

THE CONSERVATION OF 'ANAFARTALAR ÇARŞISI' AS AN EXAMPLE OF
MODERN ARCHITECTURAL HERITAGE IN ANKARA

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
CONSERVATION OF CULTURAL HERITAGE IN ARCHITECTURE

SEPTEMBER 2019

Approval of the thesis:

**THE CONSERVATION OF ‘ANAFARTALAR ÇARŞISI’ AS AN EXAMPLE
OF MODERN ARCHITECTURAL HERITAGE IN ANKARA**

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ABSTRACT

THE CONSERVATION OF ‘ANAFARTALAR ÇARŞISI’ AS AN EXAMPLE OF MODERN ARCHITECTURAL HERITAGE IN ANKARA

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Master of Science, Conservation of Cultural Heritage in Architecture

Supervisor: Assoc. Prof. Dr. Güliz Bilgin Altınöz

September 2019, 290 pages

From the 20th century, attempts for the conservation of Modern Architecture buildings have begun; consequently, the notion of ‘modern heritage places’ emerged in the conservation field with many issues. The state of belonging to the recent past, the sense of aesthetics, the modern building techniques and materials and ideologic manner in decision-making process are the main conservation issues of the modern heritage. As varying on a wide scale from the attitude of societies to the ideology of politics, these issues have been threatening the sustainability and conservation of the modern buildings.

Turkey also faces these challenges and many modern structures have been under the threat of demolition; yet, some of them have been demolished. Herein, the thesis focuses on the sustainability and conservation of modern heritage places through a case: *Anafartalar Çarşısı*. *Anafartalar Çarşısı* has taken part in the urban memory of Ankara as one of the earliest shopping malls designed within a commercial complex including a high-rise office block. The building settled in the citizens’ minds with qualified shops and escalators. Also, numerous public artworks of renowned artists were placed in the building. Over the years due to the developments in the urban space, the meaning of the building has changed and with the planning decisions, the commercial complex’s high-rise block was demolished.

The thesis aims to define a conservation approach for Modern Architectural Heritage buildings within the case of *Anafartalar Çarşısı*. For this purpose, the thesis follows theoretical and on-site surveys that are assessed in the scope of the case and ends with the conservation principles and proposals. The main conceptions of the thesis are comprehending the conservation issues of modern heritage places, understanding the experience of *Anafartalar Çarşısı*, revealing its values and significance as a modern heritage structure, determining the challenges and defining a conservation process with the participation of stakeholders that provide the sustainability and conservation of *Anafartalar Çarşısı*.

Keywords: modern heritage places, Modern Architectural Heritage, conservation and sustainability of modern heritage, Anafartalar Çarşısı

ÖZ

ANKARA’NIN MODERN MİMARLIK MİRASI OLARAK ANAFARTALAR ÇARŞISI’NIN KORUNMASI

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Yüksek Lisans, Kültürel Mirası Koruma
Tez Danışmanı: Doç. Dr. Güliz Bilgin Altınöz

Eylül 2019, 290 sayfa

Modern Mimarlık yapılarının korunması amacıyla yirminci yüzyıldan itibaren girişimler başlatılmış; ‘modern miras’ kavramı birçok sorunu ile koruma alanında tartışılmaya başlamıştır. Yakın geçmişe ait olma durumu, toplumdaki genel estetik algı, modern yapım teknikleri ve malzemeleri ve karar üretme sürecindeki ideolojik altyapı modern mirasın temel koruma sorunları olarak ortaya çıkmaktadır. Toplumların modern mirasa olan bakışından, siyasi erkin ideolojik tavrına kadar geniş bir skalada çeşitlenen bu sorunlar; modern yapıların devamlılığının sağlanması ve fiziki varlığının korunmasını tehdit etmektedir.

Modern mirasın temel koruma sorunları Türkiye’nin de gündemindedir. Modern Mimarlık Akımı’na ait olan birçok bina yıkım tehdidi altındadır; kimisi de yıkılmıştır. Bu bağlamda, tez kapsamında modern miras alanlarının sürdürülebilirliğinin sağlanması ve korunması üzerine odaklanılmış; Anafartalar Çarşısı çalışma alanı olarak belirlenmiştir. Anafartalar Çarşısı, yüksek katlı blok ile ticari bir kompleks içinde tasarlanmış ve Ankara’nın erken modern alışveriş merkezi örneklerinden biri olarak kent belleğinin bir parçası olmuştur. Çarşı, aynı zamanda içinde barındırdığı mağazaları ve yürüyen merdivenleri ile de kentlinin hafızasına yerleşmiştir. Ayrıca, yapıda tanınmış sanatçıların imzasını taşıyan pek çok sayıda eser bulunmaktadır.

Yıllar içinde kentte yaşanan gelişmeler doğrultusunda, yapı anlam kaybına uğramış ve planlama projeleri ile ticari kompleksin yüksek katlı bloğu yıkılmıştır.

Modern Mimarlık Mirası yapıları için koruma yaklaşımı tanımlanması tezin ana temasını oluşturmaktadır. Bu doğrultuda, teorik ve yerinde çalışmalar gerçekleştirilmiş; bu çalışmalar Anafartalar Çarşısı özelinde değerlendirilerek, koruma prensipleri ve önerileri oluşturulmuştur. Modern mirasın koruma sorunlarını kavramak, Anafartalar Çarşısı'nın yaşantısını anlamak, bir modern miras yapısı olarak Çarşı'nın değerlerini ve önemini ortaya koymak, koruma sorunlarını saptamak ve paydaşların katılımı ile Çarşı'nın devamlılığı ve korumasını sağlayacak bir koruma süreci tanımlamak; tez kapsamında amaçlanmıştır.

Anahtar Kelimeler: modern miras alanları, Modern Mimarlık Mirası, modern mirasın korunması ve sürdürülebilirliğinin sağlanması, Anafartalar Çarşısı

To my family...

ACKNOWLEDGEMENTS

First of all, I would like to express my deepest appreciation to Assoc. Prof. Dr. A.Güliz Bilgin Altınöz for her precious guidance. I appreciate her supports and motivation that are always encouraging for me and also broadening my vision through my thesis studies.

I am grateful to Prof. Dr. Neriman Şahin Güçhan, Prof. Dr. T. Elvan Altan, Prof. Dr. Deniz Özkut, Assoc. Dr. E. Ebru Omay Polat for their Examining Committee Membership.

I would like to present my sincere thanks to the members of the Graduate Program of Conservation of Cultural Heritage; Prof. Dr. Cevat Erder, Prof. Dr. Ömür Bakırer, Prof. Dr. Emine Caner Saltık, Prof. Dr. Neriman Şahin Güçhan, Assoc. Prof. Dr. A.Güliz Bilgin Altınöz, Assoc. Prof. Dr. Ufuk Serin, Inst. Dr. Nimet Özgönül, Inst. Dr. Fuat Gökçe and Dr. Özgün Özçakır for sharing their invaluable experience.

I would like to thank the Management of Anafartalar Çarşısı and Mehmet Açıci for sharing their archival records and generous supports. Also, I appreciate the shopkeepers of the Bazaar; Serkan Kartal, Ali Aslan, Edip Kahraman, Ahmet Tevfik Şengül and the others for enlightening me through my research.

I would also like to thank Galip Kürkcü for sharing his documents and knowledge with me. Also, I appreciate to the representatives of AsıKeçi: Fatih Aksırt, Hülya Demirbilek, Ö. Ceren Can, Can Mengilibörü and Özlem Mengilibörü; and AnkaraAks: Cemre Gökpınar and E. Dilan Nadir for accepting the interviews.

In all my experience I am grateful to have the inestimable friendship of all; Doğukan Koca, İdil Esen, Başak Esendemir, Bengü Büyükkayacı, Beril Dursunkaya, Havane Akçıl, Burak Tilbe, Nurşah Cabbar, Cansu Ekici, Azime Aladağ, Merve Gökçü, Merve Öztürk, Gökhan Okumuş, Kaan Gedik, Aslı Aygün, Meltem Çetiner and Mercan Yavuzatmaca.

My special thanks to my family; my mother Dilek Candan K1saer, my father 1mer Faruk K1saer and my brother M. Burak K1saer. I appreciate your supports, your encouragements, and your guidance.

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LIST OF ABBREVIATIONS

ABBREVIATIONS

A.B.B.: Ankara Metropolitan Municipality

DOCOMOMO: Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement

DOCOMOMO_TR: DOCOMOMO_ *Türkiye Çalışma Grubu*

M.AÇ.: The Management of *Anafartalar Çarşısı*

ICOMOS: International Council on Monuments and Sites

ISC20C: ICOMOS International Committee on Twentieth Century Heritage

İ.M.Ç.: *İstanbul Manifaturacılar Çarşısı*

mAAAn: Modern Asian Architecture Network

NGOs: Non-Governmental Organizations

TMMOB: *Türk Mühendis ve Mimar Odaları Birliği*

TRT: *Türkiye Radyo Televizyon Kurumu*

UNESCO: United Nations Educational, Scientific and Cultural Organization

CHAPTER 1

INTRODUCTION

The architecture has been a physical metaphor of ideologic and political changes in societies. The contemporary changes in lifestyle and habits reflect on the built environment, that together constitutes the culture. All changes and developments in both tangible and intangible aspects provide the enhancement of societies' cultures.

As the conservation field aims to protect not only the physical integrity but also the culture; the conservation of all periods' cultural properties is an essential issue. With the passing of time, the subject of conservation changes and evolves with new political, ideologic, technological and social approaches. Due to these approaches, the architectural manner changes and new movements and styles of architecture have been got into the conservation field and beginning from 20th century, the Modern Architecture entered the heritage issues.

In order to provide the sustainability and conservation of the historic character, the integrity of the urban culture has to be considered and the modern heritage has to be regarded as a component of this integrity.

1.1. Problem Statement

Due to the destructive effect of the World War II, an argument of the conservation of the 20th century buildings came forward as 'modern heritage places'. This century includes many architectural styles. Some of these styles, like Art Nouveau and Art Deco, have similar architectural approaches with the former ones; however, like the Modern Architecture, many of them oppose with the former architectural manners in a definite way. Therefore, in the concept and process of the conservation of modern heritage places, various problematic issues have emerged and at the present time these issues have been continuing.

The current issues in the conservation of modern heritage places are varied in many scales from the attitude of the societies to the decision-making process. To begin with, the heritage description is related with the age and historic values by general opinion. Therefore, the modern structures are not evaluated as the heritage because of belonging to the recent past. This common understanding also influenced the authorities and decision makers; consequently, the conservation attempts for the modern heritage buildings are supported by a very limited milieu.

Also, the architectural features of the modern heritage structures are another conservation issue. These structures, majorly, do not satisfy the common aesthetic intellection and the expectation of the emphasis on indigenous values from societies. The modern heritage buildings have been criticized as non-aesthetic and cold structures (Omay Polat, 2008a).

The changes and developments in the urban space and the habits and needs of the people also generate threats for the sustainability of these heritage buildings. According to these changes; renewal or refunctioning works for these structures are defined and, more dramatically, the demolition of them also come forward.

There are also more technical problems in the physical conservation of modern heritage structures. In the construction of these buildings, modern materials as concrete, metal and glass were preferred. The incompatibility of these materials with the traditional conservation methods; the limited lifespan of these materials; and being unpracticed about the conservation of modern materials cause a problematic issue for the conservation of modern heritage places.

Lastly, the change in the ideology of the political power directly affects the decision makers and the decision-making process. Consequently, this process mainly ends with adapting or demolishing the built environment of the previous ideology. As products of the preceding ones' ideologies, the structures of the modern heritage are under the threat by the current approach of decision makers.

Turkey also faces with these issues in the conservation of modern heritage places; many modern heritage structures have been under the threat of demolition. *Anafartalar Çarşısı* has been one of these structures that has an essential place in the urban memory of Ankara with its architectural features and social attributions.

The building was functioned as a shopping mall and designed in a complex; a high-rise office block was constructed with the market block in 1960s. A very short time after its opening, *Anafartalar Çarşısı* became a popular commercial center for citizens of Ankara. Most of the citizens have first met with escalators in this building; thereby, the building has been known as ‘the escalators’ by citizens. Also, the high-rise block of the complex had been one of the significant buildings in citizens’ mind as being one of the highest structures of that period.

Over the years, due to the developments in the urban space, the ideologic attitude of the local authority and the change in the shopping habits; *Anafartalar Çarşısı* began to lose its significance in Ankara. In addition, from the 2000s, the demolishment of the building has been announced constantly.

With the demolition decisions of the building, the citizens of Ankara went into division; one group supported the demolition; the other one, mainly including experts, academicians and NGOs, proposes the conservation of the building as a modern heritage. Therefore, a dynamic legal process had been begun and due to the politic factors, the demolition decisions began to implement primarily with the eviction of shopkeepers in *Anafartalar Çarşısı*.

Moreover, with the passing of time, the modern image of the curtain wall facades of the building has been damaged. The eviction process and the deteriorated facades have been affected the social and physical significance in a negative way.

During this adverse process, the high-rise block of the complex was demolished in

2018 (Figure 1.1.). This negative process has been ceased by the court decisions¹ and the alteration of the local authority in 2019. The demolition decision for *Anafartalar Çarşısı* was cancelled and the new local authority plan to renovate the building.



Figure 1.1. The demolishment of the high-rise office block of *Anafartalar Çarşısı* Complex (Author, 2018)

All in all, *Anafartalar Çarşısı* has been undergone a dynamic process in legal and social manners. This process directly affected the significance of the building and presented a threat to its physical integrity as being a modern heritage building of Ankara. At the present time the cancellation decision and the vision of the local authority would determine the future of the Bazaar. On the other hand, the significance of the Bazaar as being one of the special places for the people of Ankara and carrying a crucial role in the urban memory have been continuing.

¹ The Ankara Second Administrative Court decisions on January 23, 2019 and June 28, 2019. The court decided to; get stay order to stop demolition on January 23, 2019 (Appendices: A) and then the nullity of judgement on June 28, 2019.

1.2. Aim and Scope of the Thesis

The modern heritage places are the components of the architectural culture of the built environments. Therefore, the sustainability and the conservation of this heritage is an essential issue and many attempts have been taken by international organizations. DOCOMOMO, mAAAn and the Getty Conservation Institute have been carrying many studies for the conservation of modern heritage. Also, European Council and ICOMOS ISC20C prepared documents² concentrating on the modern heritage conservation. In these studies, and documents; the valuation and conservation principles for the modern heritage places are defined. Also, according to the common problematic issues about the conservation of modern heritage places, some pioneer studies and projects have been conducted by these organizations and experts.

The thesis regards the modern heritage places as cultural properties to be protected and it is aimed to comprehend the conservation process of these heritage places. For this aim, there is a primary need to understand the conservation issues of the modern heritage places. Following this need, the valuation for describing the significance of these heritage places and the challenges in the conservation process have to be discovered. The values and challenges contour the conservation interventions and principles in the conservation process.

In the thesis comprehending of the conservation issues, values and challenges of the modern heritage places is studied with a case study: *Anafartalar Çarşısı*. The selection was made due to its existence as a modern heritage building and being one of the significant structures of the urban memory of Ankara.

The thesis aims to explain the following research themes:

- Revealing the process of *Anafartalar Çarşısı*: the design, the construction and the existence

² 'Recommendation on the Protection of the Twentieth-Century Architectural Heritage' by Council of Europe and 'The Madrid-New Delhi Document: Approaches for the Conservation of 20th Century Architectural Heritage' by ISC20C.

- Defining the various stakeholders' assessment for the valuation; problems and foresights about *Anafartalar Çarşısı*
- Assessing *Anafartalar Çarşısı* as a modern heritage place: values, significance and challenges
- Proposing a conservation process for *Anafartalar Çarşısı* as a modern heritage place

In the thesis, it is aspired to discover and reveal the significance of *Anafartalar Çarşısı* and define a conservation process that sustain the values and produce solutions for the problematic issues. At the end of the study, it is aimed to generate a route map to define the actions and actors for the conservation of *Anafartalar Çarşısı*.

1.3. Methodology of the Thesis

The thesis studies were initiated in 2017; in that date the demolition decision of *Anafartalar Çarşısı* was valid. Beginning from that year, many communities and organizations arranged various activities in the building in order to create awareness. Also, the Management of *Anafartalar Çarşısı* supported these activities and conducted many legal actions with shopkeepers and heirs of the artists to cancel the demolition decision. After these legal attempts, the demolition decision got stay order from the court and in June 2019 the demolition decision was cancelled due to the significance of artworks.

In this year, the Mayor of Ankara was changed and some renewal projects for *Anafartalar Çarşısı* was defined by the Municipality and M.A.Ç.. Especially, M.A.Ç. planned to renovate or alter the facades. Due to the direct personal connection with the M.A.Ç. a pre-study was prepared in the scope of the thesis for presenting the significance and possible conservation principles and actions for *Anafartalar Çarşısı*. The presentation of this study was done by a representative of M.A.Ç. and it got positive returns from the Municipality. Due to the returns, collaborative works with the M.A.Ç. was done.

The dynamic process of *Anafartalar Çarşısı* affected the thesis studies and the thesis was adapted with these fluctuant conditions. According to the current situation, the thesis aims to produce a conservation guideline for *Anafartalar Çarşısı* that includes the necessary actions and actors.

The thesis was formed by the evaluation of many theoretical researches and onsite studies. These researches and studies were made under the main titles as: literature review-archival studies, site survey and personal communications.

For the theoretical background of the thesis, the literature review and archival studies were done. In the literature review; international charters and documents, pioneer studies and related sources were used. This research provided information about the modern heritage concept, issues and approaches for the conservation of modern heritage. Also, for the further stages of the thesis, implemented projects of international organizations and the publications of these studies are examined.

The literature survey was done for the historic, political, social and physical development of the context of *Anafartalar Çarşısı* and the current situation. In this section, also, the archival study, online sources, site survey and personal communications were utilized to collect data about *Anafartalar Çarşısı*, including all kinds of written, visual and audial sources as: publications, journals, newspaper articles, court files, online publications etc. These sources ensured detailed information about the architectural, structural, legal and social features of the case.

The assessment and proposal parts of the thesis is mainly based on the site surveys. Four main site surveys were conducted in 08.10.2017, 28.01.2018, 08.07.2018 and 04.05.2019. In the site surveys, it was planned to produce the documentational information and understand the current and changing situations of the building by physical assessments and social studies.

By the physical assessments the building's contextual relationship, architectural features, structural conditions were understood. Also, social studies were done onsite.

These studies mainly include personal connections with the witnesses of *Anafartalar Çarşısı* from its early and recent periods: shopkeepers, customers, citizens and NGOs.³ A social survey was conducted to shopkeepers, customers and citizens in order to understand the social significance and change of the perception of the building; also, the future suggestions were gathered. The social surveys are done with shopkeepers, customers and citizens from different genders and ages. The questionnaire was conducted to 10 shopkeepers and 17 citizens who have memories in the building and remember the previous shopping activities (Table 1.1. & Table 1.2.). The elder shopkeepers who have been working in *Anafartalar Çarşısı* since its earlier periods and the citizens who have done shopping in the building were chosen for the questionnaire of the thesis.

³ Before these studies, permission from METU Applied Ethic Research Center was taken. Also, during these studies permission of interviewees were taken in order to utilize their information.

Table 1.1. *The participants who have been working in Anafartalar Çarşısı for many years*

	Name & Surname	Age	Gender	Occupation	Years of Working in Anafartalar Çarşısı
1	Ali Aslan	79	Male	Shopkeeper (Arslan Ticaret)	55 years (since 1964)
2	Edip Kahraman	75	Male	Shopkeeper (Katkı)	54 years (since 1965)
3	Hüseyin Tanrıverdi	69	Male	Shopkeeper (Çağrı Kundura)	52 years (since 1967)
4	Ahmet Tevfik Şengül	67	Male	Shopkeeper (Üçyıldız Tekstil)	55 years (since 1964)
5	Doğan Güngör	62	Male	Technical Staff	20 years (since 1999)
6	Ali Gürsoy	60	Male	Salesman (Rekor Manifatura)	40 years (since 1979)
7	Mustafa Kara	53	Male	Shopkeeper (Zıp Zıp Bebe)	53 years (second generation) * His father was opened the shop in 1964.
8	Kerem Ali Bilgiç	50	Male	Shopkeeper (Didem Kuyumcu & Saat)	50 years (second generation) * His father was opened the shop in 1964.
9	Serkan Kartal	43	Male	Shopkeeper (Serkan Kot Sarayı)	20 years (since 1999)
10	Ekrem Doğan	39	Male	Shopkeeper (Doğan Bebe)	31 years (second generation) * His father was opened the shop in 1988.

Table 1.2. *The participants who have been doing shopping in Anafartalar Çarşısı*

	Name & Surname	Age	Years of Being in Ankara	Gender	Interaction with <i>Anafartalar Çarşısı</i>	
					Earlier Times	Recent Times
1	Münire Kısaer	78	78	Female	every 15 days	rarely
2	Mürsel Seyhan	71	55	Female	every week	monthly
3	Nesrin Duman	60	50	Female	every 15 days	5-6 times in a year
4	Adil Kısaer	59	59	Male	3-4 times in a month	almost never
5	Halime Büyükkayacı	58	30	Female	8-10 times in a year	3-5 times in a year
6	Gerine Bayram	56	27	Female	every month	2 times in a year
7	Ömer Faruk Kısaer	54	54	Male	3-4 times in a month	rarely
8	Semih Genç	54	54	Male	frequently	rarely
9	Nilüfer Memiş	54	45	Female	Twice a month	4-5 times in a year
10	Fatma Kısaer	54	54	Female	Every three months	almost never
11	Ayşegül Yüzbaşıoğlu	52	52	Female	frequently	once a month
12	Mine Ertan	52	52	Female	rarely	almost never
13	Hülya İnanç	52	52	Female	frequently	almost never
14	Emine Çınar	47	47	Female	every week	rarely
15	Salih Çalışkan	41	35	Male	twice a month	almost never
16	Fulya Akın	25	25	Female	twice a year	once a month
17	Zeynep Akgül	24	24	Female	frequently	almost never

With these personal communications and the document including all interviews in the documentary titled *Anafartalar*, from Galip Kürkcü Archive; memories, opinions and proposals of its users, experts and NGOs' were gathered and mentioned in the thesis. Also, direct personal communication was provided with M.A.Ç. and many information was collected from there. The building has been housed various cultural activities of NGOs as AsiKeçi and AnkaraAks. Also, a documentary of the building was shot by Galip Kürkcü. Therefore, in order to provide a participatory process for the conservation, interviews have been done with the representatives of NGOs and Galip Kürkcü.

The interview with the director Galip Kürkcü was done on August 1, 2019. Within the same day, an interview with the representatives of AnkaraAks; Cemre Gökpınar and Elif Dilan Nadir was realized. Also, an interview was done with the representatives of AsiKeçi: Fahri Aksırt, Özgür Ceren Can, Hülya Demirdirek, Can Mengilibörü and Özlem Mengilibörü, on August 13, 2019. In these interviews, the role of NGOs in the legal process and the future foresights of them are collected. These social surveys are the base for the proposed conservation process.

Moreover, during the thesis studies between 2017-2019, *Anafartalar Çarşısı* has been mentioned in various activities; presentations, exhibitions and excursions. Participation is provided for the activities as;

- 'Sırın Belleği & Belleğin Sırrı: Anafartalar Çarşısı Seramik Panolarıyla Düşünmek' by Özgür Ceren Can in HÜTKAM, Kültürel Bellek Sempozyumu, on November 9, 2017.
- 'Bilinmeyen Ulus' exhibition by TMMOB SPO, between 5-18 February in 2018.
- *Anafartalar Çarşısında Seniye Fenmen*' by Ferhan Taylan Erder, on March 18, 2018.
- 'Anafartalar (Çarşısı | Müzesi | Kültürü): Mimari İlkler ve Çoğulluklar Üzerine in Ankara'da İz Bırakan Mimarlar: Affan Kırımlı' on December 21,

2018.

- '1 Yapı 1 Değer: Anafartalar Çarşısı' by AnkaraAks on April 27, 2019.

These activities have enriched the knowledge about the building, and many experts were taken part in those activities. Therefore, the keynotes from them are majorly used in the thesis.

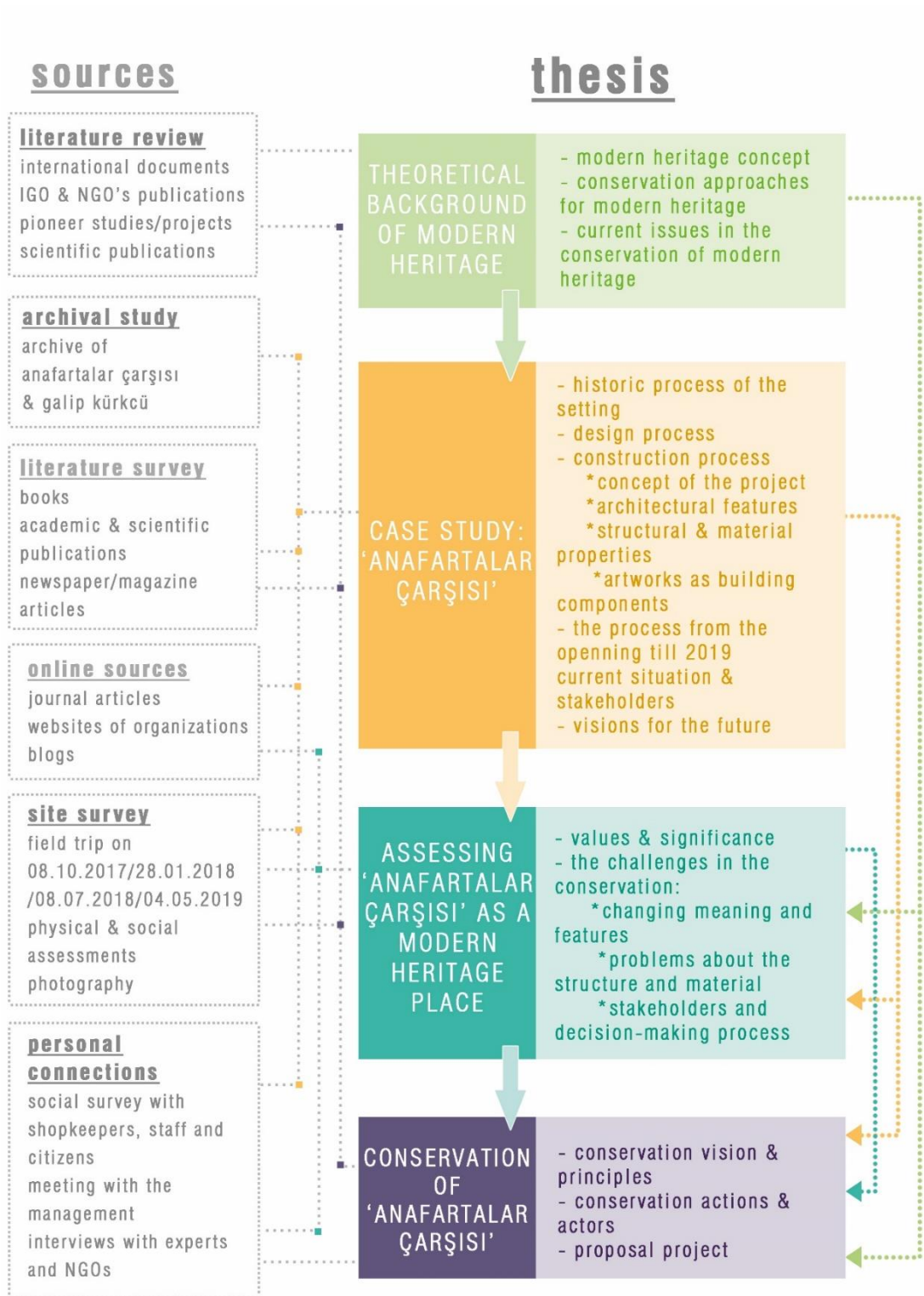


Figure 1.2. The methodology and the sources of the information due to the chapters of the thesis

1.4. Structure of the Thesis

The thesis titled, “The Conservation of *Anafartalar Çarşısı* as an example of Modern Architectural Heritage in Ankara” is consisted of five chapters. **The first chapter** is the introduction of the thesis; explains the problem statement, aim and scope and the methodology of the thesis.

In the second chapter, the information about the theoretical background of the conservation of modern heritage places in consideration of international documents and publications is gathered. In this chapter presentations of the concept of modern heritage and its conservation; the international approaches to the conservation of modern heritage places; and the similar explanation in the scope of Turkey are made. Also, as *Anafartalar Çarşısı* is an earliest example of modern shopping malls; the historical background and common features of shopping mall structures were gathered and assessed as modern heritage places. Then, current issues in the modern heritage conservation and the shopping malls are defined with examples. In this context, the second chapter aims to understand the modern heritage notion and provide a basis for the assessment, valuation and conservation of *Anafartalar Çarşısı* as a modern heritage building.

In the third chapter, the presentation of the case study *Anafartalar Çarşısı* is made under the title: *Anafartalar Çarşısı* as a Modern Shopping Mall of 1960s in Ankara. This chapter focuses on the case study: *Anafartalar Çarşısı* and introduces the historical development of its context, the design and construction process with its features, the changing process during its existence, the current situation with its actors and the vision proposals for its future. All in all, this chapter reveals all the features, aspects and issues of the case study in order to evaluate the building as a modern heritage place.

The fourth chapter is composed of the assessment of *Anafartalar Çarşısı* as a modern heritage place and proposals for its conservation. In this chapter, primarily, a detailed explanation of the values and significance of *Anafartalar Çarşısı* as a modern heritage

place is made. All the attributed values and associations for the modern heritage mentioned in Chapter 2 is evaluated in this chapter in the context of the case study that is explained in Chapter 3. Due to these values and attributes, the significance of *Anafartalar Çarşısı* is defined. Thereafter, the challenging issues in the conservation of *Anafartalar Çarşısı* is described in a detailed way. These challenges reveal the problems that must be solved in the conservation proposal.

The thesis aims to develop a route map for the conservation of *Anafartalar Çarşısı*. Therefore, a proposal for the conservation process is constituted in scope of conservation vision, principles and actions.

The significance and the challenges, together, mark out the conservation proposals. In order to develop these proposals, at first, conservation vision is developed and then conservation principles and attitudes are defined. The conservation vision and principles aim to sustain the significance of *Anafartalar Çarşısı* with its values, attributes and associations and find solutions for the challenges. In order to realize this objective, the conservation actions and actors are explained in a schedule. Moreover, some possible conservation actions are elaborated in this chapter in order to constitute example interventions.

The fifth chapter is the conclusion chapter of the thesis. This chapter briefly explains the main themes of the thesis.

CHAPTER 2

CONSERVATION OF MODERN HERITAGE PLACES

As being the subject of the conservation; the cultural heritage and the cultural property definitions were made in the notion of ‘monument’ and evolved over the years. At the end of 17th century, this notion was related with archeology. In the posterior periods, the definition was associated with social memory, and aesthetic value was come forward. Then, in addition to these attributes, the technical value of the monument has become important. With the international acknowledgement of Venice Charter; the description, scope and conservation methods of the cultural heritage became more definite and stable (Omay Polat & Can, 2008).

The conservation has been a dynamic field that evolves with the advancements in architecture. Therefore, every movement of architecture has affected the conservation manner and content. With the end of 20th century, the buildings belonging to this era became cultural properties that are defined as modern heritage. This heritage includes many stylistic approaches as Art Nouveau, Art Deco, Cubism, Constructivism and International Style. The artefacts of Art Nouveau and Art Deco have been similar to the examples of accepted cultural heritage within the context of aesthetic, material and structural features (Omay Polat & Can, 2008). However, the built environment of the Modern Movement does not have similarities with them. Also, the modernist architects’ anti-historical arguments and the practice of constructing new and modern built heritage by mostly spiriting away the historical environment came across the Modern Architecture and the conservation field.

Although the 20th century modern architecture was disruptive for the previous artefacts; it is essential to provide the maintenance of the modern heritage as a historic layer forming a basis for social and spatial experiences. In order to

obtain the multiply identified built environment, it is crucial to conserve the modern architectural heritage like the former periods' heritage. (Altan, 2017)

Cities are formed by historical layers that overlap each other. In order to sustain the urban identity and transfer the cultural memory uninterruptedly to next generations; it is essential to ensure the conservation of these layers. As being included in the recent converging layer; the built environment of 20th century represents the social, political, economic and spatial advancements of this layer. Therefore, conservation of modern heritage became a current issue and one of the most arguable, world-wide topics in conservation field.

2.1. Concept of Modern Heritage and Its Conservation

The emergence of Modern Architecture is majorly dated to the Industrial Revolution; however, it is also related with Humanism and Renaissance in various sources. After the Industrial Revolution, the positive thinking and technical advancements affected the architectural manner. More simple and rational architectural approach arose at the end of 19th century as Modern Architecture (Turgut Gültekin, 2017).

In Modernism, the architecture is shaped around the social needs, therefore having a functional and rational approaches. Also, the technological and technical developments are followed in both the design and construction phases of modern buildings and the integrity of the architecture and arts is implemented on the modern structures. Especially, the modern artworks were placed in the buildings. In the Modern Architecture, there is not historic references or ornamentation. These norms are not special to particular geographies; consequently, the modernist approach has universal character.

The conservation attempts of modern architecture was begun at 1960s with protecting a limited number of concrete structures, such as; Le Corbusier's Unité d'Habitation and Gropius's Bauhaus buildings are listed in 1964. In that period, a few 1930s' concrete buildings, including Sir Owen William's Boots Pharmaceutical Factory, were protected by the English Heritage. Many repairment works of concrete buildings

carrying architectural significance had been done after the World War II. Also, the conservation works of that period had been documented. However, it is known that "... a number of the buildings from the 'heroic period' of twentieth-century architecture had been cited as being in poor condition and needing attention" (Custance-Baker & Macdonald, 2015, p.35).

The notion of the Modern Architectural Heritage was arisen in the 20th century with the demolition and destruction risks and threats of many modern buildings. The acceptance and description of Modern Architectural Heritage as cultural property began in 1970s. Especially, the destruction of Pruitt-Igoe in 1972 started the argument. In addition, as referred by Omay Polat (2008a, p.9), various sources date the beginning of modern heritage concept with the demolition of different buildings; Tokioter Imperial Hotel of Wright in 1968, Esder Factory and Kaufhaus Shocken in 1955, American Federation of Labor Medical Services Building of Kahn in 1973. Due to the impacts of these demolitions, the recognition of the modern architectural heritage as cultural property has handled by conservationists since 1970s (Yılmaz, 2018).

For the conservation of the modern heritage, conservation theorists conflicted in two main arguments. One of them states that the present conservation theory, criteria and practice could be used to evaluate the modern heritage. On the other hand, the other one asserts that the theory and practice of the modernism made essential to reconsider the existing conservation theory and also the new approaches would affect the practice (Omay Polat & Can, 2008). These two arguments came together in the difficulty of acknowledgement of the modern architectural heritage buildings as cultural properties to be protected.

As the architecture has been formed by socio-economic, political and cultural enforcements; the modern architecture preferred to be ordinary rather than monumental and aimed to fulfill the social needs of the society (Turgut Gültekin, 2017). This 'ordinary' character of the modern heritage does not adjust the definition for cultural property to be protected whose magnificent and monumental features

catalyzed its acceptance as heritage (Omay Polat, 2008a). Therefore, a systematic definition for the conservation process of modern heritage became urgent. Beginning from 1990s, these issues of modern heritage have been argued in international arena due to the scope of the term the ‘modern heritage’; the legal, structural and social problems of conservation interventions.

To begin with, the determination of the content of the modern heritage has been the primary issue for the following decisions. Due to its formation by social necessities, new typologies were arisen in housing, education, health, industry, sports and entertainment structures with the modern architecture. The modern buildings majorly constitute housing structures that were the initial stages for the modern lifestyle.

DOCOMOMO as the first organization that aims conservation of modern heritage, describes the modern heritage as “products that embody modern design principles based on function, technique or spatial conditions instead of on ornamentation and decoration, and that do not have historical references”⁴. This definition is thought to be limiting the modern architecture’s regional variations (Omay Polat, 2008a).

In the Recommendation of the Protection of the Architectural Heritage of the Twentieth Century (1991), the Council of Europe specifies the modern heritage definition in the criteria for selection as:

- the desirability of acknowledging the value of significant works taken from the whole range of styles, types and construction methods of the twentieth 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 also to less well-known examples which have significance for the architecture and history of the period;

⁴ DOCOMOMO’s definition for the modern heritage, cited in Turgut Gültekin, 2017, p.3.

- the importance of including, among the selection factors, not only aesthetic aspects but the contribution made in terms of the history of technology and political, cultural, economic and social development;
- the crucial importance of extending protection to every part of the built environment, including not only independent structures but also duplicated structures, planned estates, major ensembles 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 which are designed at the same time as the architecture and give meaning to the architect's creative work.

The time-limitation is another consideration in the scope of modern heritage conservation. “The time between a building’s creation and its protection and conservation has never been as compressed as it is for the heritage of the Modern era” (Macdonald, 2013). The general legal approach for this limitation is 30-50 years retroactively in many countries. Also, there is some recent examples that were considered as modern heritage and registered, like in Holland. In the 8th Congress Preserving Post War Heritage (2004), DOCOMOMO broadened this limitation to 1975 (Omay Polat, 2008a).

The products of the modern heritage are classified under main three groups as; structures, settlements and landscape designs by DOCOMOMO. This classification details as monolithic buildings, sites, neighborhoods, urban development areas, gardens, landscape design, infrastructures, additional, interior arrangements, furniture and industrial products. For the conservation of these, three categories were defined as; local, international and global for the inventory works. Local and international inventories are gathered comprehensively in DOCOMOMO inventory lists and the global ones are listed in the World Heritage List (Omay Polat, 2008a).

2.2. Conservation of Modern Heritage Places at the International Level

Beginning from 1990s, many international organizations have been carrying on documentation and conservation works of 20th century heritage. These attempts have been begun with the DOCOMOMO International.

In the middle of 1980s, the modern heritage conservation works by Netherland Conservation Department revealed that the modern heritage issues had been common to all countries. In this context, a platform was generated in order to share and argue problems, information and solution proposals. This organization had become more than an issue in years and the number of participants increased. The active participation in Eindhoven Conference (1990) ended up with the foundation of DOCOMOMO: International Working Party for DOcumentation and COnservation of Buildings, Sites and Neighborhoods of the MOdern MOvement.

DOCOMOMO demands the conservation of modern architectural products as artworks. In order to achieve this goal, the maintenance and continuity of iconic and daily use values of these products were tried to be provided. Many attempts were planned to be done for this goal. Firstly, generating a reunification on the cultural and social values of Modern Architecture Movement and its architectural products; secondly, providing the continuity of the economic activity of these products.

“In order to realize these aims; DOCOMOMO defines itself as an international platform that provides; transfer of knowledge and experience, intense interest of public on the prosperous period of the 20th century cultural history and the inventory of significant modern architectural products” (DOCOMOMO Türkiye Çalışma Grubu Sekreteryası, 2002, p.12). The target groups of this civil initiative are: the political mechanisms, legislators, finance and business network; architects, urban designers, landscape architects, historians and critics whose studies concentrate on early modern architecture; researchers, technical specialists, consultants that are directly related to conservation projects; and academicians and students who study on modern architecture (DOCOMOMO Türkiye Çalışma Grubu Sekreteryası, 2002).

“Moreover, while DOCOMOMO affords to make the criteria of the registration institutions, especially UNESCO’s ‘World Heritage List’ including modern architecture examples, it also helps for the national working groups to create their own modern architecture inventories” (Yılmaz, 2018, pp. 17-18). For this aim, the DOCOMOMO_US evaluates the modern heritage under technological, social, artistic and aesthetic values with subsidiary values as canonic merit, referential value and integrity.

In 1991, the Council of Europe put out the Recommendation on the Protection of the Twentieth-Century Architectural Heritage. In this recommendation, the Council defines the principles for the conservation and enhancement of the architectural heritage of that century. These principles explain the identification, protection, management and proposals for the future conservation works.

In 1992, International Specialist Committee on Registers under the DOCOMOMO Council prepared a report about the heritage of the Modern Movement relating to the World Heritage List. This report both evaluates the feasibility of the present WHL criteria for the Modern Architectural Movement and presents the candidates for WHL. “It was also agreed that DOCOMOMO should propose a worldwide selection of about 20 modern buildings, sites or ensembles of "outstanding universal value" which respective national authorities might nominate for the list” (Henket, n.d.).

At the end of 1996; public buildings in Brasilia, Bauhaus and its sites in Dessau and Woodlands Cemetery in Stockholm entered the list. DOCOMOMO, also, proposes the oeuvres of Alvar Aalto, Le Corbusier, Ludwig Mies van der Rohe and Frank Lloyd Wright to enter the WHL. Moreover, many individual modern buildings and sites in Europe, Russia, Japan, Canada and Brazil were suggested, due to their outstanding universal value, to enter (Henket, n.d.).

Numerous buildings of 20th century heritage were entered in the World Heritage List of UNESCO according to criterions as:⁵

- (i) to represent a masterpiece of human creative genius;
- (ii) to 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;
- (iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- (iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- (v) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- (vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

Feilden and Jokilehto (1998) reviewed these criteria and proposed a system formed by two main criterions as cultural values and contemporary socio-economic values. Cultural values include; identity, relative artistic or technical and rarity values. The contemporary socio-economic values consist of; economic, functional, educational, social, political values.

In addition, Silva and Zancheti, analyzes the UNESCO's Operational Guidelines for the Implementation of the World Heritage Convention (2008) in order to describe the

⁵ The Selection Criteria is cited from <https://whc.unesco.org/en/criteria/>

attributes of the building that give its own values. The Guideline draws up attributes as: form and design, material and substance, use and function, management traditions, techniques and systems, location and implementation, language and other forms of non-material heritage, spirit and feelings and other intrinsic and extrinsic factors. Silva and Zancheti adapt these attributes to modern architecture buildings, considering Modern Architecture buildings in the World Heritage List and the crucial buildings of the Modern Movement. According to their specifications Modern Architectures' attributes, that give the asset its own cultural values are: form and design, material and substance, use, function, traditions, techniques, location and setting, language, interconnection and interpenetration and integration of the arts (Silva and Zancheti, 2014).

Many organizations have been keeping on studies for the conservation of modern heritage. "An initiative has been launched in the Asian countries, resulting in 'modern Asian Architecture Network' (mAAN), which has emphasized the particular character of the development of the Modern Movement in Asia region" (Jokilehto, 2006, p.46). Also, numerous initiatives were established by ICOMOS over the years; International Scientific Committee on the 20th Century Heritage (ISC20C) is one of these initiatives. In 2010, the ISC20C began to prepare a reference text that defines the approaches and principles for the managing and interpreting the twentieth century sites and places (ISC20C, 2017).

With this aim, in 2011 the Madrid Document: Approaches for the Conservation of Twentieth-Century Architectural Heritage was presented as an international guidance document to the 17th ICOMOS General Assembly in Paris. In 2014, a second edition of this document was published with a need to include other modern heritage typologies as: cultural landscapes, industrial sites and urban areas. Then a collaborative work has been done with the ICOMOS International Scientific Committee on Cultural Landscapes (ISCCL), the ICOMOS International Committee on Historic Towns and Villages (CIVVIH), the International Technical Committee for the Conservation of the Industrial Heritage (TICCIH) and the ICOMOS International

Scientific Committee on Energy, Sustainability and Climate Change (ISCES+CC). In 2017, third version of the document was presented in the 19th General Assembly of ICOMOS in Delhi.

The Madrid-New Delhi Document: Approaches for the Conservation of 20th Century Architectural Heritage is prepared to be “the international guideline and benchmark standard for conserving and managing the heritage places and sites of twentieth century” (ISC20C, 2017, p.2). In this document, the twentieth-century heritage is accepted as the physical document of its period. The tangible and intangible values of the twentieth-century heritage maintain the cultural significance of this heritage. Tangible attributes are physical location, views and design. Also, the use, historic, social, scientific, spiritual associations and intangible values are considered for conservation in the document.

In addition, the Conserving Modern Architecture Initiative of the Getty Conservation Institute has been carrying on various studies, as long-term conservation projects, training, publication etc., that focus on the modern heritage conservation. Many special studies for the conservation work of modern heritage have been produced and with the Keeping it Modern Project, financial support for the modern architectural heritage was provided. The conservation projects for Salk Institute and Eames House have been conducted by the Getty Institute. In recent years, the Institute has published the Eames House Conservation and Management Plan that could be a guideline for the conservation planning of modern architectural heritage.

Numerous international organizations had been established, aiming the conservation of modern heritage. These organizations conducted many works that contributed this area. Moreover, for the material-based conservation problems, there are some attempts in international manner. In order to provide the repair and maintenance works of concrete buildings many organizations were established; the Concrete Repairing Association in United Kingdom (1988) and the International Concrete Repair Institution in United States (1989).

Moreover, the international charters and documents define the conservation and sustaining process for the values of modern heritage. Articles defined in the Venice Charter (1964), the Burra Charter (2013) and the Madrid-New Delhi Document (2017) associate with the conservation of modern heritage places.

The Article 8 in the Venice Charter (1964) specifically relates with the conservation approach for artworks that are one of the essential components of Modern Architectural buildings: “Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation”.

The Article 7.1 of the Burra Charter also correlates with the use and functional values of modern heritage buildings: “Where the use of a place is of cultural significance it should be retained”.

Also, the Madrid-New Delhi Document (2017) by ICOMOS International Committee on Twentieth Century Heritage aims to define conservation principles and processes for the modern heritage places. Some specific articles for the modern heritage places of this document are:

- Conservation planning and management for twentieth-century places requires an interdisciplinary approach, considering all attributes and values of cultural significance. Specialists in modern conservation technology and material sciences may be required to undertake specific research due to the use and proliferation of non-traditional materials and construction methods in twentieth-century heritage. ... (Article 2.5: Use interdisciplinary expertise.)
- It is important to identify the parties who are responsible and accountable for conservation actions for the cultural heritage of the twentieth century. These may include, but not be limited to, owners, asset managers, heritage authorities, communities, public authorities, local governments, city

planning departments and occupants. (Article 2.7: Identify responsible parties for conservation action.)

- Significant elements must be repaired or restored, rather than reconstructed. Stabilising, consolidating and repairing significant elements is preferable to replacing them. ... Reconstruction of entirely lost heritage places or of their important elements is not an action of conservation and is not recommended. However, limited reconstruction, if supported by documentation, may contribute to the integrity and/or understanding of a cultural heritage place or site. (Article 9.1: Interventions should enhance and sustain cultural significance.)

To conclude, the Modern Architectural buildings have been analyzed under the 'modern heritage' concept at international level by many organizations. Also, the international charters and documents define the conservation approach and methodology for the conservation of modern heritage places.

2.3. Conservation of Modern Heritage Places in Turkey

The conservation attempts of Turkey had been begun to institutionalize with the required organizations in archeology; the first legal regulation in conservation *Asar-ı Atika Nizamnamesi* (1869). In the Republican Period, there was a general negative approach for the Ottoman heritage. However, in 1930s an inventory for the monumental structures was prepared. Because of the tension between the conservation and renovation, 1950-1960s became a period in which destructions and renovations in historic environment were seen majorly.

The recent conservation approach of Turkey has been formed with the Venice Charter that was internationally accepted in 1964. The concept of conservation has become popular in public opinion with the increase in legal regulations and the progress in the historic environment conscious in international level since 1973. The legal holes in the regulations caused some uncertain conditions in registration decisions, this issue

generally come into focus on the decisions about modern heritage (Omay Polat, 2008a).

The discussion of the issues in the conservation of modern heritage began in 2000s; attempts of Chamber of Architects and the DOCOMOMO Turkey have progressed the conservation of modern heritage in Turkey. The theme of “20th Century Architectural Heritage”, in the “XIII. International Congress on Building and Living” organized by the Bursa Office of the Chamber of Architects in 2001, was the first attempt for the consideration of modern heritage issues. In 2002, ICOMOS arranged a meeting titled “Conservation of the 20th Century Architectural and Industrial Heritage” in İstanbul. After this meeting, the DOCOMOMO Turkey National Working Group was established and gathered many specialized architects and academicians together. As first registration practice, DOCOMOMO Turkey conducted the registration of Sümerbank Kayseri Cloth Factory and Housings; registrations were completed in 2004 (Asiliskender, 2007).

In 2003, a survey was organized by the Chamber of Architects in Bursa for understanding the general point of view for the 20th century architectural heritage. At the end of this survey, a consensus was reached as the buildings of Modern Architecture have to be registered or and accepted by people as modern heritages. Also, conservation of the buildings that sparked a debate, documenting of the essential points in architectural history and the iconic structures, was accepted. As an outcome of this survey, an anthology was published including twenty buildings that were accepted as modern heritage. Also, in 2007, the Chamber of Architects carried a project called “Documenting, Conservation and Investigation of Republic Period Architectural Heritage”. In this project; the determinations of the registered buildings as immovable cultural assets and the structures, that carry values but not been registered, were done (Yılmaz, 2018).

At the present time there are some legal regulations related to the conservation of cultural heritage in Turkey. First of all, the Provision Item No. 63 of the Constitution

of Turkish Republic as: “State provides the protection of historical, cultural and natural assets and values; and takes supporting, encouraging measures for this purpose” safeguards the conservation of cultural properties. The Ministry of Culture and Tourism is entrusted with a task of this mission.

The Ministry of Culture and Tourism designates the definitions for immovable cultural and natural assets to be protected, regulates the processes and activities to be done by Law No. 2863 of “Conservation of Cultural and Natural Assets”, and regulates conservation high councils’ resolutions and conservation councils’ decisions. The law includes definitions of the subjects and scope of the conservation:

In the Article No.3 Item a (1) the Law defines the cultural property as:

"Cultural property" shall refer to movable and immovable property on the ground, under the ground or under the water pertaining to science, culture, religion and fine arts of before and after recorded history or that is of unique scientific and cultural value for social life before and after recorded history.

In the Article No.6 definition of immovable cultural and natural property to be protected is done as:

- Natural property to be protected and the immovable property built until the end of the 19th century (Item a)
- The immovable property created after the mentioned date that the Ministry of Culture and Tourism deems necessary to be protected considering its importance and characteristics (Item b)
- Buildings that were stages of great historic events during the National War of Independence and the Foundation of the Republic of Turkey that are not subject to time and registration rules due to their importance for national history, areas to be identified as such and houses used by Mustafa Kemal ATATÜRK, ... are examples of immovable cultural property. (Item d)

Madran (2006) criticizes the Law in three main aspects as time, quality and spatial features. In this criticism, the definitions in the Article 3 and 6 are found practicable to the modern heritage.

These regulations are related to the modern heritage conservation. Especially the Item d in the Article No.6 describes the Ministry's role for the 20th century heritage. These structures have to be evaluated by the Ministry in order to be registered and conserved. Also, in the By-law No.28232⁶, the Article No.4 defines the features of the immovable properties to be protected that were dating after 19th century as⁷:

- Despite being built after the 19th century, being the immovable properties, which are need to be conserved regarding their significance and importance; the ones which are documents describing the specific qualities of the period in which they belong; or the ones which indicates the continuation of a tradition and contributes to their environment as part of a whole are taken into consideration. (Item b)
- For single structures, besides having artistic, architectural, historical, aesthetic, local, decorative, symbolic, documentary, functional, financial, memory, impression, originality, uniqueness, rarity, homogeneity and reparability values, having characteristics regarding structural condition, material, construction technique, shape; contributing identity and tissue of city and environment; reflecting local life-style are taken into consideration. (Item c)

In the legal regulations, there are some resolutions related to modern heritage conservation. Especially the Resolution No.662: “the Structures and Structural Elements having Immovable Cultural Property Feature which do not have yet a Registration” guarantees the 20th century architectural heritage from demolition

⁶ “The purpose of this by-law is to regulate procedures and principles concerning the identification and registration of the immovable cultural properties, conservation areas and sites except natural sites to be conserved” (Yılmaz, 2018, pp.24-25)

⁷ The translation of the articles is taken from Yılmaz, 2018, p. 25.

without the confirmation of conservation councils. The definition in the resolution for these structures are:

- a) Structures having immovable cultural property feature according to Law No. 2863, but could not yet been identified and registered due to incomplete immovable cultural property inventories,
- b) Structures which are used by public institutions and organizations and have the architectural features of the period in which they were constructed
- c) Early Republican Period structures

Due to these regulations, the registration of 20th century heritage in Turkey began in 1970s with Republican Period buildings. Majorly the monumentally characterized public buildings were registered, civil architecture was not considered. In that registration process the symbolic feature was taken into consideration; the criterions for the conservation in Turkey are based on age value and historic value. Kuban (2000; Omay Polat, 2008a) classified these criterions as the primary and secondary criteria.

In the first group; aesthetical value, historic document value and environmental value. The authentic value, refunctioning and economic possibilities are in the second group. Also, Ahunbay (1996; Omay Polat, 2008a) defines the criteria for conservation as historic document value, age and aesthetical values. The conservation criterions for modern heritage, in addition to age, historic and aesthetic values; universal measures for the modern heritage have been argued in many conservation platforms. In the 20th Century Architectural Heritage Congress, Zenger and Karatosun insisted on four different features of the modern heritage as; new building typologies, new building technologies, the notion of conservation relating with the architect and the conservation of laureate buildings. Hamamcioğlu (2003; Omay Polat 2008a) states the conservation criteria of 20th century includes style, form and aesthetic quality; also, variety, age, authenticity and sustainability. According to the survey study of Chamber of Architects the qualified modern heritage consists of; historic value, architectural

value, uniqueness value with upper character and buildings that provide environmental ethics.

In addition to these criteria in the academic world, the architects practicing their jobs described different criteria as; high-design talent, being special to its location, regional a contemporary and the spatial qualifications. Both academician and practitioner, being a symbol, contributing the architecture, reflecting its own period and contributing to its environment.

Madran and Özgönül (2005) defines the attributions of the cultural property as; continuity value, historic value, memory value, mythologic value, artistic and technical value, authenticity, uniqueness value, unity and group value, abundance value, homogenous value, economic value, functional value, traditional value, education value and document value.

Also, Madran (2006) summarizes the values as documentation value, identity value, architectural value, functional and economic value, continuity value, memory value and authentic value. In the same article Madran points to the social and memory values of the modern heritage as:

Some buildings or building groups are witnesses of an event in the history; therefore, memorialized by people of the region or country with that event. 20th century buildings have distinct importance in that sense. Because, the individuals who study for the documentation and conservation of these buildings and places, and the individuals and institutions that would take part in this platform, have memorial associations with this period's architecture; and this point carries especial significance to concern this period's buildings.

More specific valuation was done in 2005 for the registration of the buildings in Ulus that were under the risk of demolition by Municipality decisions. The report was prepared by academicians⁸ with the demand of Ankara Office of the Chamber of

⁸ The academicians from Middle East Technical University: Elvan Altan Ergut, Nimet Özgönül and Emre Madran

Architects, and presented to Ankara Cultural and Natural Heritage Preservation Council. The report evaluates these structures with their architectural, document, unique, authenticity, aesthetic, functional, memory, social, economic values and being the common cultural heritage.

2.4. Shopping Malls as Modern Heritage Places

Shopping has been one of the earliest habits for human beings. This activity has been taken place in the public spaces initially as Greek Agora and Roman Forum; then market, bazaar, fair structures and arcades; and after department stores, supermarkets, chain stores and in recent times the shopping malls.

Beginning from the ancient times, the places for trade and shopping have been crucial public spaces in which social relations of the society have been provided. These places affected the urban life with constructing near the political and religious structures in ancient times. The politic and economic power of the city had been reflected through these commercial places. The Greek Agora and Roman Forum are the earliest places in which the planned shopping activity had begun. In the Medieval Ages, the shopping activity was conducted in; marketplaces around cathedrals in the West and; khans, covered bazaars and markets in Anatolia. After the Industrial Revolution; arcades, multistory stores, chain stores and supermarkets were constructed for the trade. The approach for commercial buildings changed over the years and the 20th century became a period for the evolution of these structures (Sarıakçalı, 2018).

By the middle of the 20th century, modern shopping malls came forward initially in the suburbs of North America. Designed by Victor Gruen and opened in 1956, the Southdale Center is accepted as the ancestor of this new typology (Figure 2.1.). The building provides direct pedestrian transit and includes numerous shops and two-storied parking lot. Also, in the construction, air conditioning system was implemented. Besides the shopping activity, the Southdale Center has been housed many cultural activities as art exhibitions, balls, antique car exhibitions etc.



Figure 2.1. The Southdale Center in its earlier years
(Source: (left) <https://interactive.wttw.com/tenbuildings/southdale-center>, (right) <https://www.theguardian.com/cities/2015/may/06/southdale-center-america-first-shopping-mall-history-cities-50-buildings#img-2>)

The number of shopping malls in America was increased over the years⁹ and according to this rise; in 1957, the International Council of Shopping Centers (ICSC) was established.

The spatial and social features of the shopping malls have evolved over the years. At the beginnings these structures were mainly include clothing brands; however, in 1970s, the cinema and catering spaces were added. The entertainment and recreation spaces were added in 1980s and the dimensions of the shopping malls were increased. In 1990s the number of shopping malls were decreased and a new design approach for these structures was emerged in 2000s. In this approach, the buildings have been designed as open spaces that reflects the traditional street tissue (Sarıakçalı, 2018).

Turkey also followed this development in the shopping activity and many structures were constructed with this approach. In contrast to the American approach, the modern shopping malls were constructed in the prestigious areas of the urban centers. The initial examples of modern shopping malls were constructed in 1950-1960s.

Modern Çarşı and *Anafartalar Çarşısı*¹⁰ in Ankara; and *İstanbul Manifaturacılar Çarşısı* (İ.M.Ç.) in İstanbul are earliest examples of the modern shopping malls. These

⁹ The number of shopping malls in America was 45 in 1945; and in 1958 this number was 2900 (Sarıakçalı, 2018, p.25).

¹⁰As being the case study *Anafartalar Çarşısı* is explained in detail in further chapters.

three structures were the winner projects of the architectural competitions and designed with International-Rationalist approach.

Modern Çarşı and İ.M.Ç. were constructed with the attempts of cooperations at the end of 1950s. After their openings, buildings became important shopping places for the citizens. These two modern shopping malls carry similar features (Figure 2.2. & Figure 2.3.). To begin with, the construction systems and architectural features of these structures have similarities. These buildings were constructed with reinforced concrete. The International Style was adopted in their design; the prismatic masses, horizontal organization of facades, rectangular plans and flat roof.



Figure 2.2. *Modern Çarşı* (Source: https://www.labmedya.com/show_file.php?attachid=41)

In addition to those aspects, these two modern shopping malls carry more similarities due to their location. *Modern Çarşı* was constructed in the historic city center and also the commercial center of Ankara: Ulus. Moreover, İ.M.Ç. was constructed in the Historic Peninsula of İstanbul near to Valens Aqueduct (*Bozdoğan Su Kemer*i) and Süleymaniye Mosque.

These two modern shopping malls also important with their building components. The escalator was firstly used in Modern Çarşı in Ankara. And in İ.M.Ç. there are numerous artworks: mosaic panels of Bedri Rahmi Eyüboğlu, Eren Eyüboğlu and Nedim Günsür; ceramic panels of Füreya Koral and Sadi Diren; a decorative composition of Yavuz Görey and reliefs of Kuzgun Acar and Teoman Germaner.



Figure 2.3. The complex of İ.M.Ç. (above) and the relief of Kuzgun Acar (below)
(Source: http://tekelisisa.com/?portfolio_page=istanbul-manifaturacilar-carsisi)

Over the years, every newly built example for shopping mall has taken a step further the shopping experience. Today, in Turkey, the shopping malls are constructed within a commercial or residential complex. This complex majorly consists of a shopping and a high-rise office or residence blocks.

All in all, the modern shopping malls carry the potential of being modern heritage places due to their architectural and social aspects. These structures carry most of the tangible and intangible values that are defined for the modern heritage buildings, such as; architectural, technique and technological, aesthetic, document, social and memory values. As being products of Modern Architecture structures, that answer the needs of society, and examples of a recent typology in architecture; the Modern Period's shopping malls carry the cultural significance as modern heritage places.

2.5. Current Issues in Conservation of Modern Heritage Places and Modern Period Shopping Malls as Heritage Places

Even if the conservation studies of the 20th century buildings have accelerated, countries all over the world are facing many issues about the conservation of modern architectural heritage (Altan Ergut, 2013). At present, the current issues in the conservation of modern heritage places are mainly related to the age value of modern structures, aesthetical and architectural features of Modern Architecture, building materials and techniques of the modern heritage structures and the ideologic approach in the decision-making process.

To begin with, the common approach and previous experiences on heritage places generally based on age and historic values. Consequently, as belonging to the recent past, the modern heritage buildings have not been seen as cultural properties to be protected by the public and also by the decision makers due to the public opinion. Also, the conservation of modern heritage is an effort to “protect the not yet loved”¹¹. Although the buildings of Modern Architecture were designed due to the necessities of the society, people have been criticizing these structures as non-aesthetic, antihuman, cold and intellectual (Omay Polat, 2008a). The people's negative attitude toward modern buildings is also related to the universal approach of this architecture. The idea of Modern Architecture does not relate to society's memory, habit and culture, and it denies indigenous values that made societies to reject the modern

¹¹ This definition is cited from Macdonald, 2013.

heritage as a cultural property to be protected (Turgut Gültekin, 2017).

As the modern architecture structures have been constructed according to the requirements of societies; the functional feature of these structures has been important component of the design. With time, the societies' needs change and the functional role of these buildings fade. Consequently, the renovation or refunctioning of these modern buildings come insight or the demolition of them is realized. Therefore, the change in the needs of people and recent conditions form a current issue for the conservation of modern heritage buildings.

Another problem in conservation of modern heritage is the lifespan and technical features about buildings as being unpracticed about the conservation techniques for modern building materials. In Modern Architecture new materials or traditional materials, used in non-traditional ways, are utilized. This preference of materials brings many problems to the building, because these materials' performances have not been proven (Macdonald, 1996).

The conservation of modern heritage also involves the physical protection of structures and building materials of the modern buildings. Modern Architecture buildings were generally constructed with concrete. Also, the use of curtain walls with metal and glass materials were seen mostly. The industrial materials were not proper for intervention and conservation of the original fabric, therefore the representation of the architecture by materiality and appearance of the concrete was damaged.

The political changes in countries directly reflected in the architecture of the cities. Therefore, every ideology tried to change the built environment due to their politic approaches by city planning strategies. In this understanding, rejecting the heritage of the former one is common throughout the world. As being the former one for today, the modern heritage places are under threat by the ideological context.

Today, Turkey is one of the countries that have a trouble in conservation process of modern architectural heritage as a result of many obstacles from the negative

consciousness and approach to modern heritage buildings, the change in the physical and social structures, the conservation of the modern building materials and the decision-making process.

In Turkey, similar to the general approach in the World, the heritage term is associated with the historic value of the property. “Values such as antiquity, uniqueness and rarity are still at the forefront of the criteria for being cultural heritage on the conservation platform” (Yılmaz, 2018, p.28). There is a general negative consciousness that is the modern architectural heritage does not worth to be conserved. Also, the modern built heritage was produced with demolition of historic layers and the new modern buildings were constructed with the demolishment of those modern structures after decades (Altan, 2017). Therefore, this demolition practice led the society’s approach to the modern heritage in a negative way.

In addition, the architectural features of the Modern Movement do not fit with the general aesthetic manner in Turkey. Thus, the modern structures are not considered as cultural properties to be protected. The demolition of the modern structures has been done easily and the society does not react. For the conservation of modern heritage, there is no acceptance from the society and the legal regulations remain incapable (Altan, 2017).

In Turkey, the change in the physical and social structures of the urban life determines the future of buildings. The change in the urban space such as transfer of the commercial axis or settlement areas, the functional character and vitality of built environments alter and, generally, undergo an adverse process. Especially, as the modern heritage structures are found in the historic centers, that are majorly affected from this change, these buildings have been under threat of being dead spaces. Also, the alteration in the social structure of the cities end with changes in the user profile and usage of the spaces. The profile includes the age, gender, occupation and income groups. Different groups need different things. Therefore, the use of these modern buildings have been changed and many problems have been revealed.

Furthermore, the building materials and construction techniques of the modern heritage structures have not been experienced in the conservation field in Turkey. Also, the material qualities have been changing due to the material type. Thus, there is not a proven method for the conservation of modern materials and structures.

These values of modern structures are not limited with the architectural character and social attributes; also, these structures are significant in terms of artistry. Most of Modern Architecture buildings house artworks from renowned artists of their periods. Especially; sculptures, ceramic mosaics, ceramic panels and mural paintings were majorly used and became as components of these structures as public artworks. This artistic approach mostly seen in the 1950-1960s' architecture. The architecture had been designed with the consideration of the collaboration of artworks; also, artworks were designed with consideration of their context in the architecture. Therefore, another conservation issue related to arts has been emerged according to the disappearance risks of modern structures.

The decision-making process with the stakeholders of modern heritage places is the main problems in conservation of modern heritage in Turkey. The modern heritage places have numerous stakeholders that participate in the decision-making process. In order to realize any kind of legal attempts, the permission of the project owner has to be taken. Therefore, any kind of conservation intervention needs this permission. However, this situation is not considered by local authorities and the decision-making process is generally conducted with limited actors as local authorities.

Also, the ideological approaches and the rent-based strategies in city planning works have been threats for the modern heritage buildings. Every political power holder adapts the built environment due to its ideology; as being the previous ideology's products the modern heritage buildings in Turkey have been under the threat. With this manner, the local authorities arranged many planning strategies ignoring the values of the modern heritage places. Also, the field of these heritage places have been estimable; therefore, these places have been turned into income areas and demolition

of these heritage buildings have been announced and some of them already have been demolished.

The current issues in the conservation of modern heritage places base on common situations at the international and national levels. For the conservation of these heritage places, there are various conditions that have to be considered.

Firstly, the conservation of the modern heritage places needs social sensitivity in terms of the memory value. As Madran (2006) states, the 20th century buildings are essential to the social memories; the people and institutions have relations with these structures in their remembrances. Therefore, it is crucial to respect the memories of society in the conservation process of modern heritage.

Also, the continuity merit must be considered. The buildings that still carry their original function are the potentials of modern heritage as having the continuity value. Moreover, this continuity has to be provided by meeting the expectations of today. With this, the sustainability of the heritage place would be provided actively.

Moreover, the aesthetical properties of the modern buildings have to be considered in the conservation process. In Modern Architecture, the structure and materials are generally displayed, therefore the conservation interventions have to be proper to the features of the elements and materials as color, tissue etc.

Also, the building components of the modern buildings have to be considered in the conservation process. The Modern Architecture buildings include contemporary artworks and the conservation of these works have to be provided in their context. The Vakko Factory building in Turkey is a crucial example for the conservation of artworks in modern buildings.

The Vakko Factory building was constructed in 1960s and opened in 1969. The Factory has been housed mosaic panels, reliefs, stained-glass panel and sgraffito mural painting of renowned artists as; Bedri Rahmi Eyüboğlu, Metin Şahinoğlu, Nevzat

Yüzbaşıođlu, Haluk Tezonar, Tankut Öktem, Jale Yılmabaşar Ertuga (figure 2.4.), Şadi Çalık and Eren Eyübođlu.

In 2007, the owner of the building decided to transfer the factory and sell the property. Therefore, the conservation issues about the artworks emerged and the owner decided to transfer the artworks to the new building (figure 2.4.). In the transformation process, many technological advances were used, and the artworks transferred to their new places. However, this process was criticized because of the change in the context of the artworks.



Figure 2.4. The transfer process of the ceramic panel of Yılmabaşar Ertuga
(Source: <https://v3.arkitera.com/h54574-kaleydoskop-etkili-bina.html>)

After the transformation process, the demolition of one of the modern heritage structures in İstanbul was done and a new shopping mall-residence-office complex was constructed on that field. In the current situation, the conservation and sustaining of the artworks have been provided; however, the modern structure was demolished.

Since Modern Period's shopping malls have been considered as modern heritage places with their architectural, social, memory, use, functional and economic values; these structures also face various problems in recent years. There are macro- and

micro-scaled causes for this situation. Macro causes are; economic problems of the country, competitive environment, developments in the trade, changing demography and consumer behaviors. The failures in location, accessibility, design, renting process, administration and management are the micro-scaled reasons (Sarıakçalı, 2018, p.83). Also, the shopping malls are huge investments; not only for the owners but also for the urbanity (Kocaili Ergun, 2010). Therefore, providing the sustainability of these structures are crucial attempts for the urban life and economy. Due to these situations, many actions have been defined for the modern shopping malls as; renovating the conditions and spaces, refunctioning structures and demolition of the buildings.

The renovation of modern shopping malls includes both the physical renovation and arrangements in the administration and management. In order to adapt the modern shopping mall to recent conditions some functional and spatial additions have been done in this context. As the ancestor of shopping malls, the Southdale Center in America has been adapted to recent conditions from very beginning of its existence as generating place for cinema, addition of new masses, renewal works in interior spaces (Figure 2.5.).



Figure 2.5. The current conditions of the Southdale Center after the renovation works
(Source: <https://interactive.wttw.com/tenbuildings/southdale-center>)

Also, in Turkey, as being contemporary shopping mall that was constructed in 1999; Ankamall in Ankara has undergone similar process. New mass was added to increase

the number of shops, recreational areas and open-air terraces were arranged over the structure (Figure 2.6.).



Figure 2.6. The current situation of Ankamall after mass additions and open-air arrangements
(Source: <http://www.torunlargo.com.tr/ankamallcrowne.php>)

Another method for providing sustainability of modern shopping malls is the refunctioning of the structure. As the shopping malls complete their functional lifespan before their physical lifespan; this method could be analyzed as the recycling method in architecture (Sarıakçalı, 2018, p.100). There are various worldwide examples for the refunctioning of modern shopping malls.

In Venezuela, the Helicoide was constructed as a large-scaled shopping mall including 320 shops and ramps for new shopping experience, as shopping while driving, in 1950s (Figure 2.7.). The architecture of the structure has been remarkable that Neruda and Dali expressed their admirations (Tovar, 2017). However, the construction of Helicoide was half-finished due to the political developments in Venezuela. Between 1979-1982, the squatter families were settled in the structure. Then, the building was adapted as headquarters of a police agency. Today, the Helicoide is a jail for political prisoners (Figure 2.7.).

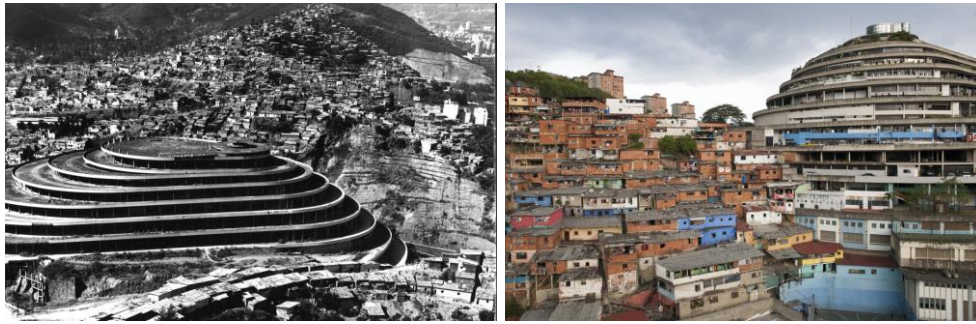


Figure 2.7. The Heliocoide in its early years (left) and its current condition (right)
 (Source: <https://www.citylab.com/design/2017/05/how-an-icon-of-venezuelan-architecture-became-a-prison/528270/>)

In addition, there are many cases for refunctioning of shopping malls for public use. In Finland, one of the former shopping malls that was constructed in 1930s and listed; the Lasipalatsi was turned into a museum: Amos Rex Art Museum (Figure 2.8.). Moreover, the Lexington Mall (1975) in America was refunctioned as the Southland Church in 2013. Also, in Turkey, some contemporary shopping malls, Keypark AVM and Minasera in Ankara, were transformed as medical centers.



Figure 2.8. The Lasipalatsi in 1937 and the Amos Rex Art Museum
 (Source: http://www.abitare.it/en/architecture/projects/2019/03/30/jkmm-new-amos-rex-helsinki/?refresh_ce-cp)

As a modern shopping mall completed its functional lifespan and renewal/rehabilitation works are costly, the demolition of this structure come insight. However, the demolition work is also costly and damages the environment. This demolition method is hazardous for the conservation of Modern Era’s shopping malls. There are some shopping malls that were demolished due to their state as dead malls¹².

The Midtown Plaza in America was one of the modern shopping malls that was opened in 1962 (Figure 2.9.). After 2000s, the shops in the Midtown Plaza were moved to other locations and the vitality of the shopping mall was lost (Figure 2.10.). “It was agreed by the City Council that the suggested renovation and revitalization would cost so much for this ‘heritage’ building” (Ergun Kocaili, 2010). Therefore, the shopping mall was demolished in 2009; after being a dead mall.



Figure 2.9. The Midtown Plaza in 1960s
(Source: <http://mallsofamerica.blogspot.com/search?q=Midtown+Plaza>)

¹² The dead mall means one having an occupancy rate in slow or steady decline of %70 or less (Ergun Kocaili, 2010, p.85)



Figure 2.10. The Midtown Plaza in 1960s (left) and in 2005 (right)
(Source: <http://mallsofamerica.blogspot.com/search?q=Midtown+Plaza>)

In Turkey, as a former shopping mall; *Modern Çarşı* was demolished after the fire in 2003 (Figure 2.11.). The fire destroyed the façade and interior spaces; only the carcass structure of the building was remained (Figure 2.12.). The decision makers decided to demolish the structure instead of renewal of the building. At the end, one of the earliest examples of modern shopping malls, carrying the potential of being a modern heritage place, was extinguished (Figure 2.12.). At present, on the building's field; there is a parking lot.



Figure 2.11. The fire in *Modern Çarşı* (Source: <http://arsiv.ntv.com.tr/news/249638.asp>,)



Figure 2.12. The condition of *Modern Çarşı* after the fire (left) and the demolition of the structure (right) (Source: (left) https://www.labmedya.com/show_file.php?attachid=41, (right) <https://tuncerurban.files.wordpress.com/2013/03/1.jpg>)

Moreover, in Turkey, some old shopping malls were reconstructed after the demolition. As being one of the recent examples for this implementation, Atakule in Ankara has been argued in the conservation fields. At the end of 1980s, Atakule was constructed as a horizontal shopping block with a tower; soon it became a landmark for Ankara (figure 2.13.). Over the years, the building lost its vitality and in 2010 the idea of reconstruction of the shopping block was emerged. After, the original block was demolished (figure 2.13.) and a new building was constructed on that field (figure 2.14.).



Figure 2.13. Atakule before the demolition of the shopping block (left) and the demolition works (right) (Source: (left) <https://www.sabah.com.tr/ekonomi/2018/10/09/300-milyon-liralik-yatirimla-yenilenen-atakule-29-ekimde-acilacak>, (right) <http://www.hurriyet.com.tr/yeni-ruhsata-yeni-dava-27455780>)

After the opening of the new shopping block in 2018, many arguments in physical, legal and social aspects have begun. The architecture of the new building is one of the discussions. Also, in the construction process legal rights of the original project owner was not taken into consideration and the demolition of the original block was done. Today, the shopping mall consists of luxurious restaurants and shops; that address to the middle and high-income groups.



Figure 2.14. The current condition of Atakule (Source: <http://atarim.com.tr/tr/proje/atakule>)

Also, İ.M.Ç. has been experienced the demolition threat for the complex. After its opening in 1967, the building has undergone a fluxional process and in 2005 the demolition of İ.M.Ç. building was announced due to the master plan of the İstanbul Metropolitan Municipality. With the demolition decision, the conservation issues about the modern heritage structure with the artworks came out: If the building is going to be demolished then how the broad scaled artworks are going to be conserved. This argument was ceased in 2009 with the cancellation of the demolition decision due to the application of the İstanbul Office of Chamber of Architects.

These developments threatened the physical integrity of İ.M.Ç. with its artworks. Also, interventions by the users affected the architecture and artistry of the building in a negative way. In 2013, the relief of Acar was removed in order to be restored and before its reposition (Figure 2.15.), it was exhibited in Sakıp Sabancı Museum in 2016.



Figure 2.15. The reposition of Acar's relief on the façade
(Source: <https://www.kulturbilinci.org/kuzgunun-kuslari.asp>)

The current situation of İ.M.Ç. has many problematic issues mainly based on the legal and physical conditions of the complex and artworks. The planning strategies and users' attitudes have been generating potential risks for the conservation of this modern heritage structure and its artworks.

In recent studies, many methods for providing the sustainability and conservation of the shopping function of these structures are defined. Taylor (2002, pp.49-50) describes four strategies for the maintenance of shopping malls as; externalizing, mixing and multiplying, going green and adding transit.

First of all, in order to maintain the vitality; shopping malls have to be accessible by pedestrian and public transit. This could be provided by integrating with local grids and this solution also provides the integrity with the urban. Also, diversity of the components of these structures have to be provided. The scales and types of shops could be arranged in this mean. This mixing and multiplying strategy would bring uniqueness and sense of place notions to these structures. Moreover, due to the recent

attitudes of societies as preferring outdoor spaces, these structures could be rearranged to create outdoor spaces. Lastly, the community friendly transit could be arranged for these buildings. With this arrangement, the pedestrian vitality and the social integration with the urban fabric could be provided.

In addition, to these strategies, some operations for the sustainability could be implemented on these structures. Energy saving methods would be arranged in the mechanical, electrical and plumbing systems. This would bring energy efficiency and the sustainability of the sources (Zak et al.).

CHAPTER 3

ANAFARTALAR ÇARŞISI AS A MODERN SHOPPING MALL OF 1960S IN ANKARA

In the thesis, *Anafartalar Çarşısı* is considered as one of the modern heritage buildings having an important place in the urban memory of Ankara. The location of the building is also significant. It is located in historic city center: Ulus. Ulus was the central district of Ankara at the Republican Period and is one of the crucial districts for trade and shopping in today's Ankara. The building took its name from the street; Anafartalar Street (*Anafartalar Caddesi*) where the modern urbanization and early examples of modern architecture buildings were placed around. Starting from Ulus Square (*Ulus Meydanı*) and ending at Samanpazarı, Anafartalar Street is interactive with many crucial points of Ankara; such as Ankara Railway Station, Ulus Square, Ankara Castle, Parliament Buildings etc.



Figure 3.1. Ulus map showing historic and commercial buildings around Anafartalar Çarşısı (1): demolished high-rise block of Anafartalar Çarşısı (2), Ulus Square and the Victory Monument (3), Ulus İşhanı (4), Ulus Çarşısı(5), 100.Yıl Çarşısı (6), Ankara Palas(7), II. TBMM (8), I.TBMM (9), Sümerbank-ASBÜ (10), İş Bankası (11), Ulus Şehir Çarşısı (12), Ruins of Roman Cardo-Maximus (13), Zincirli Camii (14), Julian Column (15), Hal (16), Merkez Bankası(17), Ziraat Bankası(18)

3.1. Setting of Anafartalar Çarşısı before Its Construction

Ankara is full of amazing combinations of its great history. Invasions, fires and swags for centuries; left very few numbers of artefacts of the past times. In a weird confusion, this history is always insight of. There is few if any place in which Turkish culture randomly joins and mingles with the past civilizations. (Tanpınar, 1960, p.7)

Ankara is an old settlement place that had been housed many civilizations: Hittites, Phrygians, Galatians, Romans, Byzantines, Seljuqs, Ottomans and the Turkish Republic. The city took its name by the transition of the former nominations as

Ancyra, Ankuriya, Ankuva, Angora, Engürü and Engürüye (Aktüre, 1984).

In 1354, Ottomans occupied Ankara. Under the Ottoman Rule, the town became a commercial and urban center with its location on the caravan route to the East (“Ankara”, 2019). “From the 16th to the 18th centuries the city thrived on the production and processing of mohair and angora. The population is estimated to have been around 50,000 by the end of the 18th century” (Günay, 2012, p. 4). The improvement of the economic well-being resulted in the increase of the population. New residential areas arose at fields that surround the present districts. In order to meet the need of those new quarters, several mosques, masjids, hammams etc. were also constructed (Ayhan Koçyiğit, 2019). In those years, according to the progress in trade, *Karaoğlan Çarşısı*, where *Anafartalar Çarşısı* is located now, became the city center (Figure 3.4.). Near that area, a training school for teachers: *Darülmüallimin* was constructed in the 1880s, now *Ulus İşhanı* is located at this place.

In Central Anatolia Region agricultural production and income began to increase as a result of the extending of the railway line to Ankara in 1892-1893. In Ankara, according to this development, a new center where the city connected with the railway was formed. Opportunity of the cheaper and faster transformation of goods improved the commerce, especially in *Karaoğlan Çarşısı*. The storage and trade of agriculture products and products for daily consumption gained importance and the number of shops and stores had been increased. In those years innumerable stores and shops were opened. Also, around Karaoğlan, many khans and a grand khan-*Taşhan* were opened. Both the opening of *Taşhan* and the construction of the railway, resulted in rise of a square: *Taşhan Square*. The westernization and modernization efforts of the Ottoman government shaped the Square and its surroundings. The cemetery at the lower part of the Square was cleaned and rearranged; paths intersecting the Square became more defined streets; *Millet Bahçesi*, as the first green area, was arranged across *Darülmüallimin*; major roads were enlarged, paved and trees were planted on; many monumental buildings were constructed. At the end, the Square and Karaoğlan developed as the main commercial and leisure centers (Ayhan Koçyiğit, 2019).

Especially in those years, Karaođlan was the most crowded place of Ankara. Also, in the Second Constitutional Monarchy Period, construction of the club building of the Party of Union and Progress (*İttihat ve Terakki Cemiyeti*) into the Tařhan Square was a significant situation. The architectural features of the building reminded the Turkish identity and consciousness of nation to the citizens, on the contrary of others that reflected the westernization approach (Yalım, 2002).

Ankara became the ‘center of the resistance movement’ against government and Greek forces, after the World War I (“Ankara”, 2019). In the War of Independence period, the headquarters were constituted in the city. Also, the coffee houses (*Kuyulu* is the most famous one) in *Karaođlan arřısı* were qualified as the meeting places in the period of the War. With the opening of the Turkish Grand Assembly (*Türkiye Büyük Millet Meclisi*) on 23rd April of 1920, the political power of the Ottoman government moved to Ankara. Therefore, the city became “life source” of the War and began to grow rapidly with its 20-25 thousand inhabitants (Cengizkan, 2010).

After the opening of the Grand Assembly, Tařhan Square was renamed as *Hakimiyet-i Milliye*¹³ due to its crucial and strategic role in the War. The club building of the Party of Union and Progress was utilized as the new gathering place for the parliament that fell in İstanbul. A new class was formed with the new coming nominees, parliamentarians, bureaucrats, soldiers, civil servants (Akdoğan, 2018).

On 13th October 1923, Ankara was announced as the capital of the new government. According to this, on 17th October of the same year, the municipality was reorganized. Then, Turkish Republic was proclaimed on 29th October 1923.

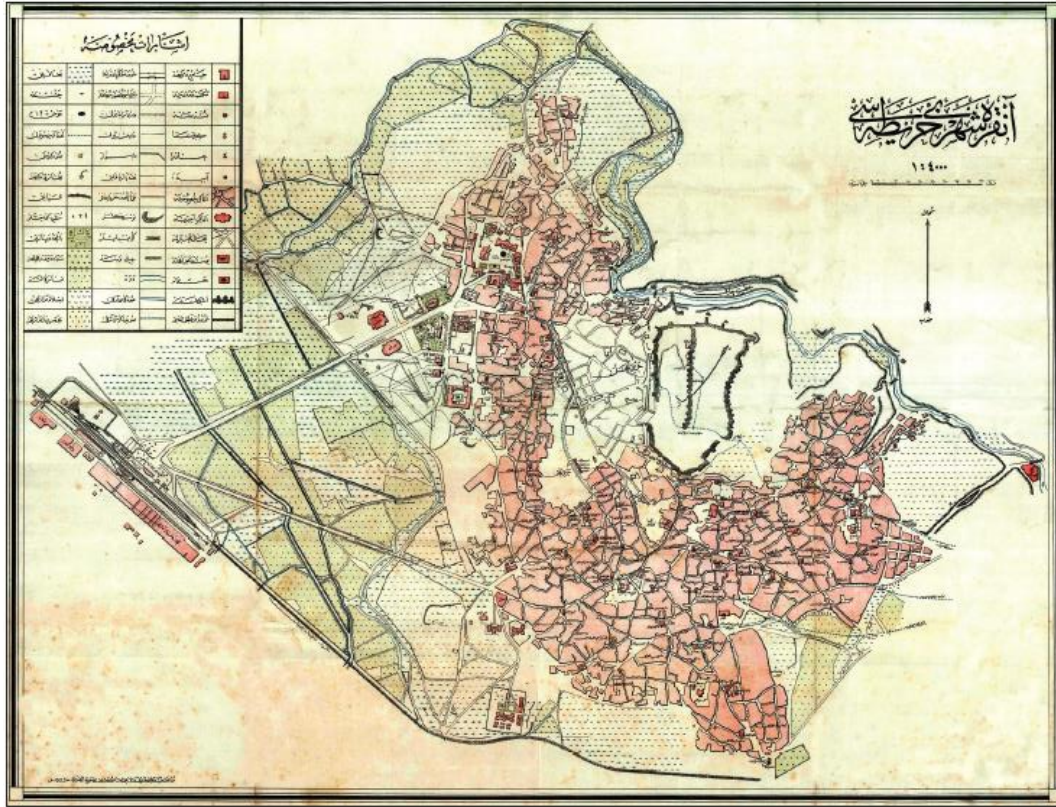
Ankara as the capital city of the Republic of Turkey was intended to be the representation of republican ideology. The construction of the capital city was one of the primary objectives of the new regime that had succeeded in the War of Independence (Altaban, 1998). Ankara was thought as a model for modern Turkish

¹³ National Sovereignty

city; not only with urban-spatial properties, but also with its all social and cultural features. Therefore, the city is one of the significant components of the republican history and culture as a symbol of all these values. Ankara was constructed with an urbanization policy that aimed modernization and westernization of the city (Cantek, 2003, p.42). Also, as Cengizkan mentioned (2010), the planning of the city was carried out with an approach, claiming that the Republic is distinctively different from the Ottoman Empire.

From the Proclamation of Republic, in order to be a stage for national-communal reforms, institutionalization and reconstruction period for Ankara began (Altaban, 1998). For the progress of the city as a capital, many works had been carried by the government; including planning, legal-administrative arrangements. The Municipality of Ankara, *Ankara Şehremaneti* was established and in 1924, the first map of Ankara in 20th century: *Şehremaneti Haritası* was prepared (Figure 3.2.). In this map some planning decisions on the road-line plan of route between *Taşhan* and the Station was done (Tekeli, 1980). Also, for the urban development, many arrangements and improvements were done in various areas such as infrastructure, transportation, street and road construction etc.

The city designed as the representative of modern life; has a modern city planning with its social and symbolic values. The first planning of the city was prepared by *Keşfiyât ve İnşaat Türk Anonim Şirketi*. Then, plans of Lörcher (1924-1925) and Jansen (1928-1932) had important effects on the formation of a modern capital city.



**İŞARAT-I MAHSUSA
(ÖZEL İŞARETLER)**

Bataklık	Şose köprü ve imla	Cami ve mescid	
Çeşme	İnşası mutasavver sokaklar	Mektep ve medrese	
Havuz	Adi araba yolları	Türbe	
Taht-el zemin suyolu	Adi yollar	Kilise	
Su değirmeni	Duvar	Havra	
Buharlı değirmen	Tahta parmaklık	Abide	
Kayalık	'Ale'l-umum hafır ve imlalar	Emakin-i hususiye	
Münferid ağaçlar	Tümsekler	Emakin-i amiriyeh	
Bahçe ve park	Köprüler	Mahal-i muhterika (Yangın mahalli)	
Sebze ve meyva bahçesi	Çit ve bend	Posta ve telgraftane	
Tarlalar	Dere	Hamam	
İslam Mezarlığı	Su değirmeni arki	Eski kale	
Hiristiyan Mezarlığı	Susuz değirmen arki	Şimendifer hattı imlalı	

Figure 3.2. Şehremaneti Haritası: Map of Ankara, 1924 (Ahmet Yüksel Archive, cited in Günel & Kılıcı, 2015, p. 80)

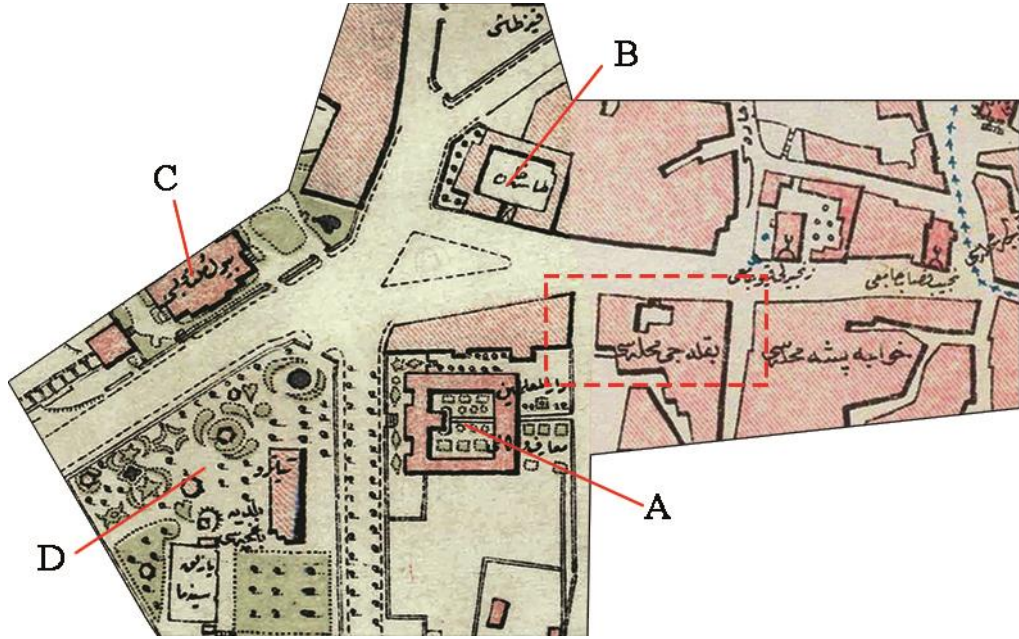


Figure 3.3. The Anafartalar Street in the 1924 dated Map of Ankara; Darülmualimin (A), Taşhan (B), The club building of the Party of Union and Progress (C) and Millet Bahçesi (D). The signed field shows the current location of *Anafartalar Çarşısı* (Maps are gathered from Yüksel, 2013, p.30 and Ayhan Koçyiğit, 2019, p.41)

In order to modernize the city life, daily routines had to be changed. The arrangements made for this purpose are mostly concentrated on public spaces.

Hakimiyet-i Milliye Square, the main public space of Ankara, was cleared out of dust and paved with cobblestones. Additional buildings were also constructed at the Square... These additions made the square more defined and suitable for daily activities, gatherings, meetings and celebrations, as well as for the requirements of modern transportation. (Ayhan Koçyiğit, 2019, pp.40-41)

Being known as commercial center of Ankara; *Taşhan* and *Karaoğlan*, also, became administrative center after the Republic. After the Proclamation of Republic, the development of the Square was accelerated. The spatial organization of the Republic was developed around the Square where newcomers for the Parliament and the new

bourgeoise were seen (Batuman, 2001; Akdoğan, 2018). In that period, many significant banks, restaurants, hotels and places of entertainment were located in that district. The First TBMM, Grand National Assembly of Turkey, Building was located at the west side of the square. After the opening of the TBMM, the Hakimiyet-i Milliye Square turned into a place for formal ceremonies.

Celebrations for the first and second anniversaries of the opening of TBMM and regaining of cities, protests for invasion news from the War, marches, meetings, ceremonies of sending the army to the War and, the most magnificent; celebrations for the Great Victory were carried out in that Square. (Yalım, 2002, p.179)

As a result, formation of new memory and identity that aim to develop the nation-state consciousness was started in the Square (Akdoğan, 2018). Furthermore, after the opening of TBMM, Karaoğlan Street (today's Anafartalar Street) became an active place that fulfilled the need of accommodation and shopping. The name of the street came from *Karaoğlan Çarşısı* that had been the commercial center in 19-20th centuries. Buildings at *Karaoğlan* had been majorly used for the trade and storage of the agricultural products. Then, due to the developments, they were functioned as modern shops, cafes, patisseries, restaurants, khans and hotels. Two sides of the Street; were full of khans, hotels, stores and shops responding to social and cultural needs (Tunçer, 2013). The street was paved with cobblestone in 1923 (Erdoğan et al., 2007; Keskin, 2008 p.3).



Figure 3.4. *Karaođlan arşısı* (today's Anafartalar Street) in 1920-1930s. (Source: (left) Bayraktar, 2016, p.76; (right) Diner, 2014 p.36)

Shops with awnings located along the Street and because of the variety of goods in those shops, the Street was defined as the main shopping axis of Ankara. Also, one of the preliminary cinemas of Ankara; 'Yeni Sinema', the architecture office of Arif Hikmet Koyunođlu and the building in which the newspaper of Arif Oru; *Yeni Dnya Gazetesi* was prepared located around *Karaođlan arşısı*. Tařhan, the First TBMM Building and *Darlmuallimin* and Zincirli Mosque were important buildings around Karaođlan Street. *Tařhan* building was used by the assembly members after the republic.

With the placement of the Victory Monument (*Zafer Anıtı*) (Figure 3.5. & Figure 3.6.), one of the first monuments of the Republic, the development of *Karaođlan* was accelerated. In 1930s, the Hakimiyet-i Milliye Square was renamed as Ulus Square according to the Turkish Linguistic Society's (*Trk Dil Kurumu*) studies for translating the name into Turkish. Beginning from 1930s, Ulus Square has become both the commercial and cultural center of Ankara. Besides various shops, cinemas were opened, and concert activities were done in the Square. However, Yalım (2002, p.192) states that the most important activities for the vitality of the Square were ceremonies, meetings and celebrations. Also, execution of individuals that disagree the republic idea and foreign spies were done in that Square. In those years, Ulus Square housed activities in which the social consciousness reached the peak. The

consciousness was recreated with the meetings and celebrations; also, the commemorative ceremonies reproduced and transferred the common memory with repeating the historic moments of the nation-state (Yalım, 2002, p.194).



Figure 3.5. The opening ceremony of the Victory Monument in 1927 (Source: Altındağ Municipality Archive, cited in Yüksel, 2013,p.41)

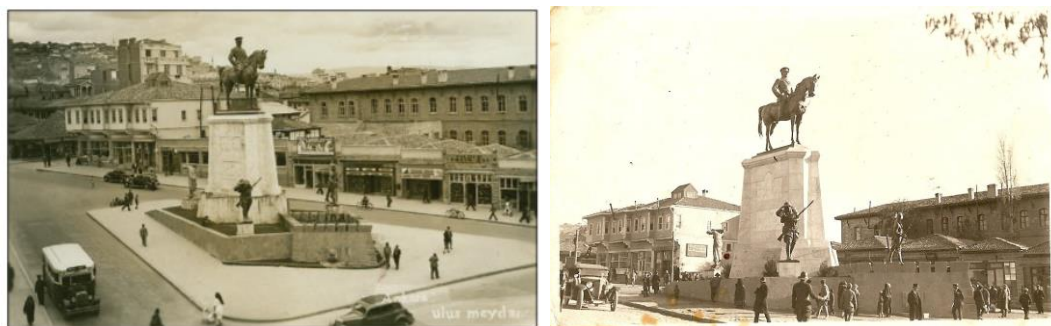


Figure 3.6. The Victory Monument and its setting: *Karaoğlan Çarşısı* (Source: (left) Vekam Archive, cited in Ayhan Koçyiğit, 2019, p.43; (right) Altındağ Municipality Archive, cited in Yüksel, 2013, p.57)



Figure 3.7. A view from *Karaoğlan* to the Square (left) and to the Ankara Castle (right) (Source: (left) Altındağ Municipality Archive, cited in Yüksel, 2013, p.25; (right) Ahmet Yüksel Archive, cited in Günel & Kılıcı, 2015, p.90)



Figure 3.8. The view of Karaoğlan Street from the Monument; Taşhan building is on the left. (Source: Altındağ Municipality Archive, cited in Yüksel, 2013, p.42)

In 1935, *Taşhan* building was demolished and in 1938 *Sümerbank* building was constructed on that field. The building reflects both International Modern and the national identity properties. Then, several banks; such as *Merkez Bankası*, *Emlak Kredi Bankası*, and official buildings were constructed in Ulus. Karaoğlan Street, Tahtakale and Balıkpazarı streets united and renamed as Anafartalar Street. The street become widened and lengthened and the silhouette of the street began to adapt the needs of its period; the modern urbanism and concrete structures were built around this street.

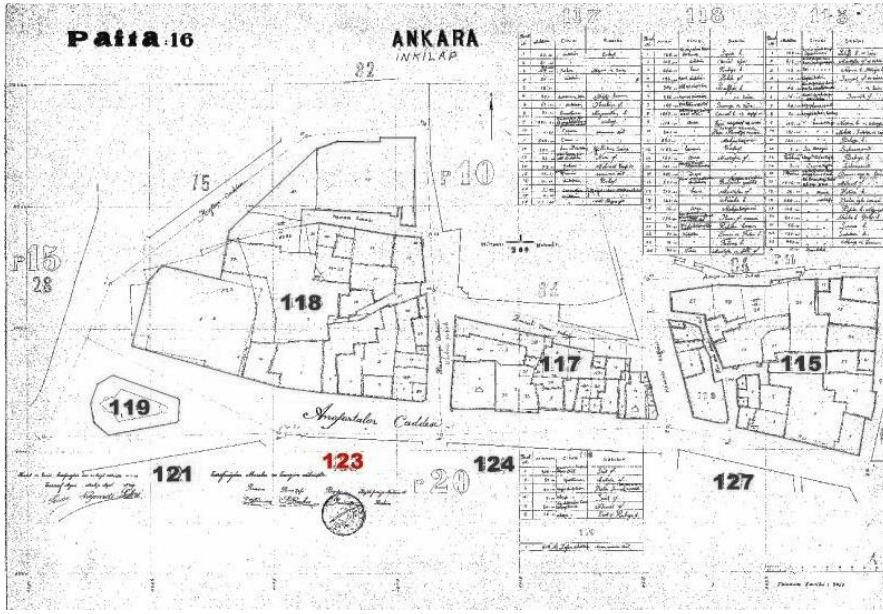


Figure 3.9. The 1936 dated Cadastral Map of Ulus; at present, Anafartalar Çarşısı is located on parcel 123. (Source: Altındağ Municipality Archive, cited in Yüksel, 2013, pp.137)

Over the years, in Ulus, the small-scale buildings around the Square and on the Karaoğlan Street have been demolished and new ones; representing the architectural style of the period were built. The shops around Anafartalar Street were demolished in 1955 (Figure 3.10.), and after *Ulus İşhanı* and the *Anafartalar Çarşısı* buildings were constructed on that locations (Tunçer, 2013).



Figure 3.10. The shops that were demolished before the construction of *Ulus İşhanı* and *Anafartalar Çarşısı*. (Source: (left) Bayraktar, 2016, p.69; (right) Altındağ Municipality Archive, cited in Yüksel, 2013, p.70)

As being one of the significant nodes of Ankara; development of Ulus Square and its inner circle had begun in the Late Ottoman Period and continued in Early Republican Period; as being the central place for establishing the national memory. “Political and social developments determined Ulus as the area of struggle for new ideologies” (Akdoğan, 2018, p. 389). That progress has pursued by adapting the social and economic conditions of 1950s and many commercial complexes were built in that period.

Dating from the end of the Second World War, the transition from multi-party system and the close relationship with America; the principle of etatism gave its place to liberalism in Turkey after 1950s. With the new economic policy, the agriculture lost in value and the industry began to develop. In those years, in order to promote the industrial investments, foreign funds, especially American payments were used. At the end, Ankara was presented as the most ‘modern metropolis’ of the Middle East (Yalım, 2002).

After the Proclamation of Republic, Ankara was developed in and around the Ulus Square with 1924 Lörcher Plan. Then the city was progressed to south; from Ulus to Kızılay in 1932 Jansen Plan. According to the changing ideology the migration from rural to urban began. In those years, the population of Ankara increased due to the migrations from immediate surroundings. The immigrants generally settled around the center, Ulus and the profile of the people of Ankara led to change.

The increase in the population emerged the need of new planning projects. After the 1955 Uybadin-Yücel Plan, the city rapidly expanded to south and west. Also, with the state routes, proposed in the Plan, Ankara was connected to Turkey (İmamoğlu & Ergut, 2007). Therefore, the city began to expand. Till that date, the business center of Ankara was Ulus.

In Ankara, previously, the commerce was pursued with small retailers and old habits in the traditional center and there was no central business area (Baykan, in *Anafartalar*, 2019). However, in the advancing years, the significance of Ulus has

been increased as commercial center; in spite of beginning to lose its politic and cultural center features (Bayraktar, 2013). Many commercial buildings were constructed in Ulus in 1950s.

In the first ten years of Republic, the modern building and planning works was done by the government. However, due to the liberal economic policies that process was changed (İmamoğlu & Ergut, 2007). The leading private sector took the role of the government in the formation of the built environment, especially in Ankara. The Retirement Fund made its investments under its establishments, such as Emek Construction and Management Inc. (Emek İnşaat). In 1958, the company was established with the partnership of German associate Dyckerhoff and Widmann Commandit Incorporation. “The main purpose of that partnership was to transfer technology know-how and related technologies” (Keskin, 2008, p.13) Also, for the design of many buildings in that period, architectural competitions were held.

According to İmamoğlu & Ergut (2007), those competitions were tools not only for the understanding of governmental and economic conditions; but also, for understanding the culture and progress of the architecture. Those buildings in Ankara have been carrying common properties. Firstly, the formation of architecture has been associated with the building technologies and industries. The limited sources of the Turkey for the building technology and industry were forced and the technical expertise support was taken from foreign countries (İmamoğlu & Ergut, 2007). Moreover, most of those buildings, especially functioned for public use, have housed artworks. That changing built environment has been carrying the features of International Style that was spread over the world after the Second World War.

Construction of *Ulus İşhanı* in 1954, was the first step of that change (Bayraktar, 2013). A national architectural competition was arranged for the design project of this building. Architects; Bozkurt, Bolak and Beken won the competition. The project formalized the Ulus Square and the location of the Victory Monument was changed.



Figure 3.11. Uluş İřhani behind the Victory Monument and Anafartalar Street in 1970s. (Source: 50 Yıllık Yařantımız, 1975, p.53; cited in Ayhan Koçyiđit, 2019, p.54)

The building was constructed on the field of *Darülmüallimin* that was destroyed by fire. During the foundation works, ruin of a Roman structure was found. The ruin was 90m x 68m sized and it has thirty-five spaces. According to the studies on the ancient waterworks in Ankara, Kadiođlu (2009) states that; the ruin was a Roman bath or a palatium that includes hypocaust system. *Uluş İřhani* was built on that Roman structure. Also, there is a Roman *Cardo-Maximus* at the north of that ruin.

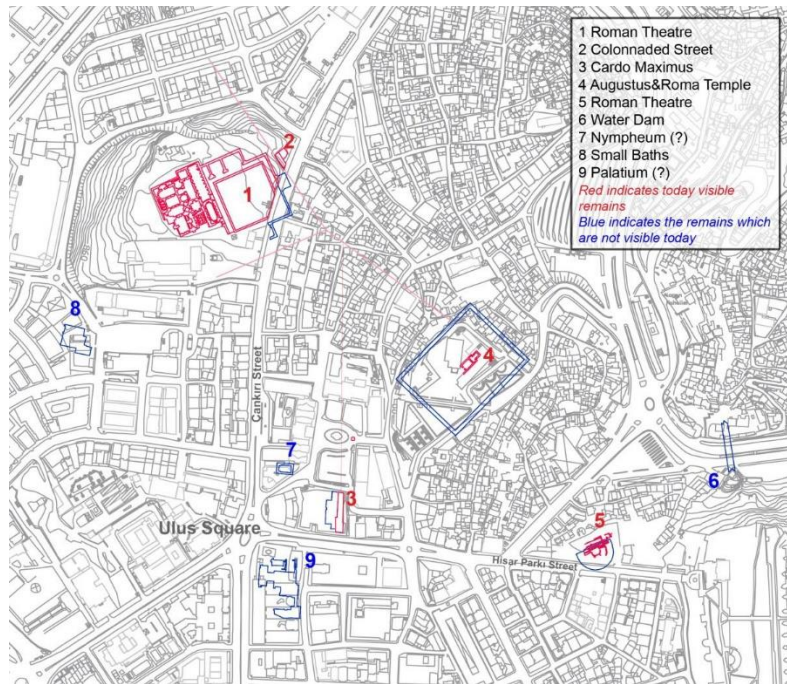


Figure 3.12. Superposed plan of Roman structures in Ankara; 9 shows the palatium. (Source: Mutlu, 2012, p.69)

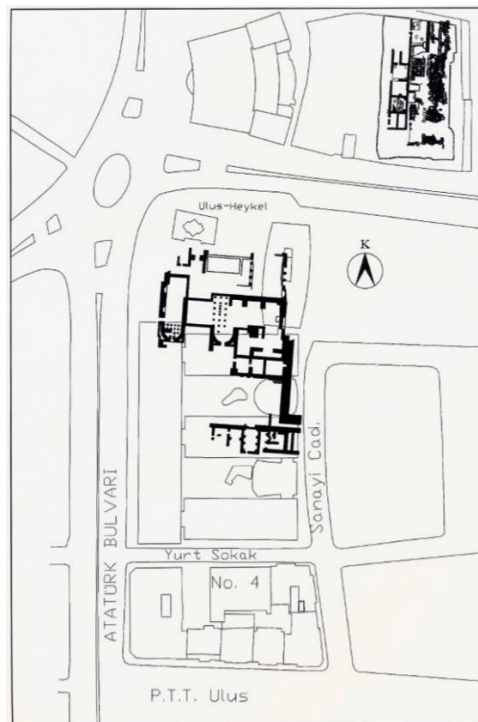


Figure 3.13. The drawing of M.Kadioğlu, showing the Roman ruins around Anafartalar Street: Cardo-Maximus (above) and the Palatium (Source: Kadioğlu, 2009, p.30)

In the following years, the architectural competitions for *Anafartalar Çarşısı* and *100.Yıl Çarşısı* buildings were held and projects were constructed around the Ulus Square. The architectural approaches of these buildings were examples of 1950s architecture in Turkey. In those years, the architecture was impressed by the forms that were created during the liberal economy and international capitalism (Yalım, 2002). Those forms include many sensibilities, styles and opinions together; especially the rationalist-purist, brutalist and the reinterpret of the traditional architecture (Tunçer, 2013). At the end of 1950s, similar to mentioned buildings, an architectural competition was arranged for the design of *Anafartalar Çarşısı* complex.

3.2. A Competition Project for a Modern Shopping Mall in Ankara: *Anafartalar Çarşısı*

Competitions are the powerful tools for the formation of the spatial structure with being democratic, scientific, creative and objective. In the first years of Republic, competitions took role in the formation of the nation institutively and spatially by choosing the best and befitting alternatives for the young republic (Özaydın et al., 2010, p.78). On the other hand, after those years, the competitions began to choose alternatives that respond the needs of the government.

As Batur states (1998), the adaptation of the liberalism after the Second World War changed the architectural manner in Turkey more than a stylistic change; an extensive and a structural change. To begin with, the economy gave priority to the private sector and that situation expanded the capacity and content of the construction demand of this sector. Moreover, according to the needs of the new economy and its growing internal volume; new typologies had been arisen in the Turkish Architecture. Office, bureau, supermarket and such types entered in the architecture agenda of 1950s.

Also, as a result of mechanization in agriculture, the rural-urban migration increased. The cities became enlarged and the existing urban tissue began to change. As a consequence of these, the architectural manner had been progressed according to new requirements. The most crucial alteration of 1950s is the introduction of the private

sector into the design demand and presentation of the architecture (Tanyeli, 1998, p. 238). For instance, the first commercial-office centers were constructed in that period.

The reform of the architecture majorly observed in the competitions. The changed architectural manner was reflected in the architectural competitions between 1950s and 1960s. According to Gencal's evaluation; in that period, most of the competitions were held for public administration buildings and office, commercial and industrial buildings. Furthermore, most of the competitions were run in Ankara. (Gencal, 2011, pp.67-68)

In that period, according to the changed space requirements, shops around the Anafartalar Street were demolished, in order to construct commercial buildings that meet the needs of the new context. For the design of those buildings, national architectural competitions were held. That process was initiated in 1953 with the architectural contest of *Ulus İşhanı*. Orhan Bozkurt, Orhan Bolak and Gazanfer Beken won the contest. Then, in 1957, Rıza Aşkan won the competition of *Modern Çarşı*. In the following years, the architectural competition for *Anafartalar Çarşısı* was run. Finally, in 1967, a contest for *100. Yıl Çarşısı* building was held and the winner project of Semra Dikel and Orhan Dikel was constructed.

Anafartalar Çarşısı is one of the significant buildings that was constructed as a winner of an architectural design competition. Also, for its interior design and decoration another competition was held, but the winner project was not implemented. Therefore, the building has a crucial character that shows the progress of the architectural competitions' in Turkey.

At the end of 1950s, Ankara Development and Real Estate Management Inc. (*Ankara İmar ve Emlak İşletmesi T.A.Ş.*) held a competition for the architectural design of a complex including a shopping building and office block on the Anafartalar Street, Ulus.

Ankara Development and Real Estate Management Inc. was established on 08.02.1957 by cooperation of real persons with the aim of meeting the needs of Ankara

by means of commercial centers and office blocks. In the 1967, 1968, 1969 reports of the Prime Minister's Supreme Auditing Board (*Başbakanlık Yüksek Denetleme Kurulu*), the total capital of the company was defined as 25 million Liras. After the foundation, the company spent 24,1 million Liras to buy most of the building lots of Karaoğlan Commercial District (1970 report cited in Keskin, 2008, p.6). Therefore, the company spent considerable amount of the capital to those lots. In order to raise the capital and carry out the projects and build the shopping mall and office block complex, the Retirement Fund (*Emekli Sandığı*), founded in 1950, affiliated to the company. "After completion of preparations, the company organized an architectural design competition to get a modern building for the business owners located on limited, narrow and separated areas of Ankara" (Keskin, 2008, p.7).

There is no certain information for the exact date of the competition. Because the competition files could not be found, and the architects of the building are not alive today. The date differs in different sources. In the List of Competitions between 1930-2004¹⁴, from the archive of Chamber of Architects, the date is 1967. But in the article titled "*Türkiye'de 1950-1980 Dönemi Kurumlar, Olaylar, Ölçekler: Planlama Yarışmaları*" (Özaydın et al.); 1963 is the year for the competition. However, Orhan Dikel, the winner of 5th honorable mention in the competition, said that the competition had been held in 1958-1959 (Keskin, 2008). Furthermore, the architectural drawings of the buildings' application project are dated 1960 (Figure 3.14). Also, the competition for the interior design and decoration of *Anafartalar Çarşısı* was held in 1963. In the specifications of the competition, it was proposed to the contestants to analyze the building on site; this means at that year, 1963, the building was constructed. Moreover, the opening of the shopping mall is dated 1965 according to the Prime Ministry Supreme Auditing Board Reports. Therefore, the date of the *Anafartalar Çarşısı* competition must be at the end of 1950s, as Dikel's mention: 1958 or 1959.

¹⁴ Source: <http://www.mimarlarodasiankara.org/yarismalardizini/>

İNŞAAT İZİN BELGESİ	
SİTE ADI: ANAFARTALAR ÇARŞISI	
SİTE SAHİBİ: ANKARA İMAR VE EMLAK İŞLETME A.Ş.	
MİMAR: FERZAN BAYDAR (MİM. O. 57)	
A. B. C. D. E BLOKLARI VAZİYET PLÂNI	
28/2/1960 TARİH	Y.V.P. 1
1/500 MİKYAS	EBAT 0.50X1.10=0.50 M.

Figure 3.14. The Letterhead of the drawings dated to 1960 (Source: Anafartalar Çarşısı Archive)

The jury members of the competition were Cemal Göktan, Orhan Eren, Medeni Berk, Sabahattin Tulga, Cemil Topçubaşı, Ertuğrul Menteşe, Talat Özışık, Mithat Erçetin, Recai Akçay, Cihat Burak, Sururi Sayarı, Yunus Erk, Arif Belit, Reha Ortaçlı, Turgut Tuncay. The design proposals of architects; Ferzan Baydar, Affan Kırmımlı and Tayfur Şahbaz were declared as winners. The architects had achieved experiences in many competitions and Ferzan Baydar and Affan Kırmımlı, also, had worked in the administrative boards of the Chamber of Architects (Keskin, 2008).

Table 3.1. *The rewarded projects of the Anafartalar Çarşısı Competition (Source: <http://www.mimarlarodasiankara.org/yarismalardizini/>)*

1 st Prize	Ferzan Baydar, Affan Kırımlı, Tayfur Şahbaz
2 nd Prize	Can Egeli, Yılmaz Sanlı
3 rd Prize	Kadri Kalaycıođlu, Vedat Yalçınkaya, Ertuđrul Özakdemir
1 st Honorable Mention	Maruf Önal, Şahap Aran
2 nd Honorable Mention	İrfan Bayhan, Gazanfer Erun, Necip Özsan
3 rd Honorable Mention	Engin Özđiner
4 th Honorable Mention	Şevket Güran, Matboz Koçpulos, Vanuglos Linmerspulos
5 th Honorable Mention	Semra Dikel, Orhan Dikel

In 1963, Ankara Development and Real Estate Management Inc. held another design competition: *Ankara İmar ve Emlak İşletme A.Ş. Anafartalar Çarşı Sitesi Tefriş Projesi* for the interior design, furnishing and decoration of the shopping mall. The company planned to use the whole block as a department store. It was stated in the specifications of the competition that:

The market floors are intended to be used as a single place in the character of a department store, as a preliminary idea. However, the management of the building that will be resourced by leasing out by the company, requires large capital investment. Since the economic situation and capital accumulation of Turkey does not allow such a business. In the competition it is mainly requested from the projects that these floors are going to be rented in open stands, similar to *bedesten* (covered bazaar) approach and the integrity of the floors should be ensured.

Instead of the usual arcade-bazaar, it will be in the forefront to remove all kind of obstacles between the goods and the customer; and ensure the direct contact

of the various products with the buyer. Various kind of goods are going to be sold together in the same floor; such as furniture, carpets, shoes, newspapers, clothing, toys etc. Moreover, the design must be flexible that allows new arrangements for new leaseholders. As far as possible, it must be avoided from the fixed arrangements. Only the architectural elements as walls, slabs and ceilings will remain constant. In this respect, it is worth the advice of the contestants to examine the structure on site. (“Ankara İmar ve Emlak İşletme A.Ş. Anafartalar Çarşısı Sitesi Tefris Projesi Yarışma Şartlaşma Tasarısı”, 1963).

In many sources Ruşen Dora is known as the winner of that competition. However, the winner project is the collaborated design proposal of master architect Ruşen Dora, master architect Engin Aydın and decorator Özden Aydın. This information was confirmed by the clarification in 314 issue of the magazine *Arkitekt* (Figure 3.15) (“Clarification”, 1964).

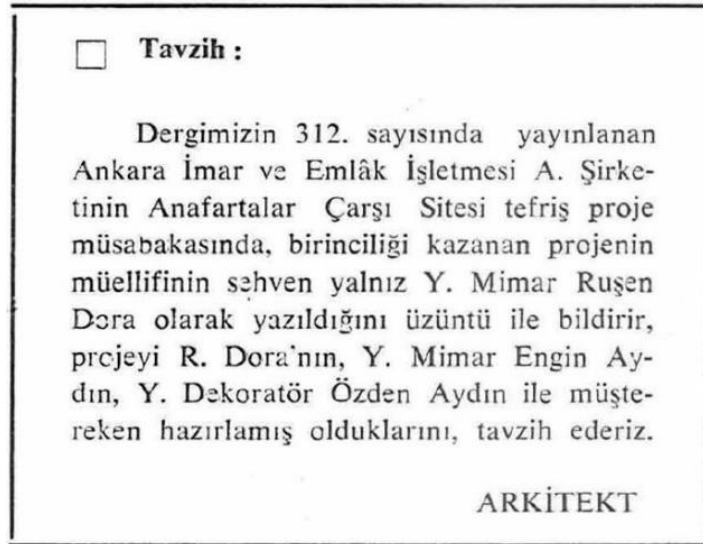


Figure 3.15. The clarification for the winner project (“Clarification”, 1964, p.13)

In the report of the winner project (Figure 3.16 & 3.17), it was mentioned that:

In order to fulfil the demanded conditions, the project was prepared to be within this panorama instead of the idea of shopping outside of the bazaar shops, to arouse the curiosity of the customers and to establish the basic, simple intimacy and to present the goods to the customer with the simplest details.

For the continuity of the block's interior panorama and its' external links, the design includes; slight exhibitions, sittings and the other arrangements in front of the joinery that do not prevent the light flux to the interior.

The central spaces, that are the market-*bedesten*, tolerate and gather the crowd and ensure the continuity with the similar characterized side spaces. ("Ankara İmar ve Emlak İşletme A.Ş. Anafartalar Çarşısı Sitesi Tefris Projesi Yarışma Şartlaşma Tasarısı", 1963).

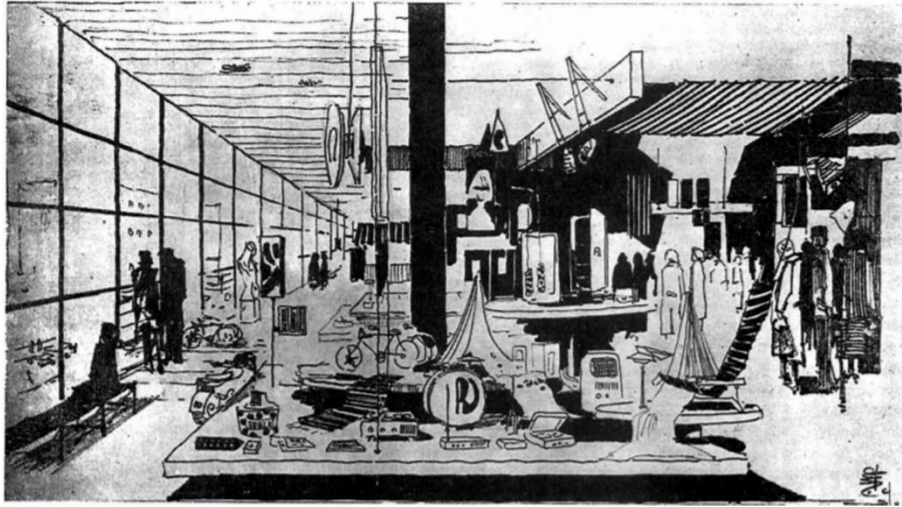


Figure 3.16. The display of stands in the interior space from the winner project of the interior design competition (Source: <http://dergi.mo.org.tr/dergiler/2/254/3509.pdf>)

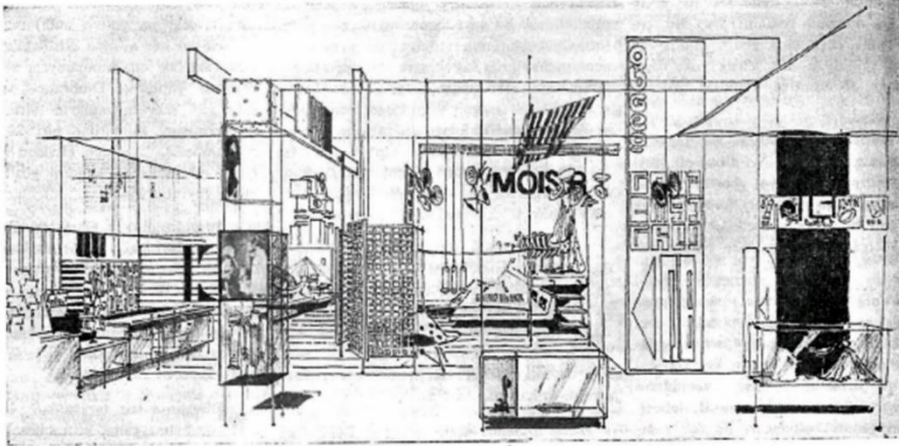


Figure 3.17. The proposed stands in the winner project (Source: <http://dergi.mo.org.tr/dergiler/2/254/3509.pdf>)

3.3. Construction of *Anafartalar Çarşısı*

After the competition, the construction of the complex was begun in 1960s.¹⁵ The Emek Construction and Management Inc. handled the building of the complex. The finance of the construction was provided by the Retirement Funds as *Emlak Kredi Bankası* (Cengizkan, in *IY ID*, 2019).

3.3.1. Main Concept of the *Anafartalar Çarşısı* Project

In the architectural design competition; a complex including a shopping block and high-rise office block was expected in order to meet the needs of the changing commerce and business manner in Turkey.

In the Prime Minister's Supreme Auditing Board report of 1967, it was mentioned that: the winner project had a high-level design and cost; therefore, the project was revised due to the economic conditions and technical impossibilities (Keskin, 2008, p.9). The united shopping and office blocks in that project was adapted and with the revision, the market and office blocks were separately constructed (Figure 3.18).

¹⁵ The exact date of the construction of the complex is not appeared in the sources. However, constructional drawings are dated to 1960. Therefore, the date of construction is accepted as 1960s.

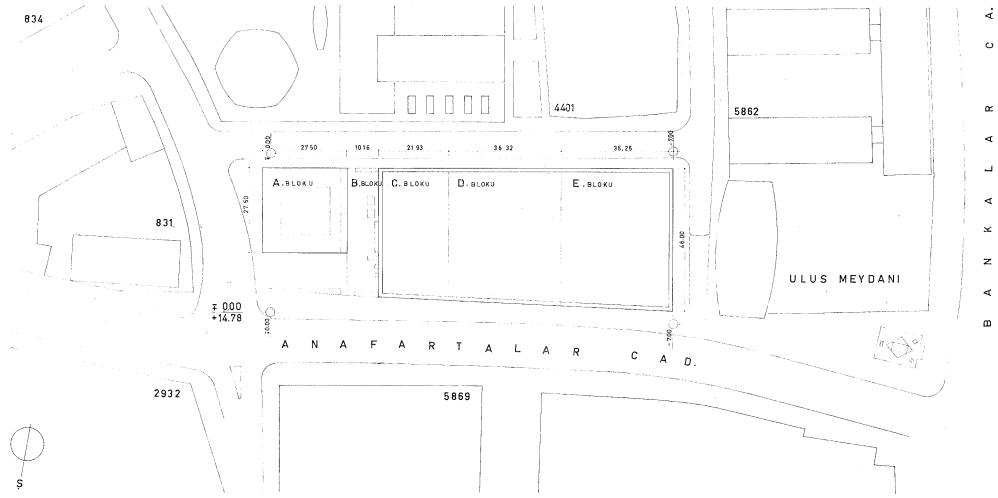


Figure 3.18. Site plan of the Anafartalar Çarşısı complex: A Block is the office block, B-C-D-E blocks represent the market block. (Source: Anafartalar Çarşısı Archive)

In that project, last floors of the high-rise block were planned for the use of TRT studios (Figur 3.19.) Although the building license of the office block with TRT studios was taken; the design was revised and TRT studios were not constructed.

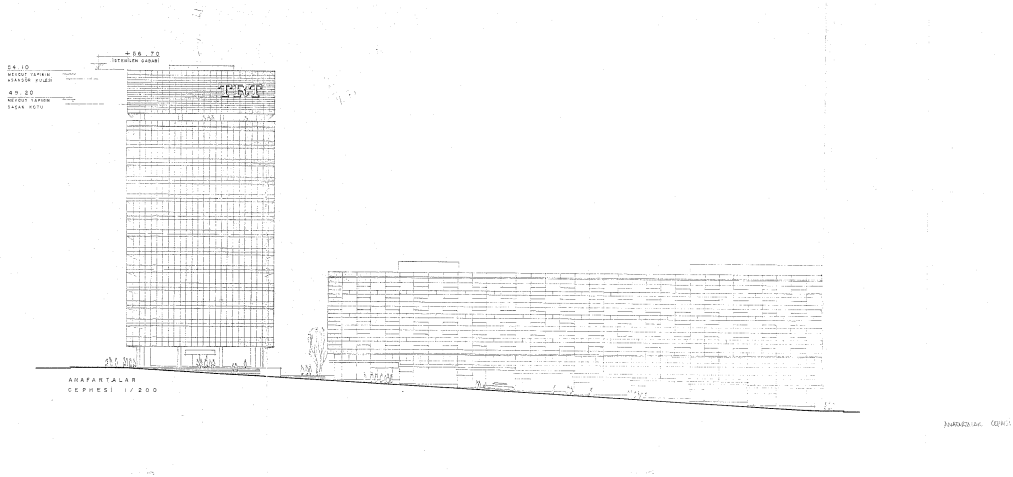


Figure 3.19. The Anafartalar Street Elevation of the high-rise block with TRT Studio and the shopping block (Source: Anafartalar Çarşısı Archive)

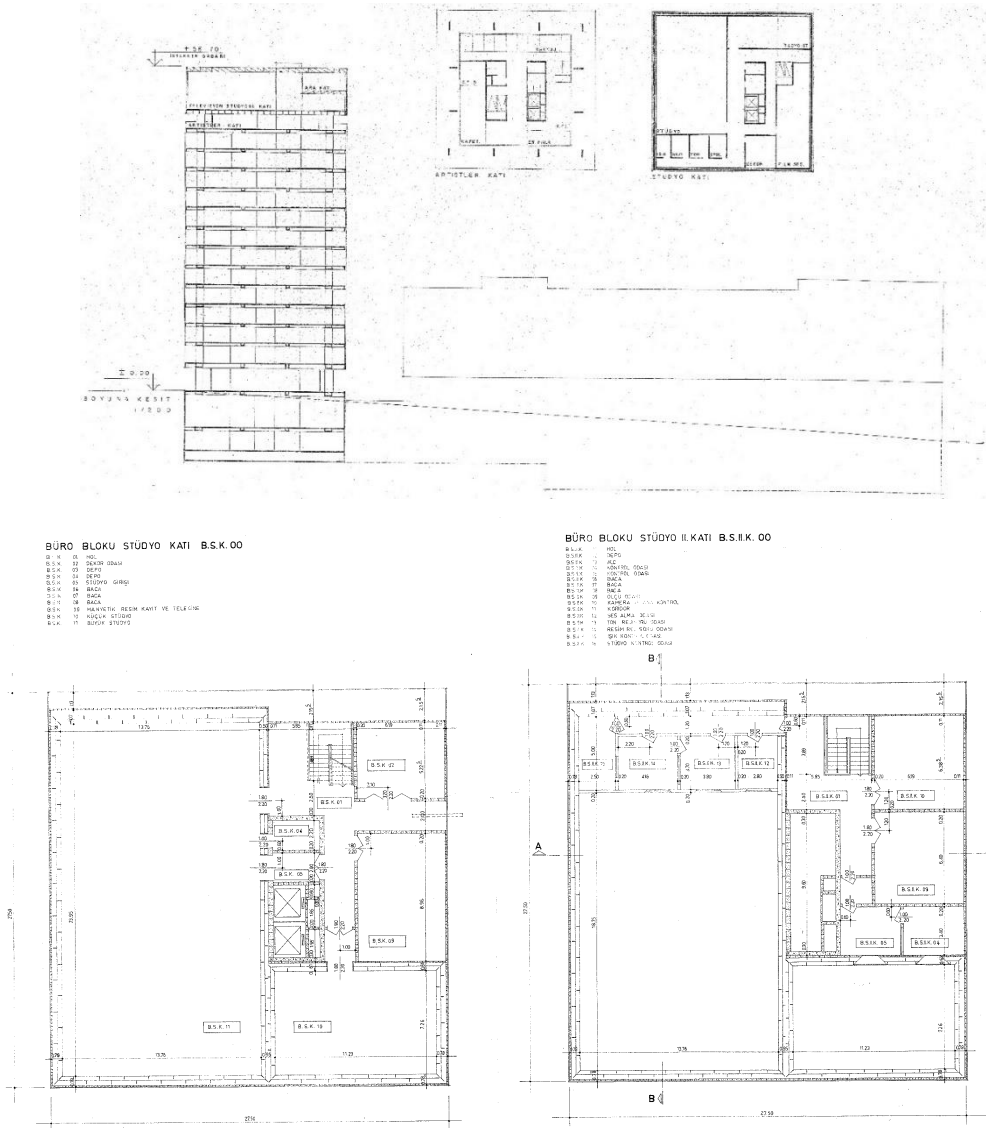


Figure 3.20. Constructional drawings of the TRT Studio (Source: Anafartalar Çarşısı Archive)

Due to the revisions, the separated office and market blocks formed the complex. It was reported by the Supreme Auditing Board in 1967 that; the bazaar building was constructed on an area of 4142 m² and the built area of the office block was 1555 m². On 31 December 1967, the cost of the bazaar block was 57.254.472,45 Liras, including cafeteria revision and installation of escalators; and the cost of the office block was 21.920.230,90 Liras (Keskin, 2008).

The market block consists of 2 basement floors, 2 mezzanine floors, a ground floor and 3 typical floors, with approximately 24.000m² usage area. There were 217 shops and 23 stores in the bazaar building. The high-rise office block contained 2 basement floors, one ground floor and 14 typical floors.

3.3.2. Architectural Features of *Anafartalar Çarşısı*

Both the horizontal shopping block, *Anafartalar Çarşısı*, and the vertical office block were designed with the same architectural approach (Figure 3.21.). As being representatives of Rationalist-International Style in Ankara, the architectural design and characteristics, construction techniques, plan organization and artistic features of them reflect the modern approach of its period.



Figure 3.21. The *Anafartalar Çarşısı* Complex: vertical and horizontal blocks (left: Author, 2018; right: 2017)

After the Second World War, due to the American liberalism the Rational Architecture spread over the Europe. Horizontally prismatic mass with a uniform façade characteristic constitute the main architectural features of this style. Also, in order to answer different functions in different spaces, another mass is designed and connected with the main block. The designs of architects Le Corbusier, Mies Van der Rohe and

Walter Gropius reflect this architecture.

According to the liberal economic model, this architectural style was implemented in Turkey; not only the architectural characteristics but also building materials were transferred from the West. In 1960s, an industry to produce building materials that did not necessitate a high technology was established. At the same time, brutalist bearings, bended plate and aluminum joineries were begun to reproduce. With these, the technology was progressed in the construction phase of architecture. The development of the building technologies and the industry of the building materials resulted in the utilization of aluminum and other metal joineries to be used as a façade element (Ertemli, 2018).

The Rationalist Architecture has been adopted in a short time and mainly in the commercial buildings in Turkey. The western examples of this style include modular façade organization with glass and steel materials. These examples were adopted according to the Turkey's limited sources. The first applications of the special shuttered concrete and first curtain wall technique are seen in the building facades in Ankara (Ertemli, 2018). Also, the International Style is concentrated on the effect of pure volume and ornament is not used. General aspects of the buildings are flat roofs, uniform walls and windows that are perceived as continuations of the surface in another material (Whiffen, 1969)¹⁶. Also, the integrity of the building with technology and art is very important in modern approach.

The architectural characteristics of *Anafartalar Çarşısı* carries these approaches, especially similar to Mies van der Rohe's designs. In Miesian architecture: rectangular forms, regularity and a modular pattern are established by the structural frame; glass walls, and over-all symmetry are used (Whiffen, 1969)¹⁷. In this rational approach, rather than the form problems; the types of building materials and the interior

¹⁶ The description of the International Style is also cited in <https://www.docomomo-us.org/style/international-style>

¹⁷ The description of the Miesian Architecture is also cited in <https://www.docomomo-us.org/style/miesian>

arrangements of the functions have more importance (Kortan, 1996). The rational characteristics of the buildings were reflected with the building materials as industrial steel and glass plate.

The plain façade character and organization and the used techniques of *Anafartalar Çarşısı* and the high-rise office block resemble the basic approach of Mies's designs. In the facades, as one of the latest technology of that period, the curtain wall technique was used with aluminum, similar to steel preference of Mies, and glass. The façades were constructed with rectangular aluminum curtain wall modules that constitute windows. These aluminum modules and windows, together, form the plain and modern façade (Figure 3.22.). Therefore, in addition to the functional character of windows as lightning and ventilation, these elements are the significant components of the facades. The symmetry and the rectangular emphasis of the façade organization were supported by this glass material in every floor (Figure 3.22., Figure 3.24., Figure 3.25., Figure 3.26 & Figure 3.27)).

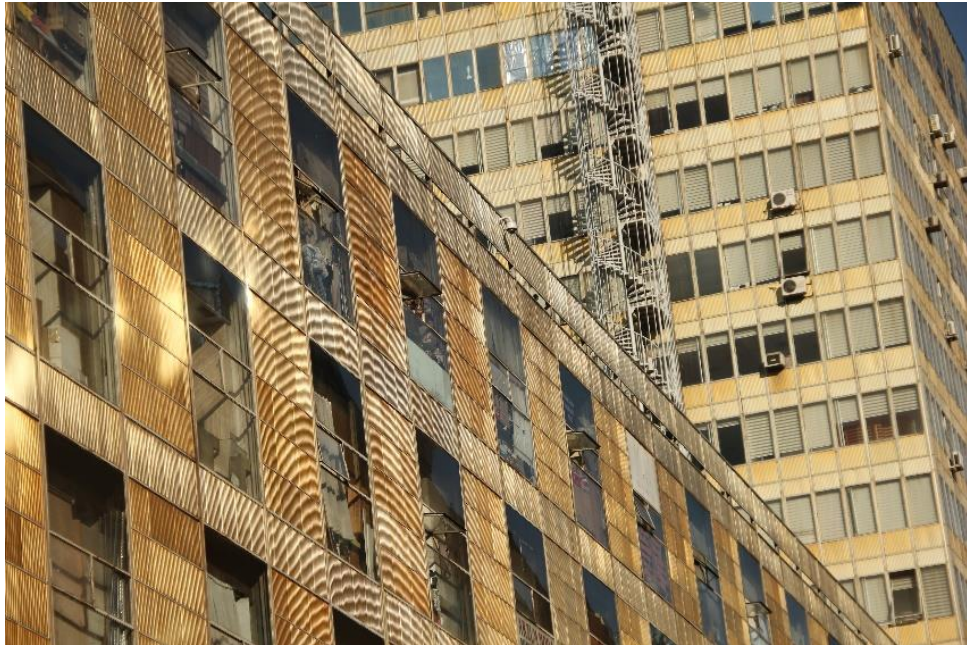


Figure 3.22. The rectangular façade organizations of the blocks (Source: Galip Kürkcü Archive)

The facades were organized due to the functional distribution of spaces. *Anafartalar Çarşısı* is positioned east-west direction longitudinally. There are four entrances that are located on the longer facades, from Anafartalar Street and Alsancak Street. In the ground floor, there are shops that are facing with the street on the longer facades: north and south. Therefore, there are broad eaves, shaped with the slope (Figure 3.23).



Figure 3.23. The wide eaves on the longer facades (Author, 2019)

In these longer elevations, the facade organization is the same; but the shorter ones' differ from each other and the longer ones'. The north and south facades were formed by floor to ceiling rectangular windows and the aluminum modules between them (Figure 3.24.). These modules were placed both horizontally and vertically. In the east and west facades, the floor to ceiling windows are larger (Figure 3.25.). The middle of east façade includes rows of windows; between them there is no vertically positioned aluminum module. In the west facade, due to the service area; the middle part has smaller windows that were placed in every floor, near to ceilings like clerestories. Therefore, it has more non-transparent character.



Figure 3.24. The North Elevation: The Anafartalar Street façade (Source: Galip Kürkcü Archive)



Figure 3.25. The East, West and South Facades of *Anafartalar Çarşısı* (Author, 2019)

In the office block the façade materials were similar to the market's; however, the design was differentiated (Figure 3.26. & Figure 3.27.). The façades of the high-rise office block have the same organization, as a consequence of the square plan. The façades were formed by rectangular windows that laid together horizontally. This glass line turns over the square mass in every floor. There are aluminum module lines above and below of this transparent line. The façade organization shows an alteration at the top floor. There are larger windows and more aluminum module rows above them.

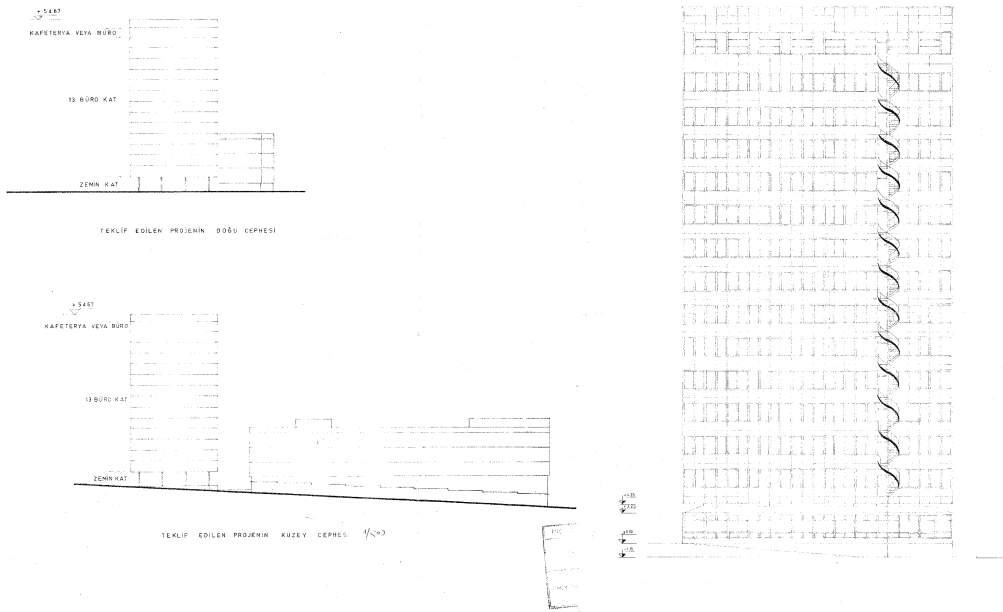


Figure 3.26. Construction drawings of the facades (Source: Anafartalar Çarşısı Archive).



Figure 3.27. The Anafartalar Street Facade of high-rise office block (Author, 2017)

The aluminum modules have yellow color; the hue changes due to the location. In the shopping block; the light-colored modules were placed in the horizontal rows between the windows, the railing of the flat roof and on the eaves (Figure 3.28.). In the office block, the light-colored modules have shorter width and placed at the top of windows (Figure 3.28.).



Figure 3.28. The hue changes in the aluminum modules: in *Anafartalar Çarşısı*(left), in high-rise block (right) (Author, 2017)

The building of *Anafartalar Çarşısı* has a rectangular plan organization with approximately 24000 m² usage area including more than two hundred shops. The building consists of two basement floors, two mezzanines, a ground floor and three more floors. In addition, at the flat roof, there is an office.

“Looking like a rectangular prism covered with an aluminum plague; *Anafartalar Çarşısı* is located on a sloping land” (Akdoğan, 2018, p.395). The drawings of the plan show that the building was defined with four blocks due to their locations on the slope as B, C, D, E blocks. On this location it has four entrances that are crucial for the circulation from the street.



Figure 3.29. The entrances of *Anafartalar Çarşısı* from E block (Author, 2019)

The ground floor was designed as two main entrance blocks (C and E blocks) and between them there are shops (in D block) that face with the streets (Figure 3.29. & Figure 3.30.). Shops that are facing with streets have their own entries and providing direct access (Figure 3.30.). Also, most of these shops have mezzanine floors (Figure 3.31.). Shops in C and D blocks have mezzanines however due to the slope, shops in E block do not have mezzanines. In the original design of these shops, the shop windows were profiled iron and the entrances were from the edge of the shops (Figure 3.32. & 3.33.) (A.T. Şengül, personal communication, May 4, 2019).

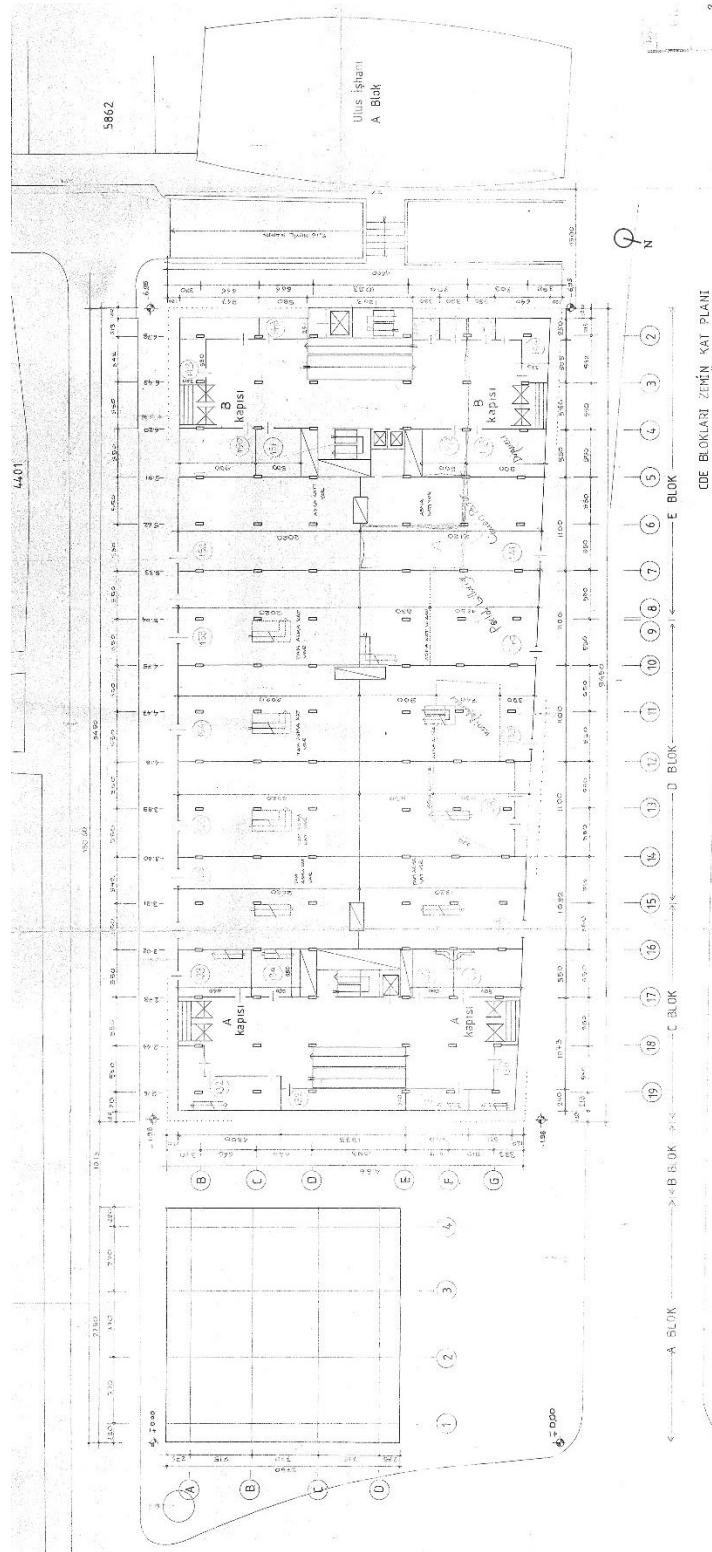


Figure 3.30. The ground floor plan (Source: Anafartalar Çarşısı Archive)

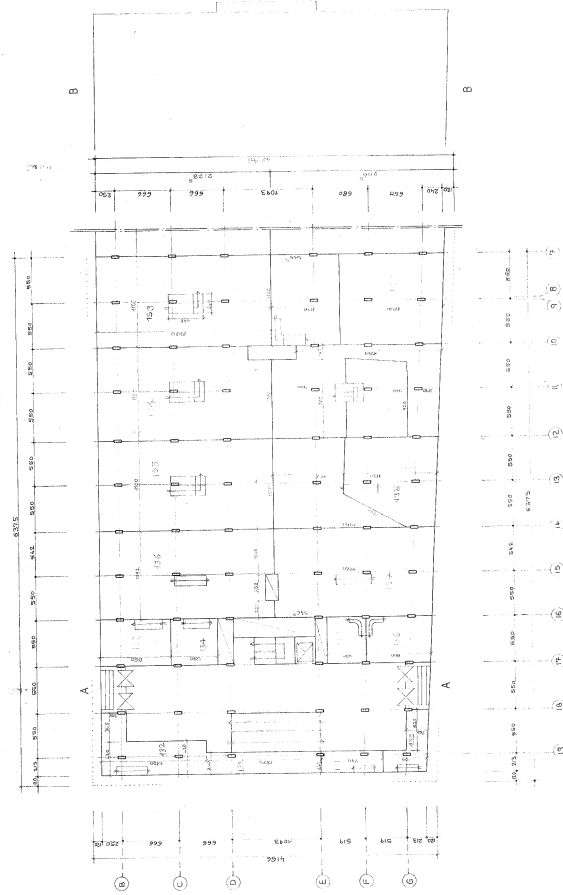


Figure 3.31. Ground floor shops' mezzanine floor plan (Source: Anafartalar Çarşısı Archive)



Figure 3.32. The original shop window in a shop on the Anafartalar Street (Author, 2019)



Figure 3.33. The original elements in the shops that have entrance from the street; the mezzanine, timber railings and staircase, floor finishing and suspended ceiling (Author, 2019)

The four main entrances of the building are placed facing one another on the long edges of the north and south facades in C and E blocks (Figure 3.30). The ground floor is raised by 2-3 steps from the street. In the constructional drawings; the entrance doors were named as A doors in C block and B doors in E block (Figure 3.29.). The A doors are by side of the office block and B doors are near to *Ulus İşhanı* and the Ulus Square. In the original design, these doors were double doors (A.T. Şengül, personal communication, May 4, 2019).



Figure 3.34. The entrance areas (Author, 2019)

The ground floor is higher than upper floors, because of balancing the slope. The two entrance blocks have the same plan organization (Figure 3.30). The entrance doors are

placed across each other and the elements for vertical circulation, as stairs, escalators and elevators, are placed at two sides of these blocks and around them; stores are placed. In C block, there is one elevator; however, in E block there are two elevators for customers and a service elevator. In E block, there is a service area including stairs and a service elevator at the western edge. In block C, there are two escalators; one goes up, one lead down. On the other hand, in E block, there is only one escalator for going up and a timber flier in front of the service area.

At the upper floors, there are three main shopping floors. Also, there is a mezzanine floor between the ground floor and the first floor of E block (Figure 3.35. & Figure 3.36.). According to the shopkeeper Aslan¹⁸, who has been working in the bazaar since its opening, this floor was designed for a restaurant (A. Aslan, personal communication, May 24, 2019).

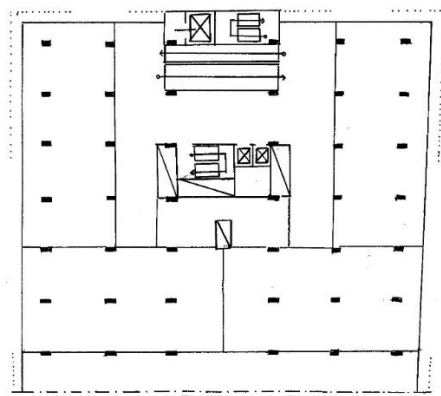


Figure 3.35. The restitutive plan of mezzanine in E block (Drawing was made due to the original plans of ground and 1st floor by author)

¹⁸ Ali Aslan is the shopkeeper who has been working in the bazaar since its opening and remembers the construction period of the building. But the reliability of the information is arguable.



Figure 3.36. Photos of mezzanine in E block (Author, 2019)

The first, second and third floors have the same plan organization (Figure 3.37 & 3.38) and same height, approximately 4m. The shops were placed on the long sides of the rectangular plan. There are two core areas in which escalators, stairs, restrooms and elevators were found. In these cores, there are 4 restrooms; 2 for women, 2 for men and a storage. Between these cores, stores were placed to the panel wall. The architect preferred to interspace between the stores and the panel wall. The shopping corridor surrounds these areas till the east and west facades' windows. The escalators and timber fliers were located at the end of the short edges. In E block, on the western edge, there is a service area including the stairs and service elevator.

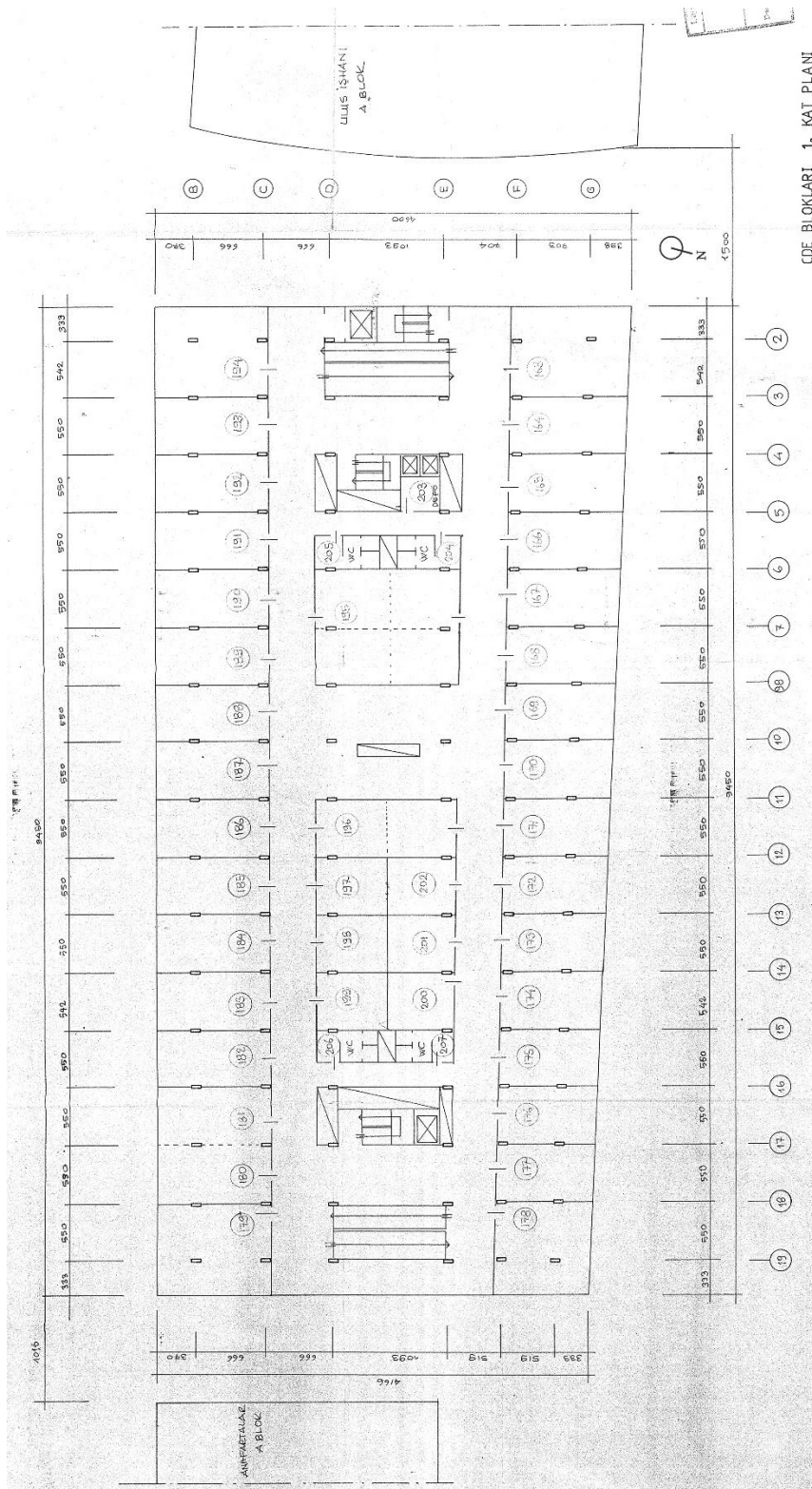


Figure 3.37. The 1st Floor Plan (Source: Anafartalar Çarşısı Archive)

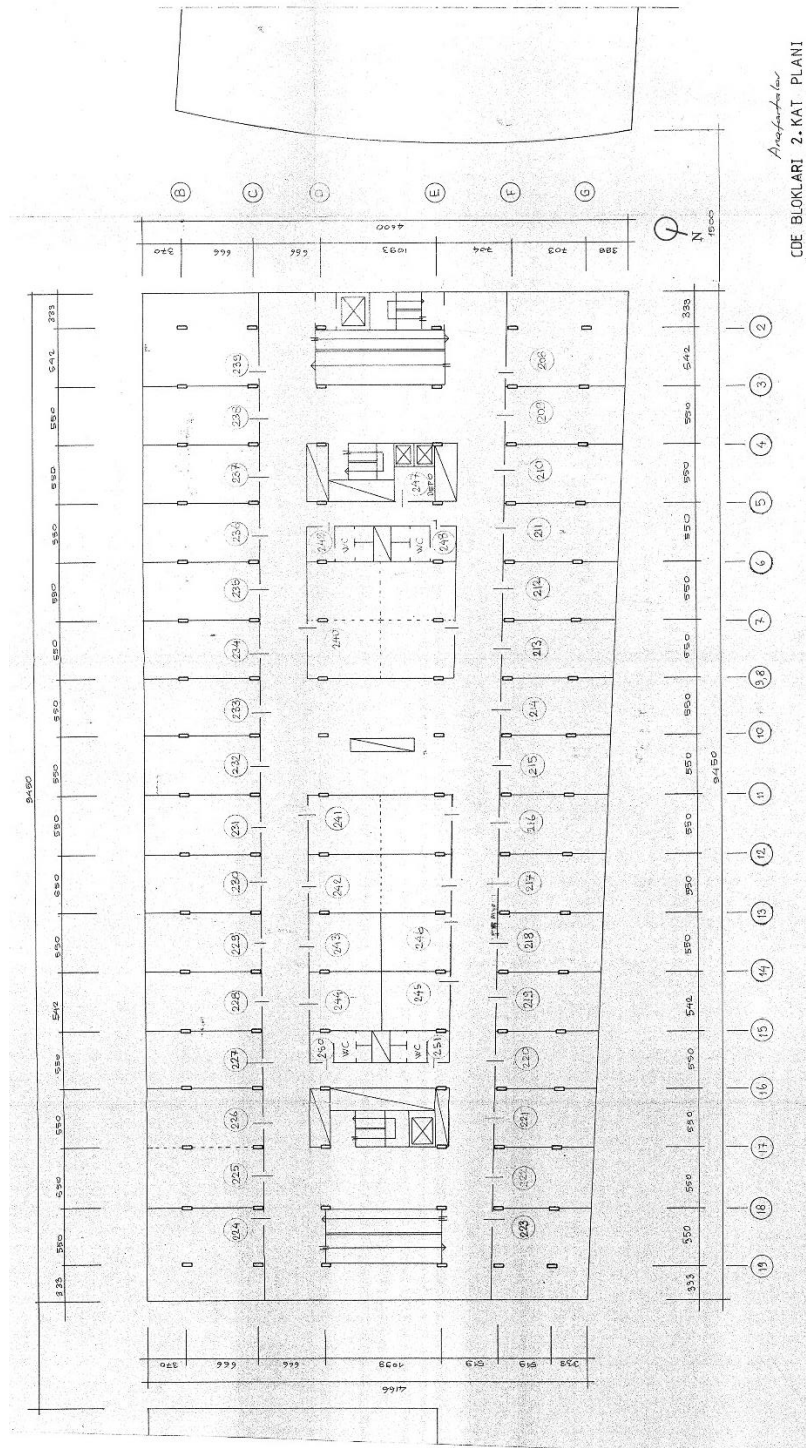


Figure 3.38. The 2nd Floor Plan (Source: Anafartalar Çarşısı Archive)

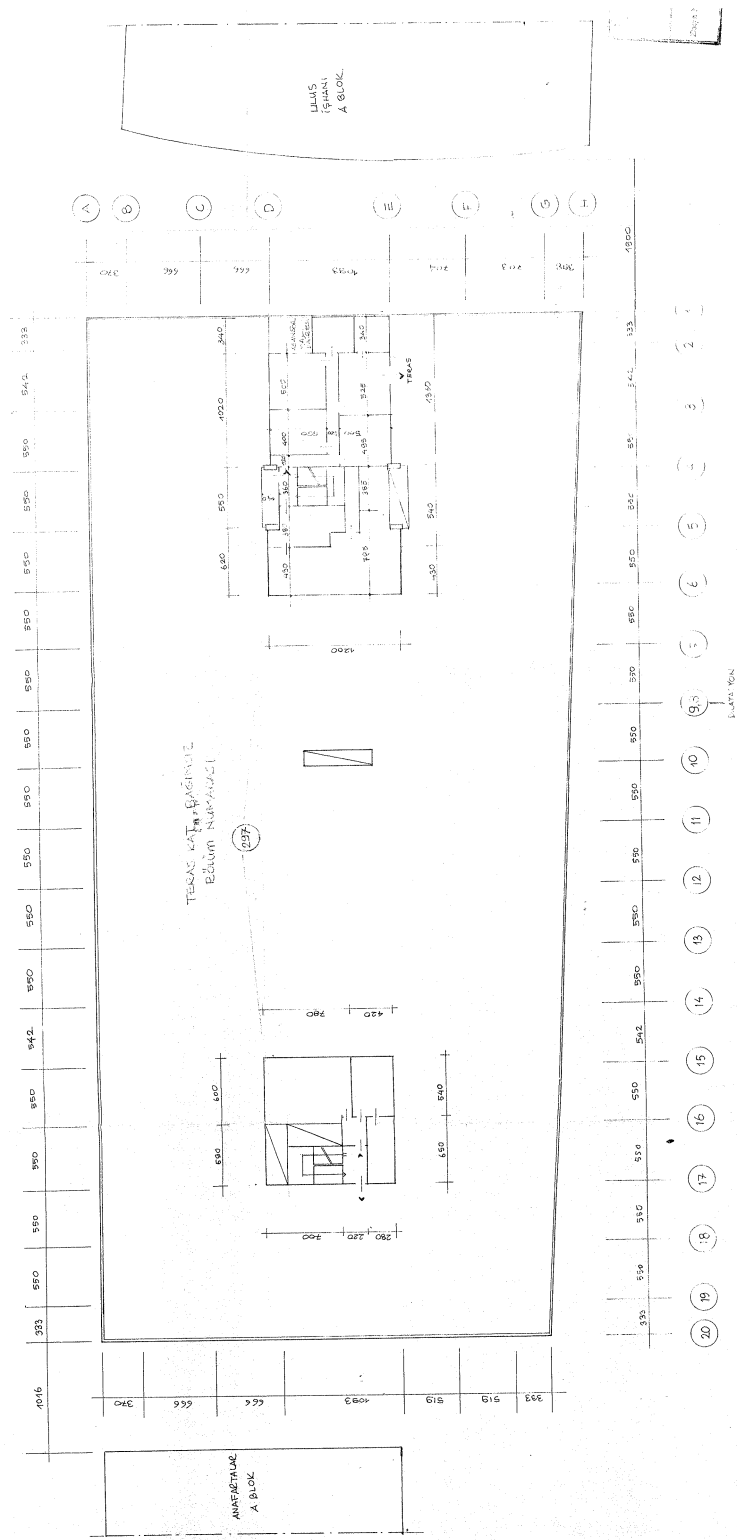


Figure 3.39. Photos from the 1st, and 2nd floors showing the organization of the shops, corridors and vertical circulation (Author, 2019)

Above the third floor, the building has a flat roof. On the terrace, there are two low-rise solid masses that were formed around the cores (Figure 3.40 & 3.41). In the eastern one, there are stairs and the mechanic equipment room. The other one includes, the machinery room, stairs and a bureau for the use of building management. This bureau consists of 6 rooms, a kitchenette and a restroom. Also, this mass includes a space for the façade elevator.



Figure 3.40. The two low-rise masses on the flat roof (Author, 2019)



C-D-E BLOKLARI TERRAS KATI PLANI

Figure 3.41. The terrace floor plan (Source: Anafartalar Çarşısı Archive)

Moreover, the building has two basement floors under the ground floor. Between the ground and the first basement floors, there is a mezzanine floor (Figure 3.42 & Figure 3.43), along the C block. In this half story, the vertical circulation core of the C block is continued by timber fliers and an elevator. The restrooms were also located in this floor and the shops are placed around them. This floor gets the sunlight hardly.

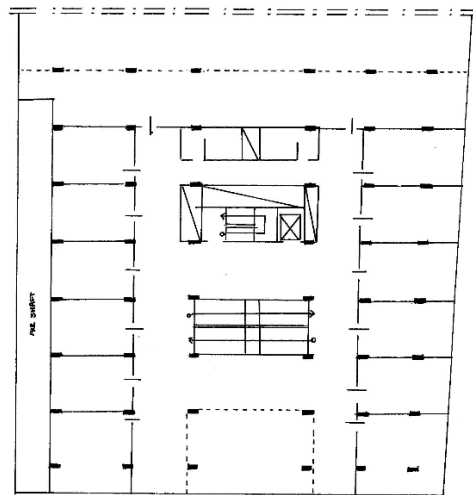


Figure 3.42. The restitutive plan of mezzanine in C block (Drawing was made due to the original plans of ground and 1st basement by author)



Figure 3.43. Figure: The mezzanine in C block (Author, 2019)

The first basement floor is larger than the upper floors. A similar plan organization of the main shopping floors is utilized in this floor (Figure 3.44.). The cores and vertical circulation areas are continued in this floor. Shops were placed along the long edges and between the cores, also an interspace was left. In addition to these spaces, there is a cafeteria space in this floor at the west end.

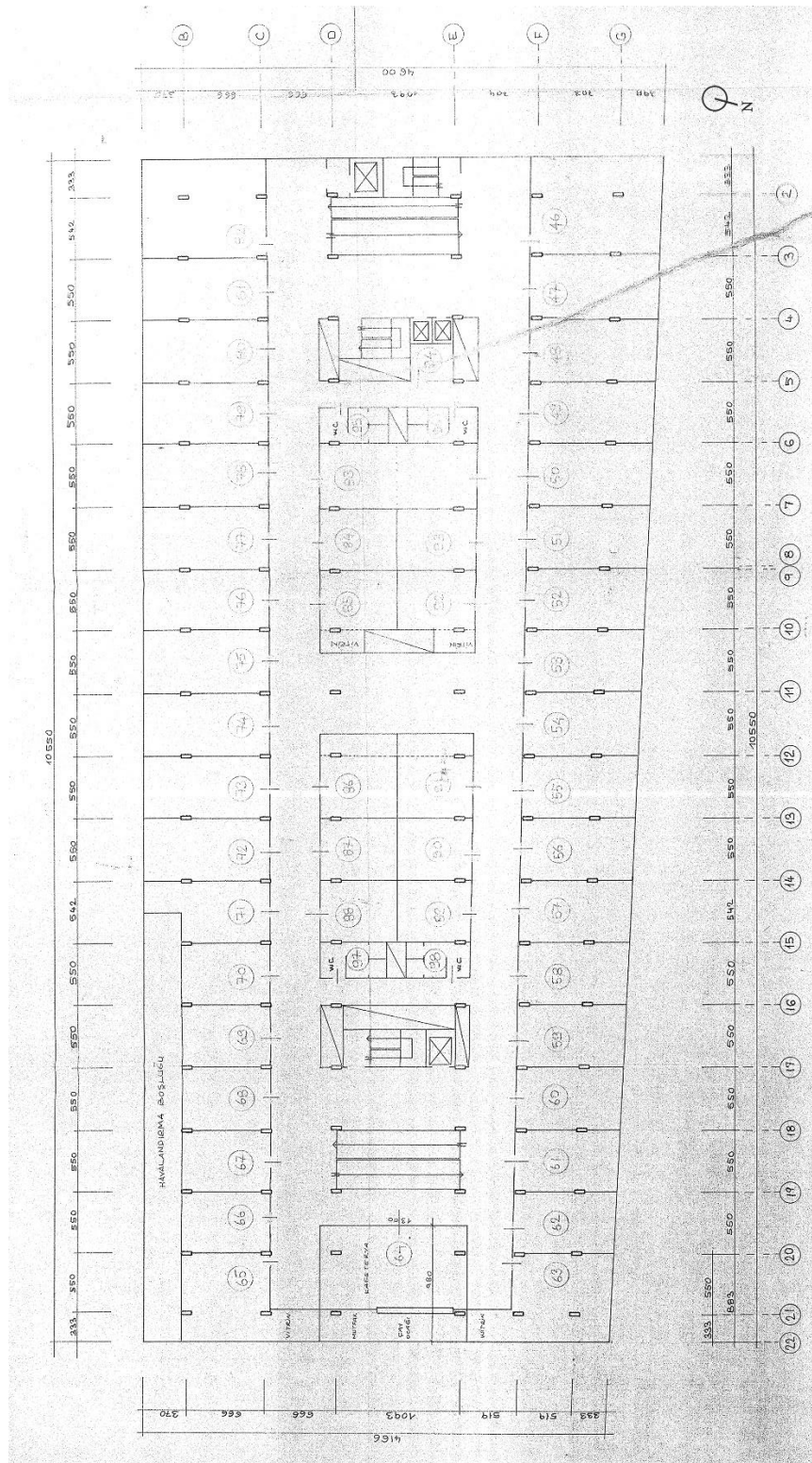


Figure 3.44. The plan of 1st basement floor (Source: Anafartalar Çarşısı Archive)

The office block of the complex has a square plan and includes two basements, a ground floor and fourteen typical floors (Figure 3.45., Figure 3.46. & Figure 3.47). According to the constructional drawings; the square plan has a core in the middle that consists of stairs, two elevators, two restrooms and a storage area (Figure 3.45., Figure 3.46. & Figure 3.47). The ground floor has a trapezoidal form and gathered around the core of the building (Figure 3.45.). The entrance for the upper floors is provided from the core at this level. In the typical floors, the offices are scattered around the core (Figure 3.46.). The fourteenth floor is differentiated from the others. In this floor there is a dining hall and kitchen (Figure 3.47.).

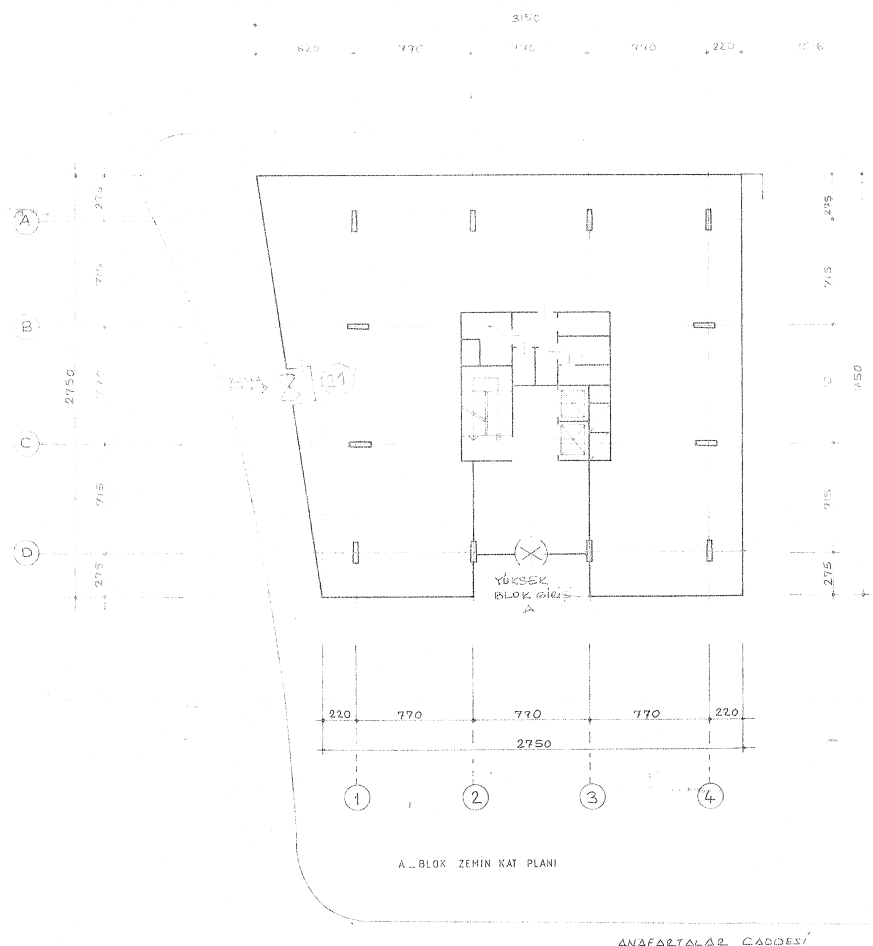


Figure 3.45. The ground floor plan of the high-rise office block (Source: Anafartalar Çarşısı Archive)

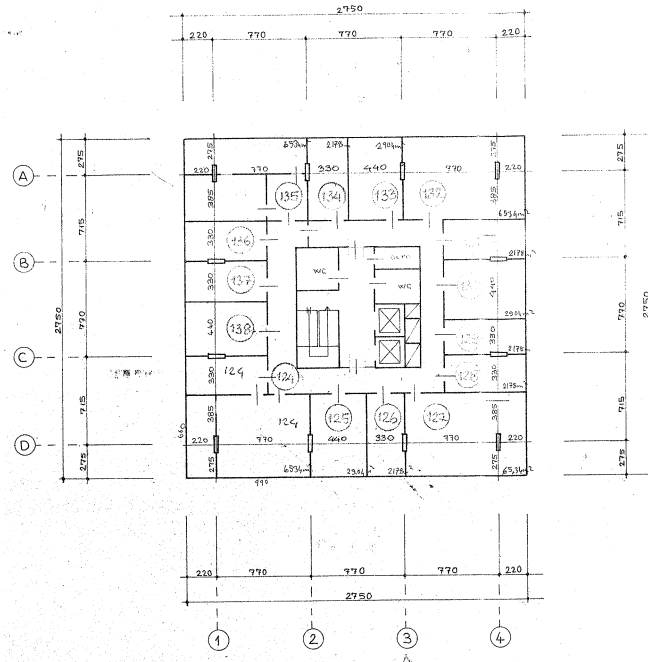


Figure 3.46. The 8th floor plan of the high-rise office block (Source: Anafartalar Çarşısı Archive)

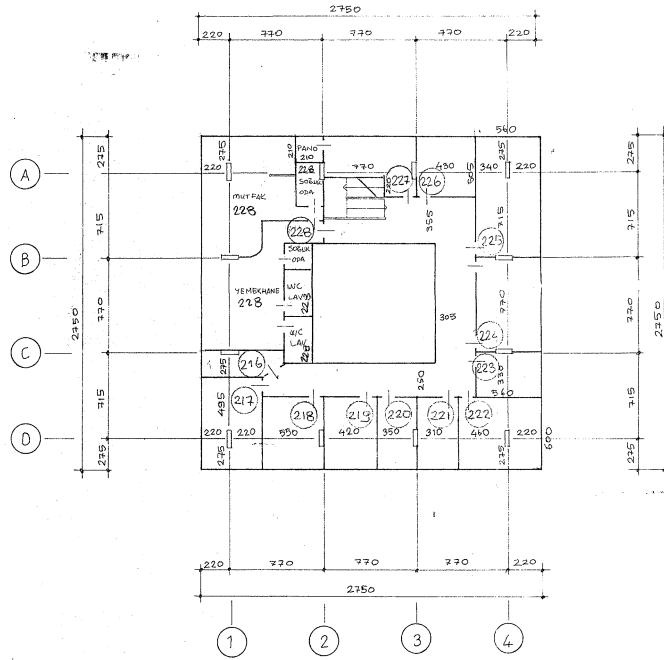


Figure 3.47. The 14th floor plan of the high-rise office block (Source: Anafartalar Çarşısı Archive)

3.3.3. Structural and Material Properties of *Anafartalar Çarşısı*

In the construction, the technological and technique developments were followed, and many innovative solutions were done; The Emek Construction and Management Inc. carried the construction process. According to some shopkeepers, German experts had been worked during the construction. However, this information has not been proved by sources; the existence of the German associate Dyckerhoff and Widmann Commandit Incorporation, makes this statement possible. The association of these corporations on the information exchange; therefore, the construction of the complex has many innovative attempts. In the structures of the complex, as one of the latest technical developments, the reinforced concrete carcass system was used, and the facades were constructed with curtain wall technique.

In the carcass system; rectangular section reinforced columns and reinforced panel walls carry the load. In *Anafartalar Çarşısı*, the columns have 60x120 centimeters section and the horizontal distance between the columns is 5.50 meters; that constitutes the shops placing on the longer sides of the plan. The vertical distance of the columns varies between 6 to 7 meters.

As the latest technology of that period, the concrete structure was covered with the metal and glass curtain walls. With this technique the construction of the building was done in a short time. This kind of prefabricated constructions were seen in Scandinavia, East Germany and Yugoslavia in those years and *Anafartalar Çarşısı* complex has been the first implemented example of the curtain wall technique in Ankara (Cengizkan, in 1Y 1D, 2019). In the curtain wall application, the rectangular brass-plated aluminum modules were used with glass plates.

The mechanisms in the shopping block is also crucial in the building. In addition to the curtain wall application; some special mechanisms were used in the building as; the façade elevator system, the window system etc. For the cleaning of curtain wall facades, a façade elevator system was arranged at the flat roof of *Anafartalar Çarşısı* (Figure 3.48.). The system was generated with elements of a German brand. Also, the

use of façade elevator in Ankara was experienced for the first time in this shopping block. In addition, the floor to ceiling windows on the curtain walls were constituted of three parts, the middle partition was designed as horizontal pivoting windows (Figure 3.49.). In front of these windows, timber railing was placed. In addition, this arrangement was specialized in the east façade for the fire escape (Figure 3.50.).



Figure 3.48. The façade elevator and its mechanism with rail (Author, 2019)



Figure 3.49. The window arrangement on the curtain walls and the horizontal pivoting window (Author, 2019)

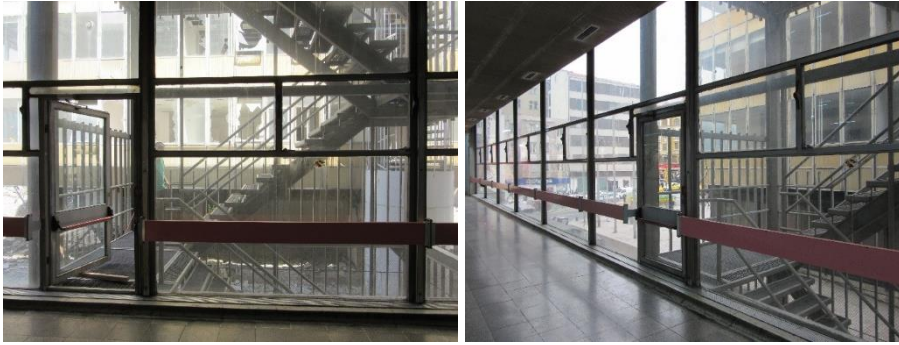


Figure 3.50. The arrangement of iron joinery for the fire escape (Author, 2018)

The interior space of *Anafartalar Çarşısı* was arranged with the same manner; the modern approach of the structure has been reflected by the building materials and elements of the interior space. To begin with, the covering materials in the interior space of *Anafartalar Çarşısı* have characteristic features. On the floor covering 30x30cm ceramic tiles were used (Figure 3.51.). In the basement, mezzanine of C block and 3 upper floors, two colored ceramic tiles were used. The finishing on the two blocks of ground floor and the mezzanine of E block was covered with textured tiles. Furthermore, for the wall finishing, marble facing was preferred; thin rectangular panels were used in this covering (Figure 3.52.). In every floor, physical appearance of the marble facing is changed.

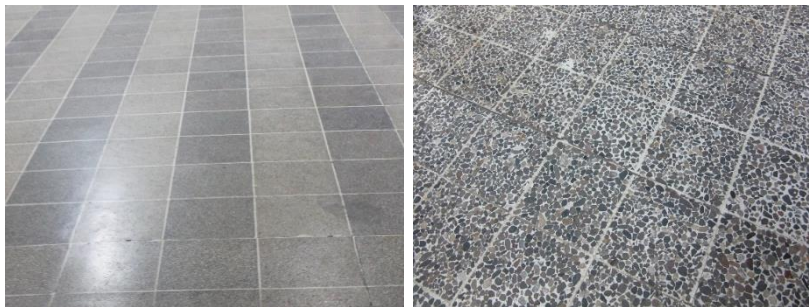


Figure 3.51. 30x30cm ceramic tiles; the two colored (left) and the textured tiles (right) (Author, 2019)



(a)

(b)



(c)

(d)

(e)

Figure 3.52. The marble facings in the ground floor (a,b) and upper floors (c,d,e): (a) C block entrance, (b) E block entrance, (c) mezzanine in E block, (d) 2nd floor, (e) 3rd floor. (Author, 2019)

The appearance of the service areas was also designed and implemented in the same quality of main spaces (Cengizkan, in *IY ID*, 2019). In these areas, similar finishing materials of the main space were used (Figure 3.53.). A steel ladder was placed in the core area.

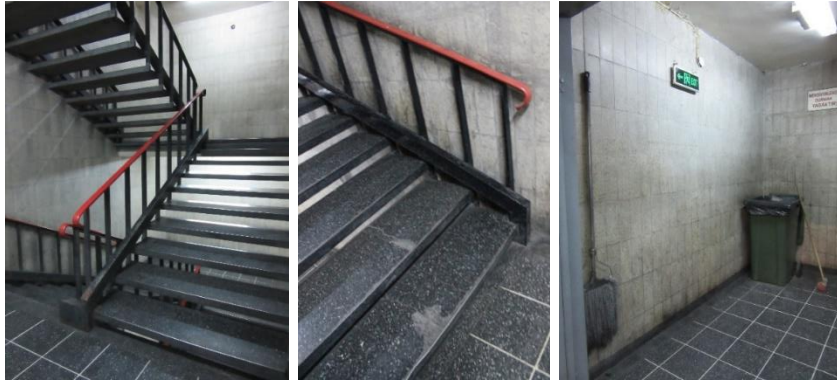


Figure 3.53. Finishing materials and the steel ladder in the service areas (Author, 2019)

In the design and construction period of *Anafartalar Çarşısı*, the developing technology was also followed in the interior space. Escalator was used in the building for the second time in Ankara.¹⁹ As a result the building was remembered with its escalators and called as “the shopping mall with escalator” by citizens. Another technological element is the suspended ceilings of the floors, where ventilation system was installed (Figure 3.54.).



Figure 3.54. The suspended ceilings and the air grating panels on the ceilings (Author, 2018)

¹⁹ The escalator was firstly used in Ankara at Modern Çarşı.

3.3.4. Artworks as Components of *Anafartalar Çarşısı*

In addition to its modern architecture, *Anafartalar Çarşısı* pursued the modernization attempts of its period by housing many Contemporary Turkish Plastic artworks. As one of the features of International Style, the integrity of the architecture and art was implemented in the building.

The civilizations have been demonstrating their perfection of art by means of architecture. The buildings and spaces have been the media in which the art object and the civilization have been presented to people (Ertemli 2018).

After Second World War, architecture was evolved with international approaches that end up reproduction of similar building blocks. This mass production preference of modern community ends with a period in which the identity and the character of the architecture have been vanished. At this point, art objects are thought to be good assets of spaces that give them their own identity. (Ertemli, 2018, p.34)

In that period, mosaic and mural paintings became popular. On the exterior surfaces of many modern buildings as international expo pavilions, multi-storey buildings and shopping malls; artworks in modern style were placed. In some examples, those global modern buildings were combined with artworks that has folkloric and native items (Ertemli, 2018).

In 1960s, the social consciousness became crucial and the necessity of the strengthening the relation between architecture and society came to the fore. Architecture created more humanist spaces in order to connect with the society. In modern architecture, the combination of architecture and art objects, that consist of familiar images and references from the common history, provide that connection and the art objects were the tools of it. Also, with the placement of artworks in architecture; the concern of artists as being disconnected with common man was ended (Yavuz, 2017).

In Turkey, those developments were implemented by the attempts of intellectuals who experienced this situation in Europe. After the proclamation of the Republic in 1923, the transformation to modern lifestyle brought developments in many areas, also in art. Art schools were opened, the young artists were posted abroad for art education and many personal art studios were opened. For the progress of arts in Turkey, many legal attempts for the integration of arts in architecture had tried to be taken since 1933. The artist and philosopher Namık İsmail prepared a report²⁰ that includes a legislative proposal for the arrangement of the artworks in buildings. In this regulation, European examples of this situation is examined and adaptation of this manner especially to the public buildings of Turkey is proposed. İsmail (1933) believes that the arts is the special tool for understanding the culture of the nation. The regulations propose, determination of the financial value of the artwork by calculating a certain percentage of the construction budget. Also, a national competition between Turkish artists for these artworks are suggested. Over the years, many attempts were done for legislating the integration of arts and architecture. However, none of them became fact. Only an enactment dating 1938, is relevant to this situation and suggests that: a jury has to be charged with choosing the artworks that would be placed in the buildings financed by government.

Although there were not any legal necessities for placing artworks in buildings; budgeting a certain percentage of the income, approximately %2²¹, for arts had been carried since the first years of Republic. That practice was realized firstly by state sectors, then in 1950s the private sector supported it. According to the interview of Yavuz with Cengiz Bektaş (2015, pp.477-482) it was understood that the integration of arts into architecture was maintained as a habit in 1950s. Also, in the interviews of Can (2018), artists mentioned that they produced artworks for buildings sometimes through competitions and sometimes with direct orders received from architects. Moreover, in Yavuz's interviews (2015), artists stated that the cold image of the

²⁰ Gzel San'atların Memleketimizde İnkıřafına Dair Proje ve Kanun Lâyihaları Esbabı Mucibe Raporu

²¹ This value was taken from the interview documents of Yavuz with C.Bektaş and D.Tekeli (Yavuz, 2015, pp.477-482, 487-494).

modern architecture was softened with art objects. These situations were also seen in the construction of *Anafartalar Çarşısı*, in 1960s. Due to the memories of Ferhan Taylan Erder²²(2018), İsmail Hakkı Oygar²³ stood between the Retirement Fund-Emek Construction and artists. He found the artists and connected with them. That situation was seen as a golden opportunity; order for ceramic artists to produce ceramic panels in a building. Also, Erder remembers that Attila Galatalı received the order while he was at Taylan's factory (Erder, in *Anafartalar*, 2019). For the ceramic panels, Emek Construction only determined the locations; artists decided independently for the design and composition of the ceramic panels. The art objects were thought together with the mall building and designed according to their place and context: where the artworks would be placed and how/where they would get light (Tekinalp, in *Anafartalar*, 2019).

Shopkeepers who have been working in the bazaar since the opening assert that, all of the artists worked in situ during the construction period. Can (2018, p.106) interprets that claim as, these shopkeepers probably remember the installation of ceramic panels and meant that installation as the production process. Also, the date 1963 on these panels demonstrate that these were produced for the bazaar. In addition to ceramic panels, mural paintings were also produced for the building.

The ceramic panels and mural paintings of *Anafartalar Çarşısı* were produced by significant artists who were accepted as pioneers of Contemporary Turkish Plastic Arts. They were trained by the artists who went abroad for the art education in Republican period. The works of these artists have abstract expressions²⁴. In *Anafartalar Çarşısı*, these expressions are seen in the ceramic panels of Füreya Koral, Seniye Fenmen, Cevdet Altuğ and Attila Galatalı; acrylic mural paintings of Nuri İyem and Arif Kaptan and a sgraffito mural painting of Adnan Turani. With

²² Ferhan Taylan Erder is the witness of that process as being the daughter of Seniye Fenmen whose numerous ceramic panels were placed in *Anafartalar Çarşısı*.

²³ İsmail Hakkı Oygar is an artist whose attempts were enhanced the Contemporary Ceramic Arts in Turkey.

²⁴ This approach is related with the notion of social equality. Because the abstract expression become universal (Yavuz, 2017).

these; the building brings together the users and art while shopping. Tekinalp claims that: the Anafartalar Bazaar is a building in which the trade, the architecture and the art have come together and got in contact with each other. At the same time, it is the place in which the aesthetic training is given to its users involuntarily (Tekinalp, in *Anafartalar*, 2019).

At the ground floor, there are large scaled ceramic panels of Attila Galatalı (Figure 3.55.) and Füreya Koral (Figure 3.56.) placed on the walls of elevators. Koral's ceramic panel is in the C block and Galatalı's is in the E block. At the first, second, third and the first basement floors; the places of the ceramic panels and mural paintings are the same. In each floor, there is two ceramic panels of Seniye Fenmen (Figure 3.60. & Figure 3.61.) on the walls between the core's narrow corridor and showcases in E block; and two ceramic panels of Füreya Koral (Figure 3.56., Figure 3.57., Figure 3.58. & Figure 3.59.) on the same location in C block. Also, the mural paintings were on the four faces of the panel walls in first, second and third floors and on the panel wall face between showcases in the basement. Nuri İyem's acrylic mural paintings are at the first and basement floors (Figure 3.62.); Arif Kaptan's acrylic mural painting is at the second floor (Figure 3.63.) and the sgraffito mural painting of Adnan Turani is at the third floor (Figure 3.64.). In addition to these artworks, a composition with ceramic panels, was designed by Cevdet Altuğ at the gallery space of E block, on the service areas' walls (Figure 3.65.). This composition was arranged with using the whole surface of the wall with nine ceramic panels. In front of this composition, timber fliers were placed that did not disrupt the view of the ceramic panels.²⁵

Anafartalar Çarşısı includes 27 ceramic panels and 4 mural paintings of significant Turkish artists. These artworks show the 'public art' characteristic; aimed to enter the daily life routines. In *Anafartalar Çarşısı*, the shopping and art come together, and the art become a part of the daily life.

²⁵ These fliers were changed with escalators in 2010, and the current escalator disrupts the composition of Cevdet Altuğ.



Figure 3.55. The ceramic panel of Atilla Galatalı in the entrance of E block (Author, 2018)

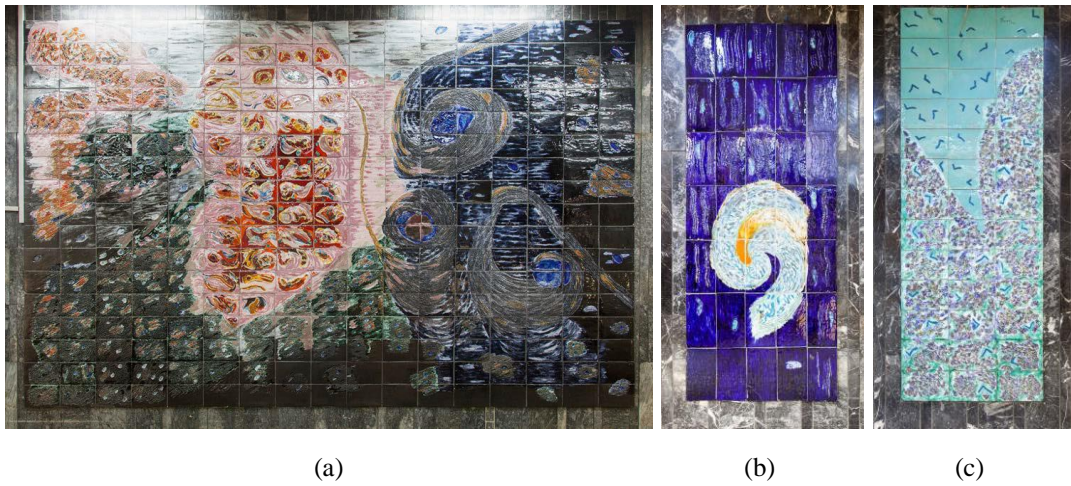


Figure 3.56. Ceramic panels of Füreyâ Koral in the entrance of C block (a) and in the 1st floor (b, c) (Can, 2018, pp.88-90)

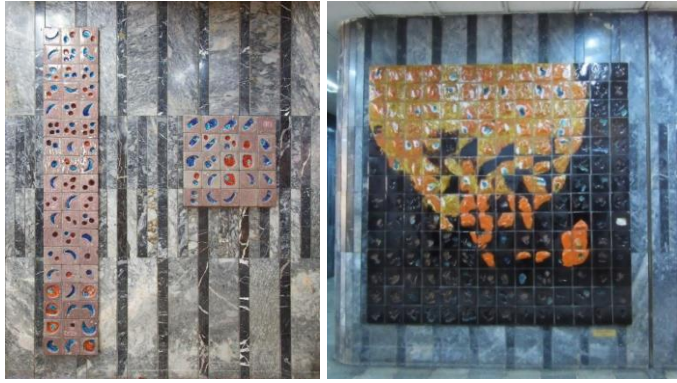


Figure 3.57. Ceramic panels of Füreya Koral in the 2nd floor (Source: (left) Can, 2018, p.91; (right) Author, 2018)



Figure 3.58. Ceramic panels of Füreya Koral in the 3rd floor (Source: Galip Kürkcü Archive)



Figure 3.59. Ceramic panels of Füreya Koral in the basement floor (Source: (left) Author, 2018; (right) Can, 2018, p.89)



(a)

(b)

(c)

(d)

Figure 3.60. Ceramic panels of Seniye Fenmen in the basement (a, b) and the 1st floors (c, d) (Author, 2018)



(a)

(b)

(c)

(d)

Figure 3.61. Ceramic panels of Seniye Fenmen in the 2nd (a, b) and the 3rd floors (c, d) (Source: (a,b,c) , p.Author, 2018; (d) Can, 2018, p.100)



Figure 3.62. Acrylic mural paintings of Nuri İyem in *Anafartalar Çarşısı*: in the 1st floor (left), in the basement floor (right) (Author, 2018)



Figure 3.63. The acrylic mural painting of Arif Kaptan in the 2nd floor (Author, 2017)



Figure 3.64. The sgraffito mural painting of Adnan Turani in the 3rd floor (Author, 2017)



Figure 3.65. The composition with 9 ceramic panels by Cevdet Altuğ in the stairwell of E block
(Source: Can, 2018, pp.101-102)

3.4. *Anafartalar Çarşısı* from Its Opening till Today

In 1960s Ulus became a business and shopping center for middle and low-income groups. The construction of *Anafartalar Çarşısı* and the office block were finished in that context and opened in 1965.²⁶

The responsibility of the Ankara Development and Real Estate Management Inc. was renting the blocks after the construction was finished. Then, the administrative board decided to discharge the company. Therefore, the company began to sell its shares and Retirement Fund (*Emekli Sandığı*) bought all of them. The company was liquidated, in 1969 and in the same year the Retirement Fund gave the management of the blocks to its company: Emek Construction and Management Inc. (Report of 1969; Keskin, 2008). Emek Construction and Management Inc. managed the renting of blocks

²⁶The opening date of *Anafartalar Çarşısı* differs in sources. According to the Ertemli (2018, p.38), the building was opened in November 10, 1964. Also, according to the memories of shopkeeper Aslan who has been working in the bazaar since its opening; the construction of *Anafartalar Çarşısı* was done step by step (A. Aslan, personal communication, May 24, 2019). Primarily the entrance floor was opened in 1964; one year later in 1965 other floors were opened. On the other hand, the report of Prime Minister's Supreme Auditing Board mentions that the building was opened on 1st January 1965 (the report cited in Keskin, 2008, p.8). Due to the reliability, the date mentioned in the report was accepted as the exact opening date.

between 1969 and 2014.²⁷

The complex including two building blocks; office building (Block A) and the market building (Block B), was situated in a crucial place for politics and trade. The blocks were functioned according to that. First of all, the office building was used primarily by the Ministry of Village Affairs (*Köy İşleri Bakanlığı*), then it was the additional service building of Under Secretariat of Customs (*Gümrük Müsteşarlığı*). The ground floor of the block was leased by *Ziraat Bankası* in 1966. Secondly, the market block was functioned as a bazaar and continuing its use.

With its architectural character, *Anafartalar Çarşısı* complex, including the market building and office block, had an apparent image in citizens' mind. The buildings of the complex were designed and constructed to represent the changing ideology and modern lifestyle. Both the market and the office blocks have been important structures of the urban memory of Ankara.

The International Modern style of the market block, *Anafartalar Çarşısı*, had different character when compared with the old buildings in the historic center. Also, the materials and technologies used in the building were innovations of that period. Therefore, in citizens' mind, *Anafartalar Çarşısı* had a modern image. Also, architectural elements of the market block were definitive for its users, especially, the escalators were prominent ones.

Escalator was used for the second²⁸ time in Ankara at *Anafartalar Çarşısı*. Most of the citizens met with that technologic device in the bazaar. Those moving stairs were renowned particularly between children. “When we got in the ‘dolmuş’²⁹, we requested the driver to go to escalators” (S. Kartal, personal communication, May 4, 2019). Children went up and downstairs in order to have fun; an image of technology

²⁷ For the ownership of the complex; shopkeeper Aslan claims that: “The bazaar was a local authority with 200 shopkeepers. Then, the partners were changed at times. Lastly, the bazaar’s ownership passed to Social Security Administration (SSK) under the name of *Emek İnşaat*” (Aslan, in *Anafartalar*, 2019).

²⁸ The escalator was used for the first time in *Modern Çarşı*.

²⁹ A minibus

was experienced by this way. Also, most of adults used escalators for the first time in this building. Therefore, those stairs gave some customers hard and humorous times. “With the escalators, I always went down to the wrong places and lost in the building” (M.Kısaer, personal communication, May 12, 2019). “... when a guest came, we took him/her to *Lunapark*³⁰ or we brought him/her to the escalators here (*Anafartalar Çarşısı*)” (Cantek, in *Anafartalar*, 2019). As a result, *Anafartalar Çarşısı* was on the front burner with its escalators and citizens called the building as ‘the bazaar with escalators’ or ‘the escalators’.

The ceramic panels and mural paintings of famous Turkish artists have been describing the importance of the building in the urban memory. However, in those years, very few users were aware of them.

Furthermore, the architectural approach of the office block was similar to the market block that had same characteristics. Also, the office building of Anafartalar complex was one of the highest blocks of Ankara silhouette in those times. Some citizens called this block *Altıncı* according to the color and height of the block (Figure 3.66.). That situation impressed also visitors and newcomers. “I came Ankara in 1968 and when I first saw the building, I wondered how people go upstairs and downstairs” (D. Güngör, personal communication, May 17, 2019). These attributes of the office block, also, made it as an important component of the memory. As a complex, these buildings have been good representatives of the modern capital image of Ankara.

³⁰ Funfair in Ankara



Figure 3.66. The high-rise blocks of present day and the height of the office block of Anafartalar Çarşısı (Author, 2018)

Anafartalar Çarşısı became a popular place in a short span of time after its opening; the building became one of the preferred shopping places of Ankara. Memories of shopkeepers³¹ support this situation. “The period between 1965-1970 was the quiet period of the bazaar. When the escalators were heard by citizens, the popularity of *Anafartalar Çarşısı* was appreciated” (İyiiş, in *Anafartalar*, 2019).

The quality of the shops and the product range were quite large; such as toys, clothing, shoes, fabric, dowry, domestic appliance, carpets, dry goods, drapery etc. As Erder states “... in the bazaar every kind of products could be seen”.³² But there was not permission for the shops of foodstuff (A. Aslan, personal communication, May 24, 2019). Many upscaled shops were opened in that period. For instance, according to Gökçe’s memories, there was a toys shop selling imported products that was popular for the children in that period (F.Gökçe, personal communication, December 5, 2017).

³¹ Memories of shopkeepers were cited from the *Anafartalar* documentary files of G. Kürkcü and personal interviews with shopkeepers by the author.

³² In the presentation by Ferhan Erder: *Anafartalar Çarşısının*’da Seniye Fenmen, March 18, 2018.



Figure 3.67. *Anafartalar Çarşısı* at 1970s (Source: <https://www.trthaber.com/haber/yasam/ilklerin-carsisi-anafartalar-408730.html>)

The bazaar was so busy and so crowded that there was not a place like this in Ankara.... Our business was good, everyone was contented. We did a roaring trade, in short, it was so crowded. The bazaar was so good that everybody was willing to come. (Şahin, in *Anafartalar*, 2019)

It was told by elder shopkeepers that the bazaar was so crowded in its early years. Shopkeeper Kara (in *Anafartalar*, 2019) states that in some cases when the bazaar was so crowded, the entrance doors were closed to prevent new visitors. They were allowed to enter one by one when a customer in the bazaar exited.³³ Also, shopkeeper Kahraman (in *Anafartalar*, 2019) says that in those years they worked until 11-12 p.m., especially in the eve of feasts (*bayram arifeleri*), it stringed out 2-3 a.m.³⁴ Many of the citizens remembered the feast shopping habits in the bazaar. Shopkeeper İyiiiş (in *Anafartalar*, 2019) tells that during the feast shoe sellers put all of the shoes in front of their shops and all of them were sold at the end of the feast. In that dense and busy period, the assignment of shops was for profit. The economic contribution of the building was very high at that period.

³³ Mustafa Kara interview in G.Kürkcü's documentary: *Anafartalar*.

³⁴ Edip Kahraman interview in G.Kürkcü's documentary: *Anafartalar*.



Figure 3.68. Newspaper advertisements of the shops in *Anafartalar Çarşısı* between 1960s-1970s: Ankara Kürkevi, 15.10.1966; Baykal Triko, 21.12.1968; Reklam, 23.02.1969; Yıldız, 14.09.1970; Yıldız, 23.10.1971; Moda Düğme, 01.01.1975 (Source: <http://gazetearsivi.milliyet.com.tr/>)

The building addressed middle and upper-middle class in those years. Parliamentarians, ministers and their families and acquaintances also preferred to do shopping in *Anafartalar Çarşısı*.³⁵ Also, many customers came from the nearby places of Ankara; as Çankırı, Çorum, Yozgat and villagers. In villages weddings were done after the harvest season. Therefore, in September-October months, the bazaar was so crowded due to villagers' marriage portion shopping (Cantek, in *Anafartalar*, 2019). Furthermore, according to shopkeepers, there were tourists came from the foreign countries; India and Europe as Belgium and Germany. Generally Turkish people living in Germany preferred to come to the bazaar and did shopping every year.

The relation between shopkeepers and customers were fair and sincere. Shopkeepers sold qualified products with prizes including a room for negotiation. Therefore, customers had opportunity to bargain. That situation improved the shopping habits of customers. Moreover, women constituted the general profile of customers because of the abundance of dowry, fabric, cloth, underwear and tailor shops. However, countermen were mostly male, even the underwear shops. But female customers felt no nervousness or disturbance from them (Cantek, in *Anafartalar*, 2019).

³⁵ Edip Kahraman interview in G.Kürkcü's documentary: *Anafartalar*.

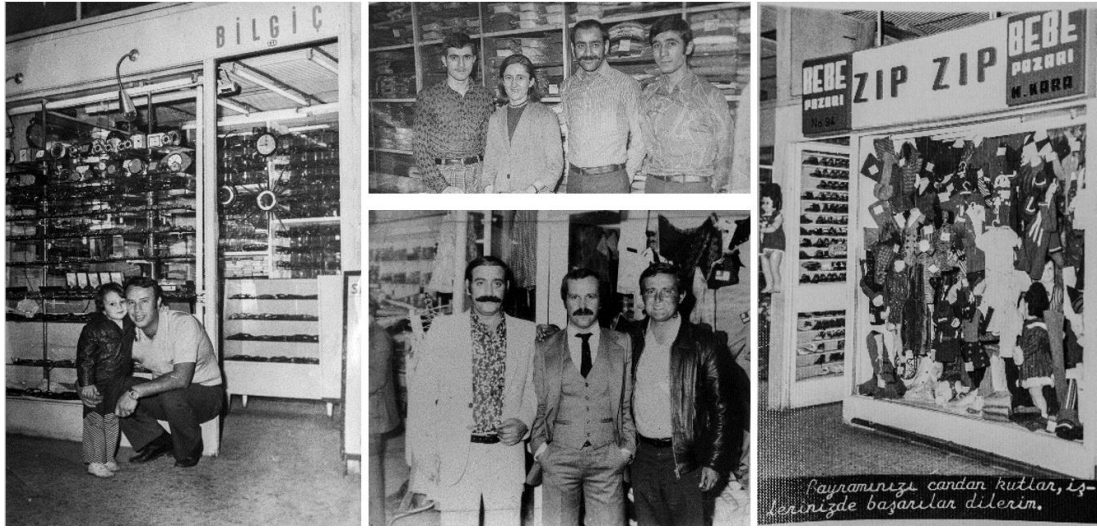


Figure 3.69. Photos of shopkeepers from 1970s (Source: G. Kürkcü's Archive)

The number and profile of the population in Ankara began to change at 1970s with integral migrations. As the population increased, new housing zones appeared away from the city center. Ulus, as the city center, began to lose its attraction to high income groups; then, Kızılay took its role. Therefore, Ulus became commercial center for middle- and low-income groups. In that context, *Anafartalar Çarşısı* continued its activity intensely until the shopping malls began to change the shopping habits.

Anafartalar Çarşısı was a proper place for moderate marriage shopping and therefore preferred by customers in 1990s. For many couples, it was possible to buy every needs of their wedding ceremony and their new home in that building. Also, the shopping for clothes for the traditional ceremonies; as feasts, weddings, henna nights, engagement etc., most of the citizens preferred this bazaar. There were various clothing shops for special ceremonies in the building.

In those years, 1990s, some shopkeepers changed their showcases. In the original showcases (Figure 3.70), profiled iron and glass were used and the entrance for the shop was provided from left or right corner. Shopkeepers found that access unsuitable

therefore in this new design, the entrance door was placed at the center and two sides of it was curved (Figure 3.70.). In the new showcase aluminum, glass and marble were used and the front face was decorated with mirrors.



Figure 3.70. Original showcase (left), changed showcase in 1990s (right) (Source: Author, 2019)

After the opening of new shopping malls in Ankara, after 1988s, the shopping density of the bazaar was decreased when compared to the older times. By the way, the shopping activity continued with lower income groups. However, in 2000s a rumor about the demolition of *Anafartalar Çarşısı* and the office block came insight.

Beginning from the mayoral elections in 2004, the apprehension about the disappearance of crucial components of the urban memory have been increased according to the projects of the local government (Tunçer, 2013). Ankara Metropolitan Municipality announced Ulus Historic City Center Project (*Ulus Tarihi Kent Merkezi Projesi*) in many publications³⁶, also in its own weekly publication dated 1-7.12.2004. In that project, buildings including the Municipality building at Ulus, *Modern Çarşı*, *Hal*³⁷ and the additional service building of Under Secretariat of Customs (*Anafartalar*

³⁶ These publications include newspaper articles and weekly journals of Ankara Metropolitan Municipality: Dişli, 2004; “Ulus ayağa kalkacak”, 2004; “Ulus’un çarşıları tarih oluyor”, 2004; Atay, 2004.

³⁷ the Marketplace

Çarşısı office block) were going to be demolished and a new huge commercial complex, composed of offices, shops, parking areas etc., planned to be constructed on those buildings' fields.

Also, the buildings around the Victory Monument; *100.Yıl Çarşısı*, *Ulus İşhanı*, *Anafartalar Çarşısı* and the General Directorate of Youth and Sports (*Gençlik ve Spor Genel Müdürlüğü*) were going to be demolished in order to provide a green urban square that would integrate the monument. That project got reactions, especially from Ankara Office of the Chamber of Architects.³⁸ On 13 January 2005, the Ankara Office applied for the registration of *Anafartalar Çarşısı*.

On 14 July 2005, Ankara Metropolitan Municipality Council decided the cancellation of all the plans of the Ulus Historic City Center Conservation Rehabilitation Development Plan (*Ulus Tarihi Kent Merkezi Koruma Islah İmar Planı*), dated 1980. The resolution explains this situation as; fundamental changes or adaptations could not have been done because of the site decision. The existing buildings in the historic city center began to demolish, wear off and the area gained a bad appearance. Therefore, the Municipality decided to prepare a new "Ulus Historic and Cultural Urban Transformation and Development Project Area". The decision of the new project area that was prepared with the cancellation of 1980's plans, was accepted by a large majority (Municipal Council Decision 210, 2005). Then, the Municipality announced Ulus as Ankara Historic City Center Renewal Area on July 15, 2005.

In the Municipality's Ankara Historic City Center Renewal Area Conservation Plan, the complex of *Anafartalar Çarşısı* is included in the urban renewal project site and this plan decides the demolish of the many buildings around the Ulus Square including the office and market blocks of the complex. With the demolition of these buildings a green area that integrates with the Victory Monument would be arranged. In addition to those decisions, Ankara Cultural and Natural Heritage Preservation Council

³⁸ The opposition of Ankara Office of the Chamber of Architects could be seen in the newspaper articles: Demirkaya, 2004; "Mimarlar yarın Ulus Heykel'de", 2005; "Ulus eylem alanı olacak", 2005; "Son kez görüyor olabilirsiniz", 2005.

rejected the registration application of the Chamber of Architects on 09 December 2005. However, two years later, on 17 May 2007, a collective registration decision for the registration of artworks was made.

In those years another situation that posed a threat to *Anafartalar Çarşısı* was happened. On 22 May 2007, a bomb was exploded under a terrorist attack in front of the building that caused eight people's death (Figure 3.71.). The building's front façade was damaged by this attack, mostly the curtain wall. Almost all windows were broken, also according to the power of the explosion, showcases burst at the interior.



Figure 3.71. The front façade of *Anafartalar Çarşısı* after the bomb explosion (Source: (left) <http://www.medyafaresi.com/haber/ulustaki-patlamanin-asil-hedefi-kimdi-pkkli-teroristen-sok/8017>, (right) <http://fotogaleri.hurriyet.com.tr/galeridetay/2273/2/17/ulusbomba>)

After the terrorist attack, according to the Prime Minister's instruction, the Ankara Metropolitan Municipality started the treatment works. Some windows and showcases were renewed by Municipality and some shopkeepers regenerated them with Municipality's financial support. Also, as a quick treatment method, the front façade of the bazaar was painted with a similar color like the aluminum material of the curtain wall. Those works were finished in four days and the bazaar was reopened on May 26, 2007 (Figure 3.72.).



Figure 3.72. Photos from the re-opening of *Anafartalar Çarşısı* after the treatment works (Source: https://www.sabah.com.tr/galeri/turkiye/anafartalar_carsisi_yeniden_acildi)

In that year, 2007; the Retirement Fund's ownership of the bazaar was ended with the tender offer. One year later, Ankara Administrative Court (*Ankara İdare Mahkemesi*) cancelled Ankara Metropolitan Municipality's Ankara Historic City Center Restoration Site Conservation Plan. Moreover, the 10th Administrative Court of Ankara cancelled the collective registration decision, dated 17 May 2007.

The announcement of the demolition decision and the terrorist attack affected the density of the shopping in *Anafartalar Çarşısı* after 2000s. The changing condition of the demolition decisions discomforted the shopkeepers about their future. At the same time, the attack showed how robust is the building.

According to shopkeeper Aslan, many citizens came to the bazaar, also the ones who never came before, in order to see how the building was strong (A. Aslan, personal communication, May 24, 2019). On August 13, 2008, main service unit of Prime Ministry Under Secretariat of Customs: TASİŞ was opened at the 3rd floor.³⁹ In TASİŞ, goods that were detained by customs were sold at an affordable price. Therefore, the circulation in the bazaar was reactivated. And according to that progress

³⁹ Retrieved from: <http://www.hurriyet.com.tr/anafartalar-esnafinin-yeni-umudu-tasis-oldu-9567903>

many other shops were opened in the 3rd floor that also sell same kind of products. However, according to interviews of Akdođan with shopkeepers (2018, p.396); the number of customers of bridal shops and watch stores that have been performing since the opening of the bazaar, have decreased. Also, drapers were not able to withstand the economic crisis and liquidated their shops. Those shops were then turned into toys shops and mobile phone shops.

In 2010, the Association⁴⁰ of shopkeepers did many renewals. To begin with, some architectural elements were renewed or changed. The maintenance and repair of elevators were done, and the timber fliers were changed with escalators. The four entrance doors were turned into revolving doors. Moreover, the lightening of the corridors was increased, and the lightening of the front and back facades were done. Monitor systems were placed at the building, both interior and exterior. Also, sitting benches were put at every floor and the appearance of the empty shops were adorned with landscape pictures. Until that year, restrooms in the bazaar were pay toilets and the cost was taken by Emek İnřaat. But with the works of the Association this situation changed; restrooms have been free of charge. Also, according to the memories of Hikmet řahin, tea houses were opened at every floor in order to serve customers.

In 2014, the Social Security Institution (*Sosyal Gvenlik Kurumu*) agreed with the Metropolitan Municipality to assign the Institution's immovable properties in Ulus to the Municipality. It was told that meetings about that transfer had been arranged in 2013. Those properties include: *Anafartalar arřısı*, *Ulus İřhanı*, *Hal*, the office block of *Anafartalar arřısı*, the parcel including the Victory Monument and the building of Ministry of Youth and Sports (Boyacıođlu, 2014).

On October 14, 2014 Ankara Metropolitan Municipality confirmed Ulus Historic City Center 1/5000 Conservation Development Plan. In order to cancel this project, Ankara Office of the Chamber of Architects applied to the Ankara Administrative Court, at

⁴⁰ The association called: *Emekli Sandıđı Ulus Anafartalar evresi Esnafları Yardımlařma ve Dayanıřma Derneđi*

the end the court cancelled the project and the Regional Administrative Court upheld the decision. Then the Municipality went for an appeal (TMMOB, 2018).

On the other hand, the judicial process of the demolition decisions continued and the Under Secretariat of Customs emptied the office block. On October 5, 2016, Ankara Cultural Properties Preservation Regional Board (II) explained that there was no obstacle about the demolishment of *Anafartalar Çarşısı* according to the Law on the Conservation of Cultural and Natural Property (2863)⁴¹. Then, some applications for the conservation of the art objects with registration were made.

For this application, Ministry of Culture and Tourism demanded a report from General Directorate of Fine Arts (*Güzel Sanatlar Genel Müdürlüğü*). The report had to include the acceptance of the paintings and the ceramic panels as intellectual and artistic works and the determination-registration of the works under this category (T.C. Ankara 2. İdare Mahkemesi, Esas No 2018/492). The Directorate's report remarked that the registration of the art works with their surrounding as *Anafartalar Çarşısı* is compatible. However, another report⁴² from Ankara Cultural Properties Preservation Regional Board (II)⁴³, opposed that opinion. According to that report, the artworks could not be qualified as cultural properties to be protected. Therefore, on 26.12.2017 the Regional Board took an action to continue on the decisions that were made in 2005.

During that judicial process, the mayor Melih Gökçek forced to resign from his position on October 28, 2017 and Mustafa Tuna was appointed on that mission. As the demolishment of the building was one of the topical issues, it was wondered if the demolition decisions would be changed. However, after judicial processes, notice to quit documents were sent to shopkeepers whom all of them were leaseholders. According to those documents many shopkeepers brought a lawsuit. By the way, many

⁴¹ 2863 sayılı Tabiat ve Kültür Varlıklarını Koruma Kanunu

⁴² The report (numbered 5015) was prepared by an expert (art historian) from Ankara Cultural Properties Preservation Regional Council (II) on December 22, 2017.

⁴³ Ankara II Numaralı Kültür Varlıklarını Koruma Bölge Kurulu

of them were emptied their shops, especially elder shopkeepers. Also, some of them were discharged by court decisions with the aid of municipal polices.

Until 2019, approximately 85 shops of 187 were empty.⁴⁴ That process dramatically damaged the shopping intensity of the bazaar, also the winnings of shopkeepers. Some shopkeepers told that many customers saw that situation as opportunity and bargained too much. Those claimed that the building was going to be demolished in a short time and those all goods were left over. Therefore, many shopkeepers were in financial difficulties. In those years, M.A.Ç. gave permission to put stands on corridors. Therefore, many shopkeepers moved stands to the corridors and the appearance of the circulation area affected in a bad way.

The demolition decisions of *Anafartalar Çarşısı* activated communities, artists, academicians and specialists. As an initiative, AsiKeçi arranged an event called PERSONAnonGRATA between October 15-20, 2017 (Figure 3.73.). In that event an exhibition was organized, and many works were placed in *Anafartalar Çarşısı*. Also, shopkeepers joined that event. In addition, many specialists made statements about the significance of artworks and the buildings.

The artist Ferhan Taylan Erder is one of these specialists. She gave an interview about the values of the ceramic panels and other art objects; and proposed their registration (Cenikli, 2017). Moreover, between November 7-9, 2017, a symposium was held at Hacettepe University. In that symposium, artist Özgür Ceren Can presented the ceramic panels of *Anafartalar Çarşısı* as a part of cultural memory.⁴⁵ Also, the artist Erder arranged a presentation titled “*Anafartalar Çarşısı’nda Seniye Fenmen*”⁴⁶ in March 18, 2018. As a part of a cultural event, in the presentation the ceramic panels and the working process of Seniye Fenmen in *Anafartalar Çarşısı* was explained and

⁴⁴ These numbers were obtained from site survey studies on 04.05.2019. The shops that were combined with side shops were counted as one shop. Therefore the total number differs from old sources.

⁴⁵ Can Ö. C. (2017, November 9) Sırın Belleği & Belleğin Sırın: *Anafartalar Çarşısı* Seramik Panolarıyla Düşünmek [Presentation]. In *Kültürel Bellek 2017- HÜTKAM*.

⁴⁶ Erder, F.T. (2018, March 18). *Anafartalar Çarşısı’nda Seniye Fenmen* [Presentation]. Orta Doğu Çamlık Sitesi Galerisi.

the memories of participants were shared. In December 2018, a book titled *Bir Kentin Bilinmeyen Hazinesi: Anafartalar Çarşısı*⁴⁷ was published. The development, features and the values of the bazaar building explained in this book by author Müge Ertemli. At the same month, the building was presented in *Ankara'da İz Bırakan Mimarlar: Affan Kırımlı*.⁴⁸

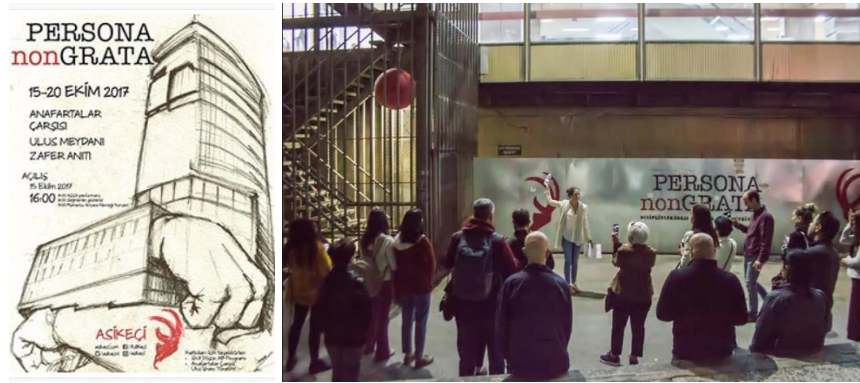


Figure 3.73. The poster of PERSONAnonGRATA event and a photo from this event organized by AsiKeçi (Source: (poster) <https://www.asikeci.com/png>, (photo) <https://www.asikeci.com/sergi-turu?lightbox=dataItem-jap2uim4>)

According to the last decisions made for the Ulus Historic City Center Project, the demolition of the office block of *Anafartalar Çarşısı* that was formerly used by Under Secretariat of Customs, was began in May 2018 (Figure 3.74.). This block was designed and built together with *Anafartalar Çarşısı* and this mass loss destroyed the perception of the bazaar as being a part of a complex.

⁴⁷ Ertemli, M. (2018). *Bir Kentin Bilinmeyen Hazinesi: Anafartalar Çarşısı*. Ankara: Gece Kitaplığı

⁴⁸ Sarıca, S. (2018, December 21). Anafartalar (Çarşısı I Müzesi I Kültürü): Mimari ilkler ve çoğulluklar üzerine [Presentation]. In *Ankara'da iz bırakan mimarlar: Affan Kırımlı*.



Figure 3.74. Photos from the demolition of the office block (Author, 2018)

3.5. *Anafartalar Çarşısı Today*

From 2000s, the threats for the physical unity of *Anafartalar Çarşısı* complex has been at the forefront; even, the high-rise block was demolished. Also, due to the local authorities' ideologies the surrounding of the Bazaar collapsed. On the other hand, 2019 is the year in which positive developments for the sustainability of *Anafartalar Çarşısı* structure has been come forward.

The Management of *Anafartalar Çarşısı* sued the Ministry of Culture and Tourism. In the lawsuit, an expert's report was prepared for analyses of values of the ceramic panels. It was reported that 27 ceramic panels' and 4 mural paintings' stylistic features held the qualification of the cultural properties to be protected due to the Act 2863. To this respect, the decision made by Ankara Cultural Properties Preservation Regional Board (II) on 26.12.2017 was not approved as legal and on January 23, 2019, Ankara 2nd Administrative Court decided to get stay order to stop demolition of *Anafartalar Çarşısı* due to the significance of artworks. However, in the court file it was mentioned that: the conservation of art objects could be provided by transferring them to another

place. Therefore, the decision did not accept *Anafartalar Çarşısı* as an immovable cultural property to be protected.

On March 31, 2019, Municipal Elections were held in Turkey. In Ankara Mansur Yavaş won the election. The Mayor Yavaş planned to transform Ulus as a center of attraction. With this aim, he explained that the demolition of *Anafartalar Çarşısı* would not be realized and shops are going to be leased after some maintenance and repair works. Also, it was said by the operating manager of the bazaar that during the renting process the old shopkeepers that emptied their shops due to notice to quit would be prioritized (M. Açıci, personal communication, July 2, 2019).

Meanwhile *Anafartalar Çarşısı* has sustained its role in the cultural and artistic activities. In this year, AnkaraAks; another community based on Ankara, arranged “1 Yapı 1 Değer” series in Ankara. In that activity, significant buildings of Ankara was visited with academicians and experts. Within this scope, a site survey was done with Ali Cengizkan at *Anafartalar Çarşısı*, on April 27.

In addition, documentary of *Anafartalar Çarşısı* was shot by Galip Kürkcü. In the documentary, the analysis of the significance and the history of the building is done by academicians and the memories of shopkeepers enriches the expressions. The demolition decisions and the future of the bazaar are argued by interviewees. The first run of *Anafartalar* documentary was held on May 20.

After the court decision on January 23, 2019, the legal process of *Anafartalar Çarşısı* has been continued and court decided the nullity of judgement for the demolition of *Anafartalar Çarşısı* on June 28, 2019.

Today, the Municipality and the management of the bazaar make attempts on *Anafartalar Çarşısı* in order to reactivate its shopping density. According to the personal communications with the Management, renting process of the empty shops have begun. Also, the maintenance, repair and renewal work of the facades and

interior of the building have planned to be done. Moreover, the registration process of the artworks has been continuing.

According to the recent developments, the Municipality has planned some arrangements around Ulus Square. These arrangements include the demolition of '100.Yıl Çarşısı' and it was stated that the shopkeepers would transfer to *Anafartalar Çarşısı* before the demolition ("Kızılay ve Ulus'un profili değişecek", 2019).

Tarihi kent projesinde iki plana iptal davası
Hürriyet Haber, Hürriyet Haber, 28.11.2007 28.11.2007 - 00001 Son Güncelleme : 28.11.2007 - 21:45
Şehir Plancıları Odası Ankara Şubesi, Büyükşehir Belediye Meclisince onaylanan, Ulus Tarihi Kent Projesine ilişkin iki planın iptali için dava açtı. Dava dilekçesinde, "Plan, Cumhuriyet tarihinin en pahalı ve en büyük

Boşaltın' tebligatı yargıya taşındı
Hürriyet Haber, 14.01.2016
Sabah, 12.01.2018
Karar çıktı, yıkım sonra
Ulus'ta yıkıma öncelik verilecek iki bina için karar çıktı. Ancak Büyükşehir Belediyesi Meclisi, esnafın mağdur olmaması için yıkımı bir süreliğine ertelendi

Anafartalar Çarşısı'nın Yıkımına Yargı "Dur!" Dedi
Ankara Havadis, 16.02.2019
Gazete Duvar, 09.01.2018
Ulus, Anafartalar Çarşısı bize sesleniyor: 'Bana, belleğinize ve kente birlikte sahip çıkalım'

Anafartalar'ı yıkılmayacağız
Hürriyet Ankara, 23.05.2019
06.2019 - 09.08 | Son Güncelleme : 23.05.2019 - 09:14
Hi belirten Ankara Büyükşehir Belediye İzzetleştirip kiraya vereceğiz. Hem çakmaya başlayacak. Yavaş yavaş Ulus'u edifi.

Yıkmayın ayağa kaldırın
Fotoğraflar: Oğuz DEMİR Hürriyet, 29.02.2016 29.02.2016
Mimarlar Odası ile Büyükşehir Belediye Başkanı M. İzzetleştirenlerin ardından "Ulus Tarihi Kent Merkezi" gündemine oturdu.

Anafartalar çarşısını yıkıyoruz
06:07 - 15 May 2019
@nonbendermomo adlı kullanıcıya yanıt olarak

Anafartalar Çarşısı esnafı yıkıma tepkili: Biz çivi çakmaya kıyamıyoruz, onlar yıkmak istiyor
Gazete Duvar, 12.01.2018

Anafartalar Çarşısı yıkılmıyor, onarılacak
Hürriyet Haber, 25.05.2019
Geçtiğimiz dönem yıkımı kararlaştırılan fakat bu karar mahkemeye durdurulan Anafartalar Çarşısı ve Ulus İşhanı'nın akıbeti netleşti. Ankara Büyükşehir Belediye Başkanı Yavaş, yıkılmayı onaracağız dedi. Kararı AK Parti ve MHP grupları da destekliyor.

Figure 3.75. The headlines and posts about *Anafartalar Çarşısı*

According to these developments many actors have been emerged as stakeholders in the dynamic process of *Anafartalar Çarşısı*. Today, these stakeholders are grouped as decisionmakers, legal shareholders, users, NGOs and scientific partners (Figure 3.76.).

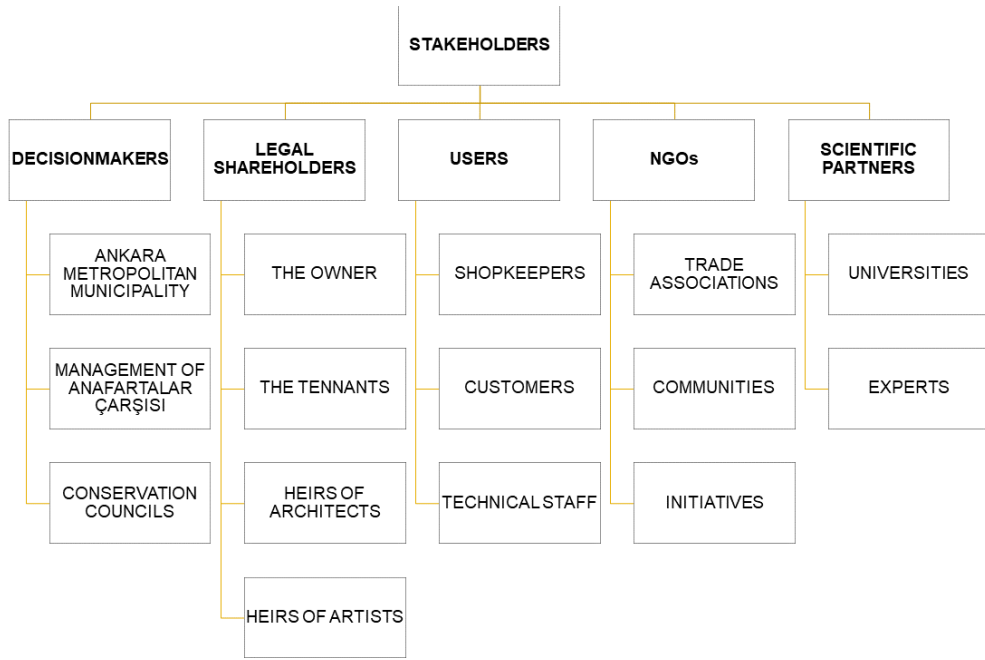


Figure 3.76. The Stakeholder Map of Anafartalar Çarşısı

The decisionmakers are Ankara Metropolitan Municipality and the Management of Anafartalar Çarşısı & Ulus İşhanı and conservation councils. The Municipality is the owner of the property and the administration of the bazaar is provided by the Management of Anafartalar Çarşısı that works under the Municipality. The Municipality is the current decisionmaker of the bazaar and the Management implements the decisions. In the conservation process, the building is considered as a cultural property. Therefore, the conservation councils also joined this group as making decisions for this property.

Second group is the legal shareholders; having legal rights in the conservation process. This group involves the owner, tenants, heirs of architects and artists. The owner is the Ankara Metropolitan Municipality and all of the shopkeepers are the tenants. Heirs of architects and artists have moral rights of the building and artworks. In the recent years, heirs of the artists Seniye Fenmen and Cevdet Altuğ have filed a legal action in

order to register the artworks against the demolition decisions and these lawsuits have been continuing.

Users of *Anafartalar Çarşısı* as shopkeepers, building staff, customers and citizens compose the third group. This group represents the social values of the building in the urban memory.

As it was mentioned in previous sections, many non-governmental organizations have existed in *Anafartalar Çarşısı* with various cultural activities. This group had a role in creating awareness and cancellation of the demolition decisions. AsiKeçi, Galip Kürkcü, AnkaraAks, TMMOB appear in this group.

There are scientific partners in the stakeholders of *Anafartalar Çarşısı*, including academicians and experts. There are numerous academicians and experts that have been produced studies about the modern heritage conservation and *Anafartalar Çarşısı*. In addition, many of them has expressed opinion against the demolition decisions and proposed conservation and sustainability projects for *Anafartalar Çarşısı*.

3.6. Visions for the Future of *Anafartalar Çarşısı*

Some buildings or building groups are witnesses of an event in the history; therefore, memorialized by people of the region or country with that event. 20th century buildings have distinct importance in that sense. Because, the individuals who study for the documentation and conservation of these buildings and places, and the individuals and institutions that would take part in this platform, have memorial associations with this period's architecture; and this point carries especial significance to concern this period's buildings. (Madran, 2006)

Anafartalar Çarşısı has been a significant component of the urban memory of Ankara. Similar to Madran's statement; the building appears in the people's memories with many events as the escalators, the terrorist attack and the demolition decisions.

Especially after the demolition decisions, the awareness of the people about the bazaar had been increased and many predictions for the future of the building was described. In this section the visions of these groups for the future of *Anafartalar Çarşısı* is explained, according to the literature surveys, personal connections and interviews. The groups are identified as: decision makers, users, NGOs and experts.

3.6.1. Visions of Decision Makers

Anafartalar Çarşısı is under the ownership of the Ankara Metropolitan Municipality. Therefore, major decisions were taken by the Municipality. After the municipal elections, the new mayor Yavaş stated that the destruction of the building was not going to be done; quite the contrary, the necessary repairs would be done, and it was expected to turn to its earlier crowded times. Also, the management of the bazaar has been working with the Municipality. These two decision makers have been planning to reactivate and maintain the shopping in the bazaar. For this aim, the empty shops are planned to be rented, the old shopkeepers would be preemptor and the repair and renewal works planned to be done, in both interior space and the curtain walls, in a short time. Also, due to the personal connections with the management many activities that are found in the contemporary shopping malls were planned to be implemented to the bazaar (S. Kartal, personal connection, on May 24, 2019).

3.6.2. Visions of Users

The users of *Anafartalar Çarşısı* is composed of shopkeepers, personals, technical staff and customers. The information of their predictions for the future was gathered from the personal connections and social surveys with them.

Shopkeepers generally indicate that facades need care or reconstruction or renovation, because the facades condition negatively affect the visual perception of *Anafartalar Çarşısı*. They also want the shops that were vacated by the evacuation to be rented urgently.

For the possible future scenarios of the building, shopkeepers, technical staff and customers defined three alternatives. Firstly, many shopkeepers state that the building must sustain its original function as a shopping mall. All of these users think that the bazaar should be reorganized by taking account of today's shopping habits. In addition, in order to be similar to other contemporary shopping centers; the arrangements for hosting cinemas, cafeterias restaurants etc. are also recommended by them. Secondly, with the attempts of art initiatives and experts, the conscious about the artworks in the building was increased. Due to this awareness, some users proposed the future function of the building as a museum, especially art museum.

Because of the artworks and the location of the building, this function was accepted as the most proper one for those group. The rumors in Ankara affected the third group. This group believes that similar to many buildings in Ulus, the ownership of *Anafartalar Çarşısı* would be given to the Social Sciences University of Ankara and the university would utilize the building as an office block. Also, some citizens proposed this use by themselves.

3.6.3. Visions of NGOs and Experts

After the demolition decisions *Anafartalar Çarşısı* has drawn the attentions of non-governmental organizations, art initiatives, experts and artists. For gathering the visions of this group for the future of *Anafartalar Çarşısı*, personal communications including interviews and literature survey were done.

To begin with, as heir of the artist Seniye Fenmen, Ferhan Taylan Erder proposes this building to be a culture and art center including a kindergarten (Erder, in *Anafartalar*, 2019)⁴⁹. She has visited an empty factory that turned into a center for culture and art in Switzerland in which there had been exhibitions, spaces for artists and musicians, a theater and a structure for a kindergarten. Erder wishes for the transformation of *Anafartalar Çarşısı* to a center in which art and design would be produced, exhibited and children would be cared in the same structure, similar to the Switzerland example.

⁴⁹ This proposal is taken from the *Anafartalar* documentary's document including the text of interviews

This art and children togetherness is thought to be important for the art and culture education for children and also for the society. However, Erder hesitates about the shopkeepers that have been working in there for decades. She insists on the Municipality's role for this kind of transformation.

AsiKeçi has been an important figure for *Anafartalar Çarşısı*; consequently, an interview was done with the representatives of AsiKeçi; Fahri Aksırt, Özgür Ceren Can, Hülya Demirdirek, Özlem Mengilibörü and Can Mengilibörü, on August 13, 2019. As an art initiative, AsiKeçi organized an interdisciplinary event called PERSONAnonGRATA between October 15-20, 2017. The demolition decisions and the physical features of *Anafartalar Çarşısı* made initiative to prefer this building. The management and shopkeepers supported this activity for create awareness about the possibility of destruction.

After the event, the collaboration of management and initiative continued. When representatives of AsiKeçi noticed the unregistered conditions of the artworks, the representatives, especially Özgür Ceren Can, began to get in contact with the management and the heirs of artists to apply the registration of the artworks and cancel the demolition decision. The managements application was ended up with the issue of stay order and then nullity of judgement.

Therefore, AsiKeçi has a role in the present condition of *Anafartalar Çarşısı*. For the future of the bazaar; the mentality of demolishing the old structure in order to construct much better, the limited customer profile of the bazaar and the urgent decisions of management and the Municipality without an expert's opinion compose the threats.

The initiative defines a vision for the future of *Anafartalar Çarşısı* as 'living museum'⁵⁰ that is not isolated from the urban life. This definition includes; the in-situ conservation of artworks, the responsibility of the management and shopkeepers for

⁵⁰ The vision is retrieved from <https://www.facebook.com/asikeci/photos/a.803831786304047/1702793506407866/?type=1&theater>

the conservation of artworks, the importance of the research and documentation of the memories about these public art objects, bringing the society together and integrating the building and artworks into the social life. For the conservation of artworks, training of the management and shopkeepers about the consciousness and the correct repair methods would be effective. Also, a conservation expert could be a consultant.

The documentation of memories would be essential for the scientific studies for the artworks in public spaces. Also, the suitable values for the heat, moisture and lightning should be provided. Moreover, this vision consists of some interior arrangements that would not interrupt the activities in the bazaar. Partitions could be used to provide spaces for arts, archive, meeting, library etc. that would harmonize with the architecture and implemented with limited intervention.

This approach was also described in the interview: the conservation of the bazaar with its shopkeepers; return of the old shopkeepers who had emptied their shops because of court decisions; raising the awareness of the management for the significance of artworks and in case of need, a permanent employee must be charged for the maintenance and supervision of works.

The maintenance of the artworks is one of the most important cases in the building; the initiative suggests giving special trainings for the maintenance and cleaning of them to the staff. Also, the governance of these cleaning and maintenance works is crucial; thus the Municipality has to impose sanction on this subject.

In addition, AsiKeçi put emphasis on the enhancements of the art culture in Ankara. Housing these special artworks; this awareness could be started in *Anafartalar Çarşısı* and expand to Ulus. For this aim, the Municipality could allocate some spaces to artists and ceramic tours could be organized in the building. Also, representatives make a point of the recent function of the building as a passageway. They proposed that there should be some spaces for daily life routines such as cafes, restaurants, playground for children, cinema etc. Also, the terrace could be used for this purpose.

The renovation of the current condition, facades, restrooms, service areas etc., is one of their suggestions. In addition, Demirdirek offers to do some arrangements that would provide more people in the middle-income group to come to the bazaar. Another propose is; numerous arrangements could be done for students due to the existence of the Social Sciences University of Ankara.

AsiKeçi, mentions to crucial role of universities in the conservation process. The departments related with conservation and restoration issues like city planning, architecture, sociology etc. have to be take part in this process. Also, the professional chambers like TMMOB and the NGOs have to participate. In addition, they suggest to use foreign sources for the research and documentation phases; this sources could provide documents including older photos, memories etc.

Thirdly, Galip Kürkcü shot a documentary film about *Anafartalar Çarşısı*. The documentary discusses the significance of *Anafartalar Çarşısı* that was under the threat of demolition. The documentary consists of fifteen interviews with shopkeepers, technical staffs, artists, art historians and academicians. In the interviews, the significance of the bazaar in the urban memory of Ankara, the importance of the artworks and the struggle of shopkeepers against the demolition and evacuation decisions are narrated.

Also, Kürkcü directed a video in 2017 titled “Sırım Belleği ve Belleğin Sırını” for the presentation of Özgür Ceren Can in the symposium of HÜTKAM. This video includes interviews with shopkeepers and personals of the bazaar about the artworks. Therefore, Kürkcü is important for the evaluation of the transformation of the bazaar and enhancing a vision for the future of the bazaar. On August 01, 2019; an interview was done with Kürkcü in the scope of the thesis. The demolition decision was the starting point of his works. After the cancellation of these decisions; Kürkcü, assesses the future vision of the management and the Municipality as a threat and insists on the assignment of specialists that have more experiences about administration of this kind of structures.

Also, he states; possible future implementations to *Anafartalar Çarşısı* could cause a gentrification problem. Therefore, it is important to conserve the structure with its present shopkeepers; also, this kind of conservation would maintain the existence of shopkeepers for generations. In addition, he suggests conservation works to convey an apology to the olders who had emptied their shops and not to disturb the existing shopkeepers because the bazaar has its own habitat with all of its users.

Moreover, the current legal situation of the *Anafartalar Çarşısı* does not satisfy Kürkcü and he proposes an upper stage decision from local authorities, like registration of both the building and artworks. For the physical conditions of the bazaar, Kürkcü suggests improvement of the services and renewal of lightning; also, a system including solar panels could be placed on the terrace that meets the energy needs of the building. His proposals for the interior space are: the gap in which the mural paintings are found could be enlarged by opening shops, and these areas could be used as exhibition or movie screening spaces; the showcases could be transformed to earlier appearances in 1990s, the curved type, that is proper for the popular retro approach of today.

For the image of the bazaar, he offers to remove all the advertisement boards on the facades. The Social Sciences University of Ankara is very close to *Anafartalar Çarşısı*, therefore in the bazaar some arrangements could be done for university students; for instance, the shops on the Anafartalar Street could be turned into cafes or student-friendly brands, a laundry could be open etc.

Kürkcü states that: the academy should lead the conservation process, as departments of architecture, restoration, art history, fine arts, interior architecture, city planning etc. Also, the cooperation with trade association, the communities and individuals that organized activities in the bazaar, the art initiatives could be provided in this process. Especially the artworks could be regarded as a world heritage; therefore, the collaboration with international organizations would be important for transforming the information and developing the vision. In addition, he insists on the needs of the users

have to be fulfilled by the conservation plan; as a result, a participatory planning has to be conducted in this process.

Lastly, the AnkaraAks organized the “1 Yapı 1 Değer” series in *Anafartalar Çarşısı* on April 27, 2019. According to interview with representatives of AnkaraAks; Cemre Gökpınar and Elif Dilan Nadir on August 01, 2019; the selection of the building for this activity is based on the demolition decisions. In this activity AnkaraAks planned to be a supporter and stakeholder for finding alternatives to integrate the bazaar, that was under the threat of demolition, into today and future with different functions.

The deterioration on the facades is seen as a threat that corrupts the perception. They said the destruction of the bazaar might not affect today’s young people. They state for the maintenance and transferring *Anafartalar Çarşısı* to the future would be in the theme of creating awareness and adaptive use. They insisted on the significance of consciousness that would be provided to shopkeepers about the artworks. The proposed adaptive use by AnkaraAks aims to draw attention of different population groups; for this objective, leasing some empty shops to designers periodically and utilization of the terrace, that has a great panorama, was suggested.

Also, in this approach, *Anafartalar Çarşısı* is seen as a place for urban interaction where all classes of the society come together. Also, in the conservation process; collaboration of urban initiatives, trade association and academicians are considered as significant. AnkaraAks criticizes the propose of refunctioning the bazaar as a museum. The assertion is: in this case, the building would turn into a ‘barrier’ for the present users; they would not prefer to get in the building.

CHAPTER 4

ASSESSMENT OF *ANAFARTALAR ÇARŞISI* AS A MODERN HERITAGE PLACE AND PROPOSALS FOR ITS CONSERVATION

4.1. Values and Significance of *Anafartalar Çarşısı* as a Modern Heritage Place

The evaluation of the values that attributed to *Anafartalar Çarşısı* are described due to the international documents including the valuation of cultural significance and more specialized studies on the values of the modern heritage that are explained in the Chapter 2. According to the values for cultural significance or cultural heritage definitions in these documents, *Anafartalar Çarşısı* bears the cultural heritage significance with its varied values.

As being one of the standing building of the 1960's Modern Architecture in Turkey, *Anafartalar Çarşısı* reflects that period's architectural approach. Moreover, the building is the winner project of a design competition; also, the building presents that period's design competition approaches. The Bazaar was designed with the International Style and carrying a rationalist architectural approach. The facades of the building are similar to the Mies van der Rohe's Rationalist Style. These Miesian facades with functional plan organization and with the art objects, *Anafartalar Çarşısı* carries **the architectural value**. The architectural value of the Bazaar is also mentioned in the court file:

The complex has the characteristics of a document as; plain cubic structures of both the market block and the high-rise office block, and the aluminum curtain wall materials and technology, that is a very new innovation for that period, together, reflect the design approach of its period artfully. Also, *Anafartalar Çarşısı* represents the Modern Architecture manner of that period and makes the Ulus Square as a "square"; this structure is a cultural property and entitles

a conscientious conservation. (Ankara 4th Administrative Court, File No: 2007/1411; cited in Tunçer, 2013, p.25)

Moreover, at the construction phase of the *Anafartalar Çarşısı* technological developments of its time were followed, and many innovations were placed at the building. The curtain wall system was used in the building's facades for the first time in Ankara. In order to provide these facades' cleaning, the first façade elevator in Ankara was placed at this building. Another innovation is the escalators. In Ankara, first escalator was placed in *Modern Çarşı*, and secondly in *Anafartalar Çarşısı*. But most of the citizens remember *Anafartalar Çarşısı* as the first one; because, they said, in *Anafartalar Çarşısı* the continuation of these moving staircases was firstly constituted. Also, the utilization of suspended ceiling for hiding the ventilating system is the other modernist approach of the design. Those innovations are important for **the technique and technological values** of *Anafartalar Çarşısı*.

In addition, the Bazaar has an essential place in Art History with the art objects in it. As a habit of modern approach, the building includes many art objects that belong to renowned Turkish artists. These art objects are crucial artefacts of Contemporary Turkish Plastic Arts that bring invaluable **artistic value** to the building. Erder (2019) claims that there is no place in Ankara that consists of that kind and number of ceramic panels; when thought in the scope of a city, the ceramic is the most important visual art. The significance of artworks in *Anafartalar Çarşısı* is also explained in the expert's report in the court file of 2nd Administrative Court of Ankara No: 2018/492. The artworks have been evaluated as Turkish representatives of the "integrity of architecture and fine arts" approach, widespread in Europe after the Industrial Revolution. Also, it is mentioned that: these art objects have the characteristics of the "reinterpretation of traditional values" attitude in 1960s in Turkey. The report decides that all of the artworks of famous artists in the building, 27 ceramic panels and 4 mural paintings, have to be considered as cultural properties to be protected with their stylistic features (T.C. Ankara 2. İdare Mahkemesi, Esas No 2018/492).

According to its' art and architectural values, *Anafartalar Çarşısı* carries **the aesthetical value**. This value includes all attributes of the Modern Movement approach of Miesian architecture and artwork of Contemporary Turkish Plastic Arts.

With these values, especially the architecture and technique and technological values, **the document value** has been emerged: *Anafartalar Çarşısı* is the document of that period's architectural approach and the building technologies.⁵¹

Anafartalar Çarşısı is located in the historical site of Ankara, consisting of many historic layers as Republic, Ottoman, Seljuq and Roman. Ulus is the historic center where historical, cultural and social developments with the Proclamation of Republic were staged. The ideology of the republic was applied on the buildings in Ulus with the aim of adapting the citizens daily routines to the new modern lifestyle. Also, in addition to the Republic Period's buildings, there are Ottoman buildings and Roman ruins. Right across the building, the Roman Road: *Cardo Maximus* were found, also under *Ulus İşhanı*, close to *Anafartalar Çarşısı*, there is a palatium ruin. Furthermore, the Ulus Square where people from all strata could be met, is very close to the Bazaar. As being one of the modern structures in this historical center, *Anafartalar Çarşısı* is estimable with its **location**.

Besides these tangible attributes, *Anafartalar Çarşısı* has intangible attributes that contribute to the urban memory of Ankara. To begin with, the construction of the

⁵¹ These values make the building as scientific research source for many disciplines. Up to the present, there are various studies and researches that handle *Anafartalar Çarşısı* as a resource for architecture, arts and the city life. In 2004, in Yeditepe University Graduate School of Social Sciences a master's thesis titled '*Mimari ve Sanat İlişkisi Açısından Anafartalar Çarşısı Duvar Resimleri ve Seramikleri Analizi Çerçevesinde Bir Uygulama Çalışması*', Ertemli focused on the artworks and interior architecture characteristics of the commercial center (Ertemli, 2004). In 2005, DOCOMOMO Turkey organized an event called "*Türkiye Mimarlığında Modernizmin Yerel Açılımları II*" and in the poster presentations, *Anafartalar Çarşısı* was studied as a Modern Movement Building of Turkey by Ertemli. Another master's thesis was published by Hacettepe University Graduate School of Social Sciences in 2018, entitled '*Ceramic Murals in Public Spaces in Ankara*', the art objects of the commercial center are analyzed in a detailed way (Can, 2018). In addition, at the same year, a book titled '*Bir Kentin Bilinmeyen Hazinesi: Anafartalar Çarşısı*' was published by Gece Publishing. In this book author Ertemli, describes *Anafartalar Çarşısı* by examining the context, architectural features and art objects. Finally, a documentary film called '*Anafartalar*' was run in 2019 directed by Galip Kürkcü. In this documentary main theme is the influences of the demolition decisions of the commercial center and many interviews were done with experts, specialists, artists and artisans.

building was done for the public weal by the Retirement Fund. Also, *Anafartalar Çarşısı* gets in contact with the citizens with its function, architecture and architectural elements. Especially, the escalators are very important for citizens: the citizens of Ankara called *Anafartalar Çarşısı* as ‘the escalators’. The relation of the Bazaar with Ankara’s people is not limited to its architectural elements; the ongoing function of the Bazaar brings the social attributes. At this point, the relation between the structure and shopkeepers and the relation between the building and the customers are crucial. Most of the shopkeepers have been existing from the opening of the Bazaar and most of them carry on their occupations for generations, mainly handed down from father to son. Therefore, shopkeepers regard the Bazaar as their ‘home’ and ‘breadwinner’.⁵² Also, for the customers the shopping tradition in this Bazaar continues for generations. It is learnt from the personal connections with shopkeepers and citizens that: the one who bought her bridal dress from one of these shops, bought her daughter’s bridal, even her grandchild’s bridal from the same shop. Also, many of the shops have their own customers that always prefer to buy their needed goods from same shops. These habits create a sincere and reliable shopping between artisans and customers, and indirectly with the Bazaar building. In addition, in *Anafartalar Çarşısı* the morals of Ahi Community⁵³ is adopted and pursued by artisans. These intangible attributes, associations and meanings enrich **the social value** of the Bazaar.

Besides the social values, *Anafartalar Çarşısı* has **memory value** according to both individuals’ and citizens’ memories. As Madran (2006) states, the 20th heritage buildings carry social and memory values, *Anafartalar Çarşısı* is one of these structures. Customers generally prefer the Bazaar for the traditional ceremonies that have essential place in the individuals’ own memories; such as wedding, circumcision feast etc. In the citizens’ memories, *Anafartalar Çarşısı* have both positive and negative remembrances. Almost all citizens remember the Bazaar with its escalators that were the plaything of children and an innovation for adults in 1960-1970’s.

⁵² These descriptions were made by most of the shopkeepers during interviews.

⁵³ Ahi Community: The community of artisans in which the sincere, honest and reliable relations between the artisans and the customers were maintained in Seljukian and Ottoman periods.

Nevertheless, the terror attack in 2007 is an unforgettable negative memory for the people of Ankara.

Ulus Square has been a crucial place for housing and presenting different architectural approaches of built environment during 20th century. The Square and buildings around Ulus have been important components of the cultural identity and urban memory (Tunçer, 2013). *Anafartalar Çarşısı* is one of these components that has an essential place in the urban memory, therefore the building also carries **the identity value**.

The building took its name from the Anafartalar Street that also nominated from one of the conquests of the Republic and the building carries the modernization ideology. Therefore, the Bazaar also has a **symbolic value** with both of its naming, its modern architectural approach in historic center and the ideological manner of its design.

Anafartalar Çarşısı is designed with the function of a commercial and shopping mall in Ulus. The Bazaar is found in the commercial center of Ankara where the tradition of shopping is still sustaining. Also, the use of *Anafartalar Çarşısı* has been continued since it's opening. Therefore, *Anafartalar Çarşısı* is essential with its **use value**. Also, with the continuation of its original function, the building carries **continuity value**.

“All buildings have their own economies” (Cengizkan, 2019). *Anafartalar Çarşısı* also carries **economic value** with its own structure in the historic center, its rent prices, the priceless art objects in it and also with its precious field. The field of the Bazaar is important as being in the historic center and the urban center. These features together constitute the economic value.

As well, many attributes that are defined in international documents and studies about the valuation of modern heritage are also found in the Bazaar. In *Anafartalar Çarşısı*, the slight change of the building and the sustainable character of material nourishes **the authenticity**. The original condition of the building is mostly conserved in both exterior and interior; also, the original function is still continuing. In addition, with its architecture, use and social values; the Bazaar carries **the integrity** notion. The modern architecture of the building integrates with the same characterized buildings

in its environment, also these modern structures are essential in the continuity of the architectural culture in Ankara. Also, the Bazaar had been designed as a component of a commercial complex. The high-rise block and the market block had been constructed with the same architectural approach. Moreover, the place of the Bazaar in the urban memory and the ongoing function of it, integrate *Anafartalar Çarşısı* into the daily routine and memory of citizens of Ankara. Another attribute of the building is **the sustainability**: the sustainability of the materials and architectural elements of the Bazaar is very crucial. Many of them have been utilizing since the opening of the Bazaar, approximately fifty-five years, such as; finishing materials on the floors and the walls, curtain wall materials, the suspended ceiling etc. Cengizkan (2019) suggests that: the notion of ‘labor’ has to be considered in the sustainability concept. Therefore, the sustainable features of the materials and techniques also maintain the ‘labor’.

In addition, the time-limitation for the modern heritage places is done by DOCOMOMO (2004) as 1975. The construction date of *Anafartalar Çarşısı* is 1960s and the building was opened in 1965. Therefore, the building exists in the modern heritage scope.

With these values and attributes *Anafartalar Çarşısı* carries cultural significance in every scale; the city, the setting, the building itself and the building elements. The Bazaar is significant as;

- having crucial place in the urban memory of Ankara
- being one of the representatives of the Modern Movement in the historic city center
- continuing the shopping tradition in itself, in Ulus
- carrying social values

Also, the architecture, the artworks and the special building elements of the Bazaar together appreciates the significance of it.

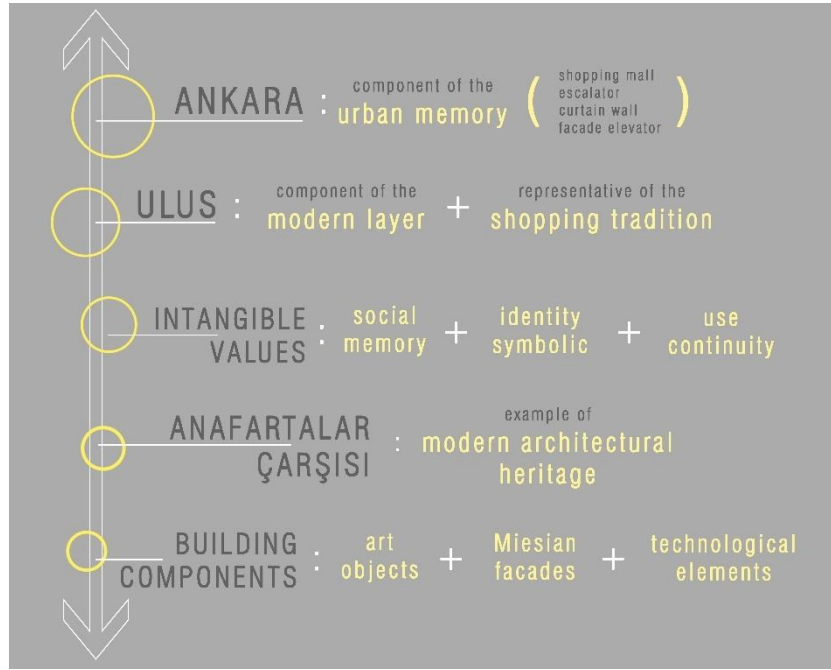


Figure 4.1. A graph showing the significance of *Anafartalar Çarşısı* in multi-scale.

4.2. Challenges in Conservation of *Anafartalar Çarşısı*

As carrying the cultural significance and being a modern heritage structure; in *Anafartalar Çarşısı* case, the common challenging issues in the conservation of modern heritage structures have been occurring as well. The ideologic and rent based attitude in the city planning strategies of the local authority had threatened the physical existence of the building; in fact, the high-rise block of the complex was demolished. Also, the social structure of its setting had been influenced by the same attitude. The economic value of its field directed these implementations. Moreover, the public opinion to the modern heritage places and the Modern Architecture create another problematic condition for the conservation of *Anafartalar Çarşısı*. As Altan (2017) states; the modern structures have been demolished easily and the society has not been responding this demolition. Due to the date of its construction and aesthetical aspects, the general opinion does not consider the Bazaar building as a heritage structure and

a score of people had supported the demolition of *Anafartalar Çarşısı*.⁵⁴ This public manner also affected the decision-making process. Moreover, in spite of the solid character of the reinforced-concrete structure; the material deteriorations on the facades damaged the visual perception of the Bazaar. The dirty and rusty appearance of the Miesian facades has been creating a negative image on the citizens' and authorities' mind and this situation posed a challenge for the conservation.

These common challenges in the conservation are detailed in more specific themes as the changing process of the Bazaar, the condition of the structure and building materials and the decision-making process with stakeholders' opinions.

4.2.1. Changes as a Challenge

The changing political and social conditions affected *Anafartalar Çarşısı* in many ways, the Bazaar has witnessed many events and alterations. From 1960s to 2019 *Anafartalar Çarşısı* has undergone an undulant process in which the structure and the complex altered in various cases. Including the change in the meaning, context, user profile and architectural features; this changing process generates challenging issues in the conservation.

4.2.1.1. Change in the Meaning

Due to the architectural and technological aspects of *Anafartalar Çarşısı*, the complex has prominent place in the urban history as being the first example of the commercial complex including a shopping mall and a high-rise office block. The market block is considered in many sources as the first closed shopping place and the high-rise block had been one of the highest buildings in Ankara. In 1970s, *Anafartalar Çarşısı* had been a popular and qualified shopping mall for the citizens. Citizens defined the Bazaar as an outstanding, modern and European structure and the 'first shopping mall'⁵⁵. Also, the Bazaar was nominated as 'the escalators' due to its technologic

⁵⁴ In the social survey of the thesis; the demolition of the Bazaar has supported by the proportion of 3.7%, only 1 of 27 interviewees is proposed the demolition.

⁵⁵ This definition was made by many of the interviewees; mentioned in Appendix D.

elements. In 1970-1980s, the Bazaar had become a place for daily routine activities; a place for meeting, strolling, shopping and a playground for children with the escalators. The economic profit was very high in those years therefore many shopkeepers preferred this building for trading. In those years, the Bazaar has a significant role in the urban memory. However, this qualified character of the Bazaar has been altered into a collapsed shopping place over the years due to the many changes in the urban space and shopping traditions. Today this building is only preferred for the low-cost shopping and remembered with the demolition decisions. These decisions and the deteriorated building materials of the Bazaar damaged its meaning in the citizens' mind. Today, many citizens remember the Bazaar as 'the escalators'; however, many of them, especially the youth, do not know the building. This change in the meaning of *Anafartalar Çarşısı* undermines the its cultural significance and threatens its social existence in the urban memory. Therefore, it has to be evaluated as a challenging issue in the conservation process.

4.2.1.2. Change in the Context

In Early Republican Period, Ulus was the place for applying the modernization attempts of the new regime. In that period, Ulus was both politic and commercial center; there were many shops and stores in Ulus. However, the ideology of 1950s revealed new typologies in the architecture, such as commercial centers, high office blocks etc. Most of those new buildings, including *Anafartalar Çarşısı*, were constructed in Ulus after the demolishment of those structures.

Over years, due to transfer of the governmental buildings, the commerce in the district has been continued by addressing middle- and mostly low-income groups. With the growth of the city and the change of the commercial axis; the historic city center became a settlement place for low-income groups and some criminal events took place in there. Due to this adverse alteration, the district has become a collapsed area in Ankara. Consequently, beginning from 2000s the Municipality produced many

projects for the historic city center. In those projects, the demolition of many buildings in Ulus was planned and some of them were realized.

Today, Ulus has been suffering from these alterations; its initial social and physical features had begun to fade away. Most of the citizens do not prefer to go Ulus because of its collapsed perception. Also, the historic built environment of Ulus has estreped and begun to disappear. Consequently, *Anafartalar Çarşısı* has been directly influenced by this condition. The adverse change in its context, the sustainability of the Bazaar has been under the threat. Also, the high-rise block of the complex was demolished and the integrity of *Anafartalar Çarşısı* was damaged.

4.2.1.3. Change of Users and Usage of the Place

In 1970s *Anafartalar Çarşısı* was a popular place with its wide product range and qualified shops in Ankara, mostly addressed middle- and high-income groups. After the transformation of the commercial axis to Kızılay then to the shopping malls, the profile of the customers turned into middle- and low-income groups and the product quality decreased. Today the products of the shops are relatively poor qualified and trying to reach low class. Moreover, in 2000s the announcements of the demolition decisions began. Over the years, due to these decisions some shopkeepers preferred to leave their shops and many of them was evicted by the court decisions. The fact that, the vacated shops were not re-leased, due to the demolition decision, caused a significant decrease in the number of customers. Today, approximately 85 shops of 187 were empty. Also, the place of the Bazaar due to the shopping preferences of customers changed.

In its early years, many citizens saw *Anafartalar Çarşısı* as a nice place for shopping according to the fair trade and the quality of goods. At the present time, mainly prior customers and people having a small income preferred to do shopping in *Anafartalar Çarşısı*. Moreover, in its initial periods, there were some luxurious shops and the shopping activity was realized ‘in the shops’. However, over the years especially after the evictions, this activity spread over the structure; the stands and products have been

placed in the corridors and the price tags and publicity posters have been attached to the walls of corridors or to the artworks. Nowadays at the third floor, this attempt is seen densely (Figure 4.2.).



Figure 4.2. The current usage of corridors for shopping in the 3rd floor (Author, 2019)

The change in the user profile and the usage of the building together influence the social and physical character of *Anafartalar Çarşısı*. The change between the qualified shopping experience in its earlier years and the current condition of the shopping in *Anafartalar Çarşısı* reflects the alteration of the social character. Moreover, the large number of empty shops has been a problem for both of these characters. Furthermore, the usage of corridors for shopping affects the physical character by preventing the visibility of the architectural organization and artworks.

In addition, another issue is the empty shops that is also argued by stakeholders. The empty shops are considered as the main problem; the Municipality and the Management have initialized the re-renting process and prioritize the old shopkeepers. Shopkeepers, customers, AsiKeçi and Kürkcü support this idea and AnkaraAks proposes to rent some of these shops to designers periodically in order to expand the customer and user profile.

In order to sustain the values, *Anafartalar Çarşısı* has to be utilized. Therefore, future usage is another challenge for the conservation. Meanwhile, many future scenarios have been described by stakeholders; a museum, a culture and art center, an office block and continuing the original function as a shopping center. The museum proposal is majorly described by its users. As housing numerous and big scaled artworks, the building could be turned into a modern art museum. However, this proposal would change the character of the building and possibly disturb the social values. As Günay mentions (in *Anafartalar*, 2019), adapting the buildings into museums creates decayed towns: The active character of the place is essential, if it goes the place becomes dead. Also, for this proposal AnkaraAks hesitates that the current users would not like to utilize the building. AsiKeçi, also, sees this situation as be alienated to the daily life. In addition, this kind of transformation could cause a gentrification problem, and if the proposed museum would have private ownership, the public features of the artworks damaged, only seen with ticket. Another propose for the function is made by Erder as a culture and art center including spaces for child-care. This proposal is suitable with the artistic feature of the building and the existence of children is very; nevertheless, the profile of the users would totally change. The hesitation of AnkaraAks is valid for this situation. Furthermore, the office block proposal would provide the use of the building; on the other hand, this situation would prevent the public interaction to the artworks. Therefore, the public use and character of *Anafartalar Çarşısı* would fade. Carrying on the original function of the building is majorly proposed by all partners; the Municipality, the management, shopkeepers and customers and NGOs. This utilization needs some arrangements for adapting the

building to recent conditions; this approach is compatible with the Modern Architecture approach. For this purpose, the proposals of AsiKeçi about introducing spaces that meet with the daily routine needs into the Bazaar is suitable. Also, considering the possible student use could be a case for adapting the building. In addition, similar to recent shopping malls, spaces for cultural activities could be provided in the building. The users, NGOs and experts mainly support this idea. Also, the proposed arrangements in the building like placing cafes, cultural activities etc. is possible with the flexible architecture. The use of the flat roof, terrace is proposed generally and Kürkcü suggests setting solar panels on this floor. This suggestion could be considered as an energy saving method. In addition, the proposal of AsiKeçi for the use of artworks for cultural and art activities like ‘ceramic tours’, is feasible for the conservation of the building.

4.2.1.4. Change in the Architectural Features

During its existence, *Anafartalar Çarşısı* complex has undergone some physical changes. To begin with, competitions are determinants in its design period. The architectural design competition determined the structures of the complex and an interior design, furnishing and decoration competition was held for the Bazaar block. According to the memories of shopkeeper Şengül, the whole market block was planned to be leased a big German brand; but according to the economic problems in Turkey, that opinion was renounced (A.T.Şengül, personal communication, May 4,2019). In the construction period, the winner project of that competition was not implemented, and the Bazaar block was partitioned as shops according to the application projects of architect Baydar. Moreover, in the construction drawings, it was seen that the high-rise office block’s building permit was taken as TRT Studio. However, that project was not applied, and the office block was designed as repetition of the same characterized bureau floors. Over the years, according to the changing living conditions, that block’s facades were equipped with air conditioning units. In 2018 this high-rise block of the complex was demolished. Another change in the physical condition of *Anafartalar Çarşısı* according to the narration of shopkeeper

Aslan is that; in the initial project the ground floor was designed as a circulation and resting space. But due to the long construction period, after opening of the ground floor in 1964, some shops were placed in there. Also, the high mezzanine floor between the ground and the first floor, was designed for a restaurant, but never been used for this function (A. Aslan, personal communication, May 24, 2019). Also, today this floor was used as a shopping area.

In addition, many changes and renewals were done in the interior space of *Anafartalar Çarşısı* with the attempts of the Association and the Management. Firstly, some of the showcases were changed in 1990s, also, after the terrorist attack many of them were changed too. Today there are three main types of showcases in the building as the profiled iron, the original one; the curved and mirrored, the transformed ones in 1990s; and the aluminum ones, after the attack and 2000s (Figure 4.3.). Also, there are some changes in the interior organization of the mezzanine floor of the C block (Figure 4.4.). In this floor, the original shops had been divided into tiny shops and the original design and material were changed. Furthermore, some architectural elements were changed in 2010. The timber fliers in front of Altuğ's ceramic composition were removed and escalators were placed on these parts (Figure 4.4.). Also, four entrance doors at the ground floor were altered with revolving doors (Figure 4.4.).



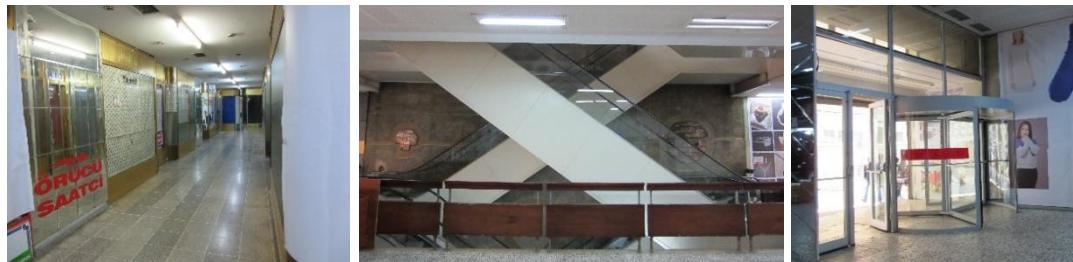
(a)



(b)

(c)

Figure 4.3. The three main types of showcases: the original one (a), the transformed one in 1990s (b), the aluminum one from 2000s (c) (Author, 2019)



(a)

(b)

(c)

Figure 4.4. (a) the altered organization of shops, (b) the escalator in front of the Altuğ's composition, (c) the revolving door (Author, 2019)

The changes in the architectural features of *Anafartalar Çarşısı* affected the original installation and revealed some challenging issues for conservation. The demolition of the high-rise block damaged the perception of the Bazaar as being a part of commercial complex. Also, the alteration of the stairs to escalators in front of the composition of Altuğ, has been preventing the visibility of the ceramic panels.

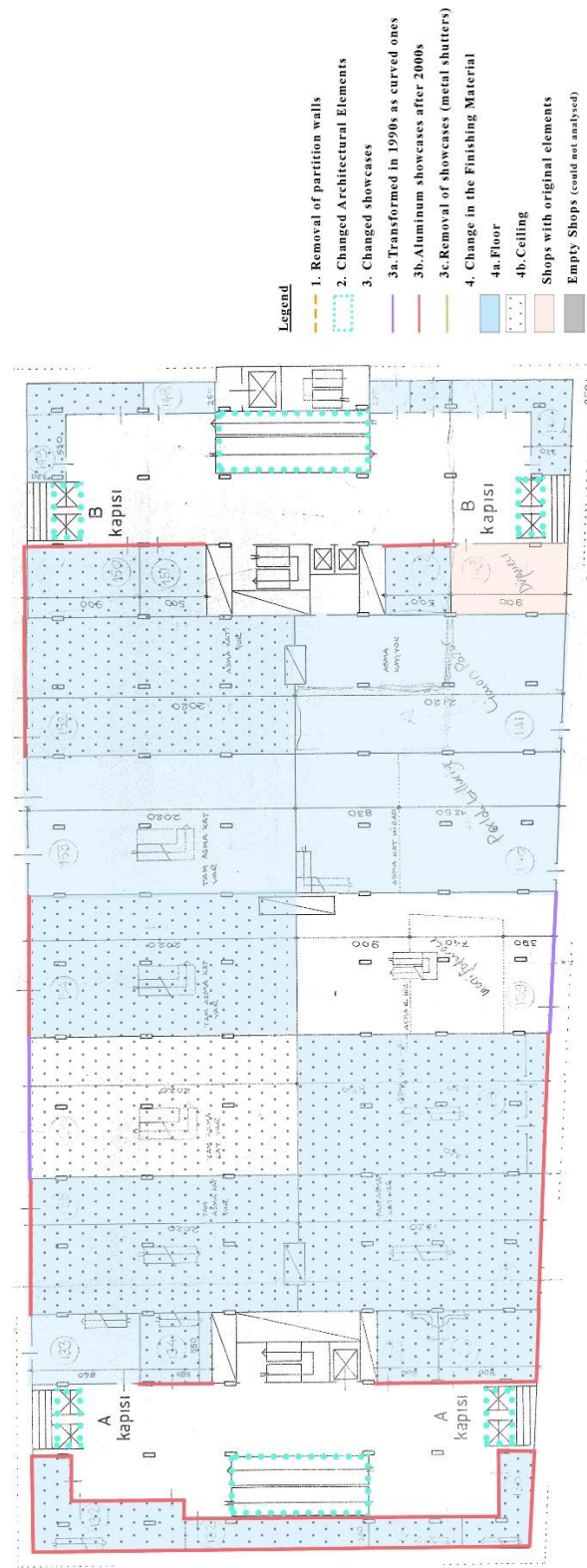


Figure 4.5. The analysis of the ground floor due to the change in architectural features

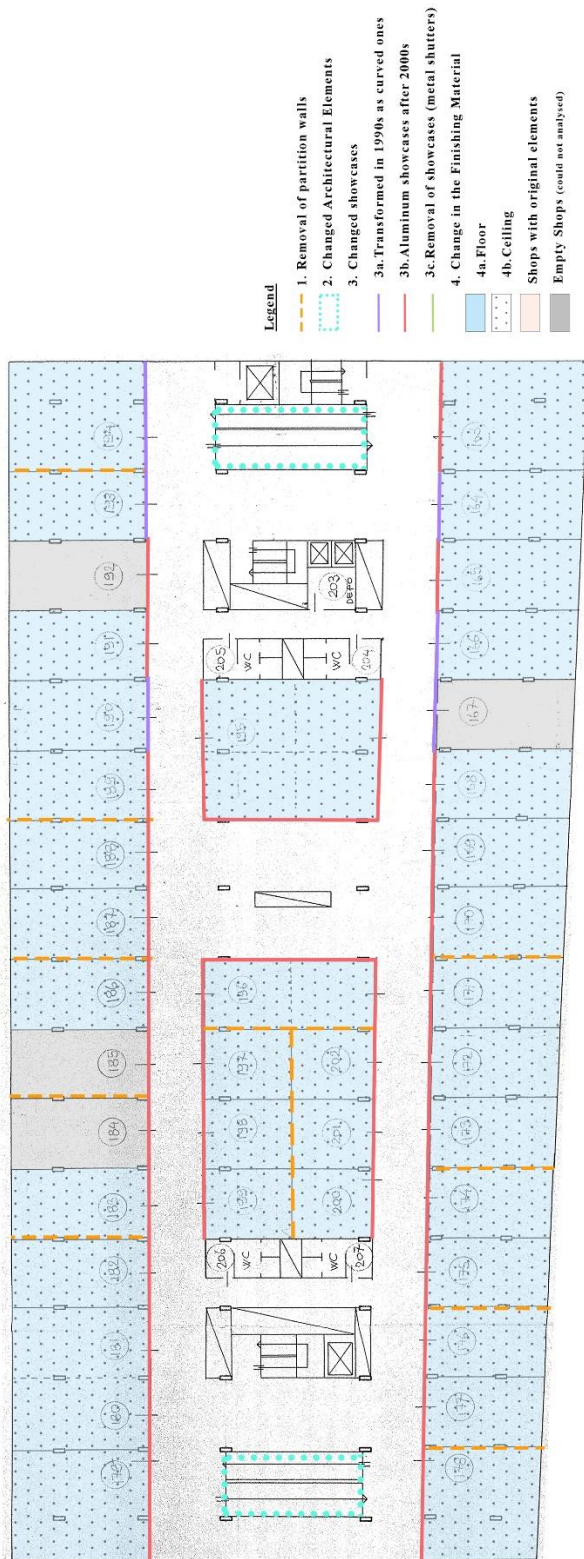


Figure 4.6. The analysis of the 1st floor due to the change in architectural features

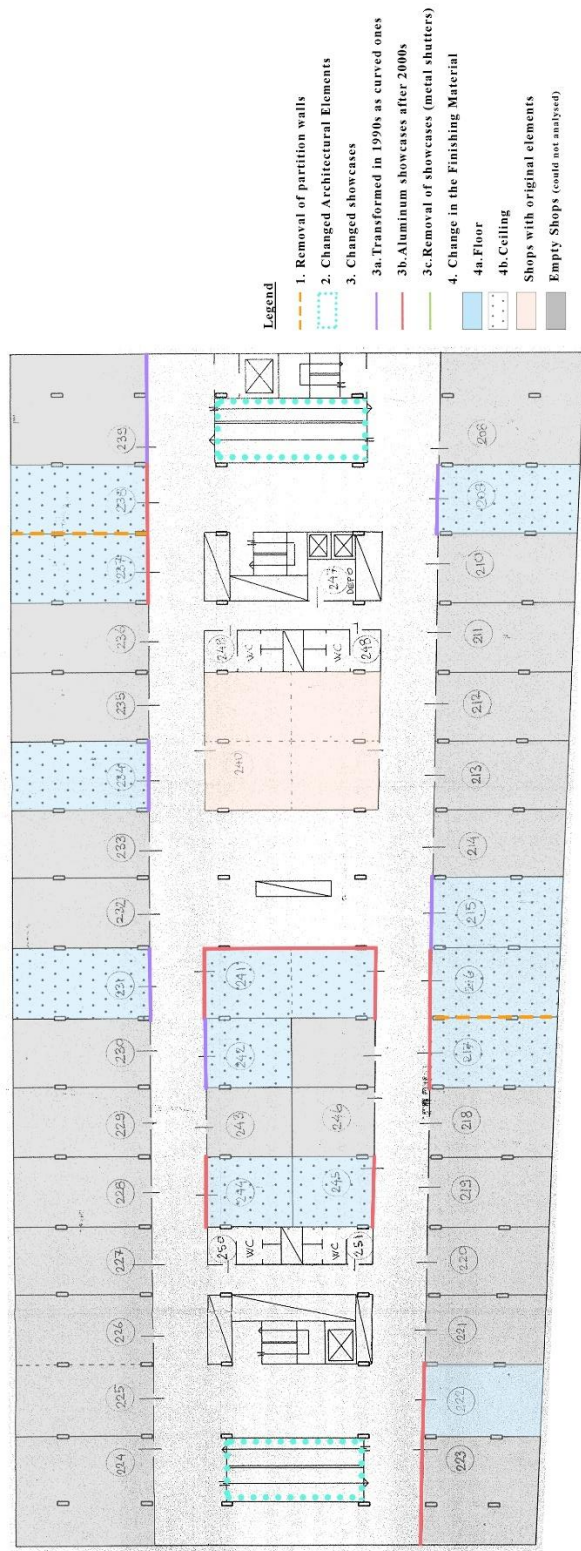


Figure 4.7. The analysis of the 2nd floor due to the change in architectural features

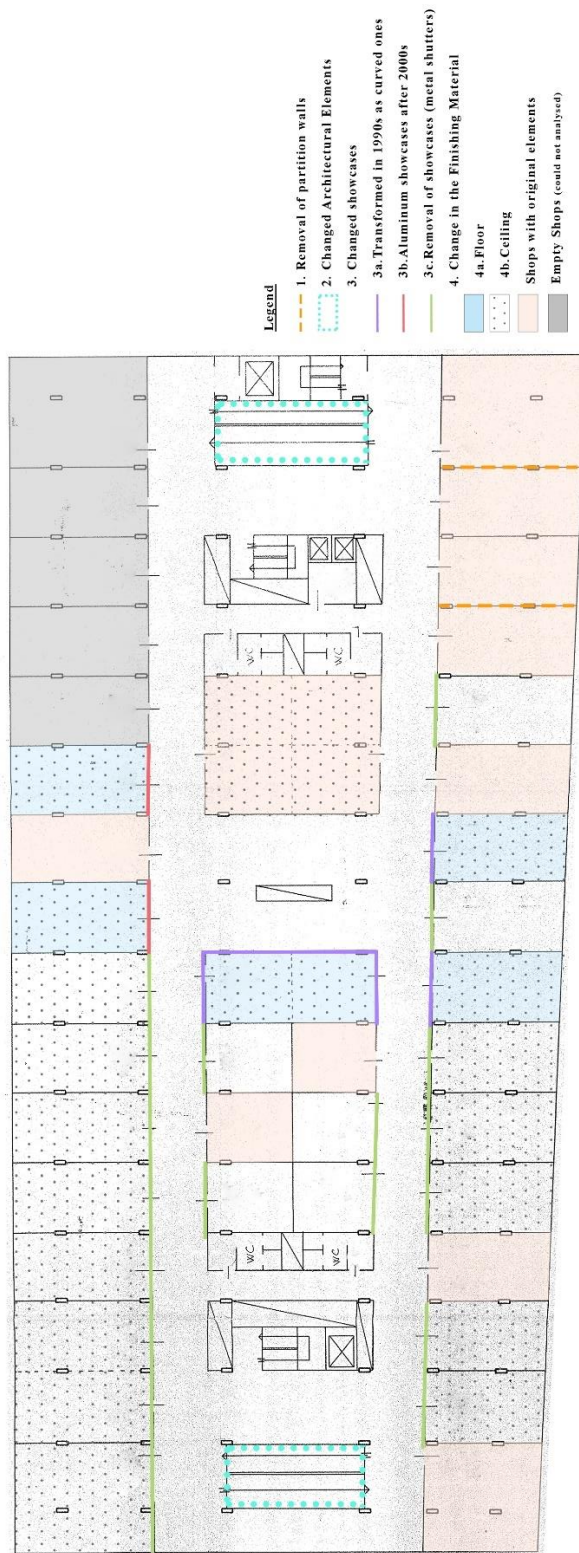


Figure 4.8. The analysis of the 3rd floor due to the change in architectural features



Figure 4.9. The analysis of the basement floor due to the change in architectural features

4.2.2. Structural and Material Conditions as a Challenge

As a modern heritage structure, the common conservation issues about the structural and material features of modern buildings are also seen in *Anafartalar Çarşısı*. These issues are commonly occurred in the structural material and the building materials of facades.

To begin with, *Anafartalar Çarşısı* has been standing for fifty-five years that was constructed with reinforced concrete carcass technique. According to information received from the Management, in previous years the Municipality made an earthquake test and it was understood that the building was resistant to the severity of 9. In addition, on site surveys it has been observed that there is no crucial structural problem in the building scale. However, a detailed structural analysis is needed for the future acts.

In terms of the physical conditions of building elements, the major problem is the material deteriorations on the aluminum cladding on the facades (Figure 4.10.). In time, materials of the curtain wall facades have been deteriorated by the life-span of materials, sunlight and air pollution. The brass-plated aluminum modules have oxidized and dilated.

The deterioration is mostly seen on the Anafartalar Street façade, the main and front elevation; because of the ‘band-aid’ repair works. After the bomb attack in 2007, the front façade of the Bazaar building was damaged and treated with painting the aluminum modules of the curtain wall and changing the broken windows. Also, the cladding of the north façade’s eaves was renewed with different material. Painting of the façade and repairing the eaves with different material, changed the façade’s original character and within years the curtain walls aluminum material suffered from the chemical reactions by painting, sunlight and air pollution. Therefore, the image of the Miesian façade has been turned into a rusty-looking curtain wall.

The physical sustainability is one of the aspects in conservation. Therefore, these material problems about the structure and the curtain walls create a challenging issue for the conservation of *Anafartalar Çarşısı*.

This problem is also discussed by the stakeholders. Almost all criticisms associated in the solution for the deterioration problem on facades. The Municipality and the Bazaar management have already started the studies for solving this problem. However, as AsiKeçi and Kürkcü mentioned, this action should be supervised by experts. The studies should in the scope of repair and maintenance of the current-original facades.

As a Modern Architectural Heritage, *Anafartalar Çarşısı* is valuable with its architecture. The most significant part of this architectural value is the facades that are innovative elements with their material, technique and organization. From this point of view, protection measures should be taken for them. The façade materials that have retained until today, have to be repaired and its continuity and authenticity have to be sustained.

The current appearance of the Anafartalar Street façade of the building disturbs the users and reduces the symbolic value of the building. Due to the architectural value of the facades and the symbolic image of the structure in Ankara, the facades must be conserved in their original design.

4.2.3. Condition of Artworks as a Challenge

The legal and physical conditions of artworks in *Anafartalar Çarşısı* generate problematic conservation issues. Primarily, the artworks of renowned artists in the building have not been registered. This situation restrains the conservation of artworks in legal context. Nevertheless, the registration attempts of these works have been carrying. Also, the value of the art works in the building is not well-known by the users and some interventions of the users could cause the destruction of these art objects. Stickers affixed on ceramic panels and wall paintings, stands placed in front of these works (Figure 4.11.). These implementations prevent the visibility of the artworks and damage their material, especially by the attachment of price tags. The

artworks are significant cultural properties and prominent components of the Bazaar. Therefore, the protection and sustainability of these works are important.



Figure 4.11. The stands and price tags preventing the visibility of ceramic panels (Author, 2018)

Moreover, in the basement floor more hazardous problems about the art objects are seen. A couple parts of Seniye Fenmen's ceramic panel have been lost (Figure 4.12.). In addition, the mural painting of Nuri İyem was deteriorated by the cleaning materials in this floor (Figure 4.13.). The protection and maintenance of these art works that constitute the crucial values of the building, has to be considered as essential challenges.



Figure 4.12. The lost pieces of the Fenmen's ceramic panel (Author, 2019)



Figure 4.13. The deteriorated mural painting of İyem (Author, 2018)

The NGOs and experts suggest some solutions for the current issues about artworks. They offered registration of both the building and artworks. This should be the first step of the conservation process for *Anafartalar Çarşısı* as a cultural property. Also, the proposal of AsiKeçi for the physical problems of artworks could be evaluated as practicable. Training of the staff and shopkeepers for the cleaning and caring methods of artworks would provide the maintenance of these values. Also, charging an expert for auditing and controlling of this process is an essential solution.

4.2.4. Stakeholders and Decision-Making Process as a Challenge

The decision-making process of *Anafartalar Çarşısı* between 2000 and 2019 has been conducted with many actors. The stakeholders are the determinant actors of this process. The main conductors are the local authority and conservation councils. Their decisions and actions have to be considered as the possible challenges for the conservation of *Anafartalar Çarşısı*.

Beginning from 2000s, the Municipality produced many planning projects that threatened the physical existence of the Bazaar; also, the high-rise block was demolished according to these plans. These actions were grounded on the ideologic and rent based attitude of the local authority. This ideologic manner did not consider the modern heritage buildings as cultural properties. In addition, the conservation councils rejected the registration of *Anafartalar Çarşısı*. This decision could be related with the political concerns or the association with the local authority. Therefore, as being the primary stakeholders, any act of the Municipality and the conservation councils could be resulted in a challenge in the conservation process. The possible solutions for this challenge would, almost always, need the collaboration of one of these stakeholders. Thus, the local authorities and the conservation councils have always been considered as the primary issues.

Anafartalar Çarşısı was built as an outcome of the architectural design competition and the building houses many artworks. In this case, the copyrights of project owners as architects and the owners of the artworks as artists appear in stakeholders as legal shareholders. At present, the architects and artists are not alive; their heirs carry the copyrights. Therefore, considering the rights of heirs and compromising with them in the future acts for the conservation of *Anafartalar Çarşısı* is a crucial issue.

Furthermore, the attitude of the users of *Anafartalar Çarşısı* could regarded as another challenge in the conservation process. The shopkeepers, staff and citizens do not aware of neither the values of the building nor the significance of artworks. The

deteriorated facades have been created a collapsed image on the users' mind; thus, many of them wish to change these Miesian facades.

Also, the usage of the shopkeepers damages the architectural value of the building. Placing the shop signs on these facades and the stands in the corridors are creating issues in the conservation. In addition, the staff used wrong cleaning methods for the artworks and shopkeepers put their stands in front of them and attached the price tags on them. Also, for the greater part of the citizens, the building and the artworks do not carry values. The challenge that was created by the users could be solved with the attempts of raising consciousness. This kind of solution has already been experienced in the recent years and ended with positive returns.

With the announcement of the decisions of demolition; the Bazaar has taken the attention of the people of Ankara; including many non-governmental organizations, especially cultural-art initiatives. Various studies have been done in order to raise the social consciousness to the building. Moreover, despite the court decisions, most of the shopkeepers did not leave their shops and be against the demolition decisions. They are disposed to the sustaining of *Anafartalar Çarşısı* and M.A.Ç. has supported them. Also, M.A.Ç. and shopkeepers supported the activities of the initiatives to create awareness against the demolition decisions.

The registration attempts of artworks are the outcome of collaborative works of M.A.Ç., shopkeepers and the art initiative, *AsiKeçi* (Ö.C.Can, personal communication, August 13, 2019). In order to cancel the demolition decisions, the registration of these significant art objects was suggested to the court. Due to the expert's report, the court decided issue of stay order and cancelled the demolition decisions. Also, the new Municipality presented a new vision for the Bazaar and its context. Therefore, a new decision-making process have been emerged since 2019.

There are some conditions that generate threads and potential risks for the future actions in decision-making process. Firstly, the nullity of judgement for the demolition of the building was announced on June 28, 2019. The registration of artworks has been

carrying; however, there is no attempt for the registration of the building. Also, in the court decision dated 23.01.2019, insists on the conservation of artworks and in case of any demolition decision, the order suggests the move of these objects. Therefore, this court judgement does not consider the significance of the structure and this situation is an important threat; there would be no legal barrier for any intervention to the building in coming years.

All in all, the decision-making process with the participation of stakeholders is essential for the conservation and sustainability acts. In this process, the potential challenges have to be considered in detail. In current condition; the method for the repair of facades, a radical change in the user profile and the possible projects for the field of high-rise block are the risk posing subjects.

The repair method of the material deterioration on facades has to be considered as a potential risk for the conservation of modern architectural heritage. For instance, the changing of the facades with different architectural approach or different materials would be a risk; because this intervention would disrupt the image and the architectural character of *Anafartalar Çarşısı*.

The building is placed in the urban memory with its Miesian curtain walls that is constituted by rectangular aluminum modules. Furthermore, *Anafartalar Çarşısı* is a favored shopping place for middle and low-income groups. Any change in the function or the shops' quality, this customer profile would switch. Especially, the women's role in the daily life of Ankara would be affected with this situation. Another threat for the integrity of the building with its context is the possible arrangements on the field of demolished high-rise block. The foreseen projects for this field have to consider the significance of *Anafartalar Çarşısı*; otherwise the physical and social attributes of the Bazaar would be damaged.

4.3. Principles and Proposals for the Conservation of *Anafartalar Çarşısı*

Due to the defined values in international documents, *Anafartalar Çarşısı* is respected as a modern heritage place with its values; architectural, technique and technologic, artistic, aesthetic, document, memory, social, identity, symbolic, use, continuity and economic. From this point of view, sustaining and conservation of *Anafartalar Çarşısı* is an essential issue.

In the conservation process of *Anafartalar Çarşısı*, the values have to be conserved, enriched and sustained; the challenges must be solved and regeneration of them has to be prevented. In this scope, the vision, principles and actions for the conservation have to be defined and implemented. Also, the conservation process has to provide the participation of the stakeholders in order to sustain the social values that are especially essential for the modern heritage. With this aim, for the conservation of *Anafartalar Çarşısı*; the conservation vision, principles and conservation actions and actors are presented in this chapter.

4.3.1. Conservation Vision, Principles and Attitudes

As being a Modern Architectural Heritage of Ankara, *Anafartalar Çarşısı* carries cultural significance. When considered from this point of view, it is necessary to transfer the cultural significance to the next generations and sustain and conserve these values in order to protect the urban culture. With this view, in the conservation and sustainability of *Anafartalar Çarşısı* with all its current attributes; as location and setting, the architecture, architectural elements, artworks, social values etc. and with the participation of all stakeholders is aimed. In this context, the conservation vision is defined as: Providing conservation and sustaining; within its place in the urban memory, the historical layers and the shopping tradition; and with its architectural features, building elements and artworks.

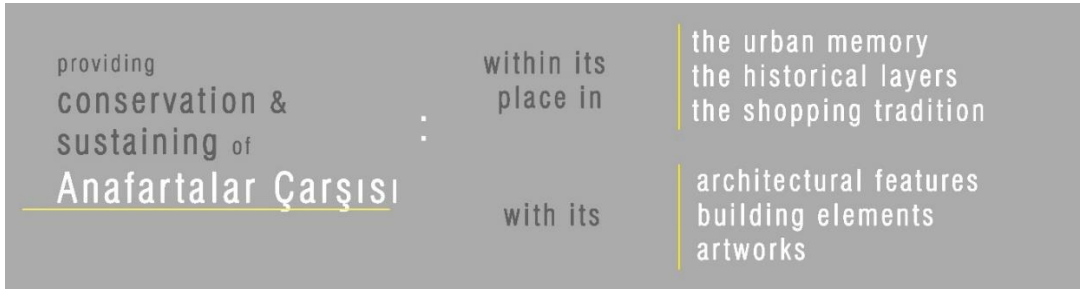


Figure 4.14. Conservation vision for *Anafartalar Çarşısı*

The conservation vision of *Anafartalar Çarşısı* aims to sustain the current values and produce solutions for the challenging issues. In order to realize this objective, the conservation principles are generated.

As a modern architectural heritage; the conservation and sustainability of *Anafartalar Çarşısı* and solutions for challenges have to be provided with an integrated perspective that includes all attributes, associations and meanings of the cultural significance. The significance and values of *Anafartalar Çarşısı* have to guide the conservation process. At this point, having a symbolic image that has a special place in the urban memory of Ankara, being a Modern Architectural Heritage, having technological and innovative architectural elements as curtain wall, escalators etc., housing essential artworks, still-using as a shopping mall and providing economic income have to be the main points of the conservation. In this sense the conservation principles of *Anafartalar Çarşısı* primarily aim to:

- Conserve and sustain the physical features of the architecture of *Anafartalar Çarşısı*
- Provide the functional and economic sustainability of *Anafartalar Çarşısı*
- Document and share the course of life and significance of *Anafartalar Çarşısı*

Also, the conservation principles purposes to:

- Conserve the cultural heritage significance of *Anafartalar Çarşısı* with all of its elements, components, meanings and associations in every scale.

- Generate an integrated conservation for *Anafartalar Çarşısı* and all of its values
- Analyze the problems and threats that could affect to *Anafartalar Çarşısı* negatively and find solutions for them.
- Gather all the demands and suggestions about *Anafartalar Çarşısı* and consider them, according to their compatibility, in the conservation actions.

Due to these aims, there are many situations that have to be considered in the development of the conservation principles of *Anafartalar Çarşısı*. Firstly, the building has a special place in the urban memory with its location and being a figure in the shopping culture. Therefore, in the conservation process, the context of the building must be considered and the sustainability and conservation of *Anafartalar Çarşısı* in its context have to be provided. In this case, the demolition of the high-rise block should be reviewed as part of this physical context. For the empty field, special projects that include the participation of all stakeholders have to be produced. Also, as a Modern Architectural Heritage building, the conservation of the building with its architectural elements is another issue. Moreover, for its sustainability; *Anafartalar Çarşısı* has to be utilized by people and sustain its presence in the urban memory. Lastly, as being a cultural property, *Anafartalar Çarşısı* has to be studied scientifically and the knowledge should be transferred to next generations. To sum up, the conservation principles of *Anafartalar Çarşısı* are:

- Providing the conservation and sustainability of *Anafartalar Çarşısı* in its social, cultural and physical contexts
- Providing the conservation and sustainability of *Anafartalar Çarşısı* with its special building elements and components
- Strengthening the relation between people of Ankara and *Anafartalar Çarşısı*
- Disseminating the information of *Anafartalar Çarşısı* and transferring it to the future

In order to define the scope of the future actions for the conservation process, many principles and attitudes are also explained as; principles and attitudes for use and management, and principles and attitudes for conservation interventions. In the formation of these principles, the articles in the Venice Charter (1964), the Burra Charter (2013) and the Madrid-New Delhi Document (2017) provide the basis.

Principles and attitudes for use and management of *Anafartalar Çarşısı* are:

- The all decisions of management and use have to be adequate with the values of *Anafartalar Çarşısı* and these decisions should contribute to the significance of the building.
- The legal and administrative regulations for the conservation of *Anafartalar Çarşısı* must be done in order to protect its current values.
- As the analyses show that *Anafartalar Çarşısı* has been used for shopping activities from its opening till today; the continuation of its original function has to be provided.
- The new functions proposed in the conservation process should enrich and strengthen the building's ongoing function. These new functions should adapt the building to recent conditions. At this stage, the flexibility of the plan provides many kinds of change; but these changes have to contribute to the significance of *Anafartalar Çarşısı*. In this context all stakeholders have to take part.
- The adaptations that do not damage the architectural integrity of *Anafartalar Çarşısı* could be done. In this part, all of the values of the structure should be considered.
- The impacts of the conservation actions on the cultural significance of *Anafartalar Çarşısı* have to be followed and controlled.

Principles and attitudes for the conservation interventions of *Anafartalar Çarşısı* are:

- Every proposed change must be considered as parts of an integrated structure. Herein, with its values, *Anafartalar Çarşısı* has to be treated as a cultural significance and every intervention must be discussed as parts of a whole.
- In every stages of the conservation process, it is necessary to seek the advice of the experts. Every decisions and interventions must be analyzed and evaluated by the specialists.
- The structural and material conditions of *Anafartalar Çarşısı* have to be analyzed by experts and the consolidation of the structure has to be provided by special works by them.
- The sustainability and the conservation of *Anafartalar Çarşısı*; as a representative of Modern Architecture and a cultural significance, have to be provided. In this process, the interventions have an understanding of “as much as much as necessary and as little as possible”.
- The conservation interventions of *Anafartalar Çarşısı* have to be maintenance or repair levels.
- The intervention approach has to be under improvement or rehabilitation frameworks.

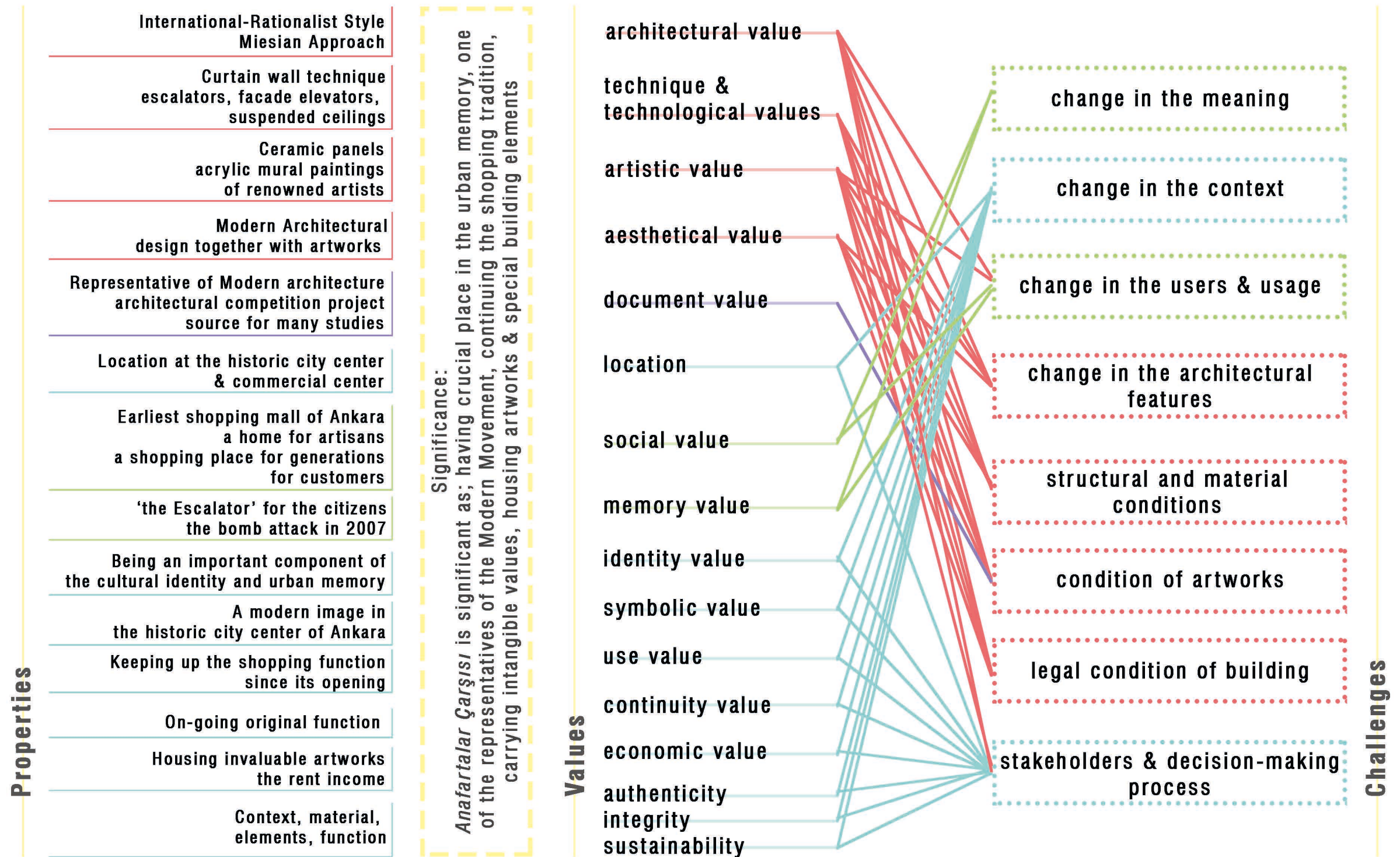
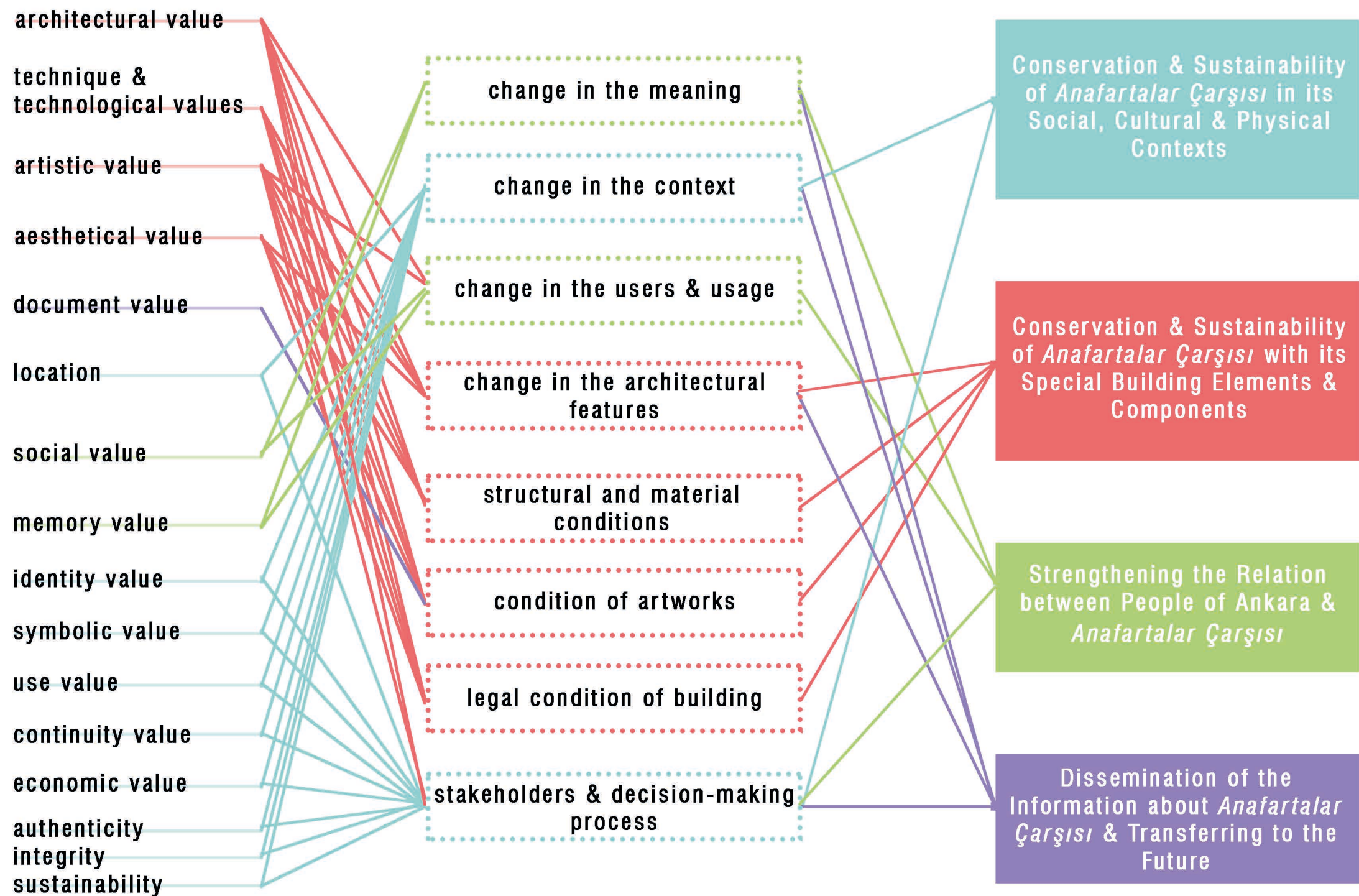


Figure 4.15. Properties, values, the significance and challenges of *Anafartalar Çarşısı*



Principles

Figure 4.16. Values, challenges and conservation principles of *Anafartalar Çarşısı*

4.3.2. Conservation Actions and Actors

For providing the conservation and sustainability of *Anafartalar Çarşısı*; the conservation actions are developed in the scope of the conservation principles defined in the previous chapter.

The conservation process of *Anafartalar Çarşısı* has to begin with taking legal precautions as applying the registration of the building and artworks. This action provides the basis for the conservation of *Anafartalar Çarşısı* as a heritage place and realization of the principles related with the physical conservation.

As carrying the cultural significance, an architectural conservation project and management plan for *Anafartalar Çarşısı* has to be prepared. A team of experts and specialists has to be formed by decision makers. The conservation process would be conducted in the scope of ‘*Anafartalar Çarşısı* Architectural Conservation Project and Management Plan’ that aims to provide conservation and sustainability of values and significance and produce solutions for challenges.

The registration and preparation of ‘*Anafartalar Çarşısı* Architectural Conservation Project and Management Plan’ is a necessary act for the conservation. As the thesis aims to produce a route map for the conservation process; the thesis does not produce the conservation and management plan; but, sets the framework of the conservation process.

In the further steps, actions are proposed under main titles, based on the Burra Charter Process⁵⁶. ‘Understanding the Place’ is the first proposed action group that includes actions for the documentation and analyses. The documentation and analyses of *Anafartalar Çarşısı* would support all the defined conservation principles and provide comprehending the history, physical and social features (Figure 4.17. & Figure 4.18.).

Secondly, actions under ‘Assessments’ and ‘Preliminary Maintenance’ would be conducted after ‘Understanding the Place’. These actions would begin with the

⁵⁶ The process defined in The Burra Charter (ICOMOS Australia, 2013, p.10)

‘Preliminary Assessments’ and ‘Preliminary Maintenance’ of *Anafartalar Çarşısı* in order to provide the physical visibility and social vitality of the building in a short time. ‘Preliminary Assessments’ are related with the principles about conservation of architectural features, strengthening the social relations and gathering information (Figure 4.19.). Also, actions under ‘Preliminary Maintenance’ would support the conservation and sustainability of social, cultural, physical and architectural features and strengthen the relations (Figure 4.19.). After these preliminary actions, ‘Assessments’ would continue in more detailed way and provide the realization of all principles (Figure 4.20.).

With the information and evaluation of the previous steps, actions under ‘Decisions for the Future of the Place’ would be conducted. These actions would practice the defined conservation principles in reality (Figure 4.21.).

The last step of the proposed conservation process consists of actions under ‘Monitoring’ title. ‘Monitoring’ is crucial for all conservation principles (Figure 4.21.). This step would reveal the outcomes of the conservation process and needed revisions.

The actions that would provide a long-term conservation and sustainability also needs to determine the actors who are going to implement these actions or who should participate, supervised or controlled these actions.

According to the present situation, the current stakeholders of *Anafartalar Çarşısı* have to participate in this conservation process. These stakeholders are grouped as decisionmakers, legal shareholders, users, NGOs and scientific partners. The Municipality is the main actor in this conservation actions as being a decision-maker and the owner of the property. Also, M.A.Ç. and the conservation councils have to participate as decision makers. As being the legal shareholders; all of the shopkeepers as the tenants and main users of the building and heirs of architects and artists have to join the process.

Moreover, building staff, customers and citizens have to participate in the conservation actions as users. Also, the participation of The NGOs including trade associations, communities and initiatives has to be provided in this process. The Ankara Office of the Chamber of Architects, AsiKeçi, AnkaraAks could conduct some of the conservation actions. The participation of academicians, specialists and experts as scientific collaborators is crucial in the conservation process. These scientific partners could be attended as actors, supervisors or controllers of the actions. In addition, as carrying documentation and conservation works of modern heritage buildings in Turkey; the DOCOMOMO_TR should participate in this process. Also, as the artworks and the buildings are not only the cultural properties of Turkey but also, the world's heritage; many international organizations could participate in the conservation process of *Anafartalar Çarşısı*.

In addition to the determination of actors that would conduct the conservation actions or supervised/controlled the process; timing is needed for designating the actions. In order to determine the starting date and the duration of the actions; a time chart is prepared at the end of this chapter. In this chart the actions, the actors and the timing are stated in detail (Table 4.1.).

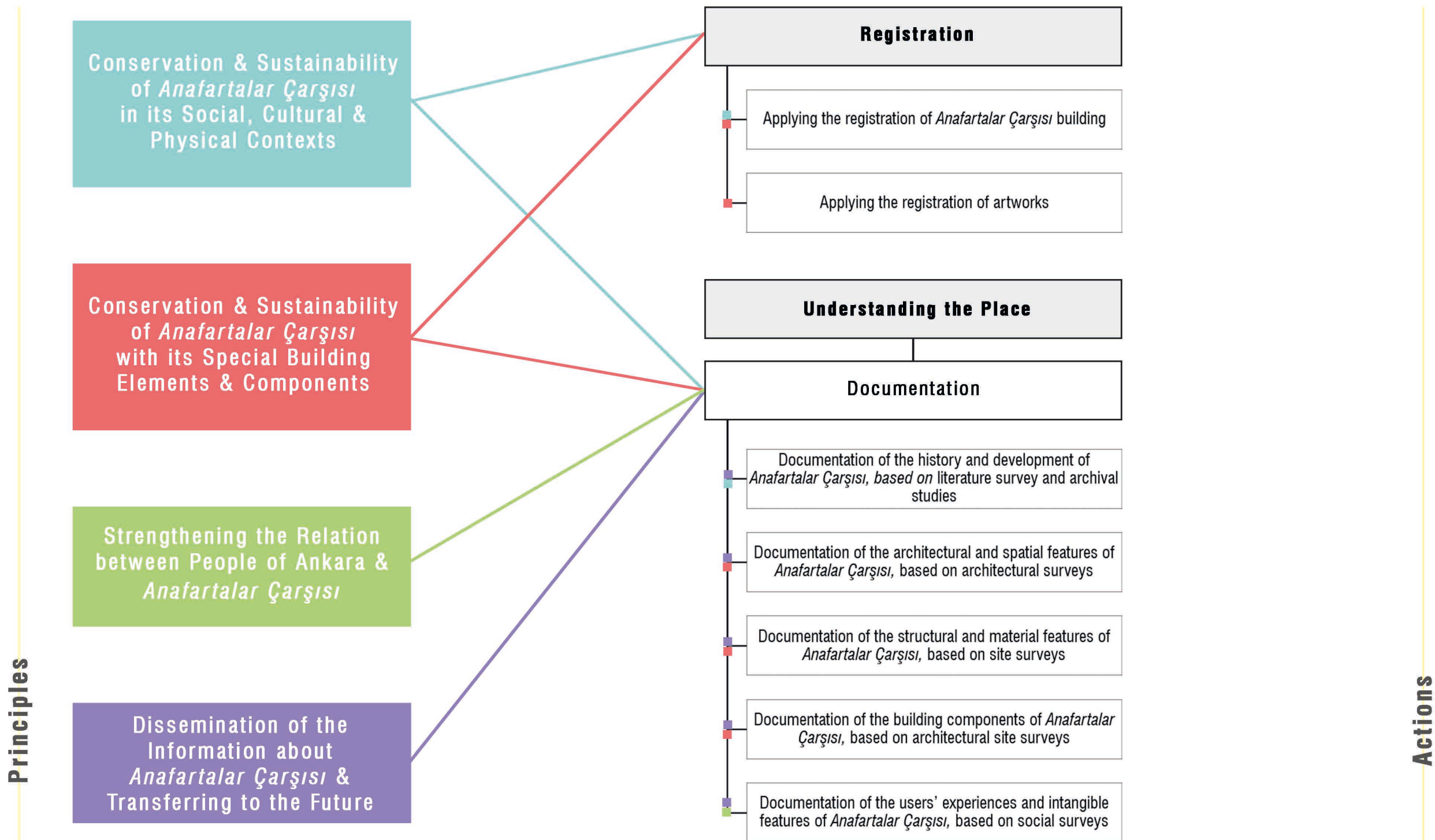


Figure 4.17. The relation between the conservation principles and actions defined under 'Registration' and 'Understanding the Place: Documentation'

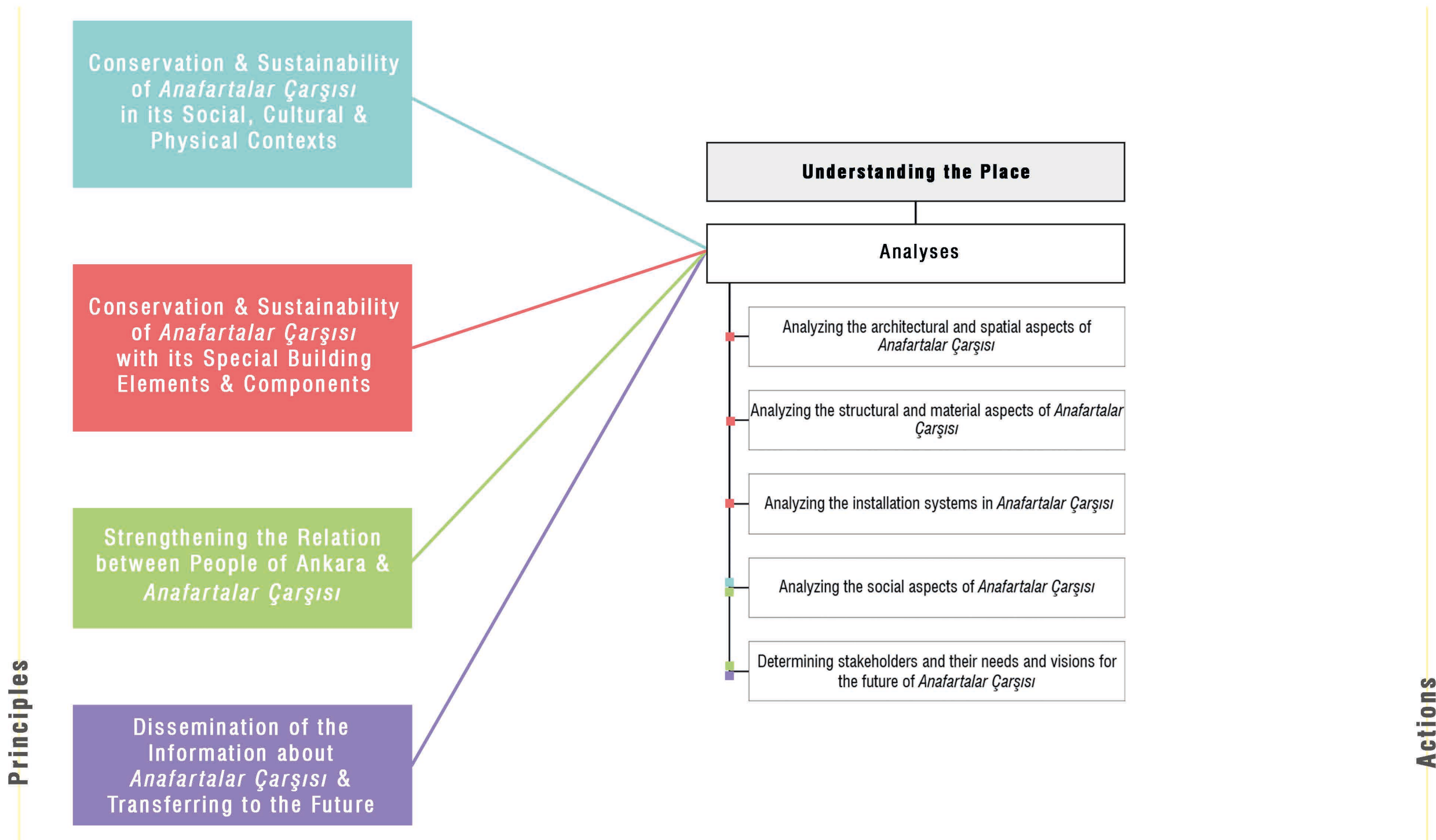


Figure 4.18. The relation between the conservation principles and actions defined under 'Understanding the Place: Analyses'

Stage 1: Registration & Understanding the Place

In the first stage of the conservation process of *Anafartalar Çarşısı*, actions for Registration and Understanding the Place have to be practiced.

Registration of *Anafartalar Çarşısı* and artworks would be the initial step for conservation actions in order to make definition of the building as a heritage place in legal areas. The registration works could be conducted by the decisionmakers, legal shareholders, NGOs and scientific partners (Table 4.1.).

Understanding the Place is consisted of two phases as Documentation and Analyses. The actions under this title aims to provide the comprehending of all features of *Anafartalar Çarşısı* in a wide range.

As the first phase of Understanding the Place; **Documentation** includes many studies for the documentation and recording of historical, architectural and spatial and structural and material features of *Anafartalar Çarşısı*. These actions based on; literature survey, archival studies, on-site surveys and architectural surveys. Also, in order to understand the intangible features of *Anafartalar Çarşısı*; many social studies as in-depth interviews, social surveys etc. have to be done and document in this stage. These actions would be conducted by decision makers and scientific partners (Table 4.1.). Also, trade associations as NGOs could support these actions. The documentation is the first action of conservation actions that record the features of cultural property in a wide range.

Analyses is the second step of Understanding the Place. In this phase, the analyses of the documented features of *Anafartalar Çarşısı* as; architectural and spatial, structural and material and social aspects are done by the coordinators from decision makers, trade associations and scientific partners (Table 4.1.). Also, the determination of the stakeholders and their needs and visions for the future is done by the participation of all stakeholders. Analyses is a crucial step for understanding the place and determining the features.

In the thesis the phases of Understanding the Place are mostly done. The history, the architectural features and the development of *Anafartalar Çarşısı* are documented and analyzed in the Chapter 3 according to the literature survey, archival studies and on-site surveys. However, the measured drawings and photographs are not prepared. Also, in order to understand the intangible aspects of *Anafartalar Çarşısı*, many social studies as in-depth interviews and social surveys with the stakeholders are done and their visions are mentioned in Chapter 3. Also, the documents of these social studies are attached to the thesis (Appendices: C & D). Therefore, the data in this thesis could be used in the future conservation acts for ‘Understanding *Anafartalar Çarşısı*’.

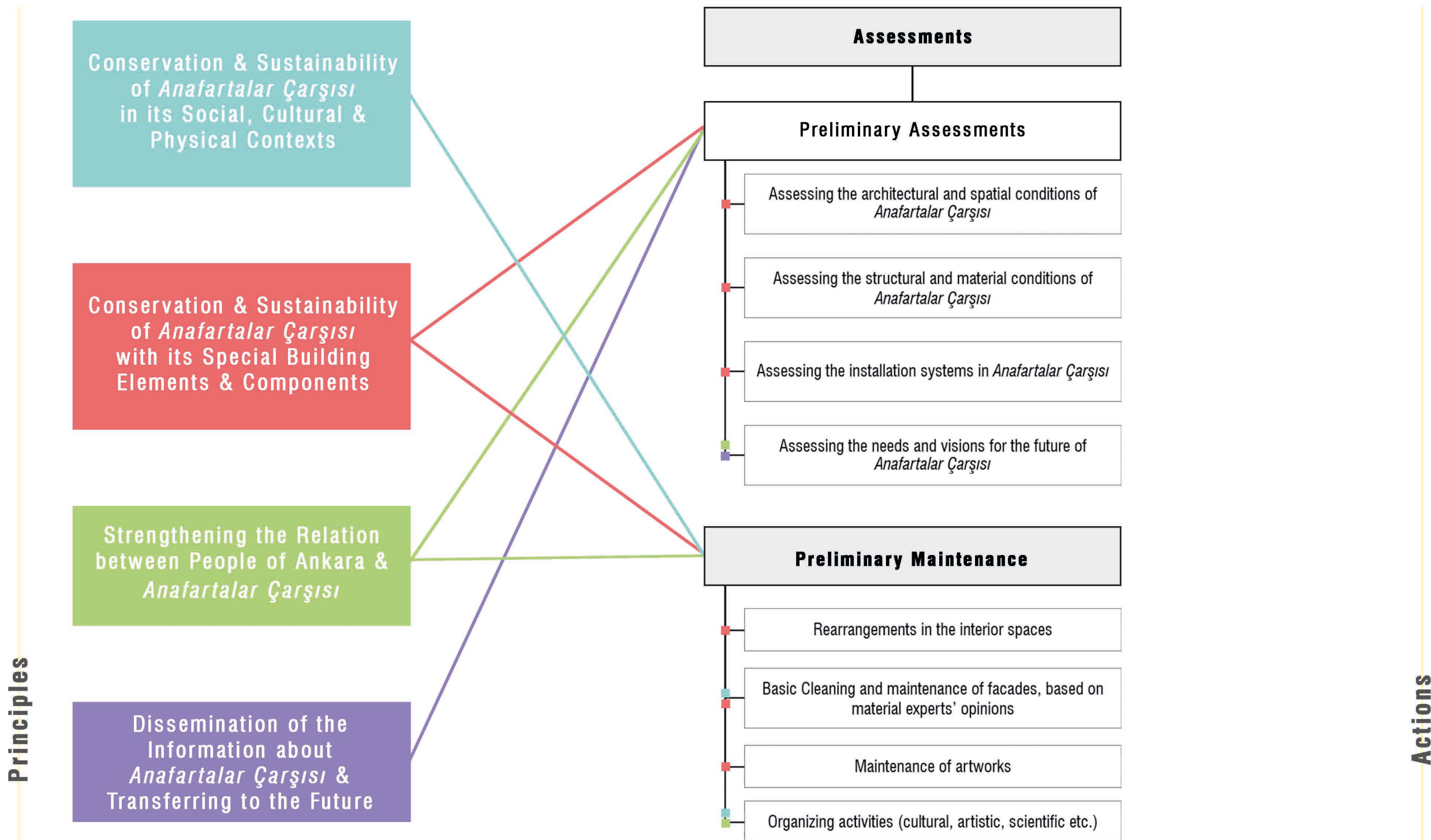


Figure 4.19. The relation between the conservation principles and actions defined under 'Assessments: Preliminary Assessments' and 'Preliminary Maintenance'

Stage 2: Preliminary Assessments and Preliminary Maintenance

After the understanding of *Anafartalar Çarşısı*, the second stage of the conservation process includes the first phase of Assessments as Preliminary Assessments and Preliminary Maintenance. The second stage is important for the conservation of *Anafartalar Çarşısı* in short-term. This stage has to be conducted by the experts' and specialists' studies.

After the documentation and analyses of the aspects of *Anafartalar Çarşısı*, an assessment for its current physical and social conditions, needs of its stakeholders, determination of values and problems have to be done. However, due to the current physical conditions of exterior and interior spaces of *Anafartalar Çarşısı*, there is a need to define preliminary maintenance actions in order to provide the disappearance of the negative image of *Anafartalar Çarşısı*. Therefore, the assessment step is divided into two as preliminary and in-depth assessments.

In **Preliminary Assessments**; the current architectural, spatial, structural, material conditions of the building are evaluated in order to produce proper solutions in the further steps. Also, the needs and visions of stakeholders have to be analyzed in this process. These works should be conducted by academicians, experts and specialists from various professions such as; architects, engineers, artists etc. (Table 4.1.). These assessments would produce a base for Preliminary Maintenance actions.

In order to regain its missing physical and social features, some actions for *Anafartalar Çarşısı* are defined under **Preliminary Maintenance**. The challenges in the interior spaces due to the usage of its users must be considered and solved in this stage. The rearrangements in the interior spaces have to be done. Arranging proper circulation spaces by moving away the stands, products etc. in the corridors; removing the stands in front of the artworks and price tags on the artworks and moving the boxes, cupboards, shelves etc. that could be seen from the outside through windows and damage the facades image, to another places are the preliminary actions that have to be conducted by M.A.Ç, technical staff and shopkeepers with experts' opinions. The

basic cleaning and maintenance of deteriorated facades have to be done in this stage by trade associations and scientific partners. This action has to be conducted in a scientific way and the methods for the cleaning and maintenance have to be defined by experts and the cleaning process has to be controlled by them. In addition, the preliminary maintenance of artworks has to be done by scientific partners and for creating awareness to the aspects of *Anafartalar Çarşısı*; cultural, artistic, scientific etc. activities could be organized by the decision makers, users, NGOs and scientific partners (Table 4.1.).

In the thesis, analyses for the preliminary assessments and maintenance as; the current physical and social conditions of *Anafartalar Çarşısı* are studied in Chapter 3 and Chapter 4. The architectural features, structural and material properties, artworks are explained in Chapter 3. Also, the physical and social conditions are assessed in the Chapter 4.2. However, for the preliminary maintenance of the facades, more specific studies have to be conducted by material experts.

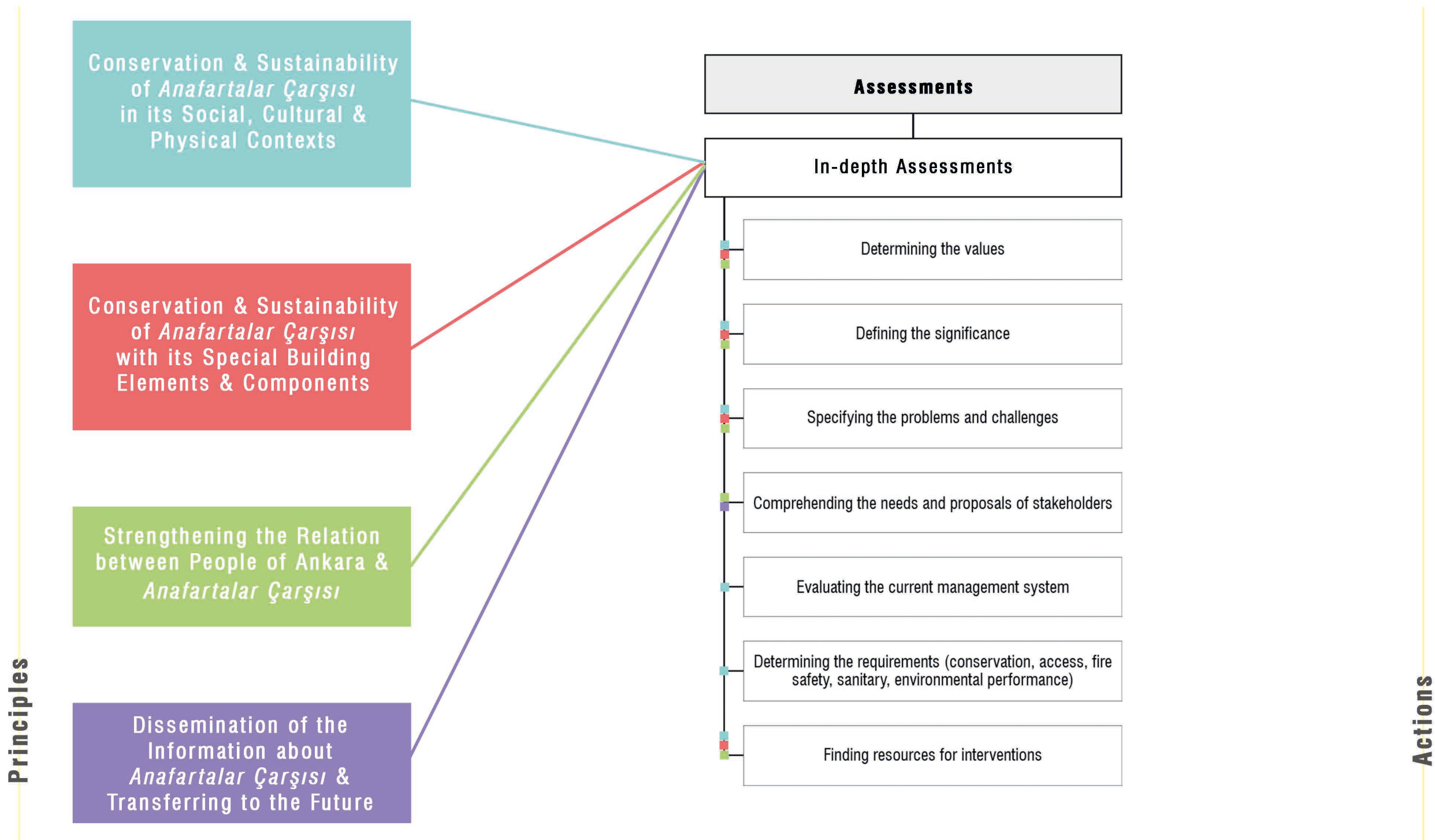


Figure 4.20. The relation between the conservation principles and actions defined under 'Assessments: In-depth Assessments'

Stage 3: In-depth Assessments

The third stage of the conservation process is composed of studies under **In-depth Assessments**. In this stage, the features, conditions and changes of *Anafartalar Çarşısı* are evaluated in order to define the values, significance and challenges. The determination of the decisions for the future grounds on this stage; therefore, the conductors of the in-depth assessments are the scientific partners including academicians, experts and specialists (Table 4.1.).

In this stage, the valuation of *Anafartalar Çarşısı* has to be done with the consideration of international documents. According to defined values, the significance of the building has to be described. Also, the current challenging conditions for the conservation of *Anafartalar Çarşısı* have to be determined in this stage. These actions would set the framework of the further decisions for the conservation process.

In addition, the current management system of *Anafartalar Çarşısı* must be assessed with the expertise. Also, in order to adapt the structure to recent conditions; the current requirements have to be determined by scientific partners. For the future conservation interventions, the scientific and financial resources have to be investigated.

In the thesis; the determination of values due to the international documents, definition of the significance and the determination of challenges are done in the Chapter 4 according to the data from previous chapters. For the future conservation acts, these assessments could be used as a base and more detailed evaluations have to be done.

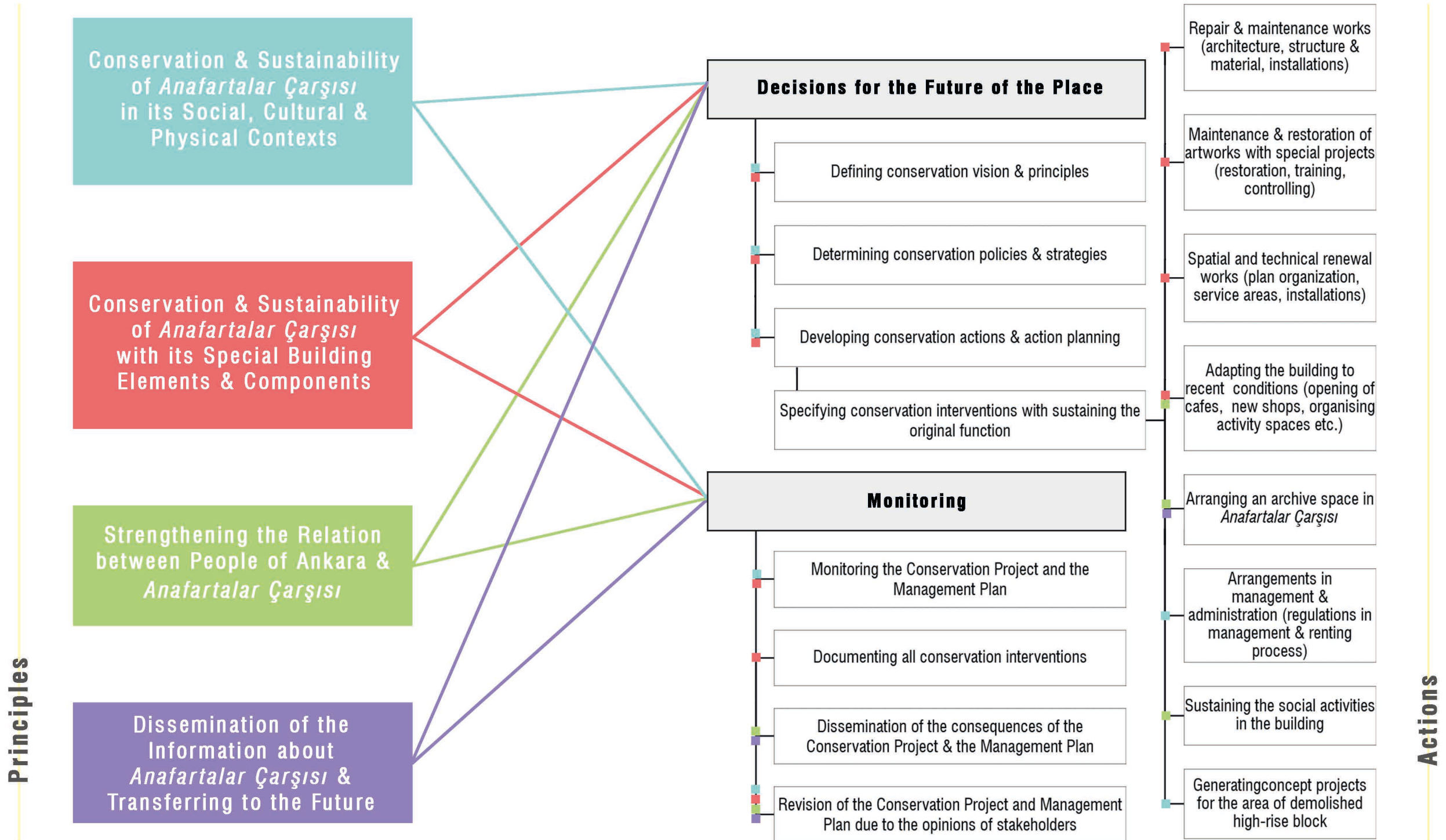


Figure 4.21. The relation between the conservation principles and actions defined under 'Decisions for the Future of the Place' and 'Monitoring'

Stage 4: Decisions for the Future of the Place

The actions defined in **Decisions for the Future of the Place** constitute the fourth stage of the conservation process. This stage includes various actions that would provide the conservation and sustainability of *Anafartalar Çarşısı* according to its assessments in the previous stages. These actions are planned to be conducted with the decision makers, users, NGOs and scientific partners (Table 4.1.).

This stage begins with the definition of the conservation vision and principles; then the conservation policies and strategies are generated by the decision makers and scientific partners. In the end, the conservation actions within action planning are developed. These actions are specialized according to the values and challenges in the scope of conservation vision and principles.

In this stage, actions are formed according to the on-going function of *Anafartalar Çarşısı*. Conservation interventions as: repair and maintenance of the architecture, structure and installations; maintenance and restoration of artworks; renewal of plan organization, service areas and installations are planned to be done. In these works, the conservation principles and attitudes defined in the Chapter 4.3.1. must be considered.

In the repair and maintenance works for architecture; the deteriorated facades have to be labored primarily. In order to survive from the dirty and rusty image by the maintenance and repair of the existing façade, detailed research and analyzes should be made by the material experts and the solutions should be presented. The maintenance of the existing façade is more economic and by the continuation of the current material, it is a more sustainable approach. On the other hand, if the experts explain that the façade needs a larger scale intervention; the repair or the reconstruction of the façade must be made by using the same or similar materials and construction techniques in accordance with the original design and construction. In this way, the architectural features of *Anafartalar Çarşısı* would be conserved, and its symbolic value would be maintained.

Also, during the maintenance and repair of the facades, each signboard, advertisement etc. lifted or adhered to the façade must be removed and precautions should be taken to reduce the effects of the air conditioning units on the image of the façades.

For **the maintenance of artworks**, special trainings could be arranged for the technical staff and users and the auditing of these works has to be conducted with M.A.Ç. under A.B.B. This action would be feasible for continuation of the maintenance works for artworks.

Moreover, regarding its ongoing original function, *Anafartalar Çarşısı* has to be utilized for shopping activities in order to sustain the continuity value. In order to continue this use, some adaptations need to be done in the interior for answering the recent conditions.

The contemporary shopping malls meet the daily needs of the visitors with the spaces for food and beverage, playgrounds for children, cultural activity areas as cinemas and additional spaces for the cultural-art activities, like exhibition halls, stages for performances or conversation-interview etc. and as the most needed in these years the parking lots. Besides the shopping function, these spaces provide multi-functional usage for the contemporary shopping centers. Moreover, the design of the circulation and service spaces is important in these structures. The vertical circulation is mainly provided by escalators and elevators and sitting areas with sofas are organized in every floor. Also, the restrooms have been arranged with technological products and there are special rooms for families and infants.

However, *Anafartalar Çarşısı* only sustains the shopping function and houses shops for clothing, shoes, watches, drapery etc. There are only two shops, on the Anafartalar Street, for foods; a shop selling dried nuts and a shop for pastries without sitting areas. A café was arranged in the basement floor as Dip Café. This café is one of the first examples of today's cafeterias; however, it has been emptied. Also, there is not a specialized space for cultural or artistic activities and children. There is a parking lot in the Alsancak Street and located very close to the Bazaar; nevertheless, there is no

direct access between the Bazaar and parking lot. Also, the parking lot has a limited capacity and due to the recent use, it is generally full. Therefore, *Anafartalar Çarşısı* does not fit with the multi-functional approach of contemporary shopping malls. Yet, the same vertical circulation elements are placed in the Bazaar; on the other hand, the service areas are inadequate for the present conditions.

As a result, many arrangements have to be done in *Anafartalar Çarşısı*, in order to **adapt the building to recent conditions** and approaches. Opening of cafes, arranging spaces for cultural activities and renewal of service areas are some of them. The open plan of *Anafartalar Çarşısı* provides a great potential for indoor arrangements. Therefore, most of these arrangements could be done easily and without damaging the architectural character.

First of all, there is great number of empty shops in *Anafartalar Çarşısı*, therefore these shops could be turned to spaces for food and beverage like **cafes**. These cafes could be arranged around the mural paintings that are found on the panel walls in 1st, 2nd and 3rd floors. Also, these spaces could be used for sitting and resting. The attitude of these public artworks also supports that kind of usage; because with this usage the paintings set in contact with the daily life of people.

Furthermore, the **activity areas** which are found in contemporary shopping malls but not in *Anafartalar Çarşısı*; such as exhibition hall, theatre, music hall, film screening hall, seminar hall etc. could take place in the building by new arrangements. For this arrangement, one of the mezzanines, that is between the C block's ground floor and the first basement floor, could be preferred. Because, while other floors could receive light from the facades and they are more suitable for shopping, this mezzanine receives minor or even no natural light, and access to this floor is less visible than others. On this mezzanine, 21 shops of 24 are empty. In order to convert this floor to an activity area, first of all the movement of the shopkeepers on this floor to others should be facilitated. Then, a new plan including spaces for cultural and artistic activities has to be prepared by considering the architectural value of the building. This place should

be designed in a manner that can serve multi-purposes in accordance with its potentials.

This activity area should be used as a place where exhibitions, theatres, film performances, concerts, seminars and workshops by shopkeepers like leather manufacturing, knitting etc., could be held. In addition, this multi-purpose activity area also enables new users. The middle- and lower-income group is the general users of *Anafartalar Çarşısı*, but with this arrangement, the upper income group would be added to the users of the Bazaar. With this aspect, the Bazaar would connect the citizens of Ankara.

In addition to adaptation proposals for *Anafartalar Çarşısı*, **an archive space** could be arranged in the building. In this space, all studies about the building have to be gathered and shared with the citizens. This action would support and realize the dissemination principle.

Another action for the sustainability of *Anafartalar Çarşısı* is related with **the administration and management of the shopping mall**. The management has to review the current situation of *Anafartalar Çarşısı* and make comparisons with contemporary shopping mall managements. In this action, the expertise has to be taken in order to rearrange the administrative structure.

Also, the empty shops damage the usage of *Anafartalar Çarşısı*; therefore, a **re-renting process** is stated in the conservation actions. This process would increase the vitality of the Bazaar. In this process, M.A.Ç. should give priority to the former shopkeepers. In addition, some of these empty shops could be rented to Ankara's brands. *Anafartalar Çarşısı* as being one of the cultural heritages of Ankara, could host Ankara brands, which are also the values of Ankara. The empty shops in the Bazaar could be rented to these brands, such as: *AOÇ*, *Eyüp Sabri Tuncer*, *Ali Uzun*, *Akman Boza* etc. In this way, people who came for touristic purposes could also use *Anafartalar Çarşısı* actively.

Lastly, in this stage **the area of the demolished high-rise block** has to be considered as a conservation issue. In this issue, numerous stakeholders come forward; therefore, before taking any action, a meeting with the participation of all stakeholders could be arranged. In this meeting; the visions, proposals and approaches for this area have to be discussed.

Stage 5: Monitoring

The last stage of the conservation process is the **Monitoring**. This stage is crucial for the sustainability of the conservation process. The monitoring actions have to be conducted by decision makers with the expertise of NGOs and scientific partners (Table 4.1.).

Monitoring of ‘*Anafartalar Çarşısı* Architectural Conservation Project and Management Plan’ and documenting all conservation interventions have to begin from the first stage and evaluated in the final stage. Also, at the end of the conservation process, the dissemination of the outcomes of ‘*Anafartalar Çarşısı* Architectural Conservation Project and Management Plan’ have to be provided in order to share the conservation experience with stakeholders. According to the evaluation of these outcomes, the revisions in the Conservation Project and Management Plan have to be done by the coordinators.

In this chapter, a time chart is prepared in order to present the proposed conservation process (Table 4.1.). In this chart, actions are defined with the responsible actors and the timing of these actions is defined under stages.

Table 4.1. The time chart including; actions, actors and stages of actions for the conservation process of Anafartalar Çarşısı

	ACTIONS	ACTORS	STAGES				
			1	2	3	4	5
REGISTRATION	Applying the registration of <i>Anafartalar Çarşısı</i> building	M.A.Ç. A.B.B. Conservation Councils Ministry of Culture and Tourism Heirs of Architects NGOs Academy					
	Applying the registration of artworks	M.A.Ç. A.B.B. Conservation Councils Ministry of Culture and Tourism Heirs of Artists NGOs Academy					
	A team for the conservation of <i>Anafartalar Çarşısı</i> has to be constituted with experts & individuals	M.A.Ç. A.B.B. The NGOs The Academy Experts & Specialists (Conservation Experts)					
	Preparation of <i>Anafartalar Çarşısı</i> Architectural Conservation Project and Management Plan	M.A.Ç. A.B.B. The NGOs The Academy Experts & Specialists (Conservation Experts)					
UNDERSTANDING THE PLACE	PHASE 1: DOCUMENTATION						
	Documentation of the history and development of <i>Anafartalar Çarşısı</i> , based on literature survey and archival studies	M.A.Ç. A.B.B. TMMOB The Academy Experts & Specialists					

UNDERSTANDING THE PLACE	Documentation of the architectural and spatial features of <i>Anafartalar Çarşısı</i> , based on architectural surveys	M.A.Ç. A.B.B. TMMOB The Academy Experts & Specialists				
	Documentation of the structural and material features of <i>Anafartalar Çarşısı</i> , based on site surveys	M.A.Ç. A.B.B. TMMOB The Academy Experts & Specialists				
	Documentation of the building components of <i>Anafartalar Çarşısı</i> , based on architectural site surveys	M.A.Ç. A.B.B. TMMOB The Academy Experts & Specialists				
	Documentation of the users' experiences and intangible features of <i>Anafartalar Çarşısı</i> , based on social studies as in-depth interviews, social surveys etc.	M.A.Ç. A.B.B. The Academy Experts & Specialists				
	PHASE 2: ANALYSES					
	Analyzing the architectural and spatial aspects of <i>Anafartalar Çarşısı</i>	M.A.Ç. A.B.B. TMMOB The Academy Experts & Specialists (Conservation Experts; Architects, Engineers)				
	Analyzing the structural and material aspects of <i>Anafartalar Çarşısı</i>	M.A.Ç. A.B.B. TMMOB The Academy Experts & Specialists (Engineers)				
Analyzing the installation systems in <i>Anafartalar Çarşısı</i> (electrical, mechanical, heating, ventilation, drainage etc.)	M.A.Ç. A.B.B. TMMOB The Academy Experts & Specialists (Engineers)					

	Analyzing the social aspects of <i>Anafartalar Çarşısı</i>	M.A.Ç. A.B.B. The Academy Experts & Specialists (Sociologists)				
	Determining stakeholders and their needs and visions for the future of <i>Anafartalar Çarşısı</i>	The Decision makers The Legal Shareholders The Users The NGOs The Scientific Partners				
	PHASE 1: PRELIMINARY ASSESSMENTS					
ASSESSMENTS	Assessing the architectural and spatial conditions of <i>Anafartalar Çarşısı</i>	TMMOB The Academy Experts & Specialists (Conservation Experts; Architects, Engineers)				
	Assessing the structural and material conditions of <i>Anafartalar Çarşısı</i>	TMMOB The Academy Experts & Specialists (Engineers)				
	Assessing the installation systems in <i>Anafartalar Çarşısı</i> (electrical, mechanical, heating, ventilation, drainage etc.)	TMMOB The Academy Experts & Specialists (Engineers)				
	Assessing the needs and visions of stakeholders for the future of <i>Anafartalar Çarşısı</i>	The Academy Experts & Specialists (Conservation Experts; Architects, Art Historians, Artists, Engineers, Sociologists)				
PRELIMINARY MAINTENANCE	Rearrangements in the interior spaces in order to; generate proper spaces for shopping activities, provide the visibility of the artworks and prevent the negative image on the facades.	M.A.Ç. Technical Staff Shopkeepers Experts & Specialists (Architects, Interior Architects)				

PRELIMINARY MAINTENANCE	Basic cleaning and maintenance of facades, based on material experts' opinion, with the proper methods for the aluminum curtain wall	TMMOB The Academy Experts & Specialists (Conservation Experts; Architects, Chemical Engineers, Material Experts)							
	Maintenance of artworks	The Academy Experts & Specialists (Conservation Experts; Art Historians, Artists)							
	Organizing activities (cultural, artistic, scientific etc.)	M.A.Ç. A.B.B. The Users The NGOs The Academy Experts & Specialists							
ASSESSMENTS	PHASE 2: IN-DEPTH ASSESSMENTS								
	Determining the values	The Academy Experts & Specialists (Conservation Experts; Architects, Art Historians, Artists)							
	Defining the significance	The Academy Experts & Specialists (Conservation Experts; Architects, Art Historians, Artists)							
	Specifying the problems and challenges	The Academy Experts & Specialists (Conservation Experts; Architects, Art Historians, Artists, Engineers)							
	Evaluating the current management system	M.A.Ç. A.B.B. The Academy Experts & Specialists (Experts of Management/Administration/Marketing for Shopping Malls)							

	Determining the requirements (conservation, access, fire safety, sanitary, environmental performance)	The Academy Experts & Specialists (Conservation Experts; Architects, Engineers)						
	Finding resources for interventions	M.A.Ç. A.B.B. The Academy Experts & Specialists						
DECISIONS FOR THE FUTURE OF THE PLACE	Defining conservation vision & principles	M.A.Ç. A.B.B. The Academy Experts & Specialists (Conservation Experts)						
	Determining conservation policies & strategies	M.A.Ç. A.B.B. The Academy Experts & Specialists (Conservation Experts)						
	Developing conservation actions & action planning	M.A.Ç. A.B.B. The Academy Experts & Specialists (Conservation Experts)						
	Specifying conservation interventions with sustaining the original function							
	Repair & maintenance works (architecture, structure & material, installations)	M.A.Ç. A.B.B. The Academy Experts & Specialists (Conservation Experts; Architects, Engineers)						
	Maintenance & restoration of artworks with special projects (restoration, training, controlling)	M.A.Ç. A.B.B. Technical Staff Shopkeepers The Academy Experts & Specialists (Conservation Experts; Art Historians, Artists)						
	Spatial and technical renewal works	M.A.Ç. A.B.B. The Academy						

	(plan organization, service areas, installations)	Experts & Specialists (Conservation Experts; Architects, Engineers)					
	Adapting the building to recent conditions (opening of cafes, new shops, organizing activity spaces)	M.A.Ç. A.B.B. The Academy Experts & Specialists (Conservation Experts; Architects, Interior Architects; Experts of Management/ Administration/ Marketing for Shopping Malls)					
	Arranging an archive space in <i>Anafartalar Çarşısı</i>	M.A.Ç. A.B.B. TMMOB The Academy Experts & Specialists					
	Arrangements in management & administration (regulations in management & renting process)	M.A.Ç. A.B.B. Experts & Specialists (Experts of the Management/ Administration/ Marketing for Shopping Malls)					
	Sustaining the social activities in the building	M.A.Ç. A.B.B. The Users The NGOs The Academy Experts & Specialists					
	Generating concept projects for the area of demolished high-rise block	M.A.Ç. A.B.B. The Users The NGOs (TMMOB) The Academy Experts & Specialists					
MONITORI NCS	Monitoring the Conservation Project and the Management Plan	M.A.Ç. A.B.B. The NGOs (TMMOB) The Academy Experts & Specialists					

	Documenting all conservation interventions	M.A.Ç. A.B.B. The NGOs (TMMOB) The Academy Experts & Specialists					
	Dissemination of the consequences of the Conservation Project & the Management Plan	All Stakeholders & The coordinators of the Architectural Conservation Project & Management Plan					
	Revision of the Conservation Project and Management Plan due to the opinions of stakeholders	M.A.Ç. A.B.B. The NGOs The Academy Experts & Specialists (Conservation Experts)					

CHAPTER 5

CONCLUDING REMARKS

The cultural property and heritage definitions in the conservation field has been enlarged and adapted with the passing of time, changing notions and manners. The archeological and monumental comprehension of the subject has been evolved with new values, attributes and associations. Also, the scope of the architectural heritage has been broadened due to the new approaches in architecture. In this dynamic process of conservation; political, ideological, social and technical developments take an active role by shaping the built heritage and its intangible aspects.

After the World War II, conservation attempts for the Modern Architecture buildings have begun and with the demolition of modern buildings in 1970s the notion of modern heritage was arisen in the conservation field. The definitions and conservation methods for the cultural properties till that period do not adjust with the modern heritage places; thus, many attempts have taken in international levels and the values and attributions of the modern heritage places have been defined as; architectural, technique and technological, document, social, identity, memory, symbolic, functional and economic, continuity and authenticity.

At present the conservation of modern heritage places has been one of the current arguments in the conservation field. The main conservation issues are related with; the ideologic attitudes in the city planning strategies, the age value of modern structures, the sense of aesthetics of the societies and the modern building materials and techniques. These challenging issues have posed a threat to the conservation of modern heritage places as cultural significances, all over the world.

Herein, the conservation and sustainability of a modern heritage place is studied through the case study: *Anafartalar Çarşısı* in the thesis. As being one of the earliest

examples of shopping malls; *Anafartalar Çarşısı* is defined as a modern architectural heritage and a route map for the conservation and sustaining of its significance is prepared in the thesis.

During the studies; firstly, the ‘modern heritage’ notion is examined. The conservation of modern heritage places is analyzed within the context of international and national approaches and attempts. In this context, the definitions and valuations for the modern heritage places are mentioned. The knowledge of the modern heritage places is gathered with international documents and organizations and the legal regulations and pioneer studies about the conservation of modern heritage places in Turkey. Also, due to the function of the case study, the shopping malls are investigated within social and physical aspects. In recent years, these structures act part in daily life and carry various values; therefore, these structures are discussed in the modern heritage concept. The common conservation issues of modern heritage places and challenges in the conservation and sustaining process of shopping malls are explained. This knowledge is used in the assessment of *Anafartalar Çarşısı* as modern heritage.

Secondly, the knowledge of *Anafartalar Çarşısı* is explained under the themes as; the setting, the process of its design and construction, its process between opening and present time, its current existence and current stakeholders and their future visions for the building. In these studies, detailed information is gathered from various sources; literature survey, site survey, personal connections etc. Consequently, the documentation of *Anafartalar Çarşısı* is made as; the historic background of the context, architectural and structural features, the development of the complex over the years, the current situation and the visions of the users.

Thereafter, the definition of the building as a modern heritage place is done due to the values defined in international documents. These values generate the significance of *Anafartalar Çarşısı*. During the studies, the building is analyzed in many areas, and the challenging issues about the conservation of *Anafartalar Çarşısı* are assessed.

The main conservation issues of modern heritage places are also true in *Anafartalar Çarşısı* case. In addition, the change in social and physical aspects of the building, the conditions of the building, structure and materials and artworks and the decision-making process with the visions of stakeholders are evaluated as challenging issues in the conservation. These issues constitute potential threats for the values and significance.

As the thesis aims to produce a base for the conservation processes, next chapter includes the proposals for providing the conservation and sustainability of *Anafartalar Çarşısı*. Due to the values and challenges, the conservation process is designated with the definition of conservation vision, principles and actors. The conservation vision purposes to sustain the current values and produce solutions for the challenging issues.

For the realization of this vision, the principles of the conservation are determined. These principles primarily aim to provide; the conservation and sustainability of the architectural values, sustainability of the function and use, documentation and transferring of the knowledge of *Anafartalar Çarşısı*. With that purpose, conservation actions are defined. Primarily, preparation of the Architectural Conservation Project and Management Plan by conservation specialists is proposed. This proposal involves many stages for the realization of conservation actions. These actions are described and arranged under these stages due to the order of priority and the conservation and management planning context.

In the conservation process, the determination of the actions by themselves are not sufficient. The definition of the actors that would participate, contribute, supervise or control these conservation actions also need to be done due to the current stakeholders. In the planning of the conservation actions; actors are specified to the related actions. Moreover, in order to carry the conservation actions in order; timing of the actions have to be determined. According to these, a time chart including the conservation actions, actors and timing is prepared.

The thesis titled “The Conservation of *Anafartalar Çarşısı* as an example of Modern Architectural Heritage in Ankara” was studied with holistic approach including multidisciplinary practices. The thesis attains its goal with these studies. To begin with, the design and construction process and the development of *Anafartalar Çarşısı* over the years are revealed in detail. Also, in order to provide a participatory conservation process, the evaluations and proposals of the stakeholders are gathered and mentioned in related chapters. The assessment of *Anafartalar Çarşısı* as a modern heritage structure is done due to the valuation criteria in international documents. At the end, the proposal for the conservation process is explained. At that point, the thesis generates a route map for the conservation and sustainability of *Anafartalar Çarşısı*.

Correspondingly, the thesis become an example project for the conservation of modern heritage structures, especially for the early shopping mall buildings. The defined process could be used as a guideline in the modern heritage conservation. Therefore, the thesis matters in the future projects for the conservation of modern heritage structures.

Also, the thesis could be used as a base for the future conservation projects for *Anafartalar Çarşısı*. In the thesis many of conservation stages’ preliminary preparations have been done such as; revealing the historic background and architectural features, analyses and assessments through international documents. Also, for sustaining the shopping function of the building, researches for understanding the needs of recent shopping malls and the regeneration proposals of these structures are done and briefly explained in the thesis. The conservation proposals for *Anafartalar Çarşısı* are constituted due to this knowledge and the participatory process was carried. This process reveals that the building is a vital place and the use of the building could be sustained with some basic adaptations.

In this context, the thesis has realized the initial stages of the conservation process as; documenting the historical development, gathering information from different

sources, analyzing the architectural, spatial, social aspects and the preliminary assessments for the further conservation actions. Therefore in the further projects, these studies could be used with a little overhaul.

Moreover, the thesis could be considered as document of *Anafartalar Çarşısı* that explains the historic and architectural features. In the thesis studies, various sources for the knowledge of *Anafartalar Çarşısı* were used. All kind of sources were investigated in the context of *Anafartalar Çarşısı* such as books, academic and scientific publications (theses, articles, papers etc.), court decisions, journals, newspapers and websites. Also, the *Anafartalar* documentary enriched the studies and the documentary transcription was used for understanding the place with views of its users, academicians and artists. In addition, many social studies were done; in-depth interviews with NGOs and experts, social surveys with its users and personal connections and meetings with the M.A.Ç. The data gathered from all these sources were assessed and mentioned in the thesis. Therefore, this thesis is a resource that collects information from various sources, for the further studies about *Anafartalar Çarşısı*.

This thesis concentrates on the conservation of *Anafartalar Çarşısı* as a Modern Architectural Heritage structure. However, *Anafartalar Çarşısı* could be studied by many disciplines such as civil engineering, art history and sociology. The structure of the building as one of the earliest examples of reinforced concrete carcass system could be studied by civil engineers. Although the ceramic panels in the building have been studied; art historians could study the artworks in detail. As being a crucial component of the urban memory of Ankara, the sociologists could conduct more detailed social studies with in-depth interviews with the people of Ankara.

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Interviews from *Anafartalar* (2019)

Anafartalar (2019) documentary files including transcription of interviews were taken from Galip Kürkcü archive. Interviewees are: Ali Aslan, Ali Cengizkan, Ali İhsan Uluhan, Baykan Günay, Edip Kahraman, Ferhan Taylan Erder, Funda Şenol Cantek, Hikmet Şahin, İhsan İyiiiş, İzzet Güçlü, Kerem Ali Bilgiç, Mustafa Kara, Orhan Taylan, Özgür Ceren Can, Pelin Şahin Tekinalp.

Interviewees from NGOs

AnkaraAks (2019, August 1): Cemre Gökpınar, Elif Dilan Nadir

AsiKeçi (2019, August 13): Fahri Aksirt, Özgür Ceren Can, Hülya Demirdirek, Can Mengilibörü, Özlem Mengilibörü

Hemzemin Atölye (2019, August 1): Galip Kürkcü

Interviewees from *Anafartalar Çarşısı* Shopkeepers and Staff

Ali Aslan, 1940, Shopkeeper (Arslan Ticaret)

Edip Kahraman, 1944, Shopkeeper (Katkı)

Hüseyin Tanrıverdi, 1950, Shopkeeper (Çağrı Kundura)

Ahmet Tefik Şengül, 1952, Shopkeeper (Üçyıldız Tekstil)

Doğan Güngör, 1957, Technical Staff

Ali Gürsoy, 1959, Salesman (Rekor Manifatura)

Mustafa Kara, 1966, Shopkeeper (Zıp Zıp Bebe)

Kerem Ali Bilgiç, 1969, Shopkeeper (Didem Kuyumcu & Saat)

Serkan Kartal, 1976, Shopkeeper (Serkan Kot Sarayı)

Ekrem Doğan, 1980, Shopkeeper (Doğan Bebe)

Interviewees from Citizens of Ankara

Münire Kısaer, 1941

Mürsel Seyhan, 1948

Nesrin Duman, 1959

Adil Kısaer, 1960

Halime Büyükkayacı, 1961

Gerine Bayram, 1963

Ömer Faruk Kısaer, 1965

Semih Genç, 1965

Nilüfer Memiş, 1965

Fatma Kısaer, 1965

Ayşegül Yüzbaşıoğlu, 1966

Mine Ertan, 1966

Hülya İnanç, 1966

Emine Çınar, 1972

Salih Çalışkan, 1978

Fulya Akın, 1994

Zeynep Akgül, 1995

APPENDICES

A. The Ankara 2nd Administrative Court Decision, dated 23.01.2019

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YÜRÜTMENİN DURDURULMASINI

İSTEYEN (DAVACI)

İ ANFARTALAR ÇARŞISI VE ULUS İŞHANI YÖNETİMİ

VEKİLİ

İ AV. ALİ GÖYMEN

G.M.K. Bulvarı 54/8 Maltepe / ANKARA

KARŞI TARAF (DAVALI)

İ KÜLTÜR VE TURİZM BAKANLIĞI

VEKİLİ

İ AV. FATMA HİLAL KABASAKAL

Cumhuriyet Bulvarı Eski Saray Binası Kat:2 No:10

Altındağ/ANKARA

İSTEMİN ÖZETİ

İ Davacı tarafından, Ankara İli, Altındağ İlçesi, Kentsel Sit Sınırları içerisinde 5040 Ada 1 parselde bulunan Anafartalar Çarşısı içerisindeki Seramik Eserlerin tescil edilerek korunması amacıyla yapılan başvurunun Seramik eserlerin 2863 sayılı Kanun kapsamında korunması gerekli kültür varlığı niteliği taşıması nedeniyle reddine ilişkin Ankara II Numaralı Kültür Varlıklarını Koruma Bölge Kurulunun 26.12.2017 tarih ve 227/2962 sayılı kararının; hukuka aykırı olduğu, Anafartalar Çarşısının 17.05.2008 tarih ve 25 sayılı Koruma Bölge Kurulu kararı ile tescilli kültür varlığı olduğu, 2015/7872 sayılı Bakanlar Kurulu kararı ile yenileme alanı kapsamında kalan çarşınının karar uyarınca yıkılacağı, eserlerin kültürel değeri olduğu ileri sürülerek iptali ve yürütmesinin durdurulması istenilmektedir.

SAVUNMANIN ÖZETİ

İ Davalı idare tarafından, usule ilişkin olarak davacının 634 sayılı Yasa kapsamında dava açma ehliyetinin bulunmadığını, esasa ilişkin olarak 17.05.2008 tarih ve 25 sayılı kurul kararının 17.05.2007 tarihinde alınan toplu tescil kararı olduğu, toplu tescil kararının Ankara 10. İdare Mahkemesinin 19.11.2008 tarih ve E;2007/885 K;2008/2258 sayılı kararı ile iptal edildiği, dava konusu kurul kararında "bu elemanlara ilişkin hususların ilgililerince değerlendirilebileceği" belirtilerek mülkiyet sahibi Ankara Büyükşehir Belediyesince taşınarak başka bir alanda sergilenebileceği, 2863 sayılı Kanunun 6. maddesinde korunması gerekli kültür varlıklarının kapsamının düzenlediği, dava konusu taşınmazın bu maddede belirtilen özellikleri taşımadığı ileri sürülerek davanın reddi gerektiği savunulmaktadır.

TÜRK MİLLETİ ADINA

Karar veren Ankara 2. İdare Mahkemesince dava dosyası incelendikten sonra yürütmenin durdurulması istemi hakkındageceği görüşüldü:

Davalı idarenin davacının dava açma ehliyetinin bulunmadığı yönündeki itirazı yerinde görülmemiştir.

Dava, Ankara ili, Altındağ ilçesi, Kentsel Sit Sınırları içerisinde 5040 Ada 1 parselde bulunan Anafartalar Çarşısı içerisindeki Seramik Eserlerin tescil edilerek korunması amacıyla yapılan başvurular neticesinde Seramik eserlerin 2863 sayılı Kanun kapsamında korunması gerekli kültür varlığı niteliği taşıması nedeniyle reddine ilişkin Ankara II Numaralı Kültür Varlıklarını Koruma

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Bölge Kurulunun 26.12.2017 tarih ve 227/2962 sayılı kararının iptali istemiyle açılmıştır.

2863 sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu'nun 3. maddesinde "Kültür varlıkları"; tarih öncesi ve tarihi devirlere ait bilim, kültür, din ve güzel sanatlarla ilgili bulunan veya tarih öncesi ya da tarihi devirlerde sosyal yaşama konu olmuş bilimsel ve kültürel açıdan özgün değer taşıyan yer üstünde, yer altında veya su altındaki bütün taşınır ve taşınmaz varlıklardır" şeklinde tanımlanmış, 6. maddesinin (19. YY.'dan sonra inşa edilen yapılara ilişkin) (b) bendinde; "Belirlenen tarihten sonra yapılmış olup önem ve özellikleri bakımından Kültür ve Turizm Bakanlığınca korunmalarında gerek görülen taşınmazlar" korunması gerekli kültür varlıkları arasında sayılmış, anılan Kanun'un 7. maddesinde; "... Yapılacak tespitlerde, kültür ve tabiat varlıklarının tarih, sanat, bölge ve diğer özellikleri dikkate alınır. Devletin imkanları gözönünde tutularak, örnek durumda olan ve ait olduğu devrin özelliklerini yansıtan yeteri kadar eser, korunması gerekli kültür varlığı olarak belirlenir... Tespit ve tescil ile ilgili usul ve esaslar yönetmelikle düzenlenir." denilirken, yine aynı Kanun'un 51. maddesinin (d) bendinde; "Bakanlıklarca Koruma Yüksek Kurulunda görüşülmesi talebiyle gönderilen ve gündeme alınan konularda karar vermek.", 57. maddesinin (a) bendinde; "Bakanlıkça tespit edilen veya ettirilen korunması gerekli kültür ve tabiat varlıklarının tescilini yapmak" ve (f) bendinde; "Korunması gerekli taşınmaz kültür varlıklarından özelliklerini kaybetmiş olanlarının tescil kaydını kaldırmak" Koruma Bölge Kurullarının görev ve yetkileri arasında sayılmıştır.

Korunması Gerekli Taşınmaz Kültür Varlıklarının Ve Sitlerin Tespit Ve Tescili Hakkında Yönetmeliğin "Tanımlar" başlıklı 3. maddesinin (f) bendinde; Kentsel Sit kavramını, Mimari, mahalli, tarihsel, estetik ve sanat özelliği bulunan ve bir arada bulunmaları ve bir bütün olarak o yerleşmenin ait oldukları dönemin yaşam biçimini gelecek nesillere aktarmaları sebebiyle teker teker taşıdıkları kıymetten daha fazla kıymeti olan, kültürel ve tabii çevre elemanlarının (yapılar, bahçeler, bitki örtüleri, yerleşim dokuları, duvarlar, sokak ve meydanlar, v.b.) birlikte buldukları alanları ifade edeceği şeklinde tanımlanmış, 4. maddesinin (b) bendinde; "**Ondokuzuncu yüzyıl sonrasında yapılmış** olmasına rağmen önem ve özellikleri bakımından korunmalarına gerek görülmesi veya bu yapıların **ait oldukları dönemin kendine özgü niteliklerini anlatan belge niteliğinde** olması ya da var olan bir geleneğin hala sürdüğünün göstergesi olan ve bir bütünün parçası olarak çevreye katkıda bulunan taşınmazlardan olması" ve (c) bendinde, "**Tek yapılar için**; taşınmazın **sanat, mimari, tarihi, estetik, mahalli, dekoratif, simgesel, belgesel, işlevsel, maddi, hatıra, izlenim, özgünlük, teklik, nadirlik, homojenlik, onarılabilirlik** değerlerinin yanı sıra, **yapısal durum, malzeme, yapım tekniği, biçim bakımından özellik göstermesi, kent ve çevre kimliğine, dokusuna katkıda bulunması, yöresel yaşam biçimini yansıtmayı**" tespit ve tescil işlemlerinde değerlendirilmesi gereken "kıstaslar" olarak belirlenmiştir.

Dava dosyasının incelenmesinden; Ankara ili, Altındağ ilçesinde bulunan Anafartalar Çarşı binasının 2863 sayılı Kanun kapsamında korunması gerekli taşınmaz kültür varlığı olarak tescil edilmesi istemiyle yapılan başvurunun Ankara Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulunun 09.12.2005 tarih ve 1111 sayılı kararı ile reddi üzerine Ankara 3. İdare Mahkemesinde dava konusu edildiği, anılan Mahkeme tarafından 04.05.2012 tarih ve E:2012/701, K:2012/649 sayılı kararı ile davanın reddi yönünde karar verildiği, anılan kararın Danıştay 14. Dairesinin 06.11.2013 tarih ve E:2012/6671, ve K:2013/407 sayılı kararı ile onandığı, Ankara Yenileme Alanı Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulunun 04.07.2012 tarih ve 171 sayılı kararı ile anılan mahkeme kararına uyulması yönünde karar alındığı, Ankara II Numaralı Kültür Varlıklarını Koruma Bölge Kurulunun 05.10.2016 tarih ve 2241 sayılı kararı ile de bahse konu çarşının yıkımında 2863 sayılı Yasa kapsamında

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engel bulunmadığının belirtildiği, Anafartalar Çarşısı içerisindeki Seramik Eserlerin tescil edilerek korunması amacıyla yapılan başvurular sonucunda, davalı Bakanlık tarafından 09.10.2017 tarih ve 3957 sayılı rapor ile resim ve seramiklerin fikir ve sanat eseri kapsamında kalabileceği ve bu kategoride yer alan eserlerin tespit tescil işlemlerinin yapılabilmesi için konunun incelenmesi amacıyla 09.10.2017 tarih ve 1696 sayılı yazı ile Güzel Sanatlar Genel Müdürlüğü uzmanlarınca incelenmesinin talep edildiği, Güzel Sanatlar Genel Müdürlüğünün 12.12.2017 tarih ve E:260715 sayılı yazısı ve ekli rapor ile bahse konu seramik eserler ile duvar resimlerinin Anafartalar Çarşısıyla birlikte tescil edilmesinin uygun olacağı yönünde görüş bildirilmesi üzerine Ankara II Numaralı Kültür Varlıklarını Koruma Bölge Kurulu Müdürlüğü uzmanı (sanat tarihçisi) tarafından hazırlanan 22.12.2017 tarih ve 5015 sayılı dosya inceleme raporunun düzenlenmesini müteakiben Ankara ili, Altındağ ilçesi, Kentsel Sit Sınırları içerisinde 5040 Ada 1 parselde bulunan Anafartalar Çarşısı içerisinde yer alan resim ve seramiklerin 2863 sayılı Yasa kapsamında korunması gerekli kültür varlığı niteliği taşımadığı, bu sebeple karar verilmesine yer olmadığı, bu elemanlara ilişkin hususların ilgililerince değerlendirilebileceği, Anafartalar Çarşısına yönelik ise 09.12.2005 tarih ve 1111 sayılı kararın geçerli olduğuna ilişkin Ankara II Numaralı Kültür Varlıklarını Koruma Bölge Kurulunun 26.12.2017 tarih ve 227/2962 sayılı kararı üzerine de söz konusu Kurul kararının Anafartalar Çarşısı içinde bulunan sanat eserlerinin kültürel değeri olduğu ileri sürülerek iptaline karar verilmesi istemiyle bakılmakta olan davanın açıldığı anlaşılmaktadır.

Bakılan davada, anılan mevzuat hükümleri kapsamında Anafartalar Çarşısı içinde bulunan sanat eserlerinin korunması gerekli kültür varlığı olup olmadığının tespiti amacıyla yerinde keşif ve bilirkişi incelemesi yaptırılmasına karar verilmiş olup, resen bilirkişi olarak seçilen Sanat Tarihçisi Prof. Dr. Ziya Kenan BİLİCİ, Sanat Tarihçisi Doç. Dr. Muharrem ÇEKEN ve Doç. Dr. Tolga BOZKURTI ile 25/09/2018 tarihinde yerinde yapılan keşif ve bilirkişi incelemesi sonucu düzenlenen bilirkişi raporunda özetle; dava konusu seramik panoların, Anafartalar Çarşısı inşası başlamadan önce sipariş edilip binaya karkas aşamasında monte edilmiş üretimler olduğu, özellikle sanayi devrimi sonrasında Batı ülkelerinde uzun müddet devam eden "mimar ve güzel sanatlar birlikteliğinin" ülkemizde de 20. Yüzyıl ortalarına kadar olan süreçte, sayılı uygulamayla temsil edildiğinin bilinmekte olduğu, Anafartalar Çarşısının giriş ve kat koridorlarına farklı bir ambiyans kazandıran dava konusu seramik duvar panoları ile duvar resimleri Türk mimarisinde 1960'lı yıllarda izlenen "geleneksel değerlerin yeniden yorumlanması" tutumu içinde değerlendirilebilecek üretimler olduğu, dava konusu seramik panolar Türk Çini sanatının yeni yorum ve aynı zamanda post modern temsilcileri olarak gösterilebileceği, Çarşı içine yerleştirilmiş olan seramik eserlerin ve duvar resimlerinin Türk Resim ve Seramik sanatının önemli sanatçıları tarafından yapıldığı, bu eserlerin Türk resim ve seramik sanatının gelişimini yansıtmaya bakımından bir belge niteliği taşıdığı, bu sanat eserlerinin içinde bulunduğu çarşıyla birlikte kentin önemli simgelerinden olduğu, Anafartalar Çarşısının çeşitli katlarında betonarme duvar yüzeylerine raptedilmiş ve Cumhuriyet Dönemi Seramik sanatında öncü ve özgün sanatçılar olarak yer edinen Füreyya Koral, Atilla Galatalı, Seniye Fenmen ve Cevdet Altuğa ait ve tamamı 1963 tarihli olan dava konusu 27 adet seramik pano ve dava dosyasında yer verilmemekle birlikte bilirkişi heyetinin keşfi sırasında tespit edilerek belgelenen Nuri İyem, Arif Kaptan ve Adnan Turani gibi önemli Türk ressamı tarafından yapıldıkları anlaşılan soyut çalışmalar niteliğindeki 4 adet duvar resminin, üslup ve stil özellikleri tarafından, 2863 sayılı Kanun kapsamında korunması gerekli kültür varlığı niteliğini haiz eserler olduğu kanaatine varıldığı belirtilmiştir.

Bilirkişi raporu taraflara tebliğ edilmiş olup, davalı idare tarafından yapılan itirazlar bilirkişi

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ANKARA
2. İDARE MAHKEMESİ

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raporunu kusurlandıracak nitelikte görülmediğinden, bilirkişi raporu hükme esas alınabilir nitelikte bulunmuştur.

Dosyadaki bilgi ve belgeler ile bilirkişi raporunun birlikte incelenmesinden; Ankara ili, Altındağ İlçesi, Kentsel Sit Sınırları içerisinde 5040 Ada 1 parselde bulunan Anafartalar Çarşısı içerisindeki Seramik Eserlerin 2863 sayılı Kanun'un 6. maddesi uyarınca korunması gerekli kültür varlığı niteliğini haiz olduğu sonucuna varıldığından, Anafartalar Çarşısı içinde bulunan seramik eserlerin korunması gerekli kültür varlığı niteliği taşımadığı yönündeki Ankara II Numaralı Kültür Varlıklarını Koruma Bölge Kurulunun 26.12.2017 tarih ve 227/2962 sayılı kararında hukuka uyarlık bulunmamıştır.

Öte yandan, Mahkememiz kararının Anafartalar Çarşısının korunması gerekli taşınmaz kültür varlığı olduğu yönünde değerlendirilemeyeceği (nitekim bu husus Ankara 3. İdare Mahkemesinin 2012/701 esasında dava konusu edilmiş olup ve kesinleşen 04.05.2012 tarih ve 2012/649 sayılı kararı ile bu yöndeki talep reddedilmiştir) işbu kararın gereğinin, söz konusu eserlerin bir başka yere taşınmak suretiyle yerine getirilebileceği de açıktır.

Açıklanan nedenlerle; hukuka aykırılığı açık olan dava konusu işlemin, uygulanması halinde telafisi güç zararlar doğabileceğinden 2577 sayılı Kanun'un 27. maddesi uyarınca teminat alınmaksızın **yürütmesinin durdurulmasına**, kararın tebliğinden itibaren 7 gün içerisinde Ankara Bölge İdare Mahkemesine itiraz yolu açık olmak üzere, 23/01/2019 tarihinde oybirliğiyle karar verildi.

Başkan	Üye	Üye
HARUN ÇEVİK	ERHAN PEKTAŞ	ELİF AKIN
37846	212513	216687

B. Approval Form from the Applied Ethic Research Center

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ
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Sayı: 28620816 / 149

26 MART 2019

Konu: Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi: İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Doç.Dr. Güliz Bilgin ALTINÖZ

Danışmanlığını yaptığınız Elif Miray KISAER'in "Ankara'daki Modern Mimarlık Mirası örneklerinden biri olan Anafartalar Çarşısı'nın Korunması" başlıklı araştırması İnsan Araştırmaları Etik Kurulu tarafından uygun görülmüş ve 138-ODTÜ-2019 protokol numarası ile onaylanmıştır.

Saygılarımızla bilgilerinize sunarız

Prof. Dr. Tulin GENÇOZ

Başkan

Prof. Dr. Ayhan SOL

Üye

Prof. Dr. Ayhan Gürbüz DEMİR

Üye

Prof. Dr. Yaşar KONDAKÇI (4.)

Üye

Doç. Dr. Emre SELÇUK

Üye

Doç. Dr. Pınar KAYGAN

Üye

Dr. Öğr. Üyesi Ali Emre TURGUT

Üye

C. Interviews with NGOs and Experts

Interview with representatives of AsiKeçi:Fahri Aksirt, Özgür Ceren Can, Hülya Demirdirek, Can Mengilibörü, Özlem Mengilibörü, date: 13.08.2019

E.M.K.: Öncelikle Anafartalar Çarşısı'nın sizin için önemi nedir?

F.A.: Ben bu soruya cevap veremeyeceğim. Çünkü kişisel olarak bir önemi yok benim için. Ankara ile temasım yeni sayılır, bu süreç 2011'de başladı. Onun için hani bir belleğim yok, Anafartalar Çarşısı'na dair bir anım yok. Ama bu sergi sürecinde bizim etkinliğimizle beraber girip çıkmaya başladım. Etkinlikten sonra Ulus'a her yolum düştüğünde ya da Anafartalar Çarşısı'na her yolum düştüğünde o alt katlardan karşı caddeye geçiyorum. Geçenlerde mesela bir arkadaşına 'Fürey'a'yı mı tercih edersin Atilla'yı mı' diye sordum, O da 'fark etmez ama genellikle Fürey'a'yı' dedi. O temastan sonra artık Anafartalar Çarşısı benim için bir anlam ifade etmeye başladı. Çünkü insanların belleğinde çok önemli bir yeri var bu çarşının ve bu da çok önemli. Bizim bu süreçte konuştuğumuz, temas ettiğimiz herkes oraya dair bir anısını anlattı.

H.D.: Çarşı benimle yaşıt. Ben çarşıyla ilk 9-10 yaşlarında tanışmıştım. Ama özellikle bir çarşı gibi değil de Ulus'un çocukluğumdaki halinin bir parçası olarak bir anlamı var. Yürüyen merdivenler sebebiyle de biraz ilginç. Onun dışında kişisel bir bağlantım yok.

Ama Fahri'nin de söylediği gibi PersonanonGrata süresince oradaki esnafla ilişki sebebiyle ve ortaya çıkan sinerjinin sonradan ortaya çıkardıklarıyla artık devamının getirilmesi gereken bir konu haline geldi. Tabi ki hani Ankara'nın mirası anlamında da önemli. Nasıl Ankara'da başka bir yerlere sahip çıkacak olursam her yeri belki yapmam ama Anafartalar'a da o biçimde sahip çıkıyorum herhalde.

Ö.M.: Benim de bir Ankaralılık durumum olmadığı için üniversiteyi kazandığımda geldim. Bir dönem Batıkent'te otururken, Batıkent dolmuşları Ulus merkezliydi. Dolayısıyla Ulus ile bir miktar ilişkimiz vardı ama yine de çarşı kullanıcısı değildim aslında. Bizim geldiğimiz dönemde de artık merkez Kızılay'a kaymıştı. Ulus daha

merkezi olma özelliğini biraz kaybetmişti. Yalnız şunu hatırlıyorum; Ulus iş merkezinin avlu sınırında Akman Boza vardı, Kebabistan vardı. Yani oralarda bulunmuştum ama Anafartalar Çarşısı ile ilişkim olmadı. Mimarlık okurken biraz: bu yapı nedir? Ne zaman yapılmış? Bu Heykelin arkasına bunu ne zaman dikmişler vesilesi ile öğrendim. Ama onun dışında kişisel bir şeyim yok.

C.M.: Benim de yoktu ta ki bir arkadaşımız (Özgür Ceren Can) fotoğraf çekmek için yardım isteyene kadar. Tezi için seramik çekmek gerekiyordu. Tabii ki aşık oldum; bu seramikleri görüp onlardan etkilenmemek mümkün değil ama öncesinde benim de herhangi bir temasım olmamıştı. PersonanonGrata ile kan bağımız oluştu.

Ö.C.C.: Ben küçükken Olgunlaşma Enstitüsü'nün ana sınıfında okuyordum. Annem de Ankara Lisesi'nde öğretmendi. Her akşam beni bir nöbetçi öğrenci okuldan alıp Ankara Lisesi'ne götürürdü. Oradan Seyranbağları dolmuşuna binip tam Anafartalar Çarşısı'nın arka kapısında iniyorduk ve içinden geçip; Atilla Galatalı ve Füreya Koral'ın olduğu geçitlerden, ön tarafında tekrar Etlik için otobüs ya da dolmuşa biniyorduk. Bunu her gün her akşam yapıyorduk. Dolayısı ile benim çarşıyla bağım çok kuvvetliydi. Orada hem Libas Bebe (ZıpZıp Bebe) var, bugün esnafı ile tanışmış olduğum. Hem bir dostluk da gelişti aramızda. Libas Bebeden zaten sürekli alışveriş yapılıyordu biz çocuklar için. Ayrıca tam köşede şu an yok, bir oyuncakçı vardı ve oyuncakçı benim dünyamda çok önemli bir şey. Her akşam bir oyuncakçının önünden geçilir ve şunu alsak, bunu alsak gibi planlar yapardım. Maddi durumumuz da çok iyi değildi ama yine de oyuncaklar alınırdı para biriktirerek. O yüzden benim çok sevdiğim, çocukluğumda kişisel olarak bağ kurduğum bir yer orası. Okuldan çıkıp gittiğim, annemle gezdiğim bir yer. Günün teneffüsü gibi bir şey. Onun dışında Ulus ve çevresi de aynı şekilde alışveriş için sık kullandığımız yerler. Akman'ı ben de hatırlıyorum; maaş alındığı gün gidilip pasta falan alınırdı. O yüzden hani benim için özel böyle ilişkilerim var Ankaralı olduğum için çocukluğum boyunca. Fakat daha sonra kopmuş ilişkim. İlkokul sonrası kopmuş ve üniversiteye kadar da Modern Çarşı vardı sonradan yanan. Hacettepe Üniversitesi Güzel Sanatlar Fakültesi Seramik Bölümünde okurken biz bütün malzemelerimizi Ulus'tan, Modern Çarşı'dan alırdık.

Yine Anafartalar Çarşısı da bu arada uğrak yeri olabilir. Ulus'a alışveriş için çok sık gittiğimi biliyorum. Böyle bir ilişkim vardı Ulus ile o zamanda. Daha sonra yüksek lisans yaptım Sanat Tarihinde; Çağdaş Seramikler üzerine olunca zaten otomatikman tekrar Çarşı gündeme geldi. Can ile çektiğimiz ikinci yapı; ilki Hacettepe idi. İlk gittiğimizde ben orada birtakım panoların olduğunu bilerek gittim ama 19 tane çıkacağını açıkçası beklemiyordum. O gün sıcak bir gündü, yorulmuştuk ama Can ile çok heyecanlanmıştık. Yani daha nerede ne var? Ne çıkar karşımıza falan diye. O gittiğimizde yıkımdan haberimiz yoktu. Çarşı yönetimi o zaman henüz belediyeye geçmemişti. Galiba şu anda yönetimde olan ama o zaman Emek İnşaat'ın personeli olan Mehmet Açıci, panoları çekmek için izin istediğimde bana bu yıkım meselesinden bahsetti. Kendisi de fotoğraflamıştı ve onlara güveniyordu. Bu eserlerin burada olduğunu söylersem yıkılmayabilir diye. Bize çok kolaylık gösterdi. Hani istiyordu ki o duyulsun. Kendi de bir dosya yapmıştı, o fotoğrafları bastırmıştı. Sonra fotoğraf çekerken de esnaftan şöyle şeyler de duyduk: buraya Mimarlar Odası'nı alıp gelsenize gibi. Kafaları karıştı. Mesela klima taktıramıyorlardı tarihi bina diye ama bir taraftan da yıkım söz konusu, çıkın diyorlardı. Biz o sırada bunlardan haberdar olduk. Ama yine de durumun vahametini çok anladığımız söylenemez. Neden? Çünkü dükkanlar boşalmamıştı. Hepsi doluydu. Bir söylenti şeklinde, ihtimal olarak ortada konuşuluyor, henüz bir karar yok falan yok. Daha sonra ben orada Salt Ulus'un organize ettiği bir tur verdim. 'Sırlı Seramikler Turu' sırasında Çarşı yönetimi değişmişti. Yıkım kararı olduğu ortaya çıkmıştı. Ondan sonra mülk belediyeye geçince yönetim değişmişti. Bir seneye yakın bir zaman sürecinde her şey çok değişmişti. Yıkım kararının gerilimi hissedilmeye başlanmıştı. Orada tekrar algımız açıldı bizim. Persona Non Grata ile de zaten çok bambaşka bir dostluğa evrilen ilişkimiz oldu Çarşı ile.

E.M.K.: AsiKeçi ile ilgili olarak, burada gerçekleştirmiş olduğunuz etkinlikler nelerdir?

Ö.C.C.: Çarşıda aslında bir etkinlik gerçekleştirdik, etkinlikler demeyelim ona. Ama karma bir etkinlikti. Beş gün içinde farklı etkinlikler oldu. Sanatçı konuşmaları,

konser, dans performansı falan gibi ama bunların tamamı toplu tek bir etkinlik aslında. O da PersonanonGrata.

E.M.K.: Çalışmalarınızı gerçekleştirirken Anafartalar Çarşısı'nı konu veya mekân olarak seçme nedenleriniz ve Çarşı'nın bu çalışmalardaki rolleri nelerdir?

Ö.C.C.: Salt Ulus programlar koordinatörü olan Aslı Alpar Çarşığı seçmemizi önermiştir. Benim tur vesilesiyle ki o tura çok katılım olmuştu. Normal kontenjanın 3 katı. Bir sürü insan da geri çevrilmişti. İnsanların ilgisinin olması onun da çarşıya ilgisini çekti. Biz de AsiKeçi olarak böyle yarı kamusal bir alan arıyorduk. Neden? Çünkü OHAL vardı ve sokakta etkinlik yapmak bizi zorlayacaktı. Belediyenin bir alanı olsun. Oradan izin alalım gibi. Kapalı bir alan olsun hatta büyük oranda Yüzüncü Yıl, Pazar mekanı konuşuluyordu diye hatırlıyorum. Daha önceki etkinliğimiz Tunalı civarında olmuştu. Orada da olsun istemiyorduk ama Çankaya Belediyesi ile iş birliği yapacağımız bir yer arıyorduk. Sonra hani konuşuyoruz, tartışıyoruz, toplantılarımız oluyor. Bu sırada Aslı Alpar neden Çarşıda yapmıyoruz? Orası hem özel mülk, kimseden izin almamız gerekmiyor, onları ikna ettiğimiz zaman bir problemimiz olmaz, hem kapalı falan demişti. O zamanın Salt Ulus programlar koordinatörüydü. Zaten Salt da bizim destekçilerimizden biriydi. Bir sanatçı konuşmamızı Salt sponsor olmuştu. O dönemdeki Salt iş birliği de yine Aslı üzerinden gelmişti. Aslı bizim gruba önerdi burayı. Benim kişisel olarak zaten orası ile ilişkim vardı. Ben de etkilenmiştim o turu vermiş olmaktan ve insanların ilgisinden. Mekan da iştah açıcıydı açıkçası. Oradaki sanat eserlerine de dikkat çekebileceğimizi düşünüyordum. Bu aşamada eserleri tescili olmadığını bilmiyorduk. Bize göre tescilliydi. Bu anlamda bana olumlu geldi. Ben bu ekibin içinde Aslı'nın önerisine evet diyenlerden biriydim.

H.D.: Çarşının rolü ne oldu diye düşündüğümüzde Çarşığı belki birkaç parçaya bölmek lazım: Çarşı yönetimi, çarşıdaki esnaflar, bir mekân olarak Çarşı, yıkılma tehlikesinde bir Ankara mirası olarak Çarşı.

Ö.M.: PersonanonGrata temasıyla Çarşının da artık istenmeyen bir Çarşı haline gelmiş olmasının örtüşmesi aslında birtakım işlerde etkili oldu.

Ö.C.C.: Çarşının rolü için şunu söyleyebilirim. Yönetim bizimle iş birliği yapmasaydı etkinlik gerçekleşmezdi. Hem izin almak konusunda hem de açık alanların kullanımı ile ilgili bürokratik işlemleri onlar hallettiler yani valilikten izin almak gibi. Bu türlü şeylere hiç takılmadık Çarşı yönetiminin iş birliği sayesinde. Emniyet ile ilişkiler falan hep onlar yaptılar. İlk görüşmemiz çok olumluydu. Yapın burada bir sanat etkinliği ama ne yapacağız bir fikirleri yoktu. Sergi hayal etmiş olabilirler, konser hayal etmiş olabilirler. Onların derdi orada kendilerinden başka birilerinin dikkatini o Çarşı'ya vermiş olması, mesele ile ilgilenmesiydi galiba. Aslı ile gittiğimiz İhsan Bey ile ilk görüşmede ben onlara sunum yapıp kendimizi anlatmak konusunda ısrarcı oldum. Kim olduğumuzu bir anlatalım. Ne yapacağız? Onu bir konuşalım ki daha sonra yola çıktığımızda aramızda problemler çıkmasın. Çünkü siyasi olarak farklı noktalardayız büyük oranda. Sonra onlar da tamam dediler. Sonra bizden bir grup; tamamımız olmasa bile epeyce geniş bir grup, onların epeyce temsilcileri toplandık. Biz onlara AsiKeçi ne yapıyor? Daha önce ne yaptı? yı anlattık. Çok sessiz bir biçimde dinlediler. Ben de hatta' yapmayın mı diyecekler acaba diye düşündüm. Toplantı sonunda tamam yapalım iyi olur sonucu çıktı. Ben bunun bir sanat etkinliği olduğunu, bizim de propagandaya yönelik bir sanat anlayışımızın olmadığını fakat bu açık çağrı ile yapılacak, dışarıdan insanlar gelecek, biz müdahale eden, seçen öyle bir yapısı olan bir ekip değiliz. Bu konularda biraz esnek olmanız gerekiyor falan diye böyle bunların altını çizdim. Yine tamam anlaştık. Sonra bu noktada onlardan maddi destek istemedik. Sadece mekan kullanımını yani Çarşı mekanı kullanılacak, onlar lojistik destek verecekler. Bize elektriğini kullandıracak, merdivenini verecek falan. Fakat çağrıya çıktığımızda karşılığı çok oldu. Yani çok fazla sayıda insan gelmeye başladı, projeler atmaya başladı. Sonra bir bütçe arayışına girmemiz gerekti. Ama o noktada biz maddi destek istedik onlardan. Ama şöyle bir maddi destek istemi; hangi projeler için hangi kalemlerde ne istediğimizin bütçesi son derece şeffaf biçimde ortaya çıktı. Bunların karşılığında nakit para almadık Çarşıdan. Bunların teminini istedik, bu

malzemelerin. Çarşı'da zaten esnaf olduğu için onlardan kablo, kumaş vs. ya da karşı pasajdan LED alınması gibi. Yaklaşık olarak 5000 lira harcama yaptılar. Sonrasında açılış konserleri için ses sistemi getirdiler. Duvar resimleri çok sayıda ve büyük boyutlu olduğundan onlar için boya alındı. Ciddi masraflar yaptılar. Bunların alışverişini birlikte yaptık. Ankara'da olmadığından İstanbul'dan spreyci boya getirtildi. Toparlayacak olursak bir; mekân verdiler bize, mekân kullanımına izin verdiler. İki; malzeme desteği verdiler. Üç; Bürokratik yazışmalar meselesini hallettiler. Bir de serginin kurulumuna lojistik destek verdiler. Çarşı'nın teknik ekibi kurulumda çalıştı. Duyurulması ile ilgili de destek oldular kendi kanallarından. Onlar aslında işin sanat tarafı ile değil, yıkılmaması için seslerinin duyurulması ile ilgilidiler. Bunun bir protesto eylemine dönüşmesinden, gezi eylemleri gibi olmasından korkuyorlardı zaman zaman. Biz bunun bir sergi, sanat etkinliği olduğunu söylerken genelde protesto fikirleri de hep onlardan geliyordu. Oturma eylemi gibi şiddet içermeyen şeyler planlıyorlardı. Sergiye katılımları şöyle oldu: Serginin açılışında biz Flamenko Ankara Derneği ile iş birliği yaptık. Onlar şarkı söyleyip dans edeceklerdi. Bizim açılış planımız buydu. Onlar Ankara Kulübü Seymenlerini getirmek istediler. Bir de Ney performansı kattılar. Açılıştaki iki performans da Çarşı'nındı aslında. Bizim de sokak dansçılarının bir tango gösterisi ve Flamenko Derneği'nin sahnesi vardı. Böyle biraz Bence bu noktadan değerlendirecek küratoryal sürece de katılmış olduk.

H.D.: Aslında ben şöyle kaygılar hatırlıyorum onlarla toplantılarda: Onların aklında sanata teşhir edilebilecek sanata dair fikirler bizim aklımızdakiler ile uyuşmayabilir. Oralarda problem olacak mı acaba diye kaygılarımız vardı. Tuhaf bulabilirler, edebe aykırı diyebilirler, çıplaklık içerebilir, öyle uyumsuzluklar olabilir diye karşılıklı kaygılarımız vardı. Biz, acaba onlar esnaftan tepki görür diye bize de yapmayın derler mi diye kaygı duyduk.

Ö.C.C.: Aslında sergi sırasında o da oldu ama iş kaldırılmadı. Çünkü kaldırılmaması ile ilgili İhsan bey ile başta anlaşmıştık. Mesela Gökhan'ın 'Patron Çıldırıldı' işindeki çıplak erkek figürü üzerine gerginlikler oldu ama iş kaldırılmadı. Ve bence kadın çıplaklığı olmadığı için tahammül edilebildi. Ben aslında sanatçılardan buna benzer

politik sivrilikler de bekledim ve bunları çözmek ile ilgili kendimce gardımı alıyordum. Ama mesela Gökhan'ın orada figürü erkek seçmesi gibi herkes çok dengeyi korudu. Çünkü kendini göstermek, spekülasyon yaratmak gibi bir motivasyona gelen kimse yoktu. Herkes sürece katkıda bulunmak için böyle belli bir mesafeyi koruyordu söyleyeceği şeylerde. Forumlarda o da dikkatimi çekmişti. Tek başına bireysel hareket etse daha keskin şeyler söyleyebilecek bir sanatçı; hepimiz birlikteyiz, çarşı da bize destek oluyor diye bence o noktalarda biraz frene bastı.

E.M.K.: Anafartalar Çarşısı'nın tasarımından günümüze kadar olan sürecini nasıl değerlendirirsiniz?

Ö.M.: Sergiyi Çarşı'da yapacağımız belli olduğunda biraz tarihini araştırdım. Hangi yıl yapıldığını bile tam olarak bulamadım. O bir muammaydı. Esnaf ayrı bir şey söylüyor, başından beri orada duran teknik ekip başka söylüyor, Mimarlık Tarihi başka bir şey yazıyor falan. Bir fotoğraf bulmuştum bir güreşçinin cenazesi ve o sırda arkada Anafartalar Çarşısı inşaat halinde. Bizim bildiğimiz tarih ile alakası olmayan bir zaman. İçindeki seramik panoların bilinmemesi gibi ne zaman ne şekilde, nasıl yapıldı çok belirsizdi. ... Aslında Çarşı tek bir mağaza olarak yapılmış yani içinde reyonların olduğu. İlk tasarımı öyle. İç dekorasyonunu da başka bir iç mimar yapmış. Sonradan dükkanlara bölünüyor. Önce orta kısım açık avlu gibi düşünülmüş diye hatırlıyorum ama sonra öyle inşa edilmemiş, orta da doldurulmuş. İlk yürüyen merdivenli Çarşı olarak 1960'larda 70'lerde lüks ürünlerin merkezi gibi ama sonradan gittikçe köhneleşiyor, daha ucuz ürünlerin satıldığı yer haline geliyor. Sonra da dükkanların yarısı boşalıyor.

E.M.K.: Anafartalar Çarşısı'nın yıkım kararlarının çalışmalarınıza etkisi nelerdir?

Ö.C.C.: Zaten yıkım kararına karşıyız ve farkındalık yaratmak istiyoruz ama mekan da bence yer duygusu olarak çekti hepimizi diye düşünüyorum. Çünkü beni kişisel olarak sanat eserleri ile çekmişti yıkım kararının dışında.1960'larda çağdaş sanatçıların çalıştığı bir yerde 2017'de biz çalışıyor olacağız. Keşke bir zaman

makinası olsa arada gibi bir heyecanı vardı. Ama yıkım kararı tabii temel motivasyonlardan biriydi. Öte yandan gelen sanatçıların bizden daha çok temel motivasyonu oldu. Bizim çağrımızla oraya gelenleri daha fazla etkisi altına aldı diyebiliriz. Persona Non Grata koymuştuk temasını, biz daha çok onun çevresinde dönüyorduk. Sonra gelenler daha çok Çarşının Mimarlık eseri olarak yıkılmaması üzerine dönmeye başladılar forumlarda. Daha sonra bizden de yıkımla ilgili duygusal şeyi yüksek işler çıktı. İlk başta büyük bir motivasyonla bizi etkisi altına almış değildi. Ama orada o hüznün içinde, o gerilimin içinde yaşadıkça, gittikçe geldikçe Çarşı ile kurulan bağlar değiştikçe yıkımın etkisi bence oldukça büyüdü. Bu sanatçılar aksında böyle. Basında yer almasında bence bunun yüzde yüz tek etkisi bu. Bunun dışında izleyicinin gelmesinde yıkım kararının çok büyük etkisi var. Aa orada sanat eserleri varmış, yıkılıyormuş haberi ile. Çarşı'nın da zaten temel motivasyonu yıkım aslında bu işin göbeğinde.

F.A.: Yaptığımız çalışmalara da yansdı. Mesela Ceren'in işi tamamen yıkımla ilgili. Daha sonra Can'ın işi, Hülya'nın işi, birkaç iş daha var böyle. İşler evirildi yani. Bir yanda Persona Non Grata, bir yanda yıkım. Bu sanatçıların üreteceği işleri de etkiledi. Çünkü biz zaten iş üretirken forumlarda konuşarak birbirimizle fikirlerimizi paylaşarak ya da önerileri dinleyerek işlerimizi şekillendiriyoruz. O forumlarda konuşurken etkilendi insanlar o yıkımdan ve işlerin bir kısmı öyle bir noktaya geldi. Yıkımla ilgili işler ortaya çıktı ve onların bir kısmı halen Çarşıda sergilenmeye devam ediyor. Esnaf da gözü gibi koruyor onları.

H.D.: Gerçekten bu değişim, projelerin süreç içinde belirlenmesi tam da bence bizim anlayışımızın pratik edilmesi hali. Yaşadığımızla ve onun paydaşlarıyla iletişim içinde yoğurularak meydana çıktı. İkinci olarak da bence fenomenoloji olarak gerçekten bir yer haline geldi Çarşı bu süreçle.

E.M.K.: Yıkım kararının ve Çarşı'nın Ankara için öneminin daha geniş kitlelere aktarılması açısından değerlendirildiğinde, kararın durdurulmasında bugüne kadar gerçekleştirmiş olduğunuz çalışmaların rolü olduğunu düşünüyor

musunuz? Bu kararın durdurulması için halk, Çarşı esnafları, yönetim vs. ile yapmış olduğunuz ortak çalışmalar var mı?

Ö.C.C.: Öncelikle eserler tescilli değilmiş. Bunu biz bu çalışmalar sırasında öğrendik. Tez için gittiğimde değil daha sonrasında. Hemen Çarşı esnafı, yönetim ile konuştuğum ve bir toplantı yaptık Aslı ile. Yani onu öğrendiğimiz an yaptık. O kadar panikledik ki onu duyunca. Anında hemen imza toplayıp, dilekçe yazmalarını istedik. Sanat Tarihçilerden öğrenmişim zaten Koruma Genel Müdürlüğü'ne dilekçe ile başvurularını istedim. Beş yüz imza ile başvurular. Oradan geri döndü. O ayrı bir macera. İhsan bey ile konuşulabilir. İkinci olarak Mimarlar Odası ile görüşmelerini istedik. Mimarlar Odası'nın durumdan haberdar olduğuna dair duyumumuz vardı. Bu şekilde bir yönlendirmemiz oldu. Biz bütün bu çalışmalara devam ederken süreç işledi fakat tescillenme işi hemen olmadı. Koruma Genel Müdürlüğü 1. Dairenden döndü,2.ye gitti. Bürokratik engeller çıkarıldı. Bu süreçte de böyle engeller çıktıkça esnafın morali, motivasyonu düştü. Benim temel olarak, kişisel olarak sürekli yaptığım şey suydum; çok kararlı ve net bir şekilde 'Hayır yıkılamaz bunlar. Sadece Türkiye Kültürel Mirası için değil, Dünya Kültürel Mirası için de çok önemli bir şey. Böyle bir şey olamaz 'diyordum. Füreya'nın panosu yıkılamaz, böyle şey olamaz diye. Bunu tüm sakinliğim ve netliğimle belki bin kere falan söylemişimdir yönetim katındaki odada. Yani sakin olun, devam edin, ısrar edin diye. Etiler de gerçekten. Çünkü kaybedecekleri bir şeyleri kalmamıştı. Bu süreçte boşaltmalara, tebligatlara başlanmıştı. Dolayısıyla ruh durumları belki şöyle oldu yani çıkacağız ama öyle kolay olmayacak. Bu davanın peşini bırakmadılar. Birincisi buydu. İkincisi; birileri çıkartıldı bir şeyler oldu, farkındalıklar oluştu, biz sergi yaptık. O süreçte akademik olan insanlarla yani işte Mimarlık Fakülteleri ile Sanat Tarihi Fakültelerini ve hocalarını sergiden haberdar ettik yaptığımız işlerden. Onlar geldiler, gezdiler, orada burada konuştular. Ellerinin ulaştığı yerlere; Kültür Müdürlüğü'ndeki öğrencilerine falan anlatabiliyor muyum? Filiz Yenişehirlioğlu, Pelin Şahin Tekinalp, Ali Cengizkan'ın böyle müdahaleleri oldu. Aslında ben bunları çok fazla bir yerde anlatmadım sana anlatacağım bu bir akademik çalışma olduğu için. O sırada fakat bir

ilerleme kaydedilmediği gibi işte tescillenmedi ilk seferinde işler. Ben bunu çarşıya gittiğimde öğrendim. O sırada Galip Kürkcü belgesel yapmaya başlamıştı. Sergi bitmişti ama çekimler için Çarşı ile ilişkilerimiz devam ediyordu. Galip'e yardıma gidiyorduk. O gidişlerin birinde tescillenmediğini öğrenince ben o sinirle Cevdet Altuğ'un varisi olan oğlu Kerem'i aradım ve o eserlerin tescillenmediğini ve yıkılacağını söyledim. Hakkınızı koruyun ve dava açın dedim. O da zaten öyle düşünüyormuş. Sonra o sırada Seniye Fenmen'in kızı Ferhan Taylan Erder de hem sergi sürecinde bizimle birlikteydi hem de benim tez sürecinde tanışmıştık. Ferhan hocaya söyledim. Onun eşi de ODTÜ'de Koruma, Restorasyon hocası. Çünkü ben tezimi hazırlarken sanatçıların varislerinin kamusal eserler üzerinde manevi haklarının olduğunu öğrenmiştim. Hak talep edebilir, dava açabilirlerdi. Eserin sahibinin isminin yazdığı tabelaların olmaması bile haklarına müdahale ki nerede kaldı yıkımı. Çarşı yıkılıp eserler yerinden kaldırılacaksa bile restorasyon kriterlerine uygun olmalı diye diretebilirsiniz dedim. Sizin bu konuda haklarınız var diye Ferhan Hoca ve Kerem Altuğ ile konuştum. Onlar bu süreçte galiba Filiz Yenişehirlioğlu aracılığıyla Avukat Berkay Kırca bu konudan haberdar olup beni aradı ve destek olmak istediğini söyledi. Ben de onu varislere yönlendirdim. Süreyya Koral'ın varisi davaya katılmak istemedi. Atilla Galatalı'nın oğlu Ömer Galatalı daha önce böyle bir hukuk mücadelesi vermiş ve yılmış olduğu için olduğu için; şu an Hakimler Savcılar Yüksek Kurulu'nda olan pano için. O artık yılmıştı ve katılmak istemedi. Ferhan Taylan Erder ve Orhan Taylan ile Kerem Altuğ dava açtılar. Varis davasında kendimiz bilirkişi önerebiliyorduk. Berkay bey beni aradı ve ben Hacettepe Üniversitesi Seramik Fakültesi'nden Candan Hoca, Hacettepe Üniversitesi Sanat Tarihi Fakültesi'nden Zeynep Yasa Yaman gibi hocaların yani bu konuda çalışan, alanı Çağdaş Türk Sanatı olan, seramik sanatı olan Hocaların iletişimlerini verdim. Hocaları tek tek aradı, tezimi gönderdim. O davadaki bilirkişileri durumdan haberdar ettik. Bu böyle devam ederken esnafın davası diğer tarafta devam ediyordu. O daha çekişmeli, daha büyük, sürekli avukatlar değişiyordu. Esnafın mahkemesinde bilirkişiyi mahkeme atadı. Ankara Üniversitesi'nden Sanat Tarihi hocaları; biri profesör, biri doçent ve bir yardımcı doçent. Fakat uzmanlık alanları Selçuklu Sanatı olan hocalardı. Bu da bizi tedirgin etti. Bunun üzerine Ankara

Üniversitesi'nden Koruma ve Restorasyon Bölümü arkadaşlarım, Hacettepe Sanat Tarihi hocalarından Pelin Şahin Tekinalp ve ben ne yapabiliriz diye konuştuk. Bilirkişi listesini aldım. Bu bilirkişilere itiraz edebiliyordu Çarşı. Öyle bir hakkı vardı. Listeyi inceledik fakat o hocalardan başka alanı sanat tarihi olan başka isimler yoktu. İtirazdan vazgeçtik. Sonra o Koruma Restorasyon bölümünden arkadaşlar ve akademisyenler bilirkişideki hocalara durumu izah etmek istediler. Benim tezimden de bahsedeceklerdi. Kenan Hoca'yı değil ama diğer hocalardan birini buldular ve durumu anlattılar.... Kültür Bakanlığı personeli ile mahkeme görevlileri ve bilirkişiler tüm Çarşayı geziyorlar. Bayağı uzun zaman ayırıyorlar her işin başında. Esnaf da onlarla geziyor. Esnafın bana aktardıkları şu yönde; çok ciddi uzun detaylı bir çalışma yapıyorlar ve bu çalışma sırasında da ellerinde benim tezimin Çarşı ile ilgili olan bölümünün fotokopisi var. Ve bütün bu Kültür Bakanlığı personelinin de artık hani doğrudur değildir tam doğru bir değerlendirme midir bilmiyorum ama hani farklı yönlendirmesine biz bunu Restorasyon Kriterlerine uygun toplarız argümanına rağmen daha raporu yazmadan Kenan Hoca'nın: Yani hadi hepsini topladınız da Cevdet Altuğ panosunu nasıl kaldıracak ve nereye koyacaksınız diye sorması Çarşı esnafını umutlandırmıştı. Zaten hemen sonrasında bilirkişi raporu bunlar sanat eseridir diye geldi ve eserler tescillendi. Bu daha bu senenin başında oldu. Yani iki senelik bir süreç. Bizim katkımız bu yönde oldu. Bu sırada kamuoyu değil belki ama akademisyenler arasındaki şeyi hep canlı tuttuk biz ama bir taraftan.

C.M.: Burada ama biz değil burası aslında. AsiKeçi olarak değil. Bu Ceren'in şahsi becerisidir bu.

Ö.C.C.: Ama AsiKeçi olarak bir öneri yazmıştık. Ben her yere elimde onunla gittim. Bu öneriyi herkese yolladık. Akademisyenlere, Odalara, Sivil Toplum Kuruluşlarına yolladık. Böyle bir şey yaptık. Bir de yine ben iki, üç yerde konuşma yapıp durumu oraya buraya anlatmaya çalıştım. Ama o ben kısmının arkasında da Can'ın söylediği Ceren kısmının arkasında hocalarım da var. Filiz Yenişehirlioğlu, Pelin Şahin Tekinalp; onlar da işi sıkı tuttular. Bence Ali Cengizkan da tuttu diye düşünüyorum.

Savaş Zafer Şahin tuttu. Yani hocalar çok arkasında durdular. Üstelikte popüler olmaya çalışmadan.

E.M.K.: Anafartalar Çarşısı'nın yıkım kararı durduruldu; ancak Çarşı'nın korunması, yaşatılması ve geleceğe aktarılması konusunda tehdit olarak gördüğünüz durumlar ve dikkat edilmesi gereken konular nelerdir?

F.A.: Bence asıl tehdit; bu zihniyet meselesi. Eskimiş olarak görülen her yapı için burayı yıkalım da daha iyisini yapalım. Daha büyüğünü yapalım. Dünyanın en büyüğü olsun. Daha güzel hale getirelim anlayışı değişmediği sürece bu tehdit maalesef her zaman olacaktır diye düşünüyorum. Umarım bu zihniyet değişir. Kente dair, insanların yaşanmışlığına, belleğine dair yerler, mekanlar, yapılar önemsenir ve bu tehdit ortadan kalkar mı?

C.M.: Aslında Özgür Ceren Can'ın tezi için fotoğraf çekerken seramiklere baktığımızda hiç önemsenmediğini, önünde malların olduğunu, üstlerine bir şeylerin asıldığını gördük. Seramik dayanıklı bir malzeme olmasa çoktan onlar yok olmuştu. Bu çok açık. Çarşının kendisi de aslında o eserler için bir tehditti. Şimdi sanırım biraz daha kollayacaklardır. Yine önünü kapatıyorlar galiba ama.

Ö.C.C.: Evet önünü kapatıyorlar yine ama bizim gittiğimiz vahimlikte değil.

E.M.K.: O zaman eserler açısından düşünüldüğünde; Çarşı'nın bir çarşı işlevine devan ediyor olması sizin için bir tehdit unsuru mu?

Ö.C.C.: Yok görmüyoruz. Öyle bir önerimiz de yok zaten. Bir öneri yazmıştık çarşının yıkılmadan içindeki esnafı ile korunması için. Esnafın eserlerle ilgili farkındalığı arttırılabilir. Çok fazla sayıda eser olduğundan bunların korunması için bir kişi istihdam edilebilir ya da Kültür Bakanlığı personeli tarafından sık denetlenebilir. Koruma ve Restorasyon kriterlerine uygun olarak ilk önce bir restorasyon yapılması gerekiyor. Havalandırması, iklimlendirmesi, ışığı vs. gibi. Bunların tek tek gözden geçirilmesi gerekiyor. Temizliği ile ilgili Çarşı'da deterjan kullanılmaması gerektiğini öğrendim. Bunlar, uzman kişilerden öğrenilir. Seramik alanında uzman kişilerin

bilgisi alınır. Duvar resimleri çok harap olmuş durumda. Seramikler dayanıklı olduğu için daha iyi durumdadır fakat duvar resimleri çok kötü durumda. Onların tekrar restore edilmesi, uygun şekilde ışıklandırılması ve Çarşı esnafının bu anlamda bilinçlendirilmesi ve gerekiyorsa orada bir personelin sürekli istihdam edilmesi gibi önerilerimiz vardı. Ama kesinlikle Çarşı'nın boşaltılması, müze yapılması bilmem nereye verilmesi ve şu anda var olan doğaldan böyle bir şey dönüştürülmesiyle ilgili bir düşüncemiz yoktu. Bu konuda da hemfikirdik. Zaten birlikte bir metin kaleme aldık. AsiKeçi'nin metni 'Yaşayan Müze'.

Kişisel fikrime gelince bu sanat etkinliğinde ben şunu anladım: Birtakım hatalar bilinçsizlikten ve eğitimsizlikten yapılıyor. Yani şöyle bir eğitimden bahsediyorum: Gerçekten bir Koruma ve Restorasyon uzmanı gidip, tüm temizlik personeline onu öğretse kimse inadına gidip orayı deterjanla yıkamaz. Aslında esnafın Çarşı'yı bakımlı tutmakla ilgili motivasyonu çok yüksek. Çünkü orada çalışmaya devam ettikleri için aslında yani mesela ben şunu duydum: AVM ler ile yarışsın, bir çekim merkezi olsun gibi hevesleri var. Para bulup oraya bakmak, dış cephesini yaptırmak gibi. Ama bunlar hataya da yol açabilir. Dış cephe ile ilgili tuhaf fikirleri vardı mesela. Onları biz ilk duyduğumuzda öyle olmaması gerektiğini söyledik. Fahri'nin söylediği gibi yani yenileme fikri. Bu konuda, hani buranın var olan haliyle temiz ve bakımlı bir şekilde korunarak bir çekim merkezi olabileceği ile ilgili bir farkındalık yaratıp sonra da ilgili eğitimler verilse bence O yaşar diye düşünüyorum. Boşaltılan dükkanların esnafı geri gelse orada bir sinerji oluşur. Çünkü aslında çekim merkezi derken Çarşı'yı kullanmayan Ankaralılar için söylüyorum bunu yoksa kullananlar var zaten. Çarşı boş ve izbe değil. Biz orada çalışırken de gayet aktif ve kalabalık bir yerdi. Hala da dükkanların üçte biri boşaltılmış olduğu halde gayet kalabalık ve kullanılabilir bir Çarşı. Dolayısıyla belki içine bir şeyler katılabilir diye düşünüyorum. Şu an yapının mülkiyeti belediyede olduğu için hepsini kiraya verip, oradan bir gelir elde etmek gibi bir motivasyon yerine belediye bazı alanlarını kentin sanatçı guruplarına tahsis edebilir. Orada bir takım etkinlikler devam edebilir. Seramikler ile sanat ile ilgili olan turlar devam edebilir. Hatta bu Çarşı ile ilgili olan farkındalık Ulus'un geneline

sıçrayabilir. Çünkü etrafta da öyle bir problem var. Yanlış kentsel dönüşümler var Kale civarında falan. Bu zincirleme aslında ama bir yerden başlamak için iyi bir yer orası. İçinde eserler olduğu için. Ama bu işin kesinlikle gerçekleşmesi gerekiyor. Yani sadece belediyeye bırakmamak gerekiyor. Kültür Bakanlığı mı yoksa Koruma Kurulu mu yani bu eserlerle ilgilenen birilerinin bunun denetlemesini devamlı olarak yapması gerekiyor ve Çarşıya bunu söylemesi gerekiyor. Yani ben gitmişim, gidenmiş gitmiş bunlar Sanat eseridir demiş çok yaptırım olan bir şey değil. Bunların sanat eserleri olduğu, varislerinin üzerinde hakkı olduğu, öyle kafalarına göre üzerine etiket falan yapıştıramayacakları gibi netlikte bilgiye ihtiyaç var bence.

H.D.: tehlike olarak gördüğünüz şeyler nedir diye sordunuz. Fahri, zihniyet ile başladı. Ben de birlikte yaşam pratiği eksikliğinin bir tehlike olduğunu düşünüyorum. Sonuç olarak, bu çarşının bünyesinde farklı sınıfsal yaşam pratikleri ve estetik kaygıları var. Birinin öbürünü asimile etmeye çalışması çarşının şu anki halini öldürecektir. Birlikte, farklı şekillerde yan yana birbirini boğmadan birlikte olmayı öğrenebilirsek biz Ankaralılar Anafartalar özelinde iyi ama bence böyle bir tehlike var.

E.M.K.: Bu Çarşı yönetimi daha üst kesimin de buraya gelmesini istiyor aslında. Öyleyse bu da bir tehdit olarak düşünülebilir.

Ö.C.C.: Mutenalaşma tehdidi var. Aslında yok sanırım böyle bir tehdit ama heves var.

H.D.: Yani evet gelsin ama yan yana dursun. Neyse ki Ulus olduğu için hop diye orası ‘gentrification’ olamaz.

Ö.M.: Ama etraftaki binaların üniversiteye veriliyor olmasıyla bu tehlike orada var. Alışveriş mekânı olmaktan çıkabilir.

Ö.C.C.: Trabzon'da, Eskişehir'de bu olmuştu. Merkezlerinde kafelerin, öğrenciye yönelik alışveriş mağazalarının yoğunlaşması oluyor. Oradaki eski esnaf birden tepetaklak oluyor. Mesela ayakkabı tamircisi yerine fotokopici oluyor.

H.D.: Mekanlar değişiyor, belki kabul etmek gerekiyor değişmeyi. Ben kabul ediyorum ama bir grup insanın oradan sürülmesi kötü olan.

C.M.: Bilinçli bir eylem mi yani tasarlanmış bir eylem mi?

H.D.: Az çok

Ö.C.C.: Beni ürküten şeylerden biri de Ulus İşhanı'nın tamamen boşalmış olması. Çarşı'nın yıkılması ile ilgili çok telaşa kapılmamıştım. Çünkü içinde insan olan bir yeri yıkmak o kadar kolay değil. Ama işte orasının tamamen boşalması, karşıdaki Yüzüncü Yıl Çarşısı'nın boş olması, oraların birazcık kriminalleşmesi erken saatlerde. Bunların düzeltilmesi için mutenalaşma hevesini anlıyorum aslında ama şu an bozulmuş, erozyona uğratılmış şeylerin yerine ne koyulacak ile ilgili ciddi çalışmalar yapmak lazım. Ben Yüksek Lisans Tezimi çalışırken Kent Estetiği ile ilgili bir makalede Roma kentinin yerel yönetimi paydaşlarının da içinde olduğu bir 'Renk Konseyi'nin' olduğunu yani kentin rengi ile ilgili ortak kararlar alan, okumuş ve şok geçirmiştik. O zamanlarda insanlar işte kentini de kültürel mirasını da koruyor. Kimseyi sürmeden, dışlamadan, incitmeden ortak kararlar alabiliyor. Ama şeyden de hoşlanmıyorum: Burası Türkiye, burada olmaz kafası, doğru değil. Olabildiğince olmalı. Biz bu Çarşı yıkılmasın, tescillensin diye uğraşırken bir sürü insan bize boşa kürek çekiyorsunuz dedi. Ama neler oldu.

C.M.: Ama İller Bankası'nı yıktılar.

E.M.K.: Anafartalar Çarşısı'nın geleceği hakkındaki düşünceleriniz ve önerileriniz nelerdir?

Ö.C.C.: Bence çok ciddi kafa karışıklıkları var şu anda. Bir; esnaf acilen orayı yenilemek istiyor. İki; yerel yönetim de bıkmış vaziyette, bir an önce bir şeyler yapalım diye hızlı karar alma çabası içinde. Büyükşehir Belediyesi'nde 'Kent Konseyi' gibi yapılanmalar oldu. Bunların içinde de sağduyulu ve konuda bilgili insanlar var ama ne olacağı konusunda çok da bilgimiz yok. Benim fikrim yanlış bir şeyler yapılacağı yönünde; dış cephe ile ilgili özellikle. Yapının mimarisi ile ilgili. Ondan çok endişe duyuyorum. Ama seramiklerle ilgili bir sorun olacağını düşünmüyorum. Duvar resimlerinin restorasyonuna bütçe ayrılır mı emin değilim. Tamam yıkım tehdidi ortadan kalkacak yani Can ile ilk gittiğimiz zaman ki gibi bir

yere tekrar geri dönecek Çarşı. Esnafı içinde çalışıyor, bunlar sanat eseri ama yine bir şey yapılmıyor olacak gibi geliyor bana bir süre. Ondan sonra belediyecilik anlayışının vizyonuna bağlı olarak durum değişebilir. Kent Komisyonu'ndan da bu konu ile ilgili sunum yapma teklifi aldım. Ben kişisel olarak yapacağım. AsıKeçi'ye de teklif giderse bir noktada destek için, bence onlar da katılır. Ama acilen hemen bir şeylerin çözüleceğini düşünmüyorum. Tek kazanımımız farkındalığı oluşturduk ve artı olarak yıkım kararını durdurduk. Zaten işin yarısı bitti diğer yarısı restorasyon ile ilgili kısım. Ama o, bütçe istiyor; para işi. O konu çok sıkıntılı çünkü bakımı için hem esnafın hem Kültür Bakanlığı'nın hem de belediyenin bütçe ayırıp bu işleri yaptırması gerekiyor. Bakalım yaptıracaklar mı? Artık bu noktadan sonra artık ne benim ne Fahri'nin, Özlem'in, Hülya'nın, bu artık bizim işimiz değil. Halkın da işi değil. Kendi aramızda para toplayıp seramik panoyu mu yaptıralım yani. Yazdığımız metnin arkasındayız. Onun açılımları da olabilir. O metin neyi öneriyorsa ben onu öneriyorum.

Ö.M.: Bu arada Çarşı'nın yönetimi değişti. Yönetimin rengi de belli oldu.

E.M.K.: Hangi kurum, kuruluş, topluluk ve kişiler koruma çalışmaları sırasında dikkate alınmalıdır?

Ö.C.C.: Üniversitelerin Koruma ve Restorasyon Bölümleri, Şehir Bölge Planlamacılar, Mimarlar, Mimarlık Tarihi çalışan kişiler, Sanat Tarihçiler.

H.D.: Bütün bu akademisyenlerin bu işleri yaparken oraları çok üstenci üstenci gezerek istila etmemelerini sağlayacak denge unsurları. Eski bir akademisyen olarak söylüyorum. Ben korktum bütün bu kurumlardan.

Ö.C.C.: Bence tüm Sivil Toplum Kuruluşları katılmalı. Mimarlar derken sadece üniversiteleri düşünmemiştim. Mimarlar Odası, üniversiteler, sivil toplum kuruluşları, onların birlikleri falan. Ama Koruma ve Restorasyon konusunda üniversitede ısrarcıyım. Çünkü özel firmalar kar amaçlı işler yapıyorlar. Burada akademik duruş önemli.

H.D.: Belki yabancı misyonlar; Ankara'ya dair kaynak getirmeleri açısından. Hafıza ve resim. Cumhuriyet sonrası Ankara'ya gelmiş yabancıların Ankara'yı başkalarına tanıtmak üzere yazdığı, çizdiği, fotoğrafladığı şeyler var aslında. O anlamda bunun parçası olarak hafif tırtıklama yapılabilir. Böyle şeyler İstanbul'dan çıkıyor. Bir bakıyorsun işte 1950'lerde Galata Köprüsü. Bunlar Ankara'da da olmuştur. Amerikan Üssü, Tunalı'da Amerikalılar vardı, elçiliklerden bunlar elde edilebilir.

E.M.K.: Anafartalar Çarşısı'nın alışveriş işlevine devam etmesi halinde iyileştirilmesi ya da değiştirilmesi gereken durumlar nelerdir?

F.A.: Ceren bahsetmişti aslında eserlerle ilgili neler yapılabilir. Temizlikçilere bilgilendirme yapılabilir. Esnaf üzerinde farkındalık oluşturulabilir. Eserlerin adı eserlerin üzerine çakılmış vaziyette. Onların düzeltilmesi gerekir diye düşünüyorum.

Ö.C.C.: Ben Çarşı'nın kadın dostu olduğunu düşünüyorum. Orası çok geçiş mekanı. Alışverişini yap çık veya oradan oraya geçerken git gibi. Kafesi bir taneydi, kapandı. Orada vakit geçirmeye yönelik birkaç yer işte sanat galerisi, kütüphane olabilir. Çatı kullanılabilir; kafe olabilir. Günü orada planlayabileceğimiz yani yemek yedik, dolaştık, eserlere baktık. Belki küçük bir sinema konabilir. Bence çekim merkezi yaratılmaya çalışırken dış cepheye ışık koymak yerine buna çalışsalar yani var olan yapıyı koruyup, temizleyip bakımlı hale getirip, kendi esnafını da korumak. Çünkü oradan alışveriş yapacağımız çok şey de varmış aslında. Çok ucuz kaliteli şeyler de satılıyor. Bu dükkanların yanında orada gündelik hayat rutini yaratacak, bir günü geçirmeye yönelik mekanlara da ihtiyaç olduğunu düşünüyorum. Hali hazırda Çarşı'nın üçte biri boş ve bunların tamamı geri gelmeyecek. Bir kafe, bir sanat galerisi ile bile bazı şeyler değişir. Çok da büyük meseleler değil bunlar.

E.M.K.: Peki gelecekte de Anafartalar Çarşısı ile ilgili çalışmalar/etkinlikler yapmayı düşünüyor musunuz?

Ö.M.: Ayağımızı kesmememiz gerektiğini düşünüyorum.

F.A.: Kurulan temas güzeldi Çarşı ile. Özlem'in dediği gibi teması kesmemek önemli.

Ö.M.: Etkinlik olmayabilir ama Çarşı uğrak noktası oldu.

F.A.: Benim için bir uğrak noktası oldu zaten. Gidip gelirken İhsan Beyi görüyorum, özel güvenlikçi ile selamlaşıyorum. Temas devam ediyor. Yeni bir etkinlik olur ya da olmaz bilmiyorum ama temas önemli.

H.D.: Benim içimde hafif ukde olan bir şey var. Persona Non Grata temasını seçtiğimizde, bu kavram üzerinde düşünüp ona doğru Çarşı'nın içinde bulunduğu koşulları göz önüne almadan tasarlanmış çalışmalar vardı. O çalışmalar, bütün bu Çarşı'nın yıkımı ile ilgili süreçte az ilgi gördü gibi. Öyle olmasa bile öne çıkan Çarşı'nın yıkımı oldu Persona Non Grata esnasında. Bir yandan bu tabii ki çok güzel oldu. Belki bir seferde, Çarşı ile iletişimde bulunmuş birileri olarak, oranın mekanını düşünerek çarşının odak olmadığı bir şeyler de düşünülebilir.

F.A.: Sonuçta sanki Çarşı bizim çarşımızmış gibi bir duygu oluşuyor insanda. Önceden farklı bir duyguyla Çarşıya girerken artık sana ait bir mekanmış gibi ya da o mahalledenmişsin gibi, o mahallenin bir mekanymış gibi girip çıkmaya başlıyorsun. O da güzel bir şey diye düşünüyorum yani farklı şekillerde o temas devam edecektir diye düşünüyorum.

Interview with representatives of AnkaraAks; Cemre Gökpınar and Elif Dilan Nadir, date: 01.08.2019

E.M.K.: Öncelikle Anafartalar Çarşısı'nın sizin için önemi nedir?

C.G.: Benim için önemi; Ankara'nın ilk 'yürüyen merdivenlerinin' olduğu çarşı olması ile ilgili hem taşıdığı hafıza hem de çocukluğumdan aklımda kalan patlama olayı. Ankara'da yaşamama rağmen bombalı saldırıyla ilgili haberlerde gördüğümde tanışmıştım Anafartalar Çarşısı ile. Bombanın etkisi ile oluşan ön cephesindeki hasar hep aklıma geliyor. İlk öyle tanıştım. Hem kötüsüyle toplumun içinde var ettiği, böyle duygusal anlam taşıyan bir yer hem de o çocuk hafızasındaki yürüyen merdivenlerden bahseden büyüklerin 'İlk biz orada görmüştük' dediği anılardan dolayı benim için bu tarz duygusal hatıralar taşıyan önemli bir yapı.

E.D.N.: Benim annem ile babam Ulus'ta tanışmışlar. Ben küçükken annem ile her hafta sonu oraya giderdik. Anafartalar Çarşısı'na da hep giderdik. Küçüklüğümde o seramikleri görüp karşısında çok baktığımı hatırlıyorum. Benim için bir seramik eseri ile karşılaştığım ilk yer olarak da önemli. Bir de babamın kendi küçüklüğünden anlattıklarından biliyorum. Onlar çocukken mahalledeki arkadaşlarıyla toplanıp sırf yürüyen merdivenlerde oynamak için oraya gidiyorlarmış. Ben babamın 'Yürüyen Merdivenler Çarşısı' diye bahsettiği yerin Anafartalar Çarşısı olduğunu çok sonra anladım. Öyle bir anı oluştu bende. Annemin babamın çocukluğunu da görüyor oldum orada bir anlamda. Manevi bir anlamı da var benim için.

E.M.K.: AnkaraAks olarak Anafartalar Çarşısı'nda gerçekleştirmiş olduğunuz etkinlikler nelerdir?

C.G.: Bir tane etkinlik yaptık Çarşıda. Sadece 'Bir Yapı Bir Değer' serisi gerçekleştirdik. En başından şöyle anlatmak gerekirse AnkaraAks'ın 'Bir Yapı Bir Değer' serisi Avrupa Birliği Sivil Düşün Programı tarafından desteklenmiş Kültürel Miras workshop serisiydi. Ankara'da geleceği tehdit altında olan, yıkılması gündeme gelen bazı yapıların kendi yaş grubumuza; akademisyenlerle birlikte daha iyi anlatılması ve Ankara'da bu yapıların neden korunması gerektiği konusunda çalışma yapılmasını hedefleyen bir arşivleme, belgeleme çalışmasıydı aynı zamanda. Biz de o yüzden ilk olarak sık sık gündeme gelen bir yapı olan Anafartalar Çarşısı'nı seçtik. İkinci sırada Ankara Tenis Kulübü, üçüncü sırada ise Meclis Camii'ni seçmiştik. Anafartalar Çarşısı özelinde de orada bulunan o seramik panolar, Kent hafızasında taşıdığı önem vesaire gibi nedenler etkili oldu. Ali Cengizkan Hoca ile etkinliği tasarladık. Yapı gezisinde O eşlik etti bize. Daha sonra Dilan'ın yürütücüsü olduğu Aysu ile 'Kavramsal Fotoğraf Atölyesi ve Eskiz Atölyesi'ni orada gerçekleştirdik. Öncesinde de yaptığımız saha gezisinde hem esnaf hem de Anafartalar Çarşısı yönetimi ile etkileşim şansı bulduk. Kendi adıma şunu söylemek isterim yani benim de Anafartalar Çarşısı'na dair daha farklı bir bakış açısı yakalamamı sağladı her şeyden önce. Böyle bir etkinliği tasarlamak, orada esnaflar ya da yönetimi ile çalışmak, seramik panolara daha farklı gözle bakmak, Ali Cengizkan Hoca ile o yapı

gezisini yapmak, etkinliđi tasarlayanlar olarak bize de ok byk bir ufuk atı. Bakıř aımızı deđiřtirdi. ‘Bir Yapı Bir Deđer ’serisi orada yaptığımız ilk etkinlikti ve bu yıl ierisinde bařka bir řey yapmadık. Belki geleceđi daha iyi.

E.M.K.: Peki hani Ali Hoca’nın da anlattıklarını da dřndğmzde Anafartalar arřısı’nın tasarımından gnmze kadar olan srecini nasıl deđerlendirirsiniz?

E.D.N.: Benim aklıma gelen oradaki abiye dkkanları. Zamanında AVM’ler yaygın olmadığı iin niřanlanacak, evlenecek ya da kına gecesi olacak genler iin arřı, bir uđrak noktası olarak nemliymiř. řu an biz gezerken de fotođraf atlyesinden ıkan rnlerde de grdk ki řu an aık olan dkkanların ođu mřterisiz ve de kapalı olanlar camları gazete ile kaplı izbe bir durumda. arřının geri kalan katları ile en st katı arasında gelen insanlar aısından ok farklı bir profil farkı var. Biz bile orayı gezdığımızda ok řařırmıřtık Anafartalar arřısı’nda byle bir yer mi var ya diye. Belki de insanlar artık arřı’nın sadece nnden geiyorlar, iine girmiyorlar. İzbe grndđ iin olabilir, temizlenmediđi iin olabilir ya da insanların Ulus’a bakıř aısından da kaynaklanıyor olabilir. Bizim yaptığımız etkinlik de insanların oraya olan algısını bir řekilde deđiřtirdi. İnsanlar Ulus’a gitmekten biraz ekiniyorlar. Yařıtlarımızı oraya ekmek iin de bu bir fırsat oldu.

C.G.: Son zamanlardaki o hem bakımsız hem de âtil halini dřnnce daha farklı olabilir miydi diye dřnyorum kendimce. O yzden belki bu yaptığımız etkinlikle beraber bu gz ardı edilmiřlik durumunu deđiřtirebiliriz diye dřnmřtm. řu anki durumu hi i aıcı deđil, ok cazibe merkezi diyemeyiz. Hatta biz Anafartalar arřısı’na korumacı bir řekilde yaklařırken bazı evrelerden ‘hayatında ka kere oraya gittin ki’ řeklinde eleřtiriler de aldık. Orayı korumak istiyorsun da oradan alıřveriř yapıyor musun? Oraya gidiyor musun? Tarzında eleřtiriler de aldık. Bunu deđiřtirecek nlemler ya da gelecek hamleleri yapmak lazım belki de. En azından bizim jenerasyonun ‘haydi Ulus’a gidip bir Anafartalar yapalım ‘diyeceđi cazip bir

yer haline gelebilir. Sonuçta oranın yeniden çağa uygun bir şekilde yenilenmiş olması gerekli.

E.M.K.: Anladığım kadariyle yıkım kararının sizin çalışmanızda etkisi olmuş. Çarşı tehdit altında olduğu için siz bunu yaptınız. Bir sonraki sorum da buydu aşında; Cevabını almış oldum. Peki, yıkım kararının ve Çarşı'nın Ankara için öneminin daha geniş kitlelere aktarılması açısından değerlendirildiğinde, kararın durdurulmasında bugüne kadar gerçekleştirmiş olduğunuz çalışmaların rolü olduğunu düşünüyor musunuz? Bu kararın durdurulması için halk, Çarşı esnafları, yönetim vs. ile yapmış olduğunuz ortak çalışmalar var mı?

C.G.: Biz zaten geç bir dönemde etkinliği gerçekleştirdik. Ama belki son bir şey de en azından hem paylaşımlarla hem akademik camiaya olan yansıması ile belki bir katkıda bulunmuştur. Kendi jenerasyonumuza artı bir dönüşü oldu ama yıkım kararı bozulmasında etkili bir rolü oldu mu diye sorarsanız pek olduğunu düşünmüyorum o kadar yani büyük çapta bir etkinlik değildi zaten.

E.D.N.: Çarşı'nın yıkım kararı gündeme geldiğinde belki yaşlılarımız için bir şey ifade etmiyordu oranın yıkılıyor olması. Hiç görmedikleri, hiç gelmedikleri için. Ama biz bu etkinliği yaptıktan sonra katılanlar ya da paylaşımlarımızı görenler Anafartalar'ın nasıl bir yer olduğunu anladılar. Buranın yıkılmasıyla nelerin yok olacağını farkına vardılar. Yani farkındalık arttı.

E.M.K.: Anafartalar Çarşısı'nın yıkım kararı durduruldu; ancak Çarşı'nın korunması, işte yaşatılması ve geleceğe aktarılması konusunda tehdit olarak gördüğünüz durumlar ve dikkat edilmesi gereken konular nelerdir?

E.D.N.: Ulus Meydanı Projesi'nde; ben önceki projenin videosunu izlediğim zaman Anafartalar Çarşısı'nı görmedim. Yapılan çevre düzenlemeleri çok farklı bir tasarım algısının ürünü. Anafartalar Çarşısı tasarım algısı ile örtüşecek şeyler değil.

E.M.K.: Anafartalar Çarşısı'nın geleceği hakkındaki düşünceleriniz ve önerileriniz nelerdir?

C.G.: Hem mevcut dış cephesinin yıpranmış hali ve kirliliği zaten dışarıdan iyi bir algı üretmiyor. O yüzden her şeyiyle en azından temizlense, daha bakımlı bir hale gelse ve gerçekten aktif bir şekilde tekrar Ankara'nın hayatına geri dönse belki çok daha farklı şeyler düşünebiliriz. Yani dediğim gibi bizim jenerasyon açısından Anafartalar Çarşısı yarın yıkılsa birkaç tane post atılır ama kimse derinden bir üzüntü yaşamaz. Çünkü anısı yok. Bir şekilde dokunmamış sonraki nesle ya da kentte üniversite okuyan kitleye. Oradaki seramik panoları da güzel sanatlar öğrencileri ya da seramik okuyanlar dışında çok gören ve bilen de yok ilgilenenler dışında.

E.D.N.: Biz etkinliklerde şunu fark etmiştik. Mesela, bu yaptığımız yine kavramsal fotoğraf atölyesi sonucunda katılımcılar ile konuştuğumuzda seramik panoların önünde hep ayakkabı kutuları vardı, panolar görünmüyordu bile dediler. Bu durumu şöyle yorumlamıştık; esnaflar, bu seramikleri sahiplendikleri, benimsedikleri için aslında dükkanların onlara doğru taşımışlar. Ama önünde kıyafetler ya da ayakkabı kutuları olunca gerçekten orada gezenler fark etmiyor. Biz orada durup panonun fotoğraflarını çekerken oraya devamlı alışverişe gelenler ilk defa görmüş gibiydiler. Bence biraz esnafların da umudunu kesme durumu var gibi. Biz Çarşı'nın çatısına çıkmıştık. Orada bir odada Çarşı ilk inşa edildiğinde dış cephesinin temizlenmesi için bir asansörlü yıkama sistemi vardı ve kullanılmıyormuş artık. Oranın çalışanları bile temizliğinden ya da insanların gözüne güzel gösteriminden umudunu kesmiş gibiler. Kimsenin umurunda değil sanki. Biz ne kadar uğraşsak da esnafın bilinçlenmesi ve oraya sahip çıkması lazım. Yani belki o çevrede, her zaman orada olan insanlar için bizim uğraşlarımız böyle entel işler, heves gibi gelebilir. Sadece bizimle olacak işler değil gerçekten.

C.G.: Gerçekten oranın yeniden işlevlendirilmeye ihtiyacı var. Ben mevcut şekliyle geleceğe çok da sağlam temellerle taşınacağını düşünmüyorum. Çarşı müze olsun önerisi de bence bir noktada yetersiz. O seramik panolar gerçekten çok önemli eserler. Ama bir müze olduğunda da yetersiz.

E.D.N.: Müze olması yine o çevredeki insan profiline önyargı oluşturacak bir şey. Belki de çoğu insan uğramak istemeyecek, çekinecek, bilmediği bir ortama girmek istemeyecek. Erimtan Müzesi önünden hep geçiliyor ama Ulus Kale çevresinde yaşayan insanlar kaç kere girmiştir müzeye. Çünkü onlar için orası bir bariyer. Çarşı da müze olduğunda böyle bir durum oluşabilir.

C.G.: Belki yine esnaf ve o mağazacılık düzeni devam edebilir ama orada farklı istisnaların kurulduğu, mesela farklı dükkanların sahibi belediye olursa farklı tasarımcıların ve işletmelerin bir süreliğine orayı kullanabildiği; bu hafta işte bizim satış alanımız Anafartalar Çarşısı gibi kullanabildiği. En azından halkın sadece düşük gelirli kısmı değil de farklı kitlelerini de oraya çekecek projeler tasarlanabilir. Ankara'nın kendine ait çok büyük bir tasarımcı kitlesi de var. Onları belki belirli zamanlarda oraya taşıyabilirsiniz, çok farklı işler üretebilirsiniz Çarşı kimliğini kaybetmesinin önüne geçerek farklı kitleleri de oraya çekecek işler yapılabilir. Sadece düşük gelirliye hizmet eden ya da üst katı sadece Gümrük ve artan ikinci el tekstil ürünlerinin olduğu bir yer değil de gerçekten Tunalı tarafında oturanın da 'Bu hafta şu tasarımcılar oradaymış, Anafartalar'a gidelim' gibi şeyler söylediği bir yere dönüşse belki daha kalıcı şeyler olabilir.

E.M.K.: Peki koruma çalışmaları sırasında hangi kurum, kuruluş, topluluk ve kişiler dikkate alınmalıdır?

C.G.: Üniversiteler kesinlikle içerisinde olmadı.

E.D.N: Cemre'nin söylediği gibi ekibimizden bir arkadaşınız orayı çalışmış dönem projesi olarak. O dönemde Anafartalar Çarşısı o stüdyoda dönem projesi olarak verilme belki hala farkında olmayanlar olacaktı. O yüzden üniversitelerin rolü orada çok büyük.

C.G.: Tabii dönem projesi bir zorunluluk yani okuma araştırma yapıyor. Orada bir şey üretmek zorunda oraya ile ilgili. Bunun etkisi çok büyük. Onun dışında zaten Meslek Odaları, Şehir Plancıları ile Mimarlar Odası, bizim gibi kent inisiyatifleri; ASİ Keçi,

Ankara Aks gibi, yine bu anlamda önemli akademisyenler var; Ali Cengizkan en önemlilerinden.

E.M.K.: Aslında bu soruya daha önce cevap verdiniz; ancak Anafartalar Çarşısı'nın alışveriş işlevine devam etmesi halinde iyileştirilmesi ya da değiştirilmesi gereken durumlar nelerdir?

E.D.N.: Cemre'ye katılıyorum ben de. Sadece belli kesimlere hizmet etmemeli. Şimdiki halinde kaldığında düşük gelirlilere hizmet ederken, tamamen müzeye ya da sanat merkezine dönüştürüldüğünde de yüksek gelirli ve farklı profile hitap edecek yani ikisi de aslında bir sınıflamaya gidiyor. İkisini bir arada götürülebilecek projeler uygulanmalı. Hem alışveriş işlevinin devam ettiği hem de iç sergi alanının olduğu bir kentsel etkileşim merkezi olması gerekiyor. Oranın terası bile işlevlendirilebilir aslında. Çok iyi bir panoraması var oranın. Ankara'nın başka yerinde olmayan bir panorama.

E.M.K.: Peki gelecekte Anafartalar Çarşısı ile ilgili çalışmalar/ etkinlikler yapmayı düşünüyor musunuz?

C.G.: Tabii neden olmasın. Özgür Ceren Can'ın çalışması sırasında Anafartalar Seramik Turu daha önce yapıldı ama biz Ankara AKS olarak da yapmak istiyoruz.

E.D.N.: Seramik Atölyesi yapma fikrimiz vardı. Katılımcıları Anafartalar'a bırakıyoruz. Beğendikleri seramikten bir parçanın fotoğrafını çekip onu ya kendileri farklı şekilde yorumlayarak ya da birden fazla seramiğin kolajını yaparak bir ürün ürettikleri, belki bir broş olabilir belki eskizini çıkarıp baskı bile yapılabilir. Bu şekilde bir fikrimiz vardı ama Bir Yapı Bir Değer'e yetişmeyecekti bu. Malzeme kısmı vardı. Özgür Ceren Can'ın programı uymuyordu. Böyle etkinlikler yapılabilir.

E.M.K.: Ekleme istediğiniz başka bir şey var mı?

C.G.: Belki geleceğe daha iyi şartlarda, farklı işlevlerle taşınması noktasında. Çünkü aramızda dönem projesi olarak orayı çalışan arkadaşlarımız da vardı ekibimizden. Mesela orayı bir Köy Enstitüsü'nün farklı versiyonu olarak tasarlayanlar vardı. Farklı

işlevlerle tekrar günümüze daha aktif bir yaşama kazandırılabilir mi gibi soruların cevabını aradık. Bundan sonraki süreçte de zaten biz yönetime de bildirdik. Kentin üniversitelilerinin temsilcisi olarak biz de destek ve paydaş olma anlamında yer almak isteriz diye söyledik.

Interview with Galip Kürkcü, date: 01.08.2019

E.M.K.: Anafartalar Çarşısı'nın sizin için önemi nedir?

G.K.: Bunu iki zamanlı söyleyebilirim aslında; 2017 öncesi ve sonrası olarak. 2017'de, Ankara Sanat İnisyatifi ile bir etkinlik öncesinde Anafartalar Çarşısı'nın sanatsal mimari olarak önemi çok bilgim dahilinde değildi. O kadar detaylı bilmiyordum; ama şöyle bir önemi vardı: Benim çocukluğumda babam ve dedemle sürekli gidip alışveriş yaptığımız gezdiğimiz bir çarşıydı. Hani o açıdan bildiğim, anılarımın olduğu bir bölge aslında. Hatta Ulus Meydan'ında bir kaybolma anım var. Dedem ile aynı takım elbisesi olan bir adamın elini tutmuş gitmişim. Sonra beni Anafartalar Çarşısı'nın köşesindeki büfeye bırakmış, oradan almışlar. Çocukluğumda yer etmiş bir yer Anafartalar Çarşısı. Onun ötesinde 2010'lar sonrasında evlenmeye başlayan arkadaşlarım ve etrafımdakilerden de sürekli duyduğum bir çarşı aslında. Gelinliklerini orada yaptırıyorlar, alışverişlerini yapıyorlar... TASIŞ'e gidip geliyordum nadir olarak olsa da... Bir de 2017'de Ankara Sanat İnisyatifi ile organize ettiğimiz bir etkinlik oldu; Disiplinlerarası Kamusal Sanat Etkinliği. O süreçte içerideki seramik panolar ne kadar önemli, mimari olarak ne önemi var gibi detaylara hâkim olunca, 2017 sonrasında yapı daha önemli olmaya başladı. Hem sosyal ve hem de bellek açısından. Çünkü benim çocukluğumda yer etmiş bir mekandı. Üstüne bir de böyle şeyler olunca benim için önemi daha da arttı diyebilirim.

E.M.K.: Anafartalar Çarşısı'nda bugüne kadar gerçekleştirmiş olduğunuzda etkinlikler nelerdir?

G.K.: Bir PersonanonGrata var; 15-20 Ekim 2017'de yaptığımız. Etkinlik sayılır mı bilmiyorum. Ama onun öncesinde; Ekim başındaydı sanırım, Özgür Ceren Can ile onun sunumu için yaptığımız bir video var. Sırrın Belleği Belleğin Sırrı diye. Belki

bir giriş etkinliđi şeklinde o da sayılabilir. İşte bir de benim sonrasında hazırladığım belgesel var etkinlik anlamında. Aslında belgesel sergi kapsamında beş-on dakikalık çok kısa, Çarşı'nın da önemini anlatan, esnaf ile birlikte yapılmış bir röportaj olacaktı. Ama bu sergi organizasyonu çok yoğun geçtiđi için benim işim olamadı; farklı eserlere dahil oldum bir şekilde. Öyle olunca belgesel uzadı. Aslında fikir oluşması ve işte oradaki insanlarla etkileşim, sergi süresince çarşıdaki esnafla ve yönetimle iletişim kurma Temmuz 2017'de başladı. Çekimler ise Şubat 2018 itibariyle başladı. Mayıs sonunda büyük çoğunluğu bitti. Kasım 2018'de de tekrar bir ek çekim yaptım; drone çekimleri vs. ek görüntüler ile Aralık başında çekim bitti.

E.M.K.: Peki bu çalışmalarınızı gerçekleştirirken Anafartalar Çarşısı'nı konu veya mekân olarak seçme nedenleriniz ve Çarşı'nın bu çalışmalardaki rolü nedir?

G.K.: İçinde bulunduğum etkinlikler söylediğim gibi üç tane: Kültürel Bellek Sempozyumu için yaptığım video, belgesel ve sergi. Aslında sergi çalışması sebebiyle diğer ikisi oluştu. Aslında sergi de şöyle ortaya çıktı; Ankara Sanat İnisyatifi bir kamusal sanat etkinliđi yapmayı düşünüyordu ve Aslı Alpar'ın önerisi ile Anafartalar Çarşısı'nın da yıkım tehlikesinin olması sebebiyle burası seçildi. Orada yapsak buna da dikkat çekmiş olsak düşüncesi ile sergi çıktı ortaya. Onlar sergi öncesinde zaten Salt Ulus ile ismi 'Kültür Turları' olan bir etkinlik yapıyorlardı. Orada bir seramik turu da vardı Ceren'le yaptıkları. Çarşı ile ilgili bir hareketlenme orada başlamıştı zaten. Ondan sonra burada da böyle bir etkinlik yapalım kamusal sanat etkinliđi olsun diye karar verildi. O zamanlarda OHAL sebebiyle de etkinlik düzenlerken birçok duruma dikkat edilmesi gerekiyordu; kamusal alanda etkinlik düzenlemek bu açıdan biraz zordu. O yüzden Çarşı'da bu etkinliđin yönetimin bilgisi dahilinde yapılabiliyor olması bu seçimde etkilidir.

E.M.K.: Aslında mimari özellikleri ve yıkım kararı Çarşı'yı seçmenize sebep oluyor?

G.K.: Evet hem mimari olarak hem sanatsal olarak hem de kültürel bellek ögesi olarak. O dönemde bir de umutsuz bir süreç var; Cumhuriyet Dönemi eserleri yok ediliyor gibi böyle bir karamsar bir hava da vardı. Onun da bir parçası olarak zaten Ulus projesi gündeme gelmişti. İşte Ulus'ta da zaten Ulus İşhanı yıkılacak, karşısı yıkılacak, Heykel kalkacak mı? Ne olacak belli değil. O yüzden buraya birazcık daha insanların ilgisini çekmemiz gerekiyordu. Zaten müşteri ilgisi de azalmış daha az insan gidiyor. Biraz daha farklı kitlelerin dikkatini çekelim; orada bakın böyle bir şey de var diyelim istedik. Çünkü zaten dediğim gibi benim bile aslında bu etkinlik öncesinde bu seramiklerle ilgili herhangi bir bilgim yoktu. Yani çoğu Ankaralının da bu süreçte (yıkım sürecinde) etkili olabilecek yani sürece katkı koyabilecek veya yönünü değiştirebilecek konumda olan insanların da bu konuda bilgisi yoktu. Ancak, bazı esnaflar ve uzmanların yıkım kararına karşı çaba gösterdiğini öğreniyoruz ama bunlar küçük çaplı çabalar olarak kalıyor yani bunun değerini bilenler etrafına yaymaya çalışıyor ama daha böyle kitlesel bir hareket yok. Böyle ufak ufak olduğunda da çok da bir etkisi olmuyor aslında.

E.M.K.: Peki Anafartalar Çarşısı'nın tasarımından günümüze kadar olan sürecini nasıl değerlendirirsiniz?

G.K.: Mimarlık açısından çok böyle detaylı bilgim yok. Ama şöyle bir şey var mesela bu süreçte duyduğumuz; 'Çarşı'yı Almanlar yapmış'. Çarşının içinde yani 50 yıldır oranın esnafı olan insanlar bile hep bunu anlatıyor: Burası şöyle sağlam böyle sağlam; bak şurada şu var burada bu var; şunu düşünmüşler gibi. Hani bu şekilde böyle birazcık da yıkılmasını güçleştirmek için sanki Türkler değil Almanlar yaptı yıkılmamalı gibi. Böyle bir etkisi vardı orayı gündelik kullanan insanlar üzerinde. Belgesel sürecinde mimarlar ve şehir plancıları ile konuştuğum için şunu söyleyebilirim: Yapıldığı dönem itibariyle belki biraz da bölgesine kıyasla aykırı denebilecek bir yapısı var, hem kütle olarak hem de tasarım tarz olarak vs. Ama sonrasında etrafına yapılmış diğer binalara baktığım zaman çok da uygun olmayan diyebileceğim bir şey yok şu an bugünden bakınca. Ama tabii 1960'larda durum nasılmış ne düşünerek bunu yapmışlar? Belki de bu kompleks ile hem yüksek kalitesi

ile hem Anafartalar Çarşısı tarafıyla oranın çehresini değiştirmek için düşünülmüş çok radikal bir hareket de olabilir. Belki ne bileyim Ankara Palas tarzında bir dış cephe ile de oraya çok daha uygun; karşıdaki Türkiye İş Bankası ya da valilikle vesaire oralara daha uygun bir yapı da tercih edebilirlermiş ama etmemiş olmalarının da mutlaka bir nedeni vardır diye düşünüyorum.

E.M.K.: Yıkım kararı çalışmaların başlangıcını oluşturuyor aşında. Acaba yıkım kararı olmasaydı yine de bu kamusal sanat etkinliğini orada yapalım diye düşünür müydünüz?

G.K.: Yani şöyle tahmin ediyorum, tabii hani bu tamamen bir varsayım, hiçbir şekilde bir dayanağı yok ama PersonaNonGrata orada olmasaydı bile mutlaka orada bir etkinlik yapılırdı. Gerçi şöyle bir şey var yıkım kararı olmasaydı insanlar orası ile ilgili çok daha rahat olacaktı ve bu kadar da öne çıkarılmayacaktı; ki yıllarca olmamış ve bugünden geriye dönüp bakınca eserlerinde bir tescili yok. Binanın mimari olarak tescil başvurusu var 10 yıl kadar öncesinde.

Ama mesela eserlerle ilgili bir çaba yoktu şimdiye kadar. Son birkaç yıldır, 2016'dan itibaren sanırım iyice artıyor bu yıkım muhabbeti mülkiyetin belediyeye geçmesi ile. O süreç olmasaydı yine bu mimarlık açısından öneminin, gerçi zaten orada da çok büyük bir çaba yok da, onun yanına bir de seramik panolar eklenmeyecekti. Şimdi yıkılmasın diye esnafın, sanatçıların, hocaların da çabası var işte. 'Ama bakın seramik panolar da var' diye. Ama hani dediğim gibi yıkım kararı olmasaydı seramik panolar da bu kadar öne çıkmayacaktı; Çarşı da bu kadar haber olmayacaktı. Oradaki esnaf zaten Çarşı boşaltılmadığı için herkes gündelik normaline devam ediyor olurdu. Ama bir noktada mutlaka orada bir hareketlenme olurdu diye düşünüyorum yine de. Yıkım kararının hızlandırdığı da bir gerçek tabii.

E.M.K.: Yıkım kararının ve Çarşı'nın Ankara için öneminin daha geniş kitlelere aktarılması açısından değerlendirildiğinde; kararının durdurulmasında bugüne kadar gerçekleştirmiş olduğunuz çalışmaların rolü olduğunu düşünüyor

musunuz? Bu kararın durdurulması için halk, çarşı esnafları, yönetim vs. ile birlikte yaptığınız ortak çalışmalar var mı?

G.K.: Yıkım kararının durdurulmasında biraz önce bahsettiğim etkinliklerden sadece belgeselin haberi yapıldı. Aslında çok fazla gösterimi yapılamadı. Ama haberi bile, bana işte hocaların ve Çarşı yönetiminin ve esnafın söylediği, bu haliyle bile onlar için oldukça etkili olduğu. Ama tabii ki şöyle bir etki değil, hani biz bir etkinlik yaptık ve belgesel çektim orada ve işte bir anda yıkım durdu falan gibi değil. Yani doğrudan bir etki değil, dolaylı olabilir. Benim düşünceme göre birazcık farkındalık yaratmıştır. Yani o farkındalık yarattığı insanlarda bu karara etki edebilecek pozisyondaylarsa ancak öyle etki etmiştir. Ya da işte halk üzerinde yani burayı bilmeyen insanlar üzerinde bir farkındalık yaratıp orada bir etki alanı oluşturduğunda belki bu yıkım kararından geri adım atmış olabilirler; bakın artık daha fazla insan biliyor ve sahipleniyor çarşmayı diye. Ama tabii yıkım kararını durdurulmasında belediye seçimlerinde belediye yönetiminin değişiminin etkisinin olduğunu da göz ardı etmemek lazım aslında. Çarşı esnafı dışında Anafartalar Çarşısı ve Ulus İşhanı Yıkılmasın Platformu ile de çalışmalar, röportajlar yaptım. Onların böyle çok fazla yıkımı durduracak doğrudan etkisi olduğunu zannetmiyorum. Mutlaka bir farkındalık yaratmıştır ama o farkındalığında yine yıkım kararını durduracak güçte bir farkındalık olup olmadığından da emin değilim. O yüzden hani yıkım kararının durdurulmasında bu çalışmaların çok etkisi yok belki hatta ikinci dereceden de değil çok daha dolaylı olarak üçüncü, dördüncü dereceden olabilir.

E.M.K.: Anafartalar Çarşısı'nın yıkım kararı durduruldu; ancak Çarşı'nın korunması, yaşatılması ve geleceğe aktarılması konusunda tehdit olarak gördüğünüz durumlar ve dikkat edilmesi gereken konular nelerdir?

Bakış ve vizyon olarak bir tehdit var. Yönetim bilgili ve işinin ehli kişilerle ortak çalışmalar yapmalı ve fikirler almalı. Aslında şöyle bir sıkıntı da var esnaf boşaltılırken yıkılacak haberleri görünce insanlar da malum ekonomik durum da çok parlak değil artı bir de Anafartalar ve Ulus Çarşılarının ana kullanıcı kitlesi de orta ve

alt orta gelir grubu olduğundan insanlar bu durumu biraz da faydaya çevirmek için gidip ekstra pazarlıklar yapmaya başlamışlar esnaf ile. Yani bunu çok fazla esnaftan duydum. Zaten yıkılacak burası bu kadar malı ne yapacaksınız elinizde kalacak üçe verersen alırım işte 6 liralık 7 liralık malı ikiye verersen alayım. Nasıl olsa elinizde patlayacak bu mallar, yıkılacaksınız diye ekstra pazarlıklar. Oradan da esnaf yoğun bir saldırı altındaydı. Yani bir yandan yukarıdan tahliye kağıtları geliyor, boşaltma kağıtları geliyor. İşte yıkılacak muhabbetleri var. Zaten yönetim ve yerel idare tarafından, yönetim dediğim çarşı yönetimi değil de merkezi yönetim ve yerel idare tarafından bir baskı var ve insanlardan, halk tarafından da destek bekliyorken esnaf bu sefer oradan da darbe yiyince büyük yıkım yaşıyorlar manevi olarak. Bu sebeple de mesela bizim artık burada yapabileceğimiz bir şey kalmadı, mücadele de edemiyoruz, kimse destek vermiyor diye de giden çok olmuş. Yani bir kısır döngüye dönüşmüş. Kimse destek vermiyor. Destek vermeyince esnaf gidiyor, esnaf gidince burası iyice çökmeye başlıyor, çökünce yıkılıyor ve senin alışveriş yapacağın yer kalmıyor. Bu sefer sen 6 liralık malı 2 liraya alayım diye zorlarken onun yerine gelecek yerde sen 6 liralık malı sekize almak zorunda kalacaksın. Yani aslında hani soylulaştırma hareketi olduğunu bölgeye ve oradaki alışveriş alışkanlıklarını dönüştürmeye yönelik çok da aslında sert bir müdahale olduğunu insanlar fark edemiyor... Çok genel bir şey olacak ama olayın hikayesi aslında eğitim ile çözülebilecek bir durum. İnsanlara bunun ne demek olduğunu; Mimarlık nedir? Kent planı nedir? Kentler nasıl gelişir, nasıl değişir, neden değişir, kim değiştirir, kim değiştirebilir durumda olmalıdır gibi şeyler daha fazla anlatılmalı. Şöyle bir tehdit de var aslında soylulaştırma çabası ile Çarşı, bir şekilde usulüne uygun veya olmayan keyfi bir şekilde yenilendiği zaman şöyle bir şey de olabilir; belediye ne kadar kamu kurumu da olsa kamu hizmeti yapmaya çalışıyor da olsa sonuçta bir gelir gider dengesi olan bir yer. Zarara giriyor falan ama sonuçta bir şey bekliyor bir yerlerden de bir gelir bekliyor teknik olarak. O zaman da diyecek ki işte biz buraya bu kadar yatırım yaptık o zaman buranın kirası bin lira olamayacak 2500 lira yapmak zorundayız. Gayri resmi konuşmalarda, kiralama sürecinde buradan giden esnafa öncelik verileceği, içerideki esnaf devam etmek istiyorsa onlara kolaylık sağlanacağı söyleniyor ama yani bu iki kitleye öncelik verilse bile yine aynı şekilde

kiralar yükseltildi durumu olacaksa bu insanlar zaten duramayacaklar orada. Tamam bir kültür mirası, bir sanat eseri, bir mimarlık eseri kurtuldu. Tamam bu çok güzel bir şey ama diğer taraftan insani taraftan bakınca bu bayağı bir kayıp olur aslında. Sonuçta burası kültürel bellekte yer alan bir yer ama hem fiziki hem sosyal yönüyle yaşayarak kalması önemli. İçindeki yani o 50 yıllık 40 yıllık esnafın orada kalması esasında orada bir artı değer oluşturuyor. Yoksa binaları tutalım, sanat eserleri, heykeller de dursun ama onu yaşamış onu hayatının parçası haline getirmiş insanları oradan kaybettikten sonra...Hadi o cepheyi bambaşka bir şey yaptık, en güzelinden kapladık, içerisini komple yıktık yeniden bölümledik, çok da modern hani Atakule gibi bir şey yaptık. O modernlikte, o yenilikte, o parlaklıkla ve aydınlıkta bir yer yaptık. Tamam güzel ama neye yaradı. O zaman ben de aman iyi yıkılmadı da kurtuldu diye bir düşünce olmuyor. Orada içindeki esnafla birlikte mevcut hali koruma, mimarlık restorasyon usulüne uygun şekilde yapılırsa çok daha kıymetli o zaman. Çünkü şöyle bir şey de olacak orada: İkinci nesil esnaf babasından aldığı mirası devam ettirecek. Onun çocuğu belki gelecek devam ettirecek. Mesela, teknik ekipten Ali İhsan Abi 'ben geldim ,benden önceki atalarımız burayı yapmış bize bırakmış. Biz de buraya geldik, burada çalıştık emekli olduk. İyi ben kurtuldum da, benim torunum ne olacak? Biz bunu yıktık tamam buraya yenisini yaptık ettik falan ama çözüm bu değil, benim bunu aktarmam lazım ya da bundan daha iyisini yapmam lazım ki bir şekilde üstüne bir şey koyayım. Yoksa yıkıp yapmak en kolayı' diyor.

E.M.K.: Peki, Yani çarşının geleceği hakkındaki düşünceleriniz ve önerileriniz nedir? Esnafla birlikte korunması önemli diyorsunuz. Bunun dışında söylemek istediğiniz herhangi bir şey var mı?

G.K.: Aslında ben hala yıkılması veya yıkılmaması açısından çok rahat değilim şu an. Çünkü şöyle bir şey var mevcut Belediye Başkanı Mansur Yavaş dedi ki burası yıkılmayacak ama şunu bilmiyoruz Mansur Yavaş'tan sonra burayı yıkma konusunda aynı fikre sahip bir yönetim gelecek mi gelmeyecek mi? Bu nedenle bir garantimiz yok Çarşı ile ilgili: Çarşı'yı koruduk, koruyoruz ve korunacak şekilde. Güncel yönetimden daha üst bir karar alınmış değil. Yani herhangi yeni bir yönetim

geldiğinde veya bir yıl sonra Belediye de diyebilir ki burayı yıkmayacaktık ama Ulus projesine baktığımızda buranın çözümü yok, yıkılması gerekiyor da diyebilir. Bunun önünde hiçbir engel yok aslında. O yüzden biraz daha Çarşı yönetiminden yerel idareden daha üst bir karar çıkması gerekiyor. O da ya mimari olarak tescillenecek ya da mimari tescillenme davası bittiyse bile en azından, sanat eserlerinin yerinde korunması ile ilgili bir üst bir karar çıkması için çalışmak gerekir kanımca. Bu artık benim gücümü de bilgimi de aşıyor. Bununla ilgili kimin çalışması gerekiyorsa onun artık bir şeyler yapması gerekiyor. Yani şöyle bir varsayımım da var; akademide seramik bölümü, güzel sanatlar ve sanat tarihi bölümünde olmasa bile belki mimarlık ve şehir planlama bölümlerinde bu Çarşı'nın bu kadar da önemli olduğunu düşünmeyen bazı hocaların da mutlaka bu süreç içinde birazcık fikirleri değişmiştir ve konu ile ilgili bu duruma etkisi olabilecekler de biraz hareketlenmiştir diye düşünüyorum. Çünkü aynı şekilde halk tarafında Çarşı ile ilgili bilgilenmede farkındalık olduğu kadar Akademi tarafı da çok ilgilendi bu süreçte. Burayı İç Mimarlık bölümleri, Mimarlık Bölümleri çalıştı. Ulus'u çalışan Planlama Bölümleri, yüksek lisans projeleri stüdyoları oldu. Meslek odalarının buraya olan ilgisi arttı. Şimdi artık farklı bir çaba gerekiyor. Bizler alt seviyede daha yerelde insanlar üzerinde bir farkındalık yarattık. Ama burayı daha yukarıdan korumamız gerekiyor. Daha uzun vadeli bir çözüm bulunması gerekiyor. Onun haricinde de önerim keşke esnafla birlikte korusa, esnaf küstürülme. Orada şöyle bir durumda vardı: Orada bir habitat oluşmuştu. Gelinlikçiler, abiyeciler orada. Gelinlik, damatlık, iç çamaşırı satanlar bir arada. Oraya evlenecek bir çift geldiği zaman bütün ihtiyaçlarını alıp çıkıyormuş. Esnafın da dediği gibi ticaret açısından da böyle; gelinlikçiler gelinlikçilerin etrafında toplanıyor. Birine gelen geziyor bakıyor yani birinin çektiği müşteri bir şekilde diğerine de bakıyor. Müşteriler esnaf arasında dağılıyor. Birbirlerini etkiliyorlar aslında. Burada birbirine rakip firmalar değil de birbirini besleyen firmalar halindelermiş. Orada doğal bir ticaret ortamı oluşmuş zamanla. Ama onlar şimdi dağıldılar. Yani hepsi farklı yerlere gitti. Çünkü oradan gelinlikçiler komple çıktı ve aynı yere taşındılar gibi şey de olmadı. Yönetimin ve belediyenin böyle bir çabası da olmamış. Hani size yer gösterelim gibi. Sadece burayı boşaltın gidin denmiş. Oradaki

o ortam o birliktelik 'Birlikten kuvvet doğar', o ticari güç de dağıldı şimdi. Hani gidenler gittiler. Kendi mahallesine ya da ne bileyim işte başka yerlere. Ama bu sefer de şöyle bir şey oluyor kendi müşterisini oraya çağırıyor çünkü oradaki kirası vs.den dolayı ürünleri daha yüksek fiyatlı oluyor. Bu sefer de bilmediği bambaşka bir gelir sınıfı ile karşılaşılıyor. Yani sıfırdan iş kurmak zorunda kalıyor. Dolayısıyla yaşlıları küstürdüler ve onlar evlerine gittiler. İnsanlar emekli oldular. Halbuki buraya 70 yaşında 80 yaşında hala gelenler var. Her sabah geliyor dükkanını açıyor, akşam evine gidiyor. Onun gidip de oradan başka bir yerde sıfırdan iş kurması çok mümkün değil. Belki onların gönlünü almak için özür mahiyetinde bir şeyler yapılabilir.

E.M.K.: Peki sizce hangi kurum, kuruluş, topluluk ve kişiler koruma çalışmalarını sırasında dikkate alınmalıdır?

G.K.: Burada etkinlik yapmış insanlar da dahil edilebilir ama öncelik burası ile ilgili ne yapılacağına karar verilmelidir. Olduğu gibi mi korunacak? Cephesine bambaşka bir giydirme mi yapılacak? İçerisi farklılaştırılacak, buradaki esnafa yer mi gösterilecek? Ondan sonra birileri gelecek mi? Bizim arzu ettiğimiz bilen insanların düşündüğü sistem üzerinden önce tabii ki Mimarlık Fakültelerinin, akademinin katılması gerekiyor. Özellikle Restorasyon ve Koruma Bölümlerinin yönlendirmesiyle sürecin ilerlemesi gerekiyor ama yanında tabii ki Meslek Odaları; Plancılar Odası, Mimarlar Odası olmalı; mimarının korunması kısmı ile alakalı. İşte dış cephesinin, iç yapısının nasıl yenileneceği, tesisatının yenilenmesi gibi veya şu anda Gümrük Müsteşarlığı yıkıldıktan sonra çok çirkin bu görüntü gündelik geçici bir çözüm ile halledilmiş durumda. En basitinden hızlı bir şekilde onun çözülmesi gerekiyor. Böyle kısa vadeli sıkıntıları da var. Ayrıca Sanat Tarihi Bölümleri de sürece katılabilir. Mimarlıkla ilgili sorunları çözdükten sonra bir de tabii ki içeride eserler var. Onlar için de Güzel Sanatlar Seramik Bölümleri, belki İç Mimarlık Bölümleri, Sanat Tarihi Bölümleri... yani teknik olarak baktığımızda akademinin öncülük etmesi gerekiyor. Belki şöyle bir şey bile olabilir. Burası sonuçta yani çok da bize ait bir şey de değil. Bu ülkede Türk mimarlar yapmış ama sonuçta bir dünya mirası da sayılabilir. Çünkü seramikler Türk Çağdaş Seramik sanatının ilk örneklerinden. Bu bakımdan

Dünya Mirası gibi de düşünülebilir. O yüzden belki Uluslararası Mimarlık Camiasından destek istenebilir. Ülkedeki Mimarlık Fakülteleri akademisyenlerinin öncülüğünde uluslararası katılımlı bir komite oluşturulabilir buranın korunması ve restorasyonu ile ilgili. Çünkü o da bir sonuç yani vizyon getirir. Bizim buradaki algımız buradaki bilgimiz ve becerimiz üzerine bir de Avrupa'dan bilgi katılması ki Avrupa 100 yıllık mirasını aktif olarak korumaktadır, iyi olur. Sonuçta korumak istiyorsak 50 yıllık bir koruma planı yapmamak lazım. Hani koruyacaksın maksimum ne kadar korunabiliyorsa o kadar korumak lazım. Yani o yüzden daha farklı bir vizyon daha başka bir bakışın da buraya katılması güzel olabilir. Onun haricinde de hani buranın sosyal hikayesi ile ilgili halk üzerindeki etkisi ile ilgili çalışmalar içinde sanat inisiyatifleri, burada etkinlik yapmış kişi ve topluluklar belki üçüncü kademe olarak hikâyeye dahil edilebilir. Ama böyle üst üste konulması gereken bir süreç gibi önce mimarisini makul seviyede vizyoner bir şekilde koruyacaksın sonra içini halledeceksin tesisatını vs. iç düzenlemesini yapacaksın. Ondan sonra sanat eserleri, sonra da esnaf geliyor. Esnaftan sonra da burayı kullanan insanlar gibi düşünüyorum.

E.M.K.: Anafartalar Çarşısı'nın alışveriş işlevine devam etmesi halinde iyileştirilmesi ya da değiştirilmesi gereken durumlar nelerdir?

G.K.: Tesisat, gider ve ısıtma tesisatlarında iyileştirmeler yapılması gerektiği zaten teknik ekipteki abilerin konuşmalarında vardı. Aydınlatması ile alakalı olarak aydınlatma sistemi ile ilgili bir güncelleme yapılabilir, daha yüksek tasarruflu bir aydınlatma sistemine geçilebilir. Çok bilmiyorum Ulus'un güneşlenme açısını ama Güneş Enerjisini kullanabilir belki Çarşı'da. Çünkü çatısı düz ve kullanılmıyor, güneş panelleri yerleştirilebilir. Dış cephe açısından da görüntüyü bozacak bir durum yok. Belki en azından kendi ihtiyacını karşılayacak kadar bir güneş paneli yatırımı yapılabilir. Hatta Ulus İşhanı ve Gençlik Spor Müdürlüğü'nün olduğu gökdelende belki aynı şekilde entegre edilebilir. Ayrıca etkinlik alanları da düzenlenebilir. Üst katlarda ara bölümlerde duvar resimlerinin olduğu nispeten daha geniş bir koridorumsu bağlantı var; oradaki dükkanlar açılarak orası biraz daha genişletilip belki bir sergi alanı olabilir veya bir film gösterimi yapılacağı zaman oraya sandalyeler

konulabilir. Çünkü biz de sergi zamanında o alanlardan birindeki dükkânı video-art odası yapıp siyah kaplayıp içeriye projeksiyon koymuştuk. O biraz daha belki geniş katılımlı olabilecek bir hale getirilebilir.

Onun haricinde çok ticari açıdan değil ama dış cephenin tamamen reklamdaki arındırılması gerekiyor. Belki içerideki dükkân vitrinleri eski haline göz kırpan şekline çevrilebilir. Eski bu işte köşeli camlar, bombeli vitrinler gibi o 'retro' halinin geri gelmiş olması beni etkiler. Hani o dönemin tarzı bu dönemin teknolojisi falan gibi karma bir şey yapılabilir çok tatlı olur bence. Keşke olsa çünkü son yıllarda boşaltıp giden dükkanların bayağı bir kısmı aslında eski haliyle daha sade.

E.M.K.: Son olarak; gelecekte de Anafartalar Çarşısı ile ilgili çalışmalar/etkinlikler yapmayı düşünüyor musunuz?

Yakın bir gelecekte Çarşı ile ilgili yoğun bir çalışma içine girmeyi düşünmüyorum açıkçası. Ama tabii bir şey olur da hareket alınması gereken bir ortam oluşur o zaman tabii ki yine yapabileceğim bir şey olursa veya yapabileceğimi gördüğüm bir alan olursa tabii ki gerekli aksiyonu alırım. Bu iki yıllık süreç çok yoğun geçti ve bayağı bir kısmı da en son üç ayı hariç tutarsak on beş-yirmi ay kadar bir süresi bayağı karamsar geçti. İşte boşaltanların gözyaşlarıyla zabıta zoruyla gittiğini falan da gördüğüm oldu. O yüzden şimdi biraz film dolaşsın ve sakın sakın isteyen varsa söyleşi falan olsun gibi bir süreçteyim ama yani illaki bir şeyler gerekecek sonrasında. Çünkü sonuçta bir ağ oluştu bu süreçte. Bu ağı devam ettirip, o hani demin konuştuğumuz daha uzun vadeli garantili çözümün peşine düşmek de gerekiyor. Yani umarım da yaparız.

D. Social Surveys with the Users of *Anafartalar Çarşısı*

The Social Survey Form

ODTÜ 2019

Orta Doğu Teknik Üniversitesi - Kültürel Mirası Koruma Yüksek Lisans Programı
Ankara'daki Modern Mimarlık Mirası Örneklerinden Biri Olan
Anafartalar Çarşısı'nın Korunması - Yüksek Lisans Tezi Araştırma Formu

İsim Soyisim:

Tarih:

Yaş:

Meslek:

Sorular

1. Kaç senedir Ankara'da yaşıyorsunuz?
2. Ne kadar sıklıkla Anafartalar Çarşısı'nı kullanıyorsunuz?
3. Geçmişte ne kadar sıklıkla Anafartalar Çarşısı'nı kullanırdınız?
4. Anafartalar Çarşısı denilince aklınıza ilk ne geliyor?
5. Anafartalar Çarşısı ile ilgili en önemli anınız nedir?
6. Sizce yıllar içinde Anafartalar Çarşısı nasıl bir değişime uğradı?
7. Anafartalar Çarşısı'nın sizin için önemli olan özellikleri nelerdir?
8. Anafartalar Çarşısı'nın Ankara için önemli olan özellikleri nelerdir?
9. Anafartalar Çarşısı yıkılmayıp korunursa çarşı binası ne amaçla kullanılabilir?

Answers of the Shopkeepers and the Staff of Anafartalar Çarşısı

İsim Soyisim: Ali Aslan

Yaş: 79

Tarih: 24.05.2019

Meslek: Esnaf (Arslan Ticaret)

1. 79 senedir.
2. Her gün dükkanıma geliyorum.
3. Buraya 1964'te geldim. (10 Kasım 1964)
Bu 'Han' 1958'de özel idare ile ortak kuruldu.
4. Türkiye'nin ilk merkezi olan, savaşların kazanıldığı yer geliyor.
5. Çarşı mimarlarının 1965 yılında Fransa'da birinci olmaları, ilk yürüyen merdivenli& asansörlü çarşı, Türkiye'nin ilk modern yapısı olması.
6. İlk önce bir satış merkezi olarak kurulmasına rağmen içindeki seramik eserlerden dolayı çarşının iş hayatı ile sanat hayatı birleşti. 2000 yılına kadar yoğun olarak çalıştı. 2002-2003'ten sonra Çarşı zafiyete uğradı.
7. Türkiye'nin ilk modern alışveriş merkezi olması, yürüyen merdiven& asansörlerin bulunması, içinde dünyaca ünlü seramik ve fresk eserlerin bulunması.
8. Ankara Türkiye'nin başkenti, İstiklal Harbi ve türlü yeniliklerin olması sebebiyle Ankara'ya böyle bir yer kurulması önemli (I.TBMM, Ankara Palas vs.)
9. Tarihi bir 'müze çarşı' olarak kullanılabilir. Dünyanın hiçbir ülkesinde böyle eserlerle donatılmış. Sanatçılar bu Çarşı'yı önemli kılıyor.

İsim Soyisim: Edip Kahraman

Yaş: 75

Tarih: 27.04.2019

Meslek: Esnaf (Katkı Mağazası)

1. 1954 senesinde Ankara'ya geldik.
2. Esnafı olduğum için her gün geliyorum.
3. 1965 yılında başka bir dükkanda çırak/kalfa olarak çalışmaya başladım. 1974 yılında kendi dükkanımı açtım (Katkı Mağazası). Çok eskiden pazar günleri gelinmezdi; şimdi 15:00 gibi çıkıyoruz.
4. Eskiden maddi açıdan çok iyiydi burası. Güzel, nezih bir yerdi.
5. 1974'te dükkanımı ilk açtığımda kiracıydım. Birçok yerden borç aldım. O yüzden buranın ismi 'Katkı'.

6. 1987-88'den sonra AVM ler açılınca Çarşının durumu kötüleşti, düşüşe geçti.
7. İlk göz ağrım, ilk patron olduğum yer.
8. Türkiye'nin bir numaralı çarşısı, ilk yürüyen merdivenler.
9. Çarşı olarak kullanılması daha uygun.

İsim Soyisim: Hüseyin Tanrıverdi

Yaş: 69

Tarih: 04.05.2019

Meslek: Esnaf (Çağrı Kundura)

1. 1960 yılından beri Ankara'da yaşıyorum.
2. 1967'den beri Çarşı'da esnafım.
3. Çarşı 1963 yılında bitti. İhaleyle dükkan kiraladık.
4. Ortadoğu'nun en modern, Ankara'nın ilk yürüyen merdivenli çarşısı. En büyük ilk AVM.
5. Çocukluğumuz, gençliğimiz, yıllarımız burada geçti.
6. Bomba patlamasından sonra esnaf daha kaliteli mallar getirdi. Şu anda Türkiye'nin hem hesaplı hem de kaliteli alışverişi burada.
7. Daha rahat alışveriş, müşteri yıllardır tanıdık, müşterilerle karşılıklı güven var, kaliteli ve daha uygun fiyatlı ürünler sunuluyor.
8. İlk AVM, içindeki tarihi eserler
9. Belediye Başkanı Çarşı yıkılmayacak, restore edilip kullanılmaya devam edilecek dedi. Belediye esnaf ile birlikte hareket edecek.

İsim Soyisim: Ahmet Tefik Şengül

Yaş: 67

Tarih: 04.05.2019

Meslek: Esnaf (Üç Yıldız Tekstil)

1. 67 senedir.
2. 1964'ten bu yana aralıksız her gün.
3. Her gün aralıksız.
4. Genelin ilk aklına gelen yürüyen merdivenler; küçükken oynamaya gelirlerdi. Ankara'daki ilk alışveriş merkezi; Ankara'nın alışık olmadığı tarzda ve büyüklükte.
5. En korkunç anım; Çarşı'nın ön cephesinde patlayan bomba.
6. Ekonomik nedenlerden dolayı ve müşteri çehresinin değişmesinden ötürü kaliteden uzaklaştı. Kalite kayboldu, müşteri çehresi değişti.

7. Bir AVM olmasının dışında, bu denli büyük alana sahip, yüzlerce firmayı bir arada bulunduran ve downtownda bulunan böyle m2 li bir tek bu güzel bina var.
8. Ankara'nın 'ilk' yapılarının arasında; tarihin ortasında. 1950'li yıllarda Türkiye'de böyle bir temelin atılması bile büyük bir beceri.
9. Kesinlikle çarşı olarak kullanılmalı. Bir başka amaca çevrildiğinde bütün önemini yitirir. Örneğin; Sümerbank'ı üniversite yaptılar. Güzelim tarihi binayı yok ettiler; 'downtown'un ve trafiğin ortasında, dokuyu bozar.

İsim Soyisim: Doğan Güngör

Yaş: 62

Tarih: 17.05.2019

Meslek: Tekniker (Anafartalar Çarşısı)

1. 1968'de Ankara'ya Eskişehir'den geldim.
2. Her gün.
3. 1974'te Gümrük Müşavirliği asansör bakım ve onarımını yapıyordum. 1999 yılında bu Çarşı'da asansör ve yürüyen merdiven bakımında çalışmaya başladım.
4. Ankara'nın ilk AVM si. Modern Çarşı 1, burası 2. Türkiye'de herkes buraya gelirdi.
5. Ankara'ya ilk geldiğimde bu binayı gördüm. Burayı (yüksek katlı blok) nasıl inip çıkacaklar diye düşündüm.
6. Esnaflar değişti, AVM ler çoğalınca işler azaldı. Resmi daireler de gittikten sonra müşteriler %60-70 azaldı.
7. 'Açık Hava Müzesi'
8. İlk AVM, seramikler. Türkiye'nin ilk AVM si.
9. Ankara'nın merkezi olduğu için iyi bir restorasyondan sonra müze olabilir.

İsim Soyisim: Ali Gürsoy

Yaş: 60

Tarih: 04.05.2019

Meslek: Satış Elemanı (Rekor Manifatura)

1. 1970 yılından beri.
2. Çalışan olduğum için her gün sabah 8, akşam 8.
3. 40 senedir burada çalışıyorum.
4. Ankara'nın ilk AVM si, ilk yürüyen merdivenler. Çankaya ve Kızılay yokken burası vardı.

5. Gözümüzü burada açtık ve çalışıyoruz.
6. Şu anda bitti, en kötü halini yaşıyor.
7. Çalışan, evine ekmek götüreni çok.
8. İlk alışveriş merkezi.
9. Üniversite binası olabilir ama çarşı olması daha iyi.

İsim Soyisim: Mustafa Kara

Yaş: 53

Tarih:04.05.2019

Meslek: Esnaf (Zıp Zıp Bebe)

1. 53
2. Her gün. Babam 54 yıl önce açtı.
3. Hayatım burada geçti.
4. Hayat. Doğma büyüme buralıyım.
5. Bomba olayı.
6. Yeni sisteme uyamadı; otopark, fastfood vs. Gelişime açık ama olmadı.
7. Ulaşılabilir olması, her kesime hitap etmesi. Ankara'da ilk olması (Türkiye'de de denebilir).
8. İlk olması.
9. Proje belli, üniversiteye verilecek. Çarşı olur yine birkaç küçük dokunuş ile. Üst katta fastfood dükkanları, alt katta sinema, küçük kafeteryalar olabilir. Otopark zaten var.

İsim Soyisim: Kerem Ali Bilgiç

Yaş: 50

Tarih: 27.04.2019

Meslek: Esnaf (Didem Kuyumcu & Saat)

1. 50
2. Esnafı olduğum için her gün.
3. Esnafı olduğum için her gün.
4. Hayatımın geçtiği yer. Ekmek kapısı.
5. Mayıs 2007 bomba.
6. Kıymeti artacağına eski, modası geçmiş bir çarşı oldu. Bakımı gereği gibi yapılmadı. Değersizleştirildi.
7. Kent hafızasıdır. Mimari özellikleri ve içinde barındırdığı eserler nedeni ile de sanatsal olarak çok kıymetlidir.
8. İlk AVM olması nedeni ile çoğu kişinin anılarında yer alır.

9. Müze olabilir. Bakımı yapılıp, özgün hali korunur ise en iyisi olur.

İsim Soyisim: Serkan Kartal

Yaş: 43

Tarih: 04.05.2019

Meslek: Esnaf (Serkan Kot Sarayı)

1. 35 senedir.
2. 20 senedir her gün.
3. Alışverişe, gezmeye geldik ama çok sık değil. Ayda ya da on beşte bir.
4. Yaşayan Müze. Füreyâ Koral, Cevdet Altuğ seramikleri.
5. Çocukken dolmuşçulara rica ederdik; bizi yürüyen merdivenlere götürsünler diye. Yürüyen merdivenleri duyunca görmek istedim.
6. Yerel, merkezi yönetimlerin müdahaleleri yıkma amaçlı, olumsuz. Çok fazla AVM olması, AVM ler AHİ kültürünü olumsuz etkiler.
7. Anılarımız, ahbaplıklar, yaşanmışlıklar hafızamızda dolu dolu 20 sene. 33 senem burada geçmiş; 'görsel hafıza'.
8. Tarihi eserler. Ankara'da belli bir yaş üstü için zihinsel hafıza, anı. AHİ kültürünü yaşatan, ilk AVM, AVM soğukluğu içinde girip çay içebileceğimiz bir yer.
9. Yine çarşı olarak kullanılmalı. Diğer amaçlar, Çarşı'nın geçmişten bugüne kadar gelen konseptine hizmet etmez.

İsim Soyisim: Ekrem Doğan

Yaş: 39

Tarih: 17.05.2019

Meslek: Esnaf (Doğan Bebe)

1. 39
2. Esnafım. 1994'ten beri her gün.
3. Babamdan dolayı 1988'den itibaren çocukluğumda da gelirdim.
4. 'Yürüyen Merdiven', Füreyâ Koral Seramikleri.
5. Dükkanımızı ortaktan ayırdıktan sonra dükkan bizim olunca ilk defa kendimize ait bir yerimiz oldu.
6. Müşteri potansiyeli düştü. Her mağazanın kendine ait müşterisi olmasa yeni müşteri gelmeyecek.
7. Sağlam, dayanıklı, koridorları ferah, tavan yüksek. Çarşı gibi dizayn edilmiş bir çarşı.
8. İlk çarşısı. Türkiye'nin ilk kapalı çarşısı.

9. Restore edilip aynı amaçla kullanılabilir.

Answers of the Citizens of Ankara

İsim Soyisim: Münire Kısaer

Yaş: 78

Tarih: 12.05.2019

Meslek: Ev hanımı

1. 78 senedir.
2. İki sene önceye kadar ayda birkaç kez giderdim. Şimdi çok fazla gitmiyorum.
3. Kızılay yokken alışveriş için Ulus'a giderdik. Hacı Bayram, Hal vb., oralardaki çarşılardan alışveriş yapardık. Anafartalar Çarşısı'na ayda bir ya da on beş günde bir giderdim.
4. 'Yürüyen Merdivenler' gelir. Hep yanlış yerlere iner, kaybolurduk. Yüncüler vardı; ipleri oradan alırdık.
5. Eşimin kıyafetlerini oradan alırdık. Ayakkabıcı vardı 'Madenoğlu' diye; oradan alışveriş yapardık. Bir keresinde bir dükkanda çok pazarlık yaptığım için oğlum bana çok kızmıştı.
6. Dükkanlar, esnaf değişmiş.
7. Bizim çarşımız orasıydı: esnaf iyiydi, alışverişi devamlı oradan yapıyorduk. Esnaf tanıdık olduğu için yardımcı da oluyordu.
8. İlk AVM olması.
9. Bir Ankaralı olarak yıkılmasını istemiyorum. Aynı amaçla kullanımına devam edilmeli.

İsim Soyisim: Mürsel Seyhan

Yaş: 71

Tarih: 21.06.2019

Meslek: Ev hanımı

2. 55 yıldır Ankara'da yaşıyorum.
3. Ankara'da olduğum zamanlarda ayda bir kez gidiyordum.
4. Eskiden her hafta giderdim.
5. Gençlik yıllarımdaki anılar, gezmek ve alışveriş yapmak geliyor. Ankara'nın eski hali geliyor.
6. İlk 'Yürüyen Merdivenler' orada yapılmıştı. Çocuklarımda merdivenlerde oynaması, arkadaşlarımla ve komşularımla yaptığım gezmeler aklıma gelen anılar.

7. Eskiden sık gidilen bir çarşıydı. Artık her semtte bir çarşı olduğu için eski sıklıkta gidilmiyor.
8. Eskiden alışveriş yapmak için gittiğim, şimdilerdeyse hem seyrek de olsa alışveriş yaptığım hem de eski günleri bana hatırlattığı için gezip, anılarımı hatırladığım yer.
9. Ulus denilince akla ilk gelen çarşı olmasıdır. Ankara'nın en eski ve ilk çarşısı olmasıdır.
10. Bence çarşı olarak kullanılmaya devam edilmelidir.

İsim Soyisim: Nesrin Duman

Yaş: 60

Tarih: 24.06.2019

Meslek: Emekli

13. 50 sene.
14. Yılda 5-6 kez.
15. On beş günde bir.
16. Ayakkabı mağazaları, kıyafet, döner merdivenler.
17. Yangın çıkması.
18. Alışveriş merkezleri açılınca çeşit çoğaldı.
19. Etrafının ve kendisinin tarihi dokusu.
20. Eski olması ve tarihi önemi.
21. Çarşı olarak kalmalı.

İsim Soyisim: Adil Kısaer

Yaş: 59

Tarih: 12.05.2019

Meslek: Tüccar

2. 59
3. Neredeyse hiç.
4. Alışverişi oradan yapardık. Ayda 3-4 kez.
5. Çomoğlu Gömlekçisi; giyimi hep oradan alırdık.
6. Bodrum kattan ayakkabı alırdık. En iyi dükkanlar orada olurdu. Kırtasiye alışverişi vs. İlk kırtasiyeler oradaydı.
7. Önemini kaybetti.
8. Ankara'da ilk büyük çarşı olması. Otobüs duraklarına yakın olduğu için daha çok gidilirdi.
9. Ankara'nın ilk büyük çarşısı ve yürüyen merdivenler.

10. Küçük imalathaneler vardı eskiden. Şimdilerde ofis/büro olarak kullanılabilir. Daha küçük butik dükkanlar olabilir. Yıkılmaması Ankara için daha iyi. Tarihi eser kategorisinde sayılabilir.

İsim Soyisim: Halime Büyükkayacı

Yaş: 58

Tarih: 22.06.2019

Meslek: Emekli öğretmen

2. 30 yıl.
3. Yılda 3-5 kez kullanırım.
4. Önceden yılda 8-10 kez giderdim.
5. Ulus'un en iyi alışveriş merkezi.
6. 1990'da evlendiğimde evimin perde ve halılarını oradan almıştım.
7. Eskiden satılan ürünlerin değiştiğini, çoğu mağazanın kapandığını gördüm.
8. Ankara'nın köklü, yerli esnaflarının orada olduğunu düşünürdüm.
9. Ankara'nın tarihini simgeliyor. Yürüyen merdiveni orada görmüştüm.
10. Yerli ve yabancı turistler Ankara'nın gelenek ve göreneklerini burada yaşayabilir.

İsim Soyisim: Gerine Bayram

Yaş: 56

Tarih: 24.06.2019

Meslek: Öğretmen

13. 27
14. Senede iki kere.
15. Her ay.
16. Abiye dükkanları.
17. Yok.
18. Pek değişim yok.
19. Yeri çok güzel.
20. Kültürel, turistik.
21. Korunması gerekiyor.

İsim Soyisim: Ömer Faruk Kısaer

Yaş: 54

Tarih: 28.04.2019

Meslek: Tüccar

1. 54
2. Nadiren.
3. Çocukluğumda daha sık.
4. Yürüyen Merdivenler.
5. Hayatımda gördüğüm ve kullandığım ilk ‘Yürüyen Merdivenler’. Çocukluğumda alışveriş yaptığımız yer.
6. Kızılay’ın cazibesinin artmasıyla bir miktar kan kaybetse de uzun süre önemi devam etti. Yıkılma kararı, dükkanların boşalması son dönemde maalesef Çarşı’ya olumsuz yansıdı.
7. AVM anlayışının Ankara’daki ilk örneği olması.
8. Bir devrin en önemli alışveriş merkezi olması.
9. Yapılış amacına uygun devam etmeli.

İsim Soyisim: Semih Genç

Yaş: 54

Tarih: 12.07.2019

Meslek: Tüccar

1. 55
2. Eskiden orada çalışmıştım ancak son yıllarda yılda en fazla 1 kere gidebiliyorum
3. Çoğu giyim ayakkabı alışverişlerimizi yapardık alt kattaki kafeterya çok popülerdi.
4. Duvarlardaki eserler ve tabii yürüyen merdivenler.
5. 2 kattaki oyuncak mağazasının vitrinini seyretmek çocukluğumun en önemli aktivitesi idi ilk basketbol toplumu ara kattaki spor mağazasından almıştım. Dayımın alt kattaki mağazasında çalışmıştım. Dahili anons la yapılan reklamlar çok eğlenceli olurdu.
6. Deyim yerinde ise modası geçti.
7. Zamanının en kaliteli en gözde AVMSi idi.
8. Ankara’ya alışverişe gelenlerin en önemli adresi idi.
9. Aslına uygun kalmalı ancak yeterli tanıtım ve yenilemelerle Ankaralılara özellikle yeni nesile tanıtılmalı.

İsim Soyisim: Nilüfer Memiş

Yaş: 54

Tarih: 24.06.2019

Meslek: Emekli Bankacı

1. 45 yıldır.
2. Yılda 4-5 kez.
3. Ayda 2 kez.
4. Ankara'nın ilk alışveriş merkezi.
5. Gelinlik alışverişimi oradan yapmıştım.
6. Kendini çok yenileyemediği için olumlu değil.
7. Çok katlı oluşu ve her şeyin bir arada olması.
8. Ulus gibi merkezi bir yerde olması.
9. Alışveriş merkezi olarak başka şekillerde değerlendirilebilir.

İsim Soyisim: Fatma Kısaer

Yaş: 54

Tarih: 31.07.2019

Meslek: Ev hanımı

1. 54
2. Şimdi kullanmıyorum.
3. 2-3 ayda bir.
4. Yürüyen merdivenler.
5. Anım yok.
6. Çarşıya bakım olmadığından eskimeye, yıpranmaya terk edilmiş.
7. Yok.
8. Ankara'nın ilk büyük çarşısı olması.
9. İnsanlara faydalı olabilecek, eğitecek, meslek edindirecek kursların olduğu eğitim amaçlı kullanılan bir yer olabilir.

İsim Soyisim: Ayşegül Yüzbaşıoğlu

Yaş: 52

Tarih: 13.05.2019

Meslek: Mimar

1. 52
2. Ayda bir kez.
3. Çocukluğum Ulus'ta geçtiğinden sürekli kullanırdım.

4. Çocukluğum, mimari ve tarihi değerler.
5. Beş yaşında saçımı kestirdiğim kuaför.
6. Bilinçli olarak terk edilmeye mahkum edildi.
7. Tarihi değeri, mimari özelliği, manevi değeri. Bir döneme tanıklık etmesi.
8. Atatürk Heykeli
9. Mevcut durumu iyileştirilerek ticari hayatına devam edebilir.

İsim Soyisim: Mine Ertan

Yaş: 52

Tarih: 13.05.2019

Meslek: İngilizce öğretmeni

1. 52 senedir.
2. Çoktandır pek sık gitmiyorum.
3. Arada sırada.
4. Çocukluğum.
5. Atatürk Heykeli.
6. Çoğunlukla kullanılmaz hale geldi.
7. Ankara'nın simgesidir.
8. Çok eski tarih var. Korunması şarttır.
9. Restore edilmeli. Turistlerin en çok ilgisini çeken yerler Ulus' ta ki eski yerlerdir.

İsim Soyisim: Hülya İnanç

Yaş: 52

Tarih: 13.05.2019

Meslek: Öğretmen

1. 52
2. Senelerdir gitmedim. Güzel bir restorasyon yapılsa gidilir.
3. Çocukken giderdim.
4. Eski Ankara, ilk yürüyen merdivenler.
5. Çocukken merdivenlerden inip çıkardık. İlk aklıma gelen Atatürk heykeli, buluşma noktası olması.
6. Terk edilmeye mahkum edildi.
7. Cumhuriyet Dönemi mimarisidir. Bu nedenle bana Cumhuriyet'i ve Atatürk'ü hatırlatıyor.
8. Bir simge ve buluşma noktası.
9. Canlı bir çarşı olur. Turistik, gezilecek bir çarşı olur.

İsim Soyisim: Emine Çınar

Yaş: 47

Tarih: 31.07.2019

Meslek: Ev hanımı

1. 47
2. Çocukken her hafta annemle giderdik. Şu anda çok nadir.
3. Her hafta.
4. Yürüyen merdivenleri.
5. Bayramlık kıyafetlerimizi alırdık.
6. Çok bakımsız kaldı.
7. Önündeki heykeller.
8. Büyüklerimden Ankara'nın ilk Alışveriş Merkezi olduğunu biliyorum.
9. Sanatsal çalışmaların yapıldığı bir merkez olabilir.

İsim Soyisim: Salih Çalışkan

Yaş: 41

Tarih: 20.04.2019

Meslek: Sigortacı

1. 39 yıl.
2. Hiç kullanmıyorum.
3. Ayda iki ya da üç defa.
4. Ulus
5. Çocukken yürüyen merdivenleri kullanmak.
6. Güncelleme olmadığı için iyice kötüleşti.
7. Yok.
8. Hiçbir özelliği yok.
9. Bence yıkılsın.

İsim Soyisim: Fulya Akın

Yaş: 25

Tarih: 27.04.2019

Meslek: Mimar

1. 25
2. Altı ayda bir.
3. Ayda bir.
4. Dedemin çantacı dükkanı.

5. Küçükken paten aldığımız gün.
6. Kullanıcı profiline değıştiğini düşünüyorum.
7. Rölyefleri ve manevi değeri.
8. Landmark olması ve manevi değeri.
9. Eski işlevine devam edebilir.

İsim Soyisim: Zeynep Akgül

Yaş: 24

Tarih: 27.04.2019

Meslek: Mimar

1. Doğumumdan (1994) itibaren Ankara'da yaşıyorum.
2. Çoğunlukla çocukluğumda alışveriş yapmak üzere Anafartalar Çarşısı'nda bulundum. Günümüzde alışveriş yapmak için gitmiyorum.
3. Bayram kıyafetleri, düğün, nişan, kına kıyafetleri için ailem ve yakın çevremizle birlikte bu Çarşı'yı kullanırdık.
4. Bayram kıyafetleri, esnafla iletişim halinde kalmak, seramikler, yoğun insan akışı...
5. Kardeşlerimle birlikte bayramlıklarımızı almak için bu Çarşı'ya gelmemiz, bana bu kültürün henüz ölmediği günleri hatırlatıyor.
6. Kullanıcıları tarafından terk edilmeye başlandı. Fiziksel varlığını Ulus'un yapı taşlarından biri olarak koruduğunu düşünüyorum.
7. Üretici, satıcı ve kullanıcıyı bir araya getiren, iletişim halinde tutan ve bu iletişim ile ürünü çoğu zaman kişiye özel hale getiren bir özelliği var.
8. Toplumun her kesiminden insanını bünyesinde toplarken sanatçıları ve sanat eserlerini de aynı paydada buluşturuyor.
9. Var olan işlevini devam ettirmesi gerektiğini düşünüyorum. Fakat çevrenin güvenlik açısından sağlıklı hale getirilmesi ve Çarşı'nın reklam değerinin artırılması gerekiyor.