (Military Buildings) + Official, Administrative	—	—	Altındağ, ANKARA	✓	
24	Aşık Veysel Anıtı (The statue of Aşık Veysel)	GÜMÜŞ, İsmail	1983	Körler Okulu önü, Aydınlikevleri, Altındağ, ANKARA	✓	
25	Atatürk Anıtı (The statue of Atatürk)	ACUTOĞLU, Ratip Tahir	1973	Ziraat Fakültesi Önü, Dışkapı, Altındağ, ANKARA	✓	
26	Atatürk Anıtı (The statue of Atatürk)	GEZER, Hüseyin	1971	Hacettepe Üniversitesi Bahçesi, Altındağ, ANKARA	✓	
27	Atatürk Anıtı (The statue of Atatürk)	CANONIKA, Pietro	4.11.1927	Zafer Meydanı, Kızılay, ANKARA	✓	
28	Atatürk Anıtı (The statue of Atatürk)	GEZER, Hüseyin	1983	Milli Egemenlik Parkı, ANKARA	✓	
29	Atatürk Anıtı (The statue of Atatürk)	SUMAN, Nusret	1964	Fen Fakültesi Bahçesi, Tandoğan, ANKARA	✓	
30	Atatürk Anıtı (The statue of Atatürk)	ÖZKAN, Hüseyin Anka	1970	Atatürk Öğrenci Yurdu önü, Cebeci, Çankaya, ANKARA	✓	
31	Atatürk Evi (Atatürk House) + Cultural, Museum	—	20th century	Hallaçlı Köyü, Gölbaşı, ANKARA	✓	
32	Atatürk Evi (Atatürk House) + Cultural, Museum	—	—	AOÇ, Yenimahalle, ANKARA	✓	
33	Atatürk Evi (Atatürk House) + Cultural, Museum	—	—	Söğütözü, Yenimahalle, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
34	Atatürk Evi (Atatürk House) + Cultural, Museum	—	—	İstasyon, ANKARA	✓	
35	Atatürk Evi (Atatürk House) + Cultural, Museum	—	—	Beynam Köyü, Bala, ANKARA	✓	
36	Atatürk Heykeli (The statue of Atatürk)	—	—	Ulus Meydanı, Altındağ, ANKARA	✓	
37	Atatürk Heykeli (The statue of Atatürk)	—	—	Talatpaşa Bulvarı, Etnoğrafya Müze Bahçesi, ANKARA	✓	
38	Atatürk Lisesi (Atatürk High School) + Education, School	TAUT, Bruno	1937-1938	Korkut Reis Mah, Sezenler Cad, N:11 Çankaya, ANKARA	✓	
39	Atatürk Özgürlük Anıtı (Atatürk Freedoom Statue)	GEZER, Hüseyin	19.5.1982	TBMM Bahçesi, ANKARA	✓	
40	Atatürk ve Harbiye (Atatürk and War)	ÖKTEM, Tankut		Kara Harp Okulu, Çankaya, Ankara	✓	
41	Bağ Evi (Vineyard House) + Traditional House	—	—	Hariciye Köşkü İçinde, Çankaya, ANKARA	✓	
42	Bağ Evi (Vineyard House) + Traditional House	—	—	Gazi Osman Paşa Mah, Koroğlu Sok, No: 56, Çankaya, ANKARA	✓	
43	Bağ Evi (Vineyard House) + Traditional House	—	—	Aşağı Ayrancı, Kuloğlu Sok, No: 56, Çankaya, ANKARA	✓	
44	Bağ Evi (Vineyard House) + Traditional House	—	—	Aşağı Ayrancı, Kuloğlu Sok, No: 11, Çankaya, ANKARA	✓	
45	Bağ Evi (Vineyard House) + Traditional House	—	—	Etilik Semti Palas Durağı, Bağcı Sok, No: 61, Antındağ, ANKARA	✓	
46	Bağ Evi (Fuat Börekçi Evi) (Vineyard House of Fuat Börekçi) + Traditional House	—	—	Kırkpınar Sok, No: 44, Çankaya, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
47	Bağ Evi (Vineyard House) + Traditional House	-	1928	Bağcılar Sok, N: 56 Büyükesat, Çankaya, ANKARA	✓	
48	Bağ Evi (Vineyard House) + Traditional House	-	-	Atlas Sok, N: 14, Keçiören, ANKARA	✓	
49	Bağ Evi (Vineyard House) + Traditional House	-	-	Akgül Sok, N: 3, Keçiören, ANKARA	✓	
50	Bakanlık Binalarının Bulunduğu Saha (Area where the Ministries located on)	-	-	Bakanlıklar, Çankaya, ANKARA		✓
51	Bakanlık Binaları Arkasındaki Arkad (Arcade between the Ministries)	-	-	Bakanlıklar, Çankaya, ANKARA		
52	Balerinler (Ballerina Statue)	-	-	Atatürk ve Cinnah Bulvarı Kesişiminde, Kavaklıdere, Çankaya, ANKARA	✓	
53	Barış Anıtı (Peace Statue)	ALKAR, Burhan	1980	Sakarya Meydani, Kızılıay, Çankaya, ANKARA	✓	
54	Başbakanlık İnhisarlar Umum Md (The Building of Primeministry) + Official, Ministry, Administrative	ELDEM, Sedat Hakkı	1934 -1937	Bakanlıklar, ANKARA	✓	
55	Başbakanlık Muhasebe Müdürlüğü (The Directorate of Accountancy under Primeministry) + Official, Administrative	-	-	Hisar Cad, No: 3, Altındağ, ANKARA	✓	
56	Başbakanlık Basımevi Binası (Printing House Building of Primeministry) + Official	-	-	Cumhuriyet Bulvari, Ulus, Altındağ, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
57	Başbakanlık Basımevi Matbaası (Printing House of Primeministry) + Official	–	–	Cumhuriyet Bulvarı, Ulus, Altındağ, ANKARA	✓	
58	Başöğretmen Atatürk Anıtı (Teacher Atatürk Statue)	ÖKTEM, Tankut	–	Milli Eğitim Bakanlığı önü, ANKARA	✓	
59	Bayındırılık ve İskan Bakanlığı (Minisry of Construction) Official, ministry, Administrative	HOLZMEISTER, Clemens	1933-1934	Bakanlıklar, Kızılay, ANKARA	✓	
60	Bereket Anıtı (The statue of fertility)	BAŞOĞLU, Tamer	1988	Kızılay, Çankaya, ANKARA	✓	
61	Birinci Türkiye Büyük Millet Meclisi (First National Assembly) Cultural, Museum	İsmail Hasif Bey	1917-1920	Cumhuriyet Bulvarı (İstasyon Cad), Ulus, Altındağ, ANKARA	✓	
62	Bulvar Palas (Bulvar Palace) Cultural,	–	–	Atatürk Bulvarı, Çankaya, ANKARA	✓	
63	Büyük Apartman (Vehbi Koç) (The apartment of Vehbi Koç) Office, Apartment	–	–	Anafartalar Cad, No: 21 Altındağ, ANKARA	✓	
64	Cebeci Ortaokulu (Cebeci Secondary School) Education, school	TAUT, Bruno HILLINGER, Franz	1938	Turan Mah, Talatpaşa Bulvarı, Cebeci, ANKARA	✓	
65	Celal Bayar Evi (The house of Celal Bayar) + House			Kavaklıdere Mah, Amerikan Bulvarı Üzerinde, Çankaya, ANKARA	✓	
66	Cenap And Evi (The House of Cenap And) + House	ONAT, Emin	1952	Kavaklıdere Mah, Atatürk Bulvarı Üzerinde, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
67	Cumhurbaşkanlığı Senfoni Orkestrası (the Smphony Orchestra of the Presidency) + Cultural, Concert Hall	—	—	Opera, ANKARA	✓	
68	Cumhurbaşkanlığı Köşkü Muhafiz Alayı Arazisi+ Botanik Bahçesi +İsviçre+ Fransa Elçilikleri Doğal Siti (Natural Site Area where the troup guardsmen of the Presidency+Botanic Garden+Sweeden and France Embassies located on)	—	—	Kavaklıdere, Çankaya, ANKARA	✓	
69	Çamlı İşhanı + Büyük Otel(Hasan Fehmi Ataç) (Çamlı Office Building + The Great Hotel)	—	1929-1933	Anafartalar Cad, N: 62, ANKARA	✓	
70	Çankaya Kaymakamlığı (The Government Office of Çankaya District) + Official, Administrative			Saraçoğlu Mah, Çankaya, ANKARA	✓	
71	Çocuk Esirceme Kurumu Binası (The Child Care Institution) + Official, Administrative	—	—	Anafartalar Cad, No: 68, Altındağ, ANKARA	✓	
72	Çocuk Esirceme Kurumu Kira Apartmanı (Rent Apartment of the Child Care Institution) Apartment	—	1926	Anafartalar Cad, N: 70 Altındağ, ANKARA	✓	
73	Devlet Demiryolları Binası (General Directorate of Turkish Railways) + Official, Administrative	AKALIN, Şekip	1935 - 1937	Ulus, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
74	Devlet Demiryolları İşletme Lokali (Railway Station Club Building) +Entertainment	—	—	Ülkü Mahallesi, Altındağ, ANKARA	✓	
75	Devlet Demiryolları Lisesi Binası (High School of Turkish Railways) + Education, School	—	—	Altındağ, ANKARA	✓	
76	Devlet Demiryolları Lojmanları (Employee Houses of Turkish Railways) + House	ÜNAL, Bekir İhsan	1933	Ülkü Mahallesi, Altındağ, ANKARA	✓	
77	Devlet Mezarlığı (State Cemetery)	ECEVİT, Özgür	1983-1987	AOÇ, Yenimahalle, ANKARA		✓
78	Diş Tedavi ve Protez Merkezi-Çocuk EsirgemeKurumu (Official Building)	—	—	Necatibey Mah, Işıklar Cad, N: 16, Altındağ, ANKARA	✓	
79	Dil Tarih Coğrafya Fakültesi (Faculty of Letters) + Education, Faculty	TAUT, Bruno	1937-1939	Atatürk Bulvarı, Sıhhiye, ANKARA	✓	
80	EGO Maltepe Havagazı Fabrikası (EGO Maltepe Coal Gas Factory) Factory	—	1929	Maltepe, Çankaya, ANKARA	✓	
81	Elektirk Etüd İşleri Misafirhanesi (Official Guesthouse)	—	—	Gazi Mustafa Kemal Bulvarı, Çankaya, ANKARA	✓	
82	Emlak ve Eytam Bankası (Bank of Real Estate) + Bank	HOLZMEISTER, Clemens	1933-1934	Atatürk Bulvarı , Ulus, Altındağ, ANKARA	✓	
83	Erkek Sanat Okulu (The artisan School for Boys) + Education, School	—	—	Atatürk Bulvarı, Altındağ, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
84	Eski CHP Genel Merkezi (Kızılay Mado) (The Old Headquarter of the Republican Public Party)	—	1928 or 1933	Ziya Gökalp Cad, N: 13, Kızılay, ANKARA	✓	
85	Eski Tavla ( Ahır ) Binası (Old Stable)	—	—	AKM Alanı, Altındağ, ANKARA	✓	
86	Etnoğrafya Müzesi (The Museum of Etnography) + Cultural, Museum	KOYUNOĞLU, Arif Hikmet	1925-1927	Talatpaşa Bulvari, N: 1, ANKARA	✓	
87	Evlendirme Dairesi (Eski Göl Gazinosu) (Old Night Club of the Youth Park) + Entertainment	—	—	Altındağ, ANKARA	✓	
88	Fışık Fabrikası (The rocket factory) + Industrial, Factory	—	—	Yenimahalle, ANKARA	✓	
89	Fransız Sefareti (The France Embassy) + Official, Embassy	—	—	Necatibey Mah, Kardeşler Sok, N: 15, ANKARA	✓	
90	Gazi Eğitim Enstitüsü Binası (Gazi Education Institute) + Education, Faculty	—	—	Altındağ, ANKARA	✓	
91	Gazi Lisesi (Gazi High School) + Education, School	EGLI, Ernst	—	Sanayi Cad, N: 51, Altındağ, ANKARA	✓	
92	Gazi ve Latife Okulları (Atatürk İlköğretim Okulu) (Gazi and Latife Schools) + Education, School	TAŞ, Mukbil Kemal	1924-1926	Anafartalar Cad, N:243 Ve 247, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
93	Gençlik Parkı İdare Amirliği Binası (Eski Müze) (Old Museum Building in the Youth Park)	—	—	Altındağ, ANKARA	✓	
94	Genelkurmay Başkanlığı Binası (The General Staff) + Official, Administrative	HOLZMEISTER, Clemens	1929-1930	Bakanlıklar, Kızılay, ANKARA	✓	
95	Güneş Kursu (the Hittite Sun Statue)	SUMAN, Nusret	1978	Sıhhiye Meydanı, Çankaya, ANKARA	✓	
96	Güven Park (The park of Confidence)	—	—	Kızılay, Çankaya, 98ANKARA		✓
97	Güven Park Anıtı (The memorial in the park of Confidence)	HANOK, Anton; THORAK, Joseph	1935	Güvenpark, Kızılay, Çankaya, ANKARA	✓	
98	Halkevi+Kütüphane (Public House + Library) + Cultural	CHP (Republican Public Party) Architecture Office	1940	Ali Ağa Mah, Bursa İstanbul Cad, Nallıhan, ANKARA	✓	
99	Hamidiye Camii (Hamidiye Mosque) + Religious	—	19th or 20th century	Aktaş Mah Telgraf Sok, ANKARA or Bozkurt Mah, Telgraf Sok, ANKARA	✓	
100	Hariciye Köşkü (The Kiosk of the Ministry of Foreign Affairs) + Cultural, Kiosk	ARKAN, Seyfi	1933 -1934	Çankaya, ANKARA	✓	
101	Hasan Kabaklı Evi (The House of Hasan Kabaklı) + House	—	1945s	Ayvaşık Mah, İkinci Sok, N: 8 Beypazarı, ANKARA	✓	
102	Hasanoğlan Köy Enstitüsü Binası (Hasanoğlan Village Institute Building) + Cultural, Education	Institute Students	1941-1945	Elmadağ, Hasanoğlan, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
103	Hasanoğlan Köy Enstitüsü Açık Anfı (Hasanoğlan Village Institute Amphitheatre + Cultural, Education)	Institute Students	1941-1945	Elmadağ, Hasanoğlan, ANKARA	✓	
104	Hasanoğlan Köy Enstitüsü Konferans Salonu (Hasanoğlan Village Institute Lecture Hall + Cultural, Education)	Institute Students	1941-1945	Elmadağ, Hasanoğlan, ANKARA	✓	
105	Hasat Sonu Aniti (The end of Reaping Statue)	ALKAR, Burhan	1.9.1988	Kumrular Sok, Kızılay, Çankaya, ANKARA	✓	
106	Hatay Apartmanı (Hatay Apartment) + Apartment	–	Before 1927	Anafartalar Mah, Hekimler Sok, N: 4, Ulus, ANKARA	✓	
107	Hava Kuvvetleri Komutanlığı Eski Karargah Binası Old headquarter of the air forces + Official, Administrative	–	–	Ülkü Mah, Altındağ, ANKARA	✓	
108	Hıfzısihha Enstitüsü (Kiimyahane – Bakteriyoloji) (Laboratory Buildings) + Health	ÖRLEY, Robert	1928-1932	3. Bölge Cebeci Mah, Çankaya, ANKARA	✓	
109	Hıfzısihha Okulu (Health School) + Health	ÖRLEY, Robert	1928-1932	3. Bölge Cebeci Mah, Çankaya, ANKARA	✓	
110	İçişleri Bakanlığı The Ministry of Internal Affairs + Official, Ministry, Administrative	HOLZMEISTER, Clemens	1932-1934	Bakanlıklar, Kızılay, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
111	İkinci Türkiye Büyük Millet Meclisi (Second National Assembly) + Official, Administrative	TEK, Vedat	1924	Cumhuriyet Bul, (İstasyon Cad), Ulus, Altındağ, ANKARA	✓	
112	İkinci TBMM Müstemilatı -İdari Yapı Ve Bando Pisti — (Annexe of Second National Assembly) + Official, Administrative	—	—	Cumhuriyet Bulvarı, Ulus, Altındağ, ANKARA	✓	
113	İlk Hukuk Fakültesi (Diyanet İşleri Başkanlığı) (Old Law School + Ankara Directorate of Religious Affairs) + Official Administrative, Education	—	—	İller Bankası Binası Yanı, ANKARA	✓	
114	İller Bankası (Bank of Provinces) + Bank, Administrative	ARKAN, Seyfi	1935 - 1937	Atatürk Bul, N: 21, Opera, Altındağ, ANKARA	✓	
115	İmalat-Harbiye Tesisleri (Military Manufacture Buildings) + Industrial	—	—	Gazi Mah, Mke Gn Müd. Tesileri İçinde, Tanogän, Yenimahalle, ANKARA		✓
116	İnönü Anıtı (The statue of İnönü)	BELLING, Rudolf	1940	ANKARA Üniversitesi Ziraat Fakültesi Önü, Dışkapı, Altındağ, ANKARA	✓	
117	İnönü Anıtı (The statue of İnönü)	SUNAR, Mine	1990	Çankaya, ANKARA	✓	
118	Untitled	—	—	Hükümet Cad, N: 4, Altındağ, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
119	İsimsiz (Untitled)	–	–	Kızılelma Mah, Işıklar Cad, Konya Sok,: 29, Altındağ, ANKARA	✓	
120	İsimsiz (Untitled)	–	–	Hacı Bayram Veli Sok, N:1, ANKARA	✓	
121	İsimsiz (Untitled)	–	–	Telgraf Sok, N: 3, ANKARA	✓	
122	İsimsiz (Untitled)	–	–	Şehit Teğmen Kalmaz Cad, N: 15, ANKARA	✓	
123	İsimsiz (Untitled)	–	–	Anafartalar Cad, N: 60, ANKARA	✓	
124	İsimsiz (Untitled)	–	1927	Anafartalar Cad, N: 50, ANKARA	✓	
125	İsimsiz (Untitled)	–	1920s	Anafartalar Cad, N: 42, ANKARA	✓	
126	İsimsiz (Untitled)	–	–	Hekimler Sok, No: 2, ANKARA	✓	
127	İsimsiz (Untitled)	–	–	Necatibey Mah, Konya Sok, N: 19, Mevsim Sok N: 5 ANKARA	✓	
128	İsimsiz (Untitled)	–	–	Altın - Demiray Sok, N:2, ANKARA	✓	
129	İsimsiz (Untitled)	–	–	Necatibey Mah, Işıklar Cad, N: 22, ANKARA	✓	
130	İsimsiz (Untitled)	–	–	Anafartalar Mah, Susam Sok, N: 9, ANKARA	✓	
131	İsimsiz (Untitled)	–	–	Demirtaş Mah, Hamamönü Sok, N:24, Altındağ, ANKARA	✓	
132	İsimsiz (Untitled)	–	–	Akalar Mah, Evkadını Sok, N: 22, Altındağ, ANKARA	✓	
133	İsimsiz (Untitled)	–	–	Akalar Mah, Sarıca Sok, N: 17, Altındağ, ANKARA	✓	
134	İsimsiz (Untitled)	–	–	Demirfırka Mah, Gözcü Sok, N: 9, Altındağ, ANKARA	✓	
135	İsimsiz (Untitled)	–	–	Demirfırka Mah, Gözcü Sok, N: 7, Altındağ, ANKARA	✓	
136	İsimsiz (Untitled)	–	–	Demirfırka Mah, Gözcü Sok, N: 5, Altındağ, ANKARA	✓	

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137	İsimsiz (Untitled)	–	–	Demirfirka Mah, Gözcü Sok, N: 3, Altındağ, ANKARA	✓	
138	İsimsiz (Untitled)	–	Before 1957	Selanik Cad, N: 7, Kızılay, ANKARA	✓	
139	İsimsiz (Untitled)	–	Beginning of 20th century	Camii Atik Mahallesi, Aktaş Sok, No: 35, Ayaş, ANKARA	✓	
140	İsimsiz Ev (Untitled House)	–	1920s	Rüstempaşa Mah, Dertbentçik Sok, N: 7 Beypazarı, ANKARA	✓	
141	İsimsiz Kamu Binası (Untitled official Building)	–	–	Rauf İnan Sok, N:7- 7a, ANKARA	✓	
142	İsimsiz Konut (Untitled House)	–	20th century	Sümer Mah, Dumlupınar Cad, N: 8, ANKARA	✓	
143	İsimsiz Konut (Untitled House)	–	Beginning of 20th century	Sümer Mah, Sarıkadin Sok, N:67, ANKARA	✓	
144	İsimsiz Konut (Untitled House)	–	20th century	Sümer Mah, Sarıkadin Sok, N: 7, ANKARA	✓	
145	İsimsiz Konut (Untitled House)	–	20th century	Gündoğdu Mah, Doğu Sok, N: 1, ANKARA	✓	
146	İsimsiz Konut (Untitled House)	–	20th century	Akbaş Mah, Filiz Sok N: 5, Dolfer Sok, N.8, ANKARA	✓	
147	İsimsiz Konut (Untitled House)	–	20th century	Sakalar Mah, Yamanlar Sok, N: 12, ANKARA	✓	
148	İsimsiz Konut (Untitled House)	–	–	Gaziantep Sok, N: 17, ANKARA	✓	
149	İsimsiz Konut (Untitled House)	–	1928	İzettin Mah, Taşpinar Sok, N:1, ANKARA	✓	
150	İsimsiz Konut (Untitled House)	–	–	Gaziantep Sok, N: 19, ANKARA	✓	
151	İsimsiz Konut (Untitled House)	–	–	Oğuz Mah, Uzunyayla Sok, N: 11, ANKARA	✓	
152	İsimsiz Konut (Untitled House)	–	20th century	Çetinler Sok, N: 10, ANKARA	✓	
153	İsimsiz Konut (Untitled House)	–	1930 - 1940	Köprübaşı Mah, İnceyol Sok, N: 2, Altındağ, ANKARA	✓	
154	İsimsiz Konut (Untitled House)	–	–	Mediha Eldem Sok N:11, Çankaya, ANKARA	✓	

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155	İsimsiz Konut (Untitled House)	–	–	Mediha Eldem Sok N:1, Çankaya, ANKARA	✓	
156	İsimsiz Konut (Untitled House)	–	–	Anafartalar Cad, N:29, ANKARA	✓	
157	İsimsiz Konut (Untitled House)	German Engineers	1940s	Seymen Sok, N: 3 Mamak, ANKARA	✓	
158	İsimsiz Konut (Untitled House)	–	Beginning of 20th century	Derviş İmam Mahallesi, Küçük Sok, No: 3, Ayaş, ANKARA	✓	
159	İsimsiz Konut (Untitled House)	–	Beginning of 20th century	Derviş İmam Mahallesi, Aktaş Sok, No: 35, Ayaş, ANKARA	✓	
160	İsimsiz Konut (Untitled House)	–	20th century	Yanık Sok, No: 2, Çınarlı Sokak No: 5- 5a, Gündül, ANKARA	✓	
161	İsimsiz Konut (Untitled House)	–	20th century	Aşağı Mah, Sarayönü Sok, N: 13 Gündül, ANKARA	✓	
162	İsimsiz Konut (Untitled House)	–	20th century	Emirler Mah, İnkilap Sok, N: 41 Orman Sok, N: 39-39a Gündül, ANKARA	✓	
163	İsimsiz Konut (Untitled House)	–	20th century	Emirler Mah, İnkilap Sok, N: 41 Orman Sok, N: Gündül, ANKARA	✓	
164	İsimsiz Konut (Untitled House)	–	20th century	Ahiler Mah, ANKARA	✓	
165	İsimsiz Okul (Untitled School)	MORTAŞ, Abidin	1943	Çankırı Cad, ANKARA	✓	
166	İsimsiz Otel (Untitled Hotel)	–	1930-1940	Çankırıkapı Sok, N: 21, ANKARA	✓	
167	İsimsiz Otel (Untitled Hotel)	–	–	Şehit Keskin Sok N: 6 / B / D / E / F, ANKARA	✓	
168	İsmet İnönü Köşkü (Pembe Köşk) (The Pink Kiosk – The Kiosk of İnönü) + Cultural, museum	–	–	Çankaya, Ankara	✓	
169	İstanbul Palas (İstanbul Palace) + Hotel	–	–	Yurt Sok, N:4Altındağ, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
170	İsveç/ Romanya Irak / Kanada Elçiliği /GOP Parkı/ Vali Konağı Arazisi/ Botanik Parkı Siti The Natural Site Area where Sweden, Romania, Canada Embassies, Gazi Osman Paşa Park, the House of Governor and Botanic Garden located)	-	-	GOP, Çankaya, ANKARA	✓	
171	İş Bankası (Bank of Business)	MONGERI, Giulio	1929	Ulus, Altındağ, ANKARA	✓	
172	Jandarma Gn. Kom. ve Polis Koleji Hizmet Binaları (The genderma buildings) + Official, Administrative, Education	BİÇER Celal SAN, Reşat	1934-1937	Yüctepe Mah. Gençlik Cad. Necatibey Cad. ANKARA	✓	
173	Jusmat Binası (Eski Yedek Subay Okulu) (The Military school) + Education, School	-	-	Bakanlıklar Mevkii, Çankaya, ANKARA	✓	
174	Kara Harp Okulu (The School of Land Forces) + Education, School	-	-	Bakanlıklar Mevkii, Çankaya, ANKARA	✓	
175	Kara Kuvvetler Lisan Okulu (the language school of Land Forces) + Education, School	-	-	Bakanlıklar Mevkii, Çankaya, ANKARA	✓	
176	Karapürçek Köyü Camii (The Karapürçek Village Mosque) + Religious	-	1906	Karapürçek Köyü, Altındağ, ANKARA	✓	

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177	Kayaş Tren İstasyonu (Kayaş Railway Station) + Communication and Transportation	—	The end of the 19 <sup>th</sup> century or the beginning of the 20 <sup>th</sup> century	Mamak, ANKARA	✓	
178	Kızılay (Hilal-i Ahmer) Binası (1979da yıkılmış) (The Red Crescent Building -destroyed) + Administrative	—	—	Yenişehir Mah Atatürk Bulvarı, N: 96, ANKARA	✓	
179	Kuğulu Park (Park with swans)	—	—	Çankaya, ANKARA		✓
180	Kurtuluş Parkı (Kurtuluş Park)	—	—	Çankaya, ANKARA		✓
181	Kültür ve Turizm Bakanlığı(Gümrük ve Tekel Bakanlığı) (Ministry of Culture and Tourism) + Official, Administrative, Ministry	KOYUNOĞLU, Arif Hikmet	1927	Atatürk Bulvarı, ANKARA		
182	Lütfullah Topbaşı Evi (House of Lütfullah Topbaşı) + House	—	1925s	Rüstempaşa Mah, Kumsüren Mevkii Akkolbağları Sok, N: 16 Beypazarı, ANKARA	✓	
183	Macaristan Elçiliği Kançılıarya Binası (Hungarian Embassy Building) + Official, Embassy	—	—	Gazi Mustafa Kemal Paşa Cad, ANKARA	✓	
184	Madenci Anıtı (The statue of Miner)	YURDANUR, Metin	1991	Olgunlar Sok Girişи, Bakanlıklar, ANKARA	✓	
185	Maliye Bakanlığı (Ministry of Finance) + Official, Administrative, Ministry	Architect Yahya Ahmet, Engineer İrfan	1925	Hükümet Meydanı Mah, N: 2, Ulus, Altındağ, ANKARA	✓	

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186	Maltepe Camii (Maltepe mosque) + Mosque	–	–	Maltepe, ANKARA	✓	
187	Mareşal Fevzi Çakmak Köşkü (kiosk of Fevzi Çakmak ) Cultural, Kiosk	–	–	–	✓	
188	Mehmet Akif Ersoy Evi (House of Mehmet Akif Ersoy) Cultural, Museum	–	–	Hacettepe Üniversitesi Kampusü İçinde	✓	
189	Merasim Pisti ve Çevresindeki Yeşil Doku (The Ceremonial and green area in the Atatürk Cultural Center)	–	–	AKM, Altındağ, ANKARA		✓
190	Merkez Apartmanı (Merkez Apartment) + Apartment	–	–	Hükümet Cad, No: 4, Ulus, ANKARA	✓	
191	Merkez Bankası (The Central Bank) + Administrative Bank	HOLZMEISTER, Clemens	1930-1932	Atatürk Bulvarı, Ulus, Altındağ, ANKARA	✓	
192	Mevkii Hastanesi ve Ek Bina (Mevkii Hospital and annexe) + Health	–	1935	Altındağ, ANKARA	✓	
193	Mezar Anıtı (Monumental Grave)	–	–	Balgat Mah, Ziyabey Cad. 3. 3. Sok No: 12	✓	
194	Milli Savunma Bakanlığı (Ministry of national defence) + Official, Administrative, Ministry	HOLZMEISTER, Clemens	1928-1931	Bakanlıklar, Kızılay, ANKARA	✓	
195	Mimar Kemal İlkokulu (Architect Kemal Primary School) + Education, School	Kemalettin Bey	1927	Cumhuriyet Mah, Yüksel Cad, N: 18 Kızılay, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
196	Mimar Sinan Anıtı (Statue of Architect Sinan)	ÖZKAN, Hüseyin Anka	1958	DTCF önü, Sıhhiye, ANKARA	✓	
197	Mithat Paşa Heykeli (Statue of Mithat Pacha)	ÖZKAN, Hüseyin Anka	1958	Ziraat Bankası önü, ANKARA	✓	
198	Mizika Okulu (band school) + Education	—	—	Bakanlıklar Mevkii, Çankaya, ANKARA	✓	
199	Muammer Ürün Evi (House of Muammer Ürün) + Traditional House	—	1940s	Rüstempaşa Mah, Yazıcıoğlu Sok, N: 20 Beypazarı, ANKARA	✓	
200	Muharrem Kazan Evi (House of Muharrem Kazan) + Traditional House	—	1950s	Ayvaşık Mah, Küme Sok, N: 4-B Beypazarı, ANKARA	✓	
201	Mustafa Yıldırım Evi (House of Mustafa Yıldırım) + Traditional House	—	1950s	Ayvaşık Mah, İkinci Sok, N: 16-A Beypazarı, ANKARA	✓	
202	—	—	—	Kızılay Mediha Eldem Sok, Çankaya, ANKARA		✓
203	—	—	—	Gazi Mah, Mke Gn Müd. Tesileri İçinde, No: 1,2, 32-33 Tandoğan, Yenimahalle, ANKARA		✓
204	Namık Kemal Ortaokulu (Namık Kemal Secondary School) + Education School	—	—	Saraçoğlu Mah., ANKARA	✓	
205	Nasrettin Hoca Anıtı (The statue of Nasreddin Hojda)	YURDANUR, Hüseyin	1980	Gar Binası önü, ANKARA	✓	
206	Nihat Günsel Evi (House of Nihat Günsel) + Traditional House	—	1945s	Rüstempaşa Mah, Cumhuriyet Sok, N: 11 Beypazarı, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
207	Nuri Demircioğlu Evi (House of Nuri Demircioğlu Evi) + Traditional House	–	1930s	Ayvaşık Mah, Birinci Sok, N: 14 Beypazarı, ANKARA	✓	
208	Nuri Türkoğlu Evi (House of Nuri Türkoğlu) + Traditional House	–	1930s	Rüstempaşa Mah, Kaş Mahkeme Sok, N: 53 Beypazarı, ANKARA	✓	
209	Oda (The room) + Cultural		20th century	Çalış Köy, Yukarı Mahalle, Haymana, ANKARA	✓	
210	Ortadoğu Teknik Üniverisitesi 1. Derece Doğal Sit (METU First Grade Natural Site)	–	–	Çankaya, Gölbaşı, ANKARA		✓
211	ODTÜ 2. Derece Doğal Sit (METU Second Grade Natural Site)	–	–	Çankaya, Gölbaşı, ANKARA		✓
212	ODTÜ 3. Derece Doğal Sit (METU Third Grade Natural Site)	–	–	Çankaya, Gölbaşı, ANKARA		✓
213	Okuyan Kadın İnsan Hakları Işığın Gücü (The statue of reading woman)	YURDANUR, Metin		Yüksel Cad, Çankaya, ANKARA	✓	
214	Olgunlaşma ve Akşam Kız Sanat Enstitüsü (Institute for Girls) + Education, Institute	–	–	Atatürk Bulvarı, Sıhhiye, ANKARA	✓	
215	Ordu Evi (The Officer's Club) + Official Guesthouse	HOLZMEISTER, Clemens	1929-1933	Sıhhiye, Kızılay ANKARA	✓	
216	Orucoglu Apartmanı (Orucoglu Apartment)			Aksu Sok, No: 3 ANKARA	✓	
217	Osman Cibi Evi (house of Osman Cibi)	–	–	Rüstem Paşa Mah, Köprübaşı Mev, Devrencik Sok, No:9-9/B Beypazarı, ANKARA	✓	

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218	Osmanlı Bankası (Ottoman Bank) + Bank, Administrative	MONGERI, Giulio	1926	Çankırı Caddesi, Ulus, Altındağ, ANKARA	✓	
219	Papazin Bağı + Park	—	—	Gazi Osman Paşa Mah, Çankaya, ANKARA		✓
220	Paraşüt Kulesi (Parachutte Tower)	—	—	Altındağ, ANKARA	✓	
221	Polis Anıtı The statue of Police)	YURDANUR, Metin	1988	Y.Ayrancı, Çankaya, Emniyet Gn. Md. Önü, ANKARA	✓	
222	Polis Karakolu (Police Station)	—	—	Adliye Sok, N: 1, ANKARA	✓	
223	PTT Telefon Başmüdürlüğü Binası (PTT Building) + Official, Administrative	—	—	Sanayi Cad, N: 9, Ulus, Altındağ, ANKARA	✓	
224	PTT Binası (PTT Building) + Official, Administrative	—	—	Şehit Teğmen Kalmaz Cad, N: 6, Ulus, Altındağ, ANKARA	✓	
225	PTT Fabrika Müdürlüğü (PTT Building) + Official, Administrative	—	—	Ziraat Mah Babaharman Mevkii Sağlam Sok N: 26 ANKARA	✓	
226	PTT Taşıtlar Amirliği (PTT Building) + Official, Administrative	—	—	Ziraat Mah, Babaharman Mev, Sağlam Sok, No: 19, ANKARA	✓	
227	Radyoevi (Radiohouse) + Communication and Transportation	—	1938	Atatürk Bulvarı, Sıhhiye, ANKARA	✓	
228	Refik Saydam Hıfzıssıhha Merkezi Başbakanlık Binaları (The directoate buildings of Refik Saydam Health Institute) + Administrative	ÖRLEY, Robert	1928-1932	3. Bölge Cebeci Mah, Çankaya, ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
229	Rifki Evren Varislerinin Evi (House of Inheritors of Rifki Evren)	Mustafa Usta	1931-1932	Kümsüren Mah, Kümsüren Sok, N: 3- Beypazarı, ANKARA	✓	
230	Sağlık ve Sosyal Yardım Bakanlığı (Ministry of health) + Official Administrative Ministry	JOST, Theodor	1927-1929	Atatürk Bulvarı, Sıhhîye, ANKARA	✓	
231	Sakarya Şehitler Anıtı (The statue of Sakarya martyries)	—	20th century	Şehitlik Kaşı Mev, Polatlı, ANKARA	✓	
232	Sakarya Şehitliği (Sakarya Cemetery)	—	—	Şehitlik Kaşı Mevkii, Polatlı, ANKARA		
233	Sandal Lokantası (Sandal Restaurant)	—	—	Mithatpaşa Cad, N:35 Yenişehir, ANKARA	✓	
234	Saraçoğlu Mahallesi (Saraçoğlu Quarter)	BONATZ, Paul	1944-1946	Bakanlıklar, ANKARA		✓
235	Saraçoğlu Tip 1 Konut (Type 1 House in Saraçoğlu)	BONATZ, Paul	1945-1946	Saraçoğlu Mah, 3.Cad, N: 1,2, ANKARA	✓	
236	Saraçoğlu Tip 2 Konut (Type 2 House in Saraçoğlu)	BONATZ, Paul	1945-1946	Saraçoğlu Mah, 1.Cad, N: 5.7.9, 2.Cad, N: 7,9,11, 3.Cad, N: 8,10 ANKARA	✓	
237	Saraçoğlu Tip 3 Konut (Type 3 House in Saraçoğlu)	BONATZ, Paul	1945-1946	Saraçoğlu Mah, 1.Cad, N: 1,2,3,,4,6,8, 2.Cad, No: 3, 5 3.Cad, N: 4, 6,12, 4,16 ANKARA	✓	
238	Saraçoğlu Tip 4 Konut (Type 4 House in Saraçoğlu)	BONATZ, Paul	1945-1946	Saraçoğlu Mah, 2.Cad, N: 1,2,4,6,8,10, 12,14,16 3.Cad, N: 3, 5,7,9,11,13 ANKARA	✓	
239	Saraçoğlu Tip 4 Konut (Type 4 House in Saraçoğlu)	BONATZ, Paul	1945-1946	Saraçoğlu Mah, Kumrular Cad N: 11,13,15,17,19,21 ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
240	Saraçoğlu Tip 5 Konut (Type 5 House in Saraçoğlu)	BONATZ, Paul	1945-1946	Saraçoğlu Mah, Yahya Galip Cad N: 2,4,6 ANKARA	✓	
241	Saraçoğlu Tip 5 Konut (Type 5 House in Saraçoğlu)	BONATZ, Paul	1945-1946	Saraçoğlu Mah, Son Sok N: 2,4,6 ANKARA	✓	
242	Saraçoğlu Tip 7 Konut (Type 7 House in Saraçoğlu)	BONATZ, Paul	1945-1946	Saraçoğlu Mah, Dip Sok N: 1, 3, 5, 7, 9, 11 ANKARA	✓	
243	Sarı Köşk (Renda Köşkü) (The Yellow –Renda-Kiosk) + Cultural	—	—	Kavaklıdere Mah, Amerikan Sefarethanesi Yarı, Çankaya, ANKARA	✓	
244	Sayıstay (National Accountancy) + Official Administrative	Nazım Bey, EGLİ, Ernst	1930	Cumhuriyet Bul, Altındağ, Ulus, ANKARA	✓	
245	Saymanlık Binası (Accountancy Building) + Official Administrative	—	—	ANKARA Sok, No: 6 Ulus, Altındağ, ANKARA	✓	
246	Sazilar İstasyon Binası (Sazilar Railway Station) + Communication and Transportation	—	The first quarter of 20th century	Sazilar Köyü, Polatlı, ANKARA	✓	
247	Seğmenler Anıtı (Seğmenler Memorial)	ALKAR, Burhan ; KIZILTUĞ Suat ; YURDANUR, Metin	1983	Seğmenler Parkı, ANKARA	✓	
248	Sergievi+Opera Binası (Old Exhibition Hall+Opera Building) + Cultural	BALMUMCU, Şevki + BONATZ, Paul	1933-1934 ; 1948	Atatürk Bul, Sıhhiye, ANKARA	✓	
249	Sönmez Apartmanı (Sönmez Apartment) + Apartment	—	—	Necatibey Mah, Anafartalar Cad, N: 27 Mevsim Sok, N: 6, Ulus, Altındağ, ANKARA	✓	

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250	Sümerbank + Administrative, Bank	ELSAESSER, Martin	1937-1938	Ulus, Altındağ, ANKARA	✓	
251	Şafaktepe Camii (Şafaktepe Mosque) + Religious	-	1957	Şafaktepe Mah, Mamak, ANKARA	✓	
252	Tapu Kadastro Meslek Lisesi (Title deed and land survey high school) + Education School	-	1923	Gazi Mustafa Kemal Bul, No: 15 Demirtepe, ANKARA	✓	
253	Tarımcı Atatürk Anıtı (Farmer Atatürk Statue)	ALKAR, Burhan	1981	AOÇ, ANKARA	✓	
254	Türkiye Büyük Millet Meclisine Tahsisli Alan ile Park Alanı (Park of Great National Assembly) Park	-	-	Çankaya, ANKARA		✓
255	Devlet Demiryolları Lojman Binası (/Employee House of Turkish Railways)	-	-	AOÇ N:113, Yenimahalle, ANKARA	✓	
256	Devlet Demiryolları Lojman Binası (/Employee House of Turkish Railways)	-	-	AOÇ No: 218, Yenimahalle, ANKARA	✓	
257	Türk Eğitim Derneği (TED) Koleji (TED College) + Education, school	-	the end of 1930s	Ziya Gökalp Cad, Kültür Mah, Çankaya, ANKARA		✓
258	Tekel ANKARA Başmüdürlüğü ve Müştemilatı (ANKARA Head Directorate of Customs) + Administrative	MONGERI, Giulio	1928	Atatürk Bul, N: 11, Ulus, Altındağ, ANKARA	✓	
259	Tekel Gn. Md. Deposu ve İmalathanesi (Tekel Production Units and Warehouse) + Industrial	-	-	Atatürk Bulvarı Üzerinde, DTCF Karşısında ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
260	Tekke Camii (Tekke Mosque) + Religious	—	1960	Sinanlı Kasabası, Cuma Mah, Ayaş, ANKARA	✓	
261	Ticaret Bakanlığı (Ministry of Trade) + Official Administrative Ministry	HOLZMEISTER, Clemens	1934-1935	Bakanlıklar, Kızılay, ANKARA	✓	
262	Ticaret Lisesi (High School of Trade) + Education School	EGLI, Ernst	1928 - 1930	ANKARA	✓	
263	Turgut Reis İlkokulu (Turgut Reis Primary School) + Education School	—	—	Okul Meydanı N: 1, ANKARA	✓	
264	Türk Hava Kurumu Genel Başkanlığı (Turkish Aviation Society) + Official Administrative	EGLI, Ernst	1936	Ülkü Mahallesi ANKARA	✓	
265	Türk Ocağı (Halkevi, Resim ve Heykel Müzesi) (Old Turkish Hearts + Museum of Fine Arts ) + Cultural	KOYUNOĞLU, Arif Hikmet	1927-1930	Talatpaşa Bulvarı, Ulus, Altındağ, ANKARA	✓	
266	Uğrak Oteli (Uğrak Hotel)	—	—	Sanayi Cad, N: 52, ANKARA	✓	
267	Vakıf Apartmanı (Apartment of Pious Foundations)	Kemalettin Bey	1928-1930	İstiklal Cad, Ulus, Altındağ, ANKARA	✓	
268	Vakıf Evi (House of Pious Foundations)	—	—	Adliye Sok, No: 3-3a-B	✓	
269	Yargıtay (Supreme Court) + Official	HOLZMEISTER, Clemens	1933-1935	Bakanlıklar, Kızılay, ANKARA	✓	
270	Yıldırım Beyazıt Anıtı (Yıldırım Beyazıt Statue)	GÜNEY, Yavuz	18.1.1986	Necatibey Cad, Çankaya, , ANKARA	✓	

NO	Name Function	Architect Designer	Date	Address	Single	Site
271	Yusuf Karaman İlköğretim Okulu (Yusuf Karaman Primary and Secondary School) + Education School	—	1950s	Dikmen Vadisi İçinde, ANKARA	✓	
272	Zabıta Karakol Amirliği Binası (Eski Bando Yeri) (Police Station) + Official	—	—	Altındağ, ANKARA	✓	
273	Ziraat Bankası (Bank of Agriculture)	—	20th century	Gazi Mah, Fevzi Çakmak Cad, Polatlı, ANKARA	✓	
274	Ziraat Bankası Gn. Md. (Headquarters of Bank of Agriculture)	MONGERI, Giulio	1926-1929	Atatürk Bul, Ulus, Altındağ, ANKARA	✓	
275	Zübeyde Hanım Kız Meslek Lisesi (İsmet İnönü Kız Enstitüsü) (Zübeyde Hanım Institute for Girls) + Education School	EGLI, Ernst	1930	Atatürk Bul, Sıhhiye, ANKARA	✓	

## **APPENDIX B**

### **INQUIRY<sup>117</sup>**

**Investigated by:** Nimet Elmas, Architect  
**Subject:** Conservation of the Twentieth Century Architecture  
**Objective:** In order to collect information for the master's thesis entitled "An Analysis on the Conservation of the Twentieth Century Architecture: The Case of Ankara"

**Sign in your status (more than one if necessary):**

- Architect
- City and Region Planner
- Landscape Architect
- Archaeologist
- Art Historian
- Historian
- Anthropologist
- Hittite Specialist
- Engineer
- NGO member
- Academician
- Member of Conservation Council
- Specialist
- Manager
- Graduate Student

**Specify the subject of your graduate thesis and area of specialization if applicable:**

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<sup>117</sup> The original form of the inquiry is in Turkish and includes some brief information on the subject.

**Questions:**

1. Is the twentieth century architecture worth conserving? Why?
2. Which methods are available for the conservation of the twentieth century architecture? (Only documentation / documentation and statutory registration / only statutory registration, etc.)
3. What kind of architectural products might be counted among the twentieth century architectural heritage? (In terms of period; style; building type; year, etc.)
4. Give examples of twentieth century architectural properties that you studied in the listing and registration process.
5. Suggest examples of twentieth century architectural properties in Ankara worth registering. Which qualifications make these examples eligible for registration?

**Suggestions:**