

ASSESSMENT OF THE EFFECTS OF ADAPTIVE REUSE INTERVENTIONS  
ON  
THREE APARTMENT BUILDINGS IN BEYOĞLU, İSTİKLAL STREET

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## **ABSTRACT**

### **ASSESSMENT OF THE EFFECTS OF ADAPTIVE REUSE INTERVENTIONS ON THREE APARTMENT BUILDINGS IN BEYOĞLU, İSTİKLAL STREET**

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The main subject of the thesis is the relationship between the new function and the carrying capacity of the building in adaptive reuse interventions in the context of conserving the architectural heritage. In adaptive reuse applications, the first thing that should be considered is that the new function is compatible with the building, in order to ensure that the architectural heritage assets are conserved in a healthy way. Therefore, the purpose of this thesis is to assess the relationship between the new function and the carrying capacity of the architectural asset in adaptive reuse interventions.

For the purpose, the thesis is divided into three main parts. The first part consists of investigating the theoretical background of the concepts of adaptive reuse and assessing the effects of change in architectural assets on the values of buildings, making definitions and examining them through examples. The second part includes the history of the study area and the cases, their textures, their carrying capacity and the analysis of adaptive reuse projects applied on the cases. In the last part, the effects of the changes required by the new function in the selected adaptive reuse

interventions on the values of the existing buildings are included by combining the analyzes made on the field and on the cases with the theoretical background created in the first part.

In order to analyze the subject of the thesis, İstiklal Street, which constantly maintains its dynamism, and three apartment buildings adapted as cultural centers on this street were chosen as cases. İstiklal Street, which has completely changed its original function regionally, and the apartment buildings have been adapted as a function completely different from their original functions and have been designed with different approaches have formed the basis for the study.

**Keywords:** Adaptive Reuse, Architectural Heritage, Carrying Capacity, Assessment, İstiklal Street

## ÖZ

### UYARLANMIŞ YENİDEN KULLANIMIN BEYOĞLU, İSTİKLAL CADDESİ'NDEKİ ÜÇ APARTMAN ÜZERİNDEKİ ETKİLERİNİN DEĞERLENDİRİLMESİ

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Yüksek Lisans, Kültürel Miras Koruma, Mimarlık  
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Tezin ana konusu, mimari mirasın korunması bağlamında uyarlanabilir yeniden kullanım uygulamalarında yeni işlev ile yapının taşıma kapasitesi arasındaki ilişkidir. Uyarlanabilir yeniden kullanım uygulamalarında yeni işlevin yapı ile uyumlu olması, mimari miras varlıklarının sağlıklı şekilde korunmasının sağlanması için dikkat edilmesi gereken ilk husustur. Bu sebeple bu tezin amacı, uyarlanabilir yeniden kullanım uygulamalarında yeni işlev ile mimari miras varlığının taşıma kapasitesi ilişkisinin değerlendirilmesidir.

Amaç doğrultusunda tez üç ana bölüme ayrılmıştır. İlk bölüm, uyarlanabilir yeniden kullanım ve mimari miras varlıklarının değişmişliğin yapıların değerleri üzerindeki etkilerinin değerlendirilmesi kavramlarının kuramsal altyapısının araştırılması, tanımların yapılması ve örnekler üzerinden incelenmesinden oluşmaktadır. İkinci bölüm, konunun çalışılacağı alan ve örneklerin tarihi, dokuları, taşıma kapasiteleri ve örneklerin üzerinde uygulanmış uyarlanabilir yeniden kullanım projelerinin analizlerini içermektedir. Son bölümde ise alanda ve örnekler üzerinde yapılan analizlerin ilk bölümde oluşturulan kuramsal altyapı ile birleştirilerek seçilen uyarlanabilir yeniden kullanım uygulamalarındaki yeni işlevin

gerektirdiđi deęişikliklerin mevcut yapının deęerleri üzerindeki etkilerinin ölçülmesi yer almaktadır.

Tezin konusunun incelenebilmesi için dinamizmini devamlı olarak koruyan İstiklal Caddesi ve bu caddede yer alan üç adet kültür merkezine dönüştürülmüş apartman yapısı örnek olarak seçilmiştir. Bölgesel olarak özgün işlevi tamamen deęişmiş olan İstiklal Caddesi çalışma alanı olarak, kültür merkezleri ise özgün işlevlerinden tamamen farklı bir işleve dönüştürülmüş olmaları ve birbirinden farklı yaklaşımlarla projelendirilmiş olmaları ile üç farklı örnek olarak çalışmaya temel oluşturmuşlardır.

Anahtar Kelimeler: Uyarlanmış Yeniden Kullanım, Mimari Miras, Taşıma Kapasitesi, Deęerlendirme, İstiklal Caddesi

To those who trust in science...

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## **LIST OF ABBREVIATIONS**

### **ABBREVIATIONS**

**COE:** Council of Europe

**EU:** European Union

**GEEAYK:** High Council of Immoveable Monuments and Antiquities -  
Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu

**ICOMOS:** International Council on Monuments and Sites

**UNESCO:** United Nations Educational, Scientific and Cultural Organization

# CHAPTER 1

## INTRODUCTION

### 1.1 Definition of the Problem

Cultural heritage refers to everything that societies have produced, believed, shared and have significance for them such as belief systems, information, art, history, language, material.<sup>1</sup> Architectural heritage is also within the scope of cultural heritage. Architectural heritage reflects the historical development of human beings in all buildings that societies have built throughout history and have significance for them. For this reason, conserving the architectural heritage is important for human beings.

In some cases, it is not possible to conserve architectural heritage with its original function, even if its authenticity and integrity are approached with care. Economic and socio-cultural changes that settlements are exposed to over time can push architectural assets to lose their functions.<sup>2</sup> This situation that is, changing the functions of architectural assets is called adaptive reuse in the literature. Adaptive reuse is defined as one of the conservation activities that provide the architectural heritage to be conserved and continued to be used.<sup>3</sup>

Economic, social, political and environmental factors cause architectural assets to continue to be used by adaptive reuse interventions. In addition to the problems such as war and terrorism in societies, factors such as tourism and the change of modern life also cause the change of urban policies and therefore the

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<sup>1</sup> For more information, visit: <https://www.getty.edu/research/tools/vocabularies/aat/>

<sup>2</sup> For more information, visit: <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>

<sup>3</sup> For more information, visit: <http://aic.stanford.edu/geninfo/defin.html>

change of cities. These changes affect the decisions of local authorities by shaping the economic and socio-cultural parameters. It is possible to change the functions of the historical sites with the plans and projects prepared for the settlements by local authorities. In Şanlıurfa, after the emptying of the historical city center as a result of the changes in modern needs, the adaptation of the buildings with mostly residential functions in this area to the commercial functions for tourism purposes with the project developed by the municipality is an example of this situation (Döner, 2019, p.89). On the other hand, in the city of Sanaa, which is a historical center of Yemen, after the economic crisis in the country, the situation that the owners of the buildings started to adapt their buildings as commercial buildings, is an example for that the changing economic parameters in the societies cause adaptive reuse interventions. As seen in these two examples, while the economic values of the buildings increase with the adaptive reuse interventions, the buildings lose their socio-cultural values (Ahmed, Talib, 2014, p.2). Unlike these examples, there is a different situation in industrial heritage. The adaptive reuse of factory buildings, which were industrial heritage built after the industrial revolution, is implemented quite frequently today.<sup>4</sup> These buildings, which have lost their factory function and remain idle, are reused with adaptive reuse interventions. In addition, while increasing the economic values of these buildings, they also contribute to environmental sustainability through adaptive reuse.

Up to this point, the effects of adaptive reuse implementations on economic and socio-cultural values are mentioned. However, architectural values of the buildings, which are directly related to adaptive reuse interventions, are also very important when the conservation of architectural heritage is discussed. Conserving architectural values means conserving the authenticity of architectural assets, as described in the Nara Document. In adaptive reuse interventions, the authenticity of assets should be considered as a whole (The Nara Document on Authenticity –

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<sup>4</sup> For more information, visit: <https://www.architecturelab.net/adaptive-reuse/>

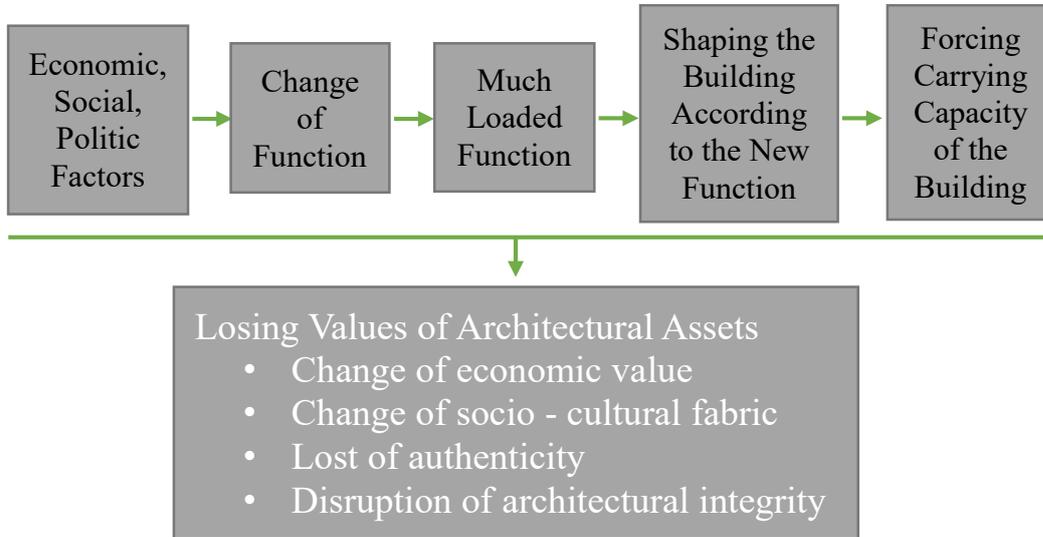
ICOMOS, 1994). Because a building is an architectural heritage asset with its all architectural components (Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage – ICOMOS, 2003). During the adaptive reuse interventions, if a building is shaped according to the new function as its outer walls are conserved but its interior, materials and structure are completely changed, it loses its architectural values.

As stated in The Paris Declaration, in adaptive reuse interventions, the most important reason for the buildings to lose their architectural values is to place much loaded functions and to shape the buildings according to the new function (The Paris Declaration – ICOMOS, 2011). However, the buildings have carrying capacities shaped by authentic architectural features. In other words, the amount of users, mobility and activity type that the buildings can accommodate without losing their authentic features are limited. The carrying capacities of the buildings set these limits. For example, the Wrightwood 659 building designed by Tadao Ando in Chicago is an apartment building, the original function of which is residential. However, after the interior has been completely emptied, a new structure and spaces have been constructed inside by conserving the outer walls and adapted as an exhibition hall. It is seen that there is no authentic architectural value other than the outer walls and mass features of the Wrightwood 659 building.<sup>5</sup> Nowadays, when looking at adaptive reuse interventions, such as the Wrightwood 659 building, many examples are seen, the economic values of which have increased but lost their architectural values, as a result of not choosing a new function that compatible with the limits of the carrying capacity. (Table 1.1)

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<sup>5</sup> For more information, visit: <http://www.archello.com/project/wrightwood-659/>

Table 1.1 Definition of the problem



## 1.2 Selection of the Site

İstiklal Street in the Beyoğlu district on the European Side of İstanbul is selected as the study area. Beyoğlu is located next to the historic center of İstanbul, which is defined as the historical peninsula. There are three main reasons for choosing İstiklal Street as a study area. This reasons are; (Öncel, 2010, p.12-13)

- Having a historical fabric
- Continuously functional transformation on the street
- Culture-art and trade life is always active.

The oldest part of Beyoğlu is actually Galata which is a district in Beyoğlu, today. (Figure 1.1) Due to the port, Galata is a settlement with intense commercial activity during the Byzantine Period. As a result of the development of trade and some reforms in the state related to foreign policy towards the end of the Ottoman Period, the settlement in Galata spread towards İstiklal Street and its surroundings in the 19th century. In order to be close to the embassies located around İstiklal Street in the 19th century, foreigners who wants to live in İstanbul settled in this region by

constructing multi-storey, attached buildings which are brick masonry. On this occasion, in the 19th century, an apartment fabric was formed, which was mostly located in İstiklal Street and Galata, but spread around. As can be understood from the development process, the socio-cultural fabric of the region was very rich during the period when the settlement started. Therefore, its cultural and commercial life was also active (Akın, 2011, p.106-108).



Figure 1.1. Location of Beyoğlu in İstanbul (prepared by the author, based on the map taken from Beyoğlu Municipality)

Due to some economic and political developments in the country and the city in time, as a result of the change in the socio-cultural fabric of the region, the overall function transformation has been continued in the region. This change focuses especially on İstiklal Street, one of the most active streets of the region. In the apartment buildings that were mostly built as residences in the 19th century on the street, there is no residential function today. The apartments on the street today have functions of offices, shops, banks and cultural centers. The continuity of cultural and commercial activity on the street and the fact that the street has conserved its

historical fabric on the one hand, cause potential for big companies and banks. As a result of this, the culture and art functions mostly located on İstiklal Street and its surroundings. The country's big banks, big companies and government institutions purchase apartments in the region and adapt them as cultural centers, exhibition halls and art galleries (Ahunbay, 2011). (Figure 1.2)

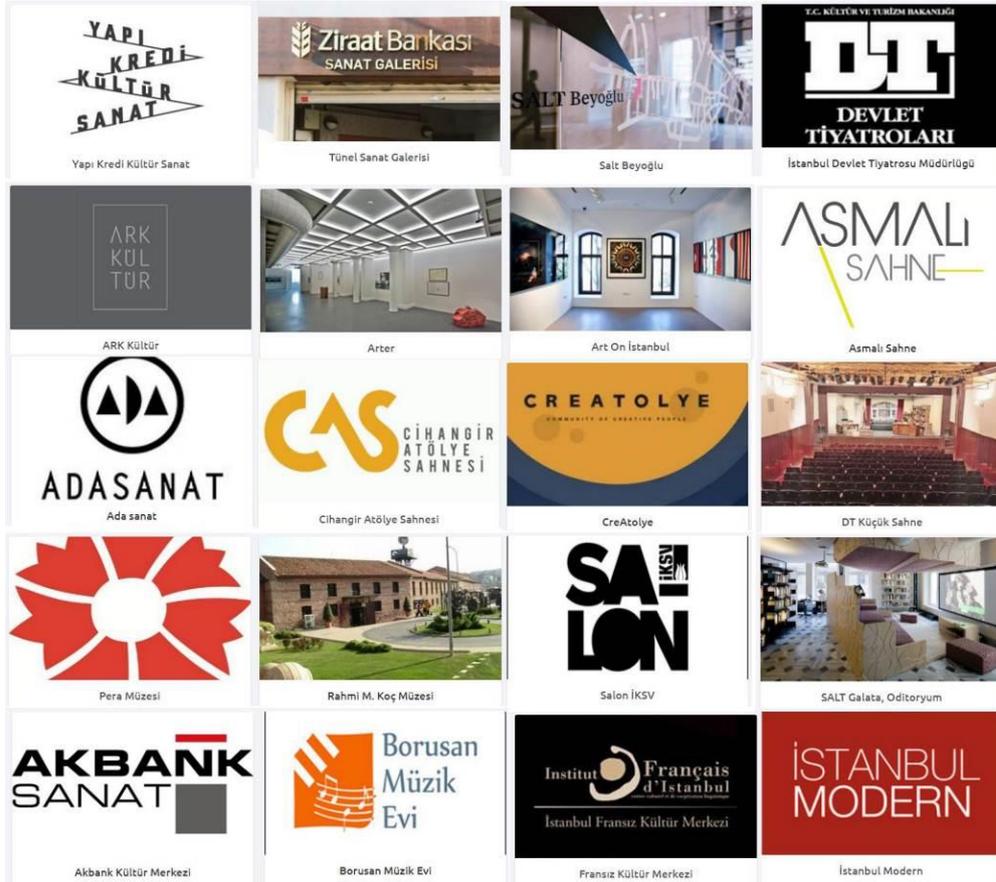


Figure 1.2 Some of cultural centers in Beyoğlu

İstiklal Street is chosen as the study area for this thesis, where the relationship between carrying capacity and the new function is examined in adaptive reuse interventions for the reasons explained above. The three apartment buildings on this street, which have been adapted as cultural centers with different approaches, have been selected as cases for the detailed analyses of adaptive reuse processes. (Figure 1.3) These buildings are;

- SALT Cultural Center, whose façades have been conserved and some changes have been made in its interior,

- AKSANAT Cultural Center, which has a mass attachment next to and above the apartment building and whose interior has been completely changed,

- BORUSAN Cultural Center, whose façades have been conserved but its interior is completely emptied and redesigned.



Figure 1.3. (a)SALT Cultural Center (Personal Archive), (b) Aksanat Cultural Center (Personal Archive), (c) Borusan Cultural Center. Source: [www.gadarchitecture.com](http://www.gadarchitecture.com), last accessed in February 11, 2020

### 1.3 Aim and Scope of the Thesis

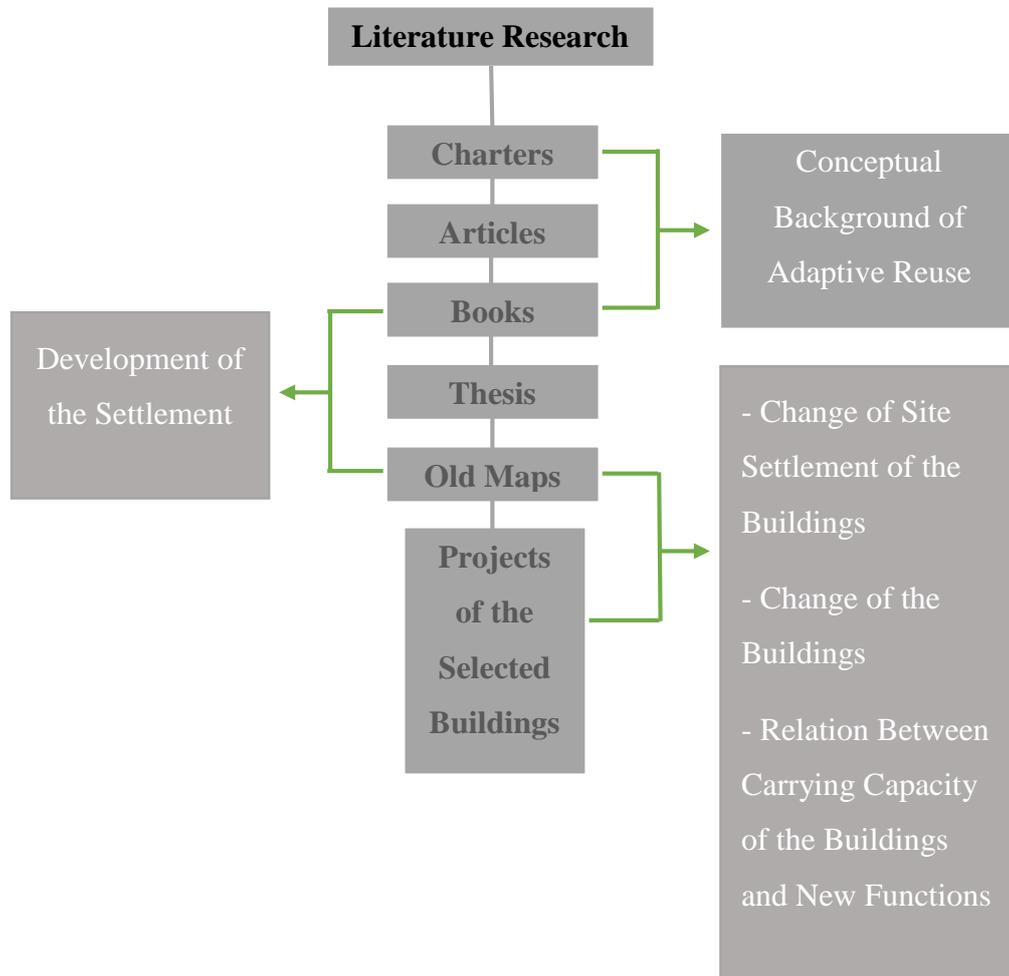
Adaptive reuse in conservation of architectural assets is the main subject of the study. Adaptive reuse is obliged to ensure that the buildings survive and continue to be used, as well as to provide a conservation process that respects all the values they gain in time. This thesis considers the failure to establish a healthy relationship between the carrying capacity of architectural assets and the needs of the new function in adaptive reuse processes as an obstacle to this obligation. Therefore, the aim of the thesis is to evaluate the connection of new needs with carrying capacity.

It is the focus of the thesis to reach the aim by evaluating the transformations of three apartment buildings adapted as cultural centers on İstiklal Street, which is chosen as the study area. In order to make correct evaluations, three adaptive reuse interventions that were done with different approaches were selected.

#### **1.4 Methodology**

In order to evaluate adaptive reuse processes, firstly, the place of adaptive reuse in the context of conservation of architectural heritage was theoretically studied by means of literature research. This research was based on sources such as international charters, articles, sample projects and books (Table 1.2). With the researches in this section, primarily the concept of adaptive reuse and the history of adaptive reuse in the field of conservation are studied. After understanding the concept, the factors that cause the changes in the functions of architectural assets are emphasized. The results of adaptive reuse and their relationship with economic, sociocultural and architectural values are examined with examples from all over the world. At this point, the importance of process design is emerged in adaptive reuse interventions and previously made process proposals are studied. As a result of the fact that the focuses of the proposed processes are wider than the scope of this thesis which focuses the architectural factors, a process has been created based on the relevant parts of these processes. Within this process, the relationship between carrying capacity and new needs is discussed.

Table 1.2 Obtained data from literature research



After the literature research, three visits was made to Beyoğlu to conduct site surveys. In the light of the information obtained from the literature research and the studied examples on adaptive reuse, the first site survey was performed on the selected site. Beyoğlu is one of the transforming historical areas of İstanbul due to economic, socio-cultural, political parameters and modern living conditions that change over time. For this reason, observations were made in the area to observe the transformation and to understand in which parts of Beyoğlu it is concentrated.

After the first site survey, a literature research was made on historical process of Beyoğlu and as a result of the researches, İstiklal Street is chosen as the main

study area. The reason for choosing İstiklal Street is that since the 19th century when today's settlement started to form, the street is an important center in Beyoğlu's cultural and commercial life. The fact that the street with the apartment fabric was declared as a commercial center in the city plans, while maintaining its cultural activity, makes the street an efficient area for the study of the adaptive reuse concept. Cultural centers, exhibition halls and art galleries on the street support this situation. After determining İstiklal Street as the main study area, it is found that the surrounding area of the street should also be taken into consideration after it was determined that the fabric on the street continued around the street. After the boundaries of the study area was designated, the area was divided into two zones and it was determined to approach these zones in two different extents. The area consisting of the buildings on İstiklal Street was determined as the first zone, while the area around İstiklal Street comprehending Galata region that retains the architectural fabric of the street was specified as the second zone (Figure 1.4). It was decided to study the first zone by analyzing the buildings individually. In order to understand the transformation of functions in İstiklal Street, it is determined that the buildings on the street should be analyzed according to building categories, original and current functions, type of changes and number of tenants in the building. These parameters are determined in order to understand the relationship between the architectural changes that occur as a result of the function change and the user, the original and the new function. The second zone was studied to understand the architectural fabric of apartment buildings and the changes by photographing the zone in general and obtaining information from the literature research. In the second site survey, the first zone was worked with identification forms prepared according to the determined parameters. The second zone was strolled and photographed generally. (Table 1.3)

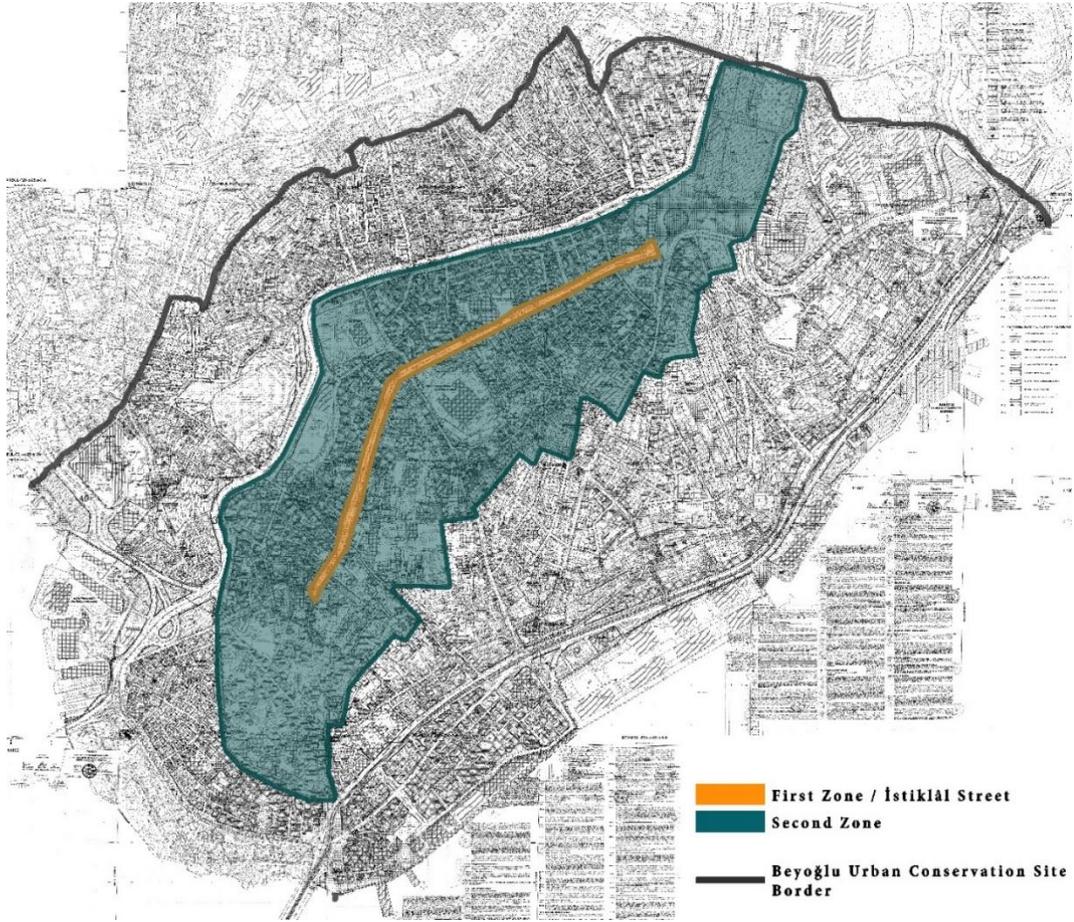
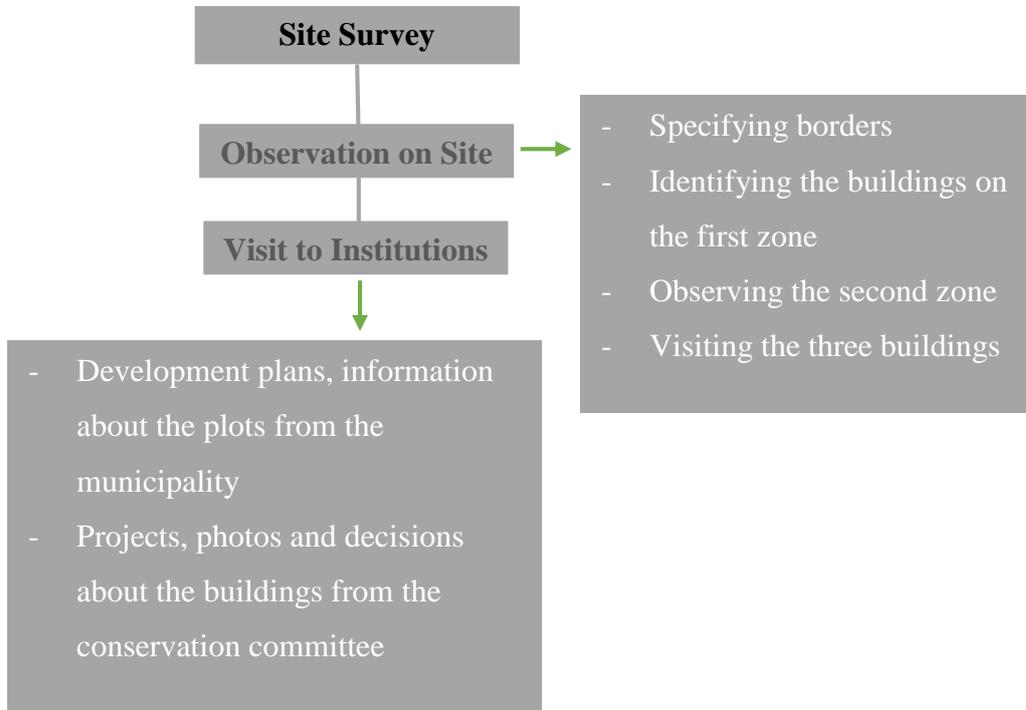


Figure 1.4. Study Area (prepared by the author, based on the map obtained from Beyoğlu Municipality Archive)

Table 1.3 Studies that are done at site surveys



The data obtained from the second zone were combined with the literature research on the site to examine the apartment fabric that forms the general architectural fabric of the district. As for the data procured from the first zone, they were digitalized and analysis maps and tables were prepared. From the analyses, it was concluded that the adaptively reused buildings on İstiklal Street are subjected to more physical changes as they are being reused with the functions that have incompatible requirements with their architectural features. In other words, it is determined that in such a fabric with commercial activities on the ground level and residences on the upper floors, the placement of functions such as stores, offices, banks and cultural centers to the buildings enforce the original carrying capacities of the buildings, thus cause more changes. Among the functions that incline excessive changes, cultural centers draw attention. This is because functions based on trading such as offices, banks and stores can often occur in historical sites. However, cultural centers differ from other functions in terms of bearing traces of the past dynamic life

in terms of culture-art activities of İstiklal Street. Moreover, cultural centers have quite distinctive physical requirements from housing function. On the other hand, functional meaning of cultural centers contradicts with the changes they cause in architectural assets.

Three of the cultural centers on İstiklal Street were chosen as cases to be studied in detail. In last site survey, the buildings were photographed and investigated. In order to analyze their adaptive reuse processes and to see the effects of being adapted to a new function on their architectural values, it was necessary to investigate their original situation, current situation and backgrounds. Because of this, to get the documents related to the buildings, firstly Beyoğlu Municipality was visited, and with the plot and license information obtained, İstanbul No. II Regional Conservation Committee of Cultural Assets was visited. Beyoğlu Development Plans, projects, reports, photographs and committee decisions on the buildings were obtained from these institutions. The data collected on the selected buildings were gathered and analyses were made on plot layouts, plot changes if any, plan and façade layouts, structural systems and alterations related to functional changes, diversifications of physical capacity, density and the originality. The original situations of the buildings were scrutinized from the earliest measured drawings, restitution and restoration projects, project reports, photo albums, old maps and old photographs. The changes that took place in time were obtained from other measured drawings, restitution and restoration projects, reports, committee decisions and the photographs acquired. (Table 1.5)

Information about the physical features of the buildings is obtained from the analysis of all interventions of the three selected cultural center buildings and their original and current architectural features. The researches about the changing users of the buildings and analyzes about İstiklal Street are considered as social inputs. These data are compared with a table based on parameters that define physical and social carrying capacity. (Table 1.5) Assessment standards defined by ICOMOS in the guidance on Heritage Impact Assessments (HIA) were used at the comparison

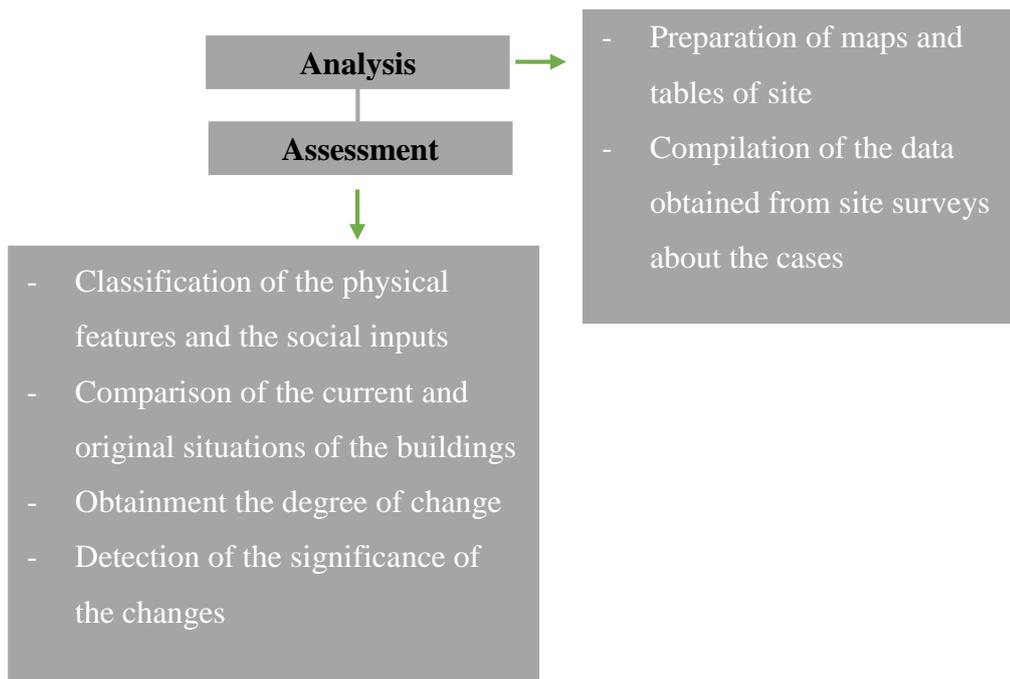
(Guidance on Heritage Impact Assessments for Cultural World Heritage Properties – ICOMOS, 2011). The changes of all the properties of the buildings were evaluated in five degrees as no change, negligible change, minor change, moderate change and major change in the guidance. In order to minimize the subjective effect in the assessment, all properties whose changes have been determined are accepted as at the same degree of value. Thus, the significance of the changes has been determined as, neutral, slight, moderate, large or very large, according to the table prepared by ICOMOS. (Table 1.4) According to the results obtained from this comparison, how the architectural values of the apartment buildings are affected by adaptive reuse and the relationship between the carrying capacities of the buildings and the needs of the new function - the new user are examined. (Table 1.5) It is concluded that the cultural center is a function that exceeds the carrying capacities of the apartment buildings and the architectural asset will lose its cultural significance if such an adaptive reuse intervention is done.

Table 1.4 Table of the significance of impact / change, prepared by ICOMOS

| VALUE OF HERITAGE ASSET                                   | SCALE & SEVERITY OF CHANGE/IMPACT                                       |                   |                 |                  |              |
|---|---|-------------------|-----------------|------------------|--------------|
|   | No Change   | Negligible change | Minor change    | Moderate change  | Major change |
| For WH properties Very High – attributes which convey OUV | SIGNIFICANCE OF EFFECT OR OVERALL IMPACT (EITHER ADVERSE OR BENEFICIAL) |                   |                 |                  |              |
|   | Neutral   | Slight            | Moderate/ Large | Large/very Large | Very Large   |

| For other heritage assets or attributes | SIGNIFICANCE OF IMPACT<br>(EITHER ADVERSE OR BENEFICIAL) |                |                     |                     |                     |
|---|--|----------------|---------------------|---------------------|---------------------|
|   | Neutral  | Slight         | Moderate/<br>Large  | Large/very<br>Large | Very Large          |
| <b>Very High</b>                        | Neutral  | Slight         | Moderate/<br>Large  | Large/very<br>Large | Very Large          |
| <b>High</b>                             | Neutral  | Slight         | Moderate/<br>Slight | Moderate/<br>Large  | Large/Very<br>Large |
| <b>Medium</b>                           | Neutral  | Neutral/Slight | Slight              | Moderate            | Moderate/<br>Large  |
| <b>Low</b>                              | Neutral  | Neutral/Slight | Neutral/Slight      | Slight              | Slight/<br>Moderate |
| <b>Negligible</b>                       | Neutral  | Neutral        | Neutral/Slight      | Neutral/Slight      | Slight              |

Table 1.5 Content of the analysis and the assessment parts



Although whole detailed research, some other necessary ones could not be done during the study. Due to the limits of the study, the social fabric was examined only in a dimension directly related to the architectural features. Also, for the same reason, users of the buildings could not be contacted. Similarly, the economic

features and changes related to the building and its environment were not included in the study. In addition, the architectural offices of the projects were contacted, but they did not want to meet. Because one of them lost the information of the building together with their archives and the others said that the architect who was interested in the project had gone abroad.

## **1.5 Structure of the Thesis**

In the first chapter, an introduction for the main points and the problem of the thesis is made. Then, aim of the thesis is told and methodology of the study is introduced. In the second chapter, the concept of adaptive reuse of architectural heritage which is the basis of the thesis subject, is discussed. In the third chapter, Beyoğlu, selected as the study area where the adaptive reuse interventions are studied, is described briefly with its past and present. This section also provides a detailed analysis of the three selected buildings. In the fourth chapter, these adaptive reuse interventions in Beyoğlu are evaluated broadly.

In the second chapter, the definitions related to concept of adaptive reuse of architectural assets are discoursed. Definitions are made with reference to international charters and publications. As a result of the researches, the reasons of adaptive reuse and the relation between adaptive reuse and values is discussed. In the light of this discussion, adaptive reuse process is researched. In the process, the connection of carrying capacity of architectural asses and new needs is studied. In order to conserve architectural values of an architectural asset, it is understood that to provide the connection is the main subject of the process. Based on the whole research of the concept, parameters for evaluation of the connection are proposed.

In the third chapter, after the researches, Beyoğlu as the selected area to be studied in detail is approached from various perspectives. With the information obtained from site survey of the second zone and the literature review, how the settlement had appeared in the district and its fabric when first settled, are briefly

explained. Particularly the causes of change of the initial fabric of the district and physical, social and economic features of apartment buildings that form current fabric are discussed in short. Besides, the area is divided into two separate zones: İstiklal Street is determined as the first zone and the area around the street as the second. This division is made in order to approach these zones in two different extents. The first zone is identified under several titles as original function, current function, change and tenant information. The second zone is strolled and studied by taking general photographs and making a survey of resources. Hereinbefore, three apartment buildings, located on İstiklal Street and adaptively reused as cultural centers are selected to be studied in detail. Presuming İstiklal Street as the center, the street and some parts of Beyoğlu are examined in terms of function change and physical transformation in two different extents and in distinctive detail. As a result of this adaptive reuse analysis conducted throughout the district, a changing typology is brought out. Since the function to be studied in detail is the cultural center, the original functions of the other cultural center buildings in the district, their place in the introduced changing typology and how they are affected by this changing are analyzed. Moreover, detailed studies are carried out on the three selected buildings. Initially, the current state of each building is described. Explaining the current condition, the buildings are analyzed in terms of their location in street, location on plot, the functions they comprise, structural conditions and plan and façade layouts. Then, the same features of the buildings are also studied in their authentic state to the extent permitted by the resources. After these analyses, the transformations of the buildings in time and the effects of the adaptive reuse are analyzed via visuals.

In the fourth chapter, the adaptive reuse interventions in the transformation process of apartment buildings in Beyoğlu to cultural centers are evaluated within the extent of the analyses and studies made in the previous sections. The evaluation of these adaptive reuse interventions is made by using the parameters proposed in Chapter II. With the evaluation, the properties that have changed in the buildings due to the needs of the new function brought to the buildings are determined. Hereby, quantitative results about the effects of these changes on the architectural values of

the buildings are reached by using the standards in guidance on HIA (Guidance on Heritage Impact Assessments for Cultural World Heritage Properties – ICOMOS, 2011). The connection of carrying capacity and new needs in these three intervention is understood. According to the results, evaluations are made regarding the adaptive reuse of 19th century apartment buildings as cultural centers.

## **CHAPTER 2**

### **THE CONCEPT OF ADAPTIVE REUSE, DEFINING ADAPTIVE REUSE PROCESS**

#### **2.1 Conceptual Background of Adaptive Reuse**

Conservation is the whole of actions that enable cultural heritage to be carried to the future. In Nara Document on Authenticity, conservation is defined as understanding all aspects of cultural heritage, its improvement and providing its safety by repairing (The Nara Document on Authenticity – ICOMOS, 1994). It is significant to comprehend cultural heritage entirely to ensure conservation. As stated in the cultural heritage conservation terminology definitions of ICOMOS, cultural heritage is the whole of tangible and intangible heritage. In other words, cultural heritage comprises all the elements which have documentary value from past to present in every aspect of life. As mentioned in the World Heritage Convention, cultural heritage includes monuments, group of buildings and sites. The architectural assets having significance for humanity can be said to be the elements of the architectural heritage which is a part of the cultural heritage (The Convention Concerning the Protection of the World Cultural and Natural Heritage – UNESCO, 1972).

Architectural heritage assets have cultural significance in the society. Cultural significance is defined as "aesthetic, historic, scientific, social or spiritual value for past, present or future generations" in Burra Charter. That is to say, architectural heritage assets carry various values for humanity beginning from the time they were built, and these values determine the cultural significance of the asset. Assets with cultural significance have documentary value for societies, as mentioned in Burra Charter. In other words, architectural heritage provides information for the

present and the future on past lifestyles, technology, material diversity, social fabric, etc. (The Burra Charter – ICOMOS, 2013).

Conservation of architectural heritage is possible by understanding the cultural significance of architectural heritage asset and providing its continuity. Namely, as stated in Burra Charter, conservation is the whole of works done to ensure the continuity of the cultural significance of a place. These works are described in Burra Charter as "may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these." (The Burra Charter – ICOMOS, 2013). The mentioned conservation processes can be evaluated under two main titles as maintenance and repair. In Burra Charter, maintenance is defined as the permanent maintenance of cultural assets to prevent deterioration. Repair is described as various forms of intervention in Heritage BC, which strengthens the existing architectural asset and keeps it remain standing.<sup>6</sup> In Turkey, the processes of conservation are approached under three main headings in the Resolution No. 660. These titles are maintenance, repair and reconstruction. Maintenance is defined in the resolutions as interventions that do not require changing architectural, structural and material properties of architectural assets. Repair is defined as interventions that require changing the architectural, structural and material properties of architectural assets and is divided into two as simple and major repairs. Simple repair is the repair and / or completion of the deteriorating, lost architectural elements, plaster and paints or coatings of architectural assets in the color, material and form appropriate to the original. Major repair is a form of repair that requires to prepare the restitution and restoration projects of architectural assets based on measured drawings and to strengthen, clean, complete, renew, adaptively reuse or move the assets according to the projects. Major repair is a form of

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<sup>6</sup> For more information, visit: <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>

intervention that is more comprehensive than other forms of intervention. Reconstruction, on the other hand, is defined as the rebuilding of an architectural asset which had annihilated for some reason, compatible with its authenticity and with respect to the data obtained from the existing documents.<sup>7</sup>

Things done after the conservation processes mentioned above to provide proper conservation are also important. Although there are situations where architectural heritage assets are procured maintenance and repair and are left without use, ensuring the continuity of use of assets is considered important for conservation. It is emphasized in the Architectural Heritage Conservation Charter that the reuse of architectural assets is significant for the continuation of their existence in contemporary life (Architectural Heritage Conservation Charter – ICOMOS, 2013). It is easier to conserve architectural assets which continue to subsist in modern life and to carry their cultural significance to the future.

Providing the reuse of architectural assets with their current or original functions is quite important for conserving their cultural significance without causing any change.

However, it may not always be possible for buildings to maintain their original functions for perpetuity. This is because, there may be several developments in time, notably in urban policies that affect the cities, neighborhoods, streets and functions of buildings due to political, economic and social factors. For this reason, adaptive reuse necessitated by social environment should be considered as a conservation action if it meets the proper criteria, so that the buildings do not remain empty abandoned to their fate and continue existing.

In some cases, adaptive reuse can be encountered as a necessity. Today, in Heritage BC, adaptive reuse is defined as providing the reuse of an old building for a new purpose, sometimes causing significant changes in the building.<sup>8</sup> Although adaptive reuse is regarded as a conservation action at the present time, it is known

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<sup>7</sup> For more information, visit: <https://teftis.ktb.gov.tr/>

<sup>8</sup> <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>

that the functions of buildings were changed only for economic reasons in the past. Plevoets and Cleempoel exemplify this case such that during the French Revolution, the old religious architectural assets were used as industrial buildings or for military purposes without any concern for conservation. Until the 19th century, the concept of adaptive reuse was not considered or discussed under the title of conserving the architectural heritage. First, Viollet-le-Duc considered adaptive reuse as an action of conservation and stated that this is the best way to conserve the architectural heritage. In the same period, John Ruskin and William Morris identified restoration as impossible in opposition to Viollet-le-Duc and argued that maintenance is the best way to conserve the architectural heritage. At the beginning of the 20th century, Alois Reigl scrutinized the concepts of reuse and adaptive reuse with values and stated that these concepts are important elements of conservation since they increase the use value of architectural assets. In the post-war period, those who supported the idea of using the existing buildings instead of demolishing them and building new ones increased. It is also observed that the supporters of this approach augmented in the second half of the 20th century and imported architects of the period projects in line with this attitude. Plevoets and Cleempoel expressed that architects such as Carlo Scarpa, Raphael Moneo, Herzog & de Meuron dealt with the adaptive reuse concept in the second half of the 20th century (Plevoets, Van Cleempoel, 2013, p.2).

After the discussions that continued during the 19th century and the beginning of the 20th century, it is seen that the first publication on adaptive reuse was the article "New Uses for Old Buildings" published by Architectural Review magazine prepared by Cantacuzino in 1972. This article was later republished as a book. In this book, Cantacuzino described the historical development of adaptive reuse and evaluated it considering the types of buildings. According to Douglas, the function before the change is important in adaptive reuse implementations and Douglas evaluated the problems and advantages of adaptive reuse through the original functions. Unlike Douglas, Fisher and Powell studied the concept of adaptive reuse on the basis of new use. Highfield, on the other hand, evaluated the adaptive reuse concept by emphasizing the technical features of the buildings.

Highfield published a booklet in 1987 to be informative in terms of technical transformations of architectural assets. Machado and Robert focused on the concepts of adaptive reuse. Machado studied different ways of adaptive reuse through different metaphors, and Robert determined seven strategies for adaptive reuse implementations via Machado's works. Robert named these strategies as "building within, building over, building around, building alongside, recycling materials or vestiges, adapting to a new function and building in the style of". According to Brooker and Stone, the most significant thing in adaptive reuse implementations is the original building. Based on this basic idea, they determined three adaptive reuse strategies, which are called "intervention, insertion and installation". Cramer and Breitling, on the other hand, conceived that aesthetic quality is as important as design strategies in adaptive reuse implementations and evaluated adaptive reuse on these two cases (Plevoets, Van Cleempoel, 2013, p.3).

In addition to the independent adaptive reuse interpretations mentioned above, there are various attitudes to the concept of adaptive reuse in charters, resolutions, declarations and international standards constituted by international conservation authorities. These international charters and doctrines, which draw attention to the necessity of adaptive reuse in some situations and the precision of cultural heritage in reuse implementations, approached the concept of adaptive reuse from three different points of view. While the ones which were prepared in earlier periods focused on the new function and purpose, they approached the subject in the following periods based on intervention conditions, continuity of the use of architectural heritage and economic advantages.

The documents based on the new function are the Venice Charter (1964), the Washington Charter (1987) and Recommendation of Council of Europe (1991); while the documents discussing the concept of adaptive reuse through intervention conditions are the New Zealand Charter (2010) and the Burra Charter (2013). Adaptive reuse was evaluated in terms of continuity of use in some of these international documents. Those which mentioned continuity of use are the Declaration of Amsterdam (1975), the Paris Declaration (2011), Architectural

Heritage Conservation Charter (2013) and Leeuwarden Declaration (2018).<sup>9</sup> (Table 2.1)

Table 2.1 Key Points on Adaptive Reuse of Assets

| <b>Year</b> | <b>Resource</b>                        | <b>Key points</b>  |
|-------------|--|--|
| 1964        | ICOMOS<br>The Venice Charter           | Socially useful purpose that does not affect the layout and other features of the building.                |
| 1975        | ICOMOS<br>The Declaration of Amsterdam | New functions that corresponds the needs of contemporary life by respecting the character of the building. |
| 1987        | ICOMOS<br>The Washington Charter       | New functions should conserve the existing spatial layout and be compatible with the historic town         |
| 1991        | COUNCIL OF EUROPE<br>RECOMMENDATION    | Local authorities should encourage most appropriate use.   |
| 2010        | ICOMOS<br>The New Zealand Charter      | A compatible use is acceptable with minimum and reversible change in the place.                            |
| 2011        | ICOMOS<br>The Paris Declaration        | Adaptive reuse is to adapt new functions to historic buildings by providing modern living standards.       |

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<sup>9</sup> For more information, visit: <http://www.icomos.org/>

Table 2.1 (continued)

|               |   |  |
|---------------|---|--|
| 1981,<br>2013 | ICOMOS<br>The Burra Charter                                       | Some additions may be done because of adaptive reuse.  |
| 2013          | ICOMOS – TURKEY<br>Architectural Heritage<br>Conservation Charter | It is a value for architectural assets to find a place for themselves in contemporary society to provide their continuity. |
| 2018          | COUNCIL OF EUROPE<br>Leeuwarden Declaration                       | With smart adaptations, values of heritage sites may be increased.   |

As it is understood from whole literature summary about adaptive reuse, it may not be possible to conserve architectural assets with their original functions solely by producing conservation projects and intervening. If the buildings have their required analyses made, are used according to all criteria with proper function and are active, then they can be continuously conserved by this means (The Declaration of Amsterdam – ICOMOS, 1975).

Conservation authorities state that architectural assets can be conserved by means of adaptive reuse if necessary and in case of loss of the original function. Factors necessitating adaptive reuse of architectural assets become important at this point. Wars, tourism and changes in modern life requirements affect the economic and sociocultural parameters of cities. As a result of these effects, the urban structures change with the alteration of urban policies (Cramer, Breitling, 2007, p.19). Local governments or other policy and decision-making mechanisms come into prominence as the first determining factor at this point. These components have the power to designate the identity of the cities through master plans. As for buildings, they can easily be affected by any changes in their cities, neighborhoods or streets. For instance, it becomes unfeasible for the building in a residential area to be transformed into a commercial zone by the master plan decisions generated in

time, to sustain its original function as housing. The inhabitants of the building whose neighborhood and street are imposed to commercial function may become isolated and feel under pressure as the whole neighborhood is dynamic in the daytime and desolated in the night, thus the building will lose its residential function. The new function to be given to the building takes shape with reference to socio-economic transformation of the street.

Şanlıurfa historical city center can be given as an example of the change of urban fabric according to the decisions of local authorities. Local people migrated to various new districts built in different parts of the city due to the change of their modern lives. The historical city center became an abandoned area as a consequence of the migration. So, the city was transformed with "Conservation and Revitalization of Şanlıurfa Historical City Centre" project which has no relation with conservation plan, prepared by the municipality in 1992. Mansions and residences in this region lost their original functions due to transformation and were adapted to functions such as hotels and restaurants (Döner, 2019, p.89). As a different instance, Diyarbakır Sur district, which is in the UNESCO World Heritage List, it is observed that there is a different situation. As a result of the terrorist incidents in the district in 2015, the historical city fabric was damaged substantially and the local people were obliged to migrate. Upon the end of the incidents, urban transformation works, which are still ongoing in the district, were initiated by the state. With this imperative transformation, the fabric of the historical city changes and the architectural assets which could stand are subjected to adaptation, losing their original functions and owners (Yüksel, 2018, p.2).

Adaptive reuse implementations are increasing both in urban and building scale with the enforcement on urban fabrics for transformation because of the reasons explained above, together with the growing interest in conserving architectural heritage worldwide. The main reason for the rise of the interest in conservation is that the social gains of the cultural significance of architectural assets, namely their values are being noticed clearer day by day. It is important to comprehend and conserve the values of architectural assets in adaptive reuse implementations as in

all conservation practices. Many studies have been conducted on understanding the values until today. There are various value typologies prepared by different authorities in the literature. Mason thought that values cannot be resolved like chemical compounds, and should not be considered as phenomena with constant and certain rules, and should be perceived in a very different way. According to Mason, in the classical method of value definition, one value becomes more dominant than the others, pushing other values into the background, thereby evaluation of an asset and its conservation process is developed accordingly. Another point that Mason remarked is that the resolved values as explained above are actually intertwined concepts, and detaching them in this manner causes confusion. For these and similar reasons, Mason proposed to assemble the values under a typology, noting that the values should be combined instead of resolving, and they can be debated over. He demonstrated this proposal by preparing a typology. Nevertheless, Mason said that this typology may not be convenient or adequate for all cases and the most extensive and frequent values are used in his typology (Mason, 2000, p.8-10). (Figure 2.1)

| <b>Sociocultural Values</b> | <b>Economic Values</b>    |
|-----------------------------|---------------------------|
| Historical                  | Use (market) value        |
| Cultural/symbolic           | Nonuse (nonmarket) values |
| Social                      | Existence                 |
| Spiritual/religious         | Option                    |
| Aesthetic                   | Bequest                   |

Figure 2.1. Provisional typology of heritage values (Mason, 2000, p.8-10)

Economic values, which Mason also emphasizes, are one of the main causes of adaptive reuse implementations. Urban policies that direct the change of urban buildings are formed according to changing economic and sociocultural parameters. Historical fabrics are becoming attraction points in the cultural and tourism regions of cities today. This circumstance increases the commercial capacities of historical

sites. All of these raise the economic value of architectural assets and enable them to stand by adapting new functions in accordance with the change of the cities. Herein, the use value of architectural assets become prominent. The continued use of buildings is essential for conservation as described at the beginning of the chapter. This may not always be possible by maintaining the original function. At this point, it can be said that introducing a new function compatible with the values of the building and thus providing its subsistence is a conservation intervention. Providing the subsistence of buildings means utilizing them. Although the values of the buildings should not be resolved in the conservation processes and the values of each building differ for everyone permanently, while studying “adaptive reuse”, which is one of the basic concepts of this thesis, the use/continuity value of the buildings comes into prominence.

The abovementioned relationship between adaptive reuse, economic values and use value can be clearly seen in the example of Tate Modern building in London. The building, which was designed as a power station by Sir Giles Gilbert in 1947, closed down and abandoned in 1981 as a result of developments in the field of industry and energy. Thereafter, while it was being discussed that the building became dilapidated, posed a risk for the society and needed to be demolished, in 1995, Swiss architects Herzog & de Meuron expressed that they can prepare an adaptive reuse project to transform the building into a museum without demolishing. With this project, it is seen that the building is now one of the most famous buildings in London and attracts visitors from all over the world. (Figure 2.2)<sup>10</sup>

As in the implementation of Tate Modern, the continuation of use of industrial buildings by adaptive reuse, especially which completed their service lives increases the economic value of the buildings, and at the same time, the use of the existing material provides environmental sustainability (Ijla, Broström, 2015, p.64).

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<sup>10</sup>For more information, visit: <http://www.tate.org.uk/>



a



b



c



d

Figure 2.2. Photographs of Tate Modern Building; (a) Outer View Before Adaptive Reuse. Source: [www.tate.org.uk](http://www.tate.org.uk), last accessed in May 20, 2020, (b) Outer View After Adaptive Reuse (from Jim Stephenson's archive), (c) Inner View Before Adaptive Reuse. Source: [www.tate.org.uk](http://www.tate.org.uk), last accessed in May 20, 2020, (d) Inner View After Adaptive Reuse. Source: [www.artobserved.com](http://www.artobserved.com), last accessed in May 20, 2020

It is seen that the relationship between adaptive reuse and sociocultural value, which is another value type that Mason pointed out, is the opposite of the relation between adaptive reuse and economic value. Adaptive reuse implementations, as mentioned above, come to the fore as a consequence of the abandonment of the residents or the change of the sociocultural parameters of historical sites. Therefore,

adaptive reuse implementations are carried out especially in places where social structure has already been changed. These implementations generally cause to the rise of the change of social structure. This situation can be exemplified by the adaptive reuse project prepared for the transformation of a residential building to a hotel in the city of Sanaa in Yemen. The fabric formed by the tower houses in Sanaa, one of the historical city centers of Yemen, entered the world heritage list of UNESCO in 1984. The people living in the region, which attracted attention after this development, are transforming the buildings they own to generate an income, in consequence of the civil war and financial difficulties. The transformation resulted in adaptive reuse of the tower houses, which were originally constructed as residences by the people engaged in breeding, as stores hotels, art galleries and cultural houses. The adaptation of the buildings in the region to the cultural tourism functions one by one causes the people who use the buildings and the sociocultural life in the region to change completely (Ahmed, Talib, 2014, p.2). (Figure 2.3)



a



b



c



d

Figure 2.3. Photographs of Sanaa City; (a) General View (from Jean-Jacques Gelbart's archive), (b) General View (from Eric Lafforgue's archive), (c) Outer View of a Hotel in Sanaa (from Avstraliavasin's archive), (d) Outer View of a Hotel in Sanaa (from Dani Carlo's archive)

In this study, which is based on architectural heritage, architectural values have importance besides sociocultural and economic values.

As mentioned in the Nara Document, it is important to conserve their authenticity in order to totally comprehend the architectural values of architectural assets (The Nara Document on Authenticity, ICOMOS, 1994). In order to procure accurate historical data from the buildings, it is not enough to conserve their façade features only. It is also substantial to comprehend the construction technologies, materials, structure and facility systems developed by means of these possibilities and plan features of the period in order to conserve architectural heritage without disrupting its integrity. The significance of architectural heritage is not only in its appearance, but also in the integrity of all its components as a unique product of the specific building technology of its time. In particular the removal of the inner structures maintaining only the façades does not fit the conservation criteria." (Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage – ICOMOS, 2003). To understand a building, it is to be analyzed with its entire values in terms of its history. A building is not merely a shell. Buildings are historical documents as a whole with their plan and façade settlements, structural systems, details and materials they are comprised of as well as their functions and their place in socio-economic life and are valuable in this manner. Otherwise, if their integrity is disrupted, the buildings lose their meaning and values.

Due to the lack of the original building to meet the requirements of the new function in spreading adaptive reuse implementations, it is frequently observed that only the authenticity of the building façades are conserved and the interior layout is partially or completely changed. This circumstance causes the authenticity and document value of architectural asset to be lost. Wrightwood 659 building in

Chicago, designed by Tadao Aldo, is an example of the mentioned adaptive reuse implementations. The apartment building, which was constructed in 1920s reflecting the character of the region, is being used as an exhibition hall as a result of its adaptation. It is seen that the outer walls of the building is conserved during the adaptive reuse implementation. However, the interior of the building was completely emptied and a new reinforced concrete structure was rebuilt in accordance with the requirements of exhibition hall in terms of light and space dimensions. (Figure 2.4)



a



b



c



d

Figure 2.4. Photographs of Wrightwood 659 building (from Jeff Goldberg's archive); (a)Outer View, (b) Inner View, (c) Inner View from Circulation Gallery, (d) Inner View. Source: <http://www.archello.com/project/wrightwood-659/>, last accessed in May 23, 2020

## **2.2 Adaptive Reuse Process**

As can be understood from the examples, when the functions of architectural assets are changed through adaptive reuse implementations, architectural and social values of buildings are lost even if their economic values increase. So, as Kuban mentioned, adaptive reuse varies from the usual types of intervention since it reintroduces the existing building into the architectural design process (Kuban, 2000, p.118). For this reason, it is useful to approach the buildings with precision when they are adaptively reused. At this point, it is seen that the adaptive reuse process should be designed intently since it is different from other conservation processes. As described before, architectural assets are part of the fabric and environment they are located. For this reason, besides architectural factors, economic and social factors are also very efficient in adaptive reuse processes of architectural assets. These factors should be taken into consideration while designing the process and all stakeholders should be included in the process. In a study of Bullen and Love on the conservation of Australia's architectural heritage, surveys were conducted on the subject. With respect to the survey evaluations, they reached the conclusion that the fabric and the architectural features of the buildings are the most effective factors, as well as the economic and social factors influence the process. (Figure 2.5) In the same study, Bullen and Love determined that some subtitles are barriers in the decision process of adaptive reuse implementations according to these factors. (Figure 2.6)

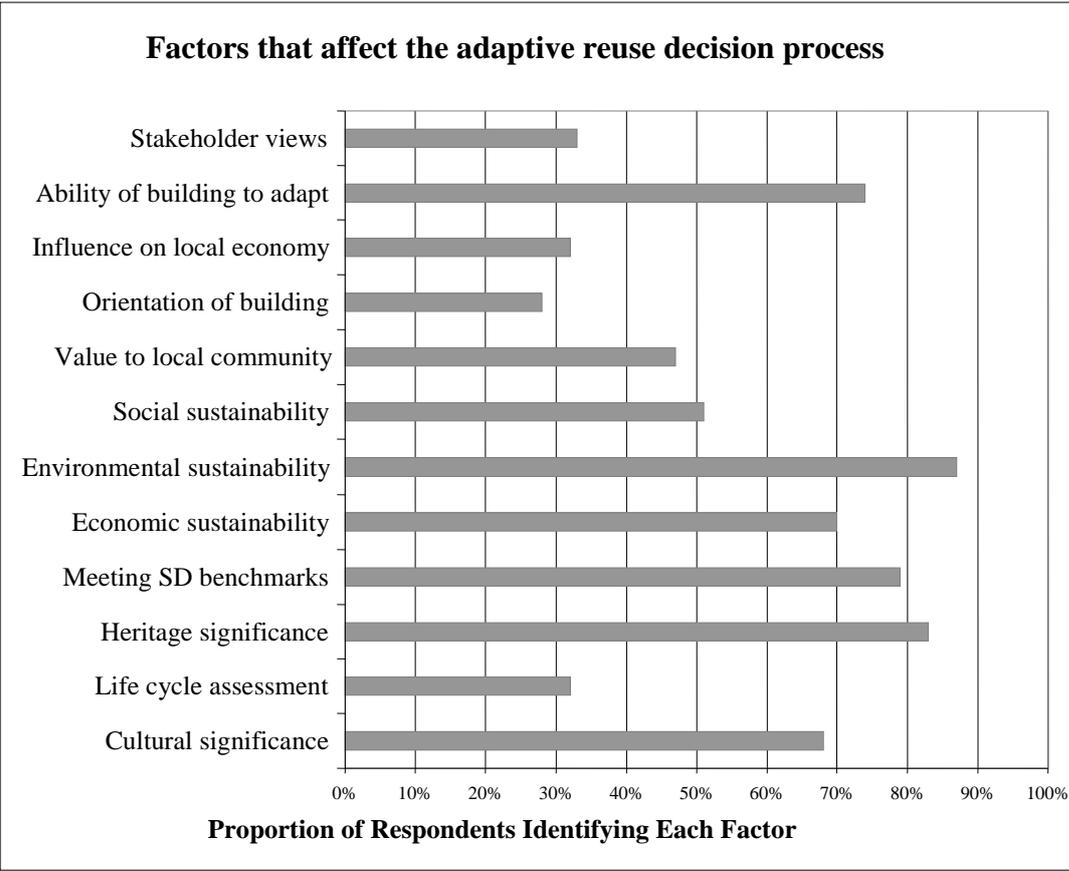


Figure 2.5. Factors affecting adaptive reuse decision-making (Bullen, Love, 2011, p.8-10)

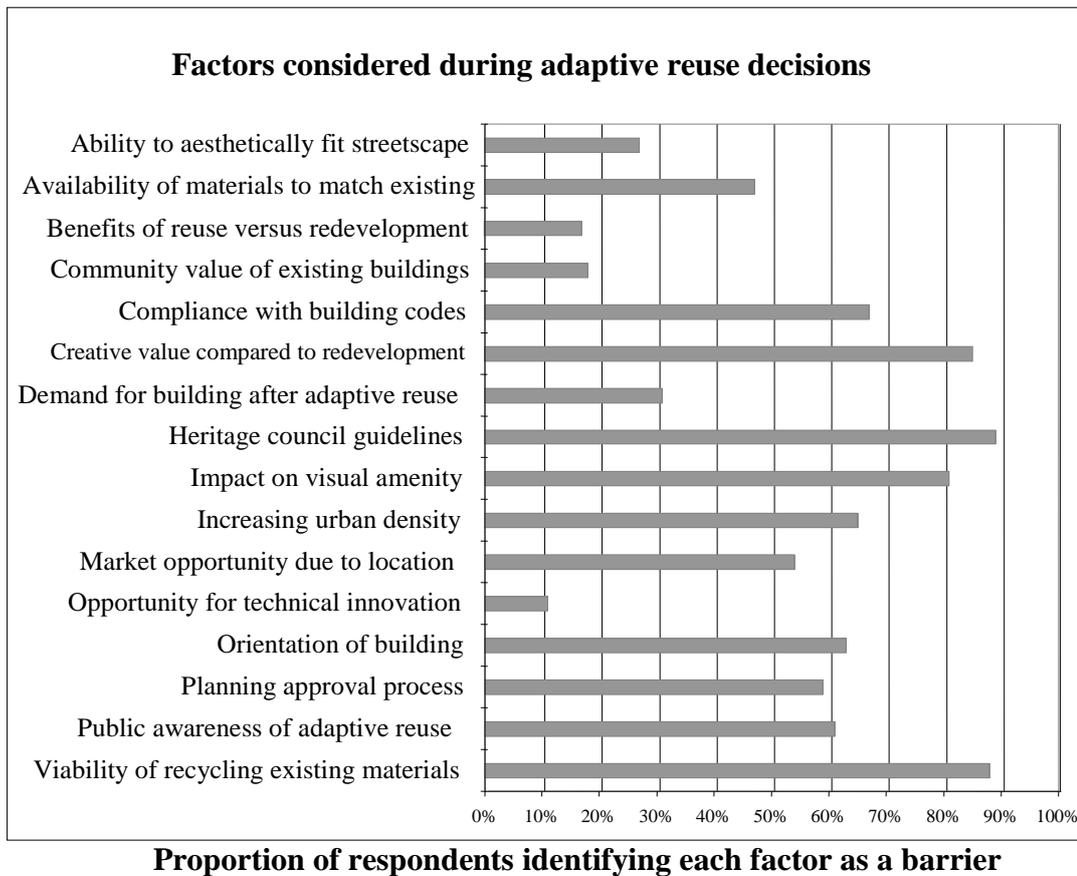


Figure 2.6. Barriers to implementing adaptive reuse (Bullen, Love, 2011, p.8-10)

It is seen that Bullen and Love constituted a model for the adaptive reuse process in another work. In this model, an adaptive reuse evaluation is made on sustainability based on environmental, economic and social factors. Analyzing the details in the model, it is comprehended that asset condition, capital investments and regulations form the basis of the adaptive reuse process as the basic inputs to be examined (Bullen, Love, 2011, p.37). (Figure 2.7)

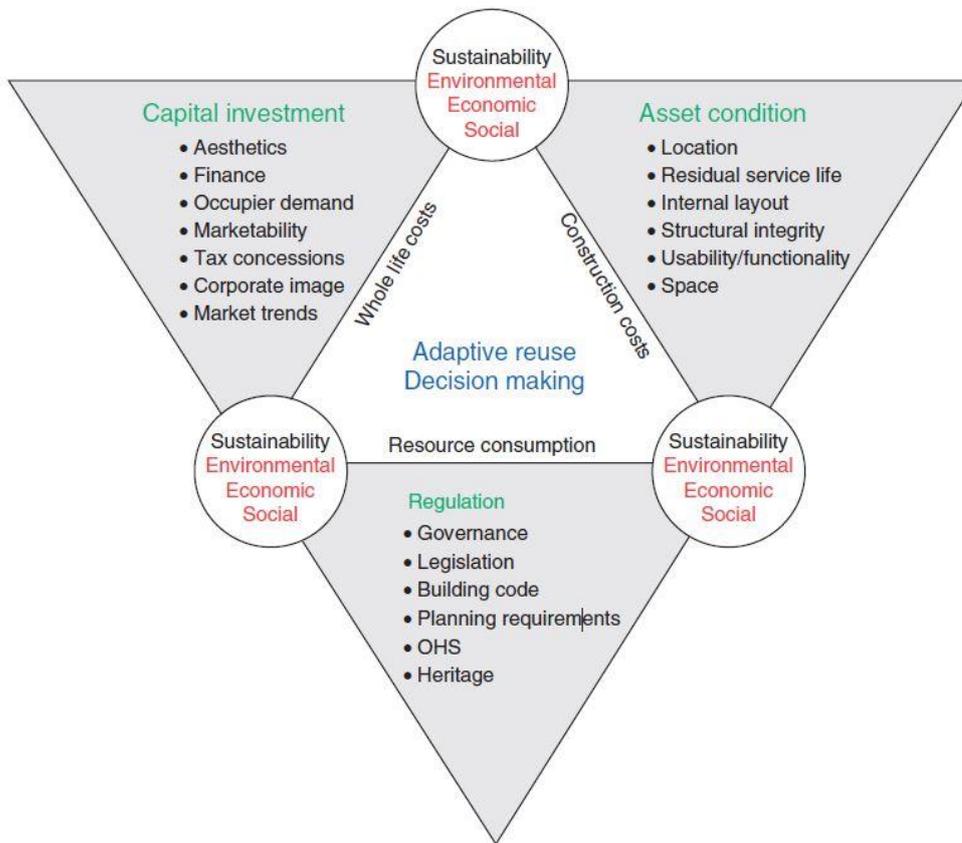


Figure 2.7. A model for adaptive reuse decision making

In another model proposal prepared for the adaptive reuse process, Mısırlısoy and Günçe define the process step by step (Mısırlısoy, Günçe, 2016, p.97-98). These steps are:

- Definition of the actors
- Analysis of existing fabric
- Deciding conservation actions
- Definition of adaptive reuse potentials
- Decision of possible new function

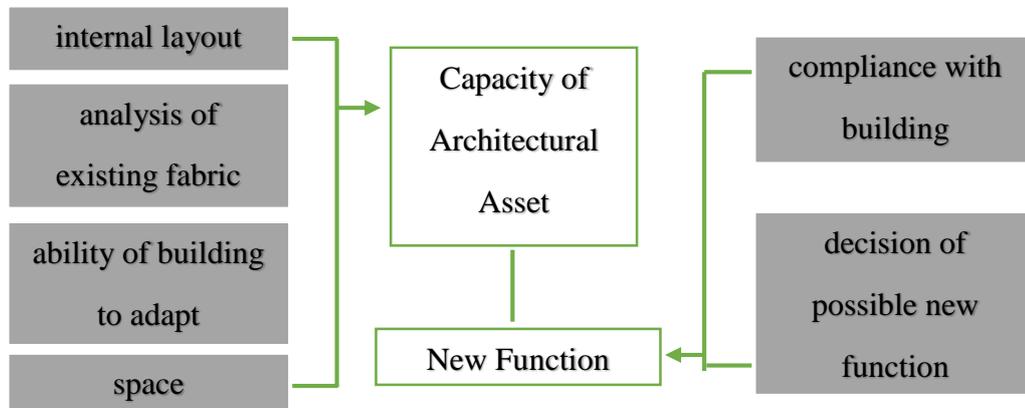
As can be understood from the models described, even defined in different ways, environmental, social and economic inputs and all the stakeholders are incorporated in the process along with the physical/architectural values of the architectural asset to be adaptively reused. Nevertheless, architectural factors

constitute the physical basis of the process and within the scope of this thesis, architectural evaluation of the assets in the adaptive reuse process is examined.

### 2.2.1 Architectural Factors in Adaptive Reuse Process

As a consequence of the inferences made from the architectural factors of the adaptive reuse process models examined, it is understood that the capacity of the existing building and the selection of the new function in accordance with this capacity are important. Some of the main factors related to the capacity of the architectural asset to be adaptively reused and the compatibility of the new function, which are itemized in the model proposals, are notable. The prominent factors that put the capacity of architectural asset in the process designs described above are specified as: internal layout, analysis of existing fabric, ability of building to adapt and space. In the same processes, the new function is referred by "compliance with building" and "decision of possible new function" factors. (Table 2.2)

Table 2.2 Inferences from adaptive reuse process proposals

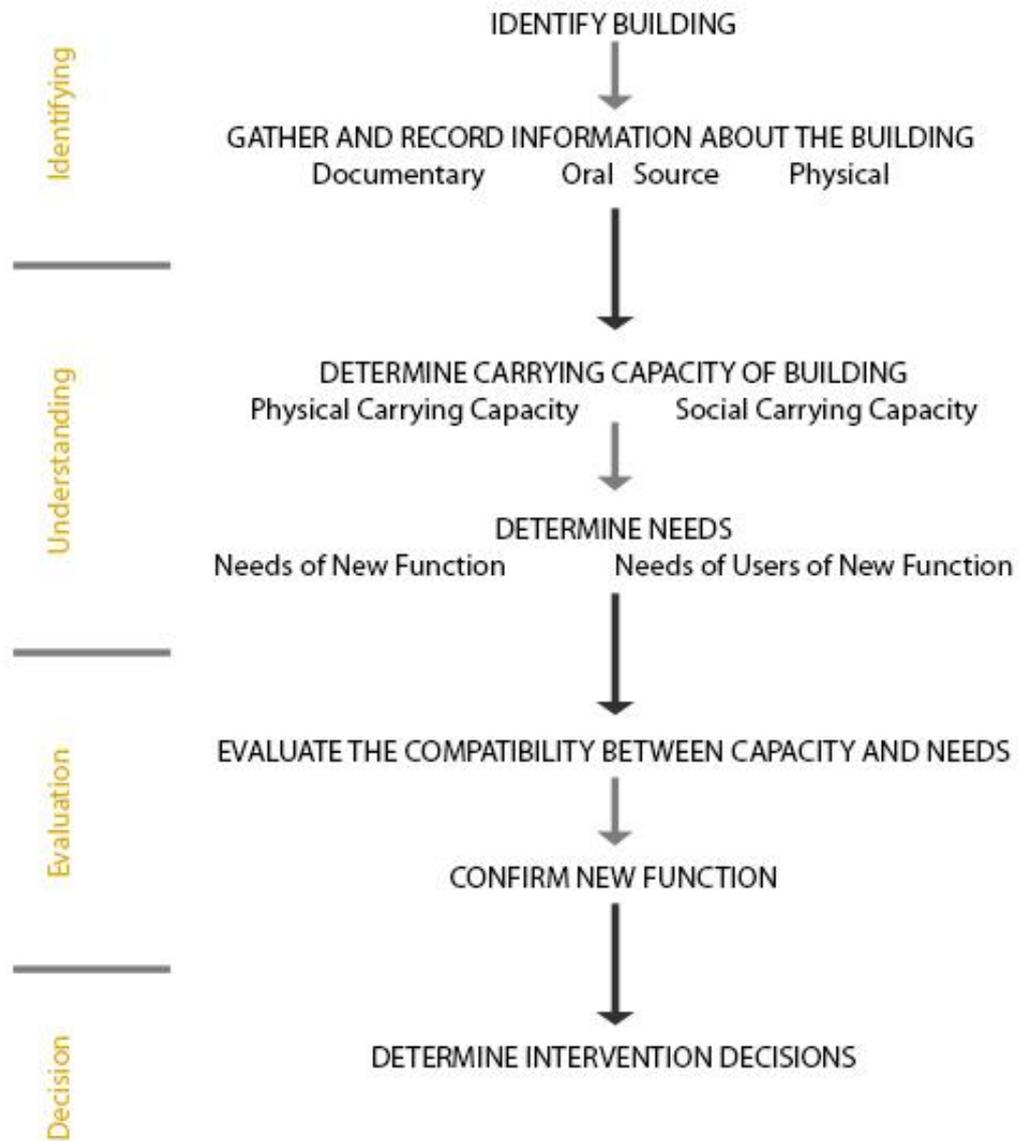


With reference to these inferences the adaptive reuse implementation process is illustrated in the table inspired by the Burra Charter Process Table prepared by ICOMOS for managing a place (The Burra Charter – ICOMOS, 2013). (Table 2.3) If the process is summarized, the first step should be to designate the capacity of the building which is an architectural asset considering its values. For this step, it is

necessary to comprehend the building and collect exhaustive information and documents (old and new photographs, old projects, information obtained from the interviews with the people and/or institutions related to the building) about it. In order to understand the capacity of the building in detail in the light of the gathered information, evaluations should be made under two separate categories as physical and social; since each building has a role and limits in social life as well as physical features. After understanding the social and physical capacity of the building, the new function and the needs of the user should be specified and the compatibility of these needs should be considered. All these evaluations are actually made for the purpose of determining the new function. Whether the new function is compatible with the capacity of the building is directly related to the achievement of the adaptive reuse implementation, whose main objective is to conserve the architectural asset. If it is understood that the function has requirements compelling the capacity of the building, the function must be renounced. Otherwise, it will not be possible to conserve the values of the architectural asset. At the point where the function is determined, even if the function and building are totally compatible, there are principles to be followed at the intervention phase. Because they are not in the main concerns of this thesis, the intervention principles are not analyzed. Intervention principles are explained in detail at the ICOMOS Charter prepared in Zimbabwe in 2003 (Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage – ICOMOS, 2013).

Table 2.3 Adaptive reuse process (prepared by the author, based on the table obtained from the Burra Charter)

## ADAPTIVE REUSE PROCESS



### **2.2.2 Terms of Carrying Capacity and New Needs in Adaptive Reuse Process**

Within the context of the thesis, “understanding” and “evaluation” steps of the adaptive reuse process are examined in detail. So, the "capacity" word should be emphasized in order to explain the "carrying capacity" term, which is considered as one of the important factors of adaptive reuse process. When explaining building adaptability and resiliency terms, the "capacity" word is used for the convenience of buildings for adaptive reuse and their ability for survival. In the same source, capacity refers to the ability of systems and processes to continue with minimum impact on existing life under the definition of sustainability (Federal Provincial Territorial Ministers of Culture and Heritage in Canada, 2016). The "capacity" word is mentioned as the ability of cultural significance to be adapted to changing conditions under the definition of reconstruction (Guidance on Post Trauma Recovery – ICOMOS, 2017). In another source, while describing sustainable development, the "capacity" word used in the definition means the level of responding to the needs of future generations without losing the cultural and natural significance of a site (Getty Conservation Institute, 2009). When the usage of the "capacity" word is looked in different sources, it can be seen that they meet on a common ground. When the common points of these definitions are taken, it is understood that the "capacity" is the ability of anything to continue its life by adapting to changing conditions without losing its features.

Considering the meaning of the "carrying capacity" term based on the definitions of capacity above, it can be said that carrying capacity is the maximum amount that can be carried by anything in a perceptible or abstract manner without being subject to deterioration. For example, carrying capacity in the fields of sociology and biology is defined as the highest population that can live by meeting its needs in an environment. In other words, if the population in a certain environment increases enough to disrupt the characteristic of that environment, it means that the population exceeds the carrying capacity of that environment. In this

case, both the characteristic of the environment will deteriorate and the needs of the population will become unmet. Similar to the definition in the fields of sociology and biology, The World Tourism Organization defines the carrying capacity as the maximum amount of visitors that an environment can accept without disrupting its physical, economic and sociocultural characteristics and hindering the satisfaction of visitors.<sup>11</sup> At this point, Özgönül developed the concept of “Cultural/Physical Carrying Capacity”, as a new definition for carrying capacity. Özgönül defined this concept as "the limits of interventions during the restoration and adaptive reuse process which should not be exceeded in order to preserve and enhance the values of the buildings." with regard to architectural heritage assets (Özgönül, 1996, p.60-62). Particularly, as it can be understood from Özgönül's definition of cultural/physical carrying capacity, it has great importance to determine the limits in the design process of reusing architectural assets.

### **2.2.3 Parameters for Evaluation of Carrying Capacity and New Needs in Adaptive Reuse Process**

As mentioned above, while adaptive reuse is being planned, it is necessary to determine the carrying capacity of the architectural assets in order to conserve the values of them. This study focuses on the effects of adaptive reuse to the architectural values of the assets. For this reason, with the inferences from the descriptions of carrying capacity in different fields, the carrying capacity will be handled in two separate subtitles, which have direct impacts on architectural features, as physical and social.

Physical Carrying Capacity (PCC): Architectural solutions that an architectural asset can contain without losing its values indicate the physical carrying capacity of the building. Physical carrying capacity is generally formed according to

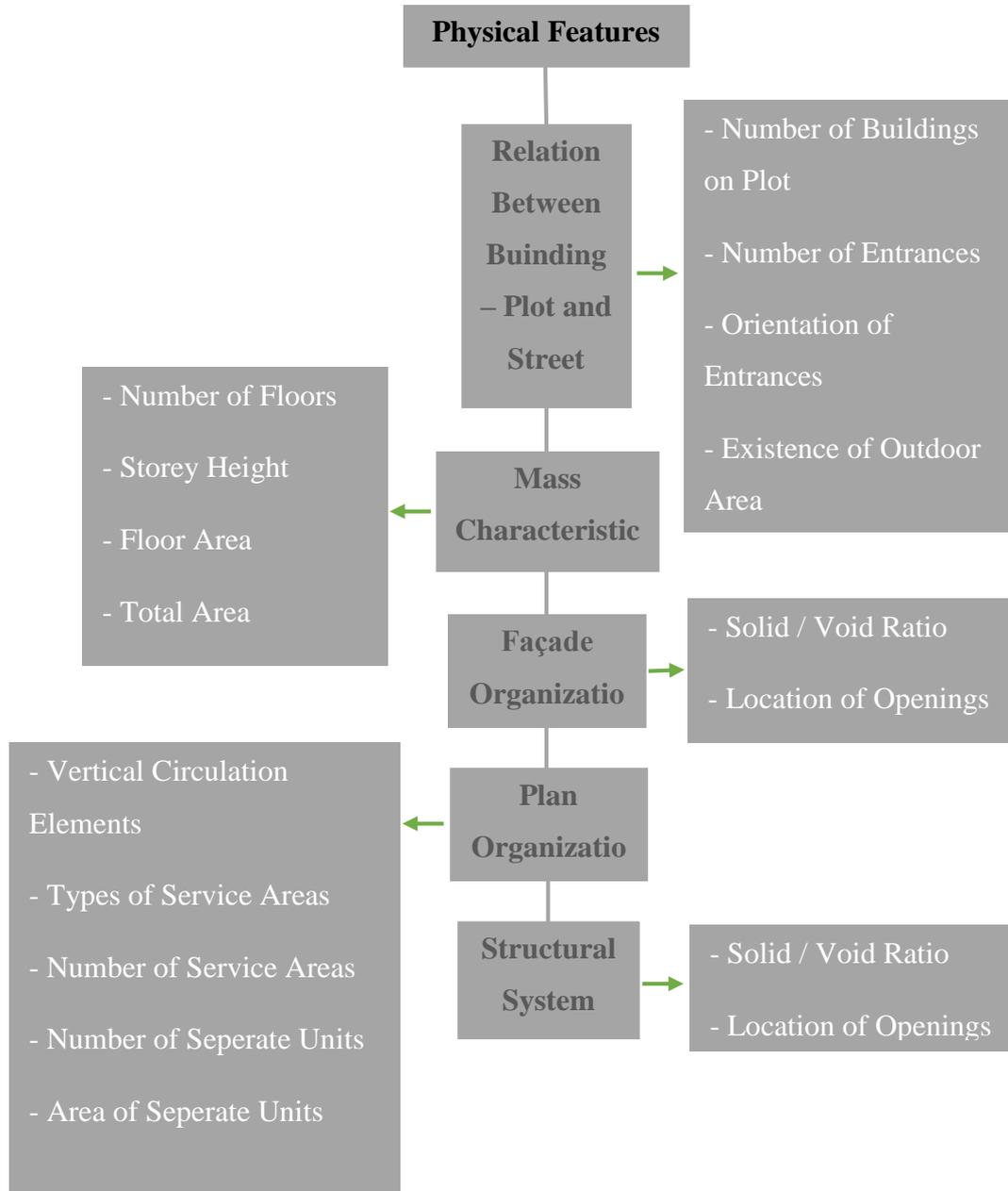
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<sup>11</sup> For more information, visit: [http://en.wikipedia.org/wiki/Carrying\\_capacity](http://en.wikipedia.org/wiki/Carrying_capacity)

the limits determined by perceptible, constant physical features of the building. That is to say, the orientation of the building and the limits drawn by the plan and façade layout designate the physical carrying capacity of the building.

The physical features of the buildings are analyzed in subtitles in order to carry out the evaluation of PCC with ease. These subtitles are divided as Relation between Building, Plot and Street, Features of Mass, Façade Layout, Plan Layout and Structural System. Under the title of Relation between Building, Plot and Street, number of buildings on plot, entrances, whether there is outdoor areas are involved. The subtitle of Features of Mass contains the features to be looked through to understand the gabarite of the building. The eaves and storey heights, floor and total areas are the physical features that designate the gabarite of the building. Under the subtitles of Façade Layout and Plan Layout, the density of the openings on the façade, in other words, the relation of the interior space with light and the exterior, the service areas, the circulation system and the features of the separate units are collected. The subtitle of structural system includes the information about the vertical structural elements and slabs. (Table 2.4)

Table 2.4 Physical features

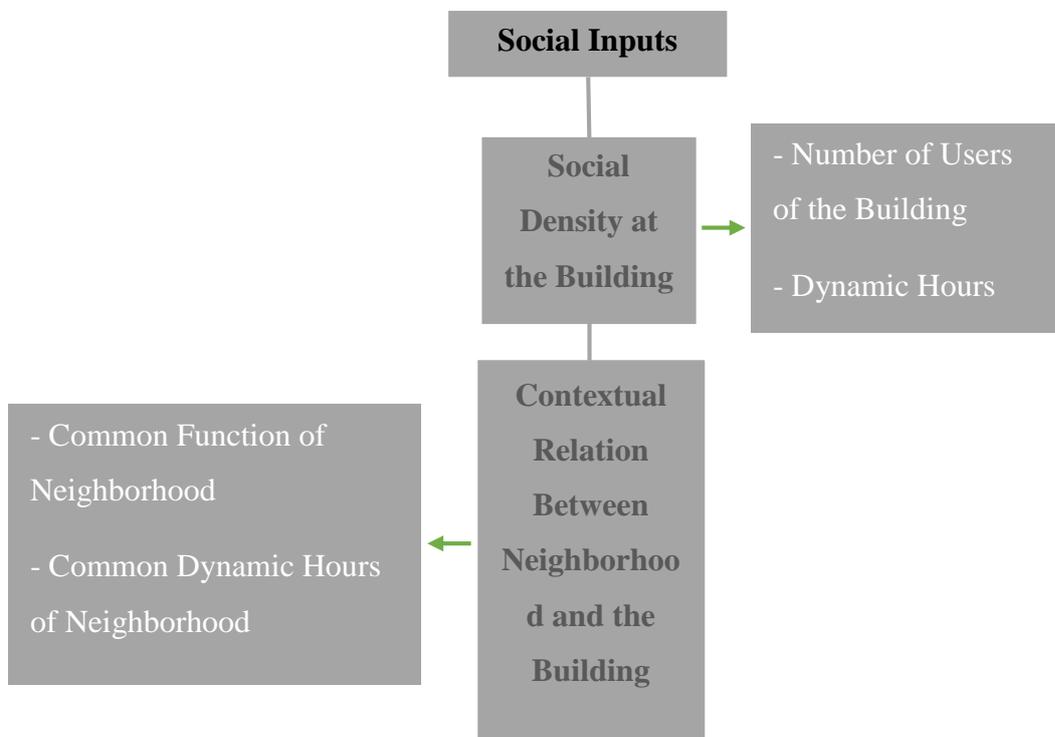


**Social Carrying Capacity (SCC):** The social form of life in the current and/or original state of an architectural asset, defines the social carrying capacity of the building. In order to determine the social carrying capacity, generally the data of the building, which can be variable and indirectly obtained from the building, is

examined. That is to say, this data is actually gained from the users of the building, rather than the building itself.

The social inputs are evaluated under two subtitles. As well as the first of these subtitles is Social Density at the Building, number of users and dynamic hours of the building are included in this title. In the second subtitle, Contextual Relationship between the Neighborhood and the Building, predominant functions in the region of the building and common dynamic hours in the region are involved. (Table 2.5).

Table 2.5 Social inputs



Physical and social carrying capacities defined above, come from the authentic situation and values of architectural assets. They show what kind of functions an architectural asset can hold without losing architectural values. So, the physical features and social inputs are parameters for the evaluation of the relation between carrying capacity and new needs. Like physical and social carrying

capacities of the architectural asset to be adaptively reused, it is also important to determine the requirements of the new function that will be adapted to the building and the needs of the new users. Space and function compatibility is significant to ensure that the function is located within the limits of the carrying capacity of the space so that it does not compel the building physically and socio-economically. Therewithal, space and function compatibility procures the users' convenience, so it is important to enhance the continuity value of the building and prolong its life. Atasoy argued that user requirements are an important indicator in determination of the usability of the building and they demand the optimum qualities that the building should possess (Korkmaz, Korur, Sayın, Oğuzalp, 2006, p.178). Fielden also emphasized that this compatibility is crucial to provide building sustainability (Fielden, 1989, p.261-262).

In the light of the above-mentioned descriptions and analyzed examples, it was concluded that adaptive reuse interventions cause architectural heritage to lose its architectural and social values while increasing its economic values. At this point, it became evident that the process should be well designed for adaptive reuse interventions. The architectural base is a part of the adaptive reuse process which has many parameters in economic and sociocultural fields. After documenting the architectural asset, which is the first step in the proposal defined for the architectural base of the process, it is important to determine the authenticity and therefore the carrying capacity. Likewise, the new function, which the building is planned to be adapted to and the needs of the users should be determined based on the factors that determine the carrying capacity. This section constitutes the second step of the proposed process, “understanding”. At the third step of the process, it should be assessed whether the determined capacity and needs meet each other. This assessment can be made by using the physical features and social input subtitles described earlier. In this assessment, the capacities of the buildings and the changes required by the needs of the new function are compared. These changes are grouped in the guidance on Heritage Impact Assessments (HIA) as; (Guidance on Heritage Impact Assessments for Cultural World Heritage Properties – ICOMOS, 2011)

- No change
- Negligible change
- Minor change
- Moderate change
- Major change

In the guidance of ICOMOS, it is also mentioned that only the magnitude of change will be insufficient to evaluate the significance of the change and the value of the architectural asset or the attributes of the asset is also an input. These values are grouped in the guidance on HIA as; (ICOMOS, 2011)

- Very high
- High
- Medium
- Low
- Negligible

According to the guidance, the significance of the change is understood as a result of overlapping these two data. The guidance states that this overlap and assessment should be handled and applied separately for each feature of asset. This overlap is done as seen in the table and the results determined as neutral, slight, moderate, large and very large according to the order of effect are achieved. (Table 2.6) On the other hand, according to Patiwaël, Groote and Vanclay, some authorities think that the assessment definitions in the guidance of ICOMOS cannot be easily separated from each other, and this will lead to increased subjectivity in assessments (Patiwaël, Groote, Vanclay, 2019, p.342-343). Nevertheless, in the guidance, it is explained that professional judgement should be essential in the assessment process but subjectivity can never be completely avoided even if it is approached with precision.

Table 2.6 Table of the significance of impact / change, prepared by ICOMOS

| VALUE OF HERITAGE ASSET                                   | SCALE & SEVERITY OF CHANGE/IMPACT                                       |                   |                 |                  |              |
|---|---|-------------------|-----------------|------------------|--------------|
|   | No Change   | Negligible change | Minor change    | Moderate change  | Major change |
| For WH properties Very High – attributes which convey OUV | SIGNIFICANCE OF EFFECT OR OVERALL IMPACT (EITHER ADVERSE OR BENEFICIAL) |                   |                 |                  |              |
|   | Neutral   | Slight            | Moderate/ Large | Large/very Large | Very Large   |

| For other heritage assets or attributes | SIGNIFICANCE OF IMPACT (EITHER ADVERSE OR BENEFICIAL) |                |                  |                 |                  |
|---|---|----------------|------------------|-----------------|------------------|
|   | Very High   | Neutral        | Slight           | Moderate/ Large | Large/very Large |
| High                                    | Neutral   | Slight         | Moderate/ Slight | Moderate/ Large | Large/Very Large |
| Medium                                  | Neutral   | Neutral/Slight | Slight           | Moderate        | Moderate/ Large  |
| Low                                     | Neutral   | Neutral/Slight | Neutral/Slight   | Slight          | Slight/ Moderate |
| Negligible                              | Neutral   | Neutral        | Neutral/Slight   | Neutral/Slight  | Slight           |

After deciding on the function that is compatible with the carrying capacity of the building by using the assessments about the change and the capacity, defining the interventions with an approach that will ensure that the building is able to respond to modern living conditions, the needs of new function and the user, and environmental factors, and thus be sustainable, and also respects the authenticity of the building, is the fourth and last step of the process. Careful handling of this process will carry architectural heritage to the future by adding new values to existing ones.



## **CHAPTER 3**

### **THREE APARTMENT BUILDINGS ON İSTİKLAL STREET IN BEYOĞLU**

#### **3.1 Location and Brief History of Beyoğlu**

##### **3.1.1 Location of Beyoğlu**

Beyoğlu is located on the European side of İstanbul, located at the junction of Asia and Europe (Figure 3.1). İstanbul is mentioned as a city which has hosted several civilizations throughout the centuries. Especially it is one of the busiest cities of Europe, in terms of culture, history and population. As for Beyoğlu, it is acknowledged as one of the earliest settlements of İstanbul. Today, Galata region whose history is based upon pre-Byzantine periods, and Pera region which has developed due to population growth of Galata are situated within the boundaries of Beyoğlu district. Beyoğlu is surrounded by Haliç in the west, Bosphorus in the east, and Beşiktaş and Şişli in the north (Figure 3.2).

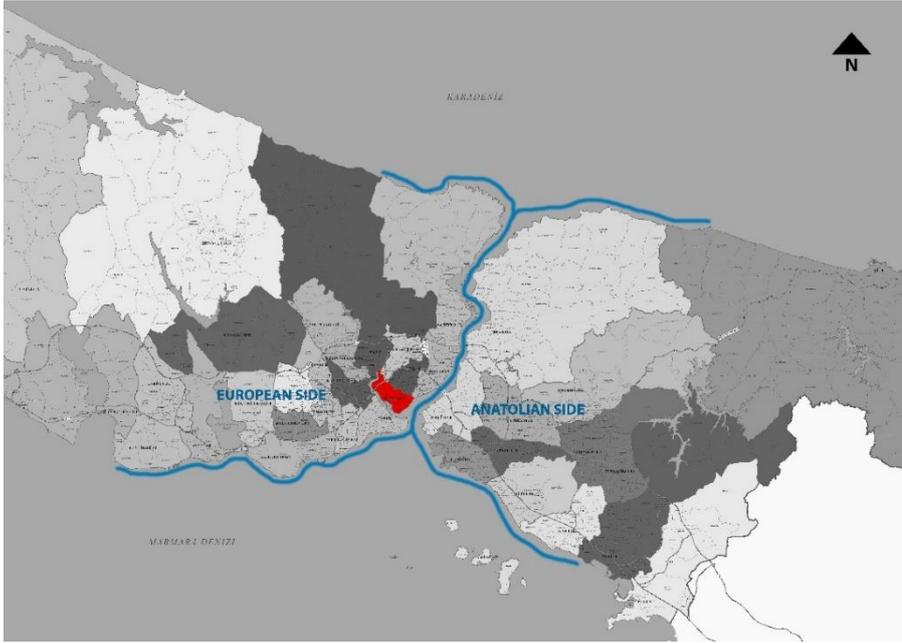


Figure 3.1. Location of Beyoğlu District in İstanbul (prepared by the author based on the map obtained from [www.ibb.gov.tr](http://www.ibb.gov.tr))

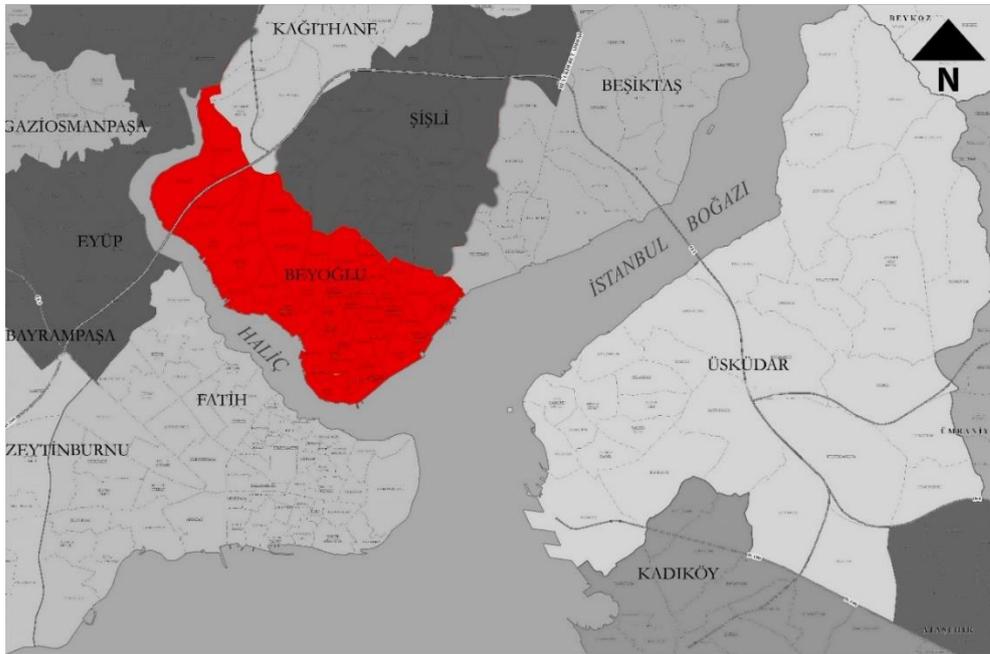


Figure 3.2 Beyoğlu District with its neighborhoods (prepared by the author based on the map obtained from [www.ibb.gov.tr](http://www.ibb.gov.tr))

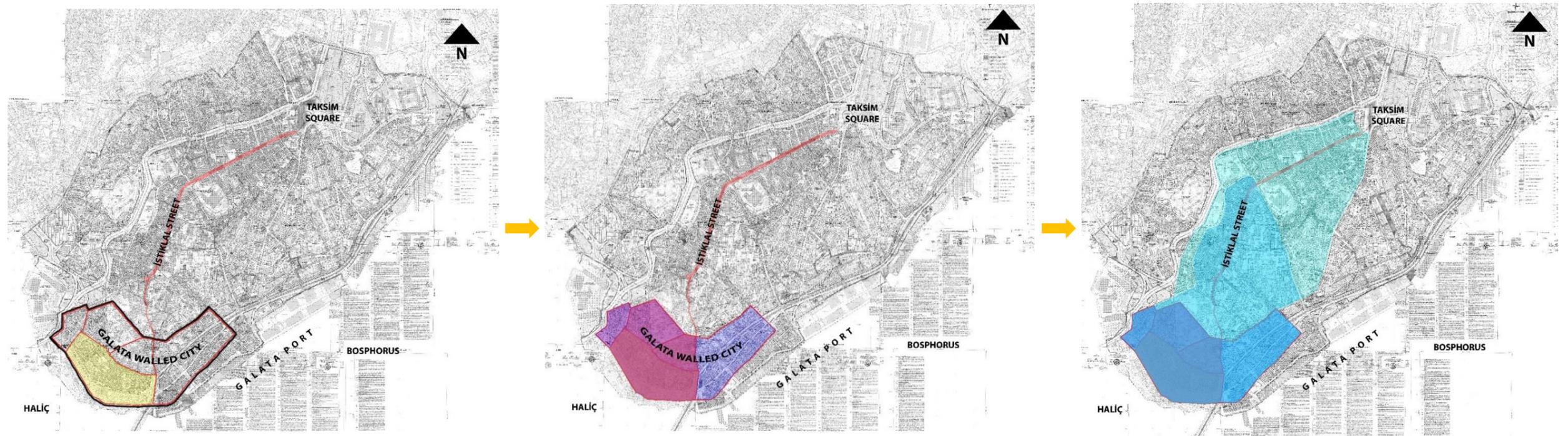
### 3.1.2 Brief History of Beyoğlu

During the Byzantine period, dense settlements are mostly observed in Galata region of Beyoğlu. The main reason of this circumstance is Galata Port. Trade in Galata has been active in every period, due to the existence of the port. Accordingly, the settlement in Galata has developed collaterally to the port and commerce. In the Byzantine era, Genoese merchants constituted the majority of the population of the region. Similarly in the following periods, it is seen that inhabitants with different features compared to the ones in historical peninsula lived in the region. In the Ottoman period, it is comprehended that both Muslim and non-Muslim Ottomans preferred to inhabit in the region (Kuban, 2010, p.267-272).

Since the region is directly affected by the political and economic developments in the country, the rate of the Muslim population to the non-Muslims had changed constantly throughout the history. With the progresses in foreign policies and the constitution of mutual embassies with other states in the 18<sup>th</sup> century, non-Muslim population started to increase in Beyoğlu. By the increase in population, the settlement begun to expand to Pera region, which was composed of vineyards and orchards with a few number of buildings. This expansion started on İstiklal Street (formerly named as Grand Rue de Pera) and continued to spread around the Street (Eyice, 1949, p.201-219). (Table 3.1) Galata region turned into a settlement rather with commercial spaces while Pera with residential buildings and embassies. In parallel with these developments, by the impact of non-Muslims coming from abroad and settling in the region, the process of modernization started in the region. Under favor of the Imperial Edict of Reorganization (Tanzimat Fermanı), these developments became permanent. In consequence of these progressions, administrative structure also began to evolve in the 19<sup>th</sup> century. New administrative organizations were established and urban reforms were made in order to produce administrative solutions to adapt to the modernization process. Constituted in 1826, the Ministry of Foundations (Evkâf-ı Humayûn Nezâreti) is one of these institutions. The establishment of the ministry expedited urban reforms (Öncel, 2010, p.11).



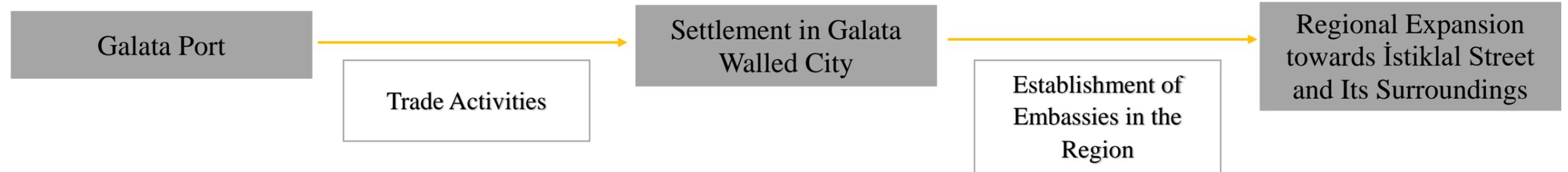
Table 3.1 Settlement Development in Beyoğlu; (a) Before 4<sup>th</sup> century (Byzantine Empire), (b) Between 4<sup>th</sup> and 19<sup>th</sup> centuries (Ottoman Empire), (c) Within 19<sup>th</sup> and 20<sup>th</sup> centuries (prepared by the author based on the map obtained from Beyoğlu Municipality Archive)



a

b

c





In consequence of developments in the 18<sup>th</sup> century and the Imperial Edict of Reorganization (Tanzimat Fermanı), various urban reforms were initiated in the early 19<sup>th</sup> century. Advances to confer private property rights are the foremost among these reforms, which had critical impacts on the transformation of cities. After the Imperial Edict of Reorganization (Tanzimat Fermanı), with the specifications introduced in 1858 and the law in 1867, Ottoman citizens were entitled equal private property rights regardless of their religion and status. Beforehand, it is observed that non-Muslim citizens had restricted rights buying and selling any property. By courtesy of the same laws, not only citizens but also foreigners were accorded private property right. As a result of these developments relevant to property, business operations increased bringing along a rapid population growth. This increment especially affected settlements nearby the port such as Galata (Öncel, 2010, p.10-11). With the effect of these developments, the population distribution in the Galata-Pera region in the late 19<sup>th</sup> century can be seen from Stolpe's map. In this map, Stolpe indicated Jewish, Muslim and Christian population density by painting the map from light brown to dark, respectively. By this indication, it is understood that on İstiklal Street and its surroundings, the amount of Christian population is much more than the others, and the others are mostly in the shore parts of Beyoğlu in that period. (Figure 3.4)

In parallel with the Imperial Edict of Reorganization (Tanzimat Fermanı) and similar developments, it is seen that there were various new practices in İstanbul for the purpose of westernization. The plan prepared by Moltke in 1839 is considered as the first plan of İstanbul. (Figure 3.4) In 1848, in order to keep the change of swiftly developing and growing İstanbul under control, the Building Regulations (Ebniye Nizamnamesi) which can be regarded as the first zoning legislation was prepared. By these regulations, roadway widths, mapping, parceling, expropriations to be made and construction principles influenced the city were designated (Figure 3.3). Construction oriented decisions were particularly affected by extensive fire disasters happened before. Since the fire disasters that might occur as a consequence of growing population and condensing settlement would be more hazardous,

regulations were established aiming to direct citizens to prefer masonry construction instead of wooden frame structures (Kuban, 2010, p.458-459).

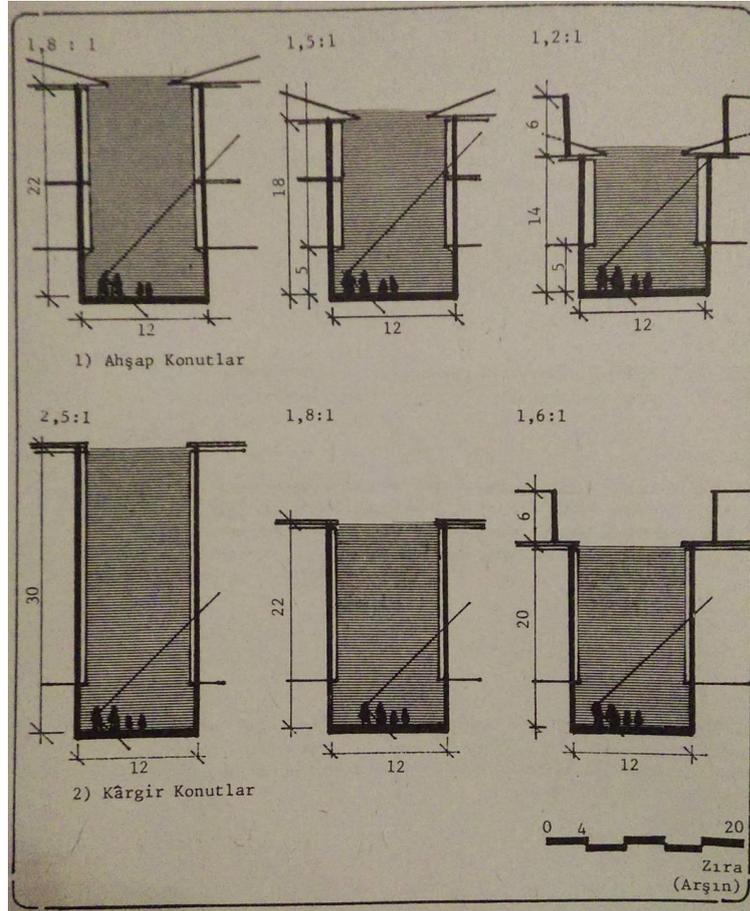


Figure 3.3. Drawings showing the rules on wooden frame and masonry building heights in Building Regulations (Ebniye Nizamnamesi) (Denel, 1982, p.80)

The City Municipality (Şehremaneti) was founded in 1855, with intent to engage in municipal affairs and to implement and supervise the declared regulations. In 1856, the Commission of City Order (İntizam-ı Şehir Komisyonu) was formed within the structure of this institution. This commission consisted of non-Muslims, most of whom previously lived in Europe and were experienced in municipal services. It can be said that the commission was some sort of decision maker on the functioning and actions of the institution. Through the studies of this commission,

İstanbul and its surroundings were divided into 14 separate municipalities. Beyoğlu was one of these districts. Since Beyoğlu was the fastest evolving and growing district of İstanbul in the early 19<sup>th</sup> century, the Commission of City Order (İntizam-ı Şehir Komisyonu) selected Galata – Pera as a pilot region, and upon the decision of the same commission, the Sixth Department Municipality (Altıncı Daire Belediyesi) was established in 1857. One of the first actions of the Sixth Department Municipality (Altıncı Daire Belediyesi) was the preparation of the first cadastral plan by G. d'Ostoya, dated 1858-1860 (Öncel, 2010, p.12-13). (Figure 3.4)

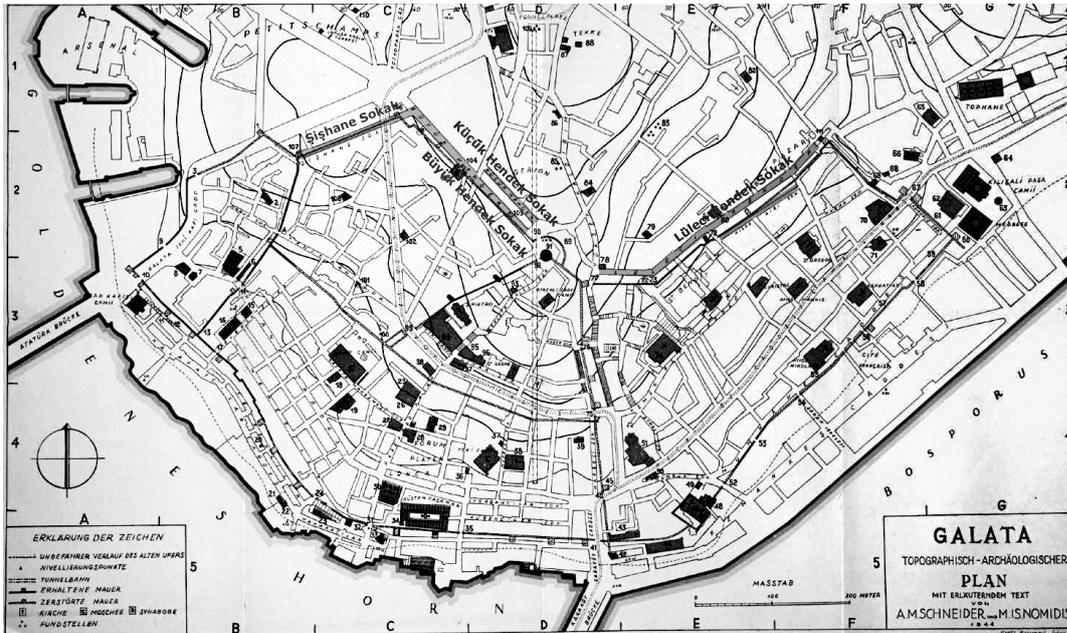


Figure 3.4. Some İstanbul Maps Drawn in 19<sup>th</sup> Century; (a) The Moltke plan of İstanbul, by Helmuth von Moltke (1839) (Yetişkin, 2010, p.148), (b)The Hellert Map of İstanbul, (1840) (Yetişkin, 2010, p.149), (c) Map of İstanbul in 1858-1860 drawn by G. D'Ostoya (Beyoğlu Municipality, 2012), (d) The Stolpe map of İstanbul,(1882)<sup>12</sup>

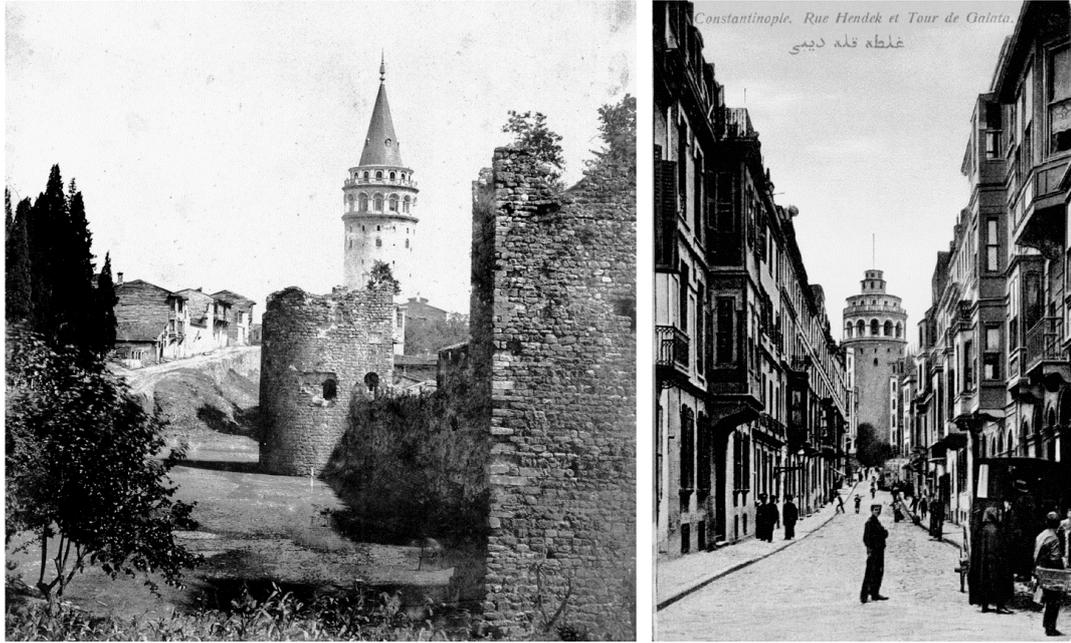
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<sup>12</sup> For more information, visit: <https://iif.harvard.edu/manifests/view/ids:8608890>

From the 13th to the 19th centuries, between Galata and Pera, there were Galata Walls surrounded with ditches, built by Genoese. In 1864, the Sixth Department Municipality (Altıncı Daire Belediyesi) made a decision on the destruction of these walls and started its execution. As the city walls were demolished and the ditches were filled, new roads were constructed and the rest of the land were sold to the citizens in order to generate income for the municipality. In consequence of these works, new access roads emerged between Galata and Pera as well as among other settlements (Figure 3.5). In 1865, Pera – Galata region tramway project started to be implemented. It is comprehended that, within the same period, road extension works in Beyoğlu district including İstiklal Street, were proceeding (Akın, 2011, p.106-108).



a



b

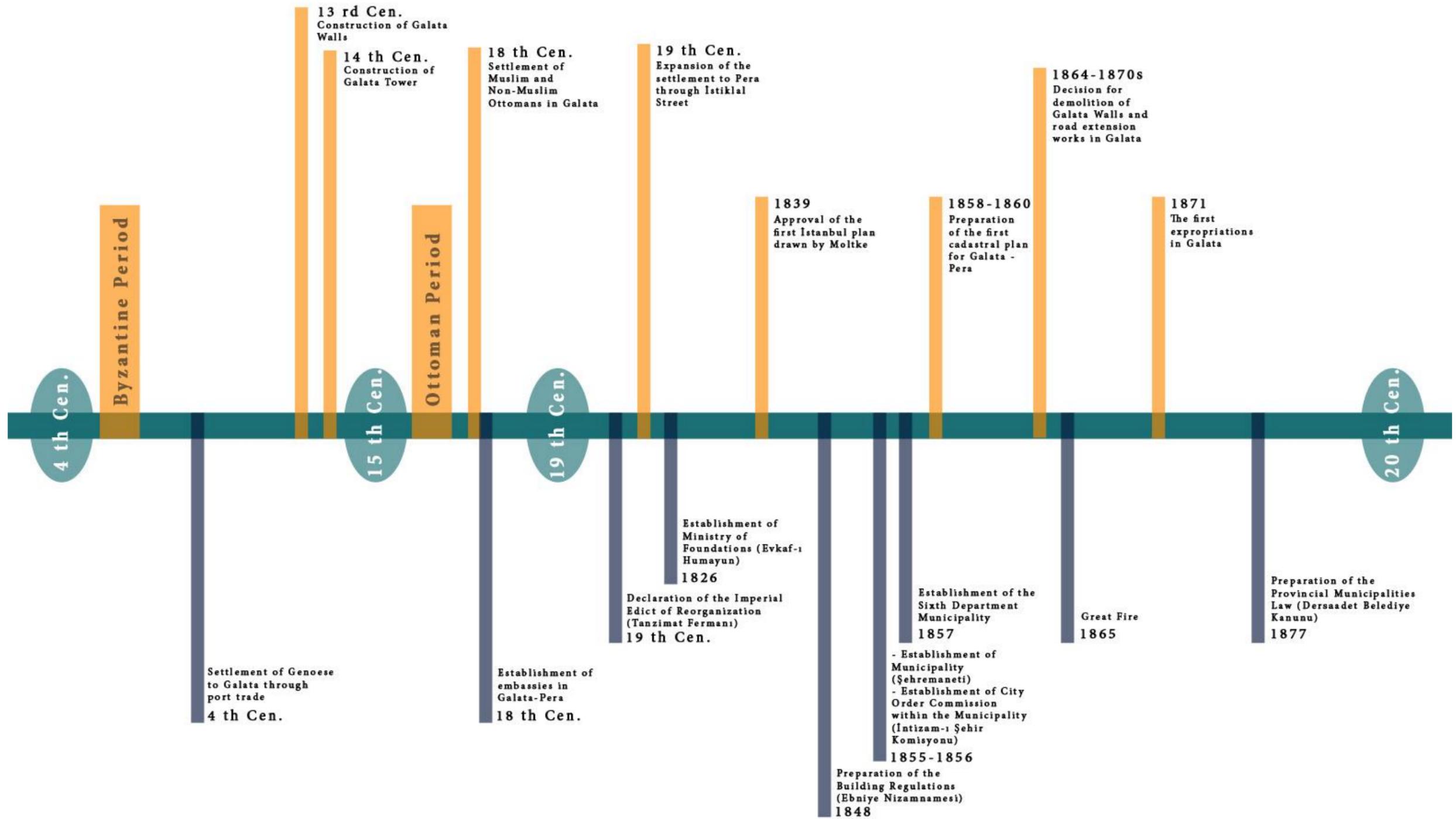
Figure 3.5. (a) Plan showing the new roads that was planned after destruction of the city walls, (b) Pictures showing the ditch before the destruction and Büyük Hendek Street afterwards the destruction (Öncel, 2010, p.46,70)

In the second half of the 19<sup>th</sup> century, after the proclamation of the Imperial Edict of Reorganization (Tanzimat Fermanı), the innovations in construction and the destruction of the Galata Walls, Pera region and especially İstiklal Street improved and became the favorite region of İstanbul. Nevertheless, it is observed that the changes in the region continued unceasingly. In the same period, it can be said that there were still wooden buildings in this region but in the meantime, masonry apartment buildings were being constructed instead by collapsing them (Akın, 2011, p.108-110).

In 1871, the Sixth Department Municipality (Altıncı Daire Belediyesi) started to expropriate in Beyoğlu district for the first time. In the following years, the necessity of cadastral study emerged and preparation of the maps began in 1873. Not for the entire Beyoğlu but for İstiklal Street, it can be said that it almost completed its transformation in the years 1875 and 1876.



Table 3.2 Timeline of the most effective events for the settlement in Galata – Pera from 4<sup>th</sup> century to 20<sup>th</sup> century





With the entry into force of the İstanbul Municipality Law (Dersaadet Belediye Kanunu) in 1877, the privileged and independent status of the Sixth Department Municipality (Altıncı Daire Belediyesi) came to an end (Çelik, 1986, p.39).

For 1876-1886:

*“In the past decade, on one hand Pera Street was extended to provide sunlight and air for the region, on the other hand the actual efficiency of architecture attended to the region through functional and magnificent residences. Especially the section between Galatasaray and Taksim is a zone that is open to the most fortunate changes. Here, new buildings were constructed which add an extra beauty to the zone. Pera Street soon will reach the level that it can compete with any street located in European city centers, through the examples that will rise across this axis. In this entire change, the contribution of the Sixth Department (Municipality) is undeniable.”* (Akın, 2011, p.108-110).

### **3.1.2.1 Reasons of Apartmentization of Beyoğlu**

With the policies developed at the end of the 18<sup>th</sup> century, commercial and diplomatic activity increased in İstanbul. The improvement of Galata and Pera also accelerated in the 19<sup>th</sup> century as a result of the international trade developed in Galata Port. Until this period, there were duplex or triplex masonry and/or wooden detached dwellings with gardens in the region. However, as a result of the developing dynamism, the fabric of detached construction with gardens failed to satisfy the population growth (Dökmeci, 1990, p.32-34).

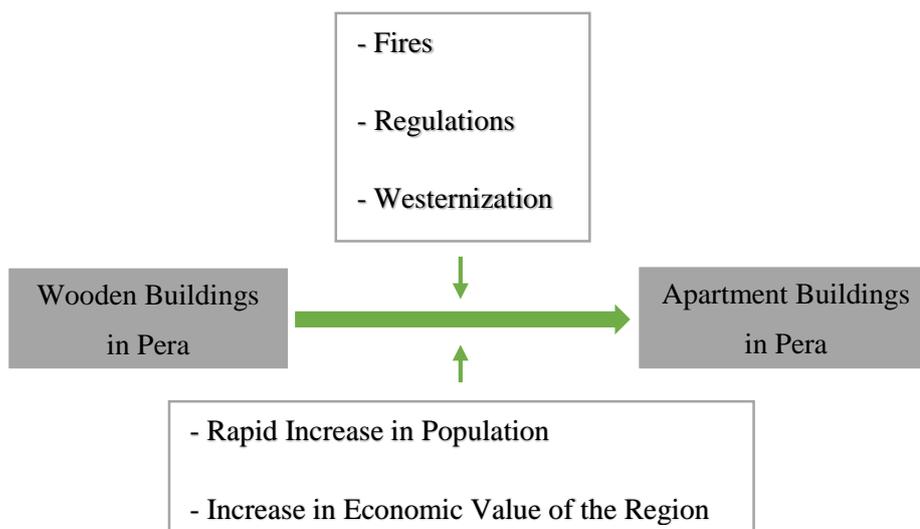
The flourishing of the region with its progressive activity and its flashy social life were the main reasons for the increase in the population of the region. After dwelling and prospering in varied districts, Muslim Ottoman families who migrated to Galata – Pera were quite a number. Besides, the establishment of embassies in the region progressively increased in consequence of foreign policies in this period.

Hence, since non-Muslims living in İstanbul thought it would be safer, they preferred to live close by the embassies and began to settle in the region. Besides all these, the rich businessmen who desired to be close to the port in Galata which was getting more active day by day, chose to settle in Galata – Pera region. Due to the growing population of the region, lands in Galata – Pera region gained value and so, a lifestyle in which more families would be located in smaller plots began to be opted (Öncel, 2010, p.126).

In the 19<sup>th</sup> century, the state commenced to develop some policies with intent to prevent the frequent, extensive and rapidly growing fire disasters resulting from the wooden structures and the insufficient facilities which lack satisfying the needs of energy of the citizens unlike today. An example of this is the entitlement of masonry buildings to have more eaves height than wooden constructions by the specification that came into force in 1839. Similarly in the same era, privileges such as discounts in shipping fees of masonry building construction materials were regulated, and it was aimed to have masonry buildings be opted for the fabric of wooden frame structures.

In consequence of the aforementioned reasons, masonry apartment buildings started to be constructed as a new residential fabric in Galata – Pera (Table 3.3).

Table 3.3 Reasons of the increase in the number of apartment buildings



As the number of apartment buildings mentioned above increased rapidly as a result of the conditions provided by the regulations and specifications, it can be said that this type of building is one of the most basic elements constituting the authentic architectural fabric of Beyoğlu. This authentic fabric of the apartment buildings dates back to the early 19<sup>th</sup> century. Since the region has an architectural fabric and has a long history with this state, various planning works have been carried out until today.

### **3.1.2.2 Planning History of Beyoğlu**

#### **3.1.2.2.1 Before Republic Period**

In the 19<sup>th</sup> century, urban development activities started to appear within the scope of westernization initiatives developed by Ottoman government. It is evident that the actions were taken with regard to short term judgments of the local governments of the period and Beyoğlu was formed according to these decisions. As well as the decisions of the municipalities, edicts and decrees (emirname) issued in emergency cases can be regarded as city plans of the period (Akin, 2011, p.96-106).

The successive fire disasters in the 18<sup>th</sup> and 19<sup>th</sup> centuries pointed out the requirement of amendments in zoning legislation. After the conflagration in 1865, not a complete city plan but a large scale study was made. Similarly after the fire disasters in 1911 and 1918, certain regulations were made, which mostly intended periodical conditions in regional extent, though. In this process, new boulevards were constructed and the roads were expanded in the early 20<sup>th</sup> century. During these implementations, it is understood that no sensitivity in terms of conservation of historical monuments was displayed, since numerous historical buildings mostly dwellings were destroyed during the process. Road extension practices frequently occurred especially in Pera – Galata region during the mentioned period (Akin, 2011, p.96-106).

### **3.1.2.2.2 In the Early Republican Period and Prost Plan**

Because cities were starting to grow and regional regulations were not enough, in 1930, Provincial Municipality Law (Vilayet Belediye Kanunu) was amended and an obligation was imposed to have all municipalities make development plans. Following these developments, European city planners were invited to İstanbul and were demanded to design city plans but none of the plans they prepared were approved. Thereafter in 1937, Henri Prost was invited to İstanbul, and consequently the city plan designed by him was ratified and put into practice in 1939.

The plan prepared by Henri Prost is 1:5,000 scaled. Prost approached the plan in three main topics. These topics are environmental health, transportation/circulation and aesthetics. When written and visual sources from that period are looked over, it is seen that preservation of historical monuments was not a point of interest in general, as in Prost's plan (Bilsel, 2010, p.104-105, 127-130).

At the end of the 1920s, İstanbul began to lose its population density due to the First World War, the War of Independence, followed by the Proclamation of the Republic and not being the capital anymore. Therefore, Henri Prost configured his plan not on urban development but on urban condensation/gathering. Assessing the context in general, it can be said that Prost adopted the opinion that the former plot layout was inadequate. He intended that the plots should be consolidated and expanded as well as green spaces should be augmented by means of expropriations.

Furthermore, Prost considered that the settlement and population in Galata – Pera region were very dense and determined that the northern part of Haliç had to be demolished and reconstructed up to Taksim. Since it was impossible to destruct and rebuild Galata – Pera region completely, in the first place the roads were expanded in practice and it was decided to expropriate and demolish the upper floors of the buildings in this region (Bilsel, 2010, p.246-252, 263-264).

Beside the plan prepared in 1937, it was decided to design new zones in 1939 on the occasion of insufficient ceremony areas in the city. Thereupon, Prost planned

Taksim Square and its surroundings and this plan was put into practice immediately. It is seen that there was a devastated military post, ruins of an old cemetery and a few shops in Taksim Square at that time. The design of Prost comprises a square intended for ceremonies, a park (Gezi Esplanade), a terrace, a large theater building and a municipal club (Figure 3.6). This design was carried into effect instantly between 1942 and 1943. The arrangements in and around the square had an impact in shifting the attention from Galata to Pera in Beyoğlu. After Taksim Square was formed in this manner, it became a meritorious gathering area not only for official ceremonies but also for milestones which take part in collective memory. During this period, with regard to the plan of 1937, several parks, children's playgrounds and similar spaces were designed as the surroundings of Beyoğlu was being opened to new settlements (Bilsel, 2010, p.353-360).

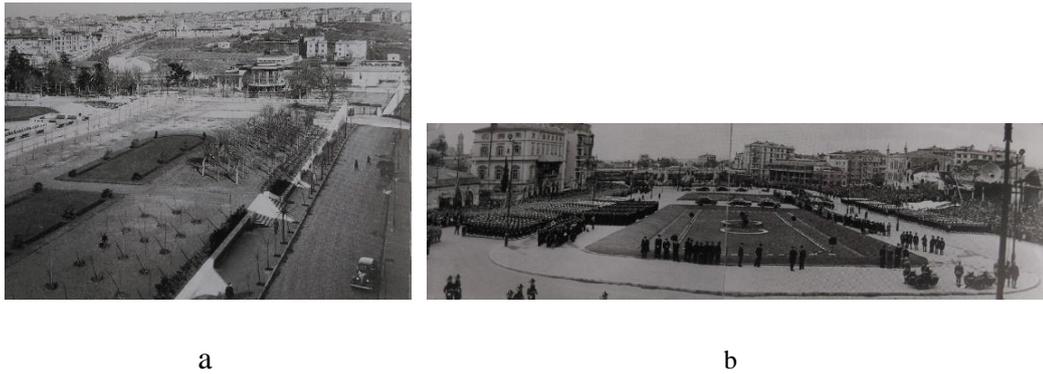


Figure 3.6. (a) Taksim İnönü Esplanade and the Taksim Municipal Club, (b) Ceremonies in the Taksim Square after rearrangement (Bilsel, 2010, p.358)

Following the change of the administrative staff of İstanbul by the election, Henri Prost failed to agree with the new management and resigned in 1950. Initially, the new administration found Prost's plans to be outdated, yet these plans proceeded to be used (Bilsel, 2010, p.149-150).

### 3.1.2.2.3 Between 1950 and 1993

In 1956, Construction Zoning Law No. 6785 entered into force. This law has the feature of being the first legal arrangement of the planned order. With this law, the Building Law of 1882 (1882 Ebniye Kanunu), the laws numbered 2290, 642 and 1663 were repealed. It is comprehended that the plans prepared by Henri Prost were still being used in the same periods. Nevertheless, different plans were prepared in regional scale (Kuban, 2010, p.519-521).

Beyođlu Master Plan approved in 1954, is one of these regional plans. The area of the plan consisted of the zone from Sötlüce to Rumelihisarı with Levent Neighborhood and Mecidiyeköy, comprising an area of 3,400 hectares. In this plan, İstiklal Street and its surroundings was declared as a “dense residential zone,” embodying 400 inhabitants per hectare.

The planning of the surroundings of Beyođlu as new settlement areas, Taksim Square earning reputation in a short time and the implementation of new open/green spaces in the region increased the dynamism in Beyođlu. Since the first times of the settlement, a cosmopolitan social fabric was constituted in the region. Also at the beginning of the 1950s, this fabric could be described as one of the most remarkable features of Beyođlu. Notwithstanding, in consequence of the political environment of the country and some political incidents, acts of violence occurred in Beyođlu in 1955, targeting especially Rums. The incidents are named Events of September 6-7. Throughout two days, the houses and shops of Rums who were born and raised in Beyođlu and/or lived there for years were plundered and the churches were devastated. As a result of the incidents, there were casualties. After all these events, Rums and even Christians migrated from the region and began to leave the country. Thus, the demographic structure of Beyođlu critically changed (Kırmızı, M. 2011).

In consequence of the incidents in 1955, followed by the military coups in 1960 and 1971, alterations are observed in the commercial, economic and social

order of the region. The foremost of these is the residential fabric yielding to business life as an outcome of the handover of the property.

Between 1972 and 1977, 1:1,000 scaled Beyoğlu Implementary Development Plans were prepared in three stages. Transportation layout and building heights were basically reviewed in these plans. At the first stage, due to the increase in population and commercial activities and the condensation of vehicular traffic, extension of the roads and thus expropriation decisions were taken. Following the ordinances on transportation, in the second and third stages, mostly the building dimensions were elaborated and new eaves heights were determined. Constitutively, the eaves height was designated for the buildings on İstiklal Street and similar streets as 24.50 meters, and as 12.50 meters for the ones on the side streets.

In 1980, 1:50,000 scaled İstanbul Metropolitan Area Master Plan was prepared. Today's urban conservation site of Beyoğlu is within the “Central Business District” which was specified as the main center in the plan. This district was the primary area to be developed in the context of the plan.

It can be observed that the construction activities increased across the country with the impact of the governments in charge after the military coup in 1980. Construction Zoning Law No. 6785 which was enacted in 1956, was repealed with the approval of Construction Zoning Law No. 3194 in 1985. With the influence of this new law, building heights ascended in general and the parceling regulations was altered (Öztemiz, 2012).

After the amended law, 1:1,000 scaled Tarlabaşı-İstiklal Streets Transportation Utilization and Conservation Plan was made in 1990. The plan involved the blocks facing Tarlabaşı Boulevard and İstiklal Street and was prepared with the intent of regulating transportation and functions in the defined area. In the plan, the maximum height in the plan provisions of the 1970s was regulated as 21.50 meters or 18.50 meters for the streets excluding main streets and boulevards, 15.50 meters or 12.50 meters for the side streets based on the width of the street. In the mentioned region, the buildings were approbated to function as office, business

center, hotel or hostel and to have gastronomic and entertainment oriented activities on the ground and lower floors. Although it was generally aimed to transform the region towards abovementioned functions, it was determined to configure the area between İstiklal Street and Asmalımescit as an area which have commercial and service functions, convenient especially to serve touristic purposes in particular (Tarlabası - İstiklal Street Transportation, Usage and Conservation Development Plan, 1990).

### **3.1.2.3 Conservation Activities in Beyoğlu**

#### **3.1.2.3.1 Beyoğlu Urban Conservation Site Designation Process**

After the plan in 1990, the social fabric and daily life of especially İstiklal Street and its immediate surroundings changed. The region became a dynamic place during the daytime and in the evening, where cultural, artistic, entertainment and commercial activities increased. Therefore, the region began to host people who spend time there during the day and leave the zone at night. As a consequence, it can be perceived that the region failed to keep possession of its rooted population and the fabric it provided.

In 1993, according to 1:5,000 scaled Development Plan, Beyoğlu was declared as an Urban Conservation Site. In line with this development, it was decided to prepare a Conservation Development Plan (CDP) for the region. Validity of temporary construction conditions was approved until the preparation of the CDP. It was declared that all construction oriented projects in the site would be subject to the approval of the Conservation Committee within this process. Temporary construction conditions was also specified by the Conservation Committee. Namely: “Within the conservation site, in the implementations to be made to historical buildings that need to be conserved, the existing gabarite and façade features of the buildings are to be conserved. However, if the height of an historical building is less

than the existing formation, the height can be increased in accordance with the group decision, after the block based revision is transmitted to the Committee.

In the implementations on the plots neighboring a registered historical building, the height of the new building cannot exceed the height of the historical building."

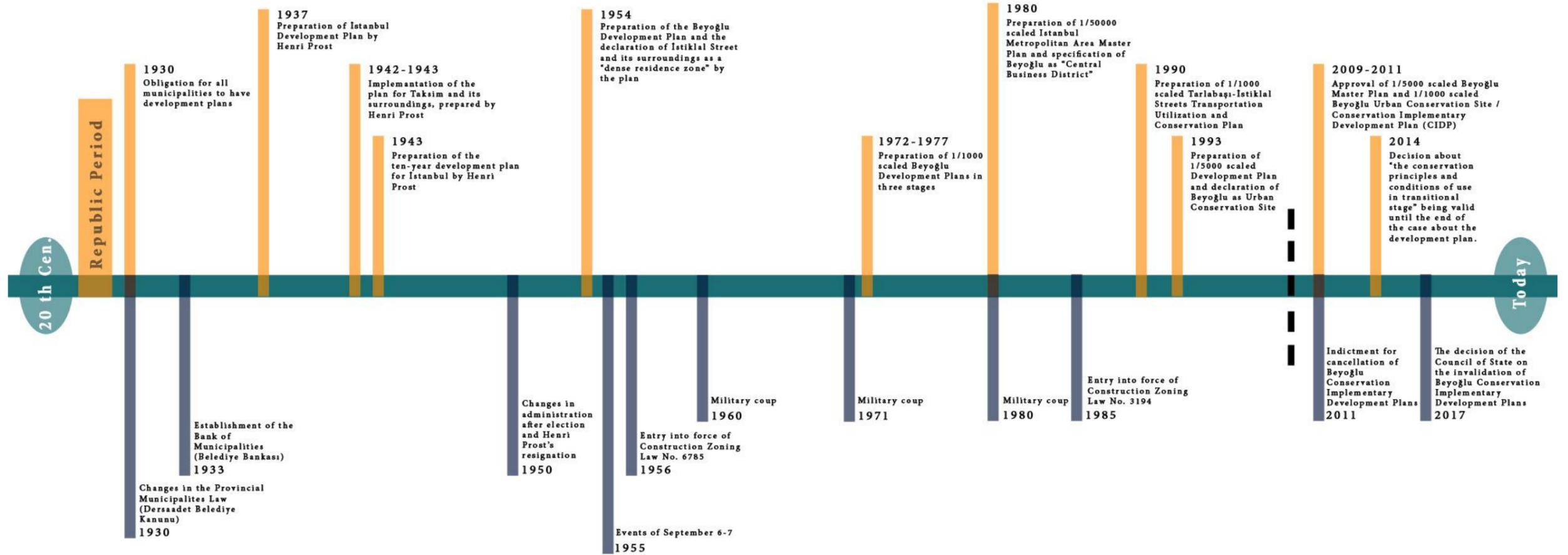
### **3.1.2.3.2 Beyođlu Conservation Implementary Development Plan Process**

1:5,000 scaled Beyođlu Master Plan and 1:1,000 scaled Beyođlu Urban Conservation Site Conservation Implementary Development Plan (CIDP) were approved by İstanbul No. II Regional Conservation Committee of Cultural Assets in 2009 and 2011, respectively. Certain district associations and professional chambers filed a lawsuit for the cancellation of the plan, asserting that the plan is not for conservation purposes but focuses on undeserved gain. In 2013, the Administrative Court's resolution decertifying the plan was appealed to the superior court, the Council of State. In 2015, the Council of State determined that the expert report is inadequate and resolved that a new report has to be prepared by another expert. The Council also stated that "the conservation principles and conditions of use in transitional stage" designated by the Conservation Committee in 2014 is valid. In 2017, the ongoing lawsuit process at the Council of State arrived at the conclusion and the law court invalidated 1:5,000 scaled Beyođlu Master Plan and 1:1,000 scaled Beyođlu Urban Conservation Site Conservation Implementary Development Plan (CIDP).

Today, an officially valid Beyođlu conservation plan does not exist since neither a new plan has been made nor the existing plan has been changed. Under these circumstances, as stated above, "the conservation principles and conditions of use in transitional stage" ought to be implemented. However, since 2015, the relevant local governments have been managing the CIDP provisions of 2011, whose

invalidity was ratified by the court. In conclusion, zoning practices in Beyoğlu are uncertain (Ahunbay, 2011).

Table 3.4 Timeline of the most effective events for the settlement in Galata-Pera from 20<sup>th</sup> Century until today





Beyoğlu's settlement process that has been formed and developed up to the present day, and the regulations, laws and plans designed and implemented since the 19th century for this settlement are explained above. In order to comprehend the architectural fabric of the region that has been formed in consequence of these developments and the historical process of which is described until today, the apartment buildings which gained an important place among the buildings in the region are studied within the scope of this thesis.

### **3.2 19<sup>th</sup> Century Beyoğlu Apartments**

As a result of historical researches and the planning process surveys, it is understood that the apartment buildings built in Beyoğlu in the 19th century, which form an architectural fabric with certain distinctive features, have an important place for Beyoğlu. For this reason, the area where these apartments are densified is determined by the site surveys in the region and by means of literature research. Therewith, this area is designated as the study area of the thesis. Within the scope of the thesis, it is determined that this area, which is not possible to be studied entirely in the same detail due to its extensity and density, is divided into two separate zones and is studied in various detail with different methods. As it is understood from the previous researches, İstiklal Street is one of the earliest settlements in Beyoğlu, yet it is one of the most changed regions. For these reasons, İstiklal Street is designated as the center of the study, namely the first zone, and the immediate surroundings of the street is specified as the second zone of the study (Figure 3.7). The zone, which is marked on the map as the second zone is studied to comprehend the types and formation processes of Beyoğlu apartments in general. This zone is examined by strolling the area, making observations and utilizing literature research. İstiklal Street, which is the first zone is studied during the site surveys by examining all the building façades on the street individually.

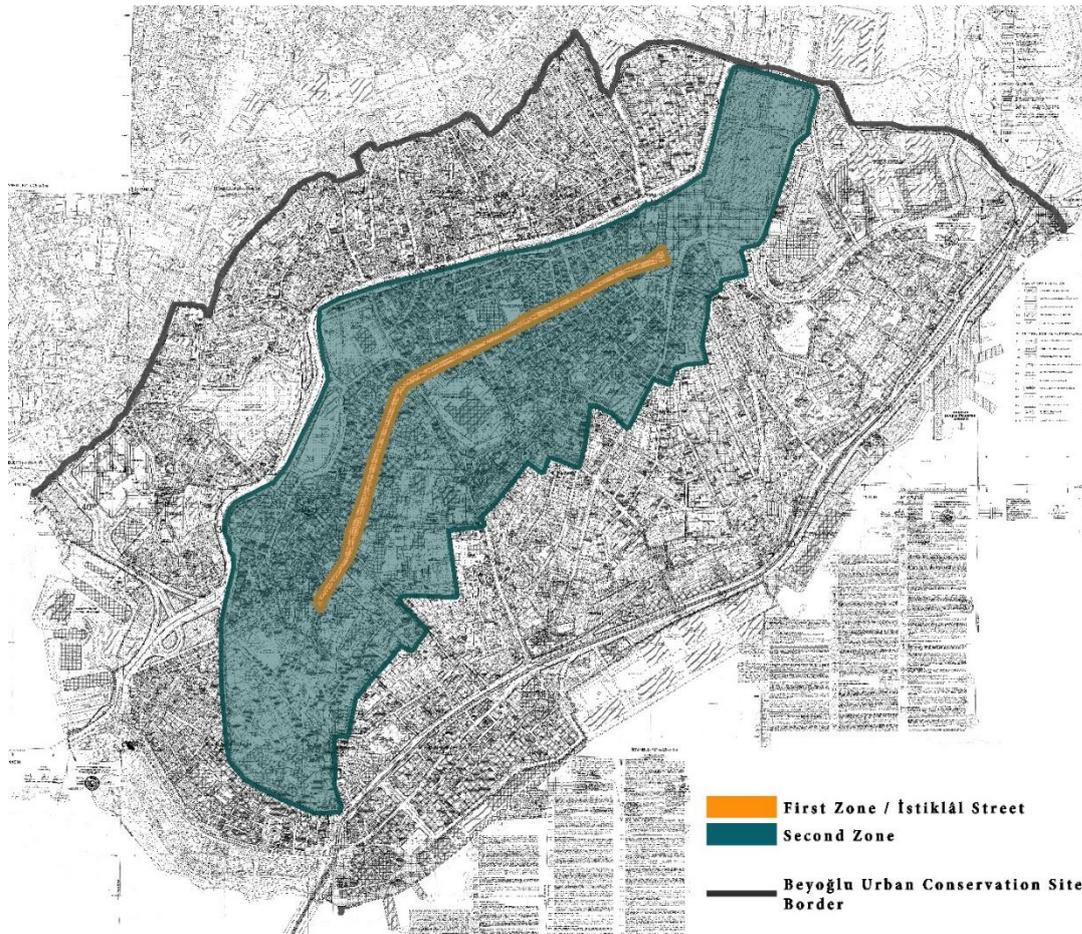


Figure 3.7. Map showing zones of the study area (prepared by the author based on the map obtained from Beyoğlu Municipality Archive)

As a result of the studies carried out for the second zone, through the gathered data, the types of apartment buildings and their design processes are explained.

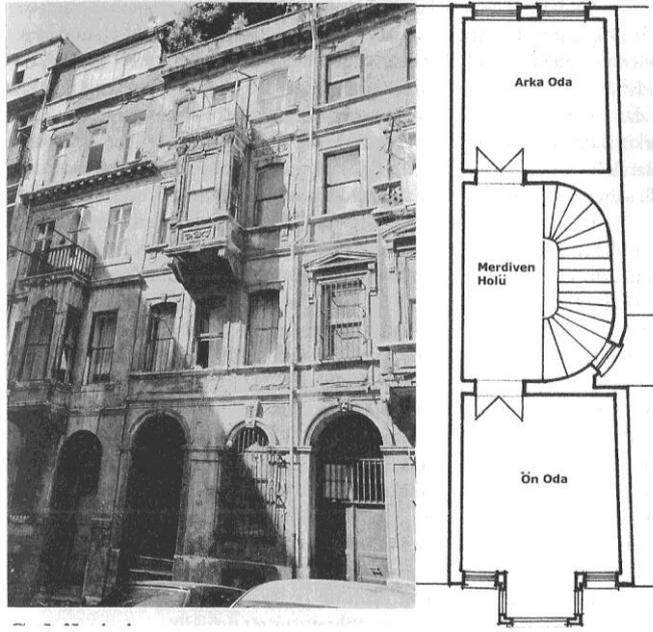
### 3.2.1 Apartment Building Types

Although the apartment building fabric appears to be abruptly formed by replication under the influence of westernization at first glance, essentially there were intermediate processes during the transition from the fabric of wooden detached dwellings with gardens to the fabric of multi-storey apartment buildings. As a result of these processes, two main types of residential buildings which can also be

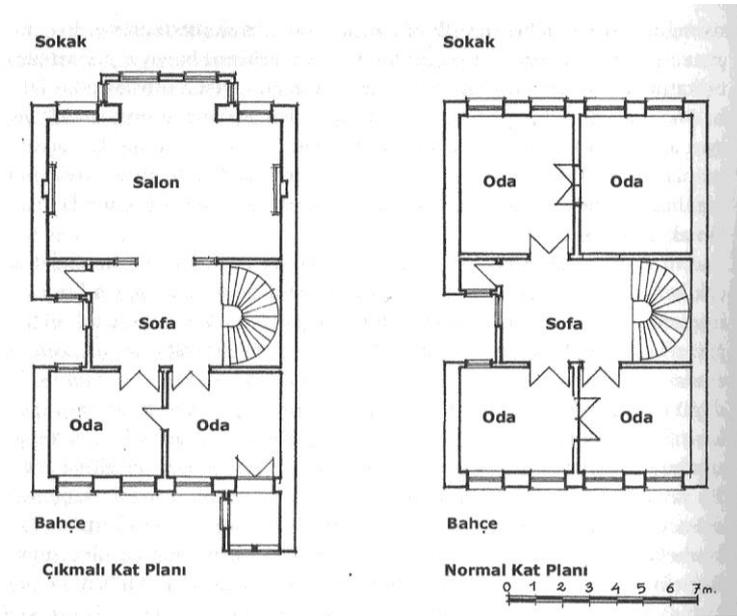
observed today, were constituted in the region. One of these types is the multi-storey masonry residential buildings to be studied as “intermediate type” within the context of this thesis, which were mentioned as “single family dwelling/intermediate type/rental house” in some sources and named as “Habitations” in Goad Maps (Dağdelen, 2007). The other main type is the apartment buildings which are still being used as the most common type of housing.

Intermediate type dwellings are multi-storey buildings used by the members of a single family. At the beginning of the 19<sup>th</sup> century, it is seen that multi-storey masonry buildings rarely began to occur. It is determined that intermediate type dwellings are the first instances of these multi-storey buildings. The encountered examples of this type are dated before 1876. It can be said that they maintained the tradition of detached dwellings at the interior both physically and socially, despite being multi-storey and appearing like familiar apartment buildings. It is observed that these buildings, which were used independently, embody spaces that serve for varied functions on each floor. As A. D. Öncel mentioned, there is a daily living room and a kitchen on the ground floor (or on the first floor in case there is a shop on the ground floor), bedrooms on the upper floors and a wide living room on the top floor to host the guests. The bathroom or the hammam space is located either on the ground floor or on one of the bedroom stories. According to examples in the same source, plan layout of these buildings shows similarities with traditional Turkish house plans. One can comprehend that in the predominant examples, there is a common space that can be entitled as “sofa” on each floor which is reached by vertical circulation and has rooms on both sides. As another resemblance, it can be said that the number of rooms and the size of the interior spaces of these buildings are almost the same as the traditional detached wooden dwellings inhabited by middle income families (Öncel, 2010, p.127).

When the extant examples of these dwellings are analyzed, it is found out that in certain of them, each floor was arranged by adding toilets and kitchens in order to be hired out individually. For this reason, these buildings are also named as “rental houses” (Figure 3.8).



a



b

Figure 3.8. (a)A photograph and the second floor plan of a rental house in Galata,  
 (b) Floor plans of a rental house in Galata (Öncel, 2010, p.235, 242)

Apartment buildings are the structures in which multiple families lived in different flats of the same building just like today. It is understood that this type of buildings became widespread in Beyoğlu after the middle of the 19th century. As N. Akın also indicated, it is thought that the apartment buildings were initially constructed in İstanbul in Galata – Pera region (Akın, 2011, p.293). Apartment buildings are formed by iteration of the same interior layout on each floor. Apart from the ground and the basement floors, there are flats on each floor with identical space arrangement possessing individual a kitchen and a toilet. Especially the buildings on İstiklal Street or the ones facing the street have ground floors designated for trade.

According to the examples A. D. Öncel studied, it is observed that the basement floor generally comprises a laundry commonly used by apartment residents and rarely include a cistern. In subsequent dated examples, it is also seen that the common laundry is located on the top floor with the terrace utilized for drying. In some examples, there is a small hall (taşlık) at the back of the building on the ground floor (Öncel, 2010, p. 255-258).

It is observed that in the apartment building examples where collective life was maintained, there is a variety of floor configurations from a single flat on each floor to more than three flats on the same storey. (Table 3.5) It is specified that plan layouts of the flats have solutions with sofa, with halls without sofa or with corridors without sofa (Öncel, 2010, p. 263-264). (Table 3.6) It is designated that more rooms in standard sizes were preferred instead of less number of rooms occupying larger spaces. As it is understood from the analyzed sources, this resulted from the choice of each individual in the family to have separate rooms. Although the kitchen space is close to other rooms in size, it can be said that it differs from other spaces with elements it includes such as fireplace, chimney and sink. Each flat contains a small toilet. In some examples, it is seen that there is a bathroom between the kitchen and the toilet spaces, albeit very rare. Therefore, the need for bathing is thought to be mostly met in public baths. The rooms are mostly interconnected as well as have halls between living room or sofa room. Besides, living room or sofa room is

connected to entrance hall or the sofa at the entrance. These spaces are designed to be in the most prestigious location of the flats and towards prevailing vista, on the front façade of the building. They are either positioned in the middle of the façade or extended from one side of the façade to the middle.

Table 3.5 Apartment building types according to number of apartments on a floor (prepared by the author based on the drawings obtained from the book named “Apartman”) (Öncel, 2010, p. 263-264).



Located in the middle of the eligible façades, albeit small, the closed cantilevers are predominant in the study area as façade features and they belong to the living rooms or sofa rooms. The derivation of this feature from traditions and the existence of adjacent construction directed the architects to this solution. The living rooms are also the largest spaces of the flats. As it is understood from the examples A. D. Öncel studied, even though the total flat area increases, the areas of the rooms do not change much. Hence, it is comprehended that the architects of the era

preferred to change the number of rooms instead of altering room spaces depending on the variations of the plot areas (Öncel, 2010, p.269).

The façades of the apartment buildings are either painted or stone cladding. Although the ground floor façades of the buildings which have a commercial space on their ground floor are divergent, there are almost identical, consecutive openings on the upper floors. By means of the opportunities provided by the developing technology, it is observed that the openings are wide and high, and generally cover the majority of the façades. In the middle of the façades, there are small closed cantilevers and French windows. Closed cantilevers are also observed on the façades of the corner buildings facing the side street, and it is conspicuous that these are wider than the ones on the front façade according to the façade length. The mentioned cantilevers are supported by stone or brick buttresses. Both the flat roof and the hipped roof can be found in the region. In some examples, flat and hipped roofs are configured together. It is evident that the façades of the buildings especially on İstiklal Street and nearby are rather ornamented. These ornamentations are designed as adornments or profiles using materials such as pilaster, stone and brick. Decorative metal balcony railings and joineries on the façades also draw attention.

Table 3.6 Apartment building types whether there is sofa or not (prepared by the author based on the drawings obtained from the book named “Apartman”) (Öncel, 2010, p. 263-264).



Based on the observations in the site surveys and the data obtained from the literature research, it is often possible to encounter the examples of the abovementioned apartment buildings on İstiklal Street. İstiklal Street is a place that draws attention in terms of its historical and social features, and it is active and changing with its commercial and touristic attraction. In other words, it is observed that all the buildings and functions on the street are continuously transformed and that all of them are directly affected by each other during the transformation. For these reasons, it is necessary to analyze the current situation of the entire street in order to understand the transformation of the apartment buildings on İstiklal Street.

### **3.2.2 Current Situation of the Apartments on İstiklal Street**

In order to study the apartment buildings in detail, which are the authentic residential fabric of Beyoğlu, the boundary of the study area is designated and this area is divided into two zones. İstiklal Street, which is the first zone, is studied in detail in order to comprehend the place and importance of the apartment buildings in the fabric and how the transformation of the region affected them. This is because İstiklal Street has physical and social features in which function change in the historical fabric can be seen in many different ways. İstiklal Street (formerly named as Grand Rue de Pera), which had a residential density at the time it was first settled, has become a commercial and touristic axis where only commercial function takes place today as a consequence of the changes over the years.

The buildings on the street are studied in the manner that Taksim Square in the north and Tünel Square in the south as borders. In the study area, building types and categories, number of tenants, current functions, original functions and types of change are examined. Identification forms are used to collect data about the buildings (Appendix G).

When collecting data about the buildings in the study area, firstly the building types are examined. In this study, building type refers that the building is new or traditional. Information is gathered from the buildings according to whether they are new or traditional. More data is collected from the traditional buildings than the new ones. For the traditional buildings,

- Building category (Civil/Public/Monumental),
- Number of tenants,
- Current function,
- Original function,
- Type of change

are analyzed. For the new buildings, only the building category, number of tenants and current function are examined.

### 3.2.2.1 Building Types and Categories

Within the scope of the thesis, building type is related to whether the building is new or traditional. The traditional buildings in this zone are the ones that form the architectural features of the region, which were constructed in the 19<sup>th</sup> century and are described at the beginning of the chapter. The new buildings were constructed in the 20<sup>th</sup> century and differs from the traditional ones in terms of their architectural features. When the traditional/new building distribution in the study area is looked over, it is seen that there is a homogeneous settlement. Also quantitatively, traditional buildings are almost equal in number with the new ones (Table 3.7). Their locations on the street are distributed homogeneously, though. (Figure 3.9)

Table 3.7 Building types in the first zone

| <b>Building Type</b> |     |
|----------------------|-----|
| Traditional          | 110 |
| New                  | 104 |

Building category deals with whether the original use of building is civil, public or monumental (Table 3.8). Civil buildings are the buildings that are owned or used by private citizens with functions of housing, commercial etc. Public buildings are the buildings that are used by public institutions for public service and comprise functions such as school, municipality, consulate, etc. The monumental buildings are mosques, churches, madrasas, etc. Considering the categories, it is observed that most of the buildings are examples of civil architecture. It is detected that the public and monumental buildings, which are less in number compared to the civil architecture examples, are mainly located on the part of the street that is close to Galata region. (Figure 3.10)

Table 3.8 Building categories in the first zone

| Building Category |                       |               |
|-------------------|-----------------------|---------------|
|                   | Traditional Buildings | New Buildings |
| Civil             | 93                    | 102           |
| Public            | 10                    | 2             |
| Monumental        | 7                     | -             |

**SHEET NO :01**

**SHEET TITLE : BUILDING TYPES**



Figure 3.9. Map showing distribution of building types in the first zone (prepared by the author)

**SHEET NO : 02**

**SHEET TITLE : BUILDING CATEGORY**

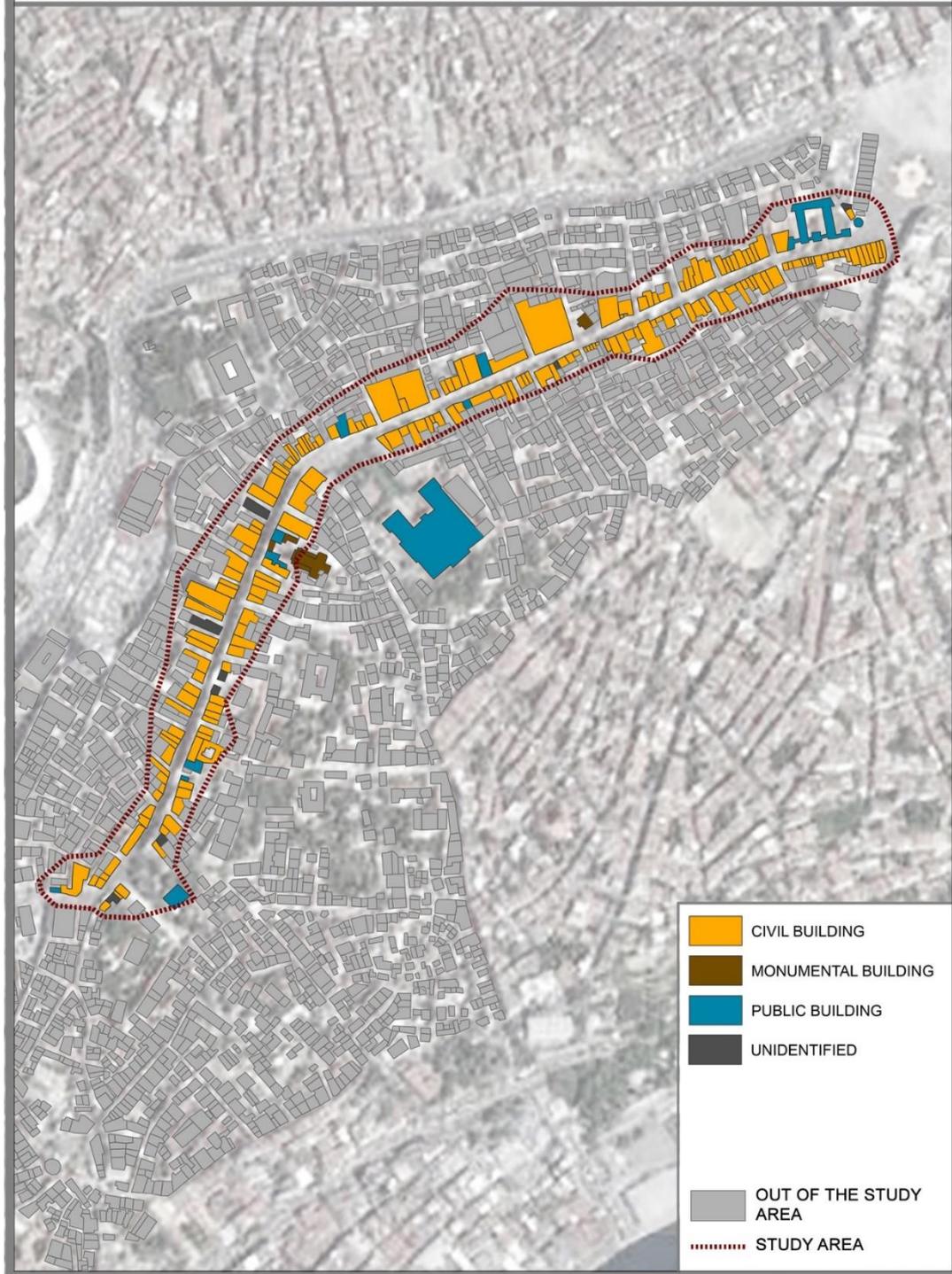


Figure 3.10. Map showing distribution of building categories in the first zone (prepared by the author)

### 3.2.2.2 Number of Tenants

In the study area, it is determined that in the early years, most buildings had multiple tenants or proprietor individuals or families. However, with the change in functional fabric, some buildings were transferred to single person, institution or family ownership or use. In order to understand the density of this situation in the zone, data is collected on whether the number of tenants of the buildings is single or multiple, as far as it could be determined from outside the buildings. The purpose of collecting this data is to be able to comment on whether this state of usage, which results from the change of functional and social fabric, has an impact on architectural alterations of the buildings. It is found that 71 of the traditional buildings (110) on the street have multiple tenants and 36 of them are used by single person or institution (Table 3.9) (Figure 3.11). In the new buildings, the situation is slightly different. While 56 of the new buildings (104) are used by more than one person or institution, 47 of them are used by single person or institution (Table 3.9) (Figure 3.11).

Table 3.9 Number of tenants of buildings in the first zone

| Number of Tenants    |                       |               |
|----------------------|-----------------------|---------------|
|                      | Traditional Buildings | New Buildings |
| Multiple             | 71                    | 56            |
| Single               | 36                    | 47            |
| Empty / Unidentified | 3                     | 1             |

**SHEET NO : 03**

**SHEET TITLE : NUMBER OF TENANTS**

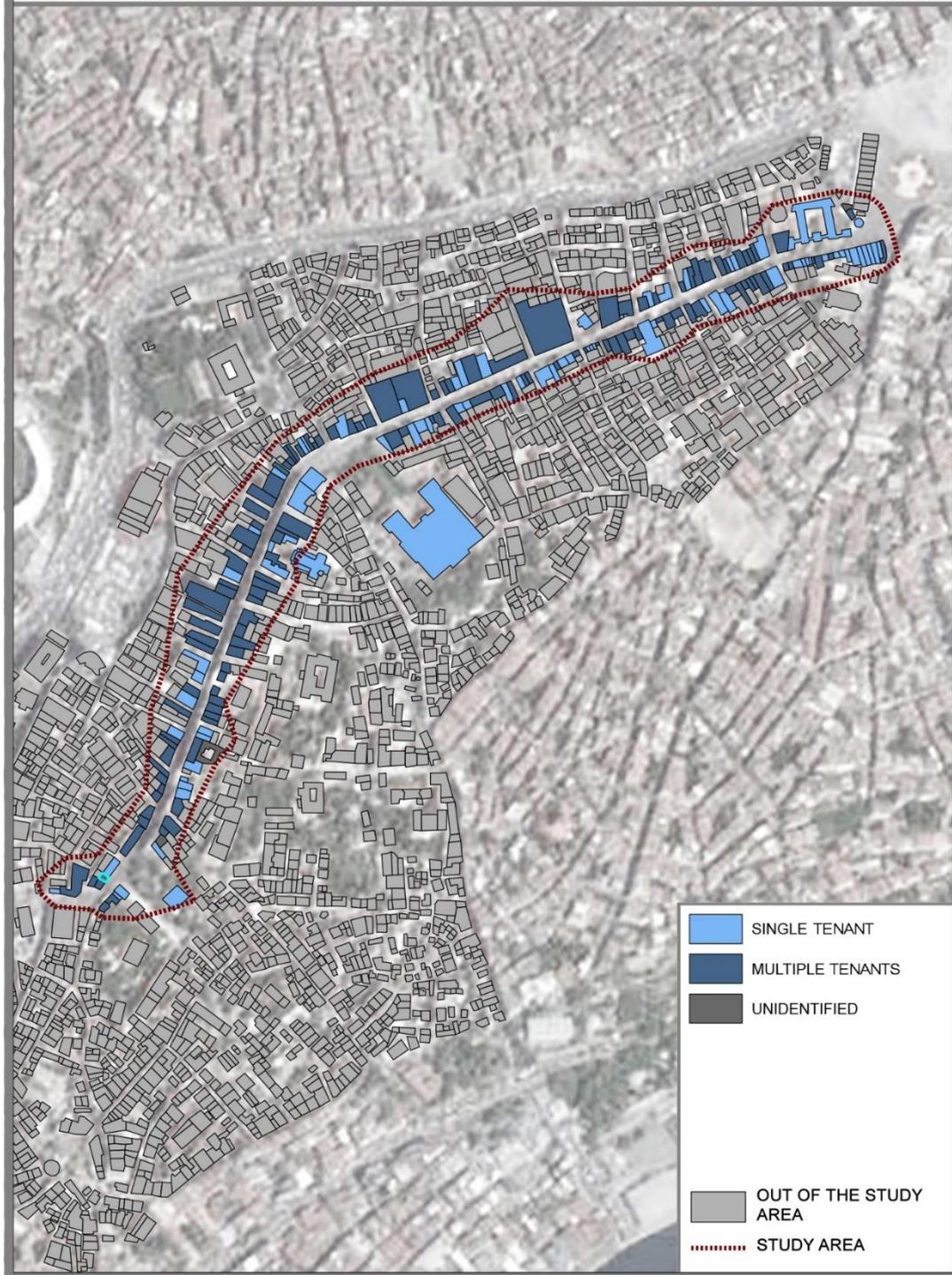


Figure 3.11. Map showing distribution of buildings according to number of tenants in the first zone (prepared by the author)

### 3.2.2.3 Current Function

The current functions of the buildings in the study area are analyzed. Commercial, mosque, church, consulate, administrative, school, cultural center, office and bank functions are determined in the zone. As a result of this analysis, it is seen that there are mostly commercial activities in the zone. In the new buildings (104), the number of buildings that have commercial functions (93) is considerably higher than the ones comprising other functions. In the traditional buildings (110), although not at the rate of the new ones, the majority of the buildings undertake commercial functions (80) (Table 3.10).

It is observed that some functions in the zone are the original functions of the buildings, while some functions were imposed on the buildings afterwards. In the zone, apart from the commercial use, there are various public functions, banks, offices, cultural centers, mosques and churches. Public buildings include schools, municipal service buildings and consulates. The majority of these public functions exist in the traditional buildings. Only Beyoğlu Government Office and one of the service buildings of Beyoğlu Municipality are the new public buildings. When the locations of the functions on the street are looked over, it is seen that the bank and commercial functions densify on Taksim Square side of the street, while functions like cultural center and school are close to Galata (Figure 3.12) (Figure 3.13).

Table 3.10 Current functions of buildings in the first zone

| Current Function     |                       |               |
|----------------------|-----------------------|---------------|
|                      | Traditional Buildings | New Buildings |
| Commercial           | 78                    | 90            |
| Mosque               | 1                     | -             |
| Church               | 6                     | -             |
| Consulate            | 4                     | -             |
| Administrative       | 2                     | 2             |
| School               | 2                     | -             |
| Cultural – Artistic  | 7                     | 2             |
| Office               | 4                     | 5             |
| Bank                 | 3                     | 4             |
| Empty / Unidentified | 3                     | 1             |

**SHEET NO : 04**

**SHEET TITLE : CURRENT FUNCTIONS OF TRADITIONAL BUILDINGS**

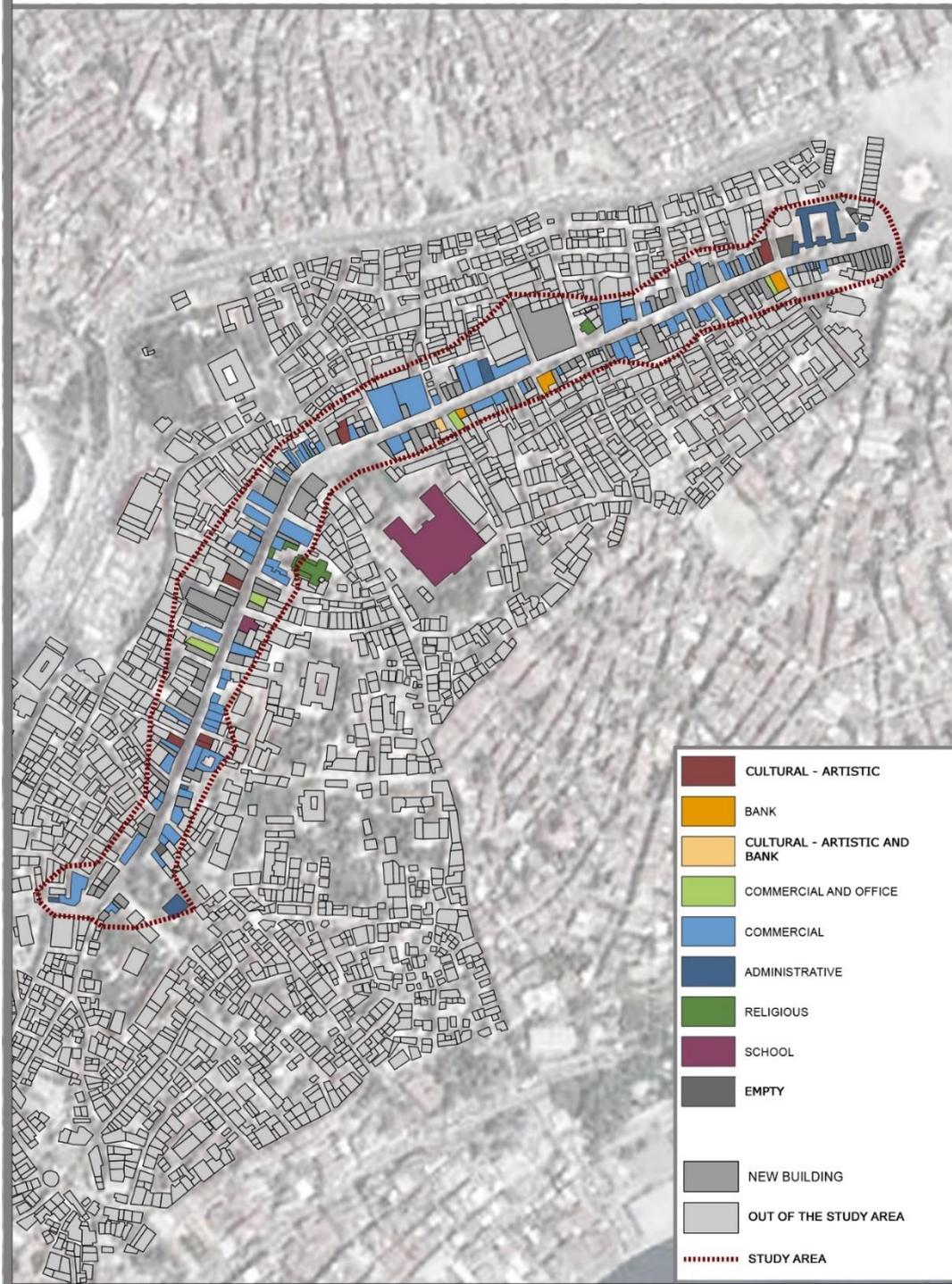


Figure 3.12. Map showing distribution of traditional buildings according to their current functions in the first zone (prepared by the author)

**SHEET NO : 05**

**SHEET TITLE : FUNCTIONS OF NEW BUILDINGS**

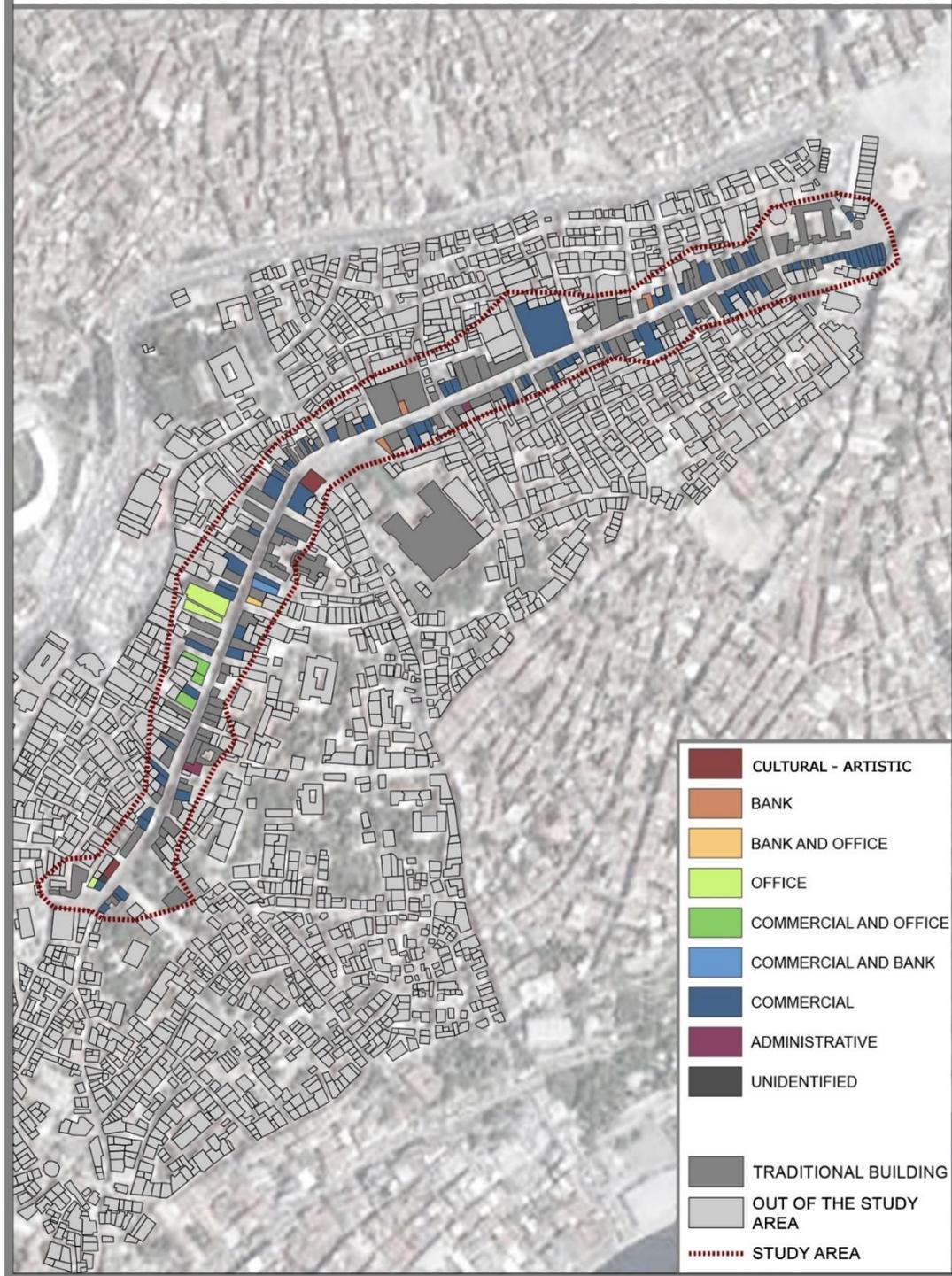


Figure 3.13. Map showing distribution of new buildings according to their functions in the first zone (prepared by the author)

#### **3.2.2.4 Original Function**

The traditional buildings are analyzed in order to determine original functions in the zone. It is observed that most of these buildings (110) were constructed as apartments (64). This provides convenience to form an opinion about the original social fabric. Apart from the apartment, it can be said that commercial complex, passage and various public functions are detected. When their distribution in the study area is surveyed, it is seen that the apartments, namely the residential buildings are mostly on Taksim Square side, while the commercial and administrative buildings center on Galata side.

When the abovementioned functions are studied, it is determined that public functions mostly preserve their existence. However, two of these public buildings are adaptively reused with a commercial function, and one of them as a cultural center. The rest of the buildings retain their original functions. When the buildings that originally function as passage and commercial complex are analyzed, it is seen that the majority of them maintain their existence in accordance with their original use by comprising commercial function. Only two of these buildings were adapted, one of them into a cultural center and the other one into an office. With regard to the buildings originally designed as apartments, five of them are used as cultural centers, three of them as banks and three of them as offices. The rest of the apartment buildings (53) contain various commercial functions (Table 3.11) (Figure 3.14).

Table 3.11 Original functions of the traditional buildings in the first zone

| Original Function  |    |
|--------------------|----|
| Apartment          | 64 |
| Administrative     | 17 |
| Commercial Complex | 8  |
| Passage            | 13 |
| Unidentified       | 8  |

**SHEET NO : 06**

**SHEET TITLE : ORIGINAL FUNCTIONS OF TRADITIONAL BUILDINGS**

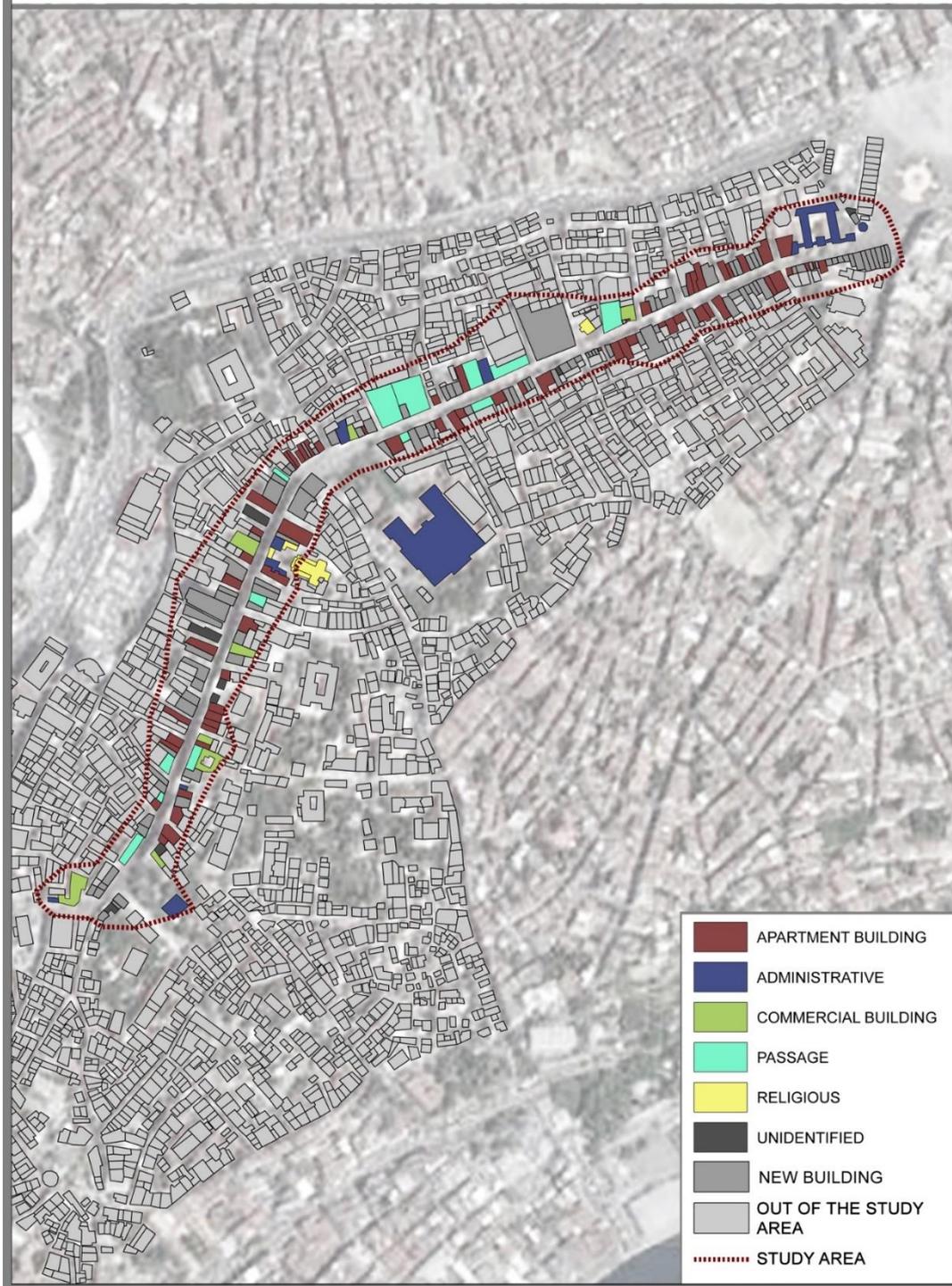


Figure 3.14. Map showing distribution of traditional buildings according to their original functions in the first zone (prepared by the author)

### 3.2.2.5 Change Analyzes

#### Types of Change

In order to understand the effect of the transformation on the architectural features of the buildings on İstiklal Street, which underwent a functional transformation, it is necessary to comprehend the physical change of the buildings in the zone in first place. To detect the change in the zone, four types of change are designated. The first of these is the degree of change specified by the name “original”, indicating that the building is completely or almost completely original. Partial changes are seen on the façades of buildings stated as “1”, mostly on ground floors. These changes are such that the original state of the building is almost completely understandable. For instance, a building which only had its joineries changed is included in this group. The type of change indicated by “2” is used for buildings that changed so that their façade layouts can no longer be comprehended. Buildings whose type is specified as “3” have partial changes in their original mass or conserve their authenticity but have mass additions brought to their original state. As it is determined that mentioned mass additions can be found in the zone in three different ways, this type of change is subdivided into “A, B, C”. It is specified that the mass additions brought to the traditional buildings in the zone are located next to the building (A), on top (B) or on both side and top (C). Finally, the buildings graded with “4” are those whose original façade layouts are no more legible because of alterations and which have mass addition in any manner. (Figure 3.15)

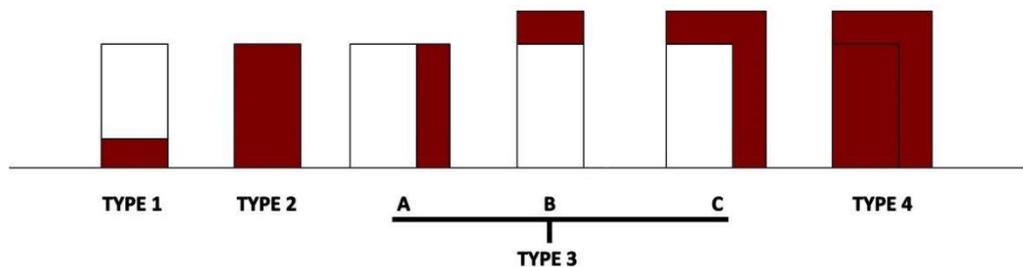


Figure 3.15. Scheme of types of change

As a result of the analyzes carried out from the façades, the distribution of the types of change determined in the traditional buildings (110) are as follows (Table 3.12) (Figure 3.16).

Table 3.12 Types of change of the traditional buildings in the first zone

| Types of Change |   |    |
|-----------------|---|----|
| Original        |   | 52 |
| 1               |   | 24 |
| 2               |   | 1  |
| 3               | A | 3  |
|                 | B | 22 |
|                 | C | 5  |
| 4               |   | 2  |

It is seen in the study area that the buildings conserving their authenticity and can be considered almost original are more than the buildings which changed more. Nevertheless, considering that the number of new buildings is almost equal to the number of traditional buildings, it can be said that more than half of the buildings in the zone either collapsed and changed or were exposed to influential interventions in time that cause loss in terms of authenticity. On the other hand, it is observed that for the buildings which changed more, either the façade features of the ground floors changed or mass additions were brought on top of them.

**SHEET NO : 07**

**SHEET TITLE : TYPES OF CHANGE**

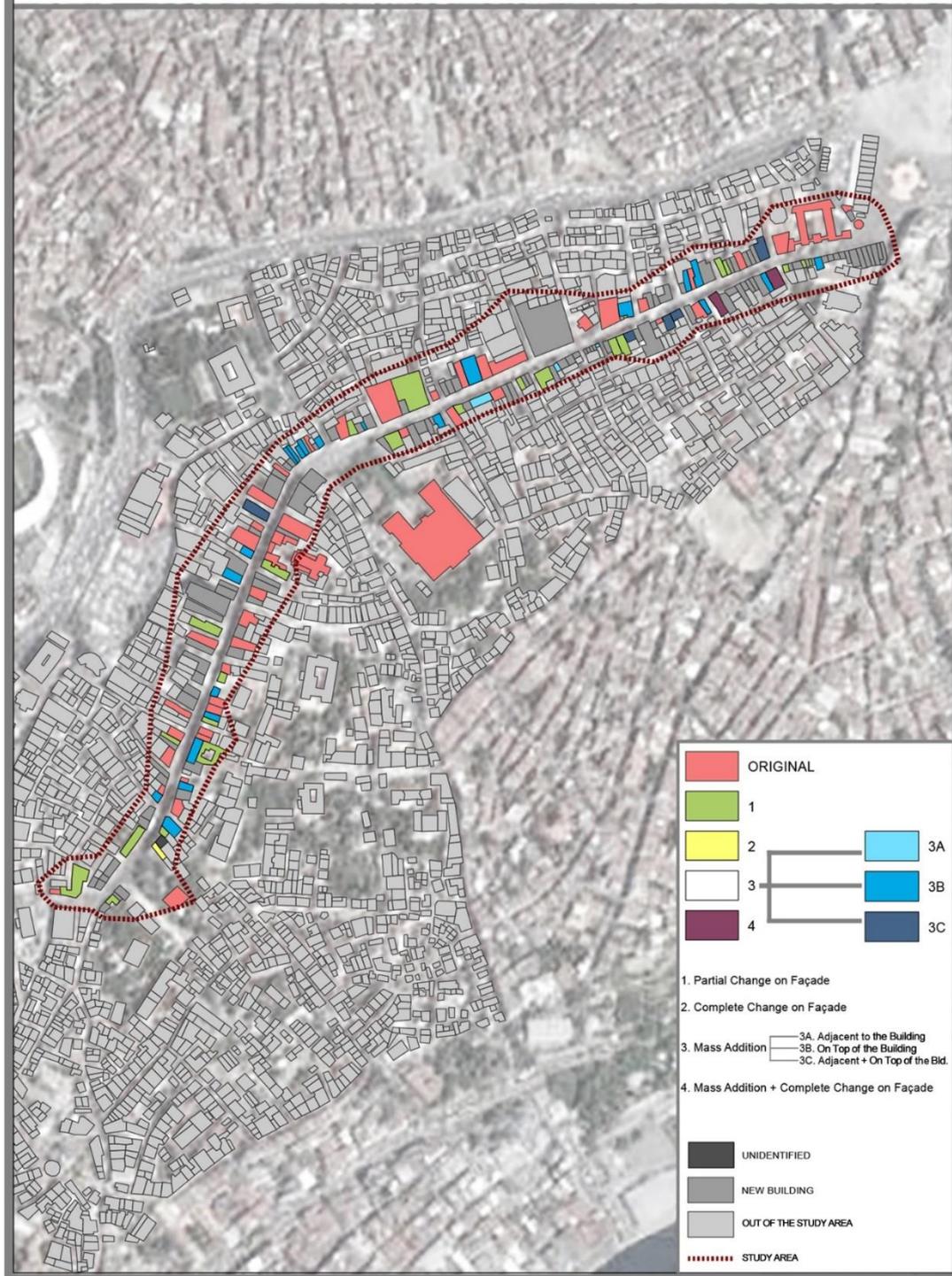


Figure 3.16. Map showing distribution of traditional buildings according to their types of change in the first zone (prepared by the author)

## **Types of Change x Original Function**

In consequence of the analyzes made by observing the façades of the buildings in the study area, it is seen that the buildings whose original function is apartment were exposed to more alterations compared to other buildings. Of the types described above, the types graded with 2, 3 and 4 indicate buildings that underwent more changes than the type 1. Based on this information, 39 of the buildings whose original function is apartment (64), are original and/or their façades partially changed. Of the remaining 25 buildings, 23 have mass additions, and 2 have completely changed façades and mass additions. It is understood that 10 of the passage buildings (13) in the zone are original and/or have partially altered façades, and 3 of them have mass additions. Only 1 of the buildings whose original function is commercial complex (8), has mass additions and again only 1 of them has a completely changed façade. The rest of the commercial complex buildings are either original or partially altered. When the buildings whose original function is public (17) are examined, it is observed that all of them are original (Table 3.11) (Figure 3.17).

When the types of change of the apartment buildings are analyzed in detail, it is determined that the majority of the changed buildings (23/41) have mass additions. It is also specified that in most of the apartment buildings which have mass additions, the additions were brought on top of the building (18), and 4 of them have mass additions constructed on both side and top (Table 3.13) (Figure 3.17).

Table 3.13 Relation between types of change and original function of the traditional buildings in the first zone

| Types of Change x Original Function |   |           |        |                    |         |
|-------------------------------------|---|-----------|--------|--------------------|---------|
|                                     |   | Apartment | Public | Commercial Complex | Passage |
| Original                            |   | 23        | 17     | 3                  | 8       |
| 1                                   |   | 16        | -      | 3                  | 2       |
| 2                                   |   | -         | -      | 1                  | -       |
| 3                                   | A | 1         | -      | -                  | 1       |
|                                     | B | 18        | -      | 1                  | 2       |
|                                     | C | 4         | -      | -                  | -       |
| 4                                   |   | 2         | -      | -                  | -       |

**SHEET NO : 08**

**SHEET TITLE : TYPES OF CHANGE AND ORIGINAL FUNCTION RELATION  
IN TRADITIONAL BUILDINGS**

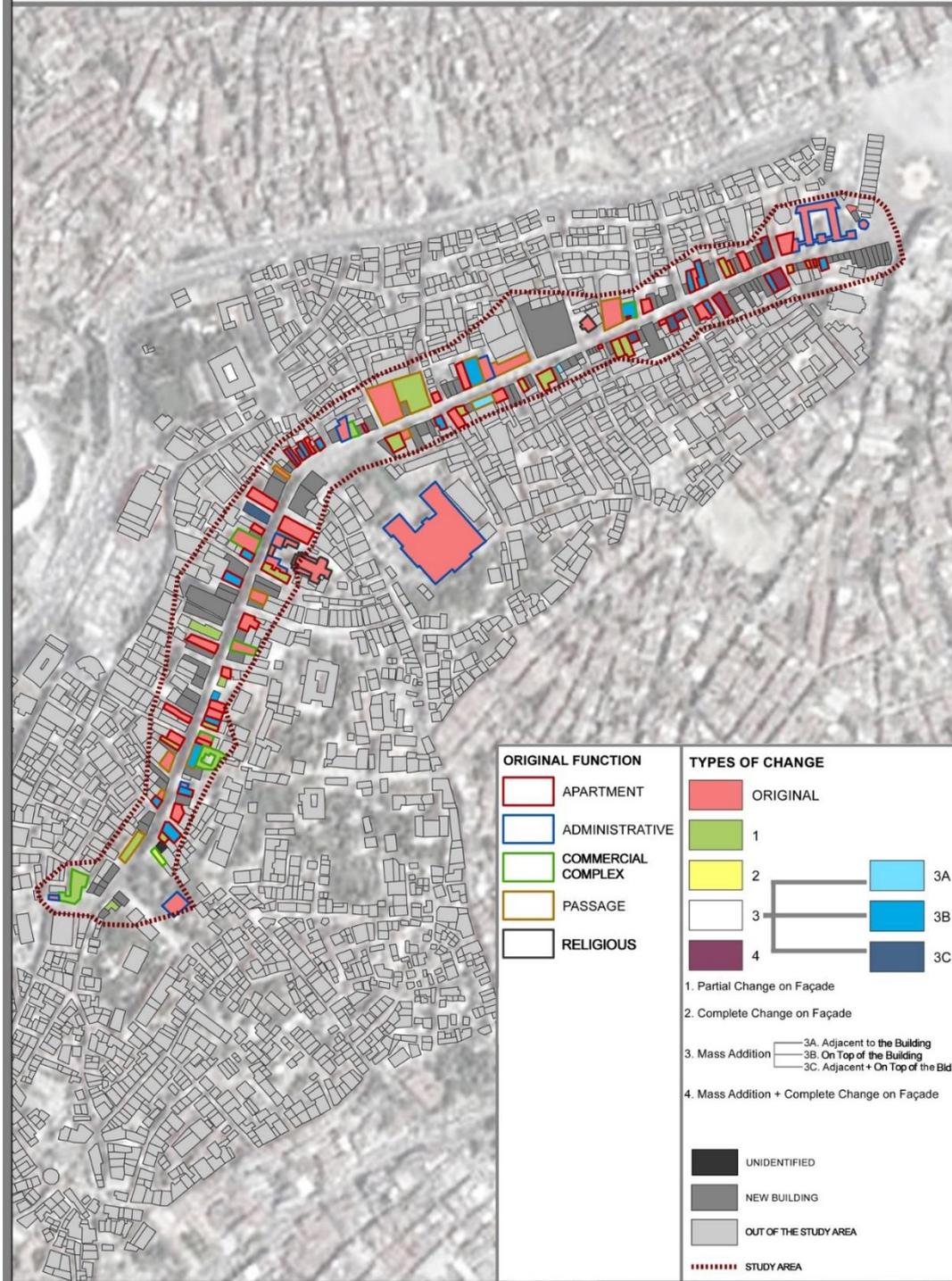


Figure 3.17. Map showing relation between types of change and original function of traditional buildings in the first zone (prepared by the author)

## **Types of Change x Current Function**

Types of change are analyzed within the scope of the study and in order to see the effect of current functions of the buildings on change, type of change information is superposed with current function data. It is accepted that the buildings with degrees 2, 3 and 4 changed more than the buildings with degree 1. As a result of the superposition, it is understood that the buildings whose current function is cultural center, relatively changed the most. It is understood that 3 of the buildings which are cultural centers (7), have a type of change 3, and the rest is in the authentic state. Following the cultural centers, it is detected that the commercial buildings (76), which have the most common function in the zone, were also exposed to quite a few changes. The type of change of 30 of the commercially functioning buildings is 2, 3 or 4. As another function in the zone, 1 of the bank buildings (3) has both changed façade and a mass addition, while the other 2 have only partially changed façades. It is observed that 1 of the office buildings (4) changed, but 3 of them retain their original state. It can be said that all the buildings which are currently used as public buildings (15) conserve their authenticity (Table 3.14) (Figure 3.18).

Table 3.14 Relation between types of change and current function of the traditional buildings in the first zone

| Types of Change x Current Function |   | Commercial | Public | Cultural and Artistic | Bank | Office |
|------------------------------------|---|------------|--------|-----------------------|------|--------|
| Original                           |   | 26         | 15     | 4                     | -    | 3      |
| 1                                  |   | 20         | -      | -                     | 2    | -      |
| 2                                  |   | 1          | -      | -                     | -    | -      |
| 3                                  | A | 3          | -      | -                     | -    | -      |
|                                    | B | 21         | -      | 2                     | -    | 1      |
|                                    | C | 4          | -      | 1                     | -    | -      |
| 4                                  |   | 1          | -      | -                     | 1    | -      |



### **Types of Change x Number of Tenants**

In the study area, the determinations related to the current number of tenants in the buildings and the type of change of the buildings are superposed. Hereby it is tried to comprehend whether the presence of single tenant or multiple tenants in the buildings has an impact on the change of the buildings. According to the data obtained from the analyzes, it is designated that the buildings comprising multiple tenants changed more, albeit with minor difference, than the others. Of the buildings with multiple tenants (71), 23 of them have a degree of change 3. In other words, it is found that 23 of the buildings with multiple tenants were exposed to mass additions. Of the remaining 16 of these buildings, only the façades changed partially, while 32 conserve their authenticity. On the other hand, while 19 of the buildings with single tenant (36) retain their originality, the façades of 7 partially changed, the façade of 1 completely changed, 7 of them have mass additions and 2 of them have both mass additions brought and completely changed façades (Table 3.15) (Figure 3.19).

Table 3.15 Relation between types of change and number of tenants of the traditional buildings in the first zone

| Types of Change x Number of Tenants |   |          |        |
|-------------------------------------|---|----------|--------|
|                                     |   | Multiple | Single |
| Original                            |   | 32       | 19     |
| 1                                   |   | 16       | 7      |
| 2                                   |   | -        | 1      |
| 3                                   | A | 3        | -      |
|                                     | B | 16       | 6      |
|                                     | C | 4        | 1      |
| 4                                   |   | -        | 2      |

**SHEET NO : 10**

**SHEET TITLE : TYPES OF CHANGE - NUMBER OF TENANTS RELATION OF TRADITIONAL BUILDINGS**

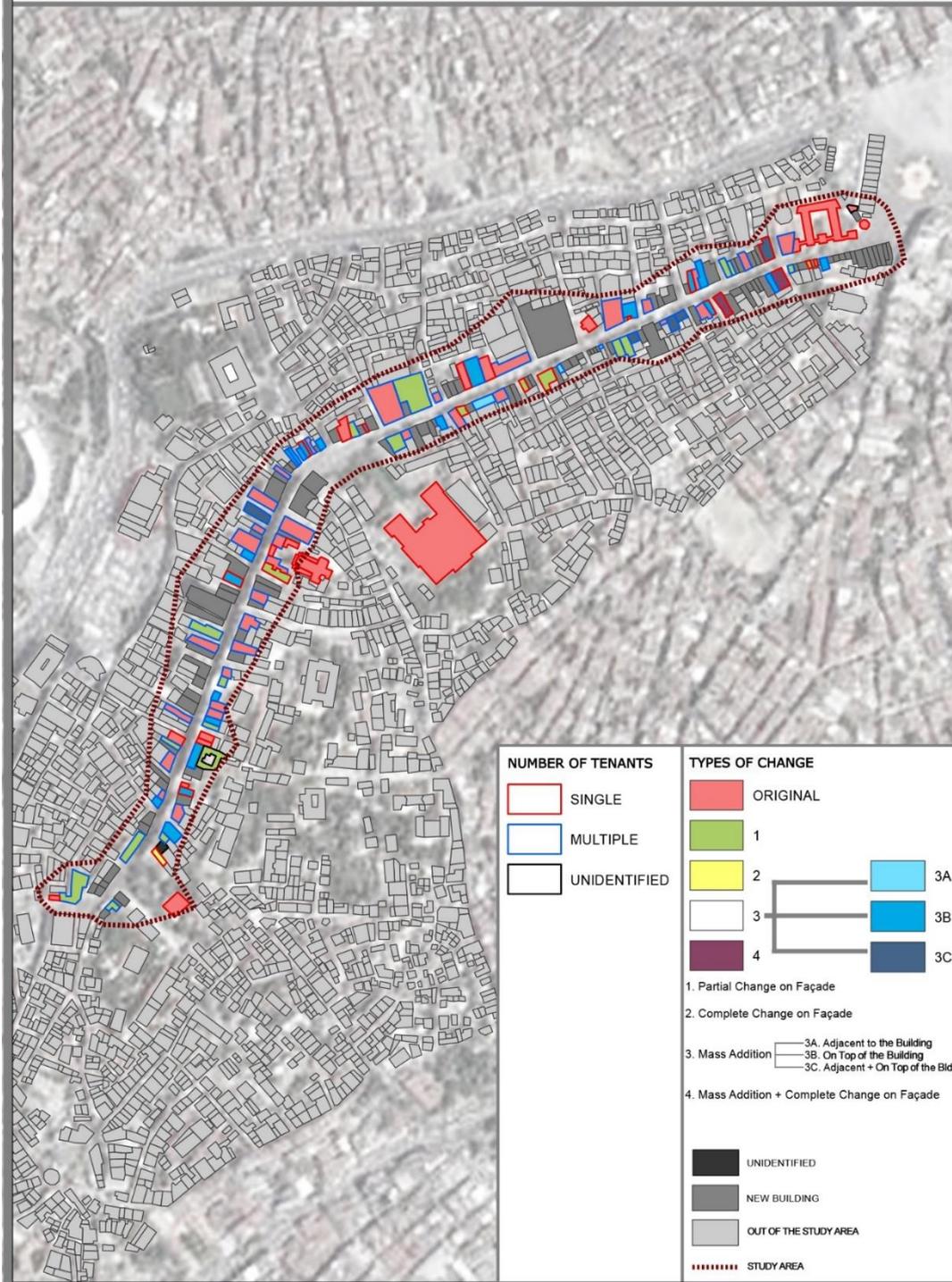


Figure 3.19. Map showing relation between types of change and number of tenants of traditional buildings in the first zone (prepared by the author)

As it is comprehended from the analyzes made in the study area until this part of the thesis, apartments are the buildings that constitute the majority in the region and therefore most of the data is gathered about them. Political incidents in the country mentioned in the history of the region, substantially influenced the apartments and the residents of the apartments changed rapidly in the 1950s. Subsequently, since the 1970s, with the decisions regarding the study area to be a commercial zone, the apartments have been exposed to collective transformation in terms of both their users and their functions. Moreover, the fact that they are in the majority in the region, causes the apartment buildings to affect the fabric of the region more than other types of buildings. Consequently, the analyzes of the thesis from this point on will focus on the apartment buildings on İstiklal Street.

### **Types of Change x Current Function in Apartment Buildings**

The determination that most of the changed buildings in terms of original function are apartments in the study area is made under the title of “Current Function x Types of Change”. Therewithal, the buildings whose original function is apartment are quite large in number compared to the others. Thus, in order to understand that which functions these apartment buildings are adaptively reused as and whether these functions are related to the change of the buildings, the current functions and the types of change of these buildings are superposed. According to these data, the rate of change of the buildings adaptively reused as cultural center function is higher than the others. However, although they changed less than the ones used as cultural center, it is seen that none of the buildings adaptively reused as banks retain their originality. It is determined that 3 of the apartment buildings adaptively reused as cultural centers (5) in the zone have mass additions. 2 of these buildings maintain their authenticity. 31 of the apartments which were adaptively reused as commercial buildings (51), retain their authenticity or have partially changed façades. Of the remaining 20 buildings, 1 has both changed façade and mass addition, while 19 of them were exposed to mass additions. Of the apartment buildings adaptively reused

as banks (3), none of which retain their originality, 2 have partially changed façades and 1 has both mass addition and façade alterations. 2 of the apartment buildings which were adaptively reused as offices (3) retain their authenticity, while 1 was brought mass addition (Table 3.16) (Figure 3.20).

Table 3.16 Relation between types of change and current function of the apartment buildings in the first zone

| Types of Change x Current Function in Apartments |   |            |                       |      |        |
|--|---|------------|-----------------------|------|--------|
|  |   | Commercial | Cultural and Artistic | Bank | Office |
| Original   |   | 17         | 2                     | -    | 2      |
| 1  |   | 14         | -                     | 2    | -      |
| 2  |   | -          | -                     | -    | -      |
| 3  | A | 1          | -                     | -    | -      |
|  | B | 15         | 2                     | -    | 1      |
|  | C | 3          | 1                     | -    | -      |
| 4  |   | 1          | -                     | 1    | -      |

**SHEET NO : 11**

**SHEET TITLE : TYPES OF CHANGE - CURRENT FUNCTION RELATION IN APARTMENT BUILDINGS**

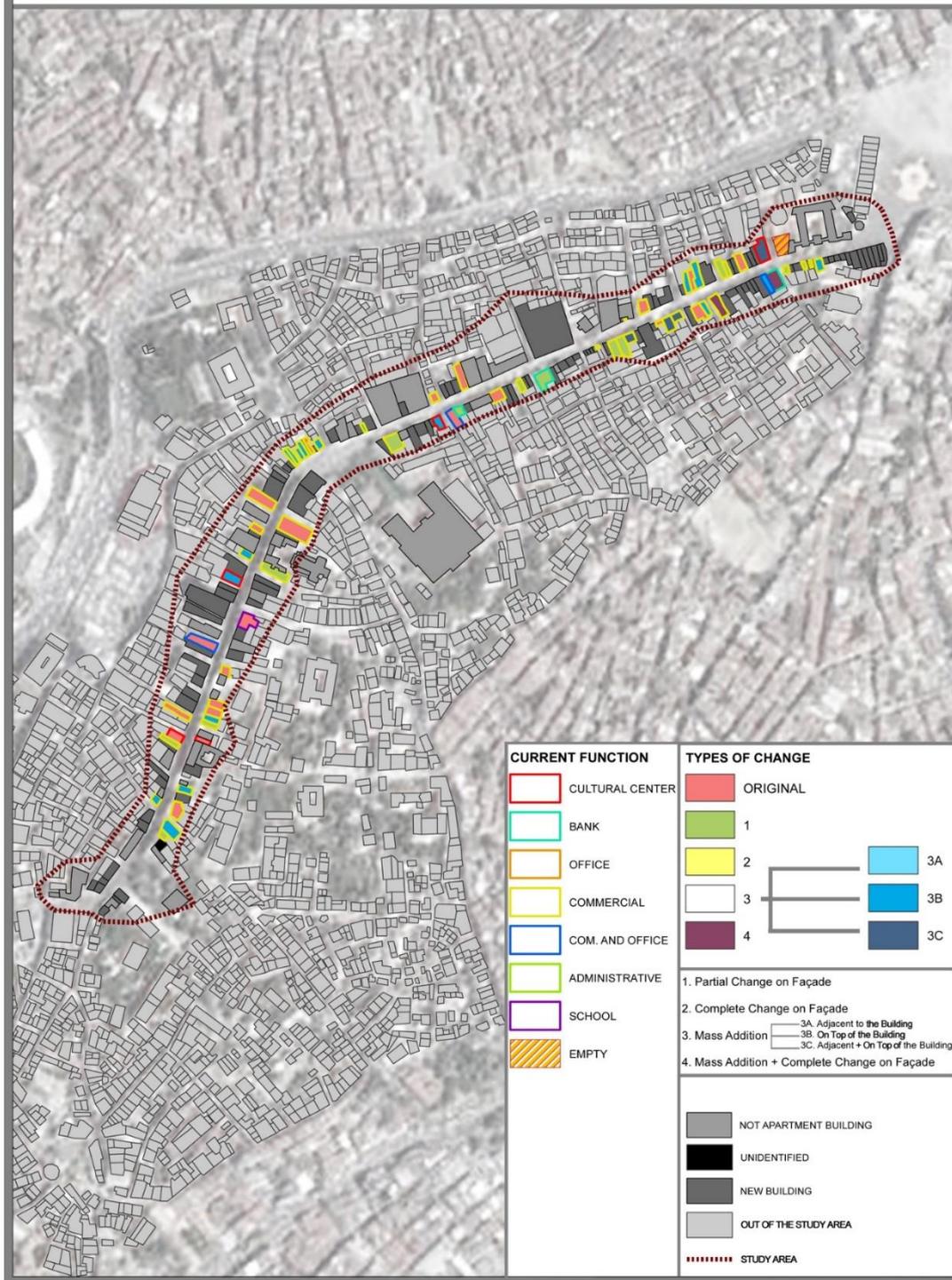


Figure 3.20. Map showing relation between types of change and current function of apartment buildings in the first zone (prepared by the author)

### Types of Change x Number of Tenants in Apartment Buildings

In order to comprehend whether the change of the buildings whose original functions were apartments, the most changed function in the zone, were affected by the number of tenants or not, the change data and number of tenants in the apartments are analyzed together. In consequence of this analysis, a different point is reached from the result obtained by superposing the number of tenants in all buildings and their changes. It is determined that the change rate of the buildings with multiple tenants is lower than the others. 9 of the apartment buildings with single tenant (19) either have mass additions or have both mass additions and façade alterations. The rest of these buildings retain their originality or have partially changed façades. It is seen that 16 of the apartment buildings with multiple tenants (45) were exposed to mass additions. Of the remaining 29, 20 retain their authenticity and 9 have only partial changes on the façade (Table 3.17) (Figure 3.21).

Table 3.17 Relation between types of change and number of tenants of the apartment buildings in the first zone

| Types of Change x Number of Tenants in Apartments |   |          |        |
|---|---|----------|--------|
|   |   | Multiple | Single |
| Original  |   | 20       | 3      |
| 1   |   | 9        | 7      |
| 2   |   | -        | -      |
| 3   | A | 1        | -      |
|   | B | 12       | 6      |
|   | C | 3        | 1      |
| 4   |   | -        | 2      |

**SHEET NO : 12**

**SHEET TITLE : TYPES OF CHANGE AND NUMBER OF TENANTS RELATION IN APARTMENTS**

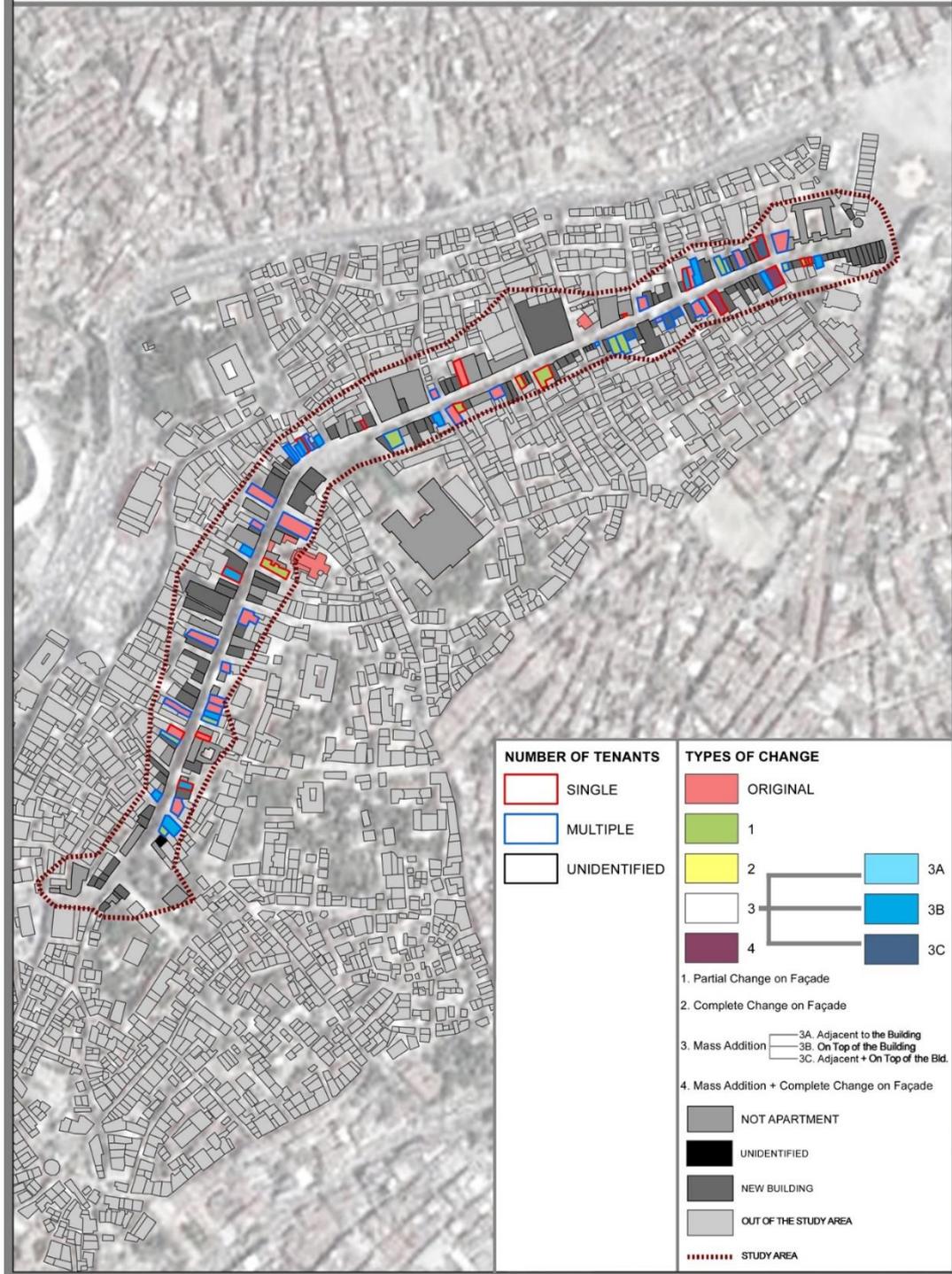


Figure 3.21. Map showing relation between types of change and number of tenants of apartment buildings in the first zone (prepared by the author)

### **3.2.2.6 Evaluation of the Current Situation of the 19<sup>th</sup> Century Apartments on İstiklal Street**

As it is understood from the analyzes made, the number of new buildings and traditional buildings in the study area (İstiklal Street) are almost equal. From this consequence, it can be said that the historical fabric of the street was lost in half. It is understood from the conserved traditional buildings that the original fabric of the street consists mostly of apartment buildings, namely residential+commercial function. Today it is clearly seen that this residentially dense fabric has undergone a complete functional change and has become a commercially dominant fabric in years. If the change caused by the functional transformation of the street is examined, it is seen that more than half of the traditional buildings on the street retain their originality or have partial alterations on the ground floor. According to this result, it can be said that the function change did not cause high level of losses on the façades of the buildings. Although there are no significant changes on the façades except the partial alterations on the ground floors, it is detected that mass additions were brought to the top of the buildings following the changes made on the ground floors. In this case, it can be interpreted that changes in zoning regulations in time affect the mass ratios of the buildings. When the original functions of traditional buildings are analyzed, it is seen that apartment buildings are the ones that were affected by the functional transformation in the street at most. When the evaluation of change according to the current functions is made, it is observed that despite the majority of commercial function in the zone, the buildings which were adaptively reused as cultural-artistic function have the most changed façades proportionately. Multiple tenants seem to cause more changes in traditional buildings than single tenants, but when the tenants of new buildings are examined, it is seen that they mostly have single tenants. In other words, the result of this analysis suggests that single tenant might have caused more traditional buildings to be demolished and replaced with new ones. It is seen that the change of the apartment buildings (which are the most changed ones among the existing traditional buildings) whose current function is

cultural-artistic, and when the number of tenants is analyzed, the change of the buildings with single tenant, are relatively higher than the others.

### **3.3 Adaptive Reuse Interventions in the 19<sup>th</sup> Century Apartments on İstiklal Street**

As a result, according to the consequences of the analyzes made by evaluating the façades and masses of the buildings on İstiklal Street, it is seen that among the traditional buildings on the street, the apartments with single tenant which were adaptively reused as cultural-artistic function are the most changed buildings. According to the results of the analyzes within the scope of this thesis in which adaptive reuse concept is studied, it is concluded that the buildings with single tenant containing cultural-artistic function on İstiklal Street should be analyzed. Among the buildings whose façades are analyzed, three buildings draw attention which differ from each other according to the types of change, but may be called the same despite having minor differences in terms of current functions. These buildings, which are three of seven buildings with cultural-artistic function on the street are Aksanat, SALT and Borusan Cultural Centers (Figure 3.22). According to the types of change detected from the street, Aksanat Cultural Center is Type 3C, Salt Cultural Center is Type 3B and Borusan Cultural Center is Type 1. To define a cultural center, it can be said that it is a semipublic environment containing social and cultural activities like exhibitions, concerts, workshops and classes in one structure.



Figure 3.22. (a) SALT Cultural Center (Personal Archive), (b) Aksanat Cultural Center (Personal Archive), (c) Borusan Cultural Center. Source: [www.gadarchitecture.com](http://www.gadarchitecture.com), last accessed in December 26, 2019.

### 3.3.1 Analyzes of the Selected Apartment Buildings

In order to understand the adaptive reuse implementations and transformation processes of the selected buildings, the existing and authentic states of the buildings are analyzed. These analyzes are carried out especially in the final site survey, by visiting and photographing the buildings, and with the data obtained from projects, committee decisions and application registrations about the plots where the buildings are located, from Beyoğlu Municipality and İstanbul No. II Regional Conservation Committee of Cultural Assets. Firstly, the locations and current physical features of the buildings and their plots are explained. Afterwards, histories and original physical features of the buildings and plots are examined. Finally, functional change processes, committee decisions on the plots and adaptive reuse implementations are analyzed.

### 3.3.1.1 Analyzes of SALT Cultural Center

#### 3.3.1.1.1 Current Situation

##### Location of Plot

The registered plot, block #303 plot #32, is located on İstiklal Street in the Asmalı Mescit Neighborhood in Beyoğlu, İstanbul. The plot on İstiklal Street faces Saka Salim Dead End Street on the south side (Figure 3.23). The plot is located in the southern part of the street where the cultural activities such as concerts and festivals are mostly held.



Figure 3.23. Location of SALT Cultural Center in an aerial photograph dated 2017 (prepared by the author, based on the aerial photo obtained from Google Earth)

##### Function

The building on the block #303 plot #32 described above is used as a cultural center under the name SALT Beyoğlu. The building is a cultural center where many

cultural and art activities are held. On the ground floor of the building, there is a forum (welcome) area which welcomes the guests coming to the center and guide them for the activities on the upper floors, an exhibition area and an open cinema. On the first floor, there is a cafe and a large bookshop. The exhibition spaces on the second and third floors host various periodic exhibitions. On the fourth floor there are open office areas and a winter garden.

The cafe in the cultural center is a dining and resting place with a direct entrance from Saka Salim Dead End Street, which is open as long as the center is open. Robinson Crusoe bookstore, which is physically connected to the cafe, is designed as a small library with walls that are full of books up to the ceiling and have sitting and reading areas. In the open cinema space, instant events, performances, film screenings and panels are held. Various periodical exhibitions are organized in the exhibition areas. The office section is the work area where the administrative work of the cultural center is carried out and that is hired to various research groups to work in some periods. The winter garden is an open-air terrace for everyone who comes to the center.

### **Building – Plot Relation**

The building subject to the study is located on block #303 plot #32 in the east-west direction. The building has two separate entrances (Figure 3.24). The main entrance is on the façade overlooking İstiklal Street. The other entrance is reached via Saka Salim Dead End Street at the back of the building. Apart from these entrances, there is a fire exit opening to the dead end street. There is a level difference of 4.30 m between İstiklal Street and the end point of the building on Saka Salim Dead End Street. For this reason, the main entrance at İstiklal Street is located at -4.30 m level according to the zero level of the restoration project prepared in 2009, while the entrance at Saka Salim Dead End is at -0.12 level. The building consists of two blocks which are interconnected from the interior. Throughout this study, the eastern block of the building reached from İstiklal Street will be referred to as Block

A, and the western block reached from Saka Salim Dead End will be referred to as Block B.

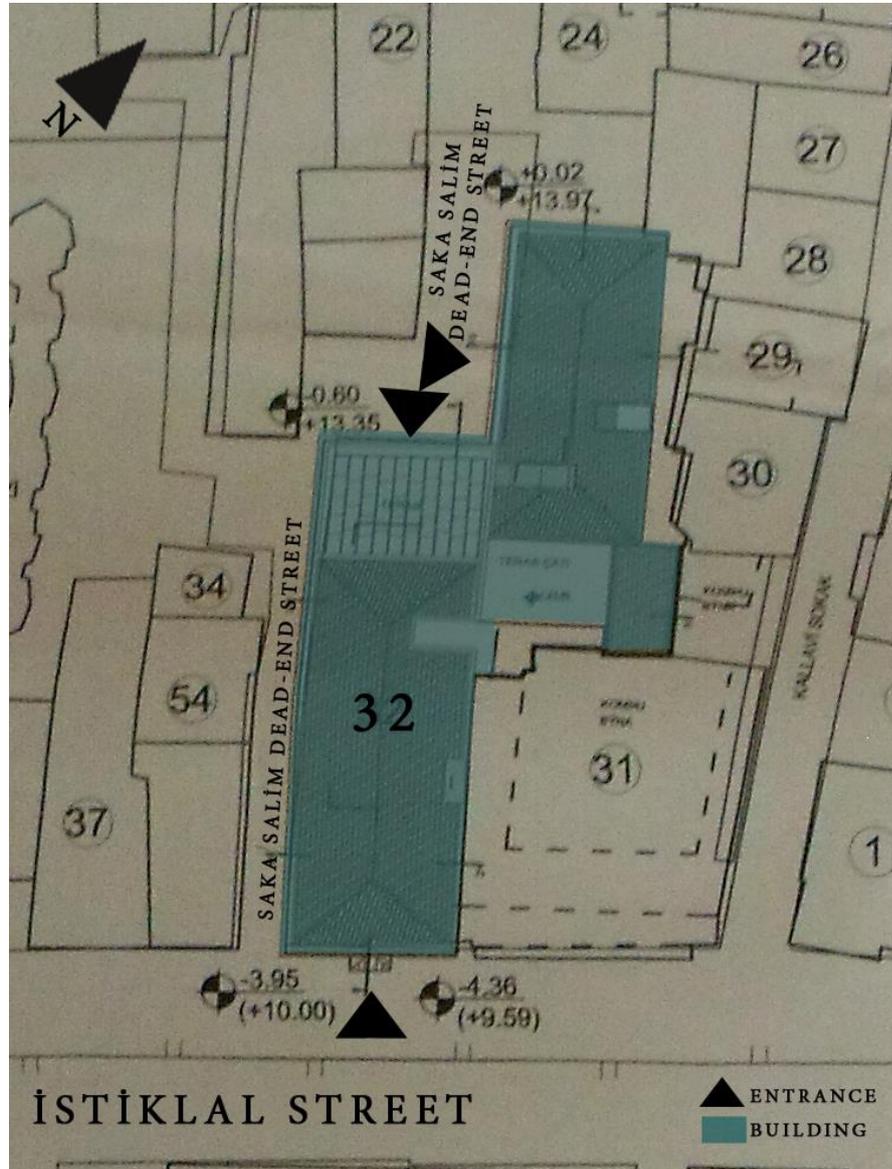


Figure 3.24. Location of SALT Cultural Center on the plot (prepared by the author, based on the drawing obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

## **Structural System**

The existing structural system of the building is composed of masonry filled brick walls reinforced with steel columns, beams and brick jack arches. It is found out that the structure is born with cast iron columns at the main entrance reached from İstiklal Street and reinforced with steel scissors in a long span space. It is seen that the roof of the building has a wooden hipped roof system.

## **Plan and Façade Layout**

Since SALT Beyoğlu Cultural Center building is located on a corner plot, it has multiple façades that can be perceived from the streets. This building has a total of six floors and is located on İstiklal Street with five floors above the street level and four floors on the Saka Salim Dead End. The difference between the number of floors on the east and west sides of the building stems from the difference in street levels on both sides.

Looking at the mass properties of the building, it looks like the combination of two masses. The effects of this feature in the mass can also be observed from the interior. Therefore, in this study, these masses will be referred to as A and B blocks (Figure 3.25).

When the façade features of the building are analyzed in general, it is seen that the lower floors and the top floor of the building are distinctly different from each other. When the façade of the building that overlooks İstiklal Street is analyzed, it is seen that the façade is cladded with stone on the ground floor and the first three floors of Block A. The top floor is painted on the same façade. It is remarkable that the paint and stones on the façade have the same color hue. Although the surface material is stone on the ground floor and the three floors above it, it is easily realized that the ground floor is cladded with a different kind of stone than the others. This difference is thought to be made in order to strengthen the difference of the floors on façade layout. On the other façades of the building, which look at Saka Salim Dead

End, it is seen that the material is the same color painting with the façades except for the ground floor façade in Block A and the basement floor façade in Block B. In these façades, surface of the ground floor of Block A and the basement floor of Block B are cladded with stone.



Figure 3.25. Drawing showing blocks of the building (prepared by the author, based on the drawing obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

When the façade layout and architectural elements of the building are analyzed, it can be said that the façade facing İstiklal Street is more ornamented than the other façades. Similarly, it is seen that the first, second and third floor façades

facing İstiklal Street are more spectacular than the ground floor and fourth floor façades facing the street.

On the ground floor of the façade overlooking İstiklal Street, there are three wide and high rectangular openings. The opening in the middle of the façade is the entrance door. On the first, second and third floors of the façade, a closed cantilever is seen in the middle of the façade. There are a total of seven window openings, three of which are on the cantilever, on each floor. These openings draw attention with their arched shape. The height of the openings on the second floor, besides the ones on the closed cantilevers vary from the other openings by continuing from ground to ceiling and with railings in front of them. In addition, the openings on the third floor also differ in shape from the others. The arches of these windows are different from the arches in the lower floors. In addition, when the façade is analyzed, the fourth floor is distinguishing from the others by the absence of a closed cantilever on the floor, the difference of the finish material, and window opening form which are distinctly different from the other openings in both their shape and simplicity. The most distinctive feature of the façades facing Saka Salim Dead End is that the top floor and the ground floor differ significantly from the middle floors as on the main façade facing İstiklal Street. In these façades, apart from two doors, one facing south in Block B and the other facing west in Block A, there are many window openings that are quite few differential on each floor. The openings of the windows on these façades are rectangular in different sizes. Furthermore, openings as they are mentioned two entrance are rectangular in shape and are identical because of being both wide and high.

When the building façades are generally considered, the top floor is referred to as the fourth floor with respect to the level of İstiklal Street. On the façades of the floors excluding this floor, some common features seen in 19th century apartment buildings in Beyoğlu can be observed in this building as well. Particularly, on the lower floors, there are ornamented, profiled jambs, profiled stringcourses and flashy iron railings found in some openings.

When the plan layout of the cultural center is analyzed, it is seen that the space, which is reached from İstiklal Street, is designed as the main entrance. This entrance is a 330 square meter space called "Forum" in its project, with two rows of columns in the middle. From this space, the first floor can be reached by a staircase. In addition to this, the open cinema area in the Block B of the building can be reached directly and the fire escape can be reached by a smoke hall from the Forum. The open cinema has an area of 200 square meters with its foyer. In the foyer of open cinema, there are elevators that provide the main circulation of the building. The second fire escape of the building can be reached directly through the auditorium of open cinema. At the first floor level there is an entrance to the Block B from Saka Salim Dead End. On this floor, on the Block A side of the building, there is an exhibition area with different sized rooms without doors. On the Block B side of the building, the rear entrance is seen from Saka Salim Dead End. This entrance is mainly used for direct access to the cafe and bookstore at the back of the building. On this floor, the main staircase starts at the intersection point of two blocks. There are also two fire escape stairs and an emergency exit. Apart from the places described, a toilet on the first floor is also designed.

The second floor is completely designed as an exhibition space. This exhibition space, like on the first floor, consists of rooms of different sizes, which do not have doors and open to each other at some points. Vertical circulation elements on the lower floor continue on this floor.

On the third floor, there is an exhibition space similar to the one described above. In this layout, some rooms are considered as workshops and administrative spaces.

When the plan layout of the top floor is analyzed, the administrative rooms, warehouses, office spaces and spaces reserved for the archive are seen. There is also a terrace on this floor which is adapted as a winter garden.

There is a basement that covers the whole floor area of the building. Bunkers, warehouses for various needs of the building and toilets for personnel are designed on this floor.

### **Physical Density**

Since SALT Beyoğlu is a cultural center, it hosts many different activities within a single building. The cultural center is open from 10 am to 8 pm every day except Mondays and public holidays. Some events and screenings continue after 8 pm. Periodical exhibitions, substituted at regular intervals, are held in the exhibition space of 750 square meters. These exhibitions cause continuous dynamism in the building. Various films and performance screenings are held at the open cinema space on the ground floor. These screenings, unlike exhibitions, rally crowds to the building at the same time. The cinema is designed to have a capacity of approximately 120 people. Furthermore, more than 1000 written works in approximately 100 square meters bookstore on the first floor create constant loads and consistently host visitors. The cafe, which is related to the bookstore, contributes to the constant dynamism as it is always open and has direct access from the street (Figure 3.26).



a



b



c



d



e



f

Figure 3.26. (a) Exhibition space on ground floor. Source: [www.saltonline.org](http://www.saltonline.org), last accessed in December 12, 2019, (b) Exhibition space on first floor. Source: [www.saltonline.org](http://www.saltonline.org), last accessed in December 12, 2019, (c) Open cinema. Source: [www.saltonline.org](http://www.saltonline.org), last accessed in December 12, 2019, (d) Cafe. Source: [www.saltonline.org](http://www.saltonline.org), last accessed in December 12, 2019, (e) Library (Personal Archive), (f) Winter garden. Source: [www.saltonline.org](http://www.saltonline.org), last accessed in December 12, 2019.

### 3.3.1.1.2 History and Original Situation of the Building

#### History of Plot

The plot where SALT Cultural Center is located is on İstiklal Street which is socially very active as mentioned before. This situation caused the plot to be affected by many variable factors over time.

In "1853 City Map", the area where the plot is located draws attention with its sparse settlement.<sup>13</sup> This map shows some graphical differences with today's maps. For example, the form of İstiklal Street in "1853 City Map" is different from the ones in today's maps. However, since the settlement is center on İstiklal Street and its surroundings are much less crowded than the street, İstiklal Street can easily be selected on the map. Nevertheless, the analyzed plot cannot be understood. It is seen that there is a different mass in the estimated area. First of all, the mass in "1853 City Map" appears to be settled in both the plot #32 and plot #31 (Table 3.18). It is perceived that there is a square shaped mass between Kallavi Street and Saka Salim Dead End. So the mass does not seem like the current rectangular shaped building located on plot #32, on Saka Salim Dead End.

"1882 City Map" has lines that are more similar to today's maps than "1853 City Map" (Table 3.18).<sup>14</sup> However, in this map as in "1853 City Map", where the plot is being analyzed, there is a square shaped mass completely located on two plots together with the neighboring plot. In other words, the building is not only facing Saka Salim Dead End and İstiklal Street, but also Kallavi Street.

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<sup>13</sup>, <sup>14</sup> For more information, visit: <http://www.istanbulurbandatabase.org>

Table 3.18 Location of the plot in old maps; 1853 City Map. Source: www.istanbulurbandatabase.com, last accessed in January 21, 2020, 1861-1876 Cadastral Map (Restitution Project Report), 1882 City Map. Source: www.istanbulurbandatabase.com, last accessed in January 21, 2020, 1905 Goad Insurance Map (Dağdelen, İ. (2007). 1948 Suat Nirven Map (Tarih Vakfi, 2000), 2018 Aerial Photo (Google Earth) (prepared by the author based on the maps obtained from the sources written before)

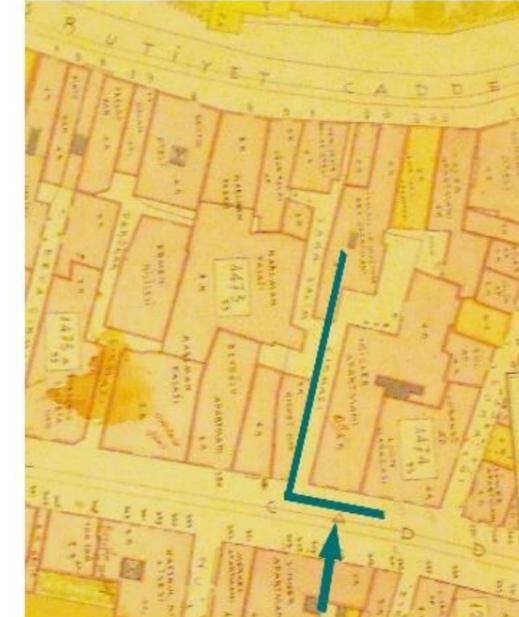
**1853 CITY MAP**



**1882 CITY MAP**



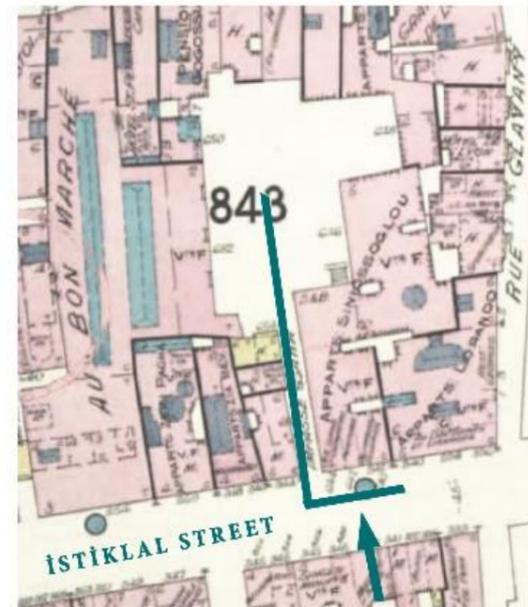
**1948 SUAT NİRVEN MAP**



**1861 - 1876 CADASTRAL MAP**



**1905 GOAD INSURANCE MAP**



**2018 AERIAL PHOTO**





In the 1861-1876 cadastral works conducted during the Sultan Abdulaziz Period, the plot and its surroundings can be seen in more detail than the maps of the same period (Table 3.18). In contrast to the “1853 and 1882 City Maps”, the mass on the plot in the cadastral map is similar to the current state. There is a plot with a short edge on İstiklal Street and extending towards the back. However, in this map, two blocks of the current building are shown as separate buildings. As the cadastral works are more detailed research products than the city maps, the state of the plot in the cadastral map made in 1861-1876 period can be considered as the most detailed state of the original plot.

When the Goad Maps of 1905 are analyzed, it is understood that the plot being worked on was in the same state in 1905 as the present (Dağdelen, İ. 2007) (Table 3.18). In the maps prepared by Suat Nirven in 1948, the plot and the building on it are very similar to the current state (Tarih Vakfı, 2000) (Table 3.18).

### **History of Plot**

From Goad Maps dated 1905, it is understood that the building on the block #303 plot #32 was built for the Siniosoglou family. Although the exact date is not known, according to the restoration project reports prepared for the building in 2009, the construction date of the building is accepted as 1860s (Table 3.19). At the building on this date, the ground floor was designed to host commercial function and the upper floors were designed as residential units for Siniosoglou family.

According to the old photographs, aerial photographs, maps and the restitution project report in 2009, (although the exact date is not known) it is found that a floor was added on top of the block A before 1950. Before the mentioned floor was added, it is thought that the original building had 4 floors above street level in both blocks. As a result of the economic, political activity in the region from the 1950s onwards and finally 1973 Beyoğlu Development Plan which is explained in the history of Beyoğlu, the aforementioned building lost its residential function.

Because, with the plan approved in 1973, the decision not to build residences on İstiklal Street entered into force and the transformation of function on the street was finalized with this decision.

In 1993, the building was incorporated into Beyoğlu Urban Conservation Site. After the decision that the plot is located within the Urban Conservation Site, the building was registered in 1994 as a cultural asset that needs to be conserved.

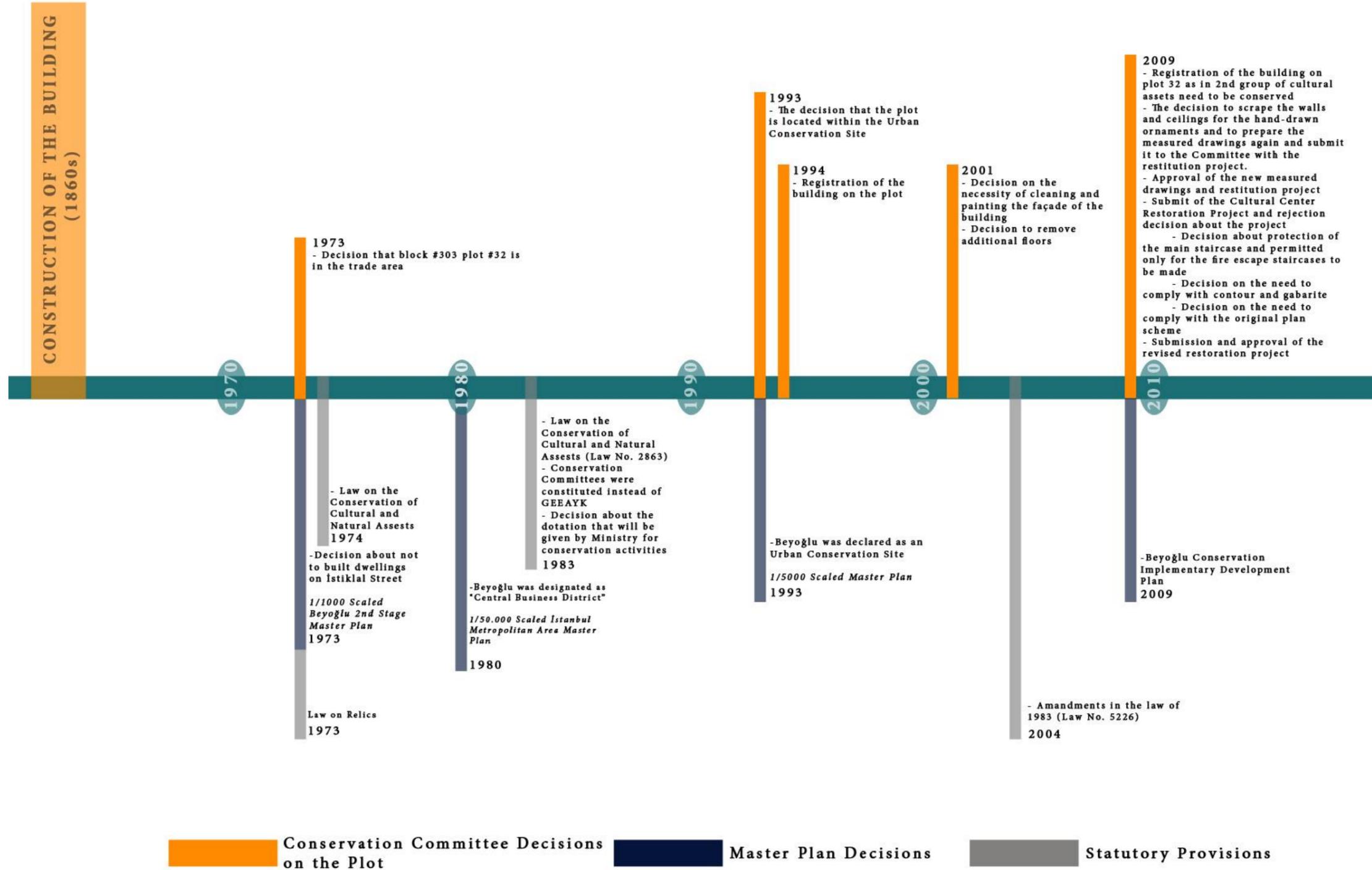
According to the information obtained from the documentation report prepared in 2008, the building had been functioned over time such as an office, an art gallery, a provincial presidency building of a political party and a bank.

Finally, in 2008, a private bank purchased the building and adapted it as a cultural center with a restoration and reuse project (Table 3.19).

Table 3.19 Situation of the building in three periods; the photo of the 1<sup>st</sup> and 2<sup>nd</sup> Periods (Photo Album of Restoration Project), the photo of 3<sup>rd</sup> Period (Personal Archive) (prepared by the author, based on the photographs obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive and Personal Archive)



Table 3.20 Important events occurred as turning points of life of the architectural asset





### **Original Building – Plot Relation**

It was determined that the plot #32 where the building analyzed in the thesis is located on has been conserved in its current state since 1905. Although the positioning of the building and the way it is located on the plot of the building is not clearly understood in the maps of the 1880s, the building resembles its original features today as it is comprehended from some other maps and projects (Figure 3.27). It is understood that the building was designed as two blocks on the plot extending from İstiklal Street towards the back street. In other words, the building was built in east-west direction as two blocks namely A and B, which are physically connected in the interior. These blocks are connected to have vertical circulation elements at the intersection point. At the intersection with the neighboring plots on the north side of the building, a space was left and it was thought to be used as light well.

At the original state of the building, Block A has two entrances, one on the east and the other on the west. In Block B, there are three entrances on the south façade, one main entrance and two service entrances. (Figure 3.27)



Figure 3.27. Original location of the building on the plot (prepared by the author, based on the drawing obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

### Original Function

According to the 2009 restitution project report, the original function of the building is residential and commercial. The building was designed for Siniosoglou family in accordance with the features of the region and the period in which it is located, the ground floor being commercial and the upper floors being residential. Within the same project, it is seen that the architect reached the detailed drawings of the spaces on the floors, prepared in 1932 by the State Archives of Turkish Republic Prime Ministry. In light of this information, according to the oldest evidence regarding the original state of the building, the ground floor of Block A mentioned above was designed as a shop, and the floors above it were designed as separate

residential units. A part of Block B, which is on the same level with the ground floor of Block A, was named as basement floor and was reserved for functions such as storage, boiler room. In this block, there are separate residential units on the upper floors. On the top floor it is understood that there were spaces reserved for functions such as pantry, laundry and terrace.

### **Original Structural System**

When the documentation report prepared in 2008 about the building which is used as SALT Cultural Center today and the building itself are examined, the original structural system of the building consists of brick masonry. It is found that cast iron columns were used in addition to the masonry brick load bearer walls in the long span space on the ground floor. It is seen that the slabs of the building were constructed with jack arch system with steel joists and bricks.

### **Original Plan and Façade Layout**

In order to understand the original plan and façade layout of the building on block #303 plot #32, the measured drawings prepared in 2008, the restitution project and report prepared in 2009, as well as the old photographs are analyzed.

After determining the stairs, elevators and some walls which are thought to be added to the building in time, it is understood that the building consisted of a commercial unit accessed through İstiklal Street and residential units accessed from Saka Salim Dead End. The original layout of the building has four entrances, one of which leads directly to the trade unit via İstiklal Street, the others directly from the Saka Salim Dead End to the service spaces and residential units.

In this study, the floor at İstiklal Street level is considered as the ground floor.

In Block A, there is a commercial space of 208 square meters directly accessible from the street on the ground floor and behind this space, there are halls

connected with a kitchen, toilets and rooms which are a part of Block B. In other part of Block B, there is a boiler room, a storage and toilets on the ground floor. There is no direct connection between Block A and the other part of Block B on this floor. The boiler room in Block B is reached through the service door at Saka Salim Dead End and a staircase which the door opens to.

It is seen that an extra level in Block B was created by using the level difference between the east and west parts of the building and the storey height of the ground floor in the Block A, which is higher than the upper floors. The Block A part of this floor is reached by a staircase behind the commercial unit. The Block A part of the floor, which consists of a large room, is located on the half of Block A floor area. There is no physical connection between two blocks on this floor. In Block B part of the floor, there is a residential unit consisted of a kitchen, a bathroom and two rooms. This unit is reached from the entrance on the south façade facing Saka Salim Dead End, which also provides access to the first floor.

On the first floor, there is a residential unit in both blocks. The first floor of Block A is reached from the entrance on the east façade on Saka Salim Dead End. This entrance also leads to the entrance hall, where the main staircase leads to the upper floors. In the original state, the entrance on the south façade of Block B only leads to the extra floor mentioned above and the residential unit on the first floor. As a result of this situation, it can be thought that the residential units on the extra floor and the first floor of Block B might have been connected. In other words, it is thought that the entrance of the residential units on the south façade might have been designed as a private entrance of a two-storey house used by a single family.

The plan layout of the residential units, also called apartments, is basically formed by a corridor to which the entrance hall is connected and the spaces located on both sides of this corridor. There is one residential unit on each floor in both blocks. It is found that one of the rooms in these residential units is bigger than the others and this room is always at the end of the corridor. The residential units in Block A have two entrances, one of which is thought to be used for service purposes

while the residential units in Block B have one entrance. The large room in the residential units in Block A has a view of İstiklal Street and the other rooms have a view of Saka Salim Dead End. Wet areas such as kitchen, bathroom and toilet are placed on the other part of the units, facing the light well between the building and the adjacent plot. In Block B, only a few of the rooms face the Saka Salim Dead End, and the rest of the rooms face the light well due to the orientation of the plot. All residential units in the building contain ten or more rooms.

It is determined that in the original state of the building, there is no physical connection between the blocks on the ground floor. On the upper floors, the two blocks are connected by the main staircase and the staircase hall at the intersection of the block, since all the residential units are reached by the same staircase.

The plan layout repeats in both blocks for three stories as described above. However, in the original state of the building, it is thought that there is no residential unit on the fourth floor of Block A, but instead there is a hall at the place where vertical circulation reaches this floor and a terrace. In Block B, it is seen that there is a residential unit on this floor as in the lower floor.

If the original façades of the building are analyzed, it is observed that there are three façades, two of which face Saka Salim Dead End and one faces İstiklal Street. The eastern façade facing İstiklal Street is composed of four floors above the street level. The floors are visually separated from each other by stone stringcourses. It can be seen from the façade that the ground floor is higher than the other three floors. On the ground floor, the entire façade is clad with natural stone, as well as the floor façade is divergent in terms of material and layout. The ground floor façade is designed with four columns and three openings between them. In the middle, there is a double-leaf entrance door and two fixed window openings which are used as showcases on both sides. On the upper floors, closed cantilevers in the middle of the façade are seen, with two windows or door openings on each side of the façade. There is also a window opening on each of the three façades of the cantilevers. Unlike the other floors, the openings on the two sides of the cantilever

on the second floor are two openings with double-leaf doors. These doors can be described as "French windows" with railings in front of them. All openings are arched except for those on the ground floor. The ornamented jambs, which differ on each floor, attract attention. Looking at the south façade facing Saka Salim Dead End, it can be seen that Block A consists of four floors and Block B consists of five floors above street level. Natural stone cladding continues on this façade at the ground floor level. However, the upper level of the façade is plastered. On this façade, as on the east façade, stringcourses continue between the floors. The Block A has another showcase on the east side of the south façade, in addition to those on the east façade. On Block B, there is a door on the ground floor. Next to this door there is another door which has a height from the street level up to the ceiling level of the first floor. Apart from these doors and the showcase, there are continuous window openings along the façade on all floors on the south façade. The west façade is designed to have continuous window layout as on the south façade and a door which has a height from the street level up to the ceiling level of the first floor in Block A. It is found that in the original state of the building there are plain stone jambs around the window openings and iron fences on the ground floor level on the south and west sides. In these façades, there are profiled stone jambs and wooden shutters in the window openings on the upper floors.

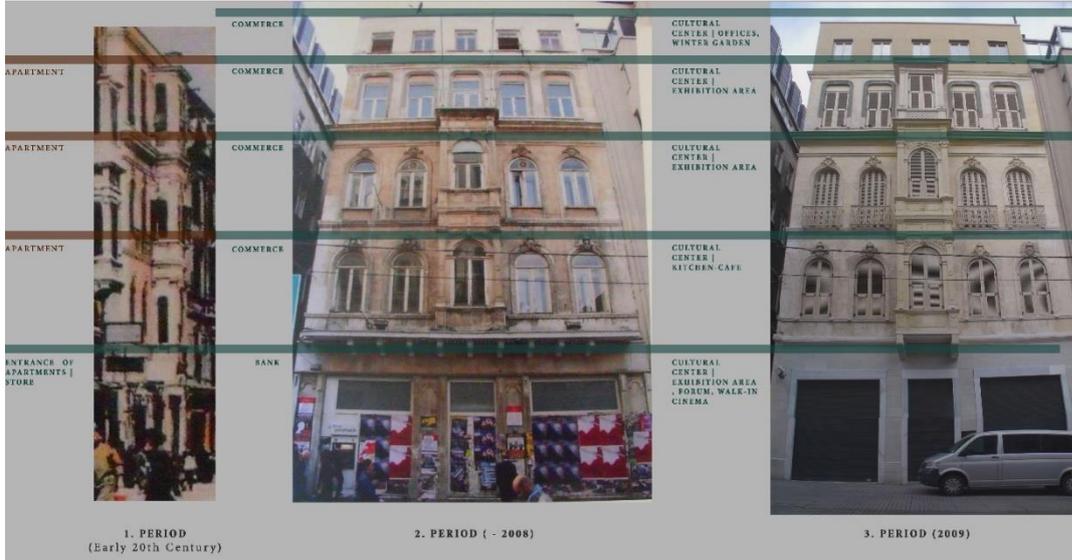
### **3.3.1.1.3 Conservation Activities**

#### **Change of Function**

When the restitution project, project report and old photographs prepared on SALT Cultural Center building located on the block #303 plot #32 analyzed within the scope of the thesis are evaluated, it is determined that the building was built in the 1860s. This building was designed and built to accommodate commercial units on the ground floor and residential units on the upper floors in accordance with the dominant character throughout the region in the 19th century (Table 3.21). However,

it is mentioned in the previous chapters that there was a rapid transformation in the socio-economic and functional fabric of the region especially after the Events of September 6, 7 in 1955 (Kırmızı, M. 2011). Residential dominance in Beyoğlu started to decrease during these periods, moreover developments such as the decision not to make residence buildings on İstiklal Street in the notes of the zoning plan in 1973, designation of Beyoğlu as the "Central Business District" in the notes of the zoning plan in 1980 pushed İstiklal Street to have commercial intensity. The building which was built in the 1860s for Siniosoglou family to accommodate commercial and residential functions, has hosted several functions in time as a result of the changes mentioned above in the region. Although the property owners and handover dates in this process are not exactly known, it is understood that in some periods there was only one function and tenant in the entire building and in some periods there were different functions and tenants on each floor. It is mentioned in the 2008 documentation report of the building that the building was used for functions such as office, art gallery, provincial presidency building of a political party and bank before 2008 (Table 3.21). In 2008, Company of Garanti Bank purchased the entire building and adapted it as a cultural center with the restoration project approved in 2009. The building is still being used as a cultural center today.

Table 3.21 Change of function according to floors in the building in three periods; Photo of 1<sup>st</sup> and 2<sup>nd</sup> Period (Photo Album of Restoration Project), Photo of 3<sup>rd</sup> Period (Personal Archive) (prepared by the author, based on the photographs obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive and Personal Archive)



### Cultural Heritage Conservation Committee Decisions

The decisions taken by the conservation committee since 1994 on block #303 plot #32 are reached. In 1993 Beyoğlu was declared as "Urban Conservation Site" (Table 3.22). Although the final decision of the committee could not be reached, block #303 plot #32 on İstiklal Street was included in this site. It is seen that İstanbul No. 1 Cultural Heritage Conservation Committee was authorized in the decisions about the plot until 2008. After 2008, the name of İstanbul No. 2 Cultural Heritage Conservation Committee is seen in the decision reports.

It is stated in the decision report in 1994 that the building was analyzed and registered as a cultural asset needs to be conserved (Table 3.22). In the same decision, the committee said that 1/50 scaled measured drawings of the building should be prepared and submitted to the committee in order to determine the conservation

group degree of the building. Following this decision, in 2001, upon the request of Beyoğlu Municipality, the committee decided to paint and clean façades of the building, to disassemble or camouflage the elements such as air conditioning and advertising board on the façade. In addition to this decision, it is also stated that the additional floors in the building should be removed and then the photographs of the related façades should be submitted to the committee. However, until 2008, no committee decision or application to the committee can be found. In 2008, it is seen that the measured drawings of the building was submitted to the committee and approved. Together with the measured drawings, the building was grouped as a second degree cultural asset that needs to be conserved. After that, in order to uncover the hand-drawn ornaments encountered during the work in progress, the conservation committee was applied to make scraping and the permission was obtained. It is seen that the measured drawings were revised in 2009 due to the hand-drawn ornaments on the walls and ceilings uncovered after the scraping process and the revision and the restitution project were approved by the committee (Table 3.22). In the same year, the restoration project, which included the adaptation of the building to a cultural center, was submitted to the committee, but it was rejected due to the additional stairs in the project (Table 3.22). In its decision, the Committee stated that the restoration project which conserves contour, gabarite and original plan layout of the building should be submitted to the committee again. Following this decision, the revised restoration project submitted to the committee was approved in the same year (Table 3.22).

Table 3.22 Cultural Heritage Conservation Committee decisions in chronologic order (Appendices B)

| DATE | DECISION NUMBER | COMMITTEE                              | DECISION   |
|------|-----------------|--|--|
| 1993 | 4720            | İstanbul No. I Conservation Committee  | It is decided that plot #32 is located within the Urban Conservation Site.   |
| 1994 | 5359            | İstanbul No. I Conservation Committee  | The building on plot #32 is registered as a cultural asset needs to be conserved. It is decided that measured drawings of the building should be prepared and submitted to the committee in order to determine the conservation group degree of the building.  |
| 2009 | 2337            | İstanbul No. II Conservation Committee | <ul style="list-style-type: none"> <li>- The building on block #303 plot #32 is grouped as a second degree cultural asset that needs to be conserved</li> <li>- It is decided to make the necessary scraping for the hand-drawn ornaments and to be submitted the revision of the measured drawings and the restitution project to the committee.</li> </ul> |
| 2009 | 2568            | İstanbul No. II Conservation Committee | The revised measured drawings and restitution project are approved.  |

Table 3.22 (continued)

|      |      |  |  |
|------|------|--|--|
| 2009 | 2777 | İstanbul No. II Conservation Committee | The restoration project is not approved. It is decided that the project should be re-prepared in accordance with the original gabarite and plan layout and that only the fire escape may be added by conserving the original staircase in the project. |
| 2009 | 2866 | İstanbul No. II Conservation Committee | The restoration project is said to be appropriate and the implementations should be made in accordance with the project.   |

### Physical Interventions

It was possible to reach the measured drawings (dated 2008), restitution and restoration projects (dated 2009) of the building on block #303 plot #32 analyzed within the scope of the thesis (Table 3.23) (Table 3.24). Implementations in the previous periods are understood from the measured drawings, restitution project, project reports and old photographs.

As the most important implementation determined about the building, it can be said that it is the addition of the fourth floor of Block A to the original building before 1950. This information is obtained by combining the data from a photograph taken in the early 20th century and Suat Nirven's maps in 1950. It is seen in the photograph that there was no fourth floor but a terrace instead, on the contrary, the floor is found on the map.

When the plans of the building are examined, it is found that there were more changes in Block B before 2008 than the other. In Block A, it is seen that a staircase was added to directly reach the first floor from the extra floor used by the commercial

unit on the ground floor. It is determined that a staircase and elevator which provides access from the first floor to the upper floors were added to Block B. While there was a residential unit on each floor in Block B. In the original plan layout, the residential units on the 1st and 2nd floors were divided into two residential units and necessary wet areas, like kitchens, were added to these floors. Looking at the third floor, while in the original state, there were two separate residential units in two blocks, the two residential units were combined to form a single large residential unit. On the 4th floor, a floor was added instead of terrace which is determined to be the original state in Block A and two blocks were combined as in the 3rd floor to form a single large residential unit.

Apart from the aforementioned changes, it is determined that some of the rooms were divided by adding new walls, and some of the rooms were joined by demolishing the original walls.

When the façade interventions before 2008 are considered, there was no implementation to the mass features except that the terrace on the fourth floor of Block A mentioned above, which was replaced with a closed floor.

In addition to the fact that the terrace changed on the east façade, the closed cantilever which is in the middle of the 3rd floor in its original façade layout was transformed into a balcony. On this façade, ATMs were placed instead of the showcases on the ground floor. On the south façade, the showcase in Block A was closed and a window on the same floor was transformed into a door. On the west façade, it is observed that the window openings of 2nd, 3rd and 4th floors in Block B were closed conserving the jambs. The west façade at the ground and first floor level of the same block were completely turned into blank walls and plastered. In addition, it is determined that new railings were added to some of the window openings on the first floor where the shutters on the south and west façades were removed. The window details were changed throughout the building and both window details and window materials were changed on the fourth floor.

The implementations to adapt the building to a cultural center are determined by analyzing both the measured drawings in 2008 and the restitution project in 2009 and the restoration project and report approved in 2009.

When the implementations in the plan layout are analyzed, first of all, it should be said that two elevators and two fire escapes which are continuous throughout all floors of the building were added to the plan. In addition, significant changes are observed especially in the basement, ground floor and first floor.

A basement was added to the building upon understanding the need to increase its depth in order to strengthen the structure and the foundation. The bunker, warehouse and mechanical spaces on the ground floor of Block B were moved to the added basement. On the ground floor in Block A, it is seen that the service spaces and rooms behind the commercial unit were removed. In addition, functions that need large spaces such as cinema hall and foyer were placed on the ground floor of Block B.

In both blocks, the extra floor between the ground floor and the first floor was removed and the level of the ground floor in Block B was changed and a mezzanine was added to the first floor in Block B. The plan layout of the original residential unit was completely destroyed because a cafe and bookstore were located on the first floor in Block B. The ground and first floor plan of the building in Block B was established as a large space in the middle with the service spaces around it. There is a different situation on the upper floors of the building. On these floors, it can be seen that the original plan layout of the residential unit in the form of corridor in the middle and spaces located on both sides was conserved with minor changes. The walls of the original spaces were kept, the doors were removed and these spaces were designed as exhibition spaces and offices. It is also determined that fire escapes were placed in some rooms. The elevators were located next to the main staircase hall at the intersection point of the blocks. This led to the loss of some original rooms in Block B. The same situation continues on the second, third and fourth floors. In addition, it is seen that a terrace was added to a part of the fourth floor in Block A.

During the adaptation of the building to a cultural center, there were no significant mass changes on the façades of the building. The joinery details different from the original were changed and the shutters were added to the windows since they were not in their original state before the building was restored. Some ornament details were changed on the ground floor on the east façade of the building. On the third floor, the section which was originally a closed cantilever, but transformed into a balcony over time, was transformed back to its original. On the west façade of the building, the closed window openings in Block B seen in the measured drawings prepared in 2008 were opened with regard to the restoration project. The detail and material of the large entrance door on this façade was changed to its original state. On the Block A side of the west façade, the fourth floor was transformed into a glazed terrace. In the south façade of the building, the entrance door of Block B, which is similar to the entrance door on the west façade, was changed as the one on the west façade. Fire escape door was added to this façade in Block B. The showcase, which had been closed on the Block A side of the façade, was opened and a part of the fourth floor was transformed into a terrace.

As can be seen from above, while the building was adapted to a cultural center, there were more important changes done in the plan layout than the changes on the layout of the façades.

Table 3.23 Measured drawings prepared in 2008 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

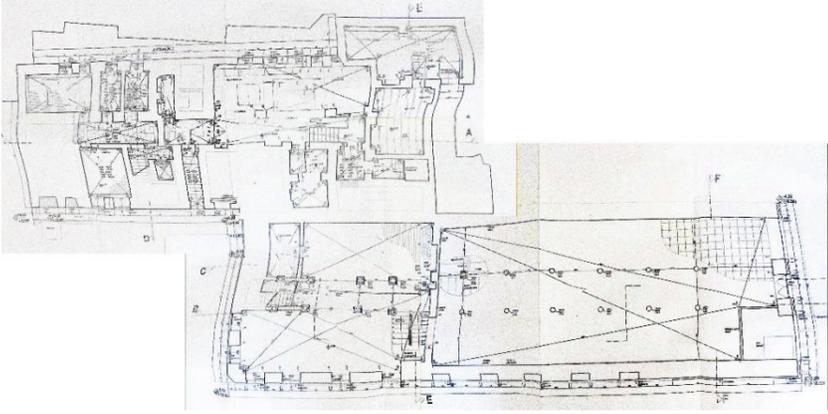
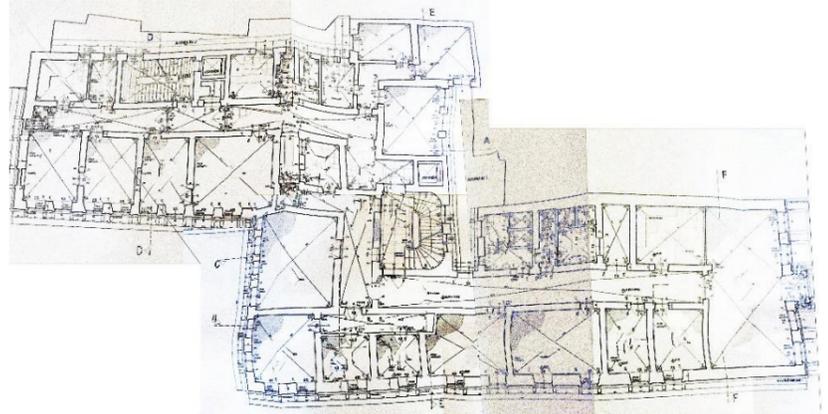
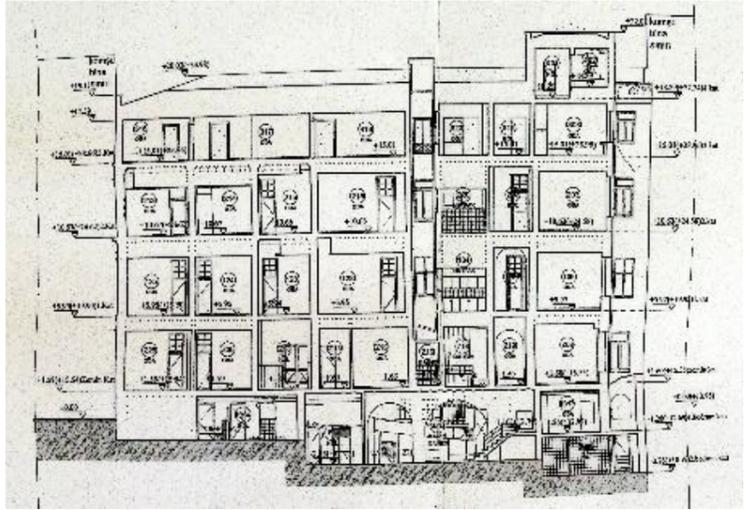
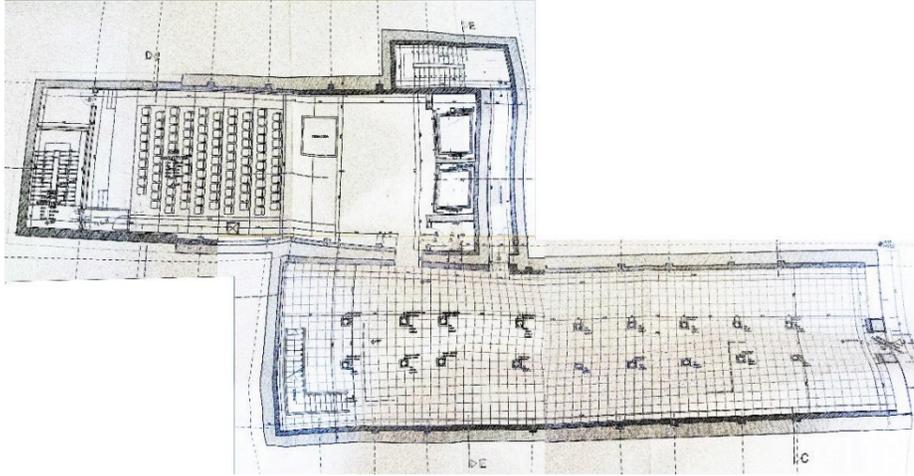
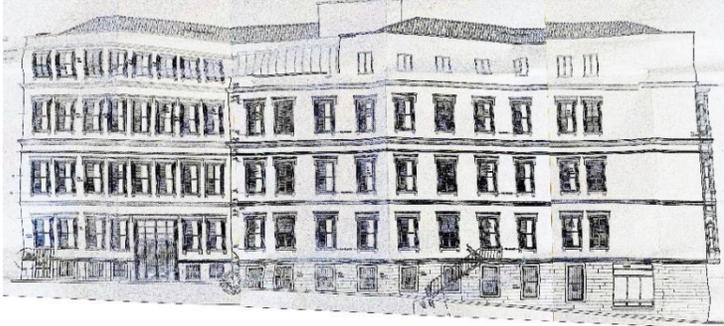
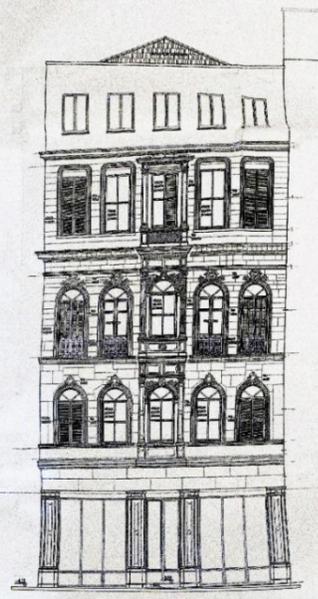
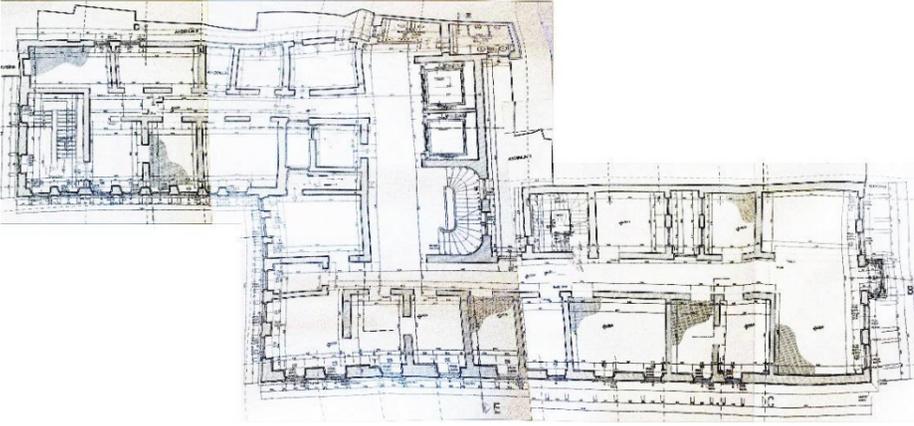
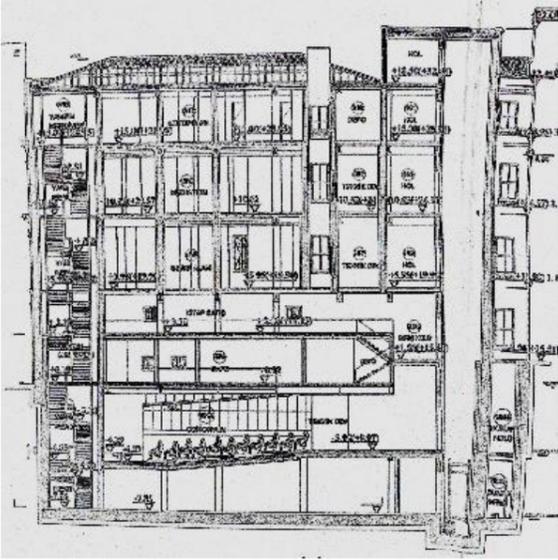
| GROUND FLOOR PLAN  | SOUTH FAÇADE  | EAST FAÇADE  |
|--|---|--|
|    |    |    |
|  |  | <p><b>MEASURED DRAWINGS</b><br/>                 prepared in 2008<br/>                 by ALİ EMRAH ÜNLÜ<br/>                 approved by and obtained from<br/>                 İSTANBUL NO. II CONSERVATION<br/>                 COMMITTEE OF CULTURAL<br/>                 ASSETS</p> |
| FIRST FLOOR PLAN   | SECTION   |  |

Table 3.24 Restoration project prepared in 2009 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

| GROUND FLOOR PLAN  | SOUTH FAÇADE  | EAST FAÇADE  |
|--|---|--|
|    |    |    |
|  |  | <p style="text-align: center;"><b>RESTORATION PROJECT</b><br/>                 prepared in 2009<br/>                 by ALİ EMRAH ÜNLÜ<br/>                 approved by<br/>                 and obtained from<br/>                 İSTANBUL NO. II REGIONAL<br/>                 CONSERVATION COMMITTEE OF<br/>                 CULTURAL ASSETS</p> |
| <p style="text-align: center;">FIRST FLOOR PLAN</p>                                  | <p style="text-align: center;">SECTION</p>  |  |

## **Changes of Plan and Façade Layout**

When the measured drawings prepared in 2008, restitution projects prepared in 2009, reports (Appendices A), old maps and photographs are analyzed, it is understood that; before 1950, a mass addition was placed over the building (Table 3.25). The façade of this addition differs from the original façades in terms of physical features, and the addition is still in use today. This is the most significant change on the façades of the building. In other words, it can be said that no major changes that affect the authenticity of the building façades were made. It is seen that the added or modified elements on the façades before the building was adapted to a cultural center were transformed into their original state with the restoration project prepared to adaptively reuse the building as a cultural center.

When the plan layout of the building is analyzed, it is determined that there is a slightly different situation on plans than the façades (Table 3.26). Before the building was adapted to a cultural center, no important change in the interior and plan layout that obstruct to perceive the original plan is seen. Because cultural center function needs large and high spaces, some small spaces and even some floors were removed in the building. Similarly, because of the greater dynamism of the cultural center within the building than the residential function, in-floor circulation areas needed to be extended, the circulation systems were changed and the number of vertical circulation elements were increased.



Table 3.25 Changes in the façade layout of SALT building in three periods (prepared by the author, based on the drawings obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

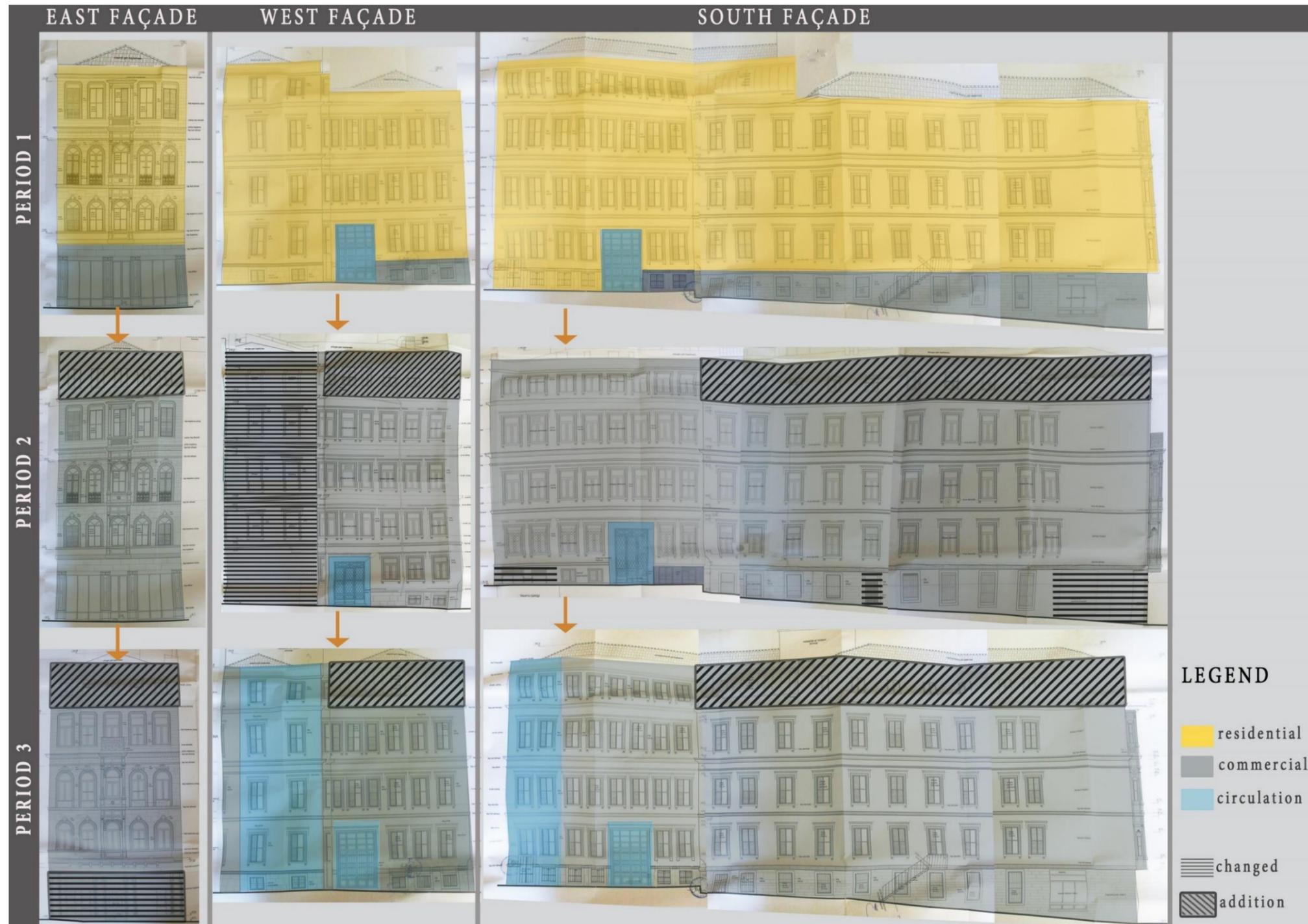
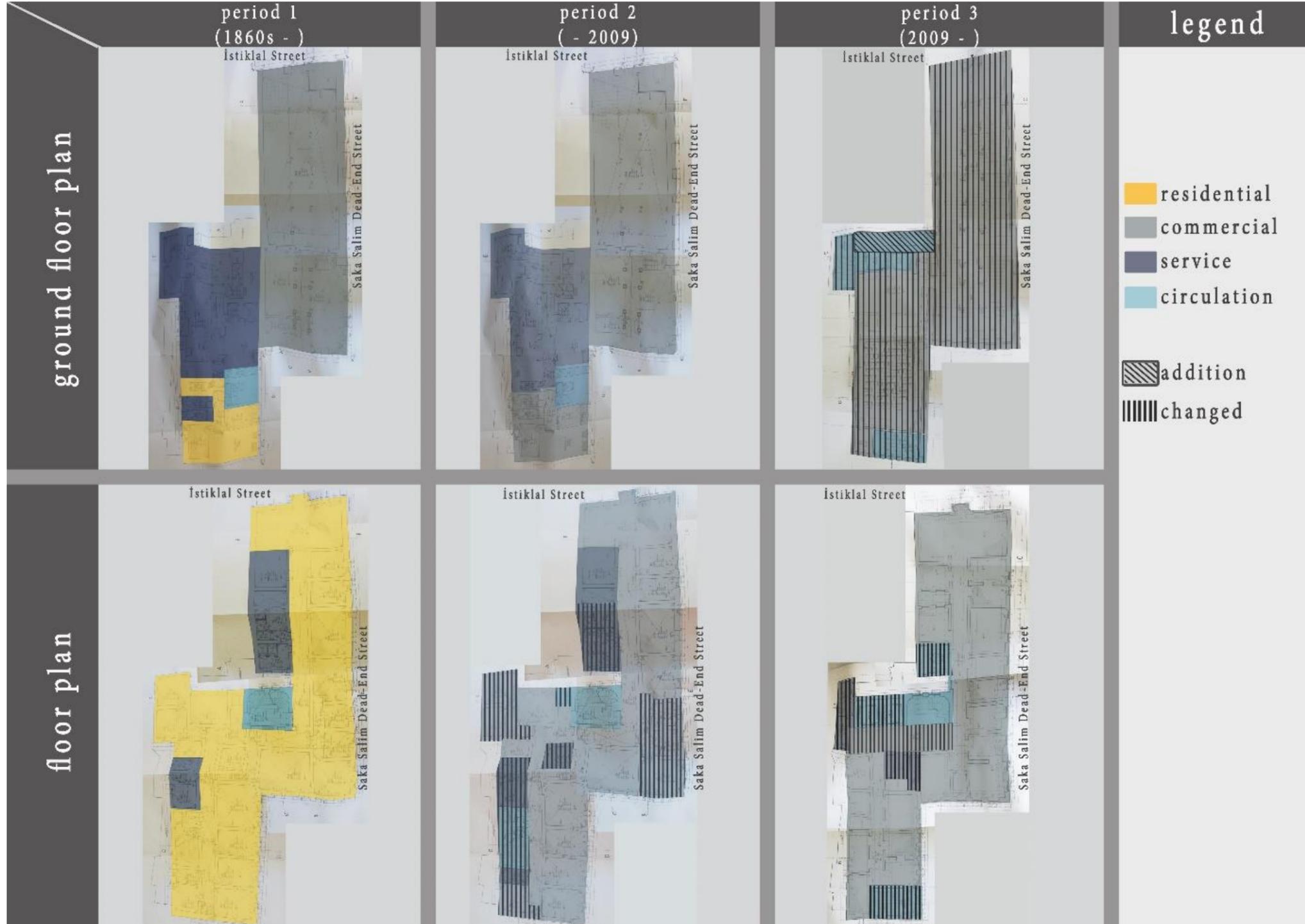


Table 3.26 Changes in the plan layout of SALT building in three periods (prepared by the author, based on the drawings obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)



### 3.3.1.2 Analyzes of Aksanat Cultural Center

#### 3.3.1.2.1 Current Situation

##### Location of Plot

The plot is located in İstanbul Province, Beyoğlu District, Şehitmuhtar Neighborhood, at the intersection of İstiklal Street and Zambak Street (Figure 3.28). The plot, only one block away from the entrance of İstiklal Street on the side of Taksim Square, is placed in an important and attractive point in terms of social, commercial and physical aspects.



Figure 3.28. Location of Aksanat Cultural Center in a current aerial photograph (prepared by the author, based on the aerial photo obtained from Google Earth)

## **Function**

Today, the building is used as Akbank Cultural Center. The ground and the first floors of the building function as "Contemporary Art Gallery", the second floor as "Multi-Purpose Hall", the third floor as "Art Workshop", the fourth floor as "Library and Akbank Art Cafe", the fifth floor as office and sixth floor as "Dance Workshop". In the art gallery, exhibitions in various branches of art such as painting and sculpture are held. The multipurpose hall is used for music events, film screenings, theater plays or panels and interviews. In the art workshop located on the third floor, workshops are held on various subjects such as photography, painting, literature, philosophy, and also some interviews and panels are held from time to time. The library has a variety of resources in the field of contemporary arts, cinema and social sciences. The cafe is a place for visitors of the cultural center to relax or spend time waiting for activities. The office floor is the work area of cultural center personnel in a large space designed as an open office. In the workshop on the top floor, rehearsals, dance classes and dance workshops are organized.

## **Building – Plot Relation**

The building is located on map section #10 block #404 plot #46. The building completely covers the plot which is at a corner of the block (Figure 3.29). There is no open area on the plot. Since it is located in an adjacent corner plot, the building has two façades facing the street. Consisting of a single building, the cultural center has a main entrance from İstiklal Street and a fire exit to the side street.

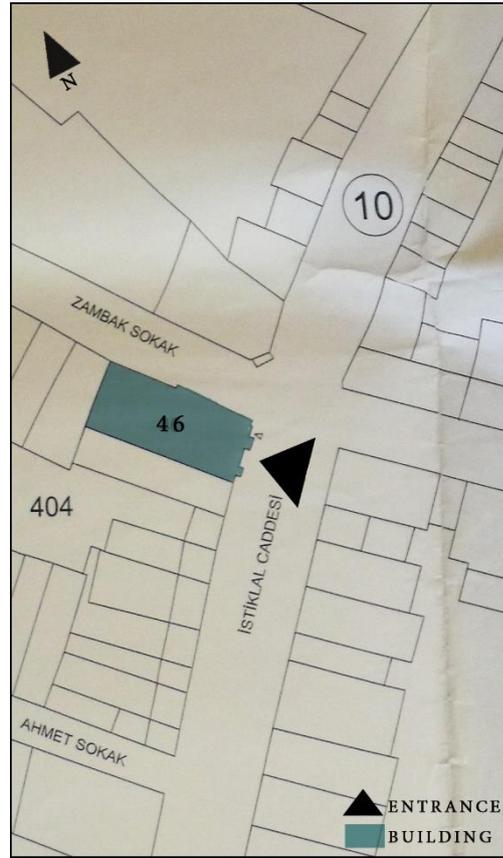


Figure 3.29. Location of Aksanat Cultural Center on the plot (prepared by the author, based on the drawing obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

### **Structural System**

The main structural system of the building is reinforced concrete system. The conserved original façades are masonry brick, but they are connected to the new reinforced concrete slabs with the reinforcement added in the interior. The building was constructed with reinforced concrete column - beam - curtain wall system and there is a terrace roof covering with steel beams.

### **Plan and Façade Layout**

When the Aksanat Cultural Center building is viewed from the outside, it can be seen that three different blocks named as A, B, C, are built adjacent to each other on the vertical and horizontal axis (Figure 3.30). The three different block perception

formed on the façades has no perception in the interior and plan layout. A part of the brown painted Block A has three floors and the other part of it has four floors. Cantilevers, openings and ornaments that reflect the 19th century architectural features of Beyoğlu district can be observed on the façades of this block. There are wide openings and a wide entrance door at the ground floor level. At this level, a façade is coated with a distinct horizontal lined cladding material in a compatible color with the upper floors. The upper floors have balconies, closed cantilevers and arched or rectangular window openings repeated along the façade. At the same time, there are ornaments around of the windows and on the corners of the cantilevers on the façade of the block facing İstiklal Street.

White painted Block B was built on top of Block A. Since Block A, which is the part where the original façades are conserved, has two floors over the ground floor on the east side and three floors over the ground floor on the west side, Block B rises from the third floor on the east side and from the fourth floor to the sixth floor. There is only one type of window opening on both façades of Block B. These openings were arranged to be simplified repetitions of original window openings in Block A in terms of their proportions and positions.

The other block, namely Block C, was attached to the north side of the building. This block has only one façade facing Zambak Street. The block rises from the street level and a part of the block has six floors and the other part has three floors above the ground. Block C is completely blank and it is coated with a distinct horizontal lined cladding material.



Figure 3.30. Drawing showing blocks of the building (prepared by the author, based on the photograph obtained from Personal Archive)

The cultural center was designed as a single large building in the interior, as seen in the site survey and the restoration project approved in 2010. The building entrance is on İstiklal Street on the ground floor. At the entrance, there is a large exhibition space and small spaces such as cloakroom, reception and warehouse next to the exhibition space. For vertical circulation, a staircase, a lift and fire escape at the end of a fire hall were designed. On the first floor, there is a gallery opening looking to the ground floor, a large exhibition space, a smaller exhibition space and a warehouse. On the second floor, there is a large multi-purpose hall and also a backstage, a make-up room, a broadcasting room and warehouses to meet the needs of the hall. The third floor consists of a large free-planned space named as workshops and a printing room, a pickling room and toilets placed next to the workshops. On

the fourth floor, there is a cafe, music and reading areas, music and book archives, a warehouse, a terrace and toilets. The fifth floor consists of a large open office, a director room, a meeting room, a kitchen and toilets. On the top floor, there is a large ballet workshop, dressing rooms and toilets. All the floors mentioned above were designed such that the main space is in the east of the plan and the service spaces are in the west of the plan.

### Physical Density

Since the building is being used as a cultural center today, there is a varying amount of activity in the building during a day (Figure 3.31). Aksanat Cultural Center building is open to visitors every day between 10 am - 7.30 pm except Sundays, Mondays and public holidays, but some activities continue after 7.30 pm. The exhibition hall on the ground floor hosts various types of periodic exhibitions and can be visited by anyone at any time during the day until the center is closed.

Approximately 150 people including the personnel and artists use the multi-purpose hall on the upper floor at the same time, sometimes at various times during the day, but usually in the evenings. The workshop and the dance workshop on the other floors are used by varying amount of people on certain days, especially during weekends, while the office floor is used by 15 staff members in the building every day. The library floor can be used by anyone, every day except on Sundays and Mondays. In addition there is a fixed load of approximately 850 books on this floor.



a



b



c



d



e

Figure 3.31. (a) Exhibition space. Source: [www.akbanksanat.com](http://www.akbanksanat.com), last accessed in October 26, 2019, (b) Multi-purpose hall Source: [www.akbanksanat.com](http://www.akbanksanat.com), last accessed in October 26, 2019, (c) Akbank Art Cafe (Personal Archive), (d) Library Source: [www.akbanksanat.com](http://www.akbanksanat.com), last accessed in October 26, 2019, (e) Workshop Source: [www.akbanksanat.com](http://www.akbanksanat.com), last accessed in October 26, 2019,

### 3.3.1.2.2 History and Original Situation of the Building

#### History of Plot

The plot where the cultural center is located is in a region which has an importance in the history of İstanbul. For this reason, especially since the beginning of the 19th century, the development of the city, urban policies and social changes have significantly affected the transformation of the plot.

When the "1853 City Map" is analyzed, it can be seen that the parceling at that period shows a big difference compared to today (Table 3.27).<sup>15</sup> In addition, it is observed that there was a sparse settlement compared to today and it is understood that there was a large building in place of the cultural center, which have a long façade on İstiklal Street.

As can be seen in the "1882 City Map", today's blocks gradually began to form. According to this map, the plot is empty at that period (Table 3.27).<sup>16</sup>

When the 1905 Insurance Map of Charles Edouard Goad is analyzed, the original state of the plot can be seen, but the boundaries of buildings cannot be exactly understood because the drawings were made according to the ground floor divisions (Dağdelen, İ. 2007). When the ground floor layout is analyzed, it can be seen that instead of the plan based on a single large space, today there is seven independent spaces on the floor.

In the 1944 Insurance Map of Jacques Pervitich, only a part of the plot is shown. In the visible part, no different information can be found than the 1905 Map (Tarih Vakfı, 2000) (Table 3.27).

From the decisions of GEEAYK (Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu), no information regarding the plots is encountered until the measured drawings approved in 1975, apart from the decision that the buildings on plot #1 and #2 were registered in 1971. For this reason, it is thought that there was no significant change that would affect the authenticity of the plot until 1975.

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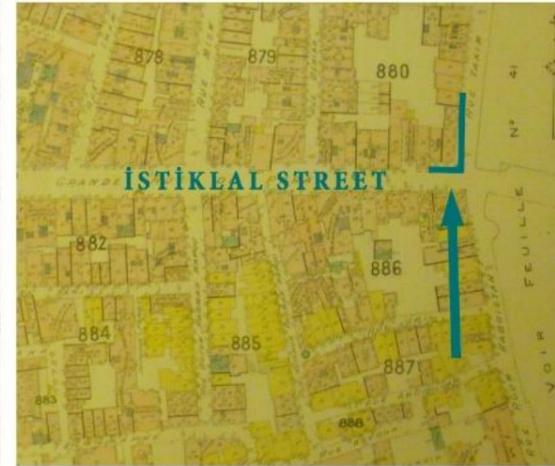
<sup>15</sup>, <sup>16</sup> For more information, visit: <http://www.istanbulurbandatabase.org>

Table 3.27 Location of the plot in old maps; 1853 City Map. Source: www.istanbulurbandatabase.com, last accessed in January 21, 2020, 1882 City Map. Source: www.istanbulurbandatabase.com, last accessed in January 21, 2020, 1905 Goad Insurance Map (Dağdelen, İ. 2007), 1944 Pervitich Insurance Map (Tarih Vakfı, 2000), 1982 Aerial. Source: www.istanbulurbandatabase.com, last accessed in January 21, 2020, 2014 Aerial Photo (google earth) (prepared by the author based on the maps obtained from the sources written before)

**1853 CITY MAP**



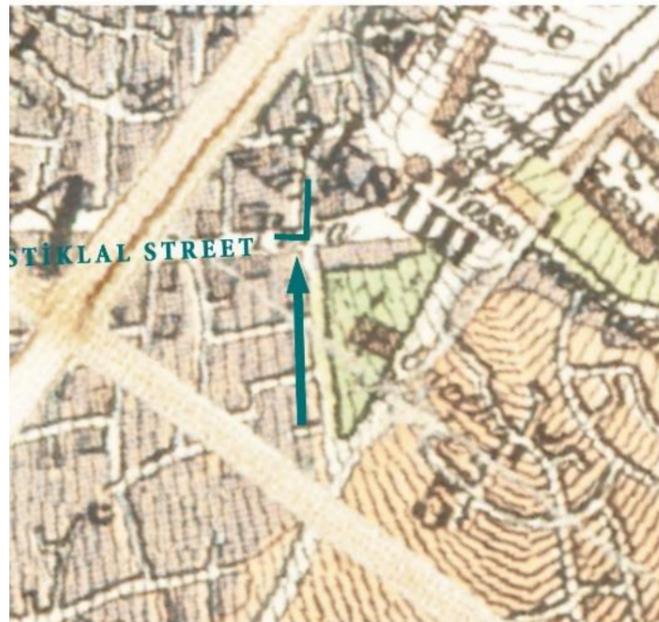
**1905 GOAD INSURANCE MAP**



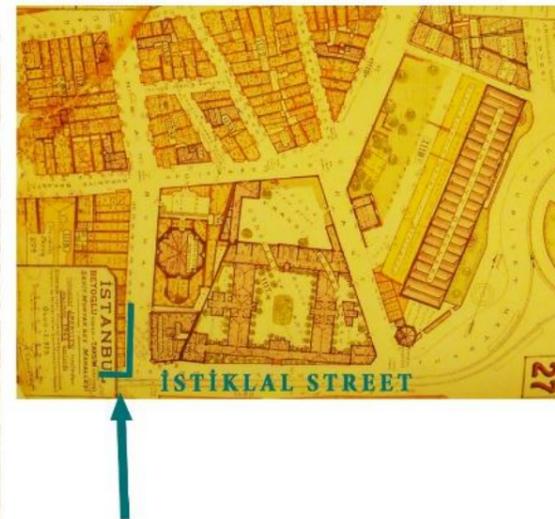
**1982 AERIAL PHOTO**



**1882 CITY MAP**



**1944 PERVITICH INSURANCE MAP**



**2014 AERIAL PHOTO**





According to the photographs estimated to be taken in 1960 – 1975, the measured drawings and restitution project prepared in 1975, it is understood that there were four plots (#1, #2, #35 and #36) and there were four separate buildings on these plots. When the measured drawings in 1975 are analyzed, it is also seen that two of the buildings mentioned above were existing (on plots #1, #2), one was partially existing (on plot #35) and the other one was completely destroyed (on plot #36). When the decisions of the committee are examined, it is observed that the buildings on plots #35 and #36 were still remaining in 1974. However they were demolished in 1975 by the company, Akbank, which purchased all these four plots in 1974 and wanted to build a bank building in these plots, with the permission of GEEAYK.

In 1993, a 1:5,000 scaled Master Plan was prepared, and with this plan, Beyoğlu urban conservation site was defined and the plots were included in the site in this year.

In the aerial photographs dated in and after 1982, it can be seen that the state of the plot has changed compared to the maps prepared in the previous dates.<sup>17</sup> Also in these photographs, there is only one building located on the whole plot instead of four separate buildings on four separate plots. (Table 3.27)

### **History of Building**

When the decisions of GEEAYK regarding the plot where the building is located are analyzed, it is seen that the buildings on plots #1 and #2, which were parts of plot #46, were registered in 1971. Although the exact date of the photograph is not known, the state of the building when it was registered is seen in the photograph of the first period. (Table 3.28)

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<sup>17</sup> Google Earth

According to the report of the measured drawings in 1975, the studied plots were owned by Akbank T.A.Ş. and three separate individuals in 1974, while the previous information about the property is inaccessible. Until 1975, Akbank used only the ground floors of plots #1 and #2 as a banking office. With Beyoğlu 2nd Stage Master Plan approved in 1973, the decision not to build dwellings on İstiklal Street was put into practice. As a result of this decision, in 1974, Akbank purchased block #404 plots #1, #2, #35, #36 and applied to GEEAYK with the request of demolishing the two buildings in plots #35, #36 and building a new single building instead of the ones on the four plots. The committee approved this request on condition that the façades of the buildings on plots #1 and #2 are conserved. Upon this approval, the company demolished the whole building on plot #36 and a part of the building on plot #35, and prepared a restoration project for a single building that is located on four plots, conserving the façades and demolishing the interiors of the buildings on plots #1 and #2. The state of the buildings during the demolition can be seen with the second period photograph. Implementations were started according to the approved project. The single building that was built in place of four separate buildings can be seen in the third period photograph. (Table 3.28) According to the available sources, land amalgamation of the four plots was done in an unknown date before 1979, thus plot #46 was formed. In 1990, Akbank, the owner of plot #46 decided to use the building as a "cultural center". For this reason, the company applied to the committee with a preliminary project about the adaptation of the building with a new function in 1990 and the project was approved with the condition that the application project would be submitted to the committee. In 1991, an application project was prepared and then it was approved by the conservation committee. In 2002, a new project, which was not submitted to the approval of the committee, which retains the cultural center function, was implemented. In 2009, implementations that were not suitable for the project were noticed and a criminal complaint was made about these. A renovation project, which was prepared in 2010 in order to correct unauthorized implementations upon the criminal complaint, was approved by the conservation committee and according to this project the building

has reached its current state. The final state of the building is determined as the fourth period and is shown with the 3D model image which was submitted to the committee with the project. (Table 3.28)

Table 3.28 Situation of the building in four periods; Photo of the 1st, 2nd and 3rd Period (Photo Album of Restitution Project), Photo of the 4th Period (3D image of Restoration Project) (prepared by the author, based on the photographs obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive and Personal Archive)

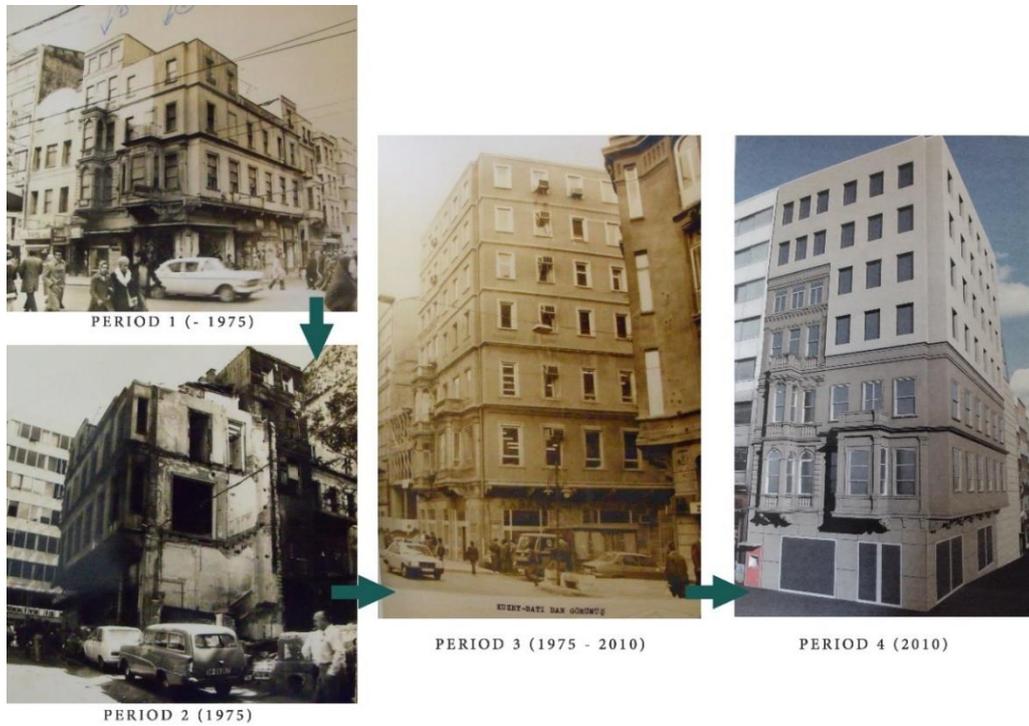
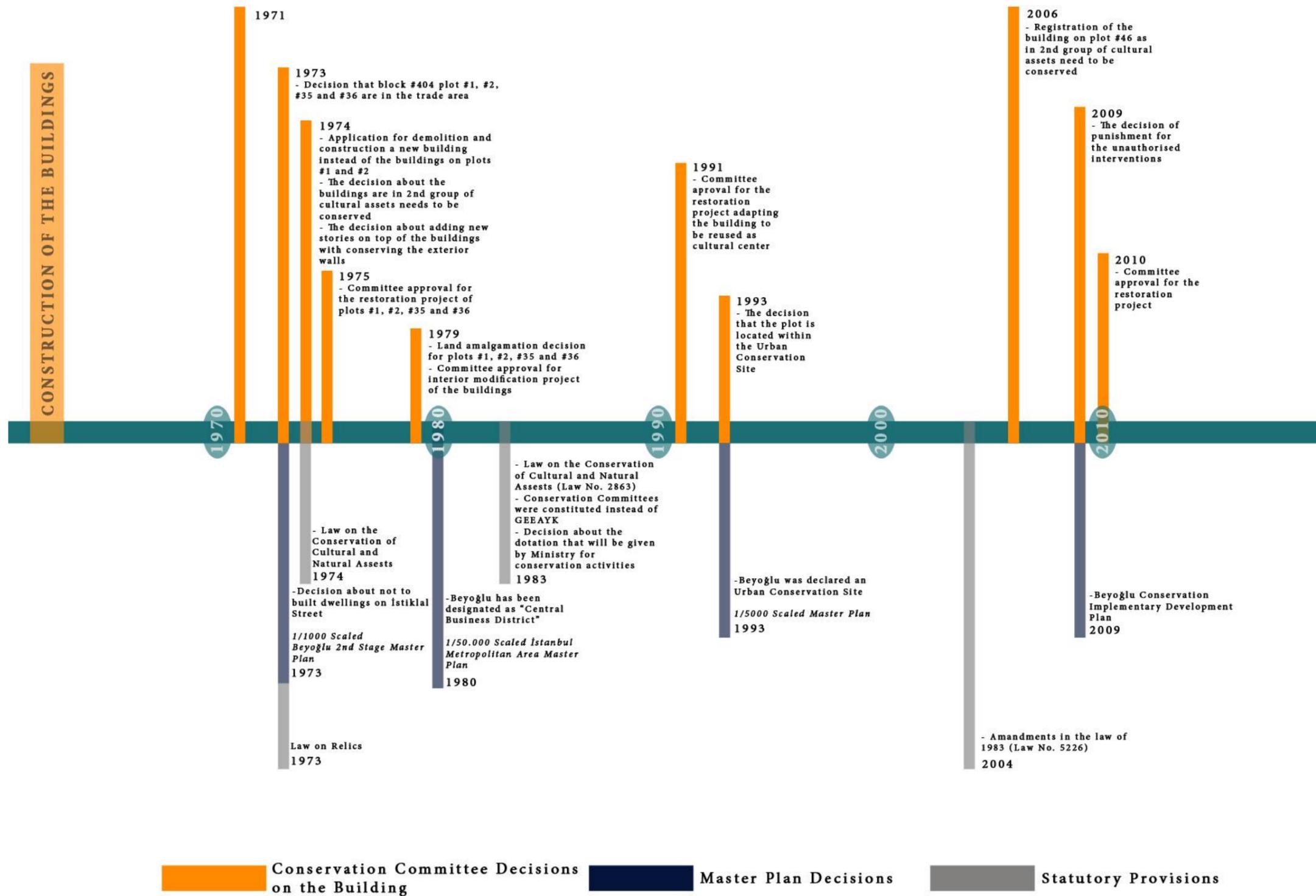




Table 3.29 Important events occurred as turning points of life of the architectural asset





### **Original Building – Plot Relation**

The plot where the building is located today (plot #46) is formed by the amalgamation of four different plots (plot #1, #2, #35, #36) on block #404. According to the measured drawings in 1975 and the conservation committee's reports about the plots, which are the resources containing the details of the original state of these plots, there were four separate apartment buildings constructed on four plots in the original state (Figure 3.32).

Four separate buildings were designed to have commercial units on the ground floors and residential units on the upper floors. When the photographs of the period before 1975 are also analyzed, it is understood that each of these buildings had an apartment entrance and a commercial entrance except the building on plot #1 at the corner, which had two commercial entrances. The entrances of both the commercial unit and the apartment unit of the building on plot #2 were provided through İstiklal Street. The entrance of one of the commercial units of the building on plot #1 was on İstiklal Street and the other one was on Zambak Street. The apartment unit entrance of this building was between two commercial units and was provided through Zambak Street. The buildings on plots #35 and #36 had both commercial and apartment unit entrances on Zambak Street (Figure 3.32).

As it is understood from the measured drawings prepared in 1975, there was a small courtyard behind plots #2, #35 and #36. Although the exact information could not be reached, it is thought that these buildings had exits to the courtyard (Figure 3.32).

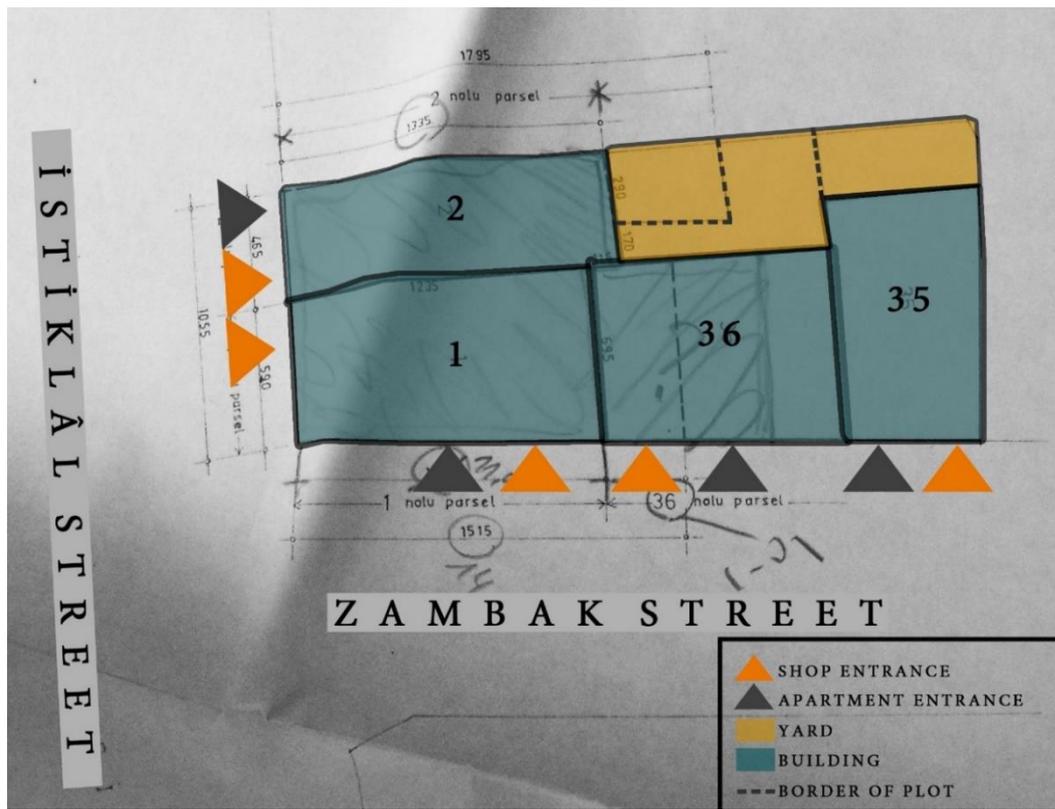


Figure 3.32. Original location of the building on the plot (prepared by the author, based on the drawing obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

### Original Function

The four separate buildings on the original plots were designed and built to accommodate trade on ground floors and residences on upper floors in accordance with the dominant character throughout the region in the 19th century. The commercial activities on the ground floors changed over time, but as seen from the measured drawings and the documentation report in 1975 and the photographs of 1960 - 1975, they generally accommodated small local shops, pharmacies and stores. Looking at the upper floors, as can be clearly seen from the drawings of the two buildings whose façades are still conserved, the upper floors of these buildings were designed as single family dwellings like detached building, which are named as intermediate type apartments. It is known that the upper floors of the other two

buildings were residences. As seen in the only photograph and the limited information in the architectural reports can be obtained about the two buildings that one of them was partly and the other one was completely destroyed in 1974. However, it is unknown whether they were intermediate type apartments or not.

### **Original Structural System**

By analyzing the photographs between 1960 and 1975, the structural system of the original buildings on block #404 plot #1, #2 and #36, is understood to be formed of masonry brick wall system with jack arches (Figure 3.33).



Figure 3.33. Photograph taken in 1975 (Photo Album of Restitution Project)

## **Original Plan and Façade Layout**

In light of the measured drawings prepared in 1975 and the old photographs in the photo album annexed to the documentation report, the two buildings on plots #1 and #2 are analyzed separately in terms of plan and façade. Since there is only one photograph of the buildings on plots #35 and #36 taken from İstiklal Street, their façades are analyzed as far as the photo suggests.

It is seen that the two separate buildings were not very different in terms of plan layouts.

The feature that distinguishes plot #1 from the other plot was that it was located at the corner. There was a total of three entrances on the ground floor of the building on plot #1 and there were also two shops, one of which was reached from İstiklal Street and the other one from Zambak Street. There was also a warehouse on the basement floor of the shop which was entered from İstiklal Street. The third entrance of the building provided access to the upper floors used for residential function and to another storage space on the basement floor in use of owners of these residence. There were two residence floors on top of the ground floor designed for commercial purposes. The residential entrance was located in the middle of the side street façade of the building. The entrance opening was directly against the staircase that provided vertical circulation and located at the center of the building and leant to the wall adjacent to the building on plot #2. Thus, the staircase did not occupy the exterior façades of the building and provided a type of plan called "karniyarık". When the staircase reached the floors, it led to a space like "sofa" that receives direct light from the street through a large window. Rooms were accessed from the sofa-like space. On the first floor, there were two separate spaces on both sides of the sofa-like space, one of which is thought to be a kitchen, and the other one was a living room facing the street. On the second floor, the bedrooms on both sides with the bathroom and toilet spaces next to one of the rooms were reached via the sofa-like space as on the first floor.

The front façade of the ground floor of the building on plot #1 is separated from the upper floors by the entrance door of the trade unit and the showcase designed as a separate large opening next to the door. On the façade of the upper floors, a symmetrical layout was built as on the neighboring plot. Door and window openings of this building had rectangular shape. On the side façade of the building, on the ground floor, there were two showcase openings of two separate shops on both sides of the entrance door of the apartment unit and a shop entrance on the north side of the door. On the side façade, the upper floors were designed as completely closed cantilevers and the same type window openings were arranged side by side on the cantilever. Another feature of the façades was the stringcourses made with plaster that completely surrounded the two façades between the floors.

There were two separate entrances on the ground floor of the building on plot #2, one of which provided access to the upper floors, while the other entrance provided access to the single space designed for a shop on the ground floor and to the warehouse on the basement floor through the shop. There were four more floors over the ground floor. These floors were designed for a single family as a detached building. The building was built in a contiguous layout. As a result of this feature, when the plan of the upper floors is looked at, it is seen that there was a circular staircase and service spaces that provide vertical circulation in the center of the plan.

The façade of the building on plot #2 was shaped by the entrance of the apartment unit as a single door opening next to the shop entrance and showcase on the ground floor. The middle sections of the façade on the first and second floors were designed as a closed cantilever and the top floor of this cantilever was designed as a balcony. The façade was characterized by the closed cantilever in the middle of the façade on the upper floors and by the texture applied on the plaster. In addition, it was also diversified on the façade that some of the openings on the façade were arched and some of them were rectangular. It is observed that the façade was designed in a symmetrical layout on the upper floors. As another feature of the façade, stringcourses made by plaster between the floors draw attention.

On the south side of the ground floor façade of the building on plot #36, the entrance of the commercial unit and the showcase were seen. There was also an arched apartment entrance on the ground floor that provided access to the upper floors. On the first floor of the building, it is found that there was a closed cantilever supported by profiled buttresses in the middle of the façade. The window openings on the upper floors were in similar ratios and locations on the façade compared to the windows of the buildings on plots #1 and #2.

As far as it can be understood from the old photograph, the building on plot #35 had an apartment entrance on the south side of the ground floor façade, and the entrance and showcase of the commercial unit were on the other side of the façade. In the middle of the upper floors of this building, it is seen that there was a closed cantilever along the building. The cantilever was wide enough to have two windows on the front façade. It is determined that the window openings on the upper floors were similar to the window openings of the buildings on plots #1 and #2, as on plot #36, in terms of ratios and layout.

### **3.3.1.2.3 Conservation Activities**

#### **Change of Function**

The measured drawings prepared in 1975 and the photographs dated 1960-1975 show that four separate buildings on the plot were designed and built to accommodate commercial units on the ground floor and residential units on upper floors in accordance with the dominant character throughout the region in the 19th century. However, it is mentioned in the previous chapters that there was a rapid transformation in the socio-economic and functional fabric of the region especially after the events of September 6-7 in 1955 (Kırmızı, M. 2011). Residential dominance in Beyoğlu started to decrease during these periods, furthermore developments such as the decision not to construct residences on İstiklal Street in the notes of the zoning plan in 1973 and designation of Beyoğlu as "Central Business

District" in the notes of the zoning plan in 1980 pushed İstiklal Street to commercial intensity.

In this process, it is observed that the upper floors, which were originally residential units, have gradually adaptively reused as commercial functions (Table 3.30). During this period, the spaces on the upper floors of the buildings were separated from the vertical circulation by partitions in interior, and different commercial functions such as a dentist clinic and a photography studio were placed on each floor. According to the restoration project in 1975, it is understood that separate commercial units on the ground floors of the buildings were combined and adapted to be used as an Akbank branch. In the same year, the new building that was formed by combining the buildings also on the upper floors and constructing additional masses was started to be adaptively reused as a bank building (Table 3.30). The building, which continued to be used as a bank until 1990, started to be used as a cultural center in 1990.

Table 3.30 Change of function according to floors in the building in three periods; Photo of the 1st and 2nd Periods (Photo Album of Restitution Project), Photo of the 3rd Period (Personal Archive) (prepared by the author, based on the photographs obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive and Personal Archive)



## **Cultural Heritage Conservation Committee Decisions**

The decision reports of the conservation committee since 1974, which deals with cultural heritage in the region where the building is located, are reached. When these decisions are examined, it is seen that the committee in 1974 was applied for the plot with the request to construct an office building for the bank who purchased the plot when it was on four separate plots (Table 3.31). In order to do this, the bank also wanted to completely demolish one of the buildings on the plots mentioned above and the one which was demolished partly. The committee made the definition of " 2nd group of cultural assets need to be conserved" on plots #1 and #2 in that year and allowed new stories to be added on top of the buildings as long as the zoning status permits provided that the exterior walls of the ground, 1st and 2nd floors are conserved. In 1975, the measured drawings and restoration project of the seven-storey building, completely located on plots #1, #2, #35 and #36, conserving the façades of the buildings on plots #1 and #2, was submitted to the committee and approved (Table 3.31). With this project, the mentioned office building of the bank was built. In 1979, it was decided to amalgamate plots #1, #2, #35 and #36 into plot #46, and the renovation project including changes about the interior of the building constructed in 1975 was submitted to the committee and approved (Table 3.31). The project, which was prepared to adapt the function of the building from the bank branch into a "cultural center", was submitted to the committee in 1990 and was approved in 1991 (Table 3.31). However, only the preliminary project prepared in 1990 could be reached from the conservation committee, namely, the restoration project approved in 1991 was lost. In 1993, Beyoğlu was declared as "Urban Conservation Site" and it was decided that plot #46 is located within the conservation site. It is understood from the decision reports of the committee and the news in the archive of an architectural magazine, namely Arkitera, that a restoration project, which was not submitted to the approval of the committee, was implemented in 2002.

<sup>18</sup> In 2009, it was decided to penalize unauthorized implementations and to accommodate the building to the project approved in 1991 (Table 3.31). Upon this decision, in 2010, the renovation project was submitted to the committee and approved (Table 3.31).

Table 3.31 Cultural Heritage Conservation Committee decisions in chronologic order (Appendices D)

| DATE | DECISION NUMBER | COMMITTEE   | DECISION   |
|------|-----------------|---|--|
| 1971 | 5899            | High<br>Committee of<br>Cultural Assets<br>(GEEAYK) | The buildings on the block #40 plots #1 and #2 are registered.   |
| 1974 | 7701            | High<br>Committee of<br>Cultural Assets<br>(GEEAYK) | - As a result of the application made to the committee with the request to build a new building by demolishing the buildings on block #404, it is decided that any changes can be made in the interior and new stories can be added as long as the zoning status permits provided that the exterior walls are conserved. |

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<sup>18</sup> For more information, visit: <https://v3.arkitera.com/v1/sanat/2002/10/haberler/akbank.htm>

Table 3.31(continued)

|      |      |   |  |
|------|------|---|--|
| 1975 | 8401 | High<br>Committee of<br>Cultural Assets<br>(GEEAYK) | The project of the new building (restoration project) which is completely located on block #404 plots #1, #2, #35 and #36, to be used as a bank, by conserving the outer walls of the buildings on plots #1, #2 is approved. |
| 1979 | 2720 | High<br>Committee of<br>Cultural Assets<br>(GEEAYK) | Plots #1, #2, #35 and #36 are amalgamated as plot #46.<br><br>-The project prepared for the interior renovation of the building on plot #46 is approved.   |
| 1991 | 2573 | İstanbul No. I<br>Conservation<br>Committee         | The project prepared for block #404, plot #46 is approved to be implemented, provided that it does not damage the façades of the registered buildings.   |
| 1993 | 4720 | İstanbul No. I<br>Conservation<br>Committee         | It is decided that the plot is located within the Urban Conservation Site.   |
| 2006 | 205  | İstanbul No. II<br>Conservation<br>Committee        | The building on plot #46 is registered as in 2nd group of cultural assets need to be conserved.  |

Table 3.31 (continued)

|      |      |  |   |
|------|------|--|---|
| 2009 | 2918 | İstanbul No. II Conservation Committee | It is decided that unauthorized implementations were made to the building on plot #46 and that it should be accommodated to the project approved in 1991. |
| 2010 | 3727 | İstanbul No. II Conservation Committee | The decision is made regarding that the restoration project prepared for the building on plot #46 is appropriate.   |

### Physical Interventions

It is determined that there were four separate apartment buildings built in the 19th century on block #404 plots #1, #2, #35 and #36. Until the mid-1900s, as in the whole of İstiklal Street, these buildings were used as commercial units on the ground floors and residences on the upper floors. Over time, with the social and commercial changes in the region, there were several handovers in history of the buildings. A bank company combined the ground floors of the buildings mentioned above in the early 1970s after buying the floors. Until the days when this combination was applied, implementations that affect the original plan and façade features of the buildings were not observed. When the projects prepared since 1975 are examined, the transformation of the building depending on the adaptive reuse can be clearly seen. These projects were prepared and implemented in 1975, 1990 and 2010.

With the restoration project implemented in 1975, the existing buildings in four separate plots were combined and a single building was built by making additions (Table 3.32) (Table 3.33). This building was built as a bank building with the request of Akbank Company, which had used the ground floors of only two buildings before it as a bank branch and owns the property of four plots today. The

complete demolition of some of the four separate buildings, the demolition of the interiors of the others by conserving only the façades, and adaptation of them as a bank building caused significant changes in the interiors of these buildings. Furthermore, the additions made to the buildings both horizontally and vertically also changed the mass ratios and the perception of the façade layout.

The buildings on plots #1 and #2 and the part which was built instead of demolished buildings on plots #35 and #36, was combined on the plan basis and a single building was created. Since the buildings were adapted into a single building, vertical circulation and service areas were combined and constructed on one side of the building. Furthermore, because the building is at the corner of block #404, the main spaces required by the function were also placed in the parts of the building that face the streets.

The ground floor of the new building, which was formed with the restoration project in 1975, was thought to be a large space that would allow for the function of the bank, and the upper floors were the same as each other. The upper floors were designed to include two spaces facing İstiklal Street, and a large space, named as "service" in the project, facing the side street. Vertical circulation elements and wet areas were located in the middle and blank part of the building in this project.

The original building on plot #2 was five-storey apart from the basement floor, and the one on plot #1 was four-storey apart from the basement. By the restoration and adaptive reuse implementations, these two buildings were combined and transformed into a single seven-storey building except for the basement. It is seen that the front façades of the original buildings were largely conserved, but the upper floors of both buildings and the side façade of the building on plot #1 were completely changed. The façades of these changed parts and newly built parts were designed by locating a new type of windows side by side. The side façade of the lower floors was created by repeating the windows, which were similar to this type of window, with varying sizes and number of sashes. When the façades of the ground floor are analyzed, it is seen that the original entrance doors were canceled. It is also

observed that the rest of the façades, excluding the only entrance door on the front façade, were constructed with wide and high window openings. This change shows that the building had a single function and tenant when viewed from the outside.

In 1981, with the amalgamation of the plots, the area that was consisted of four separate plots originally, became a single plot.

In 1990, an adaptive reuse was envisaged for the building and a restoration project was prepared. The company, which owns the plot, aimed to use the building as a cultural center and with this project, it was adaptively reused as a cultural center. Although the restoration project prepared in 1990 could not be reached, a preliminary project is reached, and the measured drawings prepared in 2010 display the restoration project in 1990 as it was implemented (Table 3.34) (Table 3.35).

When the sources described above are examined, it can be seen that serious implementations were made to the interiors and façades of the building in 1990.

When the building is analyzed in terms of plan layout, it can be seen that a large exhibition space was located at the entrance on the ground floor of the building and small spaces such as cloakroom, reception and warehouse were created next to this space. Stairs, elevator and fire escape at the end of a fire hall were designed for vertical circulation. On the first floor, a large exhibition space, another smaller exhibition space and a storage space were reached with the gallery spaces looking to the ground floor. On the second floor, a large multi-purpose hall and a backstage, a make-up room, a broadcast room and warehouse spaces were placed to meet the service needs of the hall. There was a large, common and free-plan space named as workshops and a printing room, a pickling room and toilets located next to this space on the third floor. On the fourth floor, there was a cafe, a listening and reading area, a music and book archive, a warehouse, a conservatory and toilets. The fifth floor consisted of a large open office, executive room, meeting room, kitchenette, toilets and a conservatory. On the top floor, a large ballet workshop, dressing rooms, toilets and a winter garden were located.

In terms of façade features, it is seen that the building had a single entrance opening and a large window opening on İstiklal Street façade and the façade cladding of the ground floor were different than the upper floors and also the original state of the façade. On the upper floors, while the original openings were conserved, the joinery systems were changed. At the part in the plot #1 in the original state, the openings of the upper floors, including the second floor, and the arrangement of the openings were changed. Furthermore, four floors, which had repeating façades, were added over the second floor. On the façade of the building facing the side street, the ground floor façade layout, the large window opening and the wall cladding were continued. At the part of the building, originally located on plot #1, the repetitive arrangement of the windows, which were the imitation of the original window openings of the upper floors, was observed on and between the floors. The part of the building originally located in the boundaries of plot #35 and #36 was designed as a blank façade and all floors of it were covered with the new wall cladding of the ground floor. On the top three floors, there was a winter garden with glass walls one of which is oblique.

While the building was being used by the implementation of the project approved in 1991, the decisions that the region is an urban conservation site, and the plot is registered as in 2nd group of cultural assets need to be conserved were taken. As a result of these changing conditions, it was determined that there were unapproved implementations done to the building and the owner was asked to amend these implementations. As a result of this decision, a new restoration project was prepared for the plot in 2010 and the building was restored after the approval of this project (Table 3.36).

With the project which was approved in 2010, minor changes were made on the plan layout and some implementations made in the previous project on the façades of the building were changed into the original state. In the project implemented in 1990, the details of the windows joinery which were different from their original state on the conserved original floors of the façades were changed and made appropriate for the authenticity. Thus, the openings differed from the ones in

the added parts of the building brought the building closer to its original appearance. Stringcourses and façade coatings on the added floors were removed, the original floors were painted in darker color, and the added ones were painted lighter. As a result, the original building became legible from the façade. Finally, another change on the façade was that the glass winter garden designed on top three floors in the added part of the building was removed.



Table 3.32 Measured drawings prepared in 1975 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

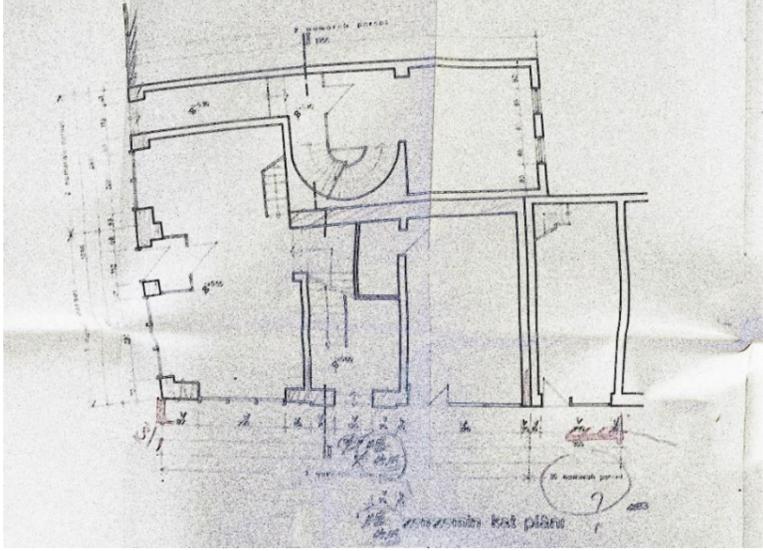
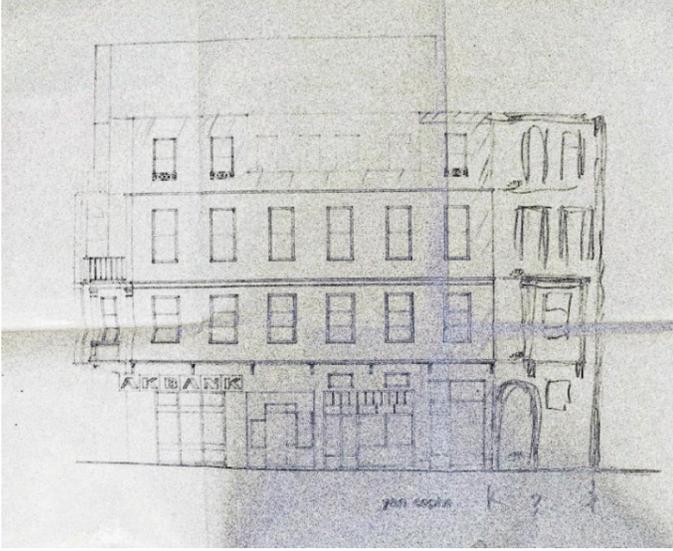
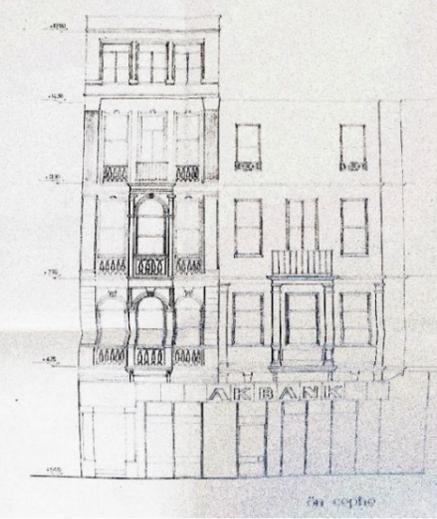
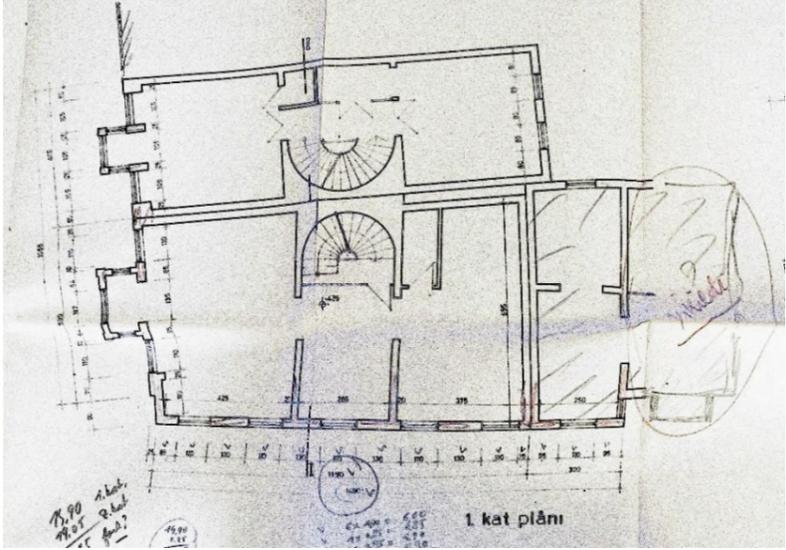
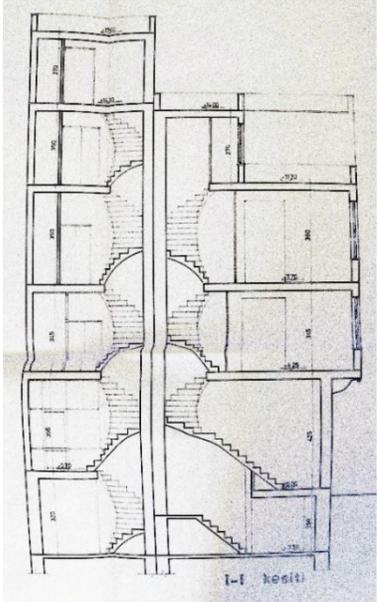
| GROUND FLOOR PLAN  | NORTH FAÇADE  | EAST FAÇADE   |
|--|---|---|
|   |   |    |
|  |  | <p style="text-align: center;"><b>MESAURED DRAWINGS</b><br/>                 prepared in 1975<br/>                 by TİRAJE ÖZCAN<br/>                 approved by<br/> <b>HIGH COUNCIL OF MONUMENTS</b><br/>                 (GEEAYK)<br/>                 obtained from<br/> <b>İSTANBUL NO. II CONSERVATION</b><br/> <b>COMMITEE OF CULTURAL ASSETS</b></p> |
| FIRST FLOOR PLAN   | SECTION   |   |

Table 3.33 Restoration project prepared in 1975 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

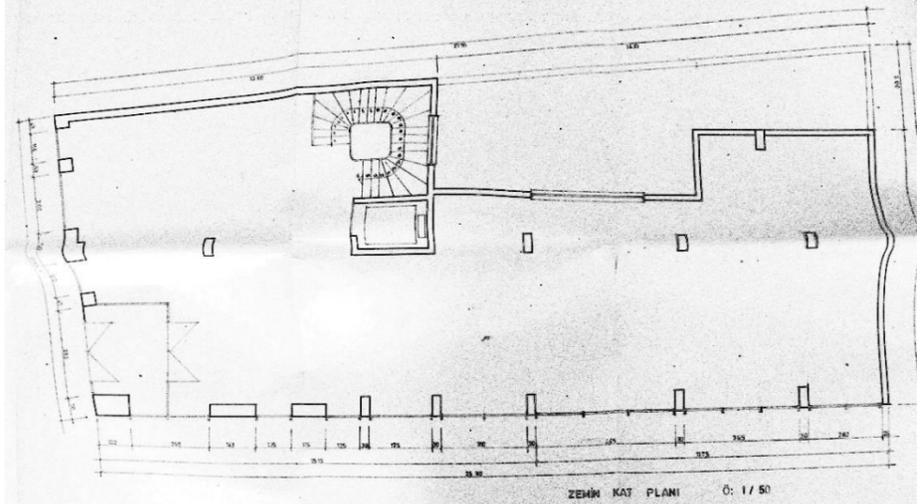
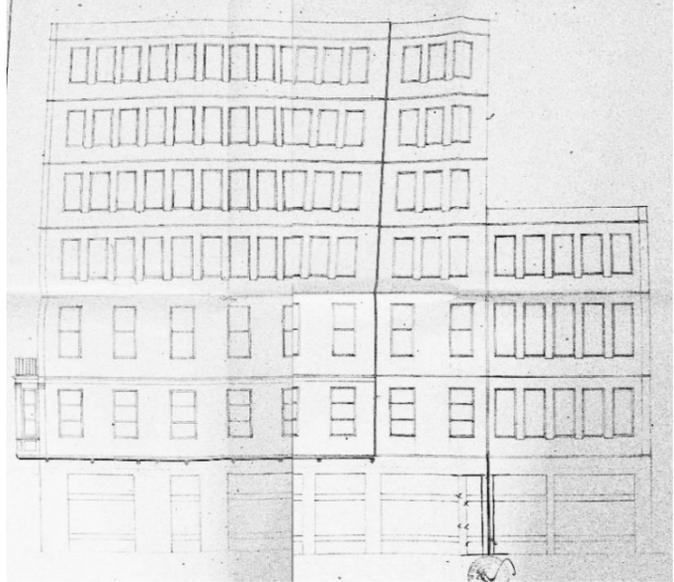
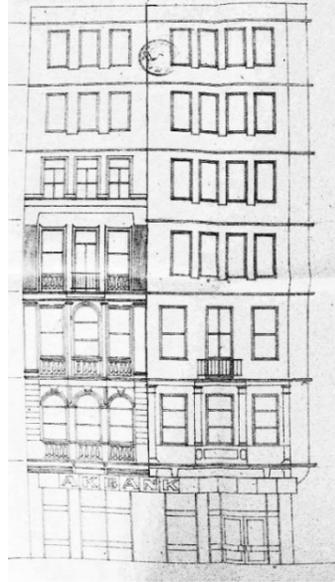
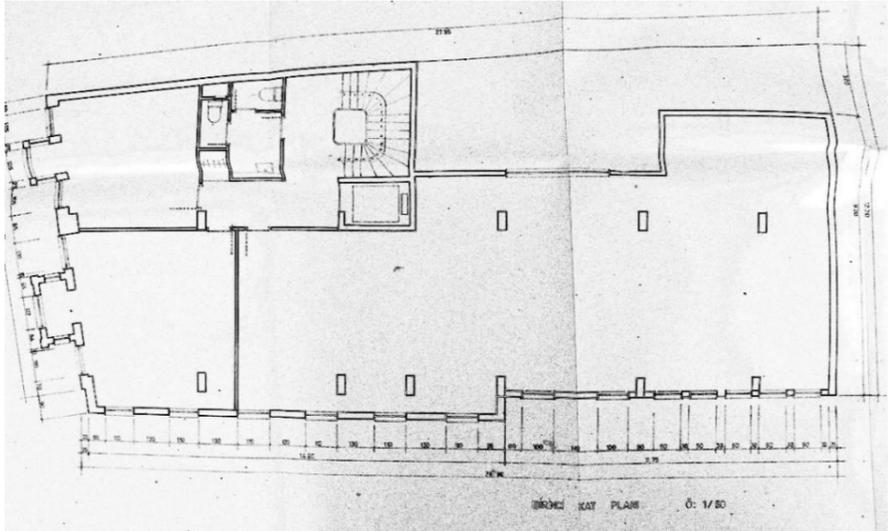
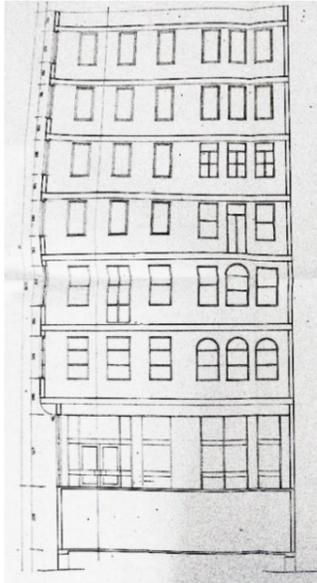
| GROUND FLOOR PLAN  | NORTH FAÇADE  | EAST FAÇADE   |
|--|---|---|
|    |   |   |
|  |  | <p style="text-align: center;"><b>RESTORATION PROJECT</b><br/>         prepared in 1975<br/>         by TİRAJE ÖZCAN<br/>         approved by<br/> <b>HIGH COUNCIL OF MONUMENTS</b><br/>         obtained from<br/> <b>İSTANBUL NO. II REGIONAL<br/>         CONSERVATION COMMITTEE OF<br/>         CULTURAL ASSETS</b></p> |
| <p style="text-align: center;">FIRST FLOOR PLAN</p>                                  | <p style="text-align: center;">SECTION</p>  |   |

Table 3.34 Preliminary project prepared in 1990 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

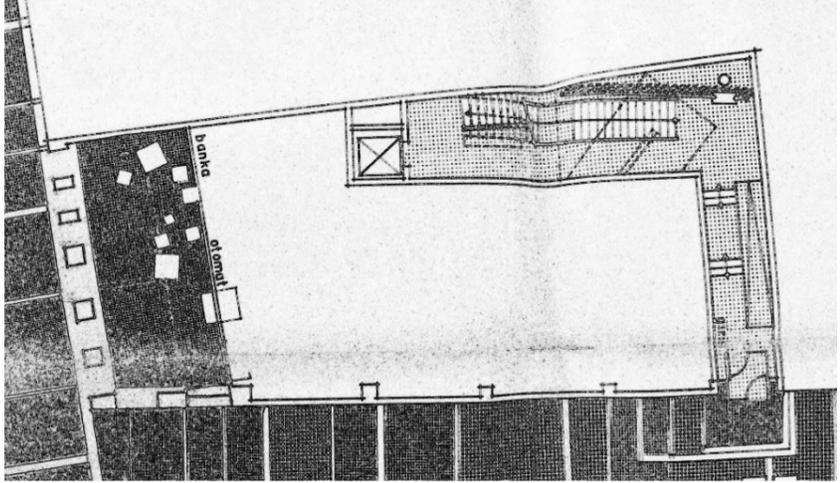
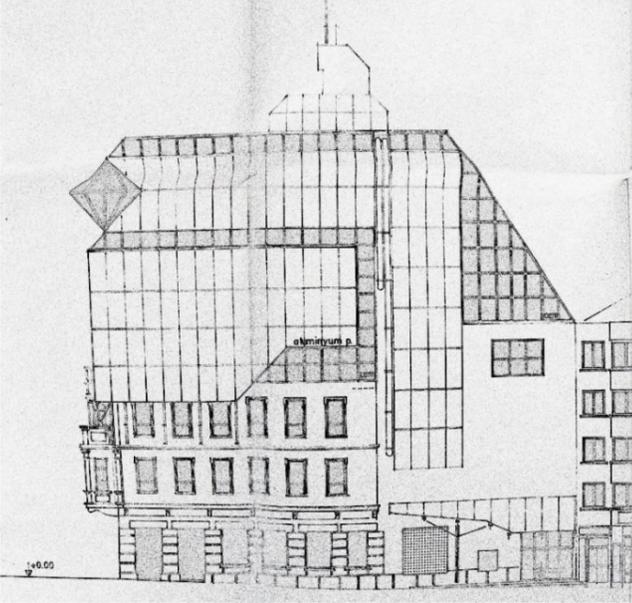
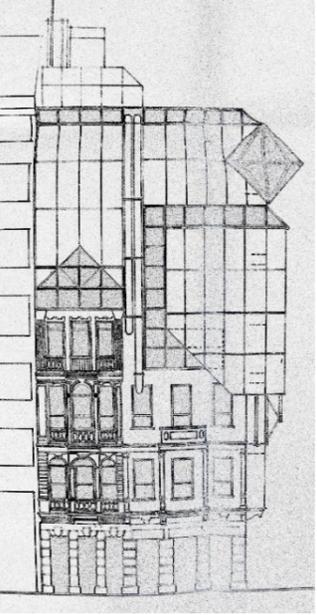
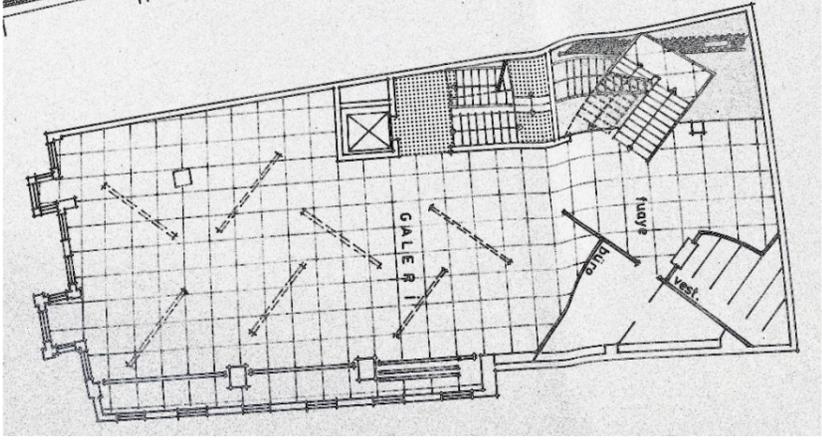
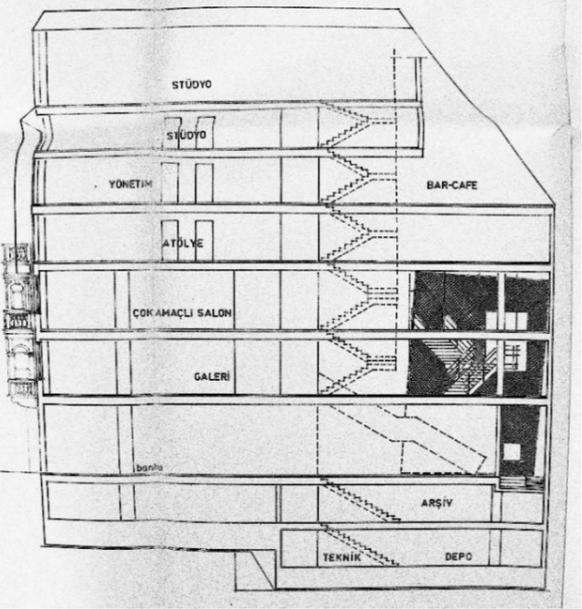
| GROUND FLOOR PLAN  | NORTH FAÇADE  | EAST FAÇADE   |
|--|---|---|
|    |   |   |
|  |  | <p style="text-align: center;"><b>PRELIMINARY PROJECT</b><br/>                 prepared in 1990<br/>                 by METİN DENİZ, CAN ÇAKMAKÇIOĞLU<br/>                 approved by<br/>                 İSTANBUL NO. I CONSERVATION<br/>                 COMMITTEE<br/>                 obtained from<br/>                 İSTANBUL NO. II REGIONAL<br/>                 CONSERVATION COMMITTEE OF<br/>                 CULTURAL ASSETS</p> |
| FIRST FLOOR PLAN   | SECTION   |   |

Table 3.35 Measured drawings prepared in 2010 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

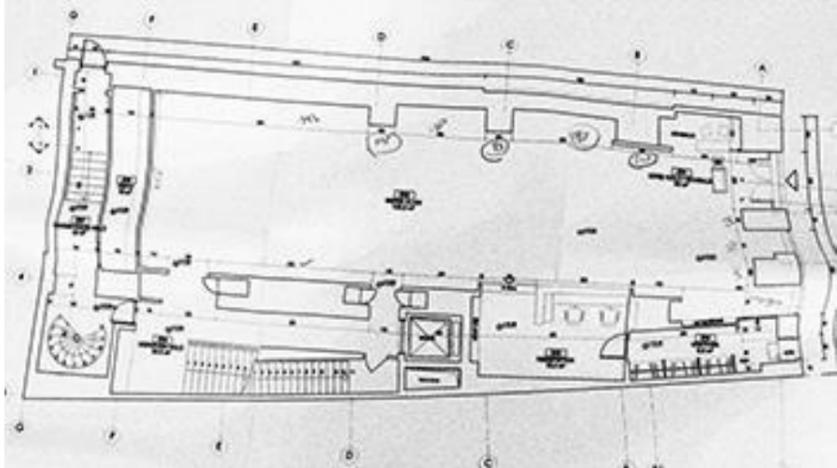
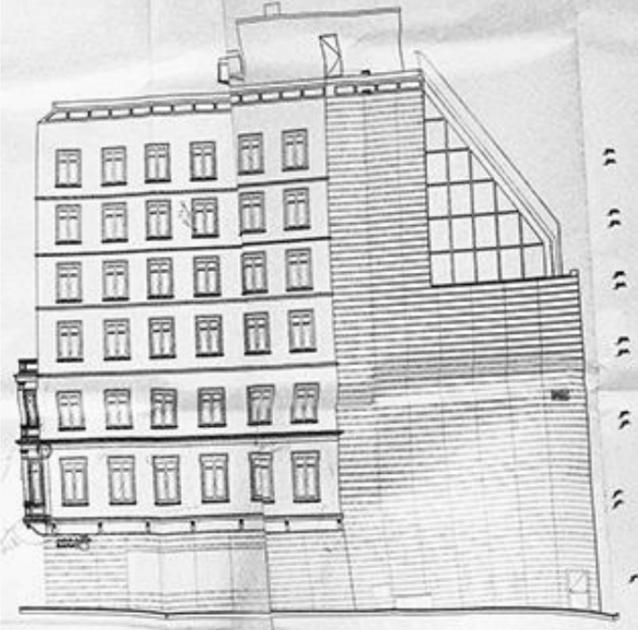
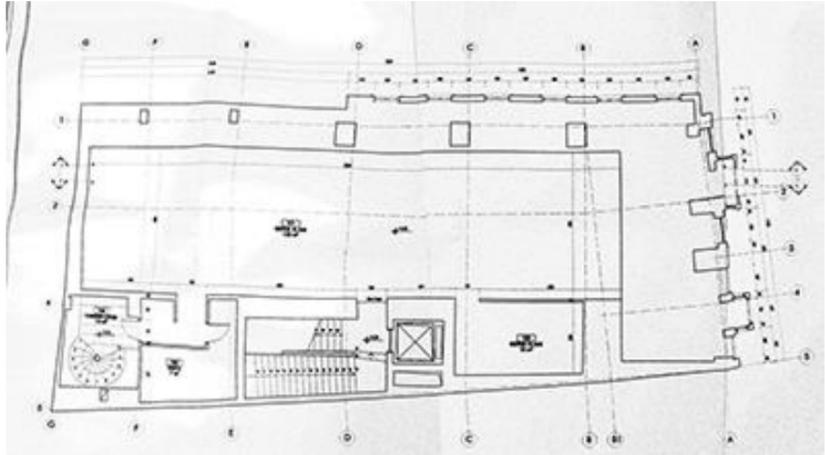
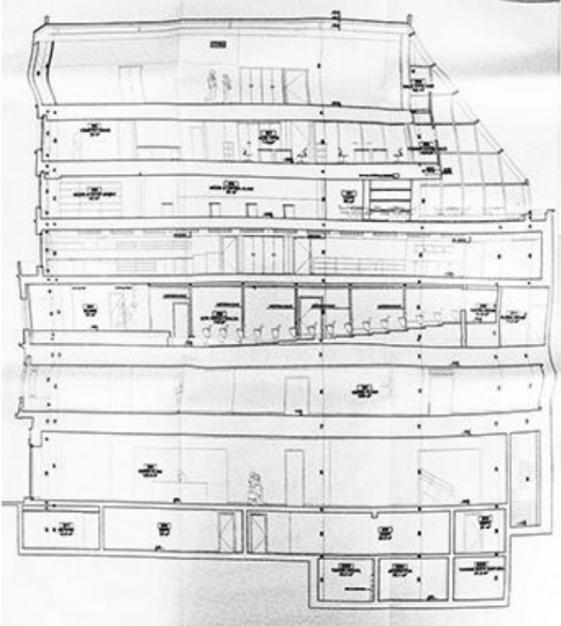
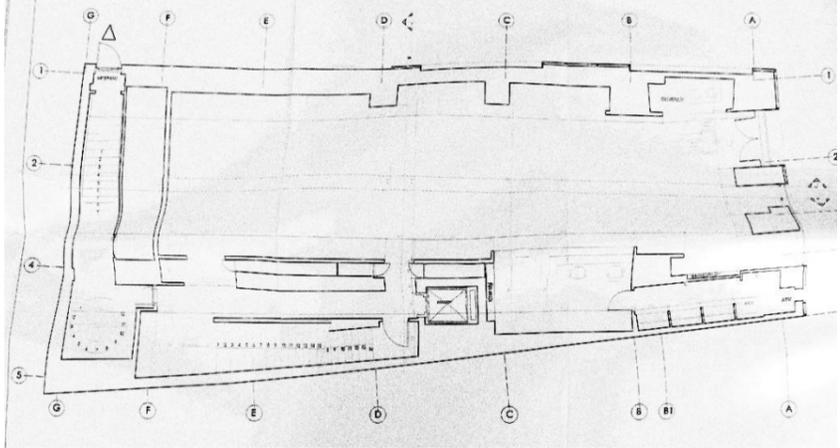
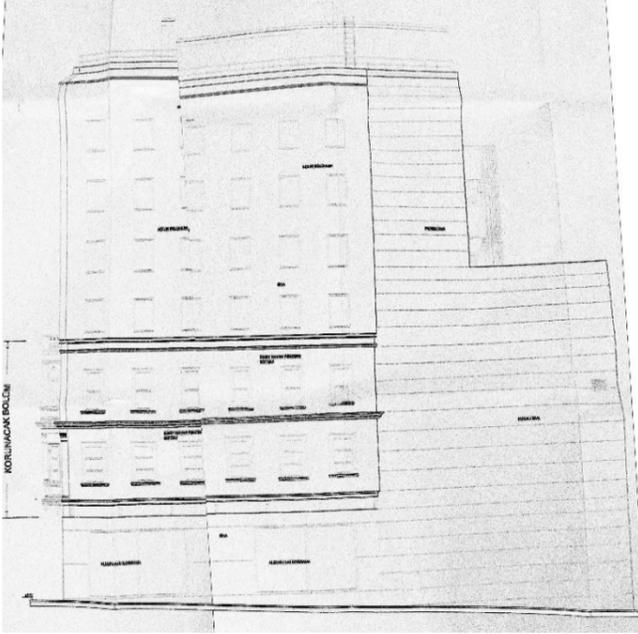
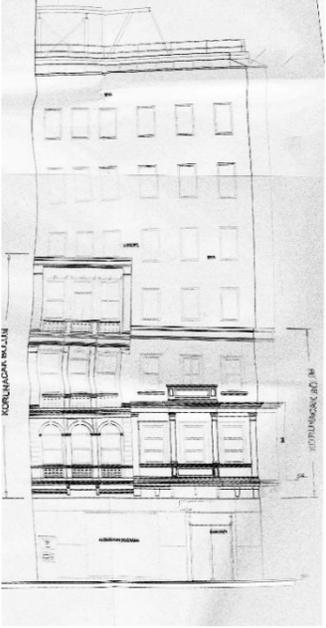
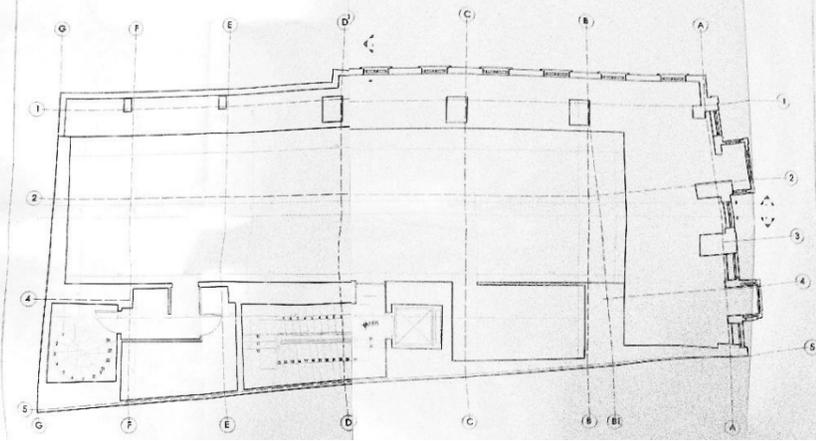
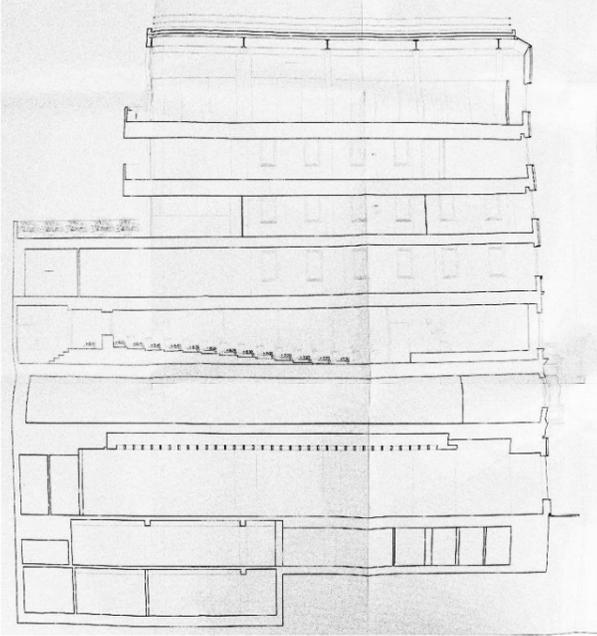
| GROUND FLOOR PLAN  | NORTH FAÇADE  | EAST FAÇADE   |
|--|---|---|
|   |   |   |
|  |  | <p style="text-align: center;"><b>MEASURED DRAWINGS</b><br/>prepared in 2010<br/>by LÜTFÜ ÜNVER</p> <p style="text-align: center;">approved by and obtained from<br/>İSTANBUL NO. II REGIONAL<br/>CONSERVATION COMMITTEE OF<br/>CULTURAL ASSETS</p> |
| FIRST FLOOR PLAN   | SECTION   |   |

Table 3.36 Restoration project prepared in 2010 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

| GROUND FLOOR PLAN  | NORTH FAÇADE  | EAST FAÇADE  |
|--|---|--|
|    |   |    |
|  |  | <p style="text-align: center;"><b>RESTORATION PROJECT</b><br/>         prepared in 2010<br/>         by LÜTFÜ ÜNVER</p> <p style="text-align: center;">approved by and obtained from<br/>         İSTANBUL NO. II REGIONAL<br/>         CONSERVATION COMMITTEE OF<br/>         CULTURAL ASSETS</p> |
| FIRST FLOOR PLAN   | SECTION   |  |



## **Changes of Plan and Façade Layout**

When the measured drawings and restoration projects in 1975, 1990 and 2010 and the photographs that seem to have been taken after 1960 are analyzed, it is seen that the façades of the building were extended with the added masses (Table 3.37) (Appendices C). The total number of floors doubled, and the eave height also increased. It is understood that the masses were firstly added to the building in 1975. Although there was no differentiation in these masses when they were first added, it is seen that the original façades of the building became prominent and the added masses were separated from the original part and became simplified as a result of the warnings of the conservation committee in 1990 and 2010.

It is seen that the apartment buildings which were destroyed before 1975 and located on plots #35 and #36 before the land amalgamation, have no traces on the façade, today.

When the interior history of the building is analyzed from the measured drawings and restoration projects in 1975, 1990 and 2010, it is seen that there is no trace of the original plan layout today (Table 3.38). While the plot where the building is located, originally contains four separate buildings, today there is only one building on the whole area of these buildings and this building hosts a function that needs large spaces unlike the old functions. As a result of all this, it is seen that the plan layout consisting of a large main space facing the streets and small service spaces located next to it, does not have a common point with the original plan layout, which was designed in such a way that there were service spaces in the middle and several main spaces facing the streets around them in four different buildings.



Table 3.37 Changes in the façade layout of Aksanat building in four periods (prepared by the author, based on the drawings obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

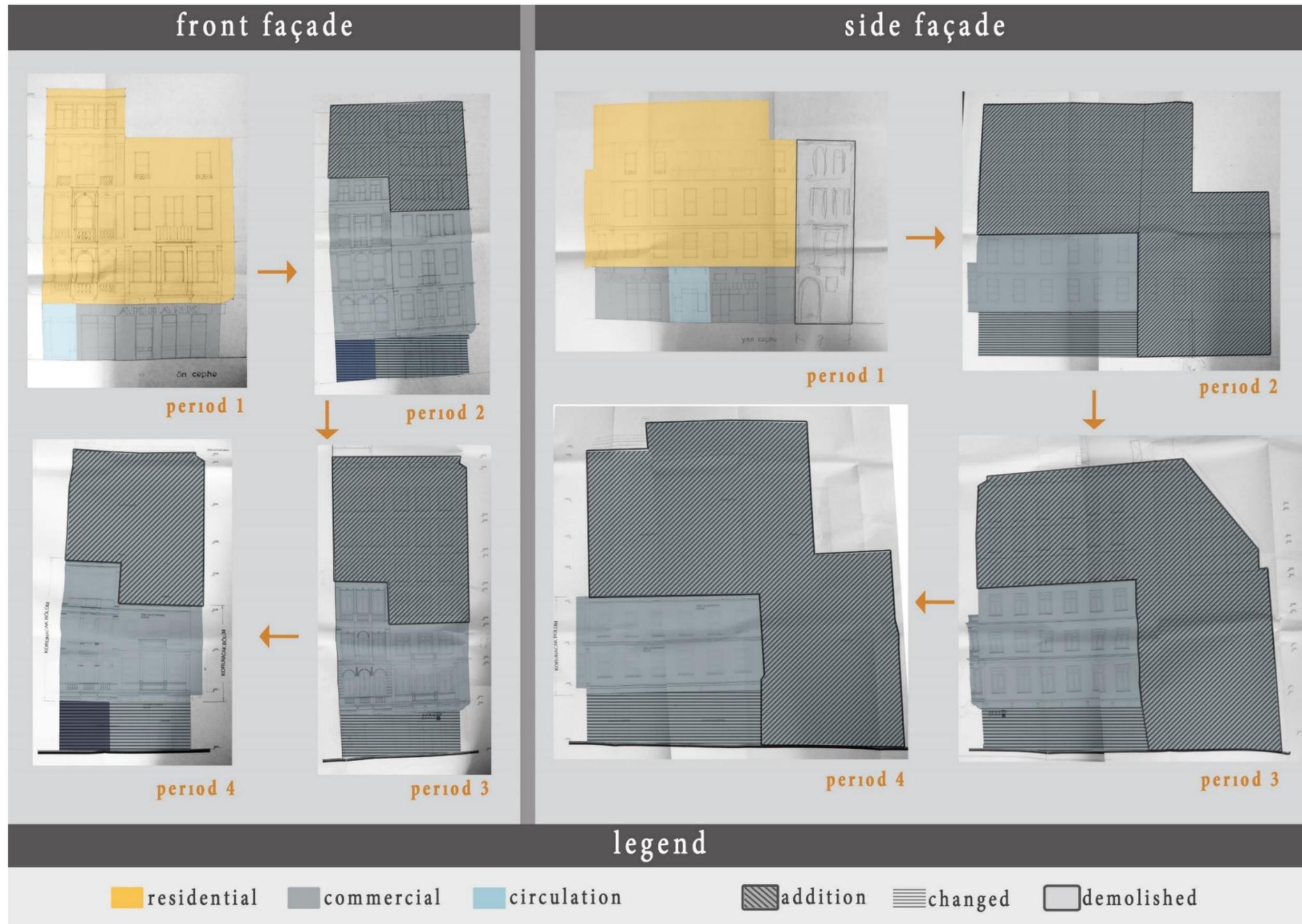
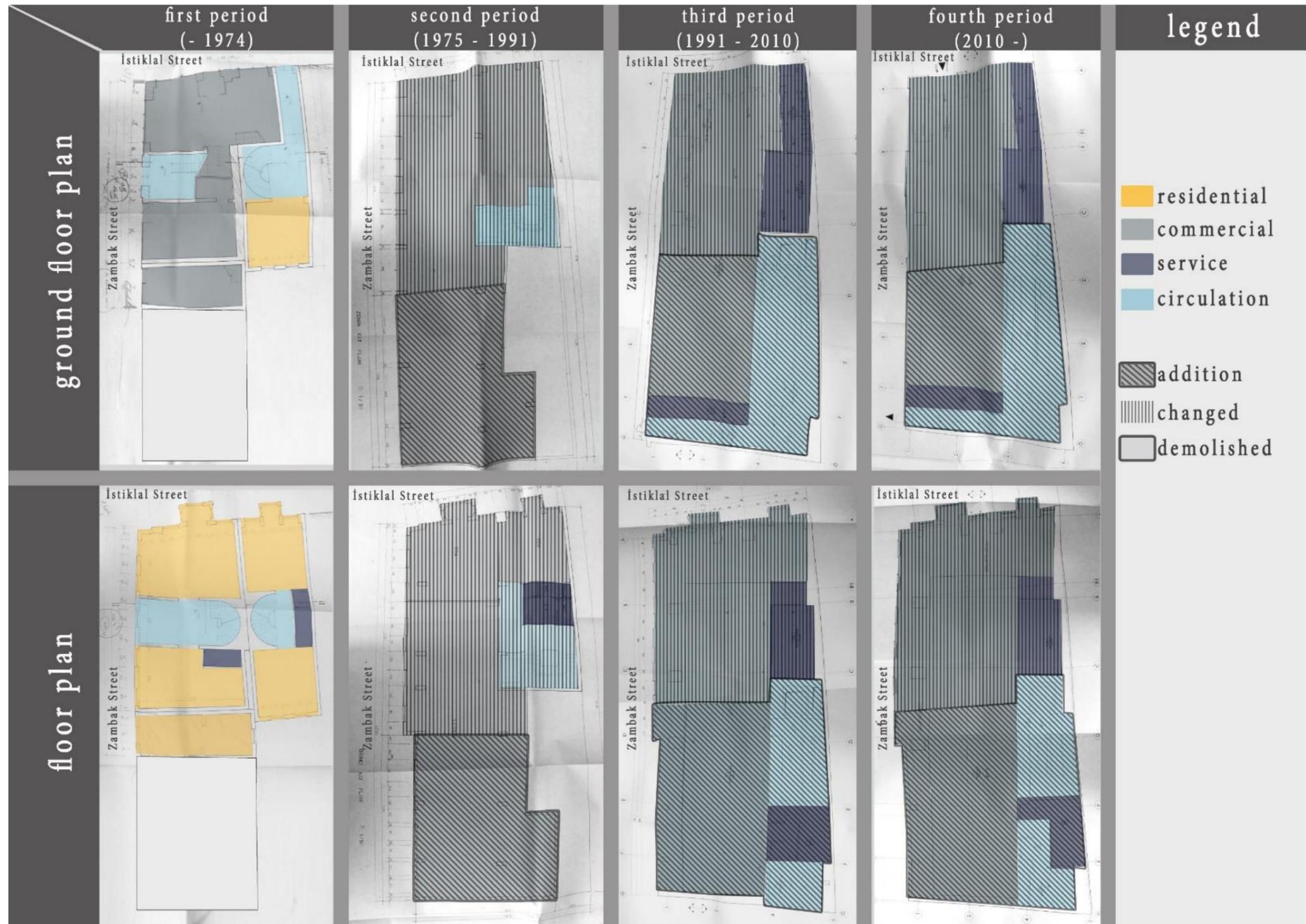


Table 3.38 Changes in the plan layout of Aksanat building in four periods (prepared by the author, based on the drawings obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)



### 3.3.1.3 Analyzes of Borusan Cultural Center

#### 3.3.1.3.1 Current Situation

##### Location of Plot

The building of Borusan Cultural Center is located on block #314 plot #14 in Asmalı Mescit Neighborhood of Beyoğlu District, İstanbul. This registered plot is located on İstiklal Street in Beyoğlu, at the south side of the street, close to Galata. The plot faces İstiklal Street at the east and Piremeci Street at the north (Figure 3.34). It is understood from the site surveys that the southern part of İstiklal Street is the most intensive part in terms of cultural and artistic activities.



Figure 3.34. Location of Borusan Cultural Center in a current aerial photograph (prepared by the author, based on the aerial photo obtained from Google Earth)

##### Function

Borusan Cultural Center on block #314 plot #14 is a building that hosts various activities in various branches of art. The ground floor of the building, which is accessed directly from İstiklal Street, is designed for more variable functions

(exhibition, various events) than the other floors. On the first floor, there is an exhibition hall. In this exhibition hall, all kinds of periodic exhibitions are held regardless of genre. It can be said that the second and third floors work together. This is because, on the second floor there is a stage reserved for concerts and a seating area for the audience, and on the third floor a gallery floor is created for the other audience who can listen and watch the orchestra through the gallery space in the middle of the plan. In addition to these floors, there is also a space designed for smaller concerts and rehearsals of orchestra on the fourth floor. On the fifth and sixth floors, there is a multi-purpose hall that can be used by workshops and courses. The sixth floor is also connected to the terrace. While the main functions mentioned above are located as a single space in the front of the building on each floor, circulation elements and service spaces such as toilets and storage rooms are located at the rear of the floors.

### **Building – Plot Relation**

The building of Borusan Cultural Center is located on a corner plot with a square shape. Since there is an adjacent zoning scheme on both sides, only two façades of the building overlook the street. The building has two entrances, one from İstiklal Street and the other from Piremecı Street. The entrance on Piremecı Street is specified as the zero level of the restoration project in 2007, according to that specification, the entrance on İstiklal Street is at -0.22 level. There is no open area of the building, which occupies the adjacent corner plot completely covering the plot (Figure 3.35).

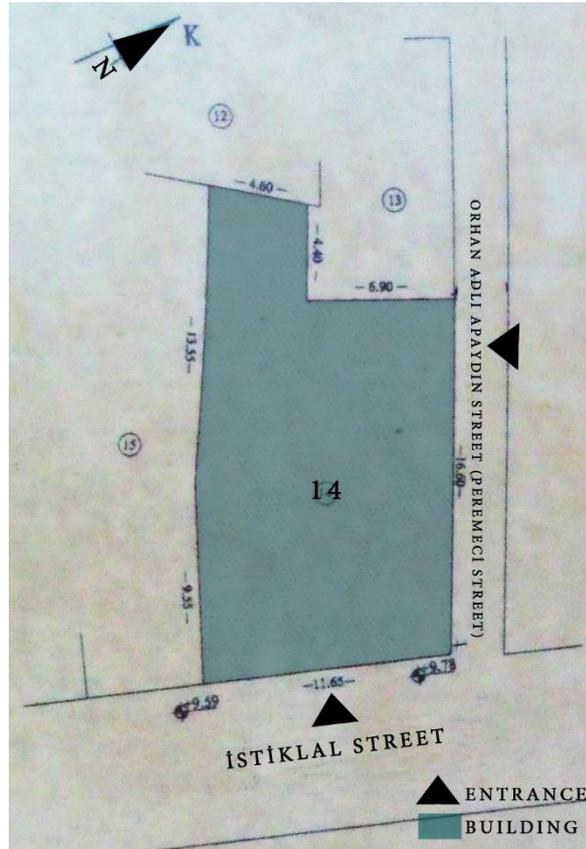


Figure 3.35. Location of Borusan Cultural Center on the plot (prepared by the author, based on the drawing obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

### Structural System

The structural system of the cultural center is formed by masonry brick outer walls and a separate steel structure system that consists of steel bracings and beams that do not touch the walls (Figure 3.36). The steel system is designed not to touch the outer walls. That is to say, there are two independent structural systems. What connects these two systems is a steel-beam slab.



a



b

Figure 3.36. (a) Conceptual 3D image of the restoration project, (b) Photographs taken during the construction of new structure. Source: [www.gadarchitecture.com](http://www.gadarchitecture.com), last accessed in December 27, 2019

## **Plan and Façade Layout**

Borusan Cultural Center is located on a corner plot on İstiklal Street. Since there is no significant level difference between the main street and the side street that the building faces, the two façades consist of six floors and a terrace floor. Above the terrace floor, there is also a flat roof. As mentioned above, the building is accessible from both façades.

There are three columns on the ground floor of the façade facing İstiklal Street. On the east side of this façade there is a fixed window and on the west side there is a folding joinery. The entrance to the building from İstiklal Street is provided through the opening on the west side. Above the ground floor, there is a division on the façade following the columns which segment the ground floor façade. On the upper floors of the façade, there are two closed cantilevers which continuously rise along the four floors from the first floor. One of the closed cantilevers is arranged in the middle of one side of the façade and the other cantilever is on the other side of the façade. One of the cantilevers continues on the fifth floor and the other turns into a balcony on the fifth floor. The façade surface is completely covered with natural stone material. It is easily understood that this material differentiates on the ground floor. Five windows can be seen on the İstiklal Street façade of the first floor. There is also one window opening on the each sides of the closed cantilevers. The window opening, which is one on each surface of the closed cantilevers, continues on all floors. However, the other windows on the first floor are transformed into door openings on the second and third floors, called "French windows" with iron railings in front of them. On the fourth and fifth floors, the window layout on the first floor is repeated. It can be noticed that the joinery details and forms of the windows change on each floor. All the joineries except the ones on the ground floor are made of wood. Ground floor joineries are made of aluminum and as thin as possible. The most remarkable façade is the one of the first floor. The arched shape of the window openings on the first floor façade is a distinctive feature. The first floor also has more distinctive and impressive stone ornaments than the other floors. The window openings on the floors above the first floor are rectangular shaped openings with

stone ornaments around them. Nevertheless, stone decorations are seen throughout the façade, each of which are different, although they are simplified towards the upper floors. There are stone floor moldings between the ground and first floors, the third and fourth floors and the fourth and fifth floors. In addition, the profiled eaves which is also the parapet of the terrace is remarkable.

When the Piremecı Street façade of the building, namely the northern façade, is seen, it can be said that it has a plainer and more uniform design than the İstiklal Street façade. On the façade, there is a closed cantilever that continues for five floors starting from the first floor and constitutes 4/5 of the floors. On the terrace floor, the raised wall, which creates the feeling of a typical floor wall, acts as a high parapet. The lower level of the north façade of the ground floor is covered with natural stone and the rest of the north façade is painted with cream color on the plaster. On the ground floor of the façade, there are three window openings from the floor to ceiling and one door opening. The northern façades of the first and upper floors are designed in a repetitive manner. Each floor has a total of five window openings, four of which are on the cantilever. These openings are rectangular and framed with stone jambs. On the outer surface of the raised parapet wall on the terrace floor, there are traces that look like four closed windows. The stone floor moldings which are continuing throughout the façade between the ground and first floor and which are only on the cantilever on upper levels of the façade are remarkable. It is observed that there are profiled stone buttresses under the closed cantilever. There are fixed aluminum joineries in the window openings on the ground floor as thin as the ones on the east façade. The entrance door and the upper floor window frames on the same façade are made of wood.

If the current plan layout of Borusan Cultural Center building is analyzed, it is seen that the plan is quite simple and almost the same on all floors, despite small differences. The floor plans are designed in the form of the main space, which is formed like a cell core by pulling in at least one meter from the outer walls of the structure, and the service elements and areas are placed around it. There is a basement floor below the entrance floor and five normal floors and a terrace floor

above the entrance floor. There are two entrances, one on each street façade, to the building on the ground floor. The building can be accessed from the north side of İstiklal Street façade and the west side of Piremeci Street façade. The three elements providing vertical circulation in the building are placed around the main space, one in the east, one in the west and the other in the north. On the west side of the plan, all floors can be reached by a staircase which also serves as a fire escape. The staircase at the north of the plan starts from the ground floor and go up to the fifth floor. With the elevator on the east side, all floors can be reached except the terrace floor. There is a toilet next to the stair hall on the west side of the plan and this space is repeated on every floor. As it can be understood from above, each floor of the building is like a repetition of each other in terms of its main configuration except the function in the main space. Only the terrace floor differs slightly from the others. For the tea house on the terrace floor, the main room was divided into two parts, one side as a tea shop and the other side as a sitting section. Surroundings of the main area was designed as an open terrace except for the stairs and toilets on the west side and a total of five exits were created from the main area to the terrace. There is a stairway leading directly from the fifth floor to the tea house on the terrace floor. In the basement, the main space is designed as a shelter, on the ground floor as a book house, on the first floor as an exhibition hall, on the second floor as an orchestra space, on the third floor as a sitting area for audience connected to the gallery space with the second floor, on the fourth floor as an orchestra space and on the fifth floor as a classroom.

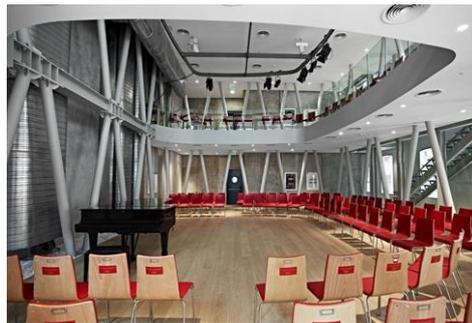
### **Physical Density**

Borusan Cultural Center was opened in order to host various concerts. In addition to concerts, periodical exhibitions and periodic workshops are organized (Figure 3.37). The visitor mobility in the building, which contains many activities, is quite high. Cultural center is open to visitors between 9.30 am - 6 pm except Saturdays and Sundays. However, concerts and screenings are held after 6 pm on various days during the week. The concert area formed by combining two floors of the building with the gallery space has a capacity of 200 people in the sitting events

and 500 people in the standing events. Periodical exhibitions in the exhibition area which is totally 220 square meters, are open to visitors throughout the day. As a result, it can be understood from above that while the communities visiting the exhibitions and workshops are using the building during the day, the events that cause at least 200 people gathering at the same time are organized in the evening.



a



b



c



d



e



f

Figure 3.37. (a) The main space on the ground floor. Source: [www.gadarchitecture.com](http://www.gadarchitecture.com), last accessed in December 27, 2019, (b) Concert space and gallery on second and third floor. Source: [www.gadarchitecture.com](http://www.gadarchitecture.com), last accessed in December 27, 2019, (c) Exhibition hall on the first floor. Source: [www.gadarchitecture.com](http://www.gadarchitecture.com), last accessed in December 27, 2019, (d) Elevator hall (Personal Archive), (e) Stairs (Personal Archive), (f) Terrace. Source: [www.gadarchitecture.com](http://www.gadarchitecture.com), last accessed in December 27, 2019

### 3.3.1.3.2 History and Original Situation of the Building

#### History of Plot

Block #314 plot #14 where Borusan Cultural Center is located is on İstiklal Street, which is the oldest settlement of Beyoğlu after Galata. In order to understand the history of the plot, old maps and photographs are analyzed within the scope of the thesis.

The oldest map that shows the building on the plot is the "1853 City Map" (Table 3.38).<sup>19</sup> Although some roads and buildings were drawn differently from today's maps, this map shows a building similar to the present situation where Borusan Cultural Center building should be located. On the Goad Maps of 1905 and Suat Nirven Maps of 1948, the building and plot can be seen exactly as it is today (Dağdelen, İ. 2007) (Tarih Vakfi, 2000). It is understood that there has been absolutely no amalgamation or subdivision with neighboring buildings or plots from at least 1900s to the present. Similarly, in aerial photographs from 1970 and onwards, the building retains the same form and size as its present state (Google Earth) (Table 3.39).

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<sup>19</sup> For more information, visit: <http://www.istanbulurbandatabase.org>

Table 3.39 Location of the plot in old maps; 1853 City Map. Source: www.istanbulurbandatabase.com, last accessed January 21, 2020 1860-1870 City Map. Source: www.istanbulurbandatabase.com, last accessed in January 21, 2020, 1861-1876 Cadastral Map. (Restitution Project Report of SALT Cultural Center), 1905 Goad Insurance Map. (Dağdelen, İ. 2007), 1948 Suat Nirven Map (Tarih Vakfi, 2000), 2018 Aerial Photo. (Google Earth) (prepared by the author based on the maps obtained from the sources written before)

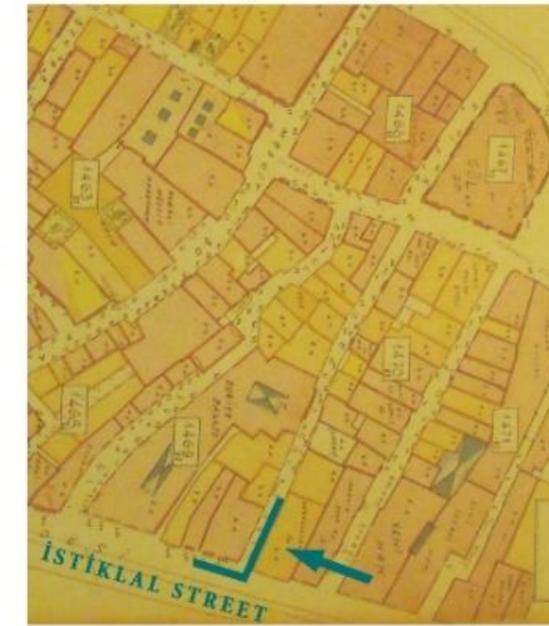
**1853 CITY MAP**



**1861 - 1876 CADASTRAL MAP**



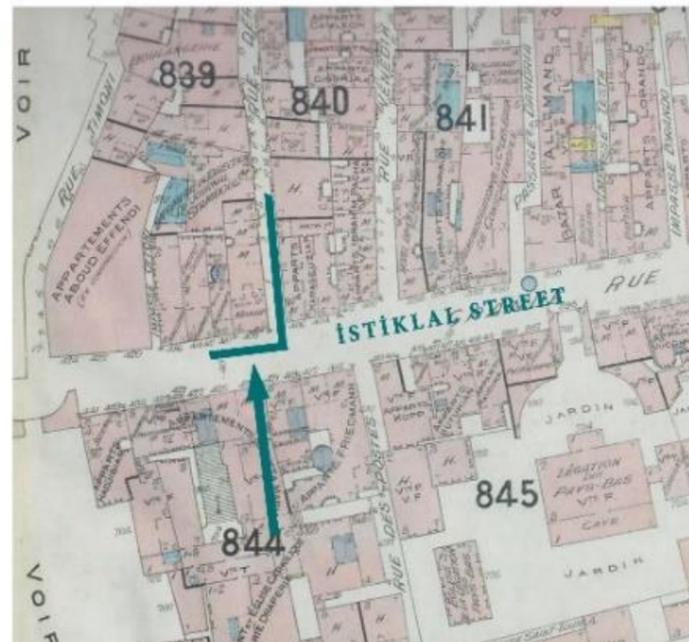
**1948 SUAT NİRVEN MAP**



**1860 - 1870 CITY MAP**



**1905 GOAD INSURANCE MAP**



**2018 AERIAL PHOTO**





## **History of Building**

As it is seen on The City Map in 1853, which is the oldest map being used to understand the history of Borusan Cultural Center, the building is similar to the present state. Based on this information, it is possible to conclude that the building might have been built before 1853. However, considering that there are some drawing errors in this map compared to today's maps, the map cannot be considered as a definite source.

The oldest definitive data about the building is that there was a famous Beyoğlu store named "Zahariadis" in the building, seen in an old photograph taken in 1950s (Table 3.40). It is determined that this store was existing in 1883. Therefore, it can be said that the building might have been built before 1883. However, an exact information, older than the one understood from the 1948 maps, about the form of the building and the plot could not be reached. Nevertheless, when the 1948 Goad Maps, aerial photographs, traces from the building, measured drawings and restitution projects and reports prepared in 2004 are examined, it can be said that the mass and floor layout of the building were conserved to a great extent from the day it was built until 2004.

It is determined that the building was multi-tenant before 2004 and that the ground floor was used with commercial function and the upper floors with residential function until 1970s, then the upper floors were adapted as offices.

As a result of the economic and political activity in the region from the 1950s onwards and finally 1973 Beyoğlu Development Plan which were explained in the History of Beyoğlu, the aforementioned building lost its residential function. With the plan approved in 1973, the decision not to build residences on İstiklal Street came into force and the transformation of function on the street was finalized with this decision.

When the decision reports taken from İstanbul Conservation Committee are examined, it is seen that the building was registered in 1971 by GEEAYK as a

cultural asset to be conserved and also in 1993, it was incorporated in the urban conservation site designated for Beyoğlu.

In 2003, the building was acquired by Borusan, then restored and adaptively reused as a cultural center.

Table 3.40 Situation of the building in four periods; Photo of the 1st Period, Source: www.gadarchitecture.com, last accessed in December 27, 2019, Photo of the 2nd and 3rd Periods (Photo Album of Restitution Project), Photo of the 4th Period. Source: www.gadarchitecture.com, last accessed in December 27, 2020. (prepared by the author, based on the photographs obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive, GAD Architecture Archive and Personal Archive)

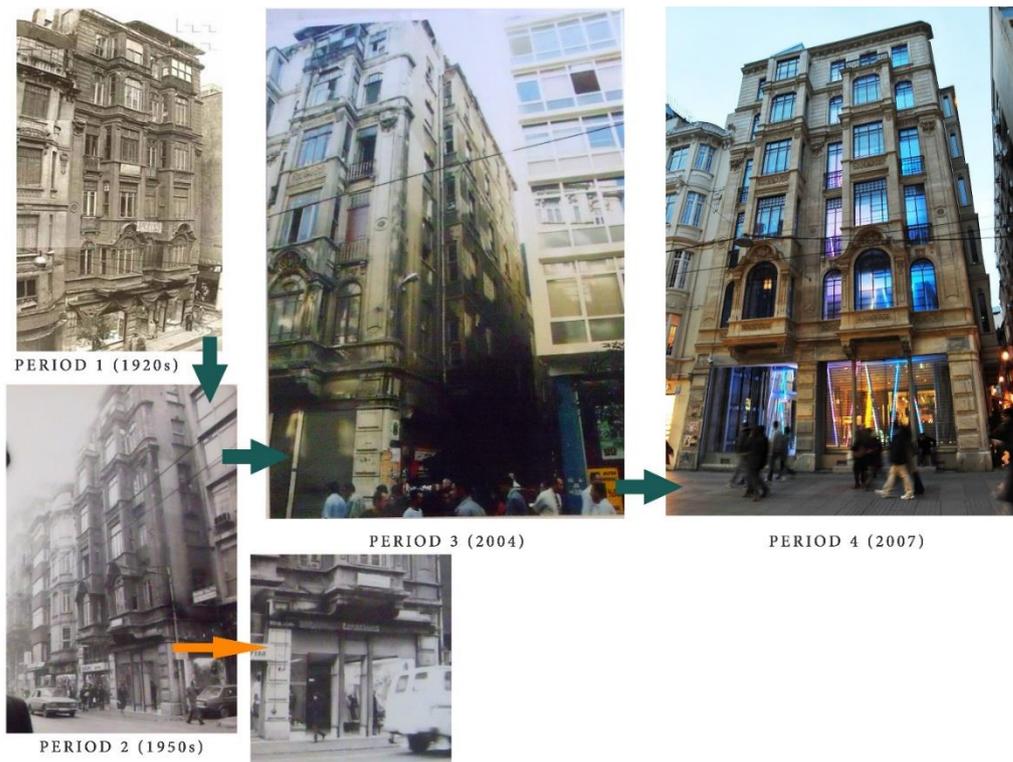
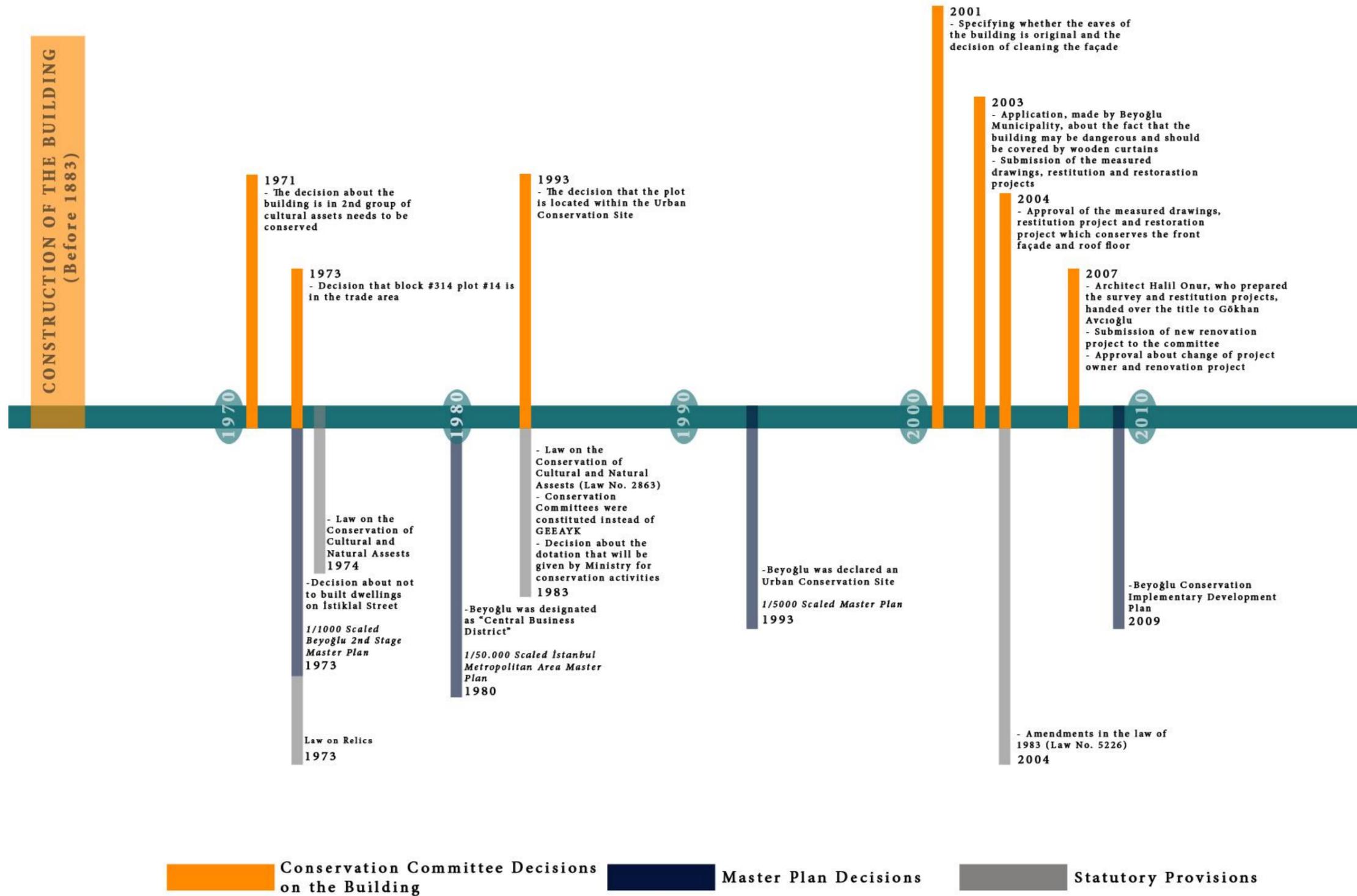


Table 3.41 Important events occurred as turning points of life of the architectural asset





### **Original Building – Plot Relation**

The oldest information about the building located in Beyoğlu on block #314 plot #14 belongs to 1948. According to this information and the restitution project prepared in 2004, the original state of the building covers the whole plot as its present state. In other words, the original building is on İstiklal Street with narrow façade and Piremeci Street with wide façade and it is placed in east-west direction to cover the whole plot. On the ground floor, there are three main entrances, two of them for shops and one of them for residential units (Figure 3.38). Two of these entrances are from the eastern façade, İstiklal Street, and one from the northern façade, Piremeci Street. It is noteworthy that the entrances of the commercial units in the building are given through the busy street, while the entrance of the residential units are given from the street which is less used than the main street and the farthest part of the building from the street. The building is adjacent at the west and south sides. On the western façade, a part of the building is adjacent to the neighboring building, while the rear part extends further to the west, distorting the rectangular shape of the building. It is seen that this elongated part is not extended until the neighboring plot and thus a light well is obtained by leaving a gap between two buildings (Figure 3.38).

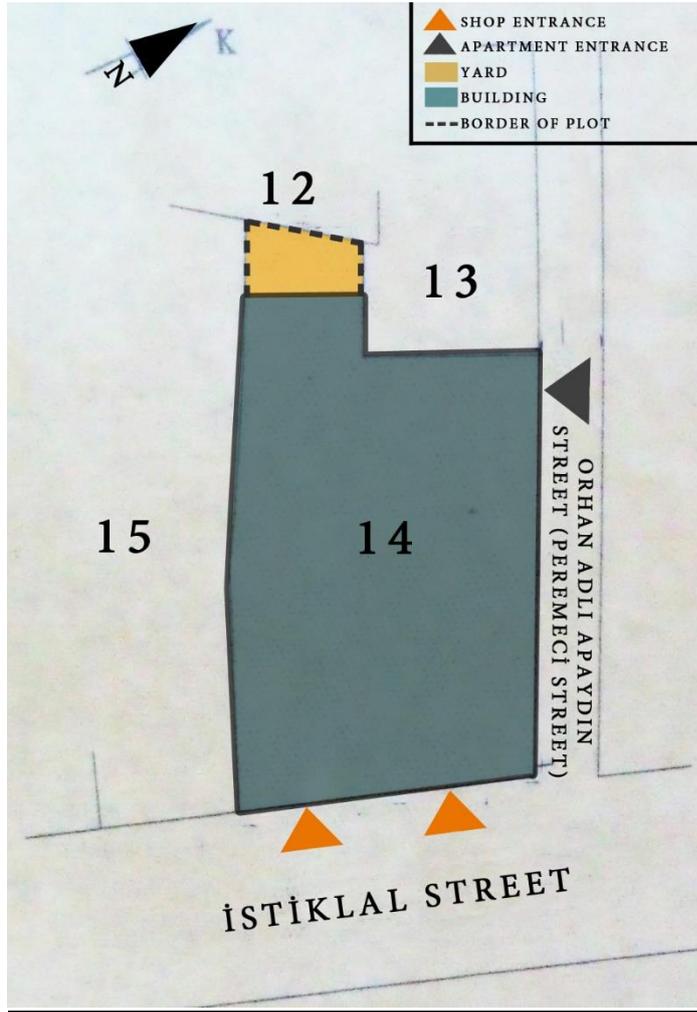


Figure 3.38. Original location of the building on the plot (prepared by the author, based on the drawing obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

### Original Function

In order to understand the original function of Borusan Cultural Center, measured drawings, restitution project and project reports of the building are examined. It is understood from these investigations that the original function of the building is residential and commercial. It is an example that shows a number of features of the 19th century apartment buildings that constitute the general fabric of the region. It is determined that there were two commercial units on the ground floor and two separate residential units on each floor on the upper floors.

### **Original Structural System**

When the measured drawings, project report prepared in 2004 and photographs belonging to that period of the building are examined, it is seen that the building was built with masonry system. The wall separating the two residential units by passing through the middle of the building and the outer walls are load bearing walls and masonry filled brick system. The floors of the building were also constructed with steel putrels and brick jack arch system.

### **Original Plan and Façade Layout**

The original plan and façade layouts of the building on block #314, plot #14 can be understood from the measured drawings, restitution project and old photographs, which were prepared in 2004. In addition, the map prepared by Suat Nirven in 1948 provides some information.

When the data collected from different sources are combined, it is understood that there is no change in terms of mass in the building. The building consists of two commercial units which are reached via İstiklal Street and residential units which are reached from Piremeci Street. On the ground floor, as mentioned before, there is a total of three entrances, two of which reach commercial units and the other one reaches the apartment. With the load bearing wall extending parallel to Piremeci Street in the middle of the building, the building is divided into two in both plan and façade. From the two commercial units reached from İstiklal Street, it is found that the south side of the building on the ground floor consists of two spaces and the storage space on the basement floor is reached from the one on the west side. The other commercial unit consists of one space on the ground floor. There is a staircase that goes down to the basement and leads to the upper floors in that space reached from Piremeci Street. There is also a storage space on the side of the basement that can be reached by this staircase. The same staircase leads to the first floor and reaches to all floors. When the first floor is reached, the staircase hall is connected to another staircase hall on the south side of the building and this stairway provides access to all upper floors from the first floor. The staircase hall connecting the two main

staircases is converted from above the second floor into a light well and there is no passage between the two staircases except for the first floor. On the south and north sides of the building, which is divided into two by the load bearing wall, there are two residential units extending parallel to Piremeci Street. From the first floor, the plan layout of these flats is repeated in the same way up to the terrace floor.

Looking at the flat on the north side, the entrance is provided from the main staircase and from the entrance, the corridor leading to the living room which is the largest room and facing İstiklal Street, is reached. The other rooms, kitchen, bathroom and toilet are located on both sides of this corridor. This flat is located on the north side of the building and has two façades facing the streets. In this flat, it is remarkable that the rooms are located by the façade and the service spaces like kitchen, bathroom, toilet and storage room are located on the inner side. It is seen that a total of two light wells were built in the service spaces. Looking at the plan of the flat on the terrace floor, a large room is accessed via a direct door from the staircase. Two rooms, one of which has access to the terrace on the side of İstiklal Street and the other facing Piremeci Street, a bathroom, a toilet and a kitchen are reached from the large room. The terrace extending to İstiklal Street is also reached from the large room.

The flat at the south has a single façade facing İstiklal Street. The entrance, which can be reached by the second staircase, consists of a hall and this hall is in the middle of the flat plan, extending in the east-west axis and turns into two separate corridors. The corridor on the east side leads to the largest room which overlooks İstiklal Street and also the second room facing the light well which is connected with the larger room. The large room mentioned above is also the only room in the flat facing the street. The other corridor on the west side leads to service rooms such as kitchens, bathrooms, toilets and two rooms. These two rooms overlook the space left between the building and the adjacent plot on the west side of the building. Looking at the penthouse flat on this side of the building, unlike the other penthouse, a hall is reached at the entrance of the flat. This hall, unlike the lower floors, provides direct access to a large room and bathroom on the east side, two rooms, a kitchen and a

toilet on the west side. The terrace on the south side is also located on the side which overlooks İstiklal Street. This terrace is located along the whole length of the eastern façade of the apartment.

When the original façades of the building are analyzed, it is seen that there is little difference with its current state. It is determined that there are a few differences between the old and new states of the façades, new state of which is described in the previous titles. The openings on the eastern façade of the ground floor have original wood and mullioned joinery. The roof of the building is a hipped roof and tile-covered.

### **3.3.1.3.3 Conservation Activities**

#### **Change of Function**

The construction date of the building located on İstiklal Street, block #314 plot #14 is unknown. In order to learn the functions of the building from the day it was built to the present day, the measured drawings, restitution project prepared in 2004 and old photographs are examined. This building, like Aksanat and SALT, was designed and built to accommodate commercial units on the ground floor and residential units on the upper floors in accordance with the dominant character throughout the region in the 19th century (Table 3.42). However, it is mentioned in the previous chapters that there was a rapid transformation in the socio-economic and functional fabric of the region especially after the events of September 6-7 in 1955 (Kırmızı, M. 2011). Residential dominance in Beyoğlu started to decrease during these periods, and even developments such as the decision not to make residences on İstiklal Street in the notes of the zoning plan in 1973, designation of Beyoğlu as the "Central Business District" in the notes of the zoning plan in 1980 pushed İstiklal Street to commercial intensity.



decision on the plot is its registry in 1971 by GEEAYK as a cultural asset that needs to be conserved (Table 3.43). Subsequently, the registered building was incorporated into the Beyoğlu Urban Conservation Area, which was designated in 1993 (Table 3.43). Until 2003, there were no applications about the plot to the committee. In 2003, an application was submitted to the conservation committee that the building was posing danger and that the façade should be covered with a wooden curtain. With the same application, the measured drawings, restitution and restoration projects were also submitted. In 2004, the conservation committee analyzed the building's measured drawings, restitution and restoration projects, as well as the technical report about the dangerous state and approved the projects (Table 3.43).

The committee also stated in the same decision that the building should be covered with a wooden curtain in order not to cause any danger. In addition, the committee determined the conservation group of the building as second degree. Two months after the approval, as a result of the application regarding the demolition of the side façade of the building, the committee reexamined the situation of the building and decided that the approved restoration project should be implemented by demolishing the side façade of the building. In 2007, it is seen that the architect, the project owner in 2004, submitted the petition to the committee stating that due to his workload, he could not deal with the implementation process and renovation projects, and therefore transferred his rights to another architect. Two months after this petition, the renovation project of the building was submitted to the committee and approved with the revisions (Table 3.43).

Table 3.43 Cultural Heritage Conservation Committee decisions in chronologic order (Appendices F)

| DATE | DECISION NUMBER | COMMITTEE                                  | DECISION  |
|------|-----------------|--|---|
| 1971 | 5899            | High Committee of Cultural Assets (GEEAYK) | The building on block #314 plot #14 is registered.  |
| 1993 | 4720            | İstanbul No. I Conservation Committee      | It is decided that the plot is located within the Urban Conservation Site.  |
| 2004 | 15840           | İstanbul No. I Conservation Committee      | - It is decided that the building should be covered with a wooden curtain.<br>- The building's measured drawings, restitution and restoration projects are approved.      |
| 2004 | 16081           | İstanbul No. I Conservation Committee      | It is decided to implement the restoration project approved by Decision #15840 of the registered asset on block # 314 plot #14 by demolishing the façade of the building. |
| 2007 | 1215            | İstanbul No. II Conservation Committee     | - Request about change of project owner of the restoration project of the building on block #314 plot #14 is approved by the committee.                                   |

Table 3.43 (continued)

|  |  |  |  |
|--|--|--|--|
|  |  |  | - The renovation project prepared for the plot is approved with revisions. |
|--|--|--|--|

**Physical Interventions**

Measured drawings, restitution, restoration projects and old photographs in 2004 are analyzed in order to understand the interventions made to the building on block #314 plot #14 over time (Appendices E).

It is determined that there is no change in the mass of the building since it had been constructed. In order to understand the interventions until it was adaptively reused as a cultural center, old photographs, measured drawings and restitution projects are analyzed.

Looking at the changes in the interior and plan layout of the building, the most conspicuous intervention is the addition of a mezzanine floor on the south side of the ground floor. The space used by the stores was extended with the mezzanine added to the south side. It is seen in the measured drawings in 2004 that the restaurant, which was located on the south side of the ground floor, used the ground floor, mezzanine and the first floor before it was adapted to a cultural center (Table 3.44). This caused the interior walls of the original apartment space to be removed. Then, a kitchen on one side and a sitting area on the other side was designed on the first floor. It is also seen that new wet areas were added to this floor and plan layout of this floor was completely changed. Although there was not such a big change in the other floors, it is determined that the walls in some rooms were removed and the spaces were joined or the walls were added and the spaces were divided. While the downstairs mostly conserved the original plan layout, the walls on the north side of the terrace floor were completely removed and a two-roomed storage floor was formed (Table 3.45). It is understood that the terrace on this part of the floor was also extended by downsizing the closed space.

When the façade interventions before 2004 are analyzed, it was also necessary to make changes to the eastern façade of the ground floor because of the mezzanine floor added by making use of the sufficient storey height of the ground floor. As a result, the southern side of the eastern façade of the ground floor was divided into two, thus changing the joinery. It is seen that some openings of the commercial unit on the north side of the ground floor were extended.

In the period prior to 2004, it is determined that an unoriginal structure was constructed on the terrace floor of the building. It is also seen that some joineries were changed on the façades.

In order to understand the interventions made in the adaptive reuse process of the building, which was made before 2004 as explained above, the restoration project prepared in 2007 is analyzed (Table 3.46).

It is seen that the interior space and plan layout of the building was completely changed. It is understood that all the walls, floors and stairs in the interior were removed. It is also observed that two new staircases were constructed in a type and location unlike the original staircases which had existed until 2007. In addition to the stairs, an elevator hall was added to the building. The small and numerous separate volumes of the flats, namely the rooms and wet areas, were completely united as the floors became almost one single room. Floor plan layouts today consist of a large space with stairs, elevators and toilets around this space. As with all floors, it can be understood that the original spaces on the terrace floor were combined and turned into a single space and also the closed floor area was reduced. Hereby, the terrace was extended by the side façade.

Table 3.44 Measured drawings prepared in 2004 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

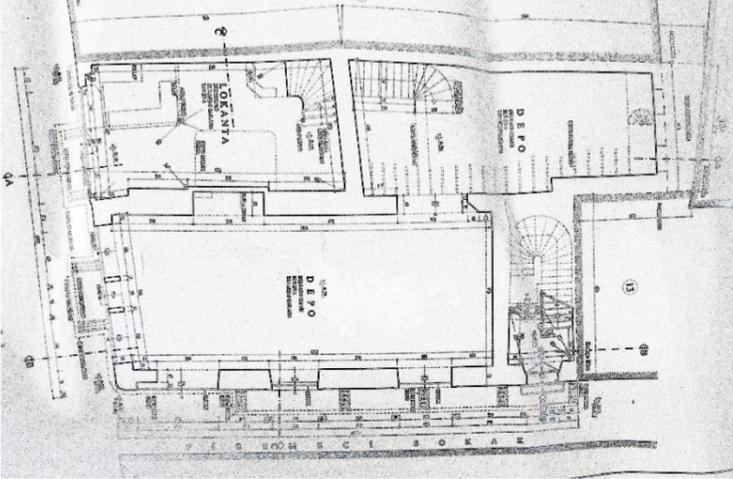
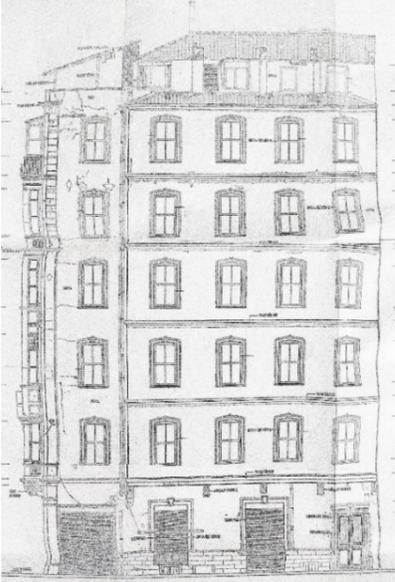
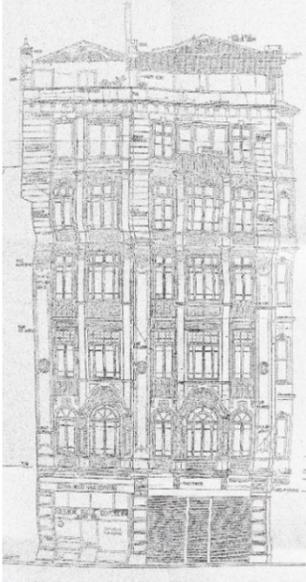
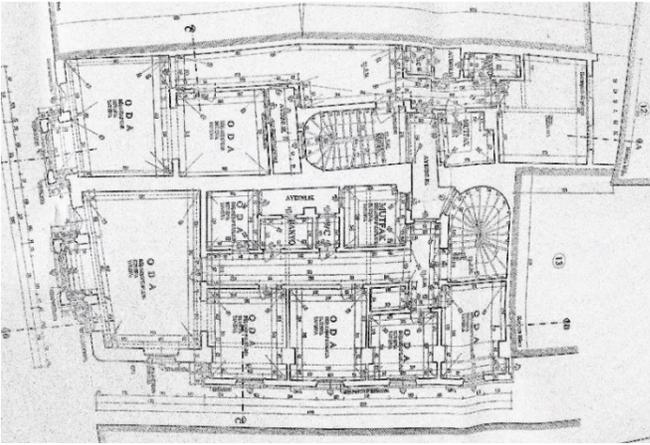
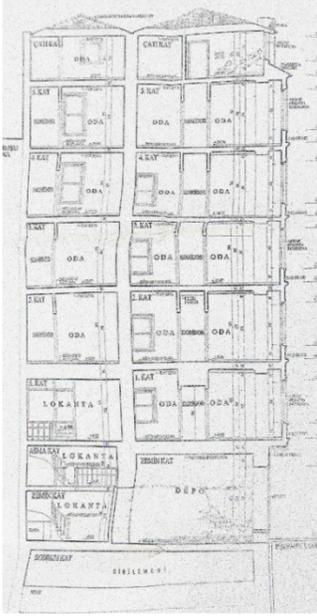
| GROUND FLOOR PLAN  | NORTH FAÇADE  | EAST FAÇADE  |
|--|---|--|
|    |   |    |
|  |  | <p style="text-align: center;"><b>MEASURED DRAWINGS</b><br/>                 prepared in 2004<br/>                 by HALİL ONUR<br/>                 approved by<br/>                 İSTANBUL NO. I CONSERVATION<br/>                 COMMITTEE<br/>                 obtained from<br/>                 İSTANBUL NO. II REGIONAL<br/>                 CONSERVATION COMMITTEE OF<br/>                 CULTURAL ASSETS</p> |
| FIRST FLOOR PLAN   | SECTION   |  |

Table 3.45 Restitution project prepared in 2004 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

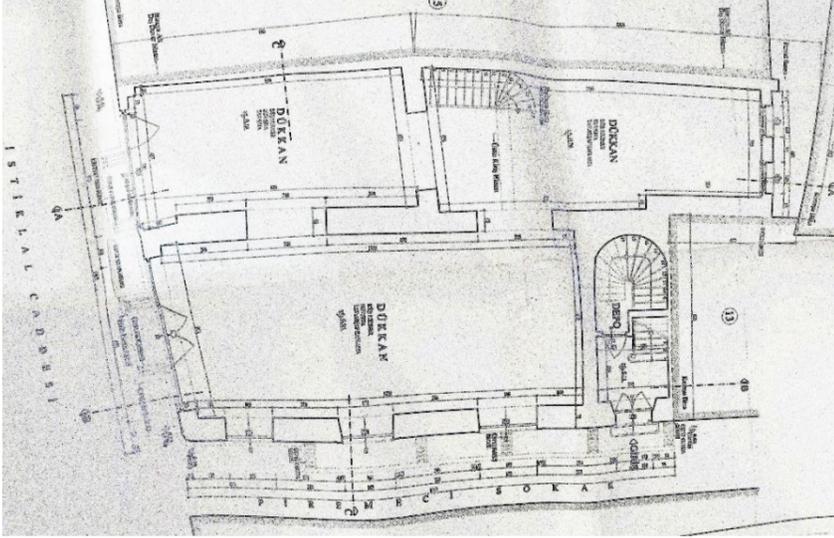
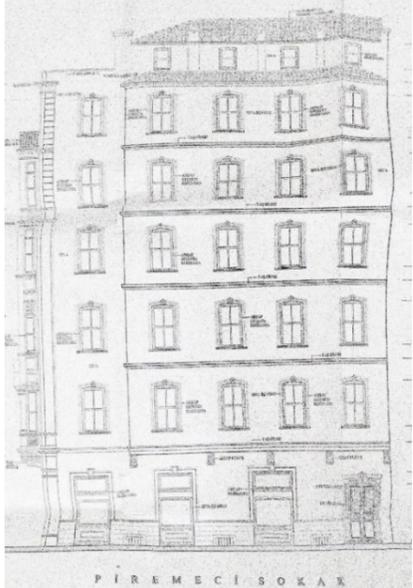
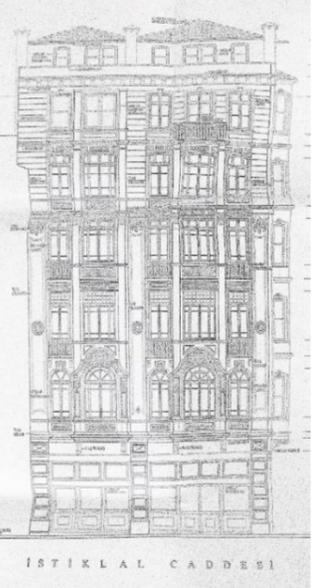
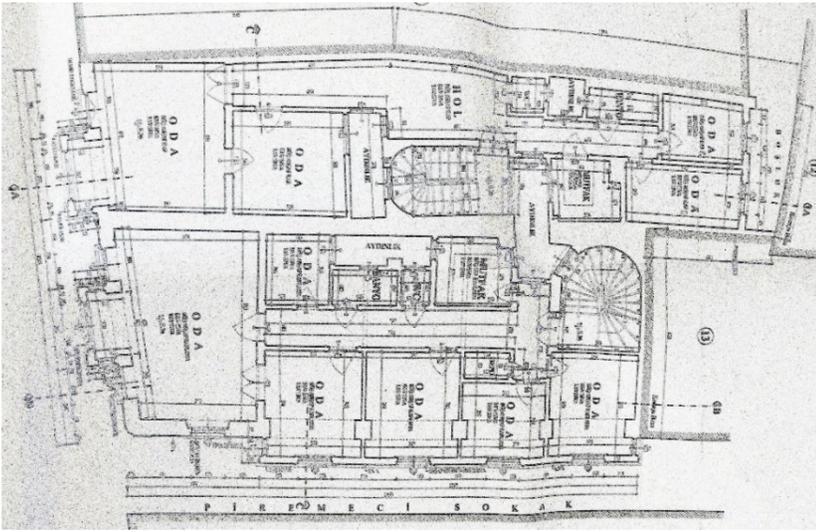
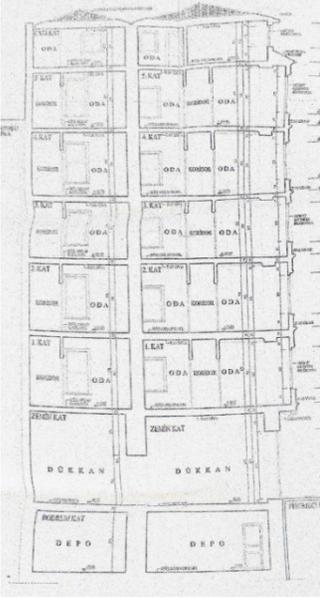
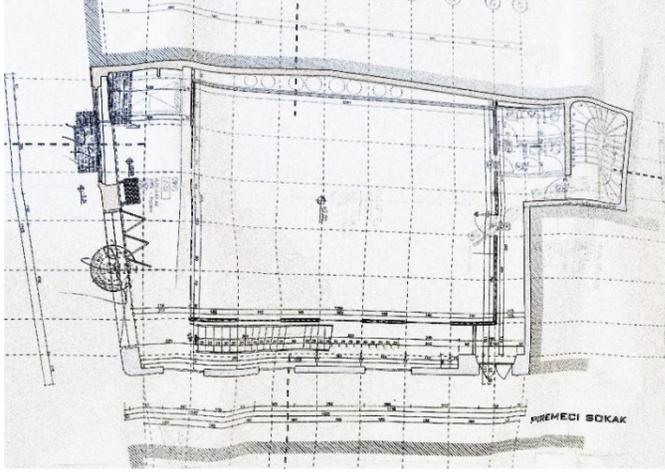
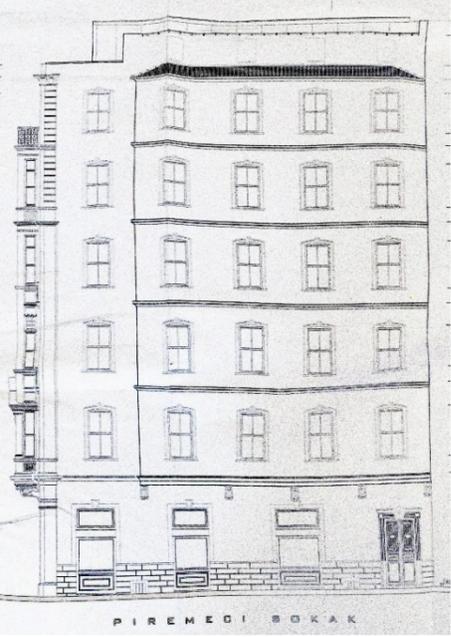
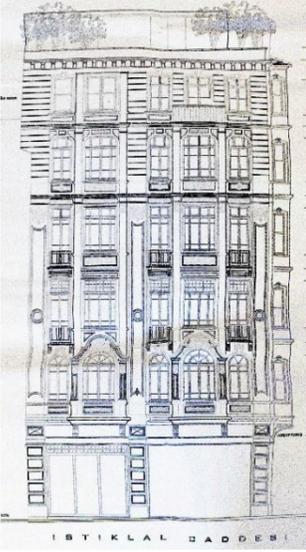
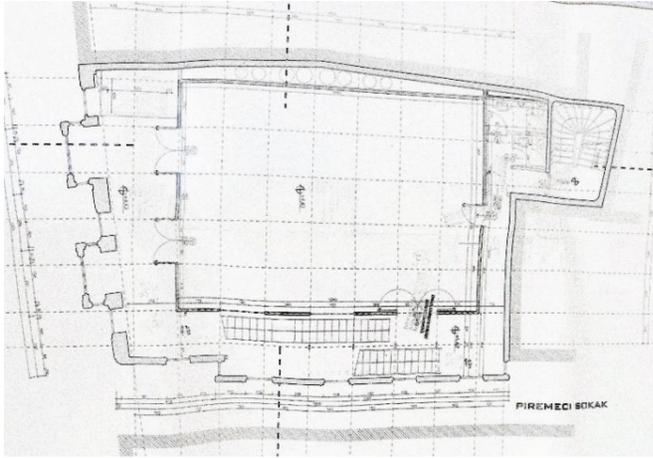
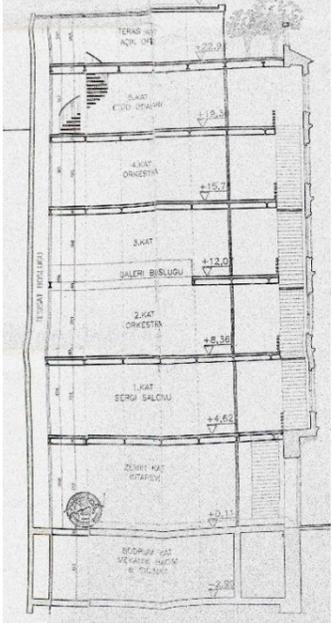
| GROUND FLOOR PLAN  | NORTH FAÇADE  | EAST FAÇADE  |
|--|---|--|
|    |   |    |
|  |  | <p style="text-align: center;"><b>RESTITUTION PROJECT</b><br/>                 prepared in 2004<br/>                 by HALİL ONUR<br/>                 approved by<br/>                 İSTANBUL NO. I CONSERVATION<br/>                 COMMITTEE<br/>                 obtained from<br/>                 İSTANBUL NO. II CONSERVATION<br/>                 COMMITTEE OF CULTURAL ASSETS</p> |
| <p style="text-align: center;">FIRST FLOOR PLAN</p>                                  | <p style="text-align: center;">SECTION</p>  |  |

Table 3.46 Restoration project prepared in 2007 (the drawings were obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

| GROUND FLOOR PLAN  | NORTH FAÇADE  | EAST FAÇADE  |
|--|---|--|
|   |   |    |
|  |  | <p style="text-align: center;"><b>RESTORATION PROJECT</b><br/>         prepared in 2007<br/>         by GÖKHAN AVCIOĞLU<br/>         approved by and obtained from<br/>         İSTANBUL NO. II REGIONAL<br/>         CONSERVATION COMMITTEE OF<br/>         CULTURAL ASSETS</p> |
| FIRST FLOOR PLAN   | SECTION   |  |



When the façades of the building are analyzed, it is seen that there was no such situation as the interior since façades were restored very similar to their original states. There are a few minor differences between the original façade layout and the one after restoration. The joineries on the eastern façade of the ground floor are different from their states in the previous periods and from their original states in terms of their materials and details. However, unlike these openings, it is found out that the other openings were changed to their original size and detail. The roof of the building was also changed. Before 2007, the structure of the roof, which was a hipped roof, was the same as the original one, but it was converted into a flat roof when it was adapted as a cultural center. In addition, as understood from the northern façade of the building, the side wall of the terrace floor was turned into a high parapet with a terrace at the back and its openings were closed.

As it can be understood from the interventions identified, the perceived features of the building from the street were almost completely conserved while the building was adapted as a cultural center, but the outer walls were kept as shells and a new structure was built inside the walls and the interior layout was changed completely.

### **Change of Plan and Façade Layout**

In order to understand the changes in the plan and façade layouts during the adaptive reuse implementations of Borusan Cultural Center building in Beyoğlu block #314 plot #14, the measured drawings, restitution projects prepared in 2004, renovation project prepared in 2007, project reports, old maps and photographs are analyzed. As a result of these analyzes, it is seen that the building retained its authenticity until 2007.

No implementation which affects its authenticity was observed in its façades except the change of roof and a few joinery after the adaptation of the building to be reused as a cultural center in 2007. It can be easily understood that the ground floor joinery is different from its original (Table 3.47). The change in the roof type is not

perceived from the street level because the roof is behind from the outer façade levels.

It can be said that the interior and plan layout of the building, which was adaptively reused as a cultural center, was transformed independently of the façades (Table 3.48). It is seen that the original interior space of the building was removed with all the elements and a new building was created inside the outer walls. In other words, the outer walls of the original building was suspended and conserved. Interior of the building was demolished because a new steel structure was placed and the outer walls was hang up on this structure by means of steel beams. It is easily seen that not only the structure was changed, but also no trace was left from the original plan features such as divided spaces, circulation elements or the wall regulating the façade plane.

Table 3.47 Changes in the façade layout of Borusan building in three periods (prepared by the author, based on the drawings obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)

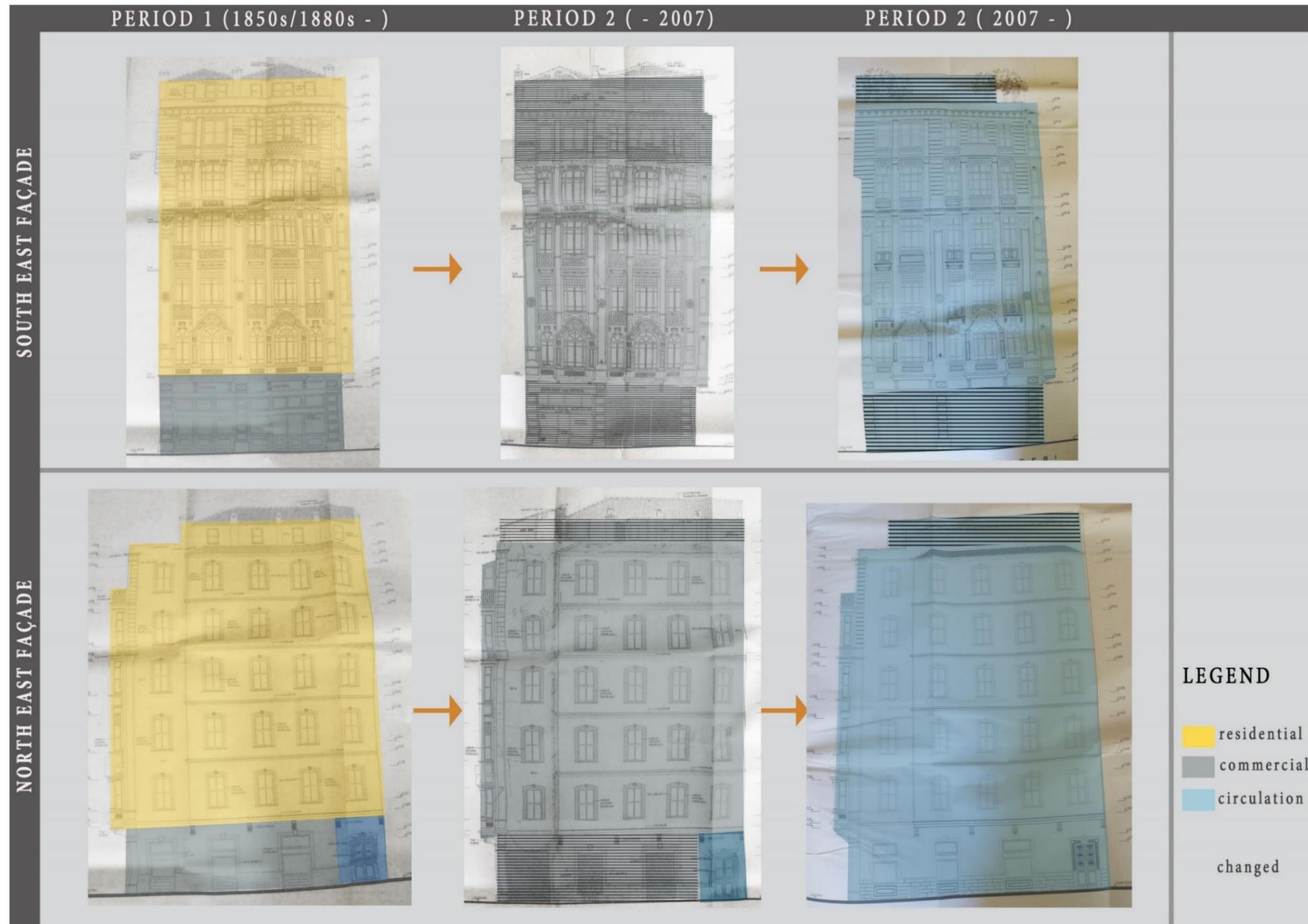
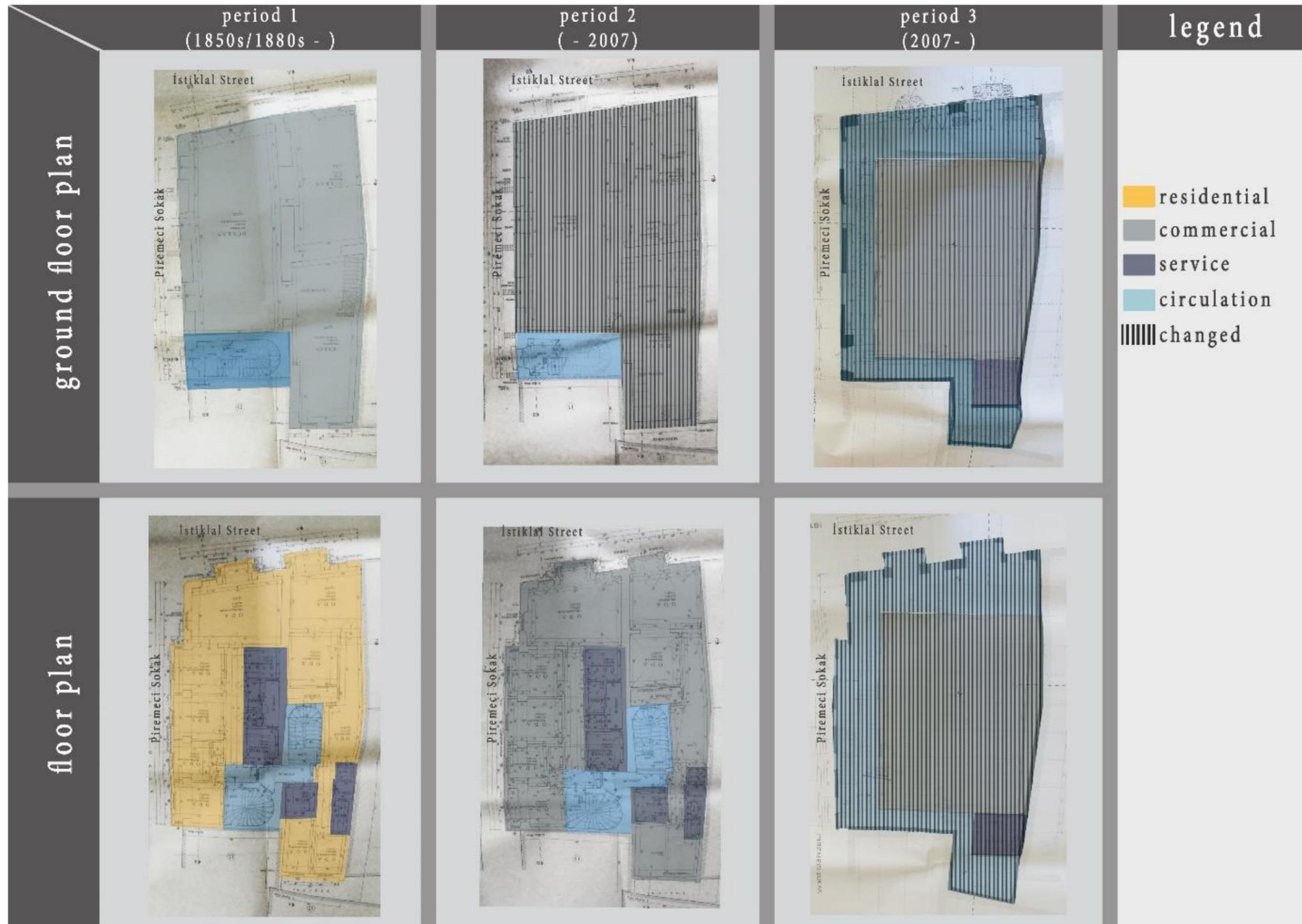


Table 3.48 Changes in the plan layout of Borusan building in three periods (prepared by the author, based on the drawings obtained from İstanbul No. II Regional Conservation Committee of Cultural Assets Archive)



## CHAPTER 4

### ASSESSMENT OF THE ADAPTIVE REUSE INTERVENTIONS OF THE 19<sup>th</sup> CENTURY APARTMENT BUILDINGS ON İSTİKLAL STREET

In this chapter of the thesis, it is aimed to evaluate the relationship between the needs of the new function introduced by adaptive reuse projects and the capacities of the architectural heritage assets. For this reason, three apartment buildings which were adaptively reused as cultural centers on İstiklal Street in Beyoğlu district of İstanbul, are evaluated. The data obtained from the analyzes made in Chapter 3 are used in the evaluations. These data are evaluated with the method described in detail in Chapter 2. With this method, data related to buildings and their new functions give results by means of a form prepared. In the evaluation form, there are various titles constituted to determine the physical and social carrying capacities of the buildings and the needs of the new functions and to compare the capacity and the needs. For **Physical Carrying Capacity (PCC)**, subtitles of **Relation between the Building, the Plot and the Street, Features of Mass, Façade Layout, Plan Layout** and **Structural System** are formed and several physical features of the buildings are evaluated under these titles. For **Social Carrying Capacity (SCC)**, subtitles of **Social Features of Building** and **Social Features of Neighborhood** are constituted and various social features are itemized in these titles.

In this evaluation, the capacities of the buildings and the changes required by the needs of the new function are compared. These changes are grouped sequentially by using the degrees of change in the guidance on HIA as; (Guidance on Heritage Impact Assessments for Cultural World Heritage Properties – ICOMOS, 2011)

- No change
- Negligible change
- Minor change
- Moderate change

- Major change

It is assumed that all the features of the buildings are in the same group of value (High Value). Thus, the results of the determined degree of change, corresponding to the value group in the significance of change table in the guidance are determined and the match-up column in the table is painted according to these results. (CHAPTER 2) In other words, the degree of significance of change according to the determined parameters of the buildings are grouped, according to their order of importance, as; (Guidance on Heritage Impact Assessments for Cultural World Heritage Properties – ICOMOS, 2011)

- Neutral
- Slight
- Moderate
- Large
- Very large

## **4.1 Assessments of the Selected Apartment Buildings**

### **4.1.1 Assessments of SALT Cultural Center**

#### **4.1.1.1 Physical Features**

#### **Relation between the Building, the Plot and the Street**

The information related to the authentic state of the plot where SALT Cultural Center is located is obtained from the old maps and projects. As can be seen from the evaluation form filled out in the light of this data, there was only one building in the original state of the plot like the current situation. The entrances of the building as well as its allocation are also conserved. The building has one entrance on İstiklal Street and two entrances on Saka Salim Dead End Street. From the point of building and plot relation, it is seen that a part of the space which was left to function as a

light well on the back (north) side of the building at the intersection of the neighboring plot in the original configuration, was used for the fire escape stairs attached to the building. (Table 4.1). However, since the space is not completely filled or closed, it has no negative influence on the interior or floor area of the building.

### **Features of Mass**

In the analyzes in Chapter 3, for ease of expression, the building on block #303 plot #32 is defined as two blocks according to its mass features and studied in this manner. In reference to this distinction, the southern mass of the building is named as Block A, and the northern mass is named as Block B. According to the information from the old photographs, maps and projects obtained as a result of the researches, the original mass features of the building changed in time. In the authentic state of the building, Block A is four-storey and Block B is five-storey. However, it is determined that a floor was added on top of Block A with the implementations made in time. It is observed that the previously added floor has not been removed in the recent period the building. This circumstance causes divergence between the original mass perception and the perception of the current mass and the building with increasing eaves height directly affects the fabric of the street. As well as the ascending eaves height, storey heights of the building also changed as seen in the evaluation form. The reason for this is the addition of a new floor between the ground floor and the first floor in Block B, by reducing the high ceiling of the ground floor. Due to this implementation, the storey heights of the ground floor and the first floor on Block B decreased. The original storey heights ranged from 3 to 5 m, while in the current situation they range from 2.5 to 5 m. There is no change in the floor areas in the evaluation form of the building whose storey heights changed on certain floors, however the total area increased due to the additional floors. Increase in the number of floors, increase in the total area and alteration in the storey heights changed the gabarite of the building as well as its load. (Table 4.1)

## **Façade Layout**

The façade features of SALT Cultural Center in the evaluation form are filled out with the information obtained from old and new projects and photographs. According to these data, it is seen that the Solid / Void Ratio on the façades changed. In the evaluation form, the Solid / Void Ratio on the façades is evaluated according to the ratio of the openings and walls. As in the mentioned building, the Solid / Void Ratio changed since the opening dimensions of the floor which was added to Block A are different from the original openings. However, it is comprehended by the information in the evaluation form that the location of openings with respect to the floors did not change and that the authentic openings are still in use. (Table 4.1)

## **Plan Layout**

It is understood in the evaluation form that changes were made in the plan layout due to adaptive reuse, as well as partial changes in the mass and façade features of the building used as SALT Cultural Center. It is seen that both the type and the number of vertical circulation elements that directly affects the plan layout of the building changed. It is comprehended by the data in the evaluation form that there were three stairs in the original building, while there are six stairs and two elevators in the current building. The types of circulation elements changed, their number augmented and their total capacity increased distinctly. It can be observed from the information in the form that the variety of service areas, as such in the circulation elements, increased. While the original building mostly had service areas in accordance with residential function, the building which is adaptively reused as a semipublic function, has altered service areas to this respect. Despite the increase in the variety of service areas, the number decreased. The reason for this is that in the authentic state of the building, each flat and shop were independent from each other and each separate unit required its own service areas, while in the current situation, the building acts as a whole and the service areas are used by the entire building. The incompatibility between the authentic state of the service areas and their current situation, is not observed in the plan features of the separate units. Although the

number of separate units in the building increased, it is quite close to the original quantity. It is obviously seen in the evaluation form that there are not any major changes in terms of the areas of these units as well. (Table 4.1)

### Structural System

Information about the original structural system of the building was obtained from the project reports and old photographs of the building. According to this information, as also described in Chapter 3, the walls of the building serve as vertical bearers, including brick masonry. Because of the large space on the ground floor of the building, there are cast iron columns to be added to the walls as vertical bearers. The original floors of the building were built as a jack arch. It is seen that steel columns, beams and scissors have been added to support the original structural system with the restoration project. (Table 4.1)

Table 4.1 Assessment table of physical features

| Physical Features                                      | Original Situation of the Building                  | Current Situation of the Building                   | Degree of Change | Matchup |
|--|---|---|------------------|---------|
| <b>Relation Between the Building – Plot and Street</b> |   |   |                  |         |
| Number of Buildings on Plot                            | 1   | 1   | No               |         |
| Number of Entrances                                    | 3   | 3   | No               |         |
| Orientation of Entrances                               | From İstiklal Street and Saka Salim Dead End Street | From İstiklal Street and Saka Salim Dead End Street | No               |         |

Table 4.1 (continued)

|                               |                                      |   |            |  |
|-------------------------------|--------------------------------------|---|------------|--|
| Existence of Outdoor Area     | Exist                                | Exist   | No         |  |
| <b>Features of Mass</b>       |                                      |   |            |  |
| Number of Floors              | 4-5                                  | 5-6   | Major      |  |
| Storey Height                 | 3.00-5.00 m.                         | 2.50-5.00 m.  | Minor      |  |
| Floor Area                    | 700 sqm                              | 700 sqm   | No         |  |
| Total Area                    | 3070 sqm                             | 3500 sqm  | Major      |  |
| <b>Façade Layout</b>          |                                      |   |            |  |
| Solid / Void Ratio            | 5/2                                  | 6/2   | Negligible |  |
| Location of Openings          | Almost same at each floor            | Almost same at each floor   | No         |  |
| <b>Plan Layout</b>            |                                      |   |            |  |
| Vertical Circulation Elements | 3                                    | 6 stairs (3 for fire escape) and 2 elevators                        | Major      |  |
| – Number of the Elements      | At the intersection of Block A and B | At the intersection of Block A and B + at the corners of the blocks | Moderate   |  |
| – Location of the Elements    |                                      |   |            |  |
| – Capacity of the Elements    | 1.20-2.00 m. stair width             | 1.20-2.00 m. stair width. Elevators for a total of 42 people        | Moderate   |  |

Table 4.1 (continued)

|                          |   |  |            |  |
|--------------------------|---|--|------------|--|
| Types of Service Areas   | Bathroom, Kitchen, Boiler Room                | WC, Kitchen, Electricity Room, Generator Room, Technical Room, Fire Reserve Storage Room, Air Conditioner Room | Major      |  |
| Number of Service Areas  | 28  | 14   | Major      |  |
| Number of Separate Units | 68  | 76   | Moderate   |  |
| Area of Separate Units   | 10-440 sqm                                    | 5-440 sqm  | Negligible |  |
| <b>Structural System</b> |   |  |            |  |
| Vertical Elements        | Brick Masonry + Cast Iron Columns             | Brick Masonry + Cast Iron, Steel Columns   | Negligible |  |
| Slabs                    | Jack Arch System With Steel Joists and Bricks | Jack Arch System With Steel Joists and Bricks + Steel Beams + Steel Scissors                                   | Minor      |  |

#### **4.1.1.2 Social Inputs**

##### **Inputs of Social Density at the Building**

As a result of the fact that the function changed, the number of users in the building and the time periods in which the number of these users wax and wane also changed. In the authentic state of the building, maximum forty five to fifty five people could be on the upper floors, which were residential, together with the employees and customers of the shop on the ground floor, while three hundred to four hundred people can be present in the building at the same time in the current situation. Similarly, it is understood from the information in the form that the time periods when the building is desolated or the users intensify also changed. In its original state, while the building was dynamic at all hours of the day, it experiences a distinct population change due to the adaptive reuse today. In the current situation, although the building is open during the day and has a certain intensity, it hosts sudden crowds in the evening and closed at night. This circumstance changed the relation of the building especially with its immediate surroundings. (Table 4.2)

##### **Inputs of Contextual Relationship between Neighborhood and the Building**

In the immediate surroundings of the plot on which SALT Cultural Center is located, the functions such as cafes, restaurants, bars and stores where social life is dynamic are quite a number. For this reason, it can be said that in the current situation of İstiklal Street, the cultural center function on block #303 plot #32 is a compatible function with its immediate surroundings. Since the function has social features similar to its immediate surroundings, the time periods of the neighborhood in terms of crowd and desolation have similar dynamics as that of the building. (Table 4.2)

Table 4.2 Assessment table of social inputs

| Social Inputs   | Input  | Degree of Change | Matchup |
|---|--|------------------|---------|
| <b>Inputs of Social Density at the Building</b>                                   |  |                  |         |
| Original / Current<br>Number of Users of the<br>Building                          | 45-55 people at residences<br>and 1 owner of the shop and<br>its customers / May be 300-<br>400 people at the same   | Major            |         |
| Dynamic Hours of<br>Original / Current<br>Situation of the<br>Building            | Dynamic and nonempty at<br>all hours of all days / Empty<br>at nights  | Major            |         |
| <b>Inputs of Contextual Relationship Between Neighborhood and the Building</b>    |  |                  |         |
| Common Function of<br>Neighborhood / Current<br>Function of the<br>Building       | Cafe-bars, restaurants, shops<br>and stores (semipublic) /<br>Cultural center (semipublic)   | No               |         |
| Common Dynamic<br>Hours of Neighborhood<br>/ Current Situation of<br>the Building | In the mornings and<br>evenings, the street has a<br>perpetually active crowd but<br>the buildings nearby the<br>building are empty at nights<br>/ Dynamic in the daytime<br>but empty at nights | No               |         |

#### **4.1.1.3 Assessment of the Effects of Adaptive Reuse**

As it can be comprehended from the evaluation above, in consequence of the adaptive reuse implementation, certain changes are observed at the architectural asset located on block #303 plot #32.

It is determined that the building conserves its relation between the plot and the street physically. It is seen that a floor was added on top of the building since the original total area was insufficient for the new function. It can also be observed that the building has both an additional floor on top and an additional mezzanine floor between the ground and first floors. This circumstance changed both the storey heights and the eaves height as well as the total area. So, these adaptations causes major changes in the mass of the building and this type of change has a very large significance on how the authenticity of the building is affected from adaptive reuse. However, the floor area of the building is conserved. As the new function is a more active function than its original and causes the building to act as a whole, it is understood that the features related to the circulation elements and service areas in the building also changed. Thus, these major changes on plan layout of the building have also very large significance as the changes on mass of the building. Nevertheless, it is detected that the separate units in the building remain mostly the same, despite moderate changes from the authentic state. The structural system of the building has been conserved but because of the added floors and increased load, some additions are made to support the system. These additions may be accepted as minor changes because the original system is conserved and the additions can easily be separated from the originals. It is clearly comprehended from the results of the evaluation form that SALT Cultural Center building was restored meticulously in order to conserve its authentic physical features during adaptive reuse implementations, notwithstanding some important changes had to be made due to the needs of the new function. (Table 4.1)

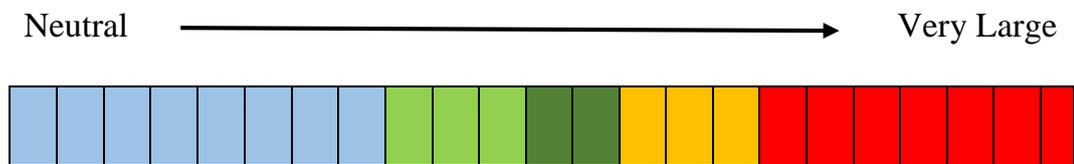
When the implementations of the apartment building to be adaptively reused as a cultural center on block #303 plot #32 are analyzed, it is understood that the new

function and the current function are incompatible in terms of social outputs. There is a major difference between the authentic building's number of users and visitors and the time periods in which the building is used intensely and these features of the new function. Nevertheless, the new function has no difference in terms of social features with the immediate surroundings of the plot.

Even so, this does not change the fact that the major changes on the inputs of social density at the building have a very large significance on how the original social life at the building is affected from adaptive reuse. (Table 4.2)

In reference to the evaluations carried out, it is concluded that the adaptive reuse implementations of the apartment building, which was transformed into SALT Cultural Center, are substantially in accordance with the conservation principles and that the building conserves its original features to a great extent. However as it can be seen from the final distribution table, half of the changes in the building have moderate, large or very large significance and this circumstance caused the architectural asset to lose some of its authentic features. (Table 4.3)

Table 4.3 Distribution of the significance degrees of the changes after adaptive reuse



#### 4.1.2 Assessments of Aksanat Cultural Center

##### 4.1.2.1 Physical Features

#### Relation between the Building, the Plot and the Street

In consequence of the researches on Aksanat building, the authentic state of the plot on which the building is located could not be attained, however the measured drawings prepared in 1975, in which the original state is thought to be almost entirely

comprehended is obtained. In these drawings, it is found out that there were four separate buildings on the plot in 1975. In other words, as it can be understood from the evaluation form and the analyzes done in Chapter 3, Aksanat is a single building formed by combining the four buildings in the interior. This circumstance caused the loss of original plot information and original building gabarite data. For the same reason, while there were four separate buildings in the authentic state, the number, location and the orientation of the building entrances were also lost. In the state of the plot before 1975, four separate buildings were reached by nine separate entrances, while one building is accessed through a single entrance today. In addition, these entrances were provided from both İstiklal Street and Zambak Street before, but today the building is only accessible from İstiklal Street. As it is seen from the mentioned measured drawings, although there was an open area accessible from the four separate buildings and placed behind them in the authentic state of the plot, the existing building is completely located on the plot and it can be said that this change caused the outdoor area to be lost. (Table 4.4)

### **Features of Mass**

As can be comprehended from the analyzes made in Chapter 3, Aksanat building is a structure constituted by constructing additions to both side and top of two original masses. These additional masses are thought to be built due to the insufficient number of floors and floor areas of the original buildings. Because three of the original buildings were four-storey and one of them was five-storey, while Aksanat building is seven-storey. Similarly, while the total floor area of the original buildings was 200 sqm, the floor area of Aksanat is 270 sqm. When the storey heights are compared, it is observed that although the new cultural center function is thought to require higher spaces than the original housing function, the storey heights of the new building were kept less than the authentic state in order not to increase the eaves height. Changing the storey heights in this manner is thought to cause loss of the interior quality and the relation of the interior with natural light. When the

comparison of floor areas is considered, it is understood that the floor area of the new building is quite high compared to the authentic state, even if the total floor areas of the four original buildings is taken into consideration. When the mentioned original buildings are examined separately, it is seen that the floor area was at most 70 sqm. The combination of four buildings in the interior and the addition of mass led Aksanat building to lose the authentic architectural approach and the plan layout describing the lifestyle of the buildings when they were constructed. The alteration in the number of floors and the floor area in this way also caused the total area of the building to change to a great extent. As well as the total area of Aksanat building is more than the sum of the four original buildings, it is almost twice the total area of three remaining buildings which can be seen in the measured drawings in 1975. This change caused the loss of information of the construction ratios on the plot and visually affected both the neighboring plots and the streets. (Table 4.4)

### **Façade Layout**

When the façade layout of Aksanat building is examined, it is observed that some of the ground floor openings in the authentic state of the plot disappeared. Most of the openings remain in their original shape, yet both the windows on the conserved floors and most of the windows on the additional masses were closed in the interior. On the floors with closed openings, there are exhibition areas, a multi-purpose hall and a ballet studio. It is evident that these functions have very divergent opening requirements than the housing function. Moreover, as it can be seen from the building, it is understood that all the openings of the spaces where these functions are located were closed. When filling out the Solid / Void Ratio and Location of Openings lines in the evaluation form, especially the perception of the interior is taken into consideration. Besides, the fact that the openings were closed in the interior can be perceived even though it is not completely comprehended from the exterior. Numerical data related to the opening ratios in the form are determined by comparing the opening area on the exterior wall surface with the blank walls and the closed opening area. When the opening ratio is considered, it can be seen that there is a big difference between the original buildings and the new design. Evaluating the

location of the openings on the façade, in the original state there were almost the same number of openings on each floor, excluding the ground floor. However, the fact that all openings were closed on some floors and some openings were completely closed on the ground floor with the new function, shows that there is a big disparity between the two functions. (Table 4.4)

### **Plan Layout**

The change in plan layouts of the buildings on the plot as a result of adaptive reuse is also considered as a separate category. The circumstance that mostly affects the plan layout on this plot is the utilization of four separate buildings which previously existed on the plot before adaptive reuse, as a single building by means of combination. Hereby, all the original plan features were lost. When the data in the evaluation form are examined, this condition can be seen clearly. Considering the vertical circulation elements in the building, currently there are three stairs, two of which are fire escape stairs, and two elevators. In the measured drawings prepared in 1975, it is observed that three remaining buildings had a total of three stairs, each of which was in a separate building, besides there was no elevator. In addition, it is seen from the obtained photographs that the fourth building which was demolished before 1975 had a staircase. The reason for the fact that the number of circulation elements did not change is thought to be because each building required a separate stair in the authentic state. The changes in the zoning legislation and the new function affecting the number of visitors of the building caused the vertical circulation needs to alter. (Table 4.4)

It is comprehended that the service area requirement in the authentic state of the buildings was much less than the current situation, because of the fact that the function was residential and fewer people were using the buildings at that period. It cannot be denied that service areas is directly associated with the development of technology, but there is a major difference between the original state and the current, considering the data on this subject in the evaluation form. While the original buildings had only toilets, bathrooms, kitchens and laundries, it is seen in the

building which was adaptively reused that there are toilets, showers, kitchens and many technical volumes related to electricity, fire and central air conditioning systems. Another consequence of the excessive need for the service area of the new function is the expansion of the basement floor and addition of an extra basement floor. (Table 4.4)

As it can be seen from the data in the evaluation form, although the number of separate units in the original state and the situation after the adaptive reuse of the plot is close to each other, there is a major disparity between them in terms of separate unit sizes. As the new function contains sub-functions that host a much wider community of people at one time compared to residences, it requires large volumes and this case leads not to be able to conserve the original plan layout. (Table 4.4)

### **Structural System**

The original structural system of the building described in detail in Chapter 3 is based on brick masonry and jack arch slabs. With the adaptive reuse implementations, only some part of the walls on two façades of the building are retained and the other parts were rebuilt. Since new floors were added to the buildings in the plot, and the interiors of the separate buildings were redesigned and converted into a single building, almost the whole building was built over again by using reinforced concrete system. (Table 4.4)

Table 4.4 Assessment table of physical features

| Physical Features                                      | Original Situation of the Building    | Current Situation of the Building | Degree of Change | Matchup |
|--|---------------------------------------|-----------------------------------|------------------|---------|
| <b>Relation Between the Building – Plot and Street</b> |                                       |                                   |                  |         |
| Number of Buildings on Plot                            | 4                                     | 1                                 | Major            |         |
| Number of Entrances                                    | 9                                     | 1                                 | Major            |         |
| Orientation of Entrances                               | From İstiklal and Zambak Street       | From İstiklal Street              | Negligible       |         |
| Existence of Outdoor Area                              | Exist                                 | Not Exist                         | Moderate         |         |
| <b>Features of Mass</b>                                |                                       |                                   |                  |         |
| Number of Floors                                       | 4-5                                   | 7                                 | Major            |         |
| Storey Height  | 3.00-4.25 m.                          | 2.50-3.50 m.                      | Moderate         |         |
| Floor Area   | 200 sqm ( $\leq 70$ sqm per building) | 270 sqm                           | Minor            |         |
| Total Area   | 1120 sqm                              | 2055 sqm                          | Major            |         |
| <b>Façade Layout</b>                                   |                                       |                                   |                  |         |
| Solid / Void Ratio                                     | 1/1.5                                 | 24/12                             | Major            |         |

Table 4.4 (continued)

|   |  |   |          |  |
|---|--|---|----------|--|
| Location of Openings  | Almost same at each floor                            | All openings are at ground, third, fourth and fifth floors  | Major    |  |
| <b>Plan Layout</b>  |  |   |          |  |
| Vertical Circulation Elements<br>– Number of the Elements<br>– Location of the Elements<br>– Capacity of the Elements | 4 (1 per building)                                   | 3 stairs (2 for fire escape) and 1 elevator   | Moderate |  |
|   | At the center of the long edge not looking to street | At the northwest corner of the building   | Major    |  |
|   | 1.40 m. stair width for each                         | 1.20 m. stair width for 2, 1.40 m. for the other. Elevator for a total of 4 people  | Moderate |  |
| Types of Service Areas  | Bathroom, Kitchen and Laundry Room                   | WC, Shower Bath, Kitchen, Electricity Room, Generator Room, Technical Room, Fire Reserve Storage Room, Air Conditioner Room | Major    |  |

Table 4.4 (continued)

|                          |                  |                                     |          |  |
|--------------------------|------------------|-------------------------------------|----------|--|
| Number of Service Areas  | 10               | 25                                  | Major    |  |
| Number of Separate Units | 36               | 26                                  | Moderate |  |
| Area of Separate Units   | 7-40 sqm         | 9-209 sqm                           | Major    |  |
| <b>Structural System</b> |                  |                                     |          |  |
| Vertical Elements        | Brick Masonry    | Brick Masonry + Reinforced Concrete | Major    |  |
| Slabs                    | Jack Arch System | Reinforced Concrete                 | Major    |  |

#### 4.1.2.2 Social Inputs

##### Inputs of Social Density at the Building

Some of the most important factors that shape the design when constructing buildings are certain social inputs such as number of users and dynamic hours. Therefore, while the buildings are adaptively reused, the social inputs of the original function and the new function should be attentively evaluated.

It is determined that the original function of Aksanat building was designed as commercial on the ground floor and as residential on the upper floors. On the other hand, the new function was imposed to the building as a different function on each floor under the title of cultural center. As a result of the lack of similarity of the functions, the population using these functions also differ in quantity. When the original function existed, a maximum of 15 to 20 people could use the residential spaces on the upper floors and the commercial spaces on the ground floor could be used by the owners of three small shops and as many costumers as possible. Since

the building was adaptively reused, it is detected that there are periods in which more than 165 people can be present in the building at the same time. The difference between the authentic and the current states in terms of quantity of the building population shows that there is a major disparity between the original function and the current function. In consequence of this difference, it is observed that the building is exposed to much more activities than it was designed and constructed for. Besides all these, because of the current function, these mentioned activities in the building can continue until late hours, leaving the building empty at night. However when the original function existed, it can be said that the building was dynamic at all hours of the day, or at least a few people were present in the building. This circumstance is influential in changing the life in its surroundings even if it does not affect the building itself. (Table 4.5)

### **Inputs of Contextual Relationship between Neighborhood and the Building**

As mentioned in Chapter 2, the buildings interact directly with the environment in which they are located. In other words, the function of a building is not only related to itself but also to its neighborhood, especially in terms of its social effects. Buildings affect their surroundings as well as they are influenced by the environment. Since this is a tightly interconnected cycle, it is also important to evaluate the neighborhood of a building when its function is evaluated. For this reason, the adaptive reuse evaluation form includes the title of Social Features of Neighborhood. (Table 4.5)

When the immediate surroundings of Aksanat building, namely the northern side of İstiklal Street close to Taksim Square, is analyzed, banks, shops and stores predominate the environment. These functions are not very divergent from the cultural center in terms of their place in social life. The resemblance between the functions is also evident from the hours when the building and its surroundings are dynamic during the day. The building is compatible with its neighborhood in this respect, as it shows a lot of activity during the daytime and is empty at nights like

the buildings around it. Hence, it can be interpreted that the new function has no difference with its neighborhood. (Table 4.5)

Table 4.5 Assessment table of social inputs

| Social Inputs  | Input  | Degree of Change | Matchup |
|--|--|------------------|---------|
| <b>Inputs of Social Density at the Building</b>                                |  |                  |         |
| Original / Current Number of Users of the Building                             | 35-40 people at residences and 2 owners of the 2 small shops and their customers / May be 500 people at the same time  | Major            |         |
| Dynamic Hours of Original / Current Situation of the Building                  | Dynamic and nonempty at all hours of all days / Empty at nights  | Major            |         |
| <b>Inputs of Contextual Relationship Between Neighborhood and the Building</b> |  |                  |         |
| Common Function of Neighborhood / Current Function of the Building             | Cafe-bars, restaurants, shops and stores (semipublic) / Cultural center (semipublic)   | No               |         |
| Common Dynamic Hours of Neighborhood / Current Situation of the Building       | In the mornings and evenings, the street has a perpetually active crowd but the buildings nearby the building are empty at nights / Dynamic in the daytime but empty at nights | No               |         |

### **4.1.2.3 Assessment of the Effects of Adaptive Reuse**

Upon the change of the function on block #404 plot #46 on İstiklal Street, the abovementioned changes took place on the plot.

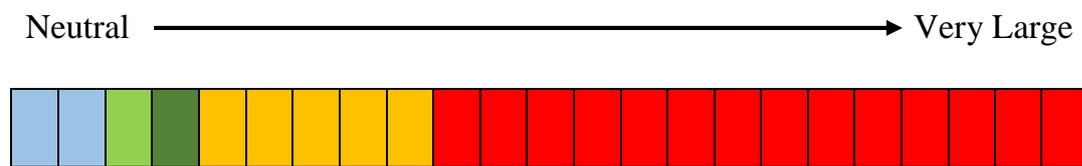
As it can be deduced from the facts mentioned above, the new function brought to this plot needs a larger mass, wider spaces, different circulation elements, particular service areas and a divergent relationship with daylight than the original function of the plot. When the analyzes and evaluation form are examined, these are the most apparent differences that make adaptive reuse implementations difficult, but it is also a significant challenge that there were four separate buildings in the authentic state of the plot instead of a single building. As can be seen from the evaluation form, the current situation results major changes and the physical interventions that cause the major changes are more than the ones cause no or negligible changes. In consequence of all these, especially the relationship between the fabric of the plot and the street, the features of mass, the plan layout and structural system were lost and changed. In addition, even though the façade layout was tried to be conserved and is partially perceivable, the original perception of the façades was disrupted when the entire building is considered as a whole. These major changes which are more in number, have very large significance on how the authenticity of the plot is affected from adaptive reuse (Table 4.4)

When the social features of the plot are considered, the original residential function and the new cultural center function are very unlike in terms of social results. For this reason, it is observed that there are great differences in terms of number of users / visitors of the plot in the busy hours of the plot. Although the new function is found to be substantially compatible with the current neighborhood of the plot, the major changes in social inputs have very large significance in terms of losing the authenticity (Table 4.5)

Finally, it is understood that the physical and social carrying capacities of the four apartment buildings which are adaptively reused as Aksanat building were not

sufficient to meet the requirements of cultural center function. Thus, as it can be understood from the Table 4.6 this situation causes lots of major changes on the plot and the changes have very large significance on how the authenticity of the buildings is lost. Therefore, the transformation of these apartment buildings into a cultural center is contrary to the universal conservation principles and caused architectural assets to lose their values.

Table 4.6 Distribution of the significance degrees of the changes after adaptive reuse



### 4.1.3 Assessments of Borusan Cultural Center

#### 4.1.3.1 Physical Features

##### Relation between the Building, the Plot and the Street

According to the form filled out based on attained measured drawings, restitution and restoration projects and old photographs of Borusan Cultural Center building, it is seen that there was also a single building in the authentic state of the plot. It is detected that the number of entrances of the building decreased. The existing building has two entrances, one on İstiklal Street and one on Orhan Adlı Apaydın Street. In the original state, there were two entrances on İstiklal Street. In the original state of the ground floor, the building had two separate commercial units with two separate entrances accessible from İstiklal Street, while the entire floor acts as a whole today and it can be reached by a single entrance on İstiklal Street. While the current building covers the entire plot, it is found out that there was a space on the northwest side, albeit small, functioning as a light well in the original situation. However, this does not affect the relation between the building and the street and the

perception of the plot, as the added part is at the back and adjacent to the neighboring building. (Table 4.7)

### **Features of Mass**

The analyzes in Chapter 3 reveals that Borusan building retains its original mass ratios. As can be seen in the evaluation form, the building had seven floors in its authentic state and its storey heights varied between 2.50 and 4.50 m, while today it has same number of floors and the storey heights are almost the same as the original. As mentioned in Relation between the Building, the Plot and the Street, since the space on the northwest side of the building, which was originally a light well, was added to the interior, the floor area of the building, which almost completely conserves its original mass features, increased by 5 sqm and the total area increased by 35 sqm. However, the increase in mass is not easily noticed since it is slight compared to the total area and it is in a location intersecting with the neighboring building and at the back. (Table 4.7)

### **Façade Layout**

It is seen in the evaluation form that on the both façades of Borusan Cultural Center building which is located on an adjacent corner plot, the ratio of the surfaces with openings and the blank walls, and the location of the openings on the façade are the same. As it is understood from this, the original façade features of the building are widely conserved. (Table 4.7)

### **Plan Layout**

When the circulation elements of Borusan Cultural Center building, which directly affect the plan layout in a building, are examined, as observed in the evaluation form, the number, location and capacity of circulation elements are different than the authentic state. In the original state, there was a stair that circulates all the floors, as well as an extra stair on the ground floor and a stair as from the first floor. In other words, there was a total of three independent stairs. Today, there are two stairs and one elevator in the building, which means there is no change in the

number of circulation elements. However, the location of the current elements in the plan layout bears no relation to the original layout. In addition, it is seen in the evaluation form that the capacity of original circulation elements was less than the capacity of the current elements. As well as circulation elements, service areas are important in formation of the plan layout of the building. It is understood that the service areas such as bathroom and kitchen, which existed due to the original function of the building, were removed in the current state. In addition, the number of service areas in the building changed. In its authentic state, there were thirty five service areas in the building, while there are only nine in its current situation. Similarly, the number of separate units decreased from fifty nine to seven, and while the areas of these units originally ranged from 4 to 78 sqm, in the current state these seven spaces are equal in size and each is 110 sqm. (Table 4.7)

### **Structural System**

As can be seen in the analyzes made in Chapter 3, the original structural system of the building is brick masonry with jack arch slab. With the adaptive reuse of the building as a cultural center, the interior was completely destroyed by conserving the outer walls, since the interior space was insufficient for the function. A new steel frame was built to replace the destroyed interior and the original structure that disappeared. In other words, in the current situation, any data related to the original structure is obtained from the building, except for the conserved masonry exterior walls. (Table 4.7)

Table 4.7 Assessment table of physical features

| Physical Features                                      | Original Situation of the Building                 | Current Situation of the Building                  | Degree of Change | Matchup |
|--|--|--|------------------|---------|
| <b>Relation Between the Building – Plot and Street</b> |  |  |                  |         |
| Number of Buildings on Plot                            | 1  | 1  | No               |         |
| Number of Entrances                                    | 3  | 2  | Moderate         |         |
| Orientation of Entrances                               | From İstiklal Street and Orhan Adlı Apaydın Street | From İstiklal Street and Orhan Adlı Apaydın Street | No               |         |
| Existence of Outdoor Area                              | Exist  | Not Exist  | Moderate         |         |
| <b>Features of Mass</b>                                |  |  |                  |         |
| Number of Floors                                       | 7  | 7  | No               |         |
| Storey Height  | 2.50-4.50 m.                                       | 2.70-4.50 m.                                       | No               |         |
| Floor Area   | 220 sqm  | 225 sqm  | Negligible       |         |
| Total Area   | 1540 sqm   | 1575 sqm   | Negligible       |         |
| <b>Façade Layout</b>                                   |  |  |                  |         |
| Solid / Void Ratio                                     | 1/1  | 1/1  | No               |         |
| Location of Openings                                   | Almost same at each floor                          | Almost same at each floor                          | No               |         |

Table 4.7 (continued)

| <b>Plan Layout</b>  |  |  |          |  |
|---|--|--|----------|--|
| Vertical Circulation Elements<br><ul style="list-style-type: none"> <li>— Number of the Elements</li> <li>— Location of the Elements</li> <li>— Capacity of the Elements</li> </ul> | 3                                      | 2 stairs (1 for fire escape) and 1 elevator  | Moderate |  |
|   | In the middle of the floor's west side | Elevator is at the east side, one of the stairs is at north, the other one is at the west side of the building. All of the elements are adjacent to exterior walls | Major    |  |
|   | 1.00-1.20 m. stair width               | 1.30 m. stair width Elevator for a total of 18 people  | Moderate |  |
| Types of Service Areas  | Bathroom, Kitchen, WC                  | WC, Mechanic Room, Sanctuary   | Major    |  |
| Number of Service Areas   | 35                                     | 9  | Major    |  |
| Number of Separate Units  | 59                                     | 7  | Major    |  |
| Area of Separate Units  | 4-78 sqm                               | 110 sqm  | Major    |  |

Table 4.7 (continued)

| <b>Structural System</b> |                     |                                |       |  |
|--------------------------|---------------------|--------------------------------|-------|--|
| Vertical Elements        | Brick Masonry       | Brick Masonry<br>+ Steel Frame | Major |  |
| Slabs                    | Jack Arch<br>System | Steel Beams                    | Major |  |

#### **4.1.3.2 Social Inputs**

##### **Inputs of Social Density at the Building**

While the original function of Borusan Cultural Center building was commercial on the ground floor and residential on the upper floors, the building was adaptively reused as a cultural center. With the adaptive reuse of the building, the number of users changed. As can be observed in the evaluation form, when the original function existed, the building had a maximum of thirty five to forty people on the upper floors besides the employees and customers of the two shops on the ground floor. As a result of the current function, a concert in the building can be watched by five hundred people at the same time. In other words, with the current function, there can be five hundred or more people in the building simultaneously. In addition to the significant increase in the number of users of the building, it is seen in the evaluation form that the time periods in which these users are in the building also changed. In other words, in the authentic state, there were always some people at all hours of the day and night, there was no big difference between the most desolate and most crowded state of the building in terms of number of people. However, with the current function, the building is closed at night and when it is open, it is sometimes desolated while occasionally five hundred people can visit the building. This shows that there is no similarity between the original function and the current function in terms of usage periods of the building. (Table 4.8)

### **Inputs of Contextual Relationship between Neighborhood and the Building**

The neighborhood, where Borusan Cultural Center building is located, is a region where food and entertainment venues such as cafes, restaurants, bars, as well as cultural-artistic places such as art galleries and studios are common. Therefore, it can be said that the function of mentioned building is compatible with the environment. In other words, since there has been a regional function transformation in the district where the building is located, the new function of the building that is incompatible with the original function is not incompatible with its immediate surroundings. In consequence of the existence of the similar functions around the building, the time periods of the region and the buildings indicate resemblances in terms of crowd, desolation and activity. As well as the building which is open during the day, become crowded in the evening and closed at night, the neighborhood is also busy during the day, gets crowded in the evening and its intensity decreases at night. For these reasons, it can be said that the new function adapted to the building has no change with its immediate surroundings. (Table 4.8)

Table 4.8 Assessment table of social inputs

| Social Inputs  | Input  | Degree of Change | Matchup |
|--|--|------------------|---------|
| <b>Inputs of Social Density at the Building</b>                                |  |                  |         |
| Original / Current Number of Users of the Building                             | 35-40 people at residences and 2 owners of the 2 small shops and their customers / May be 500 people at the same time  | Major            |         |
| Dynamic Hours of Original / Current Situation of the Building                  | Dynamic and nonempty at all hours of all days / Empty at nights  | Major            |         |
| <b>Inputs of Contextual Relationship Between Neighborhood and the Building</b> |  |                  |         |
| Common Function of Neighborhood / Current Function of the Building             | Cafe-bars, restaurants, shops and stores (semipublic) / Cultural center (semipublic)   | No               |         |
| Common Dynamic Hours of Neighborhood / Current Situation of the Building       | In the mornings and evenings, the street has a perpetually active crowd but the buildings nearby the building are empty at nights / Dynamic in the daytime but empty at nights | No               |         |

#### 4.1.3.3 Assessment of the Effects of Adaptive Reuse

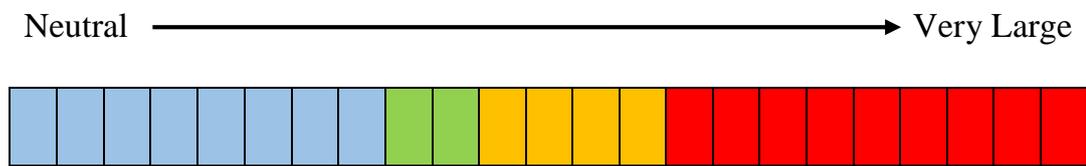
When the adaptive reuse implementations of Borusan Cultural Center building on block #314 plot #14 are analyzed, it is concluded that although some features of the building are conserved, the changed ones are more.

According to physical carrying capacity and needs evaluations, there is no significant change between the original building and the new one in terms of Relation between the Building, the Plot and the Street and Features of Mass. With regard to the externally perceived features of the building, it is observed that only one of its entrances was removed. It is determined that the façades are widely conserved, as well as the mass of the building. However, this is not the case with the interior of the building. As a result of the new function and the building acting as a whole, it is comprehended that the features of the building regarding circulation system, service areas and separate units completely changed. This shows that the plan layout and the structural system of the building were totally redesigned. As it can be understood from the part of the evaluation form that the physical features are compared, the physical features of the building had to be substantially changed because of the fact that the interior requirements of the new function could not be met with the carrying capacity of the original building. Thus, these major changes on the physical features of the building have large or very large significance on how the authenticity of the building is affected from adaptive reuse. (Table 4.7)

It is comprehended that there is a major change between the social needs of the new function exposed to Borusan Cultural Center building and the social carrying capacity of the building which was an apartment in its authentic state. Because, as can be seen in the evaluation form, the cultural center function differs greatly in terms of usage intensity and usage hours from the apartments. Although the evaluation form concludes that the cultural center function has no difference with its environment in terms of social features, the social requirements of this function have major changes with the social carrying capacity of the original apartment building. (Table 4.8)

According to the evaluation form, it is understood that the perception of Borusan Cultural Center building from the street is conserved, while the interior of the building was completely altered and its social inputs were partially changed. Considering the results of the form, as it can be seen at the distribution table, the changes which have moderate, large or very large significance are majority and that the adaptive reuse of the apartment building as a cultural center caused the architectural asset to lose several authentic features. (Table 4.9)

Table 4.9 Distribution of the significance degrees of the changes after adaptive reuse



#### **4.2 Total Assessment of Compatibility of Cultural Center as New Function in Adaptive Reuse of Apartments**

Within the scope of this thesis, adaptive reuse implementations in architectural assets are studied and three 19th century apartment buildings which were adaptively reused as cultural centers on İstiklal Street in Beyoğlu District of İstanbul are analyzed. An evaluation form created by the author is used in order to evaluate the effects of adaptive reuse on the architectural assets. In consequence of all these analyzes and evaluations, results are obtained for the three buildings that are studied. The results are indicated with colors representing neutral, slight, moderate, large and very large significance of changes, according to the guidance of ICOMOS on HIA. (ICOMOS, 2011) Accordingly, the results of the buildings are determined as half of the changes have moderate, large or very large significance for SALT Cultural Center, majority of changes have large or very large significance for Aksanat Cultural Center and more than half of the changes have large or very large significance for Borusan Cultural Center in total. Even SALT building, which is one

of the three buildings selected to differ from each other in terms of changes and original capacities and whose original carrying capacity is the most convenient for a cultural center, has majority changes which have larger degree than negligible with the new function. It is comprehended from the evaluations that the most important reasons for the incompatibility between the 19th century Beyoğlu apartment buildings and cultural center function are as follows:

Cultural Center function requires,

- wide spaces,
- spaces illuminated in a controlled manner instead of daylight,
- numerous and diverse circulation solutions with large capacities,
- wide and diverse service spaces,
- a convenient environment due to its intense activity during the day and in the evening and desolation at night.

When the 19th century Beyoğlu apartment buildings are examined in general, their features that can correspond to these items are as follows:

The apartment buildings

- have small and numerous spaces.
- do not require controlled illumination.
- have few circulation solutions with low capacities.
- have less diverse service spaces with low capacities.
- cannot be expected to adapt to the regions that are desolated at night, since they are buildings used at all hours of the day.

If the acquisitions of all these analyzes are evaluated, it is concluded that although adaptive reuse implementations provide architectural assets to continue to live, it is necessary to be attentive while selecting the new functions to be brought before these implementations are carried out. The functions that would force the carrying capacity of the architectural asset to be adaptively reused may cause the authentic values of the architectural asset to be lost.

## **CHAPTER 5**

### **CONCLUSION**

Architectural assets are the link between the past and the future of communities. Through architectural assets, people analyze past lifestyles, architectural and artistic approaches, social life, technologies and their development. Communities want to preserve and remember their common memories, sadness, victories, and savings. Since architectural assets are a part of the common cultural histories of communities, they are valuable and must be conserved.

It is seen that there are many actions when it comes to conserving architectural assets. Adaptive reuse is one of these actions. Eventhough adaptive reuse ensures the continuity of the use of architectural assets and their adaptation to the changing environment, adaptive reuse interventions can cause controversy. Although adapting architectural assets to an incompatible function to their original functions, in other words their capacities, not only conserves but sometimes increases the economic value of the buildings, it mostly results in the loss of the architectural and socio-cultural values of them.

This study focused on evaluating the new function-capacity relationship in order to find a solution to the problem described. Placing a function that compels the capacities of architectural assets causes the space, structure, mass, façade and social features of buildings not to be conserved. For these reasons, it is important to evaluate the new function-capacity relationship in adaptive reuse interventions.

In this context, in order to realize the purpose of the thesis, first of all, theoretical research was made on the mentioned concepts and some examples were analyzed. The parameters that form the basis of the assessment to be made, according to the information obtained from this research, were determined.

After establishing the theoretical background of the subject, İstiklal Street was chosen as the area where the mentioned problem was to be discussed. As it is one of the most dynamic streets in Turkey, İstiklal Street is quite appropriate street for adaptive reuse researches in this study. Besides being dynamic, İstiklal Street completely lost its residential function, which was originally the dominant function on the street. In other words, all of the apartment buildings that still exist are examples of adaptive reuse. For these reasons, various analyzes were made in order to understand the relationship between function and change in the area. After these analyzes, three apartment buildings adapted as cultural centers in the area were selected as case studies to be analyzed in detail.

In order to understand the effects of adaptive reuse processes on these buildings, the buildings were analyzed in detail. The history of the buildings, their original state, the interventions or changes made in the interim periods and their current situations were analyzed. All these analyzes were made to provide a basis for understanding the relationship between the function of the cultural center and the capacities of the buildings, which were originally apartments.

During the research conducted in the study area, it is seen that there is not a conservation plan prepared for Beyoğlu. This circumstance causes many deficiencies regarding the preservation of the area. The absence of a conservation plan and the decisions of "dwellings can't be constructed" and "the street is the central business district" included in the plans regarding İstiklal Street, directly affected the configuration of the functions of the buildings on the street. It is inevitable that there would be a transformation in historical sites. However taking decisions such that resulted in inexistence of residential function on İstiklal Street, whose original fabric was constituted completely by the residential function, limits the natural transformation process of the area and influences the social and architectural fabric of the area. In other words, transformation is inevitable and necessary for the continuity of life, but the important thing is to determine the criteria of transformation with specific planning. Because cultural continuity is important and

cities are living organisms, the transformation should be supported without interrupting the natural continuity.

Besides, since there is no conservation plan for the area, the functions to be brought to the traditional buildings depend on the decisions of the owners who can purchase the existing buildings. Likewise, since the architects who prepare the adaptive reuse project have no impact on the choice of function, this condition also adversely affect their way of intervention and compels them. Similarly, conservation committees do not have any authority on the function and the committees might have to ignore some situations in order to ensure the continuity of the use of buildings in a rich and economically valuable fabric like Beyoğlu. As a result of these, as can be seen in the analyzes regarding İstiklal Street, the architects try to maintain the balance between the provisions that ensure the conservation of registered traditional buildings and the procurement of the needs of the functions selected incompatibly with the capacities of the buildings. While doing this, it is seen that the approaches from the past and supported by law are effective in the interventions in registered buildings in conservation group number 2 and unregistered traditional buildings. Because of the widespread approach that conserving the façade is what is important when intervening in these buildings, architects and conservation committees cause the loss of many other values of the buildings. This situation makes the fabric consist of traditional-new buildings, whose façades have been preserved but have lost their other architectural values to a great extent.

In this study, an assessment method, which is thought to help the selection of functions compatible with the capacities of the buildings, was tried on the three cases described above. This assessment was made completely according to the expert judgement. User opinion was not included in the scope of the assessment. In addition, it was aimed to obtain qualitative data as a result of the assessment. As explained in Chapter 4, the degrees of change in different parameters of the interventions made on cases were determined. These degrees were superposed with the degrees of value, so the significance of the impacts of the changes were achieved. When the changes started to affect other parameters, causing the original features of the building to be

incomprehensible, they were acknowledged to exceed the acceptable limit. While determining the significance of impact, the degree of value of the cases in this study and all their features were considered as "high", as explained in Chapter 4 in detail. No quantitative limit was set in specifying the degrees of change, by reason of each case has a unique condition, thus it was thought that drawing conclusive boundaries would restrict the evaluation. Therefore, while constituting an assessment method within the scope of the thesis, it was especially avoided to set such a constraint. Besides in this assessment method, it was taken into consideration that some additions such as fire escapes and elevators that fulfill the needs have positive impacts on the buildings, particularly in case they are built in a way that does not affect their authenticity.

After the assessments, within the scope of this thesis, it was concluded that the function of cultural center, was excessive for the capacities of the buildings designed as apartments. Because, as shown in Chapter 4 in detail, apartment-type residences are buildings that contain a limited community, can consist of small-sized spaces, and do not have diversity in activity. However, cultural centers are buildings that are constantly dynamic, have variable number of users and type of users, need large spaces and have many and diverse activities. For these reasons, as can be seen in the assessment made, even if the design and intervention are made very precisely, adapting introverted buildings of small spaces to extroverted functions that require large spaces causes the architectural values of the buildings to be lost.

Considering all the studies carried out, some suggestions that may be solution to the abovementioned judgement come to the fore. Concrete steps should be taken in order to prevent new functions incompatible with the carrying capacity from being brought to traditional buildings. Primarily, it is absolutely necessary to prepare a conservation plan for Beyoğlu and similar fabrics as swiftly as possible. The functions that would be brought to the traditional buildings can be limited by means of conservation plans and original functions can be preserved. For instance, considering the development of İstiklal Street, the increase of trade functions and transformation of functions seem natural, but the complete removal of residential

function in this area through plans caused the social and architectural fabric to change suddenly and rapidly. Residential function is a function that directly influences the social fabric and restrains it from becoming dilapidated. In addition, it is the original function of the area. Due to these reasons, it is thought that promoting the existence of residential function on the upper floors in this area would be beneficial for the area. Moreover, functions that require such as cultural centers, might be needed in dynamic regions such as Beyoğlu, and in fact these functions could add value to the area. However, through the agency of conservation plans, it should be ensured that this need is not met especially with the traditional buildings whose original function is apartment, but with new buildings instead. In addition to these, it comes to the fore as a proposal to provide that conservation committees or similar experts, authorized institutions and architects could take an active role in the selection of functions, if necessary, in the details that conservation plans cannot be sufficient. It is considered that this would both facilitate architects to manage the adaptive reuse process and enable conservation.

The analyzes and assessments mentioned above were limited due to some reasons such as insufficient time. In the scope of this thesis, the effects of adaptive reuse interventions on the physical features of the buildings were analyzed in detail. In addition, although attention was drawn to some changing social inputs, the evaluation parameters were limited because detailed analyzes could not be made on this issue. However, as mentioned many times before, adaptive reuse is a conservation action that directly affects architectural assets and their environment also in economic and social terms. When it comes to adaptive reuse interventions, while examining the relationship of the new function with the capacity of the building, social and economic parameters should be taken into consideration as well as physical ones. Because these parameters, which constitute the original spirit of the building, are important for the continuity of the building, the relationship of the building with its surroundings and the building's contribution to the surrounding fabric. In other words, when the population using the building is changed without any change in the physical features of a building, its physical features will begin to

change over time. Similarly, if the economic value of an environment changes as a result of urban policies, the social and physical fabric of the buildings in that region will also be doomed to change over time. For this reason, the social and economic capacities of architectural assets and the social and economic needs of new function should be examined and assessed as well as physical capacity and needs.

As a result of the analyzes and assessments made, the relationship between the new function and the capacity of the building in adaptive reuse interventions, and the parameters that enable this relationship were assessed. In addition, in this study, the effect of new function on the change of building according to the mentioned parameters and the suggestion of a method of measuring the effect of this change on the authenticity of building were tested. Ultimately, clear results were obtained. At this point, what was done in this thesis can be used in the first step of future adaptive reuse interventions, when deciding on the new function or when assessing the compatibility of new function to the capacity of building when the project is created, or in researches to be made on such a subject. Although the method of measuring new function-capacity compatibility tested at the end of the thesis was prepared specifically for the case studies and the study area in the thesis, it can be adapted according to different cases. In addition, analyzes and assessments made on İstiklal Street and selected buildings will be able to provide resources for adaptive reuse interventions at single building scale and regional scale or research on this subject.

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## APPENDICES

### A. Restoration Report of SALT Cultural Center



## 1. GİRİŞ – YENİ FONKSİYON ÖNERİSİ

Sınıssoglu Apartmanı günümüze, farklı amaçlar ve kullanıcılar tarafından kullanıldığı için özgün durumundan uzaklaşarak ulaşmıştır. Binanın cephe düzeninde önemli bir değişiklik görülmemekte birlikte özellikle plan şemasında bölüntülerin arttığı veya odaların birleştirilerek daha geniş mekanlar elde edilmek istendiği anlaşılmaktadır.

Binanın 1. Bodrum ve zemin katı Garanti Bankası tarafından Platform sanat galerisi olarak kullanılmış ve uzun bir zaman kültür-sanat aktivitelerinin İstiklal Caddesindeki önemli adresi olmuştur. Garanti Bankası'nın Kültür - Sanata Destek // Toplumsal Sorumluluk Projeleri çerçevesinde oluşturduğu Garanti Galerisi [2003] ve Platform Garanti Güncel Sanat Merkezi [2007] kendi alanlarında öncülük etmiş, mimari, tasarım, kentlilik ve güncel sanata odaklanmış iki tıkl kurumdur. Yapı için önerilen fonksiyon; 2003-2007 yılları arasında sadece iki katta gerçekleştirilen ve Beyoğlu'nda önemli bir çekim merkezi haline gelmiş; Platform Sanat Merkezi'nin ulusal ve uluslararası etkinliklerinin gerçekleştirileceği bir kültür-sanat merkezi olacaktır. Yeni kurum, biyolojiden fiziğe, tarihten antropolojiye, tiyatrodan etelbyata kadar birçok farklı disiplinlere alanlar olarak, mimari, sanat, kent çalışmaları, tasarım ve benzeri alanlar üzerine araştırma ve yayımlar geliştirecek, sergiler ve kamusal programlar gerçekleştirecektir. 20. yüzyıldan devralınan tasarım, mimarlık, fotoğraf, sanat gibi bölümlere ayrılmış, benzer işlevlere sahip kurumlardan farklı olarak, zamanımıza özgü, bireysel disiplinleri aşan, disiplinler arası alanlar değerlendiren bir kurum olacaktır. Sadece beşerî bilimlerle değil aynı zamanda sosyal ve fen bilimleri ile de yakın ilişkide olacaktır. Gerçekleştireceği projelerde sunduklarını, malzeme ya da kronolojiye bağımlı olarak teorik etmeden, şeyler ve düşünceler arasındaki ilişkileri zenginleştirecektir. Bu bağlamda, türünün çok nadir örneklerinden biri olan bu yeni kurum küresel boyutta bir çekim merkezi olma potansiyelindedir.

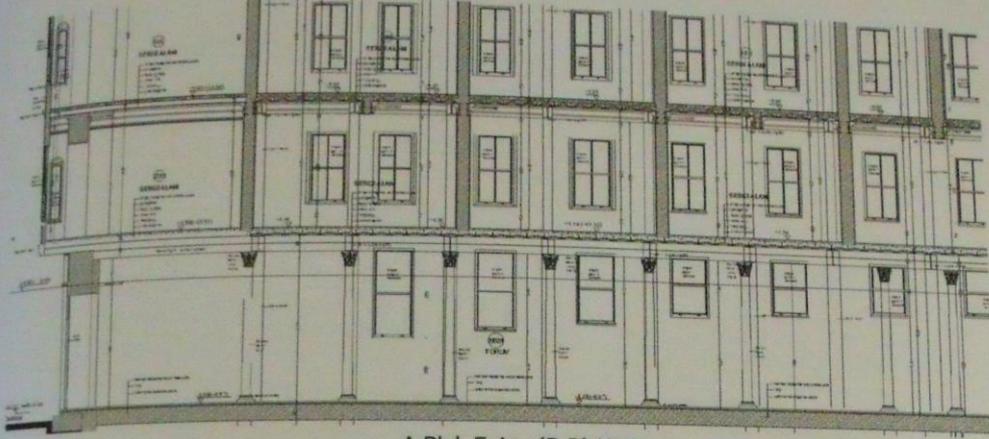
## 2. RESTORASYON ÖNERİSİ

Proje Grubu olarak, öncelikli yaklaşımımız; binayı yıkmadan, özgün yapısına mümkün olduğunca, zarar verici müdahalelerde bulunmadan, uluslararası koruma-onarım ilke ve teknikleri doğrultusunda restorasyonu gerçekleştirmek ve binanın çok daha uzun yıllar yaşamasına imkan sağlayacak yeni fonksiyonunu işler hale getirmektir.

Binanın yeni fonksiyonu ile ilgili ihtiyaçları ve gerekli değişiklikleri gerçekleştirebilmek için öncelikle binanın mevcut statik durumu (günümüze kadar yapılan değişiklikler dahil) incelenmiş, geştiri laboratuvar testleri ve ölçümleri yapılmış, sonrasında da konunun uzmanları tarafından gerekli raporlar hazırlanmıştır. Statik durum ile ilgili iki ayrı üniversiteden iki rapor alınmıştır.

- A) Boğaziçi Üniversitesi İnşaat Fakültesi Öğretim Görevlilerinden Prof.Dr. Turan ÖZTÜRKAN ve ekibi tarafından; "*Binanın taşıyıcı yapıya bağlı duvarlarının yerinde kayma dayanımı, basınç dayanımı ve elastisite modülü tayini deney raporu*" (EK-1)
- B) İstanbul Teknik Üniversitesi İnşaat Fakültesi Öğretim Görevlilerinden Prof.Dr. Ahmet SAYGUN tarafından; "*Binanın güçlendirme ve tadilat projeleri hakkında teknik rapor*" (EK-2)

Restorasyon Raporu'nun eklerini oluşturan bu iki rapor yapının statik iyileştirme ve güçlendirme projelerinin hazırlanması ve restorasyon ana kararlarının alınabilmesi için önemli veri olarak kullanılmıştır. Binanın A Bloğu'nun 1.bodrumunda (-3.98 m.) (İstiklal Caddesi tarafından giriş katı) özgün durumda iki sıra halinde toplam 20 adet döküm demir sütun bulunmaktadır. Bu durum A blok üst katlardaki tüm taşıyıcı duvarların bu kata geldiğinde zemine oturmadığı, bu sütunlar tarafından taşınan iki paralel çelik giriş üzerine oturduğu görülmektedir.



A Blok Enine (B-B) Kesit

Bu durum deprem yükleri açısından, binaya hiç yeni fonksiyon verilmese de sakıncalı bir durum ortaya koymaktadır. Binanın kısa yönünde (kuzey-güney) ciddi bir deprem karşısındaki dayanımı çok zayıf olacaktır. Bu durum statik raporlar ve yerinde yapılan testlerle de bilimsel olarak ortaya konulmuştur. Binanın mevcut statik durumu açısından ikinci önemli tespit de yapının temel derinliği ile ilgilidir. Binanın -3.98 m. kotunda yapılan sondaj çalışması sonucu yapının özgün temel derinliği ve kullanılan malzemeler görülmüştür. Bina taşıyıcı duvar altı mevcut temel derinliği 30 cm. olarak ölçülmüştür.



1.Bodrum kat (-3.98 m.) temel

Bu durum, mevcut kat adedi ve etkileyen yükler dikkate alındığında, mevcut taş duvar altı temel sisteminin yetersiz<sup>1</sup> olmasına neden olmaktadır.



1. Bodrum kat (-3.98 m.) tavanı

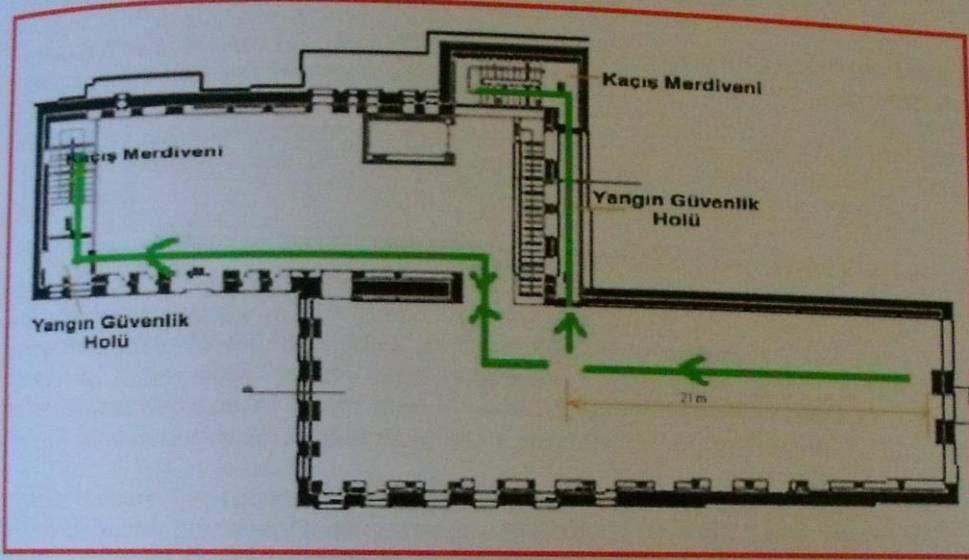
Yapıya çeşitli dönemlerde betonarme merdiven (A blok kısmen, B Blok tamamen), asansör, asma kat, tuvalet gibi fazla sayıda ek yapıldığı görülmektedir. Restorasyon uygulamasında öncelikle yapının bu sağlıksız eklerden tamamen ayıklanması gerçekleştirilecektir. Özellikle B Blokte bulunan muhdes ikinci merdiven yapının düzenini bozmaktadır.

Restorasyonda yapının yıkılmadan; taşıyıcı dış ve iç duvarlar ile volta döşemeleri olduğu gibi korunarak onarılması, güçlendirilmesi ve sağlıklılaştırılması önerilmiştir. Üniversite teknik raporları doğrultusunda, statik ve deprem yükleri açısından, yapının uzun yıllar ayakta kalmasını sağlayacak minimum güçlendirme yapılacaktır. Yapının özgün plan düzeni, yeni işlevi ve günümüz ihtiyaçları için yapılması gerekli bazı değişikliklerle, bugünkü kullanım için yeterli imkanı sağlayacaktır. Bu nedenle her katın planları mümkün olduğunca özgün düzenlerini koruyarak değerlendirilmiş ve yapıya yangın merdiveni, tuvalet, engelli tuvaleti, insan ve yük asansörü gibi yalnızca gerekli ihtiyaçları ilave edilmiştir. Mevcut volta döşeme sistemi korunarak gerekli onarım ve güçlendirme yapılarak sağlamlaştırılacaktır. İç ve dış duvar sıvaları sökülerek yenilenecek ve güçlendirme sıvası ile duvarlar takviye edilecektir.

<sup>1</sup> İstanbul Teknik Üniversitesi İnşaat Fakültesi Öğretim Görevlilerinden Prof.Dr. Ahmet SAYGUN: "Binanın güçlendirme ve tadilat projeleri hakkında teknik rapor" (EK-2)

Yapının malzeme karakterizasyonu ve malzeme açısından koruma-onarımının yapılabilmesi için İstanbul Teknik Üniversitesi Mimarlık Fakültesi Döner Sermaye İşletmesi kapsamında fakülte öğretim görevlerinden Prof.Dr. Ahmet ERSEN tarafından "**Mimari koruma amaçlı malzeme Raporu**" (EK-3) hazırlanmıştır. Yapının dış cepheleri ve iç mekanlarından taş, suni taş, harç, sıva, boya ve kirlilik tabakası gibi farklı çeşit ve özellikle 13 örnek alınarak, İTÜ Mimarlık Fakültesi Koruma Laboratuvarı'nda incelenmiş ve koruma-onarım önerileri bu raporda belirtilmiştir<sup>2</sup>.

Yapının yeni işlevinin yangın güvenliği açısından sağlıklı ve güvenli biçimde gerçekleştirilebilmesi için Prof.Dr. Abdurrahman KILIÇ ve Dr.Müh. Kazım BECEREN tarafından "**Platform Kültür Merkezi Yangın Güvenliği Raporu**" (EK-4) hazırlanmıştır. Bu raporda yangın güvenliği açısından gerekli olan yangın merdivenleri ve kaçış holleri ile yangın sırasında devreye girecek otomatik yağmurlama sistemi ayrıntılı olarak anlatılmıştır.



### 3. RESTORASYON MÜDAHALELERİ

#### 3.1 Yapının restorasyon sonrası kullanımı ve yeni işleve yönelik uygulamalar

Bina içinde oluşturulacak yeni kurum, biyolojiden fiziğe, tarihten antropolojiye, tiyatrodan edebiyata kadar birçok farklı disiplini ufkuna alarak, mimari, sanat, kent çalışmaları, tasarım ve benzeri alanlar üzerine araştırma ve yayınlar geliştirecek, sergiler ve kamusal programlar gerçekleştirecektir. Bu işlevi uluslararası düzeyde gerçekleştirilebilmek için, A Blok'ta, 24 saat açık olacak ve İstiklal Caddesi'nden girilerek Saka Salim Çıkmazı'ndaki iç meydana açılan bir forum alanı oluşturulmuştur. Bu forum alanı İstiklal Caddesi'nden geçen herkese açık bir alan olacaktır. Özgün dökme sütunlar kaide ve başlıkları ortaya çıkarılıp, uygun şekilde temizlendikten ve onarımı yapıldıktan sonra özgün kat yüksekliği ile kullanıma açılacaktır. Bu mekanın arka bölümüne, yapının batın kanadına L biçimli tek kollu bir merdiven ve bir küçük galeri ilave edilmiştir. Yapının halka açık bir sanat merkezi olarak kullanılabilmesi için üç adet

<sup>2</sup> İstanbul Teknik Üniversitesi Mimarlık Fakültesi Döner Sermaye İşletmesi kapsamında ; Prof.Dr. Ahmet ERSEN "**Mimari koruma amaçlı malzeme Raporu**" (EK-3)

yangın merdiveni yapılması gerekmiştir.<sup>3</sup> Bu merdivenler B Blok kuzey yönünde ve B Blok batı yönünde ve A blok kuzey yönündedir. Yangın Yönetmeliği gereği, en az 120 cm. basamak genişliği olan çift kollu betonarme merdivenler yapılacaktır.

İmar Yönetmeliği gereği zemin altında bina alanının binde beşinden az olmamak kaydı ile bir sığınak yapılması gerekmektedir. Yapılan hesaplara göre binada bu alan 260 metre olmak zorundadır. Ayrıca sığınak için bir adet tuvalet ve lavabo bulunması istenmektedir. Otomatik yağmurlama ve binanın su ihtiyacı için su depolarının da yapılması zorunluluğu bulunmaktadır. Sıralanan bu zorunluluklar ve statik açıdan temel yüksekliğinin yeterli olmaması nedeniyle, restorasyon projesinde yapının A Blok 1. Bodrum (-3.98 m. katı) altına betonarme bir bodrum yapılması önerilmiştir. Bu bodrum hem statik açıdan binayı çok daha sağlıklı bir temele kavuşturacak<sup>4</sup>, hem de imar ve yangın yönetmelikleri gereği yapılması zorunlu mekanların yerleştirilmesine ve personel soyunma-giyinme odası ve tuvaletlerin yerleştirilmesine imkan verecektir. Yapının B Blok altında bulunan kısmi bodrum da tamamlanarak, yapının ihtiyacı olan sığınak mekanı yerleştirilmiştir.

Yapının B Blok 1. Bodrum (-3.98 m.) katında mevcut bodrumun bulunduğu alanda, seminer-konferans ve sunumların yapılabileceği 120 kişilik bir oditoryum yapılması önerilmektedir. B Blokte zemin kat (+1.56 m.) döşemesi giriş kısmında kısmi olarak +0.12 m. kotuna indirilecek ve meydanın devamı olarak bu kısımda cafe olacaktır. Cafe kısmı ile bağlantılı +3.18 m. kotunda kısmi bir ara kat oluşturulmuştur ve kitap satış birimi buraya yerleştirilmiştir.

B Blok alt katlardaki bu yerleşim dışında A ve B Bloklarda üst katlarda mevcut duvarlar yerlerinde kalacak ve yeni işlevler (Atelye-sergi alanı-kütüphane) mevcut duvar bölüntüleri arasında gerçekleşecektir. A Blok'ta bulunan mevcut kalem işi tavan sıvaları, *İstanbul Teknik Üniversitesi Mimarlık Fakültesi Döner Sermaye İşletmesi kapsamında hazırlanan malzeme raporunda*<sup>5</sup> belirtildiği şekilde sağlamlaştırarak, zarar gören kalem işlerinde kısmi tamamlamalar yapılacaktır. Kalem işleri koruma ve onarım yapıldıktan sonra sergi alanının üstünde farklı bir aydınlatma yapılarak kendisini sergileyecek hale kavuşturulacaktır.

Yapının mermer mevcut merdiven çekirdeği korunmaktadır. Ancak merdivenin -3.98 m. kotuna bağlantısı bulunmadığından zemin kattan platform ve bodrum kata inen tek kollu bir merdiven eklenmiştir. Ayrıca özgün merdiven sadece iki kat boyunca yerinde bulunmaktadır. Sonraki dönemlerde üst kata çıkan kısmi betonarme merdivene çevrilmiştir. Restorasyon projesinde özgün merdivenin üst katlara çıkan kısmi restitüsyon projesi uyarınca ahşap olarak devam ettirilmektedir. Merdivenin aynı alan içinde kalan yan odalarına insan asansörü ve sergi malzemelerinin taşınacağı bir yük asansörü konulmuştur. Bodrum kat ve platform katından yangın kaçışı için gerekli olan merdivenler de binanın kuzey ve batısında kalan alanlarda çözülmüştür. Binanın kuzey aksında yer alan yangın merdiveni zemin kata kadar çıkartılmakta, üst katlara devam ettirilmemektedir. Üst katlardan yangın kaçışı ise B blokte, batı aksında yer alan ve bütün katlarda yer alan yangın merdiveni ile sağlanırken, A blokta, bu bloğun kuzey aksında yer alan ve zemin üstü katları zemine bağlayan bir yangın merdiveni ile kaçış sağlanmaktadır.

<sup>3</sup> Prof.Dr. Abdurahman KILIÇ ve Dr.Müh. Kazım BECEREN, *Platform Kültür Merkezi Yangın Güvenliği Raporu (EK-4)*

<sup>4</sup> İstanbul Teknik Üniversitesi İnşaat Fakültesi Öğretim Görevlilerinden Prof.Dr. Ahmet SAYGUN; "*Binanın güçlendirme ve tadilat projeleri hakkında teknik rapor*" (EK-2)

<sup>5</sup> İstanbul Teknik Üniversitesi Mimarlık Fakültesi Döner Sermaye İşletmesi kapsamında ; Prof.Dr. Ahmet ERSEN "*Mimari koruma amaçlı malzeme Raporu*" (EK-3)



Sonradan betomarmeye çevrilmiş merdiven ana merdiven (A Blok)

### 3.2 Strüktürel ve Yapısal müdahaleler

Binanın mevcut strüktürel durumunun anlaşılabilmesi amacıyla, Boğaziçi Üniversitesi İnşaat Fakültesi Öğretim Görevlilerinden Prof.Dr. Turan ÖZTURAN ve ekibi tarafından; "Binanın taşıyıcı yığma tuğla duvarlarının yerinde kayma dayanımı, basınç dayanımı ve elastisite modülü tayini deney raporu" (EK-1) hazırlanmıştır. Bu deney için birbirine geçişli iki bloktan taşıyıcı yığma tuğla duvarlarda her katta ikişer adet (toplamda 8 adet) yerinde kayma deneyi yapılarak harç kayma dayanımı belirlenmiş, ayrıca her katta birer (toplamda 4 adet) lokasyonda duvardan çıkarılan kompozit prizma numuneler Boğaziçi Üniversitesi Yapı Mekaniği Laboratuvarında basınç deneyi yapılarak basınç dayanımı ve elastisite modülü tayin edilmiştir. Sonuçlar Ek-1 'de ayrıntılı olarak belirtilmiş, belirlenen değerler güçlendirme ve strüktürel iyileştirme projesi verisi olarak kullanılmış ve statik hesaplar buna göre yapılmıştır. Yapılan deneyler, ilgili raporlar ve yerinde yapılan çalışmalar sonucu binanın strüktürel olarak güçlendirilmesi gerekliliği ortaya çıkmaktadır. Bina'nın dış duvarlarının iç yüzlerine yakın konumlarda binanın zayıf olduğu kısa yönde çelik kolon ve kiriş takviyesi yapılması önerilmiştir. Kolon ve kirişlerin mevcut iç duvar sistemine ve kalemşli tavan süslemelerine zarar vermesini engellemek için mümkün olan en geniş aks aralığı belirlenmiş ve kirişler tavanları en az perdeleyecek şekilde yerleştirilmiştir. İlave edilecek kirişler tamamen mevcut volta döşeme kirişleri altına yerleşecek ve mevcut sisteme destek olacak ikinci bir çelik karkas (sadece kısa yönde) oluşturulacaktır.



C-C Kesiti Çelik Kirişler (A Blok)

Yapıda mevcut volta döşeme sistemi ve ara duvarlar arasında giden çift putrelli döşeme kirişleri de sağlamlaştırılarak korunacaktır. Putrelerde ortaya çıkacak korozyon ve paslanma mekanik temizleme yöntemleri ile temizlenecek korunamayacak durumda olanları aynı ebatlardaki yeni elemanlarla değiştirilecektir. Antipas sürülerek putrelerin onarımı tamamlanacaktır. Kolonları oluşturan I putrellerin bodrum katlarda kagir duvar içine kısmen sokularak özgün sistemle bağlantısı sağlanacaktır. Bu kolonlar arasında atılacak olan kirişler kolonlar tarafından taşınacak ve mevcut tavan kornişleri yanından geçirilecektir. Eklenen sistem kalem işi tavan bezemelerine değmeden uygulanacaktır.

Kalem işi bezemelerinde yapılacak olan konservasyon işlemlerine öncelikle yüzeylerinde görülen is ve tuzlanmanın kağıt hamuru ve deionize su kompresiyeli temizlenmesi ile başlanılacaktır. Daha sonra alttan desteklenerek ve sıva arkası enjeksiyonu yapılarak yüzeyin stabilizasyonu sağlanacaktır. Kayıp bezemelerde gerekli onarım ve tamamlamalar yapıldıktan sonra şeffaf bir asma tavan ile görülebilirliği sağlanacak ve zarar görmesi engellenecektir. Ayrıca sıvadan yapılmış olan tavan kornişleri de sönmüş kireç, tuğla kırığı ve tozu ile lif karışımı ile hazırlanacak tamir harcı ile özgün profilinde bütünlenecektir.

İç duvarların sıvalarının yenilenmesi için İstanbul Teknik Üniversitesi Mimarlık Fakültesi Döner Sermaye İşletmesi kapsamında fakülte öğretim görevlerinden Prof.Dr. Ahmet ERSEN

tarafından onarım için kullanılması gerekli sıva reçetesi hazırlanmıştır. Özgün sıva karışımına uygun olarak hidrolik kireç, tuğla tozu ve kırıntı ve lif karışımı ile hazırlanacak olan sıva ile onarım ve yenileme yapılacaktır.<sup>6</sup>

### 3.3 Plana Yönelik Uygulamalar

#### 3.3.1 -7.85 m. Kotu Planı

Binanın A ve B blokları altında binanın yeni işlevi doğrultusundaki ihtiyaçları ve ilgili yönetmeliklerin getirdiği gereklilikler nedeniyle bir bodrum kat yapılması gerekmektedir. Yapılan statik analizler doğrultusunda yapıyı taşıyan temellerin olası bir deprem karşısında yeterli olamayacağı yönündeki raporlar üzerine yeni bir temel sistemi ile yapı takviye edilecektir. Bu katta gerekli olan sığınak, mekanik ve tesisat odaları ile yangın su depoları da yer alacaktır. Bu kata ulaşım B blokta kuzey ve batı aksında yer alan yangın merdivenleri ve asansörlerle, A blokta ise zemin kattan inen tek kollu bir merdiven ile sağlanacaktır.

#### 3.3.2 -3.98 m. Kotu Planı

A blok 1B01 no'lu mekan forum mekanı olarak kullanılacaktır. Bu mekana ulaşım İstiklal Caddesi üzerindeki girişten ve batı cephesinden girilerek sağlanmaktadır. Forum ile +0.12 giriş kotu arasında ulaşım ise özgününde bir merdiven bulunmamasından dolayı, çelik putrel taşıyıcı ahşap kaplama yeni bir merdiven ile sağlanacaktır. Bu merdiven binanın batı kanadına yakın tek kollu olarak yükselecektir. Zemindeki mermer kaplama ve dolgu malzemesi kaldırılarak döküm demir sütunların taş kaideleri ortaya çıkartılacak ve zemin mermer kaplanacaktır. Mekandaki özgün döküm demir sütunların üzerlerindeki boya tabakası tel fırçalı döner başlıklı sistemler gibi hassas mekanik temizleme yöntemleri kullanılarak temizlenerek açığa çıkartılıp gerekli onarımlar yapılacaktır. Sütun başlıklarında ise dışı çarkı ve neşterle hassas bir temizleme yapılması düşünülmektedir.

B blok'ta bu kotta bir oditoryum, oditoryuma hizmet eden bir teknik oda, fuaye mekanı ile çift yangın merdiveni, katlar arası bir çelik merdiven ve asansörler bulunacaktır. Oditoryum eğimli olarak zemine oturmakta, başlangıcı -3.98 m., sahne kısmında ise -4.83 m. kotunda bitirilecektir. -4.83 m. kotunda, sahne arkasında yer alan yangın merdiveni ile kaçış sağlanacaktır. Oditoryumun zemini ahşap fuayenin zemini ise mermer kaplanacaktır.

#### 3.3.3 +0.12 m. Kotu Planı

A blok zemin forum mekanı olarak kullanılacaktır.

B blok giriş cafe, kalan mekanlar ise tuvalet, ana hol, asansörler, merdivenler ve yangın merdivenleri olarak kullanılacaktır. B bloğun yangın çıkışı Z08 yangın holünden cepheye direk olarak sağlanmaktadır. Cafe'den tek kollu çelik bir merdiven ile +1.56 kotundaki zemin kata açılarak sağlanmaktadır. Cafe'den tek kollu çelik bir merdiven ile + 3.18 kotundaki asma kata ulaşılacaktır. Bu oradan da yine tek kollu çelik bir merdiven ile + 3.18 kotundaki asma kata ulaşılacaktır. Bu katta kitap satış birimi ve ona bağlı bir depo mekanı yer alacaktır. Asma kat çelik putrellerle taşıyılarak ahşap parke kaplanacaktır.

<sup>6</sup> İstanbul Teknik Üniversitesi Mimarlık Fakültesi Döner Sermaye İşletmesi kapsamında ; Prof.Dr. Ahmet ERSEN  
"Mimari koruma amaçlı malzeme Raporu" (EK-3)

### 3.3.4 +1.56 m. Kotu Planı

Bu kotta, A blok tamamı sergi alanı olarak hizmet verecektir. Binada mekanları ayıran mevcut duvarlar korunarak sergileme için elverişli bir düzen sağlanacaktır. Zemin ahşap parke kaplama olacaktır.

Odalarn kapı boşlukları aynı ölçüleri korunarak ancak doğrama olmaksızın kullanılacaktır. Duvarlarda açılacak yeni boşluklar sirkülasyona yardımcı olacaktır. Bu kattan üst kata özgün merdiven kullanılarak çıkılacaktır. Bu katın yangın kaçıışı Z02 yangın merdiveni ile sağlanmaktadır.

### 3.3.5 +5.95 m. Kotu Planı

A blok tamamı sergi alanı olarak hizmet verecektir. Kattaki duvarlar ve kapı boşlukları aynen korunarak tutulacak, ek geçişlerle sergi için sirkülasyon alanları oluşturulacaktır. Mekanlarda ortaya çıkarılan kalemışı tavan bezemeleri sağlamlaştırılarak korunacak ve aydınlatarak sergilenecektir. Bu kottan itibaren eklenen taşıyıcı kolonlar ve kirişler beden duvarlarına değmeden açıkta yer almaktadır.

B blokta sergileme alanlarının devamı, asansörler, ana merdiven, yangın merdivenleri, tuvalet ve depo birimleri yer alacaktır. Yine özgün duvarlar ve kapı boşlukları korunarak sirkülasyonu kolaylaştırmak için bazı ek boşluklar açılacaktır. Tavanlarda bulunan siva kornişlerde onarılarak bütünlenerek mümkün olduğunca korunacaktır.

### 3.3.6 +10.62 m. Kotu Planı

Bu kata ulaşım iki blok arasında yer alan ana merdivenden sağlanacaktır. A blok tamamı yine sergi alanı olarak kullanılacak olup, duvarlar ve özgün kapı boşlukları da korunacaktır. Mekanların bazılarında ortaya çıkarılan kalemışı tavan bezemeleri de sağlamlaştırılarak korunacaktır. Odalarda bulunan siva tavan kornişleri de aynı şekilde yerinde korunarak gerekli bütünlemeler yapılacaktır.

B blok ise serbest çalışma mekanları (atelyeler) olarak kullanılacaktır. Diğer katlarda olduğu gibi yangın merdivenleri ve asansörlerin olduğu holün dışında kalan mekanların volta döşemeleri sağlamlaştırılarak korunacaktır. Zemin ahşap parke kaplama yapılacaktır. Tavanlarda ise siva kornişler korunmaktadır. Mekanları ayıran duvarlar da yine kapı boşlukları tutularak korunacaktır. Bir depo, idari oda, teknik oda ile tuvalet mekanları da bu katta yer almaktadır.

### 3.3.7 +15.00 m. Kotu Planı

A blok atölye odaları, toplantı odaları ve bir açık ofis olarak düzenlenecektir. Bu blok ilk yapıldığı dönemde tamamı teras olarak yapılmış ve 1950 öncesinde kısmen kapatılarak binaya katıldığından iç duvarların yeni malzeme ile yerlerinde yeniden yapılmasına karar verilmiştir. Arka cepheye bakan ve b blok ile arasında kalan kısım eskiden olduğu gibi teras olarak kullanılacaktır. Teras gerektiğinde kaldırılabilir hafif bir strüktürle kapatılacak, tamamı cam ile örtülerek şeffaflık sağlanacaktır.

Bu kotta B bloğun özgün olduğu belgelerle kanıtlandığından duvarları ile döşemesi korunacaktır. B blok kütüphane olarak hizmet verecektir. Mekanlar arasında sirkülasyonun sağlanabilmesi amacıyla duvarlarda bazı boşluklar açılacaktır. Kütüphane dışında bir depo, idari oda ve teknik oda da yer alacaktır.

### 3.3.8 +18.50 m.Kotu Planı

Bu kotta asansörler için müdahale birimleri ve bu mekana ulaşabilmek amacıyla merdiven çıkmaktadır.

## 3.4 Cephelere Yönelik Uygulamalar

### 3.4.1 Doğu Cephesi

Yapının ön cephesi son kat dışında restitüsyon açısından bütün verileri üstünde barındırdığından elde olan veriler ve fotoğraflar ışığında, yerinde bulunmayan cumba kagir olarak yeniden inşa edilecektir. Çıkmanın üzeri çinko kaplanarak bitirilecektir. Pencereler de özgünde görüldüğü gibi kepenkli ahşap giyotin olarak kullanılacaktır. 1. kattaki doğramalar ise cumbaninkiler hariç ahşap kapı olarak yenilenecek ve önlerinde metal korkuluklar yer alacaktır. Kepenkleri ise diğerlerinden farklı olarak 4 bölümlüdür.

İstiklal Caddesi tarafından girişin sağlandığı bölümde sonradan yapılmış olan mermer kaplamanın kaldırılacak ve altındaki taş kaplama ortaya çıkartılacaktır. Gerekli temizleme ve bütünleme işlemleri ile kaplama onarıldıktan sonra restitüsyon projesi uyarınca dükkân doğraması özgün durumunda ancak modern bir malzmeden yeniden yapılacaktır.

3. kat cephesi hariç tüm cephe taş kaplama, 3. kat ise 1950 öncesi yapılmış bir dönem eki olmasından dolayı sıvalıdır. Cephede yer alan taşlarda İTÜ Mimarlık Fakültesi tarafından hazırlanan rapor uyarınca temizleme ve gerekli sağlamlaştırma ve bütünleme teknikleri kullanılacaktır. Kireçtaşı yüzeyde görülen is ve kurum lekelerinin temizlenmesi için kontrollü mikro kumlama yöntemi önerilmektedir. Kumtaşı yüzeylerde ise taşın boşluklarında kirliliğin gerisinde oluşan alçıtaşının ise özenle sert naylon fırça ile temizlenerek etil silikat ile sağlamlaştırılması önerilmektedir. Diğer kireçtaşı ve Marmara mermeri yüzeylerin ise temizliğinde kontrollü mikro kumlama tavsiye edilmiştir. Kat silmelerindeki kirliliğin de aynı yöntemlerle temizlenerek yine kendi malzemesinden hazırlanacak bütünleme harcı ile bütünleme yapılacaktır. Yapay taş denizlikler incelendiğinde bazılarının yeniden yapılması gerektiği görülmektedir. Bu nedenle dökme taş tekniğinde özgün detay kullanılarak yeniden üretilecektir. Taş kornişler de gerekli sağlamlaştırma ve temizleme uygulamalarından sonra cepheden çıkma mesafelerine göre çinko ile kaplanarak sudan koruma sağlanacaktır.

### 3.4.2 Batı Cephesi

Yapının batı cephesi çok az değişikliklerle günümüze ulaştığından restorasyon açısından yeterli veriler sağlanmaktadır. Zaman içinde pvc'ye dönen pencereler ahşap giyotin pencerelerle değiştirilerek ahşap kepenkler ile tamamlanacaktır. A blokta 1950 öncesi terasın kısmen kapatılarak yapıya eklenen 3. kattaki 322 ve 323 no.lu odalar kaldırılarak özgün işlevi olan terasa çevrilecektir. Teras gerektiğinde kaldırılabilir hafif çelik bir strüktür ile kapatılarak kullanılacaktır. Tamamı cam ile kapatılarak şeffaflık sağlanacak ve arkasındaki cephe düzeninin görünümü engellenmeyecektir. Zemin ise karo mozaik kaplanacaktır. Batı cephesinden A blok binaya girişi sağlayan demir kapı restitüsyonda verilen demir kapıyla yenilenecektir. Zemin kat giyotin pencerelerinin altları açılarak sabit camlı doğramalarla tamamlanacaktır. Plan kotlarında ve iç düzende yapılan değişikliğin görülebilir hale getirilmesi ve içten de dış ortamın görülebilirliğinin bu şekilde artırılması istenmektedir. Cephenin bodrum kat seviyesi taş kaplama, geri kalan yüzeyler sıvalı olduğundan bu malzemelere



pencerelerle değiştirileceklerdir. Pencerelerden batı cephesine yakın iki tanesi arkasında merdiven olduğundan niş olarak kapatılarak kullanılacaktır. Pencerelerin önündeki demir parmaklıklar ise temizlenecek, antipas sürülerek koruma sağlanacaktır. İstiklal Caddesine yakın, kapatılmış olan büyük doğrama boşluğu restitüsyon projesi uyarınca, ahşap bir vitrin olarak ancak tek taraflı kullanılacak şekilde yenilenecektir. 3. kat dönem eki olduğundan bu kattaki pencereler ahşap açılır kanat pencerelerle değiştirilecektir. Bu katta özgününde olmadığından ahşap kepenk yapılmayacaktır. Dönem eki olarak kabul edilen terasın çelik-cam sistemle kapatılarak kullanımı sağlanacaktır. Zemin dışında kalan cephe yüzeyindeki sıvanın yenilenmesi gerekmektedir.

B blok binaya girişi sağlayan demir kapı restitüsyonda verilen demir kapıyla yenilenecektir. Zemin kat pencereleri kepenkli giyotin pencerelerin altları zemine kadar açılarak camlı sabit doğramalarla tamamlanarak gerisindeki cafe mekanının dışarı ile ilişkisi kuvvetlendirilecektir. Açıklıklardan batı cephesine yakın olan doğrama ise yangın merdiveninin çıkış kapısı olacaktır. Bodrum seviyesi taş kaplama, üst katlar sıvalı yüzeydir. Taş kaplama bölümde gerekli taş temizleme ve sağlamlaştırma teknikleri ile korunması istenmektedir. Sıvalı olan yüzeyde ise mevcut sıvanın sökülerek yeni kireçli bir güçlendirme sıvası ile takviye edilecektir.

#### 4. SONUÇ

Yapının ayrıntılı incelemesi sonrasında, yapının çok çeşitli ve fazla sayıda kullanıcı tarafından kullanılmış olmasına bağlı, değişen ihtiyaçlar, işlev değişiklikleri ve tadilatlar ile özgün durumundan tamamen uzaklaştırıldığı neredeyse iç mekân özellikleri açısından ilk bakışta tarihi bina niteliğini kaybettiği söylenebilir. Ancak Beyoğlu genelinde 1870 yılı büyük yangını sonrası yapılan kagir büyük Beyoğlu yapılarında rastladığımız anıtsal giriş merdiveni, kalem işi tavan ve duvar bezemeleri, taş cephe kaplaması ve cephe süslemeleri binada bulunmasından dolayı yapının İstiklal Caddesi üzerindeki önemli yapılardan biri olduğu kolaylıkla söylenebilir.

Bu nitelikteki bir yapının kültür ve sanat merkezi gibi değerli bir fonksiyon verilerek yeniden yaşar hale getirilmesi, yeni işlevin yapının genel karakterini bozmayan asgari müdahaleler içermesi ve yapının kalemişi bezemeleri, taş kaplama cepheleri gibi özgün mimari özellikleri korunarak uluslararası koruma ve restorasyon ilkelerine uygun, 2010 Kültür Başkenti İstanbul'a yakışır biçimde onarılması ve çok uzun yıllar kullanılarak yaşaması proje ekibinin genel yaklaşımıdır.

Saygılarımla,

Ali Emrah ÜNLÜ  
Restorasyon uzmanı y.mimar (İTÜ)

**B. Cultural Heritage Conservation Committee Decisions About The Plot of  
SALT Cultural Center**

T.C.  
KÜLTÜR BAKANLIĞI  
İSTANBUL I NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA KURULU

**K A R A R**

Toplantı Tarihi ve No: 16.2.1994-322  
Karar Tarihi ve No: 16.2.1994-5359

Toplantı Yeri  
İST.

İstanbul-Beyoğlu, Asmalımescit ve İstanbul ve Saka Çıkmaızı Sok, 303 ada, 32 parsel hakkında ilgilisininin 25.1.1994 günlü başvurusu okundu, ekleri incelendi, yapılan müzakeresi sonucunda;

Beyoğlu, 303 ada, 32 parselde bulunan taşınmazın korunması gerekli kültür varlığı olarak tesciline koruma grubunun saptanabilmesi için söz konusu taşınmazın 1/50 ölçekli rölövesinin Kurulumuza getirilmesine karar verildi.

**BAŞKAN**  
Turgut ÖVÜNÇ

**BAŞKAN YARDIMCISI**  
Alpay PASINLI

ÜYE  
Semavi EYİCE

ÜYE  
Zeynep AHUNBAY

ÜYE  
Yalçın ÜNAL

ÜYE  
Hadir KAYA

ÜYE  
Beyoğlu Bl. Başk. Yard. 17.2.1994MC.İÖ.

T.C.  
KÜLTÜR BAKANLIĞI  
İstanbul 1 Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Kurulu

Toplantı Tarihi ve No: 9.5.2001 - 779  
Karar Tarih ve No : 9.5.2001 - 12798

Toplantı yeri  
İSTANBUL

Yukarıda belirtilen hususlarda, gereği yapılarak kurula bilgi verilmesine, ilave katların kaldırılmasını takiben çekilecek fotoğraflarının kurulumuza iletilmesine; ayrıca İstiklal Caddesi'nin döşeme kaplamalarının da granit parke malzeme ile yapılmak üzere döşeme ve desen projelerinin eski fotoğraflardan yararlanılarak hazırlanıp kurulumuza iletilmesine karar verildi.



BAŞKAN  
F. Özer ERENMAN  
(İmza)

BAŞKAN YARDIMCISI  
Zekiye YENEN  
(İmza)

ÜYE  
Sümer ATASOY  
(İmza)

ÜYE

ÜYE  
Tanju Verda AKAN  
(İmza)

ÜYE

ÜYE  
ALİ USTA  
BEYOĞLU BEL. BAŞ. TEM.  
(İmza)

ÜYE

15.5.2001-P.U

T.C.  
KÜLTÜR BAKANLIĞI  
İstanbul 1 Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Kurulu

Toplantı Tarihi ve No: 9.5.2001 - 779  
Karar Tarih ve No : 9.5.2001 - 12798

Toplantı yeri  
İSTANBUL

**KARAR**

İstanbul İli, Beyoğlu İlçesi, Asmalı Mescit – K.M.Çelebi – Kuloğlu – Şahkulu – Şehit Muhtar – Tomtom Mahalleleri sınırlarındaki İstiklal Caddesi üzerinde, aşağıdaki listede ada-parcel numaraları bulunan yapıların cephe temizliği, boya-badana, reklam tabelalarının sökülmesi, klimaların sökülmesi veya kamuflle edilmesi işlemlerine ilişkin Beyoğlu Belediye Başkanlığı'nın 24.10.2001 gün ve 631/Ç-3465 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

Beyoğlu, İstiklal Caddesi üzerinde olan yapılardan korunması gerekli kültür varlığı olarak tescilli olan;

- |     |          |           |
|-----|----------|-----------|
| 1-  | 309 ada, | 2 parcel  |
| 2-  | 309 ada, | 1 parcel  |
| 3-  | 310 ada, | 1 parcel  |
| 4-  | 313 ada, | 1 parcel  |
| 5-  | 313 ada, | 4 parcel  |
| 6-  | 314 ada, | 1 parcel  |
| 7-  | 314 ada, | 15 parcel |
| 8-  | 314 ada, | 14 parcel |
| 9-  | 316 ada, | 19 parcel |
| 10- | 303 ada, | 43 parcel |
| 11- | 303 ada, | 41 parcel |
| 12- | 303 ada, | 32 parcel |
| 13- | 315 ada, | 1 parcel  |

T.C.  
KÜLTÜR BAKANLIĞI  
İstanbul 1 Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Kurulu

Toplantı Tarihi ve No: 9.5.2001 - 779  
Karar Tarih ve No : 9.5.2001 - 12798

Toplantı yeri  
İSTANBUL

100- 284 ada, 63 parsellerdeki yapıların boya -badana ve cephe temizliklerinin yapılabileceğine, reklam tabelalarının sökülmesine, klimaların sökülmesine veya kamuflle edilmesine;

- 1- 313 ada, 1 parsel
- 2- 314 ada, 15 parsel
- 3- 303 ada, 44 parsel
- 4- 303 ada, 32 parsel
- 5- 315 ada, 1 parsel
- 6- 315 ada, 46 parsel
- 7- 331 ada, 4 parsel
- 8- 338 ada, 4 parsel
- 9- 356 ada, 2 parsel
- 10- 356 ada, 1 parsel
- 11- 381 ada, 2 parsel
- 12- 404 ada, 11 parsel
- 13- 456 ada, 13 parsel
- 14- 456 ada, 5 parsel
- 15- 457 ada, 20 parsel
- 16- 467 ada, 16 parsel
- 17- 471 ada, 6 parsel
- 18- 485 ada, 28 parsel
- 19- 319 ada, 8 parsel

T.C.  
KÜLTÜR BAKANLIĞI

İstanbul 1 Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Kurulu

Toplantı Tarihi ve No: 9.5.2001 - 779  
Karar Tarih ve No : 9.5.2001 - 12798

Toplantı yeri  
İSTANBUL

- |     |          |           |
|-----|----------|-----------|
| 20- | 318 ada, | 21 parsel |
| 21- | 317 ada, | 20 parsel |
| 22- | 317 ada, | 17 parsel |
| 23- | 317 ada, | 14 parsel |
| 24- | 325 ada, | 67 parsel |
| 25- | 284 ada, | 69 parsel |
| 26- | 284 ada, | 68 parsel |

27- 284 ada, 67 parsel

28- 284 ada, 66 parsellerdeki yapıların ilave katların yasal durumlarının bildirilmesine;

314 ada, 14 parselde bulunan taşınmazın çatısındaki saçağın orijinal olup olmadığının bildirilmesine, cephe temizliğinin İstanbul Restorasyon ve Konservasyon Merkez Laboratuvarı Müdürlüğünden alınacak rapor doğrultusunda yapılabileceğine;

315 ada, 52 parselde bulunan taşınmaza ait ruhsat işleminin olup olmadığının bildirilmesine;

315 ada, 50 parselle ilişkin kurulumuzun 24.6.1988 gün ve 632 sayılı kararıyla onaylı projesine aykırı yapılan uygulamalar nedeniyle 2863 sayılı yasa gereğince suç duyurusunda bulunulmasına;

315 ada, 45 parselle ilişkin 13.2 1984 gün ve 194 sayılı kararlar istenenlere uygun hazırlanacak restorasyon projesinin kurulumuza getirilmesine;

T.C.  
**KÜLTÜR VE TURİZM BAKANLIĞI**  
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Bölge Kurulu

Toplantı Tarihi ve No: 21.01.2009-167  
Karar Tarih ve No : 21.01.2009-2337

Toplantı Yeri  
İSTANBUL

**KARAR**

İstanbul ili, Beyoğlu İlçesi, Asmalımesit Mah, 2 pafta, 303 ada, 32 parselde bulunan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 7.7.1993 gün ve 4720 sayılı kararı ile belirlenen Kentsel Sit Alanında kalan, 16.2.1994 gün ve 5359 sayılı kararı ile korunması gerekli kültür varlığı olarak tescil edilen, koruma grubunun saptanabilmesi için 1/50 ölçekli rölövesinin getirilmesine karar verilen taşınmaza ilişkin rölöve ve raporların iletildiği ilgisininin 25.11.2008 gün ve 3162 kayıt nolu başvurusu okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul ili, Beyoğlu İlçesi, Asmalımesit Mah, 2 pafta, 303 ada, 32 parselde ait rölöve ve detayların uygun olduğuna, koruma grubunun II olarak belirlenmesine, kalem işleri ile ilgili raspa yapılması, raspa sonucu hazırlanacak rölöve ile yapının restitüsyonunun kurulumuza iletilmesine karar verildi.

  
BAŞKAN  
Mete TAPAN

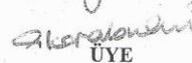
  
ÜYE  
Yaşar ÇORUHLU

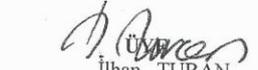
  
ÜYE  
Hasiye SİLAHTAR

  
ÜYE  
Füsün KILIÇ  
İST.BYKŞHR.BLD.BŞK.TEM.

  
BAŞKAN YARDIMCISI  
Hale ÇIRACI

  
ÜYE  
Ömer KÖRMAN

  
ÜYE  
Sait KARABULUT

  
ÜYE  
İlhan TURAN  
BEYOĞLU BLD.BŞK.TEM

22.1.2009SE 

T.C  
**KÜLTÜR VE TURİZM BAKANLIĞI**  
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Bölge Kurulu

Toplantı Tarihi ve No : 25.04.2009-182  
Karar Tarihi ve No : 25.04.2009-2568

Toplantı Yeri  
İSTANBUL

**KARAR**

İstanbul İli, Beyoğlu İlçesi, Asmalımescit Mah, 2 pafta, 303 ada, 32 parselde bulunan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 7.7.1993 gün ve 4720 sayılı kararı ile belirlenen Kentsel Sit Alanında kalan, 16.2.1994 gün ve 5359 sayılı kararı ile korunması gerekli kültür varlığı olarak tescil edilen, kurulumuzun 21.1.2009 gün ve 2337 sayılı kararı ile rölöve ve detayların uygun bulunan, koruma grubunun II olarak belirlenen, kalem işleri ile ilgili raspa yapılması, raspa sonucu hazırlanacak rölöve ile yapının restitüsyonunun kurulumuza iletilmesine karar verilen taşınmaza ilişkin 2337 sayılı karar gereği yapılan raspa sonucu hazırlanan güncel tavan planları rölövesi ile iki dönem olarak hazırlanan restitüsyonun iletildiği ilgisininin 3.3.2009 gün ve 534 kayıt nolu başvurusu okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul İli, Beyoğlu İlçesi, Asmalımescit Mah, 2 pafta, 303 ada, 32 parselde bulunan taşınmaza ait 1. ve 2. dönem restitüsyon ve kalem işine ait güncel rölövenin uygun olduğuna karar verildi.

ASLI GİBİDİR  
WİLDAN SARIOĞLU  
MÜDÜR V

**BAŞKAN**  
 Mete TAPAN  
 İMZA

**BAŞKAN YARDIMCISI**  
 Hasibe SİLAHTAR  
 İMZA

**ÜYE**  
 Aslı ÖZDOĞAN  
 (BULUNMADI)

**ÜYE**  
 Sait KARABULUT  
 İMZA

**ÜYE**  
 Erhan ERTAN  
 İMZA

**ÜYE**  
 Erol ÇALIŞKAN  
 İstanbul Büy.Bld.Tem.  
 İMZA

**ÜYE**  
 İlhan TURAN  
 Beyoğlu Bel. Tem.  
 İMZA

27.4.2009se

T.C  
KÜLTÜR VE TURİZM BAKANLIĞI  
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Bölge Kurulu

Toplantı Tarihi ve No : 09.07.2009- 195  
Karar Tarihi ve No : 09.07.2009- 2777

Toplantı Yeri  
İSTANBUL

**KARAR**

İstanbul İli, Beyoğlu İlçesi, Asmalımescit Mahallesi, 2 pafta, 303 ada, 32 parselde bulunan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 07.07.1993 gün ve 4720 sayılı kararı ile belirlenen Kentsel Sit Alanı içerisinde kalan, 16.02.1994 gün ve 5359 sayılı kararı ile korunması gerekli kültür varlığı olarak tescil edilen, Kurulumuzun 21.01.2009 gün ve 2337 sayılı kararı ile koruma grubunun II olarak belirlenen, 25.04.2009 gün ve 2568 sayılı kararı ile 1.ve 2.-dönem restitüsyon ile kalem işine ait güncel röhlvesi onaylanan taşınmaza ait imar mevzuatı yönünden uygun olduğu belirtilerek kültür-sanat merkezi fonksiyonlu restorasyon projesinin iletildiği Beyoğlu Belediye Başkanlığının 05.05.2009 gün ve Ç-4554 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul İli, Beyoğlu İlçesi, Asmalımescit Mahallesi, 2 pafta, 303 ada, 32 parselde bulunan yapıya ait restorasyon projesinin uygun olmadığına, ana merdiven korunarak sadece yangın merdivenlerinin yapılabileceğine, kontur ve gabarisine uyulmasına ve özgün plan şemasının bozulmamasına özen gösterilmesine, buna ilişkin projenin belediyesince imar mevzuatı yönünden incelenerek görüşle Kurulumuza getirilmesine karar verildi.



**BAŞKAN**  
 Mete TAPAN  
 İMZA

**BAŞKAN YARDIMCISI**  
 Hasibe SİLAHTAR  
 İMZA

**ÜYE**  
 Ash ÖZDOĞAN  
 (BULUNMADI)

**ÜYE**  
 Sait KARABULUT  
 İMZA

**ÜYE**  
 Erhan ERTAN  
 İMZA

**ÜYE**  
 Yaşar ÇORUHLU  
 İMZA

**ÜYE**  
 Münevver DAĞGÜLÜ  
 İMZA

**ÜYE**  
 Erol ÇALIŞKAN  
 İstanbul Büy. Bld. Tem.  
 İMZA

**ÜYE**  
 İlhan TURAN  
 Beyoğlu Belediyesi Tem.  
 İMZA

10.07.2009 A.B

T.C.  
KÜLTÜR VE TURİZM BAKANLIĞI  
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Bölge Kurulu

Toplantı Tarihi ve No : 21.08.2009-201  
Karar Tarihi ve No : 21.08.2009-2866

Toplantı Yeri  
İSTANBUL

**KARAR**

İstanbul İli, Beyoğlu İlçesi, Asmalımescit Mahallesi, İstiklal Caddesi, 2pafta, 303 ada, 32 parsel sayılı yerde bulunan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını koruma Kurulunun 07.07.1993 gün ve 4720 sayılı kararı ile belirlenen Kentsel Sit Alanı içerisinde kalan, 16.02.1994 gün ve 5359 sayılı kararı ile korunması gerekli kültür varlığı olarak tescil edilen, Kurulumuzun 21.01.2009 gün ve 2337 sayılı kararı ile koruma grubunun II olarak belirlenen, 25.04.2009 gün ve 2568 sayılı kararı ile 1. ve 2. dönem restitüsyon ile kalem işine ait güncel rölovesi onaylanan taşınmazda ait restorasyon projesinin imar mevzuatı yönünden uygun olduğu belirtilerek Kurulumuzda değerlendirilmesinin talep edildiği Beyoğlu Belediye Başkanlığının 20.08.2009 gün ve Ç-9267 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul İli, Beyoğlu İlçesi, 2 pafta, 303 ada, 32 parsel sayılı yerde bulunan yapıya ait restorasyon projesinin uygun olduğuna, Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu'nun 22.03.2001 gün 680 sayılı ilke kararı gereğince, uygulamanın kurul kararlarına uygun yapılması için uygulamanın mesleki denetim sorumluluğunun müellif mimar tarafından üstlenilmesine karar verildi.



**BAŞKAN**  
Metin TAPAN  
İMZA

**BAŞKAN YARDIMCISI**  
Hasibe SİLAHTAR  
İMZA

**ÜYE**  
Aslı ÖZDOĞAN  
(BULUNMADI)

**ÜYE**  
Sait KARABULUT  
İMZA

**ÜYE**  
Erhan ERTAN  
İMZA

**ÜYE**  
Yaşar ÇORUHLU  
(BULUNMADI)

**ÜYE**  
Münevver DAĞGÜLÜ  
İMZA

**ÜYE**  
Erol ÇALIŞKAN  
İstanbul Büy. Bld. Tem.  
İMZA

**ÜYE**  
İlhan TURAN  
Beyoğlu Belediyesi Tem.  
İMZA

21.08.2009 C.C.

## C. Restoration Report of Aksanat Cultural Center

12.08.2010

### BEYOĞLU 10 PAFTA 404 ADA 46 PARSEL AKSANAT RESTORASYON PROJESİ EK RAPORU

Beyoğlu 10 pafta 404 ada 46 parsel sayılı yerdeki binanın,  
-24.02.1975 onay tarihli rölövesi,  
-1960-1975 yıllar arası fotoğrafları,  
-29.08.1979 gün tarihli 2720 sayılı Eski Eserler Anıtlar Yüksek Kurulu karar eki onaylı  
projesi,  
incelendiğinde eski 2 nolu parselde bulunan binanın zemin + 4 kat olduğu anlaşılmaktadır.

T.C. Kültür Bakanlığı İstanbul 1. Numaralı Kültür ve Tabiat Varlıklarını Koruma  
Kurulunun 22.03.1991 gün ve 2573 sayılı karar ekli projede ise 4. katın cephesi, dış cephe  
kaplaması konstrüksiyonun altında kalmıştır.

Ancak önerimiz doğrultusunda yapılan düzeltmelerde söz konusu cephe tekrar ilk  
haline dönüştürülmek istenmiştir.

11.08.2010 günü kurul toplantısında ise bu cephenin sıvalı hale getirilmesi istenmiştir.

Her iki durumdaki cepheleri içeren projeler ve perspektifler ekte tetkik ve seçiminiz  
için sunulmuştur.

Saygılarımla,

Y. Mimar **Lütfü ÜNVER**



## D. Cultural Heritage Conservation Committee Decisions About The Plot of Aksanat Cultural Center

T. C.  
BAŞBAKANLIK  
KÜLTÜR MÜSTESARLIĞI  
GAYRİMENKUL ESKİ ESERLER VE ANITLAR  
YÜKSEK KURULU BAŞKANLIĞI

**K A R A R**

Toplantı No. ve Tarihi : 241 - 8.2.1974  
Karar No. ve Tarihi : 7701 - 9.2.1974

Toplantı yeri : İstanbul

İstanbul; Beyoğlu, İstiklâl caddesi, Parmakkapı, 10 pafta, 404 ada 1 ve 2 parsellerde bulunan ve Kurulumuzun 13.6.1971 tarih, 5699 sayılı kararı ile teşkil edilen iki binanın plan röleveleri incelendi, yapılan müzakeresi sonunda:

Beyoğlu, 404 ada, 1 parselde bulunan binanın zemin katı ile üzerindeki iki katın cephe mimari ve duvarının aynen korunması şartı ile iç kısmında istenen değişiklik yapılabilecek 5505 sayılı kararımızda II. grup olarak nitelendirilen yapılardan olduğuna, 2 parselde bulunan beş katlı binanın da dış cephe mimari ve duvarının aynen korunması şartı ile iç kısmında istenen değişiklik yapılabilecek II. grup korunması gerekli bina olduğuna, her iki binanın üzerine, mer'i imar nizamlarının bu gördüğü irtifaya kadar, cepheleri üstür karakterli olmak şartı ile ilâve yapılabileceğine, bu şartlara göre hazırlanacak projenin onaylanmak üzere Kurulumuza gönderilmesinin gerekli olduğuna karar verildi.

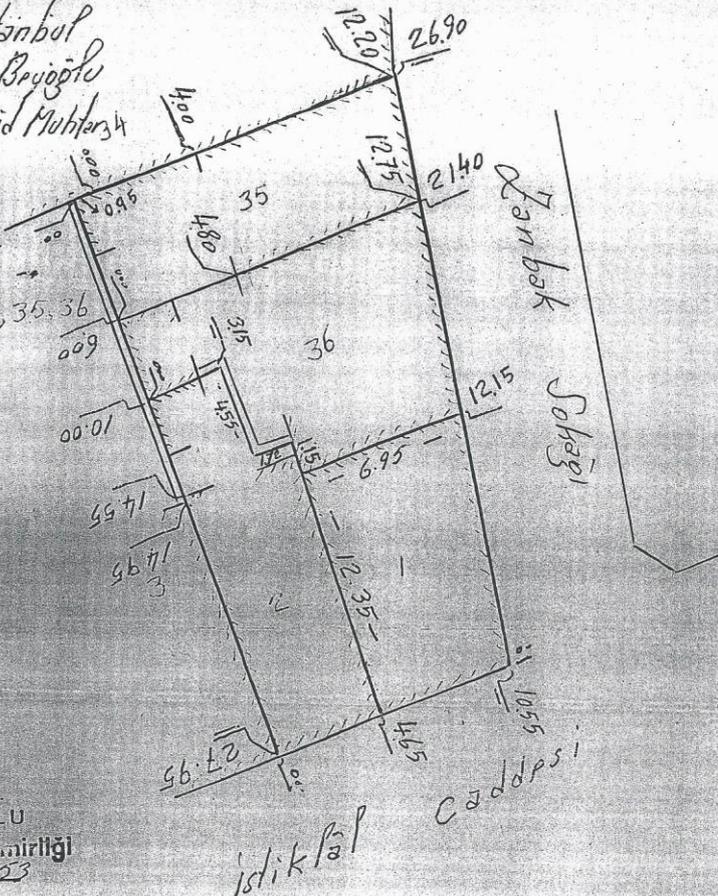
ORHAN AYTAÇ  
BAŞKAN

FERİDUN AKOZAN  
BAŞKANVEKİLİ

|  |  |  |   |   |
|--|--|--|---|---|
| Oye<br>Akozan (Feridun)  | Oye<br>Aktepe (Münir)                    | Oye<br>Akurgal (Ekrem)                           | Oye<br>Alkım (Bahadır)  | Oye<br>Altaş (Orhan)                            |
|  | <b>Bulunmadı</b>                         |  |   |   |
| Oye<br>Eldem (Sedad H.)  | Oye<br>Eylce (Semavi)                    | Oye<br>Kırzioğlu (Fahrettin)                     | Oye<br>Kuban (Doğan)  | Oye<br>Kuran (Aptullah)                         |
| Oye<br>Orhonlu (Cengiz)  | Oye<br>Ogel (Semra)                      | Oye<br>Söylemezoğlu (H. Kemali)                  | Oye<br>Tayla (Hüsrev)   | Oye<br>Yenen (Michat)                           |
| Oye<br>Yüngül (Naci)   | Oye<br>Kültür Müstearı<br>Önder (Mehmet) | Oye<br>Vakıflar Genel Müdürü<br>Berkol (Feramuz) | Oye<br>Eski Eserler ve Müzeler<br>Genel Müdürü<br>Gürsey (Hikmet) | Oye<br>Turizm Genel Müdürü<br>Özsay (A. Beyhan) |
| Oye<br>Planlama ve İmar<br>Genel Müdürü<br>Emirhasanoğlu (Halim) | <b>Bulunmadı</b>                         | <b>Bulunmadı</b>                                 |   |   |
| <b>Bulunmadı</b>   |  |  |   |   |

BÇ.ŞB

İli: İstanbul  
İlçesi: Beyoğlu  
Mah. Şehit Muhtar  
Pafta: 10  
Bölge: 404  
Parçeleri: 1, 2, 35, 36



T. C.  
BEYOĞLU  
Tapu Fen Amirliği  
Sayı: 1453

Röperli kote  
Tapu ve Kadastro Umum müdürlüğü 1-6-94  
Tarih ve 124/32-1 sayılı tamlama 3  
maddelerine göre tarafından ölçüldü 16-9-1974

Görüldü  
T. F. Amiri

*[Signature]*

T. F. Memuru

*[Signature]*

80.-lirg kare 18-9-974

*[Circular Stamp]*

T. C.  
KÜLTÜR BAKANLIĞI  
GAYRİMENKUL ESERLER VE ANITLAR  
YÜKSEK KURULU BAŞKANLIĞI

K A R A R

No. ve Tarihi : 255 - 9.V.1975

No. ve Tarihi : 8401 -10.V.1975

Toplantı yeri İSTANBUL

İstâbul; Beyoğlu, İstiklâl Caddesi, 10 pafta, 404 ada, 1 ve 2 parsellerde bulunan ve Kurulumuzun 9.2.1974 tarih ve 7701 sayılı kararı mucibince dış cephe mimarisi ve duvarı korunacak binalar ile yanında 35 ve 36 parsellerde Ak Bank T.A.Ş. tarafından yapılacak binaya ait Eski Eserler ve Müzeler Genel Müdürlüğünce gönderilen 19.2.1975 tarih ve 2101 sayılı yazı okundu, eki projeler incelendi, yapılan müzakeresi sonunda:

Beyoğlu, İstiklâl Caddesi, 404 ada, 1 ve 2 parsellerde bulunan binaların dış cephe duvarlarını koruyan, üst kısmına ve yanındaki 35-36 parsellere, korunacak cephelerle ahenkli bir cephe mimarisi ile, ilave yapan 2 tekliften, İstiklâl Caddesinden 20.00 metre derinliğe kadar 7 katlı olanının uygun bulunduğu, korunacak cephelerdeki mevcut çıkıntılar nedeni ile, bu çıkıntıları tutan döşemelerinde korunması gerekli olduğuna, projede de ifade edildiği gibi, yeni inşaa edilecek kolonların bu döşemeleri delmek suretiyle yapılmasının statik açıdan zorunlu olduğuna, bu şartlar muvacehesinde gönderilen projenin tatbik edilmesinde sakınca bulunmadığına karar verildi.

ORHAN ALSAÇ  
BAŞKAN

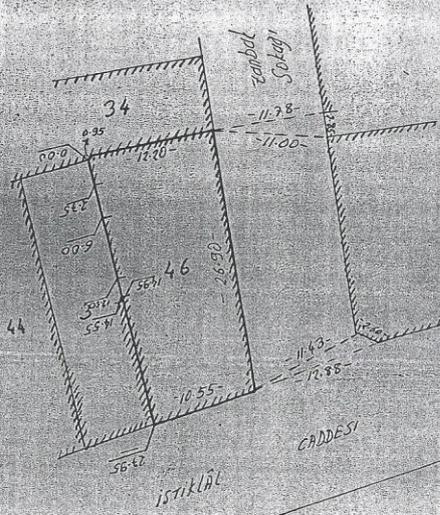
H. KEMALİ SOYLEMEZOĞLU  
BAŞKANVEKİLİ

|  |                                      |   |   |   |
|--|--------------------------------------|---|---|---|
| Üye<br>Akozan (Feridun)<br>Bulunmadı                 | Üye<br>Aktepe (Münir)                | Üye<br>Akurgal (Ekrem)                          | Üye<br>Aikim (Bahadır)  | Üye<br>Alsaç (Orhan)                    |
| Üye<br>Eldem (Sedad H.)                              | Üye<br>Eyice (Semavi)                | Üye<br>Kırzioğlu (Fahrettin)<br>Bulunmadı       | Üye<br>Kuban (Doğan)  | Üye<br>Kuran (Apcullah)<br>Bulunmadı    |
| Üye<br>Orhonlu (Cengiz)                              | Üye<br>Ögel (Semra)                  | Üye<br>Söylemezoğlu (H. Kemal)                  | Üye<br>Tayla (Hüsrev)   | Üye<br>Yenen (Mithat)                   |
| Üye<br>Yüngül (Naci)<br>Bulunmadı                    | Üye<br>Kültür Müsteşarı<br>Bulunmadı | Üye<br>Vakıflar Genel Müdürü<br>Çataklı (Osman) | Üye<br>Eski Eserler ve Müzeler<br>Genel Müdürü<br>Gürçay (Hikmet) | Üye<br>Turizm Genel Müdürü<br>Bulunmadı |
| Üye<br>Planlama ve İmar<br>Genel Müdürü<br>Bulunmadı |                                      |   |   |   |

B.Ç.

İstanbul  
Belediye  
Maballe Şehitmuhtar  
Pafta 110  
Ada 1404  
Parcel 446  
Eki 1  
Fon No 71672

Tarih, 11.19.1979



— RÖPERLİ KREKİ —

Tapu ve kadastro Umum müdürlüğü 1.6.1961  
Tarih ve 174/32-1 sayılı tasarruflar  
maddelerine göre tarafından ölçülmüş  
Çizimdir

T. F. Amiri  
Ahmet Usta

T. F. Memuru  
Ayhan Bayraktar

T.C.  
İSTANBUL BELEDİYESİ

Havta Müdürlüğü

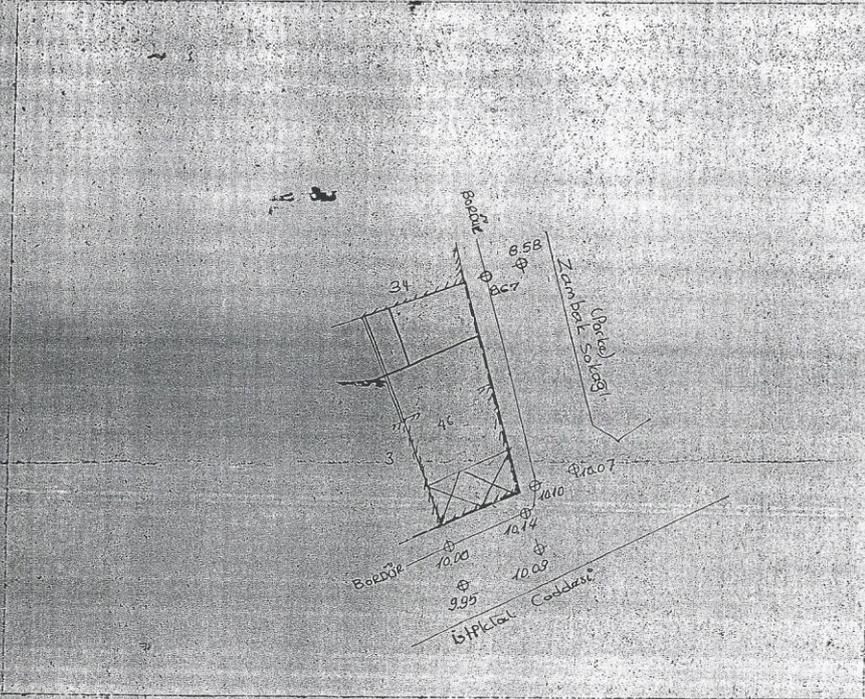
Kayıt No: 425

Tarih: 1. 7/1979

Adres: Akbank T.A.Ş.

1472/1979 tarihli ölçme karesi

### KÖT - RESİT



|                     |                   |  |                |                         |
|---------------------|-------------------|--|----------------|-------------------------|
| İlçesi              | Kayış             | Nivelman noktası (RS)                                      | RS No. su      | Gabari tarihi ve No. su |
| Mahallisi           | Sahel Muhtar      | Kor. değeri  | Pt.İbar        | Plan değeri             |
| Çukuk ve ya tahazir | BHKİAL Zambak     | İmar durumuna ta. rih ve No. su                            | 156978<br>3510 | Kesit değeri            |
| Katlılığı           | Pf.İta. Adı Tesis | NOT: Tehnikten düzenlenen İmar durumuna göre çizilecektir. |                |                         |
|                     | 10 404 46         |  |                |                         |

Tarafından Yapıldı

Teknik Eleman  
Ali Şener

*Ali Şener*  
26.3

Euro kontrolü yapıldı

Büro Şefi  
Lutfi Emiroğlu

*Lutfi Emiroğlu*  
26-379

Md.Mw.

Münire Erman

*Münire Erman*

Havta Müdürü X

Alihan Demircan

*Alihan Demircan*

T.C.  
KÜLTÜR BAKANLIĞI  
İSTANBUL I NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA KURULU

KARAR

Toplantı Tarihi ve No. 1653-22.3.1991  
Karar Tarihi ve No. 2573-22.3.1991

Toplantı Yeri : İSTANBUL

İstanbul ili, Beyoğlu İlçesi, Şehit Muhtar Mah. 10 pafta, 404 ada, 46 parsel hakkında, Akbank T.A.Ş. Umum Müdürlüğünün, 21.2.1991 gün, M.İ.M. 44-1275 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonunda;

Beyoğlu, 404 ada, 46 parsel ile ilişkin, İstiklal Caddesinde eski eser korumacılığı yönünde, ilave katların özgün bina yapısından ayrılmayı amaçlayan öneri projenin uygun olduğuna, ancak incelemeler cephenin, bugünkü var olan binanın üzerine giydirilmesi olarak geçirilebileceği izlenimi verdiğinden, taşıyıcı sistemin korunulacak olan binanın cephelerine zarar vermeden geçirilmesi ve özgün cepheler korunarak projenin uygulanmasının uygun olduğuna karar verildi.



BAŞKAN  
İmza  
Hande SUHER

BAŞKAN YARDIMCISI  
İmza  
Turgut ÖVÜNÇ

ÜYE  
İmza  
Nevzat İLHAN

ÜYE  
İmza  
Albey PASİNLİ

ÜYE  
İmza  
Yıldız TOKER

ÜYE

ÜYE  
Hıdır KAYA  
Beyoğlu Bl. Başk. Yard.  
İmza

ÜYE

27.3.1991. SK.10.

T.C.  
**KÜLTÜR VE TURİZM BAKANLIĞI**  
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Bölge Kurulu

Toplantı Tarihi ve No : 29.09.2009-204  
Karar Tarihi ve No : 29.09.2009-2918

Toplantı Yeri  
İSTANBUL

**KARAR**

İstanbul İli, Beyoğlu İlçesi, Şehit Muhtar Mahallesi, Zambak Sokak, 404 ada, 46 parselde bulunan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 07.07.1993 gün ve 4720 sayılı kararı ile belirlenen Kentsel Sit Alanı içerisinde kalan, Kurulunuzun 14.04.2006 gün ve 205 sayılı kararı ile II. grup korunması gerekli kültür varlığı olarak tescil edilen, İstanbul I. Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 22.03.1991 gün ve 2573 sayılı kararı ile onaylı projesi bulunan, Akbank Türk A.Ş. mülkiyetinde bulunan taşınmazda ait inşai uygulamalara yönelik bakım, onarım, izin, v.b. belgelerin suretlerinin İstanbul Büyükşehir Belediye Başkanlığına gönderilmesi ve izinsiz uygulama halinde 2863 sayılı yasa doğrultusunda işlem yapılması hususunda gereğinin yapılmasına ilişkin İstanbul Büyükşehir Belediye Başkanlığı, Koruma Uygulama Denetim Müdürlüğü'nün 16.06.2009 gün ve M.34.0.13.84/GD 1659529 sayılı yazısı ve ekleri okundu, dosyası incelendi, yapılan görüşmeler sonucunda;

İstanbul İli, Beyoğlu İlçesi, Şehit Muhtar Mahallesi, Zambak Sokak, 404 ada, 46 parselde bulunan taşınmazda yapılan izinsiz uygulamalara (dış cephe mimarisinin ve iç plan şemasının değişmesi, v.b.) ilişkin sorumluları hakkında 2863 Sayılı Yasaya göre suç duyurusunda bulunulmasına, yapılan izinsiz uygulamaların İstanbul I. Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 22.03.1991 gün ve 2573 sayılı kararı ile onaylı projesine uygun hale getirilmesine karar verildi.

ASLI GİBİDİR

Vildan SARIOĞLU  
Müdür V.

**BAŞKAN**  
 Mete TAPAN  
(BULUNMADI)

**BAŞKAN YARDIMCISI**  
 Hasibe ŞİLAHTAR  
(İMZA)

**ÜYE**  
 Aslı ÖZDOĞAN  
(İMZA)

**ÜYE**  
 Sait KARABULUT  
(İMZA)

**ÜYE**  
 Erhan ERTAN  
(İMZA)

**ÜYE**  
 Yaşar ÇORUHLU  
(İMZA)

**ÜYE**  
 Münevver DAĞGÜLÜ  
(İMZA)

**ÜYE**  
 Erol ÇALIŞKAN  
 İstanbul Büy. Bld. Tem.  
(İMZA)

**ÜYE**  
 Süleyman HUT  
 Beyoğlu Belediye Tem.  
(İMZA)

hazır: 24.6.2010

**İSTANBUL II NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA BÖLGE KURULU MÜDÜRLÜĞÜ'NE  
RAPOR**

DOSYA NO : K-100 PAFTA : 10  
İLÇE : BEYOĞLU ADA : 404  
MAHALLE/KÖY : ŞEHİT MUHTAR MAH. PARSEL : 46  
SİT TÜRÜ ve DERECESESİ : KENTSEL SİT MÜLKİYET : ÖZEL  
TEMSİLCİ : İst.B.şehir Bel. Beyoğlu Bel.

KONU : PROJE ONAYI

İlgi: Beyoğlu Belediye Başkanlığı İmar ve Şehircilik Müdürlüğünün 25.05.2010 gün ve M.34.6.BEB.36/2010-4583 6d.2630c.119365 Ç-6381 sayılı yazısı

İstanbul ili, Beyoğlu İlçesi, Şehit Muhtar Mahallesi, Zambak Sok., 10 pafta, 404 ada, 46 parselde bulunan, 1/5000 ölçekli koruma amaçlı nazım imar planında (THT) Turizm-Hizmet ve Ticaret alanında kalan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 22.03.1991 gün ve 2573 sayılı kararı ile onaylı projesi bulunan ve kararda; İstiklal caddesi'nde eski eser korumacılığı yönünde, ilave katların özgün bina yapısından ayırımı amaçlayan öneri projenin uygun olduğuna, ancak incelemeler bugünkü cephenin, bugünkü var olan binanın giydirilmiş olarak geçirebileceği izlenimi verdiğinden, taşıyıcı sistemin de korunacak olan binanın cephelerine zarar vermeden geçirilmesine ve özgün cepheler korunacak projenin uygulanmasının uygun olduğuna karar verilen, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 07.07.1993 gün ve 4720 sayılı kararı ile belirlenen kentsel sit alanı içerisinde kalan, Kurulumuzun 14.04.2006 gün ve 205 sayılı kararı ile II. Grup korunması gerekli kültür varlığı olarak tescil edilen, Kurulumuzun 29.09.2009 gün 2918 sayılı kararı ile taşınmazda yapılan izinsiz uygulamalara (dış cephe mimarisinin ve iç plan şemasının değişmesi v.b.) ilişkin sorumluları hakkında 2863 sayılı yasaya göre suç duyurusunda bulunulmasına, yapılan izinsiz uygulamaların İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 22.03.1991 gün ve 2573 sayılı kararı ile onaylı projesine uygun hale getirilmesine karar verilen taşınmaza ait ilgi başvuru ile tadilat projesi iletilmektedir.

Onaylı proje ve tadilat projesi incelendiğinde;

Bodrum ve normal katlarda iç mekanlarda değişiklik yapıldığı, asansör ve merdivenin yerinin korunduğu, zemin kat cephe oranları bozulmuş, onaylı projesinde 14.30 kotunda görülen teras, tadilat projesinde cephe boyunca üçgen form oluşturacak şekilde giydirmeye cepheler kapatılmış, onaylı projesinde kısmi olarak cam cepheler ile kaplı olan bina, öneri projesinde seramik giydirmeye cepheler ve sıva olarak önerilmiştir.

Söz konusu taşınmazın bu bilgiler ışığında tadilat projesinin değerlendirilmesinin uygun olacağı görüşü ile arz ederiz. 22.06.2010

Cemil CANDAŞ  
Harita Mühendisi

Oziem UÇARKUŞ  
Mimar

| T.C.<br>KÜLTÜR VE TURİZM BAKANLIĞI<br>İstanbul II Numaralı Kültür ve Tabiat Varlıklarını<br>Koruma Bölge Kurulu Müdürlüğü |           |
|---|-----------|
| Tarih   | Sayı      |
| 54/   | 24.6.2010 |

T.C.  
**KÜLTÜR VE TURİZM BAKANLIĞI**  
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Bölge Kurulu

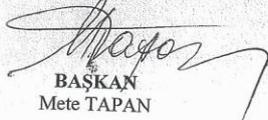
Toplantı Tarihi ve No : 11.08.2010-253  
Karar Tarihi ve No : 11.08.2010-3727

Toplantı Yeri  
İSTANBUL

**KARAR**

İstanbul İli, Beyoğlu İlçesi, Şehit Muhtar Mahallesi, Zambak Sok. 10 pafta, 404 ada, 46 parselde bulunan, 1/5000 ölçekli koruma amaçlı nazım imar planında (THT) Turizm-Hizmet ve Ticaret alanında kalan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 22.03.1991 gün ve 2573 sayılı kararı ile onaylı projesi bulunan ve kararda; İstiklal caddesi'nde eski eser korumacılığı yönünde, ilave katların özgün bina yapısından ayırımı amaçlayan öneri projenin uygun olduğuna, ancak incelemeler bugünkü cephenin, bugünkü var olan binanın giydirilmiş olarak geçirebileceği izlenimi verdiğinden, taşıyıcı sistemin de korunacak olan binanın cephelerine zarar vermeden geçirilmesine ve özgün cepheler korunacak projenin uygulanmasının uygun olduğuna karar verilen, 07.07.1993 gün ve 4720 sayılı kararı ile belirlenen kentsel sit alanı içerisinde kalan, Kurulumuzun 14.04.2006 gün ve 205 sayılı kararı ile II. Grup korunması gerekli kültür varlığı olarak tescil edilen, Kurulumuzun 29.09.2009 gün 2918 sayılı kararı ile taşınmazda yapılan izinsiz uygulamalara (dış cephe mimarisinin ve iç plan şemasının değişmesi v.b.) ilişkin sorumluları hakkında 2863 sayılı yasaya göre suç duyurusunda bulunulmasına, yapılan izinsiz uygulamaların İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 22.03.1991 gün ve 2573 sayılı kararı ile onaylı projesine uygun hale getirilmesine karar verilen taşınmaza ait, tadilat restorasyon projesinin iletildiği Beyoğlu Belediye Başkanlığı İmar ve Şehircilik Müdürlüğü'nün 25.05.2010 gün ve M.34.6.BEB.36/2010-4583 6d.2630c.119365 Ç-6381 sayılı yazısı ve müdürlük raporlarının 24.06.2010 gün ve 541 sayı ile kayıtlı raporu okundu, dosyası incelendi, yapılan görüşme sonucunda;

İstanbul İli, Beyoğlu İlçesi, Şehit Muhtar Mahallesi, İstiklal Caddesi, 10 pafta, 404 ada, 46 parselde yer alan taşınmaza ilişkin mimari tadilat projesinin uygun olduğuna, Kültür ve Tabiat Varlıkları Koruma Yüksek Kurulunun 22.03.2001 gün ve 680 sayılı ilke kararı gereğince uygulamanın projesine uygun yapılabilmesi için mesleki denetim sorumluluğunun müellif mimar tarafından üstlenilmesine karar verildi.

  
BAŞKAN  
Mete TAPAN

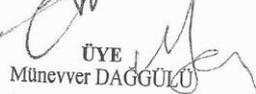
  
BAŞKAN YARDIMCISI  
Yaşar ÇORUHLU

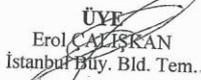
  
ÜYE  
Sait KARABULUT

  
ÜYE  
Ufuk KOCABAŞ

  
ÜYE  
Hasibe İLAHTAR

  
ÜYE  
Ömer KÖRMAN

  
ÜYE  
Münevver DAGGÜLU

  
ÜYE  
Erol ÇALIŞKAN  
İstanbul İltiy. Bld. Tem..

  
ÜYE  
İlhan TURAN  
Beyoğlu Belediyesi Tem.

11.08.2010 Ö.U.

K. 100

T.C.  
KÜLTÜR ve TURİZM BAKANLIĞI  
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu

SAYFA NO:

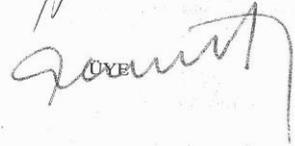
KARAR TUTANAĞI

|                       |   |                 |            |   |          |
|-----------------------|---|-----------------|------------|---|----------|
| Dosya No.             | : |                 | İl-İlçe    | : | Beşiktaş |
| Toplantı Tarihi ve No | : | 11.08.2010- 253 | Adres      | : |          |
| Karar No.             | : | 3727            | Pafta No.  | : |          |
| Karar Konusu          | : |                 | Ada No.    | : | 404      |
|                       |   |                 | Parsel No. | : | 46       |

Beşiktaş, 404 ada, 46 parseldeki yapıya ait Tapu, proje ve diğer uygun olduğu uygulamaların gerçekleştirilmesi için yapılabilecek işlemler, K.O. ve T.İ.İ.İ. K.İ.İ.İ. 22.63.2001 form ve 680 sayılı ilke karar uyarınca gerekli derdesta sorumlulukları netleştirilerek kararlar alınmıştır.

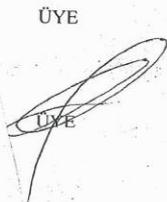
  
BAŞKAN

  
BAŞKAN YARDIMCISI

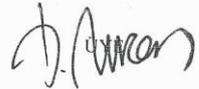
  
ÜYE

  
ÜYE

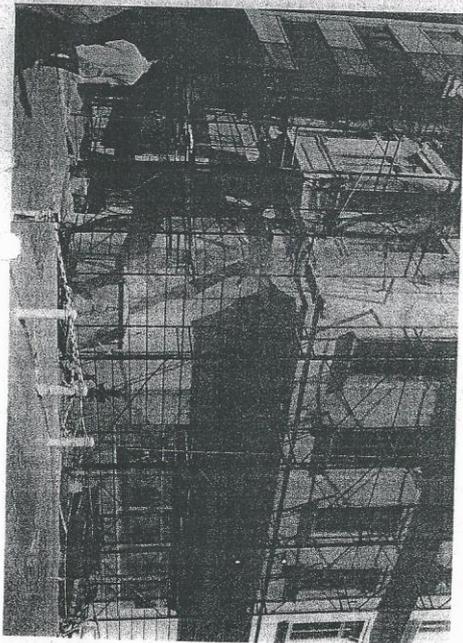
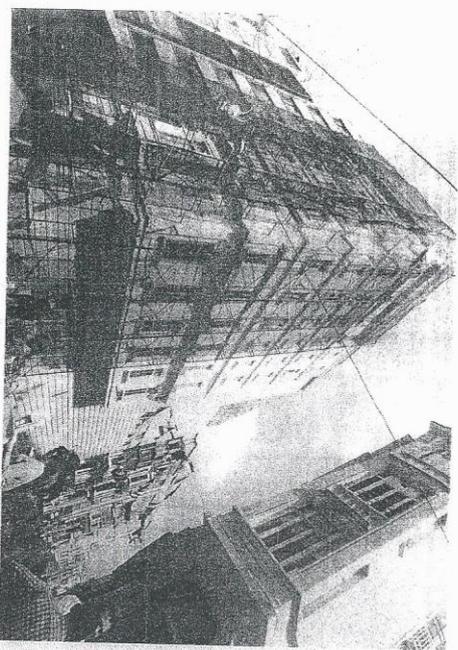
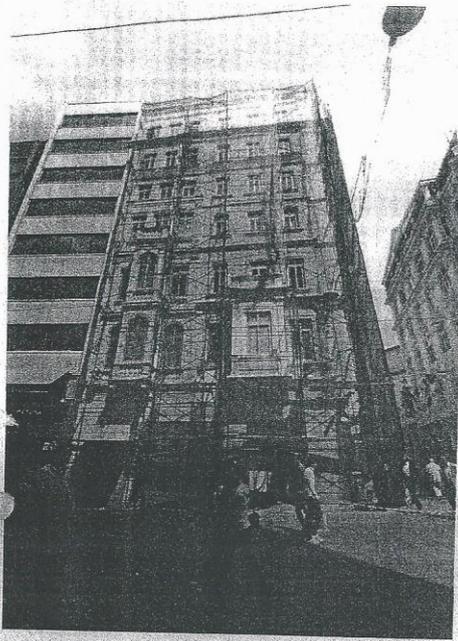
  
ÜYE

  
ÜYE

  
ÜYE

  
ÜYE

K. 100



## E. Restoration Report of Borusan Cultural Center

26.06.2007

**İstanbul, 2 No'lu Kültür ve Tabiat Varlıklarını Koruma Kurulu Müdürlüğü'ne,**

**Beyoğlu, Borusan Kültür Merkezi Mimari Raporu:**

Daha önceki proje müellifi Sn. Y.Mimar Halil Onur tarafından hazırlanarak tarafınızdan 10.03.2004 gün ve 15840 sayılı kararla onaylanmış olan 2.derece tescilli tarihi eser yapıda yapılacak olan restorasyon çalışmasına yönelik projenin, kullanıcı ihtiyaçlarında oluşan ve taşıyıcı sisteminde yapılması istenen değişikliklerden dolayı, bu değişiklikleri gösteren bir tadilat projesi hazırlanmış, Beyoğlu belediyesi tarafından onaylanmış ve yüksek görüşlerinize sunulmuştur.

Yapı; İstanbul'un en merkezi bölgelerinden biri olan Beyoğlu bölgesinde konumlanmaktadır. Yapının amacı; bölge itibarı ile çevresi benzer karakterde tarihi eser niteliğindeki yapılardan oluşan Beyoğlu bölgesinde, Türkiye'nin ve İstanbul'un kültür hayatında giderek artan bir öneme ve değere sahip olan "Borusan Oda Orkestrası" müzisyenleri için gerekli etüd, prova vb. çalışma alanlarına duyulan ihtiyacı giderilmesidir. Bununla birlikte; yapı, Beyoğlu'nda bir kültür merkezi niteliği taşıyacak olan kitap evi ve bir sergi salonunu bünyesinde barındırmasıyla da günümüz çağdaş sanatçılarına yönelik yeni bir sergileme binası olacaktır.

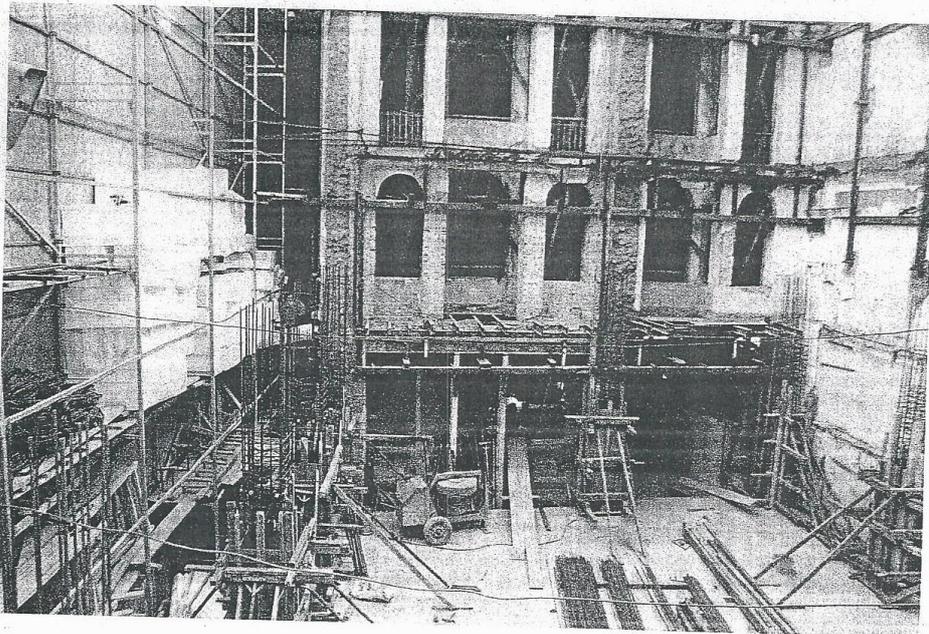
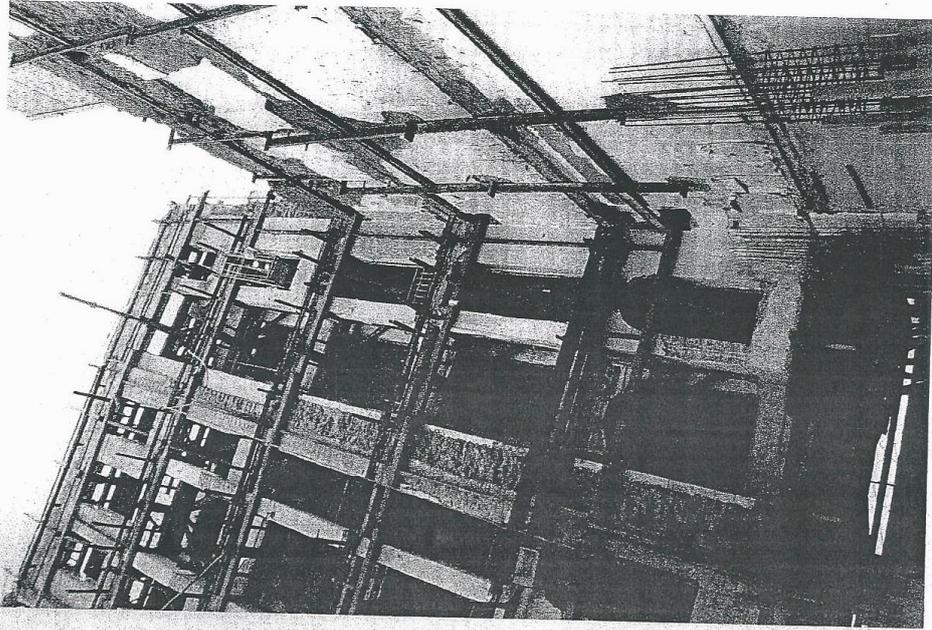
Daha önce konvansiyonel betonarme sistem olarak planlanmış olan taşıyıcı sistem, çelik borulardan örülür bir taşıyıcı sisteme dönüştürülmüştür. Bu sistemde, taşıyıcı çelik strüktür, tarihi dış duvarlara dokunmadan yapının ortasından bağımsız olarak çıkarak, tarihi cephelere karşı saygılı bir tavır sergilemektedir. Giriş kattan 5.kata kadar çıkan asansör, orkestra elemanlarının ağır ve hacimli enstrümanlarını çalışma alanlarına çıkarmak amacıyla, caddeye ve katlardaki çalışma alanlarına yakın bir lokasyonda konumlanmıştır. Orkestra çalışma alanları içinde, duvarlarında ve katlar arasında akustik önlemler alınacaktır. Asansör haricinde, katlar arası düşey sirkülasyon, cephe ve ana taşıyıcı strüktür arasında oluşan kat hollerindeki merdivenlerle sağlanmaktadır.

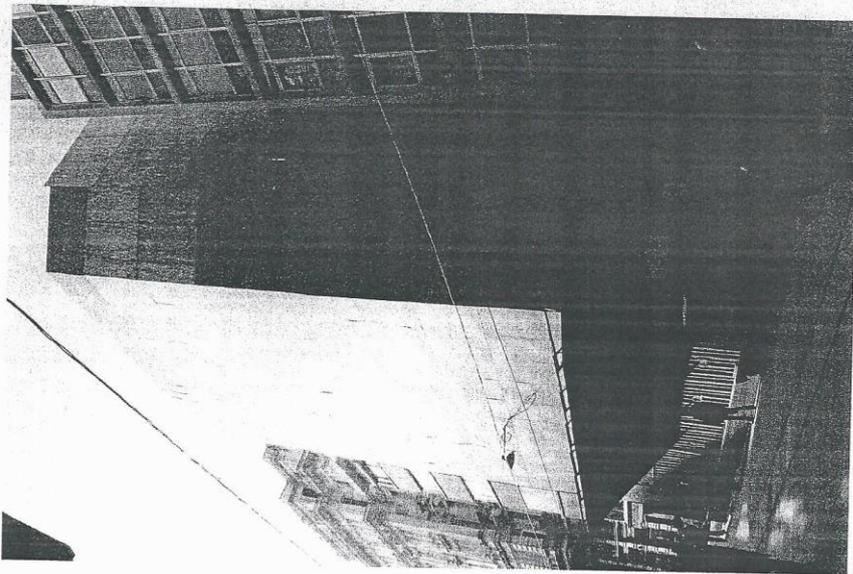
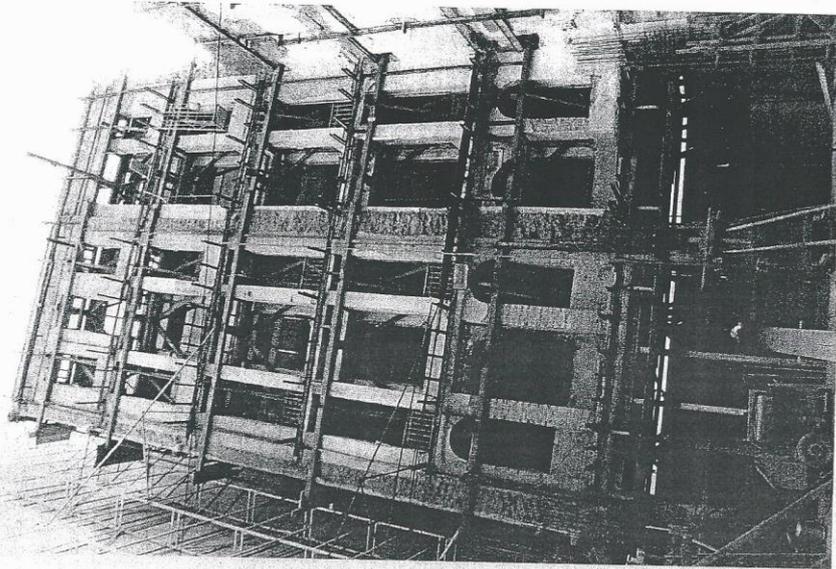
Katların orta bölümlerinde yer alan, ana taşıyıcı strüktürün oluşturduğu alan, katlara göre, kitapevi, sergi alanı, prova ve etüd odaları olarak planlanmıştır. Aynı strüktür, teras katta da aynı dış konturda çıkarak, her iki cepheden de geri çekilmiş halde, üç tarafında da teras oluşturacak şekilde konumlanmıştır. Binanın röleve projesinde görülen teras kattan farklı olarak projemizde Pirenci Sokak cephesinden de geri çekilip tarihi cepheye saygı gösterilmiş olmakla beraber, daha önceki restorasyon projesine göre daha az bir alan kullanımı söz konusudur.

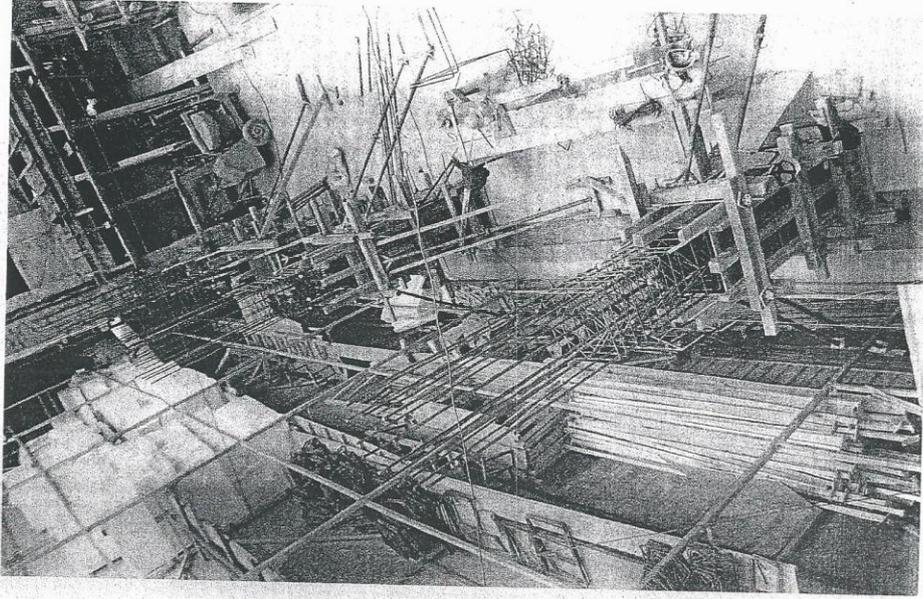
Saygılarımızla,

Mimar Gökhan Avcıoğlu

**GÖKHAN AVCIÖĞLU MİMARLIK  
HİZMETLERİ ŞİRKETİ**  
Gayretene  
Mühürsüz  
Teh:0212) 327 51 22 Fax:0212) 327 54 60  
Mecidiyeköy V.D. 403 000 4743 Tic.Sic.:18707  
gadarchitecture.com







1. Gerden  
5. 4m a



cephe

**F. Cultural Heritage Conservation Committee Decisions About The Plot of  
Borusan Cultural Center**

**T.C.  
BEYOĞLU  
BELEDİYE BAŞKANLIĞI**

KAYDA ÖNCEGİNİ  
17.2.2004  
Sn. Torbalı

T.C. BEY. 2004

SAYI : 2004/895  
BİRİMİ : İMAR MÜDÜRLÜĞÜ  
Ruhsat Şefliği  
KONU : İmar durumu.

**İSTANBUL 1 NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA KURULU MÜDÜRLÜĞÜNE**

İLGİ: 16.02.2004 tarih ve 895 sayılı dilekçe.

Beyoğlu, Asmalı Mescit Mahallesi, 1 pafta, 314 ada, 14 parsel sayılı yer 20.04.1973 tasdik tarihli Beyoğlu 2. etap planında 1/1000 ölçekli H=24.00. mt. irtifalı arka bahçeli bitişik nizam ticaret alanında kalmakta iken 07.07.1993 tarih ve 4720 sayılı kurul kararı ile kentsel sit alanı olarak ilan edilen bölge içine alınmıştır.

Parseldeki mevcut bina A.Y.K'nun 13.06.1971 tarih ve 5899 sayılı kararı ile ön tescilli eski eserdir.

Parsel ilgilileri ilgi dilekçe ile restorasyon projesinin kuruluza iletmesini talep etmektedirler.

Parsel tamamında, bodrum kat ilaveli ön cepheleri muhafaza ve en üst çatı kat korunarak hazırlanan teklif projeler talep üzerine gönderilmekte olup projenin 07.07.1993 tarih ve 4720 sayılı kentsel sit alanı kararınız doğrultusunda tetkiki hususunu rica ederim.

BELEDİYE BAŞKANI ADINA

  
**Mehmet ÇEVİK**  
Teknik Başkan Yardımcısı

**EKLER**

EK-1. 2 adet restorasyon projesi.

524 17.2.2004.

T.C.  
**KÜLTÜR VE TURİZM BAKANLIĞI**  
İstanbul 1 Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Kurulu

Toplantı Tarihi ve No: 10.03.2004-1030  
Karar Tarih ve No : 10.03.2004-15840

Toplantı Yeri  
İSTANBUL

**KARAR**

İstanbul İli, Beyoğlu İlçesi, Asmalı Mescit Mahallesi, İstiklal Caddesi, 1 pafta, 314 ada, 14 parselde bulunan, Kurulumuzun 7.7.1993 gün ve 4720 sayılı kararıyla belirlenen Kentsel Sit Alanı içerisinde kalan, Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu'nun 13.06.1971 gün ve 5899 sayılı kararıyla korunması gerekli kültür varlığı olarak tescil edilen, özel mülkiyetindeki kagir yapının tehlike arzettiğine ilişkin Beyoğlu İlçesi Belediye Başkanlığı'nın 26.8.2003 gün ve Ç-4107 sayılı yazısı, ahşap perde ile kapatılmasına ilişkin 18.9.2003 günlü başvuru, rölöve ve restitüsyon onayı istemine ilişkin 21.10.2003 günlü başvuru, restorasyon projesi onayı istemine ilişkin 10.2.2004 günlü başvuru ve Beyoğlu İlçesi Belediye Başkanlığı'nın 16.2.2004 gün ve 2004/895 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonucunda:

İstanbul İli, Beyoğlu İlçesi, Asmalı Mescit Mahallesi, İstiklal Caddesi, 1 pafta, 314 ada, 14 parselde bulunan yapının rölöve ve alternatifli çatı katlı restitüsyonunun onaylanmasına, koruma grubunun II olarak belirlenmesine, cepheleri yıkılmadan korunarak hazırlanmış olan restorasyon projesinin uygun olduğuna, uygulamanın proje müellifi 11646 oda sicil nolu Y.Mimar Halil ONUR'un sorumluluğunda yapılmasına karar verildi.

ASLI GİBİDİR

Günsel AYBAY  
MÜDÜR

**BAŞKAN**  
F. Özer ERENMAN  
İMZA

**BAŞKAN YARDIMCISI**  
Zekiye YENEN  
İMZA

**ÜYE**  
Cem ERİŞ  
İMZA

**ÜYE**  
İhsan SARI  
İMZA

**ÜYE**

**ÜYE**  
Mehmet ÇEVİK  
BEYOĞLU BEL. BŞK. TEM.  
İMZA

11.03.2004 V.S.

T.C.  
KÜLTÜR VE TURİZM BAKANLIĞI  
İstanbul 1 Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Kurulu

Toplantı Tarihi ve No: 03.05.2004-1046  
Karar Tarih ve No : 03.05.2004-16081

Toplantı Yeri  
İSTANBUL

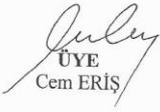
**KARAR**

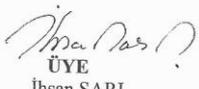
İstanbul İli, Beyoğlu İlçesi, Asmalı Mescit Mahallesi, İstiklal Caddesi, 1 pafta, 314 ada, 14 parselde bulunan, Kurulumuzun 7.7.1993 gün ve 4720 sayılı kararıyla belirlenen Kentsel Sit Alanı içerisinde kalan, Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu'nun 13.06.1971 gün ve 5899 sayılı kararıyla korunması gerekli kültür varlığı olarak tescil edilen, kurulumuzun 10.03.2004 gün ve 15840 sayılı kararıyla rölöve, restitüsyon ve cepheleri yıkılmadan hazırlanan restorasyon projesi onaylanan, koruma grubu II olarak belirlenen, özel mülkiyetindeki kagir yapının Piremici Sokak'taki yan cephesinin yıkılarak yeniden yapılması istemine ilişkin 30.04.2004 günlü başvuru okundu, ekleri incelendi, yapılan görüşmeler sonucunda:

İstanbul İli, Beyoğlu İlçesi, Asmalı Mescit Mahallesi, İstiklal Caddesi, 1 pafta, 314 ada, 14 parselde bulunan yapıya ait 20.08.2003 tarihli teknik rapor ve 30.4.2004 gün ve 2911 sayılı belediyesinin yazısı dikkate alınarak Piremici Sokak'taki yan cephesinin yıkılarak, ön cephesinin yıkılmadan korunarak kurulumuzun 10.03.2004 gün ve 15840 sayılı kararıyla onaylı restorasyon projesi doğrultusunda uygulamasının yapılabileceğine karar verildi.

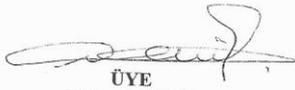
  
BAŞKAN  
F. Özer ERENMAN

BAŞKAN YARDIMCISI  
Zekiye YENEN  
BULUNMADI

  
ÜYE  
Cem ERİŞ

  
ÜYE  
İhsan SARI

  
ÜYE  
Tanju Verda AKAN

  
ÜYE  
Mehmet ÇEVİK  
BEYOĞLU BEL. BŞK. TEM.

03.05.2004 V.S.

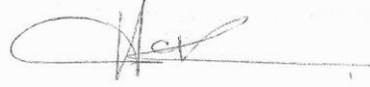
İstanbul, 4.6.2007  
Sn. Bakan,  
Sn. Başbakan  
04.06.2007

**T.C. KÜLTÜR VE TURİZM BAKANLIĞI  
İSTANBUL İİ NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA KURULU SAYIN MÜDÜRLÜĞÜ'NE**

İstanbul ili, Beyoğlu ilçesi, Asmalımescit mahallesi, 1 pafta, 314 ada, 14 parselde bulunan binaya ait projeler daha önce kurulunuzca onaylanmıştı. Aynı kararda Mesleki Uygulama Sorumluluğu da tarafıma verilmişti. Ancak işlerimin ve akademik programımla ilgili seyahatlerimin yoğunluğu nedeni ile söz konusu sorumluluklarımı yürütemeyeceğimden 15429 oda sicil nolu mimar Celal Gökhan AVCIOĞLU'na devretmek istiyorum. Ayrıca gene Celal Gökhan AVCIOĞLU'nun söz konusu yerle ilgili tadilat projelerini hazırlayabilmesi için de muvafakat ediyorum. Gerekli işlemlerin yapılmasını arz ederim.

Saygılarımla  
Y.Mim.Halil ONUR

K. 544



Adres: Ankara Cad. No:102/4  
Dördüncü İş Merkezi  
Sirkeci/İSTANBUL

Tel : 0212 519 58 52-53

**EKLERİ:**  
1 adet muvafakatname  
1 adet kabul belgesi

|   |          |
|---|----------|
| T.C.<br>KÜLTÜR ve TURİZM Bakanlığı<br>İstanbul İl Mühür ve Tabiat Varlıklarını<br>Koruma Bölge Kurulu |          |
| NUMARA  | TARİHİ   |
| 1369  | 4.6.2007 |

hazırda 26 Haz 2007  
S. Başkan  
S. Başkanlığı  
26 Haz 2007  
Beyoğlu 34433 İstanbul  
Tel: +90(212) 252 77 55  
FAX: +90(212) 252 11 00  
E-Posta: beyoglu@beyoglu.bel.tr  
www.beyoglu.bel.tr

T.C.  
BEYOĞLU BELEDİYE BAŞKANLIĞI  
İmar ve Şehircilik Müdürlüğü

SAYI : 2007/4478 61.3227 G.256,88 9-8385  
BİRİMİ : Ruhsat Bürosu  
KONU : İmar durumu.

26 HAZ 2007

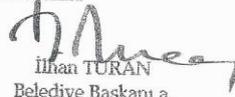
İSTANBUL II NUMARALI KÜLTÜR VE TABİAT VARLIKLARINI  
KORUMA BÖLGE KURULU MÜDÜRLÜĞÜNE

İLGİ: 14.06.2007 tarih ve 4478 sayılı dilekçe.

Beyoğlu, Asmalımesit Mahallesi, İstiklal Caddesi, 314 ada, 14 parsel sayılı yere ait 03.05.2004 tarih ve 16081 sayılı Kurul kararı ve 10.03.2004 tarih ve 15840 sayılı Kurul kararı eki onaylı restorasyon projesine göre Belediyemizce projeler onaylanarak restorasyon ruhsatı verilmiştir.

İlgilileri ilgi dilekçe ile hazırlanmış olacakları tadilat projelerinin onaylanmasını talep etmektedirler.

Teklif tadilat projeleri imar mevzuatı yönünden incelenmiş olup uygun görüşü ile yazımız ekinde gönderilmektedir. 07.07.1993 tarih ve 4720 sayılı Kentsel Sit Alanı kararımız doğrultusunda tadilat projelerinin tetkiki hususunu rica ederim.

  
İlhan TURAN  
Belediye Başkanı a.  
Teknik Başkan Yardımcısı

EK.  
3 adet proje.

|   |           |
|---|-----------|
| T.C.<br>Kültür ve Turizm Bakanlığı<br>İstanbul II Numaralı Kültür ve Tabiat Varlıklarını<br>Koruma Bölge Kurulu Müdürlüğü |           |
| NUMARA  | Tarih     |
| 1549  | 26.6.2007 |

T.C.  
**KÜLTÜR VE TURİZM BAKANLIĞI**  
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını  
Koruma Bölge Kurulu

Toplantı Tarihi ve No: 02.08.2007-85  
Karar Tarih ve No : 02.08.2007-1215

Toplantı Yeri  
İSTANBUL

**KARAR**

İstanbul ili, Beyoğlu İlçesi, Asmalı Mescit Mah, İstiklal Cad, 1 pafta, 314 ada, 14 parselde bulunan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulu'nun 7.7.1993 gün ve 4720 sayılı kararı ile Kentsel Sit Alanı içerisinde kalan, Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu'nun 13.6.1971 gün ve 5899 sayılı kararı ile korunması gerekli kültür varlığı olarak tescil edilen, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 10.03.2004 gün ve 15840 sayılı kararı ile rölöve, restitüsyon ve cepeleri yıkılmadan hazırlanan restorasyon projesi onaylanan, koruma grubu II olarak belirlenen, 3.5.2004 gün ve 16081 sayılı kararı ile 20.8.2003 tarihli teknik rapor ve 30.4.2004 gün ve 2911 sayılı belediyesinin yazısı dikkate alınarak Piremici Sokaktaki yan cephesinin yıkılarak, ön cephesinin yıkılmadan korunarak kurulumuzun 10.3.2004 gün ve 15840 sayılı kararıyla onaylı restorasyon projesi doğrultusunda uygulamasının yapılabileceğine karar verilen taşınmazla ilişkin Mesleki Uygulama Sorumluluğunun ve tadilat projesine ilişkin muvafakatın devredilmesi ile ilgili ilgisininin 4.6.2007 gün ve 1369 kayıt nolu başvurusu, teklif tadilat projelerinin onaylanması talebine ilişkin Beyoğlu Belediye Başkanlığı İmar ve Şehircilik müdürlüğünün 26.06.2007 gün ve Ç-8385 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul ili, Beyoğlu İlçesi, Asmalı Mescit Mah, İstiklal Cad, 1 pafta, 314 ada, 14 parselde ait müellif değişikliğinde sakınca olmadığına, iletilen tadilat projesinin düzeltme ile uygun olduğuna, uygulamanın projesine uygun yapılması için Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu'nun 22.3.2001 gün ve 680 sayılı ilke kararı uyarınca mesleki denetim sorumluluğunun müellif mimar tarafından üstlenilmesine karar verildi.

ASLI GİBİDİR

Vildan SARIOĞLU  
MÜDÜR V.

**BAŞKAN**  
 Mete TAPAN  
 İMZA

**ÜYE**  
 Yaşar ÇORUHLU  
 (BULUNMADI)

**ÜYE**  
 Hasibe SİLAHTAR  
 İMZA

**ÜYE**  
 Ferhan HAS  
 İST. BYKŞHR.BLD. BŞK.TEM.  
 İMZA

**BAŞKAN YARDIMCISI**  
 Hale ÇIRACI  
 İMZA

**ÜYE**  
 Ömer KORMAN  
 İMZA

**ÜYE**  
 Sait KARABULUT  
 İMZA

**ÜYE**  
 İlhan TURAN  
 BEYOĞLU BLD.BŞK.TEM  
 İMZA  
 3.8.2007 SE

## G. Building Identification Form (prepared by author)

BUILDING IDENTIFICATION FORM | BEYOĞLU

| BUILDING NUMBER |  | BUILDING TYPE |             |
|-----------------|--|---------------|-------------|
| 1               |  | NEW           | TRADITIONAL |

| BUILDING CATEGORY |            |        |       |              |
|-------------------|------------|--------|-------|--------------|
| CIVIL             | MONUMENTAL | PUBLIC | EMPTY | UNIDENTIFIED |

| NUMBER OF TENANTS |          |              |
|-------------------|----------|--------------|
| SINGLE            | MULTIPLE | UNIDENTIFIED |

| FUNCTION       |  | ORIGINAL FUNCTION |  |
|----------------|--|-------------------|--|
| C. CENTER      |  | APT. BUILDING     |  |
| BANK           |  | ADMINISTRATIVE    |  |
| COMMERCIAL     |  | COMMERCIAL        |  |
| ADMINISTRATIVE |  | RELIGIOUS         |  |
| RELIGIOUS      |  | UNIDENTIFIED      |  |
| SCHOOL         |  |                   |  |
| EMPTY          |  |                   |  |

| TYPE OF CHANGE |    | TYPES OF CHANGE  |  |
|----------------|----|--|--|
| ORIGINAL       |    | Original- Mostly conserving its originality                          |  |
| 1              |    | 1- Partial change on Façade (especially only on ground floor façade) |  |
| 2              |    | 2- Complete change on Façade   |  |
| 3              |    | 3- Mass addition   |  |
|                | 3A | 3A- Adjacent to the building   |  |
|                | 3B | 3B- On top of the building   |  |
|                | 3C | 3C- Adjacent to + On top of the building                             |  |
| 4              |    | 4- Mass addition + Complete Change on Façade                         |  |

NOTES: