CONSERVATION OF A MODERN HERITAGE PLACE: "ÇARŞI" – THE COMMERCIAL CORE OF MIDDLE EAST TECHNICAL UNIVERSITY (METU)

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ZEYNEP İLAY YILMAZ

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submitted by **ZEYNEP İLAY YILMAZ** in partial fulfillment of the requirements for the degree of **Master of Science in Conservation of Cultural Heritage in Architecture Department, Middle East Technical University** by,

Prof. Dr. Halil Kalıpçılar _____
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. F. Cana Bilsel _____
Head of Department, **Architecture**

Assoc. Prof. Dr. A. Güliz Bilgin Altınöz _____
Supervisor, **Architecture, METU**

Examining Committee Members:

Prof. Dr. Neriman Şahin Güçhan _____
Architecture Dept., METU

Assoc. Prof. Dr. A. Güliz Bilgin Altınöz _____
Architecture Dept., METU

Prof. Dr. Ömür Bakırer _____
Architecture Dept., METU

Prof. Dr. T. Elvan Altan _____
Architecture Dept., METU

Assoc. Prof. Dr. Deniz Özkut _____
Turkish Islamic Archeology Dept., IKCU

Date: 06.07.2018

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

Name, Last name: Zeynep İlay YILMAZ

Signature :

ABSTRACT

CONSERVATION OF A MODERN HERITAGE PLACE: *"ÇARŞI"* – THE COMMERCIAL CORE OF MIDDLE EAST TECHNICAL UNIVERSITY (METU)

Yılmaz, Zeynep İlay

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Conservation of modern heritage is a relatively recent issue in the field of conservation, both in Turkey and in the world. The campus of the Middle East Technical University (METU), which was constructed in early 1960's, is one of the important modern heritage places in Turkey. The campus project was designed by Altuğ-Behruz Çinici, the winners of the project competition. The campus constitutes of different zones such as the academic zone, the administrative zone, the residential zone, the cultural and commercial zone. The core of the cultural and commercial zone were "*Çarşı*", meaning bazaar, where in, various commercial and social gathering functions were located. Besides its social and functional importance within the whole campus, "*Çarşı*" was also architecturally significant with its concrete mushroom structure, which was progressive in its period. Since the construction of the campus until today, "*Çarşı*" has always been in use, while its physical, functional and social context and aspects changed due to various interventions in time. As a modern heritage place still in use, "*Çarşı*" should continue its function while conserving and sustaining its tangible and intangible values.

Hence, this thesis aims at documenting, analyzing and assessing the physical, functional and social aspects of "*Çarşı*", the commercial core of the METU Campus, since its construction until today, so as to define principles and strategies for its

conservation and management as a modern heritage place. Accordingly, in this thesis, the emergence and development of the concept of protecting the modern heritage is examined first. Within this context, national and international initiatives, approaches, and legal sources are investigated. Subsequently, the changes that "*Çarşı*" of Middle East Technical University has had from its initial design to the present day are evaluated together with different needs and uses in time. In the light of the collected data, suggestions are developed for conserving and managing "*Çarşı*", as a modern heritage place still in use.

Keywords: modern heritage, conservation and management, METU Campus, METU "*Çarşı*"

ÖZ

BİR MODERN MİRAS ALANININ KORUNMASI: ORTA DOĞU TEKNİK ÜNİVERSİTESİ (ODTÜ)' NİN TİCARİ ÇEKİRDEĞİ OLARAK ÇARŞI

Yılmaz, Zeynep İlay
Yüksek Lisans, Kültürel Mirasın Korunması Mimarlik Bölümü
Tez Yöneticisi: Assoc. Prof. Dr. A. Güliz Bilgin Altınöz

Temmuz 2018, 153 sayfa

Modern mirasın korunması, hem Türkiye'de hem de dünyada koruma alanında nispeten yeni bir konudur. 1960'lı yılların başlarında inşa edilen Orta Doğu Teknik Üniversitesi (ODTÜ) kampüsü, Türkiye'nin önemli modern miras alanlarından biridir. Kampüs, proje yarışmasının kazananları Altuğ ve Behruz Çinici tarafından tasarlanmıştır ve akademik bölge, idari bölge, yerleşim bölgesi, kültürel ve ticari bölge gibi farklı bölgelerden oluşmaktadır. Kültürel ve ticari bölgenin çekirdeği olan Çarşı'da, çeşitli ticari ve sosyal işlevler bir aradadır. Kampüs içerisindeki sosyal ve fonksiyonel önemi yanında, Çarşı, sahip olduğu mantar döşeme sistemiyle mimari olarak da önem taşımaktadır. Kampüsün kurulmasından bu yana Çarşı her zaman kullanımda olmuştur. Zaman içerisindeki çeşitli müdahaleler nedeniyle Çarşı'nın fiziksel, işlevsel ve sosyal bağlamı değişmiştir. Halen kullanılmakta olan modern bir miras alanı olan Çarşı, somut ve somut olmayan değerleri korunup sürdürülerek, faaliyetlerine devam etmelidir.

Bu nedenle, bu tez, inşa edilmesinden bu yana ODTÜ yerleşkesinin ticari merkezi olan Çarşı'yı; bir modern miras alanı olarak koruma ve yönetimi için ilke ve stratejileri tanımlamak üzere; fiziki, işlevsel ve sosyal yönlerden belgelemeyi, analiz etmeyi ve değerlendirmeyi amaçlamaktadır. Bu bağlamda, bu tezde, önce modern mirasın

korunması kavramının ortaya çıkışı ve gelişimi incelenmektedir. Bu kapsamda ulusal ve uluslararası kuruluşlar, yaklaşımlar ve yasal kaynaklar araştırılmaktadır. Daha sonra, Orta Doğu Teknik Üniversitesi Çarşısı'nın ilk tasarımından günümüze kadar geçirdiği değişiklikler, zaman içinde farklılaşan ihtiyaçlar ile birlikte değerlendirilmektedir. Toplanan veriler ışığında, halen kullanılmakta olan modern bir miras alanı olarak Çarşı'nın korunması ve yönetimi için öneriler geliştirilmiştir.

Anahtar kelimeler: modern miras, koruma ve yönetim, ODTÜ Yerleşkesi, ODTÜ Çarşısı

To my family…

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CHAPTER 1

INTRODUCTION

The notion of "Modern Architectural Heritage" emerged in the second half of 20th century, a time period of dynamism, innovation, enlightenment and sometimes destruction. This notion emerged following the Second World War alongside modernity-postmodernity contradictive dynamics. This notion and its conservation strengthened in the 1970's when early modern products had begun to be destroyed, and in the 1980's a more comprehensive agenda originating in Europe was introduced. In 1988, the issue of establishing an organization for conserving modern architecture started to be discussed. In 1990, Documentation and Conservation of Modern Movement (DOCOMOMO) was established with the Eindhoven Declaration. In 1991, with a declaration titled as "Recommendation for Conservation of 20. Century Architectural Heritage", it was accepted by the Council of Europe that modern heritage was a part of the European historical heritage. Furthermore, the Council also recognized the necessity of principals regarding production of data inventory; education specialization; creating public awareness; collaboration; etc. for the conservation of the heritage and its increase its value. In addition, the International Council on Monuments and Sites (ICOMOS) is another organization keeping conservation of modern architectural heritage on the agenda (Kayın, 2016).

Soon after this recognition by Europe, the first perceptions for modern architectural heritage and its conservation were formed in Turkey. Today, there are some organizations devoted to modern heritage. These organizations are trying hard to make society more conscious about this issue. However, because of the insufficient legal definitions, conservation of modern heritage mostly depends on the initiative of the conservation councils.

Destruction or changes result in loss of identity of modern heritage structures mainly due to a lack of awareness of the society and insufficient regulations. This creates not only empty spaces in the city but also gaps in the urban memory.

1.1. Definition of Problem

Conservation of modern heritage is a relatively new issue in the conservation area. Even though modern heritage is more noticed day by day, there are examples of modern heritage that have been destroyed or irreversibly altered. This destruction has occurred even in European countries where organizations for conservation of modern heritage are active.

In Turkey, although the architectural works of the 20th century have been studied since 1970s, the studies were primarily focused on the Early Republican Period. Moreover, these studies mostly consisted of works belonging to architects considered as "important" and public structures in big cities; particularly İstanbul and Ankara (Altan, 2013).

The conservation of modern heritage can be easily neglected by authorities and society because of certain political and financial benefits. Besides, there is no social agreement regarding the necessity of conserving modern heritage. Moreover, the number of qualified people involved in conserving modern architecture (architects, council members, constructors, foreman etc.) is not enough. For this reason, it is crucial to promote current work on modern heritage and to spread the discourse on the conservation of modern heritage.

In Turkey, modern architecture has come into existence together with the establishment of the new regime, i.e. the Republic, and has given many significant examples in Turkey. Middle East Technical University can be considered as one of the significant examples of modern heritage in Turkey. METU, established in 1956, is one of the first universities of Turkey. Initially, it served on the barracks near the Turkish Grand National Assembly building on the corner of the intersection of Atatürk Boulevard and İnönü Boulevard. The university needed a campus. The campus master

plan was created as a result of a contest won by Altuğ and Behruz Çinici. Construction of the new campus began in 1962, on the west periphery of the city at that time. Today, METU Campus is a precious one with its built-up and open areas; forest; archeological sites; and social environments. In addition to this, METU Campus has a combination of historic, memory, aesthetic, educational, social, and technical values. Even though the campus plan and all structures designed by Çinicis are not still registered, they are one of the eligible examples of modern architecture which should be conserved using an integrative approach.

METU Campus was designed as a whole with educational buildings, administrative buildings and non-academic areas. Fundamental needs of the campus' users and their social lives were also taken into consideration in the design of the campus. The Commercial Complex *(Çarşı)* of METU was designed for this purpose. With its closed, semi-open, and open areas; landscape elements; functions; and location, the *Çarşı* is a prestigious place for METU. However, today *Çarşı* is faced with many problems like rest of the campus. These problems can be mainly listed as:

- Time dependent structural and material-based problems
- Non-integrated interventions
- Being dominated and ignored by the additional buildings
- General neglect

Considering all above, a comprehensive conservation and management plan is needed to conserve and sustain the *Çarşı* as it is for the whole campus.

1.2. Aim & Scope of the Thesis

Being a part of modern heritage and having faced with numerous problems and threats, METU Campus needs a comprehensive and integrated conservation plan. This requires large-scale and multi-disciplinary efforts. Below, previous studies regarding conservation of METU Campus are given:

- Identifying the Values of METU Campus for the Integrated Preservation Management Plan, a research project coordinated by A. Güliz Bilgin Altınöz between the years 2014-2015.
- Conserving and Managing Modern Campus Heritage: "Alley" as the Spine of METU Campus, Ankara, thesis written by Sıla Akman with supervising of Assoc. Prof. Dr. A. Güliz Bilgin Altınöz, January 2016.
- METU Campus Planning [Spatial] Strategy & Design Guidelines, document has been put into implementation by the University Senate, prepared by METU Department of Architecture Spatial Strategy and Design Group, May 2016.

Having mentioned these campus related studies, it should be mentioned that this thesis is focused on a specific area, i.e. *Çarşı* inside the campus rather than the whole campus. Here, the main aim is to develop suggestions for conserving and managing the *Çarşı*, where similar problems with the campus in general are seen.

The following fundamental conservation stages are applied in such studies: documentation of the area, defining and assessing of it, determining a policy and preparing a conservation and management plan.

In this study documentation and assessing of the area will be done in a very detailed way. As preparing a conservation and management plan requires multidisciplinary and comprehensive work; it is found to be sufficient to propose some fundamental suggestions to create a basis for conserving and managing the *Çarşı*. In other words, according to Burra Charter (2013), first four steps will be completely established and a part of fifth step will be structured.

Within the scope of the thesis, first modern heritage will be examined within its conservation history and current situation. Second, the significance of the METU Campus and the *Çarşı* will be emphasized. Third, policies for conservation of *Çarşı* of METU will be developed. Finally, basic suggestions for conservation and management project will be established.

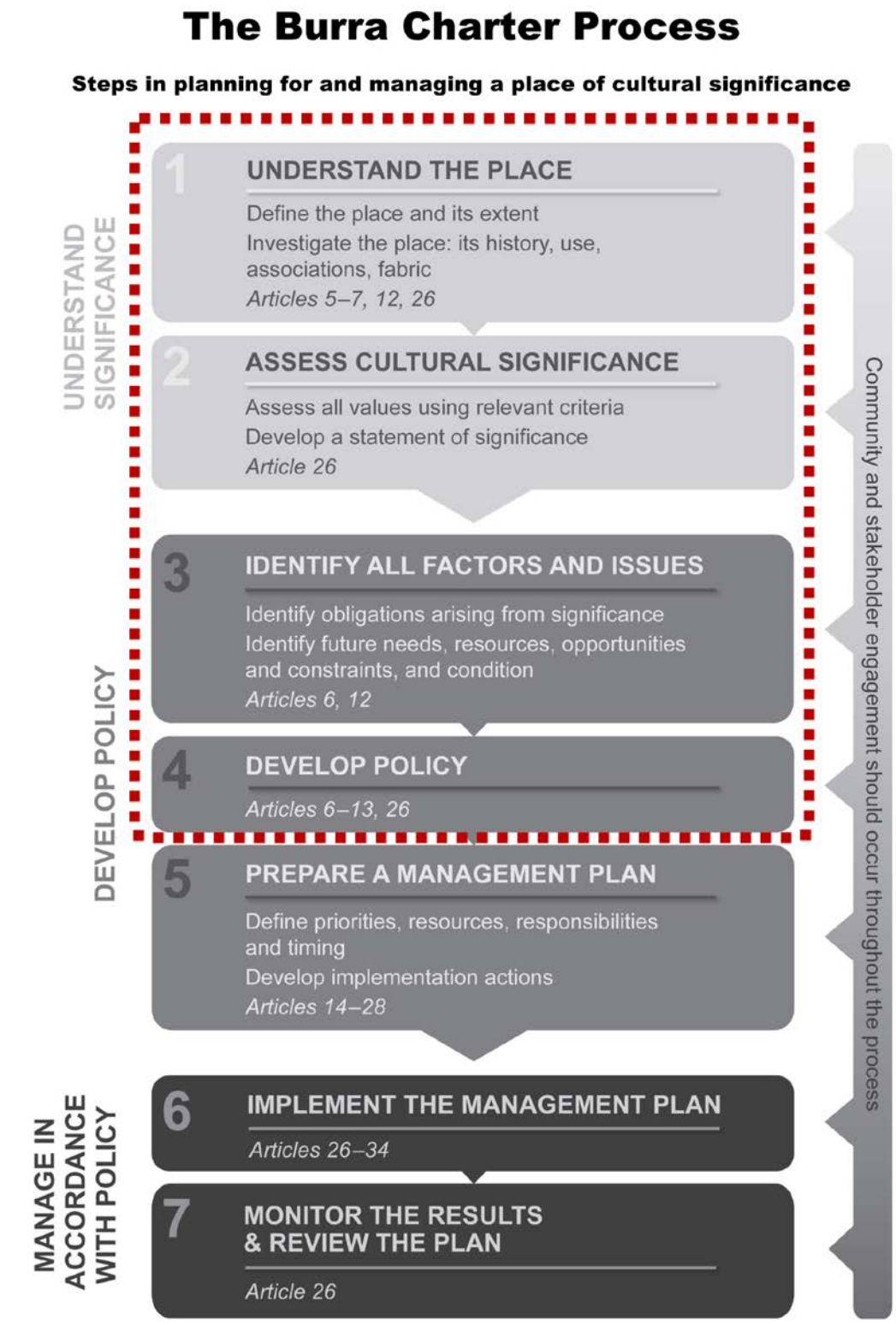

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Figure 1-1: Burra Charter – 2013 revision

1.3. Methodology of the Thesis

Before developing suggestions for conserving and managing the *Çarşı*, the five stages were followed to understand the area. These stages include pre-survey, site survey, processing, analyzing, and assessment.

In the first stage, literature survey related to modern heritage and METU was conducted through related books, journals, articles, thesis, national and international reports and other official documents. "Paper5: Identification and Documentation of Modern Heritage", UNESCO (2003); "*Modern Mimarlık Ürünlerinin Belgelenmesi ve Korunması Süreci için Bazı Notlar*", Madran (2006); "*Türkiye'nin Modern Mimarlık Mirasının Korunması: Kuram ve Yöntem Bağlamında bir Değerlendirme*", Omay Polat (2008); "Conserving Concrete Heritage Experts' Meeting Report", Baker & Macdonald (2014) were selected as main sources for this stage. Moreover, the related laws, by-laws *(yönetmelikler)* and enactments *(kararnameler)* were examined. The main legal documents searched are Law No. 2863 and By-law No.28232. Furthermore, the archive of Behruz Çinici (internet source shared by SALT), the archive of METU Directorate of Construction & Technical Works and METU Library Visual Media Archive were used. The aerial photos of the area were obtained from General Command of Mapping *(Harita Genel Komutanlığı)* were also investigated.

In the second stage, which is the site survey, *Çarşı* area was measured using a 3D terrestrial laser scanner and a Digital SLR camera integrated with the laser scanner for identifying the visual surroundings. The laser scanner was set at 89 different points. In addition to this documentation, the photographic documentation of the area was produced in detail. Areas which could not be captured using the laser scanner were completed by using traditional methods. After completing documentation of the open areas and facades of the buildings, one of the buildings was selected for more detailed study. The Block D, which is a café, was studied in detail for the following reasons: preserving spatial features in general, being able to take permission from the tenant, not being over occupied by furniture unlike the other buildings.

Figure 1-2: Point cloud of *Çarşı*

As the third stage (processing), a 3D colorful point cloud model was constituted by matching the point cloud obtained as the result of measurement by 3D terrestrial laser scanner with photographs taken by the Digital SLR camera integrated with the laser scanner. The model consisted of 606,175,786 colored points (See Figure 1-2). By using this model, measured drawings consisting the of site plan, site sections, silhouettes, the plans of the Block D with the estimated plans of the other buildings and the sections of the Block D were constituted with the help of AutoCAD 2012 and the Pointools software (See Figure 1-3).

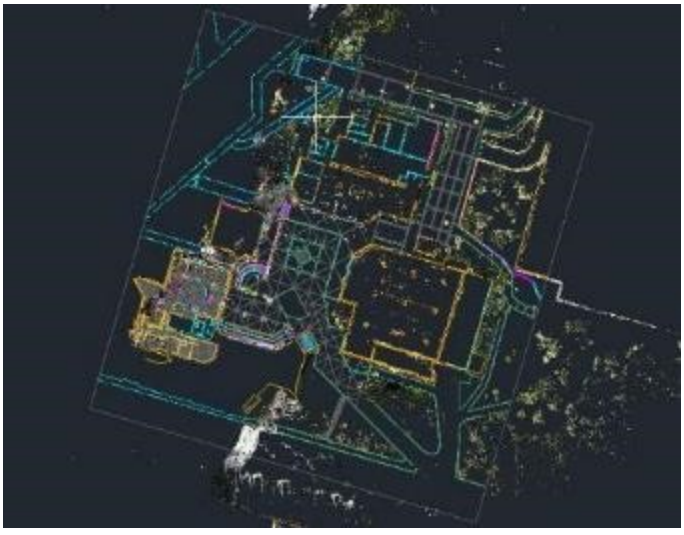


Figure 1-3: A drawing view on AutoCAD Software by using Point Cloud

In the fourth stage, analyses were carried out in the area by the help of measured drawings. Pavement types, landscape elements, alterations and problems determined within the capability of the analysis. In this stage, interviews arranged with the former administrators and current tenants were used in addition to visual examination. The information collected from the area and interviews were grouped and transferred to digital media using Photoshop software.

In addition to all these, to understand the social aspects, social surveys were conducted with limited participants from different groups (students, graduates, academic personnel, administrative personnel, private sector personnel). Moreover, interviews were carried out. People participating in the interviews are as follows:

- Prof. Dr. Ural Akbulut (Secretary General, 1990-1992; Vice Rector, 1992-2000; Rector, 2000-2008)
- Necmettin Saral (Vice Secretary General, 1997-2009)
- Prof. Dr. Ayşen Savaş (Vice Rector, 2000-2008)
- Assoc. Prof Dr. Lale Özgenel (Vice Rector, 2008-2016)
- Göksal Cülcüloğlu (Campus Planning Director)
- Prof. Dr. Tomris Elvan Altan
- M. Turhan Kayasü (One of the architects worked on the *Çarşı* project)
- Dr. Berrin Balay (GİSAM-Production Coordinator)
- Tekin Yılmaz (Director of Social Facilities)
- Kemal Gülcen (Photogrammetry Lab Technician of METU Dept. of Arch.)
- Fatma Hale Can (General Director of EBİ)
- Basri Şahin (Former staff of the market)
- Ayşe Karaçavuş (Former staff of the market)
- Current operator of the Café
- Current operator of the Fish-house
- Current shoe repairer
- Current tailor

In fact, more people than those given above were contacted, but it was not possible to interview them.

1.4. Structure of the Thesis

This thesis is composed of five main chapters. Details of the chapters are as follows:

In Chapter 1, a definition of problem, aim and scope, methodology and structure of the thesis are explained.

In Chapter 2, the modern heritage is introduced as a conservation problem. To achieve this, at the beginning, history of the conservation of modern heritage idea is revealed through different sources and ideas. Then, the current principles, approaches and both international and national organizations are examined. Turkish legal regulations are investigated in terms of modern heritage, as well. After that, the problems faced by modern heritage with are explained.

In Chapter 3, before investigating the case area, the current campus is examined and compared with designs of the past. The significance of the METU campus is explained. After that, the main study area is discussed focusing on **time factor**, construction of the area, current situation of the area and the alterations; **scale factor**, the area with nearby environment, the area itself, the buildings and details; and **scope factor**, architectural, functional and social (See Figure 1-4). The discussion is aided by the inclusion of measured drawings, mappings, aerial photos, written expressions and photos.

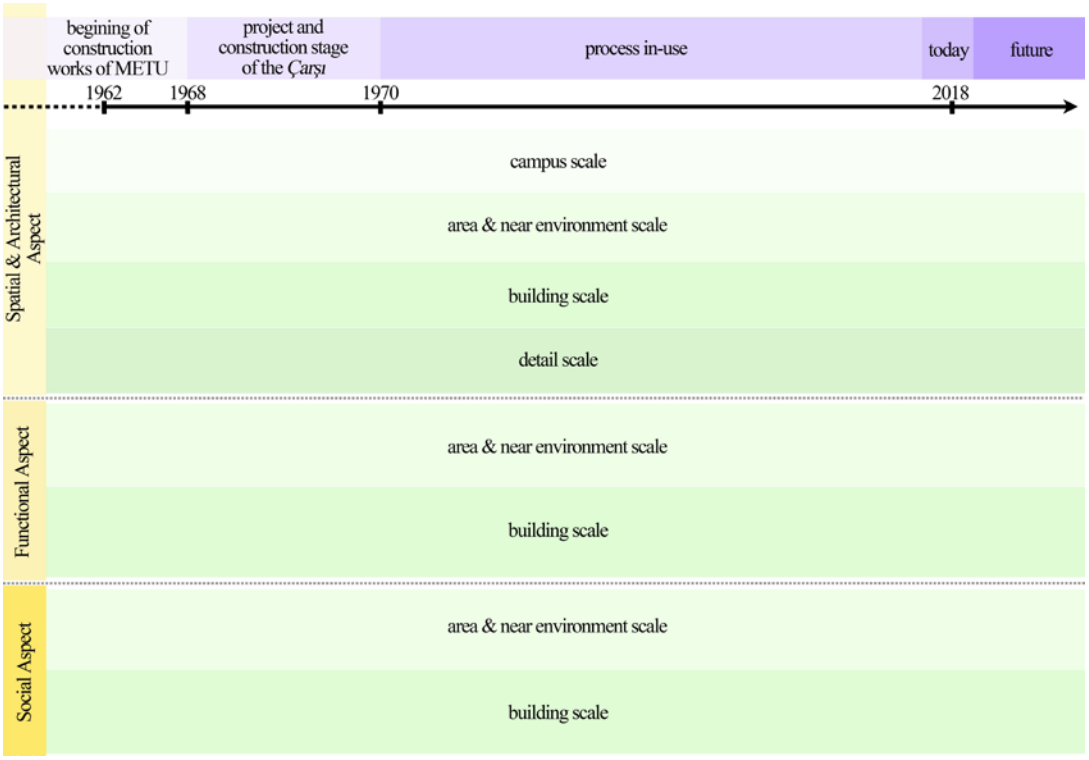


Figure 1-4: Methodology for investigating the Area

In Chapter 4, all data are brought together. Values and problems of the *Çarşı* are determined in the light of this data. After that, significance of the place is stated. According to all these assessments, principles and strategies are developed and actions to be taken are determined. Moreover, the stakeholders which should be involved in the conservation and management process of the area are listed.

In Chapter 5, the study and the approach of the study to the problem is evaluated.

CHAPTER 2

PLACES OF MODERN HERITAGE: A CONTEMPORARY CONSERVATION ISSUE

"[This new architecture is] simply the inevitable, logical product of the intellectual, social and technical conditions of our age."

Walter Gropius

The "anti-historical" arguments that modernist architects put forward in the early 20th century can create a debate about the protection of modern architecture. The critique of history which was given as the reference to the generic definitions of modern architecture and which found its most powerful expression on the idea of "Every generation should build their own city" written on Antonio Sant'Elia's "Futurist Architecture Manifestos" dated on 1914, was based on the goal of change-development-progress of the period. This criticism, which was developed against the historicist architectural practice of 19th century, was actually a product of modernity as a social situation that occurred as a result of industrialization and urbanization processes of that time. So, is it really true that the modern architectural heritage, which allows itself a "destructive" practice, criticizes looking to past for the purpose of change; in other words defenses not to preserve the old one, but to create the new one, should be conserved? At this point, it will be guiding us to refer to Berman (1988: 15) and to remember his statement that "To be modern, … at the same time, to find ourselves in an environment that threatens to destroy everything we have, everything we know, everything we are.". Therefore, modernity is a situation such that while looking across to the future, one recognizes the ones which stayed in the past and now began to be lost; that is why the beginning of the contemporary conservation approach dates to the 19th century. As Berman's (1988: 15) definition points out, modernity should be understood as a social situation that is not only in relationship with the future but also taking the past into consideration. As Hilde Heynen (1998: 25-35) said in his

article entitled “The Temporary Stylization of Modern Architecture” that “Starting from scratch…has powerful totalitarian notions that trying of it cannot be ignored. To be able to resist totalitarianism threat, history must be regarded as an important source for the future. We cannot build an identity from scratch, we have to rely on past experiences to build a future.” Instead of an identity which is imagined for the future or (as it is widespread today) a single chosen identity from the past, a built environment that is formed by the coexistence of all the identities that are the parts of the historical process, including the modern period, may resist this threat. Otherwise, urban environments which can be defined as anti-democratic, produced by the identity chosen by the power owners, and ignoring the other identities will be inevitable (Altan, 2017).

The architectural heritage of the 20th century is important because it reflects the developments in our recent past, the spatial and social identity change we experienced. These structures will directly convey the living change, through their material assets, to people who will live in this land after us. It will provide an opportunity to be evaluated neutrally of the breakdown that is emerged by Republic with the modernization purpose (Asiliskender, 2007).

In the 20th century, architectural conservation of the original concept is more important than the eternalization of the original structure. As the architecture of the 20th century constitutes the greatest part of the existing built heritage, its treatment is an important issue not only for the conservation profession, but also for the future of our urbanized world (Sunara et al., 2013).

2.1. The Emergence and Development of the Notion of Modern Heritage

Modern architecture structures having some common characteristics, produced in late 19th century and 20th century, comprise the products generated and continue to be generated with traditionally distant approaches (Kayın, 2007b). One of the basic features of modern architecture is usage of new materials and/or usage of traditional materials in non-traditional ways. That kind of usage of materials, whose performance hasn’t been proven, frequently introduced problems into the building fabric which then

resulted in preterm failure (Mcdonald, 1995). Therefore, conservation of modern heritage came on the agenda.

Even though the origin of the concept of modern heritage may be debatable because it is mentioned by correlations with demolishment, threat or conservation decisions in different sources; it is possible to admit that this notion emerged in the cycle of modernity-postmodernity, which is thought to have evolved roughly by including and opposing each other.

According to Mcdonald and Baker, at the beginning of 1960's, limited reinforced concrete construction had begun to be preserved. For example, Unité d'Habitation in France which is designed by Le Corbusier was listed in 1964. Afterwards, in 1970's, several reinforced concrete buildings such as Sir Owen William's Boots Pharmaceutical Factory (Beeston, Nottinghamshire, England) constructed in 1930's were starting to be conserved by English Heritage. At that stage, many early valuable reinforced concrete constructions were dealt with and many of them had already repaired after extensive damage of World War II. The 1960's are named as the "heroic period" of modern buildings which were in bad condition and need to be repaired. However, there is poor documentation regarding these efforts (MacDonald & Baker, 2014: 36-37).

On the other hand, Charles Jencks (1987) dated the end of the modernization effect with destruction. Demolition of the Pruitt-Igoe residential complex in St. Louis Missouri, by dynamite, occurred on July 5, 1972. While symbolizing the closing of a period in terms of architectural history, it also marked the beginning of a new era in terms of conservationists, defining modern architecture as a cultural heritage. The theory of conservation, which conflicted with modernism and was nurtured by this conflict at the beginning of the 20th century, acted with deliberation to protect the products of a recent architecture. However, from the 1970s onwards, recognition and acceptance of modern architecture as a cultural asset has begun to be handled by conservation theorists, in particular the influence of destructions.

Early modernist constructions are products of a period when the materials used are not very stable, and the production systems, materials and methods of application change rapidly, experimentally. The aging traces of the construction system and material properties, which present a neglected image different from previous periods, are far from evoking public sentiment (Polat, 2008: 21).

The notion of Modern heritage and the listing of early modern heritage had to be started. However, the concrete repairing industry was still in an infant stage, and there was limited literature published about concrete conserving methods until the early 1980's. In the 1970's, repairing modern buildings became problematic and repair industry organizations started to be established. In this context, in the United Kingdom, the Concrete Repairing association in 1988; and in the United States, the International Concrete Repair Institution (ICRI) in 1989 was established. Under these organizations, subcommittees were improved such as: "ACI Committee 364, Rehabilitation of Concrete in 1970's", "ACI Committee 546, Repair of Concrete in 1980's" and "ACI 364.1R, Evaluation of Concrete Structures Prior to Rehabilitation" (MacDonald & Baker, 2014: 37-38).

While some conservationists think that the modern heritage can be evaluated with the existing conservation theory, other conservationists state the necessity of rethinking the already existing conservation theory. Both sides accept that it is not easy to accept the products of the 20th century, especially the products of modernist architecture, as a part of the heritage to be conserved. This fundamental problem was, in fact, valid for earlier periods of modern architectural products as well. The products of the historical approach of the 19th century, Historicism, Art Nouveau, pre-war and post-war period, and architectural protection of the 1950s have always been approached with delays and hesitations. As mentioned by Polat (2009: 19), Mörsch criticized this situation, stating that conservation of the recent past by conservationists is later than the acceptance of an earlier period by historicists.

The danger of the collapse of the modern architecture movement was widely discussed in Europe in the 1980s. The idea of organization, which was considered at the end of the 1980s, was embodied by the establishment of DOCOMOMO (Documentation and

Conservation of Modern Movement) and the publication of Eindhoven Declaration in 1990 (Kayın, 2011: 21). The lack of maintenance and the interventions handled by Duiker's Zonnenstraal Sanatorium in Holland Hilversum were the main reasons for the establishment of DOCOMOMO. One of the first examples in this issue is the rescue of "Torilla", which is the first reinforced concrete building in England. However, after that time, many structures had been lost. As an example, the Narkomfin building in Moscow was destroyed on a large scale despite various restoration campaigns (Polat, 2008: 22).

The document of the Council of Europe, "the Recommendation on the Protection of the Architectural Heritage of the Twentieth Century (1991)", has shown that 20th century architecture is an integral part of the European historical heritage. This document placed an emphasis on the conservation of the heritage and increasing its value by promoting the knowledge to be produced, making systematic lists, handling legal issues, educating the experts, and increasing the awareness of public and cooperation etc. ICOMOS has also embraced the 20th century heritage. In the seminars held since the mid 1990's, they have expanded in this architectural area of focus and have formed the institutional structure of the subject. As conservation and restoration of the buildings whose architects (such as such as Le Corbusier, Mies van der Rohe, Frank Lloyd Wright) are iconic figures of the modern architecture were on the agenda, it helped the new heritage to become more widespread (Kayın, 2011). On the other hand, in 2002, International Day of Monuments and Settlements was dedicated to the 20th century heritage. This period was also emphasized in the List of World Heritage in Danger designed by UNESCO World Heritage Center in the same year (Altan, 2013).

Today, many international organizations have been working on documenting and preserving the modern heritage of the 20th century heritage from the 1990s. Some of them are as follows:

- UNESCO WHC (World Heritage Convention)
- DOCOMOMO
- ICOMOS ISC20C (International committee on 20th Century Heritage)

- Getty CMAI (Conserving Modern Architecture Initiative)
- European Council
- mAAN (Modern Asian Architecture Network)
- ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property)
- UIA (International Union of Architects)
- TICCIH (The International Committee for the Conservation of the Industrial Heritage)
- English Heritage

2.2. International Organizations and Approaches to Modern Heritage Conservation

According to 20th century conservation approach, conservation of the original concept is more important than the sustainability of the original structure. As the existing built heritage consists mostly of architecture of the 20th century, its treatment is an important issue not only for the conservation profession, but also for the future of our urbanized world (Uskokovic, 2013).

The works of the Netherland Conservation Department regarding the conservation of products of modern architecture, which started in the middle of the 1980's, lead Netherland experts to realize that the problems were not specific to only Netherland. With this awareness, in 1988, an informal communication platform was established with the participation of about 40 experts from 5-6 European countries to allow for more open sharing and discussion of the problems, information and possible solution proposals. Both common problems and the power of the expansion of the word are great. Therefore, the number of countries participating in the platform reached 15 and the number of experts reached several hundred in just one year. The 1990 Eindhoven Conference, the foundation meeting of the DOCOMOMO, was attended by 140 experts from 20 countries. In 1991, Argentina and Canada joined DOCOMOMO (Docomomo Türkiye Çalışma Grubu Sekreteryası, 2002), followed shortly thereafter the US and Brazil. At present, DOCOMOMO International has national or regional working groups in 69 countries and 3000 members in Europe, America, Asia, Oceania

and Africa. The variety of cultures and experiences of the chapters shows the true richness of DOCOMOMO International (URL 1).

According to the Eindhoven-Seoul Statement 2014, which is a revised version of the Eindhoven Statement from1990, the main goals of DOCOMOMO International are listed as below:

> "1. Bring the significance of the architecture of the Modern Movement to the attention of the public, the authorities, the professionals and the educational community.
> 2. Identify and promote the surveying of the works of the Modern Movement.
> 3. Promote the conservation and (re)use of buildings and sites of the Modern Movement.
> 4. Oppose destruction and disfigurement of significant works.
> 5. Foster and disseminate the development of appropriate techniques and methods of conservation and adaptive (re)use.
> 6. Attract funding for documentation conservation and (re)use
> 7. Explore and develop new ideas for the future of a sustainable built environment based on the past experiences of the Modern Movement."

To achieve these goals, DOCOMOMO defines itself as an international platform for providing knowledge and experience, intensifying public attention to this rich period of cultural history of the 20th century, and constituting an inventory of key modern architectural products. As a civil initiative, DOCOMOMO primarily deals with political mechanisms, legislators, and finance and business circles; secondly architects, urban designer, landscape architects, historians and critics working on early modern architectural products; thirdly researchers, technical experts and consultants working directly on restoration projects; and finally academics and students working on architecture (Docomomo Türkiye Çalışma Grubu Sekreteryası, 2002).

Moreover, while DOCOMOMO affords to make the criterions of the registration institutions, especially UNESCO's "World Heritage List" including modern

architecture examples, it also helps for national working groups to create their own modern architecture inventories. Furthermore, the organization provides international support to campaigns arranged by national groups to save the modern architecture products from demolishment, through registration and conservation of these products. (Docomomo Türkiye Çalışma Grubu Sekreteryası, 2002).

Besides DOCOMOMO, other international organizations such as UNESCO, ICOMOS, mAAN, and the Council of Europe have conducted studies on the documentation and conservation of the modern heritage since the 1990s. In this context, on the fourth measure of the Council of Europe decision of 1991, a new proposal has been presented within the scope of modern heritage. This proposal suggests that all mass production products, public spaces, large settlements and new cities should be evaluated within modern architecture (Polat et al., 2008).

Having mentioned DOCOMOMO and briefly others such as UNESCO, ICOMOS and mAAN, there is another international organization worth mentioning regarding the modern heritage conservation called The Getty Conservation Institute (GCI). The organization states that "The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to the presentation, conservation, and interpretation of the world's artistic legacy." (http://www.getty.edu). The Getty Conservation Institute contributes to the conservation field by way of education and training, scientific research, model field projects and wide spreading of the outcome of the works done by not only itself but also the others in the field (MacDonald, S. & Custance-Baker, A., 2014: 5). Moreover, The Getty Conservation Institute provides financial support for the distinguished modern architectural heritage that promised to be conserved with advanced practice, within the scope of a project named "Keeping It Modern", since 2014 (http://www.getty.edu).

In 2011, "Approaches for the Conservation of 20th Century Architectural Heritage: Madrid Document" was announced by ICOMOS International Scientific Committee. Then, an update was announced in the document in 2014 for developing guidelines for conservation and management of heritage places of 20th century. Lastly, third version of the document was published in 2017, in New Delhi. Modern architectural heritage,

or the built heritage of 19th and 20th centuries by the definition of UNESCO WHC, is receiving increasing concern in recent years as conserving the heritage of modern times and prehistoric times has equal importance (Lang et al., 2017).

DEVELOP KNOWLEDGE AND UNDERSTANDING ABOUT CULTURAL SIGNIFICANCE

Article 1: Identify and assess cultural significance.

1.1: Use accepted heritage identification and assessment criteria.

1.2: Identify and assess the significance of individual buildings, groups of structures and cultural and historic urban landscapes.

1.3: Identify and assess the significance of interiors, fittings, associated furniture and art works, collections, equipment and industrial machinery.

1.4: Recognise and respect structural innovation, forms, construction techniques and building materials.

1.5: Identify and assess the importance of setting.

1.6: Identify and assess significant planning concepts and infrastructure.

1.7: Proactively develop inventories of the heritage of the twentieth century.

1.8: Use comparative analysis to establish cultural significance.

IMPLEMENT CONSERVATION PLANNING PROCESSES

Article 2: Apply appropriate conservation planning and management methodology.

2.1: Maintain integrity by understanding significance before any intervention.

2.2: Maximise the potential to gather information from primary sources.

2.3: Use a planning methodology that assesses cultural significance and provides policies to retain and respect it, prior to commencing work.

2.4: Establish limits of acceptable change.

2.5: Use interdisciplinary expertise.

2.6: Plan for maintenance and ongoing management.

2.7: Identify responsible parties for conservation action.

2.8: Archive records and documentation.

RESEARCH MODERN MATERIALITY AND PHYSICAL PLANNING

Article 3: Research the technical and planning aspects of twentieth-century cultural heritage.

3.1: Research and develop specific repair methods appropriate to the unique building materials and construction techniques of the twentieth century.

3.2: Research and develop appropriate responses to the new planning approaches developed in the twentieth century.

Article 4: Develop policies to conserve significance.

4.1: Develop conservation policies informed by research to conserve and sustain the cultural significance of the place and use the policies to guide decision making when managing change.

MANAGE CHANGE TO SUSTAIN CULTURAL SIGNIFICANCE

Article 5: Acknowledge and manage pressures for change, which are constant.

5.1: Whether as a result of human intervention, or environmental conditions, managing change is an essential part of the conservation process to maintain cultural significance, authenticity and integrity.

Article 6: Manage change sensitively.

6.1: Adopt a cautious approach to change.

6.2: Assess the heritage impacts of proposed changes against the conservation policies prior to works commencing and aim to avoid or mitigate any adverse impacts.

6.3: The application of standard building and regulatory codes requires flexible and innovative approaches to ensure appropriate heritage conservation solutions.

Article 7: Ensure a respectful approach to additions and interventions.

7.1: Additions need to respect the cultural significance of the heritage place or site.

7.2: New interventions should be designed to take into account the existing character, scale, form, siting, landscape, materials, colour, patina and detailing

Article 8: Recognise when use contributes to significance and manage accordingly.

Article 9: Respect the authenticity and integrity of the place or site.

9.1: Interventions should enhance and sustain cultural significance.

9.2: Respect the value of significant layers of change and the patina of age.

MANAGE FOR ENVIRONMENTAL SUSTAINABILITY

Article 10: Give consideration to environmental sustainability.

10.1: Care must be taken to achieve an appropriate balance between environmental sustainability and the introduction of energy efficiency measures with the conservation of cultural significance.

10.2: Promote and communicate appropriate energy conservation and environmentally sustainable practices for twentieth-century heritage.

INTERPRET, COMMUNICATE AND BUILD CAPACITY

Article 11: Promote and celebrate twentieth-century cultural heritage with the wider community.

11.1: Communicate cultural significance broadly.

11.2: Presentation and interpretation are essential parts of the conservation process.

11.3: Interpretation is a key conservation action.

11.4: Encourage and support professional educational programs to build capacity and skills for twentieth-century heritage conservation.

Figure 2-1: Madrid - New Delhi Document - 2017

2.3. Conservation of Modern Heritage in Turkey: Approaches, Organizations, Laws

After mentioning the international modern heritage conservation area, it is time to mention reflections of modern heritage in Turkey. Conservation of modern heritage issues came on the agenda of Turkey in the 2000's. Firstly, in "XIII. International Congress on Building and Living", the theme of "20th Century Architectural Heritage" was handled. Then in 2001, "XIII. International Congress on Building and Living" was arranged by the Bursa Chamber of Architects. In 2002, ICOMOS (International Council on Monuments and Sites) held a meeting entitled "Conservation of the 20th Century Architectural and Industrial Heritage" in İstanbul. In the same year, with the participation of architectural historian and conservation experts from different universities, the DOCOMOMO_Turkey National Working Group was established (Gürsoy, 2016).

The first registration attempt of DOCOMOMO_Turkey was carried out with Sümerbank Kayseri Cloth Factory and Housings. In December 2003 business buildings and interior housings, in January 2004, and three more types of housings in the east of the site were registered (Asiliskender, 2007).

According to DOCOMOMO Turkey, they have another challenge different from the European countries. Two points in Turkey will gain importance in the performance of the working group. On one hand in Turkey, where the localist/nationalist attitude increased, it should be embraced the products of an architectural movement whose "root is in outside". On the other hand, it is the necessary to describe the story of other "modernities" to the community in which a universalistic approach is dominant (DOCOMOMO Türkiye Çalışma Grubu Sekreteryası, 2002).

Figure 2-2: A Selection of 20" Century Architecture in Turkey
Source: DOCOMOMO Türkiye Çalışma Grubu Sekreteryası, 2002

The Turkey Chamber of Architects is also working on the issue of conservation of modern heritage. In 2007, a project named "Documentation, Conservation and Investigation of Republic Period Architectural Heritage" within the body of the "Committee of Conservation and Development of Cultural Heritage" was started. This project had two stages and the scope was limited to buildings constructed between 1920 and 1970. At the first stage, today's status of the structures registered as immovable cultural assets would be determined. For this purpose, a "Conservation Data Sheet" consisting information about the name of the buildings, construction date, architect, owner, establishment who is responsible for the conservation, category and function of the building, adaptation of the function with the building, repair needs, and threads would be prepared. At the second stage, the structures which were not registered yet would be determined. These structures were earmarked for future registration because of values they carry (Journal of Mimarlık, 2007).

Another one of the most important focal points contributing to the agenda is the Journal of Arredamento Architecture, whose point of view is always near the modern. While the journal exhibited the development of the European-centered issue with examples, it also kept the problem of writing history to contribute to the correct orientation of the discussion on the agenda (Kayın, 2011).

After mentioning organizations and approaches in Turkey, the following section gives information about the legal regulations in Turkey.

Provision of Item No. 63 of the Constitution of Turkish Republic is stated below:

> "State provides the protection of historical, cultural and natural assets and values; and takes supporting, encouraging measures for this purpose."

Conservation of cultural heritage of Turkey is guaranteed by this item. This duty is imposed on the Ministry of Culture and Tourism by Law No. 4848 on "Organization and Duties of the Ministry of Culture and Tourism". The Ministry of Culture and Tourism designates the definitions for immovable cultural and natural assets to be protected, regulates the processes and activities to be done by Law No. 2863 of

"Conservation of Cultural and Natural Assets", and regulates conservation high councils' resolutions and conservation councils' decisions. The Law No. 2863 went into effect after being published in the Official Gazette dated July 23, 1983. It was then changed several times. According to Article No. 3 of Law No. 2863 (changed by Law No. 5226), cultural properties are defined as:

> "All movable or immovable properties above ground, underground or under water; which are related to science, culture, religion and fine arts belonging to prehistoric and historical periods or which have been subjected to social life of prehistoric or historic periods and having uniqueness value regarding scientific and cultural."

According to Item b of Article No. 6 of the same law:

> "Immovable properties constructed after specified date (the end of 19th century) which required to be protected by the Ministry of Culture and Tourism in terms of their importance and characteristics."

According to Item d of the same article:

> "Because of their significance regarding our national history, without time and registration status measures, the determined areas and buildings which were scene of great historical events during National Defense and establishment of Turkish Republic and the houses used by Mustafa Kemal ATATÜRK;… are the examples of immovable cultural properties."

These items given above are said to refer mainly to conserving 20th century heritage, even though there is no detailed definition for it.

Besides Laws, there are some issues related to the conservation of modern heritage in by-laws (*yönetmelikler*). The By-law No. 28232 was published by the Official Gazette on March 13, 2012 and some changes were made to it in 2015. The purpose of this by-law is to regulate procedures and principles concerning the identification and

registration of the immovable cultural properties, conservation areas and sites except natural sites to be conserved. These measures are defined on the Article No. 3 of Law No. 2863 and explained on the Article No. 6 of the same law. According to Item b of Article No. 4 of the last version of this by-law (http://www.mevzuat.gov.tr, retrieved on April 13, 2018):

> "Despite being built after the 19th century, being the immovable properties, which are need to be conserved regarding their significance and importance; the ones which are documents describing the specific qualities of the period in which they belong; or the ones which indicates the continuation of a tradition and contributes to their environment as part of a whole are taken into consideration"

Item c of the same article says:

> "For single structures, besides having artistic, architectural, historical, aesthetic, local, decorative, symbolic, documentary, functional, financial, memory, impression, originality, uniqueness, rarity, homogeneity and reparability values, having characteristics regarding structural condition, material, construction technique, shape; contributing identity and tissue of city and environment; reflecting local life-style are taken into consideration."

These items are meant to assure the support of conservation of modern heritage.

In addition to laws and by-laws, there are also resolutions (*ilke kararları*) - principles for decisions to be used by councils- which interest modern heritage and they should be mentioned.

According to Item a of Article No. 51 of Law No.2863, one of the duties of the Supreme Council for the Protection of Cultural Assets is to set principles which will be applied for works related to the protection and restoration of immovable cultural and natural properties. In this context, Resolution No. 660 titled as "Classification,

Maintenance and Repair of Immovable Cultural Properties" was published on November 5, 1999. Structure groups, intervention types, substantive repair principles, control of the application, procedures regarding destroyed registered structure and principles for preparing survey, restitution and restoration projects are determined in that resolution. Structure types are designated as Group 1 and Group 2. While Group 1 represents structures having individually historic, symbolic, memory and aesthetic values, Group 2 is for the ones contributing to city and environment identity, reflecting local life-style as a cultural asset. However, these criterions have been envisaged for whole registered structures as cultural assets, without discrimination regarding structure type or feature (Bağatur, 2008).

For the structures that do not yet have a registration, Resolution No. 662 was published on November 5, 1999 under the name of "the Structures and Structural Elements having Immovable Cultural Property Feature which do not have yet a Registration". By this resolution, the following structures should be protected:

a) Structures having immovable cultural property feature according to Law No. 2863, but could not yet been identified and registered due to incomplete immovable cultural property inventories,

b) Structures which are used by public institutions and organizations and have the architectural features of the period in which they were constructed

c) Early republic period structures

It is adjudicated that necessary precautions should be taken regarding structures mentioned above to assure that they are not demolished before receiving the opinion of the conservation council; by the directorate of the conservation council if one exists, if not so by the directorate of the museum. By this judgement, it is aimed to prevent destruction of buildings which are not registered yet, but are thought to carry potential. The structures belonging to 20th century can be evaluated within this scope (Bağatur, 2008).

Despite gaps in the law and the principle of land, registration of republican architecture products in Turkey began in the 1970's. Among the registered buildings in Ankara and the other cities, the ratio of the public buildings is fairly high. However, a considerable portion of the examples of civil architecture are not considered to be inherited and are therefore not registered. This shows that the "symbol value" strengthened by Item d of the Article 6 of the Law No. 2863 is one of the valid basic criteria for the heritage of the Republican Period. Re-evaluating the scope of the new concepts and criteria besides the criteria of "old value, artistic value, historical document value" - which is accepted on the conservation history and reflecting this attitude to the laws - can ease to make clear decisions in the registration process (Polat, 2008).

Today in Turkey, various studies are carried out on the value systems that can both serve as a basis for preserving the heritage of modern architecture and be used by the Conservation Councils. Despite all of this work, it was not possible to become public knowledge the discourse explaining that the property of modern architecture to be conserved is widely esteemed to the social life and history that corresponded to the near time cycle (Kayın, 2011).

2.4. Current Issues in Conservation of Modern Heritage

Conservation of modern heritage is, in the case of question, to be judged in different ways. Firstly, its legal aspect should be dealt with. In Turkey, several decisions made by regional conservation councils regarding 20th century structures act to conserve these buildings. However, in our legislation, since the values required to conserve these structures are not defined clearly and the defined values do not meet the qualifications of these structures, conservation of such heritage can be provided with the regional conservation councils' own initiatives. The councils set the grounds for conservation in the decisions they make (Bağatur, 2008).

In the legal definitions, it is unclear what the criteria for preserving constructions built after 1900 is. DOCOMOMO Turkey, which is established on the idea that problems regarding the legal, professional and social perception preventing the documentation and conservation of modern architecture structures can be overcome only by

organizing, managed to keep 20th century heritage on the agenda by means of the activities arranged. Unfortunately, it is still not possible to say that the role of the modern architecture production in the shaping of cities is understood or valued. It seems that there are various obstacles to remedying the issues of the 20th century modern architecture. On one hand, it is hard to be loving and embracing of modern architecture which is identified with the built environment defined as "concrete stacks". This is because the negative experiences associated with the fastened urbanization process create a general negative prejudice against the architecture produced in this period. On the other hand, despite the fact that conservatism in Turkey is rising, "urban transformation" has become a magic notion which cannot be questioned because the current economic approach prefers transformation of the built environment rather than conservation of it. The structures of the 20th century have replaced ones which can be easily removed from the eye in this "regeneration" process, most probably because of being historically the closest and the most familiar (Altan, 2013).

Being products of the recent period, modern structures still struggle to be accepted as heritage. The most significant obstacle to documenting and preserving the architectural products of the modern movement has been the idea that this heritage is not considered to be worth protecting (Altan, 2013). Values such as "antiquity", "uniqueness", and "rarity" are still at the forefront of the criteria for being cultural heritage on the conservation platform. The ongoing inventory practice, founded in the early 1930s in the Republican Period, also supports this prediction. In this practice it is known that only old and grandiose constructions, which are decreasing in number, receive priority.

When the Republic Period architectural heritage is discussed, the conservation approach focusing on historically referenced Early Republic Period architecture should be abandoned in favor of an approach which will be achieved by the understanding of "every moment we have left behind belongs to history" (Kayın, 2007a).

On the other hand, according to Mörsch (Polat, 2008: 21), large-scale public structures such as education, health and management structures of early examples of Modern

Period, have a higher chance of being protected as many of them are still functioning the same. This situation changes when the housing settlements and housing constructions, which are the most characteristic structures of this period, are mentioned. The concept of thrift, minimalism and economic design is called “design for the poor” and has been replaced by a preference for change, innovation and destruction.

Characteristics of modern architecture practice influential in its theory are the new problems specific to this period that must be addressed in conservationist efforts. Most of the structures are based on the concept of “temporary”, meaning the structure will be destroyed or changed when it does not serve the function it was designed for. This approach was challenged by the question of “should that structure be conserved, or could that structure be conserved”. As the theoretical approach is generally hesitative, it is often left behind in practice. Restoration practices based on traditional methods have been frequently carried out alongside theoretical debates about how to protect modern buildings (Polat, 2008: 21).

In Turkey, when the protection criteria and works of the modern architectural heritage are taken into consideration, it is necessary to define new values besides the values of old, aesthetic and historical documents (Polat et al., 2008: 185).

In the production environment where the political and economic orientation is decisive, what is to be conserved or what is to be demolished cannot be discussed in a purely professional way independently of contextual data. In such an area, someone supporting the demolishment or conservation decision must resort to discourses outside the field of profession. With this approach, 20th century architecture cannot be described as an architecture that was produced at a certain time in an objective manner. It is identified with the Republican administration, which emerged as a political force in this period. In the same way, modern architecture is defined not as architecture created by the 20th century, but as part of the modernization policy of the Republican administration. Therefore, the modern architecture in Turkey, which is produced by 20th century, is regarded as “Republican period architecture” and is defended or rejected accordingly (Altan, 2013).

It is surely beyond a doubt that architecture and politics are not independent notions, and architectures of all periods were affected by the politics of the time. However, politics should not be a criterion for conservation of cultural heritage. This is because political tendencies change time to time, and if all politic attitudes neglect the products of the others, there will not be multilayered settlements anymore.

The second aspect which should be taken into account while conserving modern is physical protection; in other words structure and material protection. As is known, modern architecture products are generally built using concrete. As this is a relatively new material, defining conservation methods for modern concrete takes time. For example, there is a common idea that the life of modern concrete is only 50 years. However, over time, it is seen that if the problems and threats for the modern structures can be analyzed and mapped well, they can exist for a longer period of time. There is an increasing number of studies about that issue.

There are several problems of conservation of historic concrete, which is one of the most significant material of modern period. Even though the complexities of conserving concrete have been dealt for more than twenty-five years, there are still basic difficulties to combine conservation needs and repair methods. Industry based materials and methods do not care about minimum intervention and conservation of the original fabric; thus, they affect the materiality and appearance of concrete, which is mostly the base of architectural representation. While there are a small number of conservation agencies working to develop knowledge of this issue with some success, there is still a necessity to increase the capacity of people involved in practice. This comes in the way of obtaining new information, spreading of existing knowledge and advanced diagnostic methods. The number of scientific researches should also be increased to better understand the behavior of concrete and to determine the long-term results of repairs (Baker & Macdonald, 2014: 5).

In terms of repair or consolidation of concrete/reinforced concrete, certain methods are currently being used. However, the purpose of these methods is to maintain the structural strength of the building and to ensure that it continues to be used. On the other hand, restoration of concrete/reinforced concrete in a modern heritage building

is an entirely new subject, and it has again prompted discussion regarding the methods developed up to now (Özbakan, 2007).

Because one of the basic principles of modern architecture products is honesty in displaying the structural element and the materials as they are, there are not only technical difficulties but also aesthetic difficulties while repairing in all scale. It should be considered that there are some properties specific to concrete, such as original concrete colors, tissue and section sizes. It should not be forgotten that the purpose of intervention is not only structural repair, but also conservation of the structures reflecting the construction capability and design approach of the period. Within this context, the issue of the development of new methods to be used in reinforced concrete structures to be conserved is one of the fundamental problems regarding the conservation of modern architectural heritage (Özbakan, 2007).

In addition to the problem of limited knowledge about conservation of concrete, conservation of concrete is also faced with some problems regarding practice as a result of being a relatively new issue in conservation world. There is an unwillingness to use the usual conservation methodologies and level of investigation, diagnosis and repair, which is accepted as more expensive than regular repair. The main reason for this unwillingness is ignorance of the material value of concrete (Baker, Macdonald, 2014: 10).

In reinforced concrete structures, damage may be in the concrete itself or in reinforcement. Damage to the concrete may be caused by poor quality concrete or improper environmental conditions (groundwater, failure on the ground, etc.). On the other hand, the damage to the reinforcement is mainly caused by corrosion. While damages to the concrete are easier to repair (capillary cracks, flaking as a result of soluble salts, etc.), damages to corrosion require detailed studies (Özbakan, 2007).

The architects, realizing the opportunities of the concrete, wanted to push the structural limits of it. They made some experimental designs. For example, Wright quite pushed the cantilever limits on the Fallingwater House despite the warning of engineers. Right after the completing of the building in 1937, the cantilevers began to sag and cracks

developed on the terraces. The structure consolidated by steel beams in 1997, was restored in 2002. The original sandstone ground covering on the first floor was removed to be re-placed and anchored to the cantilever beams. The sagging was stopped by using steel ropes anchored to the concrete area behind the cantilevers (URL 2).

The third aspect which should be considered in the conservation of modern heritage is adequately revealing and sustaining the spatial and social meaning of the structures. By doing this, memories of users of the heritage can be kept alive and make them continue to indigenize and make use of the heritage.

According to Madran (2006), 20th century structures have a special significance in terms of memory value. This is because those who try to document and preserve these structures and areas, and the people and institutions that need to take part in this platform, have a direct memorial connection with the architecture of this period. This issue has a special significance in giving thought to the works of this period. Continuity value is another important issue for conservation. This value is related to both the continued use of a cultural heritage and the determination of a proper place in contemporary society. Thus, preservation by using the structure itself will be provided as a basic principle and an important conservation statement defined as "a future for our past". This principle will be fulfilled by serving an activity of our time. Especially, the structures that can still sustain their original function are the most important representatives of "continuity" value. Carrying the 20th century structures' high level of continuity value is indisputable in this context.

Unfortunately, modern buildings have been facing the danger of improper interventions such as modifications and renovations, lack of consciousness, damage and real estate bidding. People like the "new" and prefer to destroy relatively constructed buildings and start from scratch. Therefore modern architecture, which is one of the defining artistic expressions of the 20th century, is increasingly at the risk.

The fourth aspect is managing to meet today's expectations. For that, the needs and expectations of the users should be well understood. Then, without destroying the

original meaning of the heritage (third aspect), the sustainability of the heritage should be provided by meeting the expectations of the users. Therefore one of the essential provisions of conservation, which is “keep the heritage alive by using it”, will be provided.

Within the scope of the thesis, all these aspects are examined. The legal and administrative point of view in Turkey was revealed in the last subsection. On the other hand, the studies about conserving concrete, as the characteristic material of modern heritage, was searched and briefly mentioned in this subsection. These two are the information that should be known as independent from the heritage site.

Thirdly, adequately revealing and sustaining the spatial and social meaning of the structures is necessity to conserve a modern heritage. To achieve that, the original projects, the construction date and the names of the architects, original construction materials of the heritage area should be obtained if possible. Moreover, current state of the area should be documented. For this purpose, the area should not be only spatially and architecturally documented, but also the functions it consists and the social meaning of it should be revealed.

Fourthly, managing to meet today’s expectations is another important aspect for conserving a modern heritage. If this aspect is neglected, the heritage cannot sustain. Heritage being in use is one of the most important criteria for conservation. For that, opinions of the users about the area should be learned by means of social survey or in-depth interviews. Thanks to this social study, the significance that the users attributed to the area and the problems they suffer from can be determined. Thus, the proposal to be prepared relies on sustaining the significance and to extinguishing the problems.

CHAPTER 3

MIDDLE EAST TECHNICAL UNIVERSITY (METU) CAMPUS AND ITS COMMERCIAL CORE – *"ÇARŞI"*

To be able to develop a proposal for the conservation of an area, firstly it is necessary to document the present state of the area in good way and to identify its past and its alterations. In this chapter, since an area cannot be evaluated separately from the context, these determinations will first be made for METU Campus and then for ODTÜ *Çarşı*.

3.1. Middle East Technical University (METU) Campus: One of the Pioneers of Modern University Campuses in Turkey

Middle East Technical University is pioneer for Turkey regarding its natural environment, built-up and open areas, and social environment. METU is a modern university campus heritage that should be conserved. To be able to achieve that, its establishment, development and current state both physically and socially should be learned. Within this context, information about METU obtained from different sources will be narrated before passing through the case, METU *Çarşı*.

3.1.1. Establishment of Middle East Technical University

Middle East Technical University was established in November of 1956 and was in a need of a campus. In 1961, a national competition, whose jury included members from all over the world, was arranged with the aim of planning for the campus. At the end of the competition, architects Altuğ and Behruz Çinici's project were chosen as the winner.

The campus is located on the southwest region of the city of Ankara and lies on a nearly 45 million m^2 section of land. The campus area is bordered with two major intercity roads which are Eskişehir Road and Konya Road.

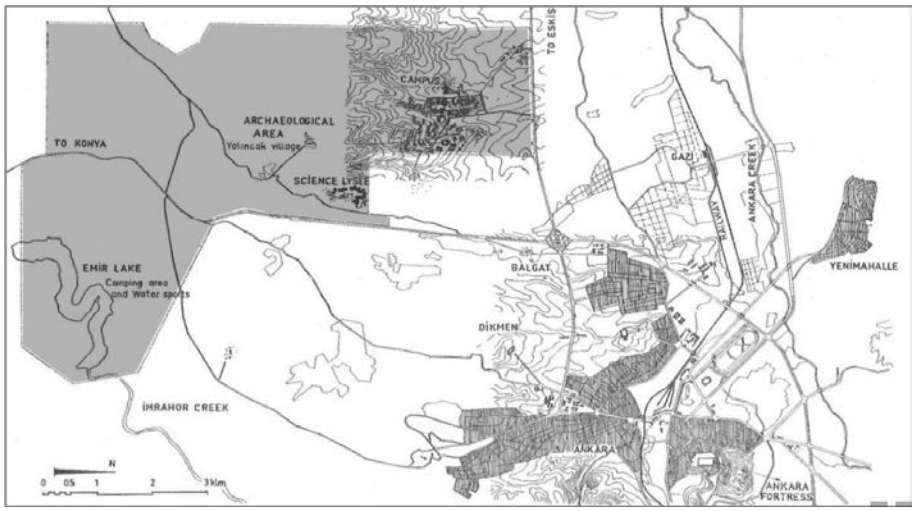


Figure 3-1: Location of METU Campus, 1964
Source: Çinici A-B, 1964

According to Çinicis' plan, the campus area consisted of three zones regarding main function groups (See Figure 3-2):

- Academic zone: consisted of the faculty buildings and open academic area, alley and connection faculties as a "forum".

- Center zone: located at the east of alley including library, administration building, and grand auditorium. There is a cafeteria adjacent to representative cedar grove, on the south of that complex.

- Non-academic zone: consisted of housings for academic and administrative staff, dormitories, central commercial area, recreation and sport areas as open and closed.

Figure 3-2: Master plan conceptual schema

Source: http://saltonline.org/

One of the basic design ideas was that the farthest distance from dormitories to faculties was a 20-minute walk, and that the average distance was a 10-minute walk. Moreover, pedestrian and vehicular traffic were precisely separated from each other (Çinicis, no date). The other basic design idea was about structure economy. Structural elements of the buildings were mostly considered as separation and installation holder. Covering elements, which would need regular maintenance, were not used. Instead, concrete manufacturing was preferred, as it was shown to have a nearly 400 year working life and also displayed the structure sincerely. On the other hand, spaces were created prioritizing function over material exhibition. In addition, construction cost was decreased by means of combining both rough and fine construction. This was the first brutalist construction in Turkey a long time after contemporary nations (Çinicis, no date).

Construction of METU was started in 1962 with the building of Architecture. About 7 months later, on October 1963, the building was finished, and the new campus began

to be used during the new academic year. Thereafter, construction of the campus proceeded as planned (Kurdaş, 2004).

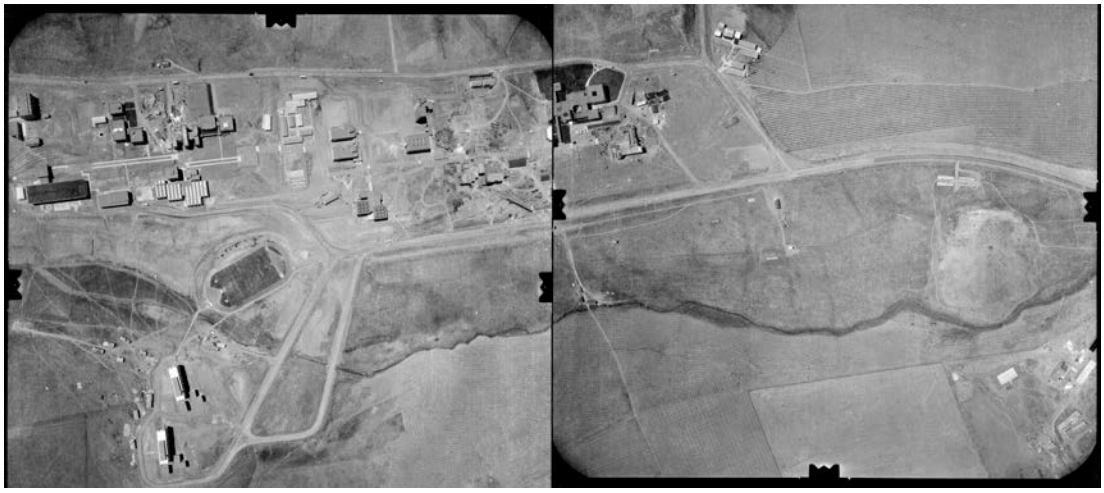


Figure 3-3: Aerial photo of METU, 1963
Source: General Command of Mapping (*Harita Genel Komutanlığı*)

It was a fundamental principle not to establish new departments before bringing education and research at METU up to a modern degree. With that point of view, in first three years, 1962-63-64, there was no new department established. During the 1965-1966 academic year, the university has nearly completed its physical and academic structure. Construction works had continued in accordance with Çinicis' master plan until the end of the 1970's (Kurdaş, 2004).

While mentioning the construction years of METU, it should not be forgotten to mention Kemal Kurdaş, the president of METU at the time. The campus could be constructed in such a short time by means of his vision, tenacity and complete confidence in the architects.

Apart from its physical establishment, there was also a social side of Middle East Technical University. It is an institution teaching science and technology. Besides its broad contribution to the development of neighboring countries, Middle East Technical University has been directing the basic needs of the society. It is the center of plenty of researches and it leads many industries to develop (Çinicis, no date).

3.1.2. Development of Middle East Technical University

Since 1964, besides Turkey, international attention has increased concerning Middle East Technical University. This attention was come regarding studies, researches, publications of its members; increasing quality of its graduates; its modern campus which has rapidly materialized; its library; the pioneering role of the METU community in reforestation and protection of the environment; its significant contribution to archeology of Turkey and archeological science itself; and its original establishment and education system which makes real all of above (Kurdaş, 2004).

At the end of the 1970's, the harmonious work between the university administration and architects broke down due to the university's change to the tender system; this also decreased the work quality. Since then, the concept of the spatial formation of the campus has changed dramatically. In the first two decades, a holistic and deductive approach was dominant in the formation of the campus, and every aspect of the campus was carefully designed. After 1980, the inductive and fragmented approach has become dominant (Akman, 2016).

According to Günay (Odtülüler Bulletin, 177), between 1980 and 1990 in the campus, there was an indiscriminate construction due to improper provision by the initial architects for expansion of the campus. However, after 1993, the Spatial Commission (Mekan Komisyonu) was established and conservation of the spatial concept of METU became a primary focus of the commission. On the other hand, Güllüoğlu states that METU campus has expanded beyond spatial and demographic limits suggested in Çinicis' plan. While the built-up area was 65 hectares in 1970's, it was 155 hectares in 2004. Again in 2004, the gross settlement area of METU was 220 hectares (Güllüoğlu, 2005: 22).

In 1994, the Metropolitan Municipality of Ankara approved the 1/5.000 scaled Master Development Plan of METU campus, prepared by METU Spatial Commission as a part of the Ankara 2025 aimed Metropolitan Development Plan, which it is still valid.

According to this development plan, the western side of the campus is proposed for expansion.

In 2013, the Administration of METU approved the METU Development Plan which is prepared under the control of Directorate of Construction & Technical Works. However, after releasing the plan to the public, many objections were arisen. Then, the plan was updated accordingly and approved again in 2014. Although the plan was named as a “Conservation Development Plan”, it did not have detailed management, intervention and maintenance principles for the built environment which was created by the Altuğ-Behruz Çinici master plan (Akman, 2016). It is still the case today.

3.1.3. Middle East Technical University Today

Today, METU campus has a human-made natural environment. Afforestation of Middle East Technical University began in 1957 under the name of METU Atatürk Forest, and 18 hectares area was afforested as the pilot area by collaboration of the 1960 (Bağcı, S., 2010). The forest lying on approximately 3100 hectares was designated as the Natural and Archaeological Site by Turkey Republic Ministry of Culture in 1995. Moreover, the afforestation project was awarded the International Aga Khan Architectural Award in the same year. As the project took over 40 years, an important natural environment having flora and fauna species which would have disappeared in Middle Anatolia was created (URL 3).

One of the other significant features of METU is that there are three archaeological settlements in METU campus which are Ahlatlıbel, Yalıncak and Koçumbeli. Ahlatlıbel, one of the important sites of the Early Bronze Age in the vicinity of Ankara, is the first archaeological excavation site of the Turkish Republic. The excavations had initiated by directives of M. Kemal Atatürk. Secondly, Yalıncak had been settled over 2600 years ago. Potteries, oil lamps, and coins belonging to these settlements were obtained. Thirdly, Koçumbeli had been settled from 2500 BC. Daily potteries, stone and bone tools, idols, animal figurines, and stamps were found there (Tuna, Buluç, Tezcan, 2012).

The other significant feature of METU is having the first, and probably the only, university archeology museum of Turkey, presenting the objects gathered from the archeological excavations done within the limits of its own land. The Archeology Museum was constructed in 1969. There are collections from the tumulus of Phrygians on the Ankara Plain and settlements existing within the border of campus.

Today, the campus consists of nine districts. These include academic areas, dormitories, housings, sport fields, cultural and commercial areas, service buildings (such as technical guides related to Presidency), ODTÜ Teknopolis (*Teknokent*), ODTÜ Koleji and ODTÜ Forest (Akman, 2016).

Figure 3-4: Aerial photo of METU, 2018
Source: Google Earth, picture date 11.03.2017, colored by author

Even if it is not registered as a cultural heritage yet, the Middle Technical University is one of the outstanding examples of modern heritage in Turkey, with its mostly man-made natural environment, built environment and social environment. This is also noticed in the international area. Lastly, Getty Conservation Institute declared the METU Faculty of Architecture Building as one of the twelve modern heritage areas deserving of $100,000 of conservation grants in 2017, within the scope of the grant initiative of “Keeping it Modern” (URL 4).

3.2. *"ÇARŞI"*: Commercial Complex of METU

To conserve a cultural heritage, the characteristics of the heritage structure should first be understood properly. What makes the structure significant, what are the values, and what are the problems of the structure should be determined. To achieve this data, structures are examined with its construction phase, in-use phase and today. While doing that, it is useful for the study to comprise the different scales like near environment, structure itself, and details of it. The heritage should likewise be investigated with spatial and architectural aspects, as well as its functional and social aspects.

This study also comprises these aspects. Up to now, METU Campus is narrated in general with its establishment, development and today. From now on, this study will be focusing on *Çarşı*. *Çarşı* will be examined with its project and construction stage, its current state, and alterations that it had in time. Alterations will be understood by comparing establishment stage and today. Moreover, social studies (interviews and survey) will contribute to find alterations. Under this timeline, *Çarşı* will be examined with its spatial and architectural aspects, functional aspects and social aspects. All these aspects also will be studied in different scales; as nearby environment and area itself, building and detail. (See Figure 3-5)

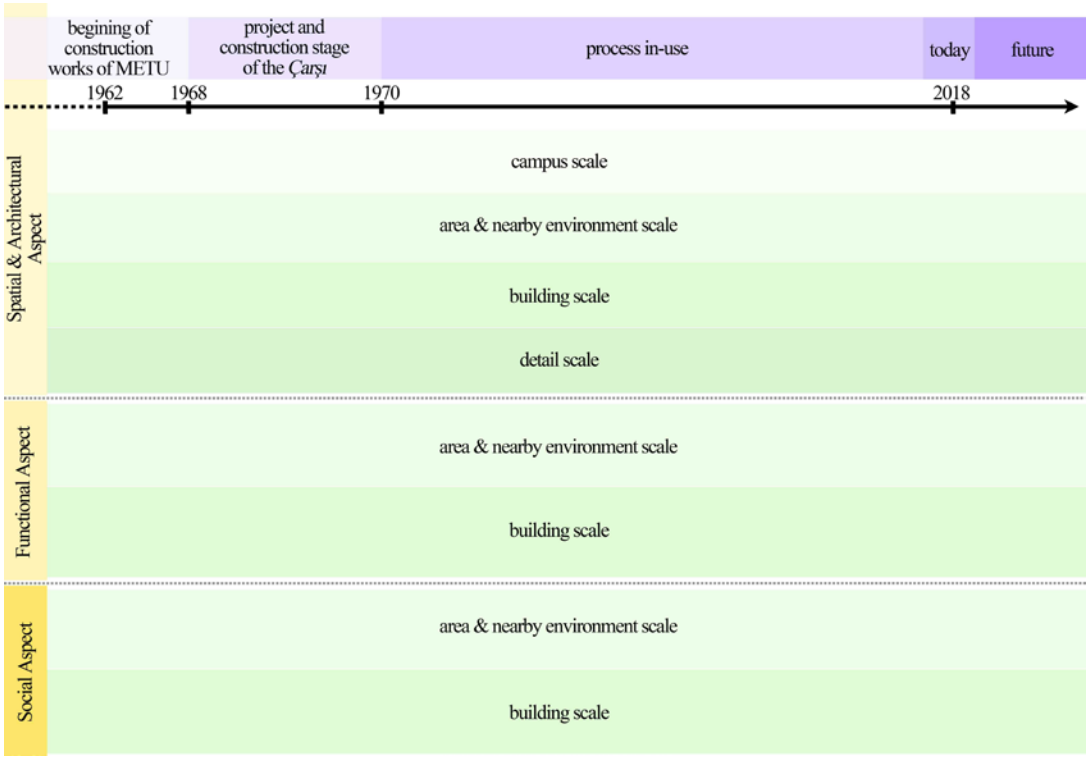


Figure 3-5: Study schema / time-scope-scale

3.2.1. Project and Construction Stage

The site which was chosen for the campus of METU was at the perimeter of Ankara city. It should be able to meet basic needs of habitants. One of the design principles of the campus is creating a self-sufficient campus. Çinicis aimed to create a "city of university" which would affect the life of the society. They state on their preliminary report that:

> "Understanding of city life that economic, social, moral and cultural aspects will be created on it, will represent a philosophy of life."

Having said that, METU "*Çarşı*", having functions for basic needs of habitants of the campus, was designed as a part of the "center" which was defined as the one of the zones of METU master plan. (See Figure 3-6)

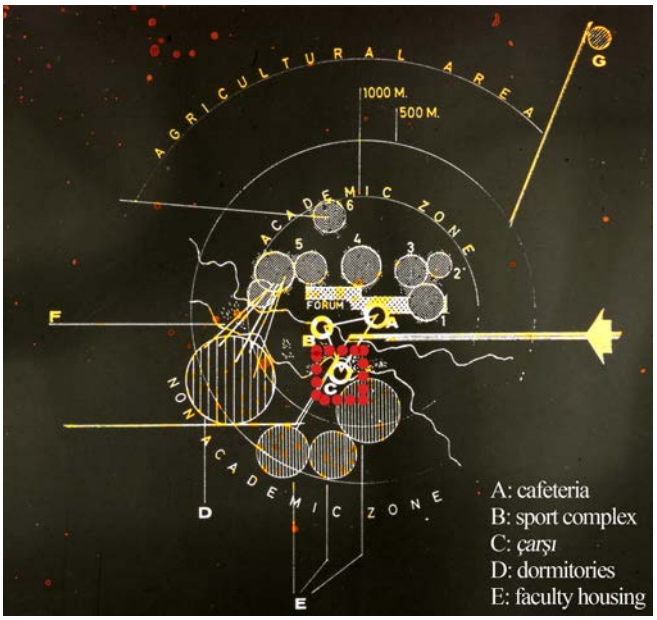


Figure 3-6: Conceptual schema prepared by Çinicis
Source: http://saltonline.org/, colored by the author

From the conceptual schema, it can be seen that academic zone and non-academic zone are shown with circles. The area consisting of the A (cafeteria), B (sports complex), and C (*Çarşı*) points represents the center zone. *Çarşı* is located on the east part of the center zone, which is closest to the non-academic zone. It is located just near the dormitories and faculty housings represented as E and D letters on the conceptual schema. (See Figure 3-6)

According to the preliminary report written by the architects, in the master plan prepared for the competition there were two types of commercial center. These were a "central *Çarşı*" and several "small *Çarşı*". The central *Çarşı* was planned together with the cinema, club, gas station and central underground car park as 5.000 m^2 in total. They were located in the northeast of the campus and the area surrounded by housings on north and east, dormitories on south and sport complex on southwest. On the other hand, the small ones located between the housings and having 2.800 m^2 totally were spread between the accommodation units, according to the master plan proposal (Çinicis, no date). See (Figure 3-7)

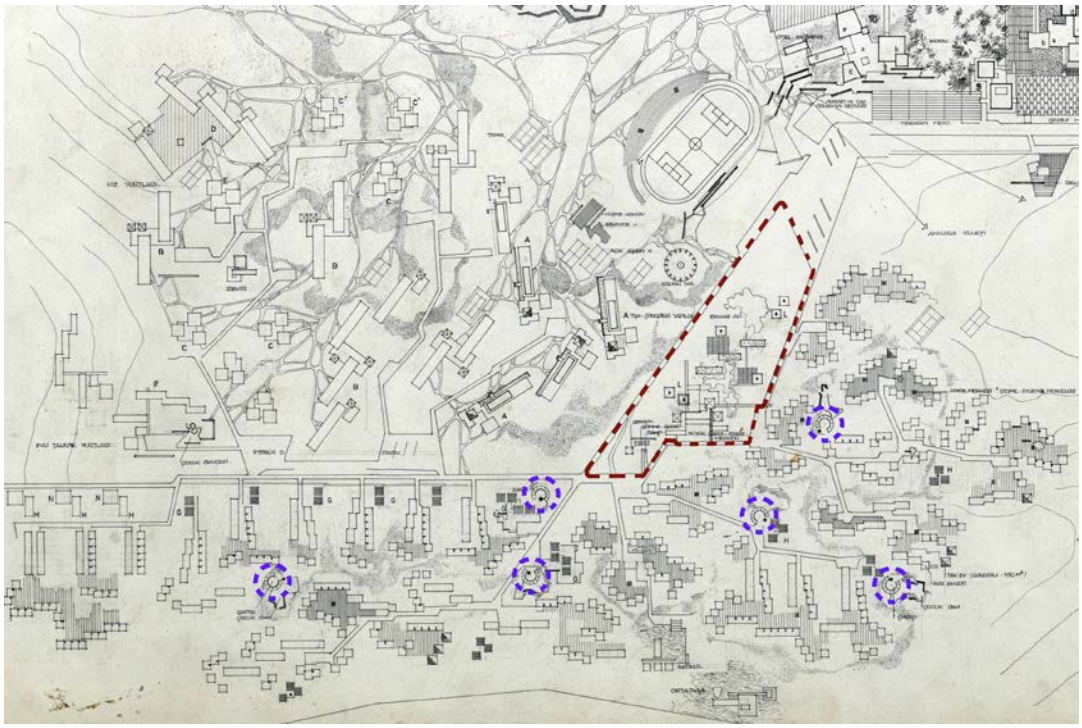


Figure 3-7: Partial competition drawing prepared by A& B Çinici

Source: http://saltonline.org/, colored by the author

Construction of METU campus began with the Faculty of Architecture in 1962, as mentioned in the previous subsection. After that, construction continued with some of the faculty buildings until 1965. From 1965 to 1968, four dormitories, the cafeteria, main library block A, the gymnasium and the stadium were constructed as well as some other faculty buildings (Akman, 2016).

In the aerial photo of 1963, it can be seen that construction works of two dormitories, Dormitory-1 and Dormitory-2, had started. The construction works of the cafeteria and stadium had also started as a part of center zone. Main roads were shaped. However, there was no work done on the *Çarşı*. Moreover, the construction work of the gymnasium and the faculty housings was not started. Additionally, the river passing through the triangle area reserved for *Çarşı* can be seen on this aerial photo. (See Figure 3-8)

Figure 3-8: Aerial photo, 1963

Source: General Command of Mapping (Harita Genel Komutanlığı)

The construction project of the *Çarşı* was approved in 1968. The nearby environment presents commercial, accommodation, sport and recreation facilities together. When the site plan prepared in 1968 is compared with the competition plan, it can be seen that there is an artificial lake in the direction of the river on the west of the area. Moreover, on the north side of the area, a tennis court is seen in place of housings. There is also an apartment block for single academicians just near the *Çarşı*. On the east of the site, there are faculty housings as well as on the competition drawing. Furthermore there is a tennis court and a hidden heat exchange station under the bleacher of the court. The primary and secondary schools are not seen behind the faculty housings any more on the construction project dated 1968. On the south side of the area, there is a gymnasium as well as on the competition drawing. (See Figure 3-9)

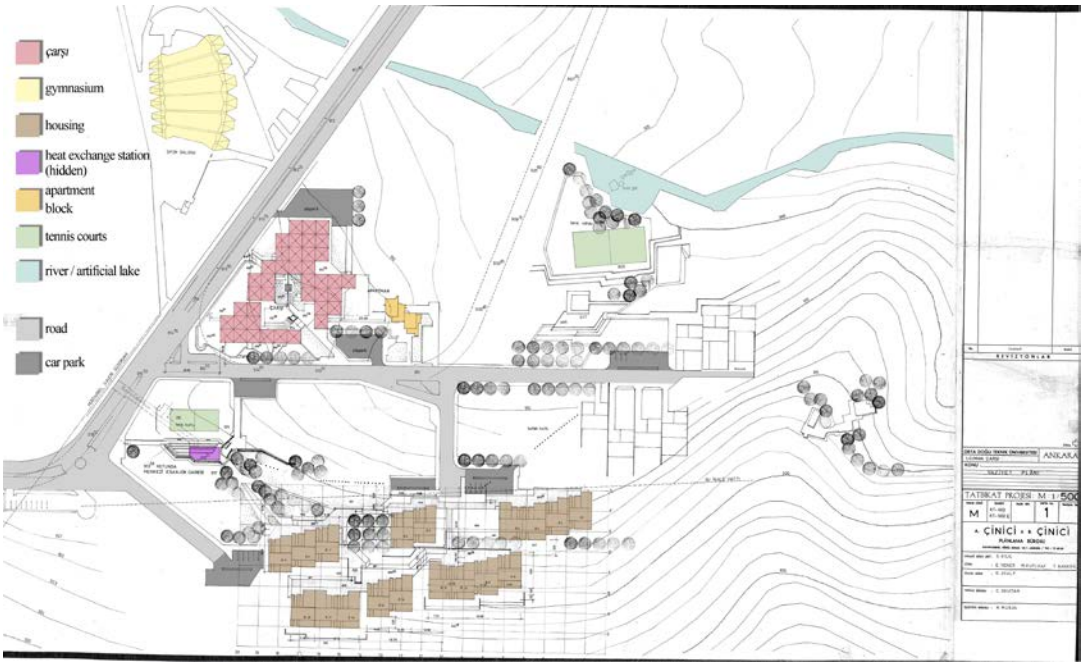


Figure 3-9: Site plan of the area

Source: METU Directorate of Construction & Technical Works, colored by the author

When the site plan of the *Çarşı*, approved in 1968, is further examined, it can be seen that there are two separated car parks for it. One of them is on the east side, while the other one is located on the southwest side of the area. One can enter the area three ways on foot. While one of them is from the east side of the area, the other two are from the southwest side. (See Figure 3-10)

According to the project, topography and the buildings are well-integrated. While the discotheque building is two stories and lies on the topography, the other buildings are one story. When the masses come together, they are creating some semi-open areas that enrich the spatial variety. There is a square in the middle of the area, and the semi-open areas are also feeding it. The buildings have entrances from the square. The West and north side of Blocks A and B have also entrances. The reason for this is not just diversity of functions, but also that these sides are *Çarşı* development areas. (See Figure 3-10)

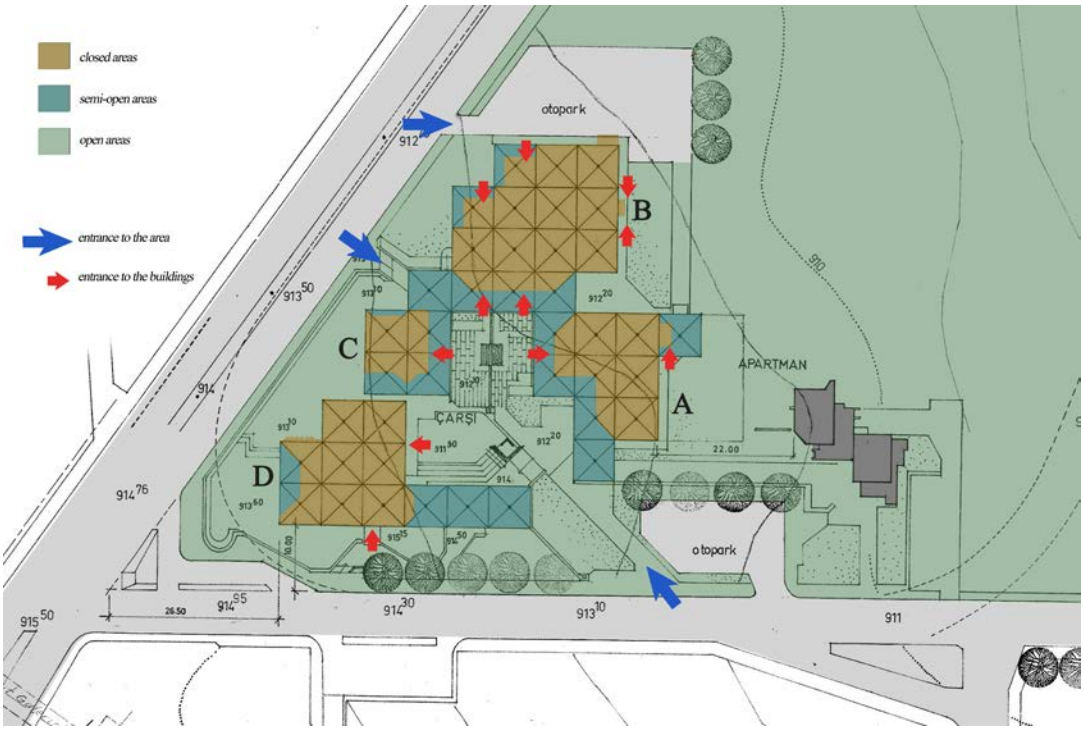


Figure 3-10: Close site plan of the area

Source: METU Directorate of Construction & Technical Works, colored by the author

At the center of the area, there is a pool. Two water channels are connected to the pool on the east and west side of it. Hereby, "completing design with the sound of water" idea of the campus design is also used on *Çarşı*, besides many points of the alley (See Figure 3-11). The pool is designed to be covered with marble plates. The pavement of the square is cast mosaic. On the other hand, cast mosaic is used on the platforms in front of the buildings with marble anchor.

There are two sitting places formed by the auditorium around the square. One of them is on the north side of the discotheque and has four rows. It is linearly formed. One can reach the platform in front of the north entrance of the discotheque on the upper floor by the stairs near this auditorium. The other sitting place is located on the corner between the discotheque and the bank and has two rows. This one is curved and reaches to the platform in front of the bank (See Figure 3-11).

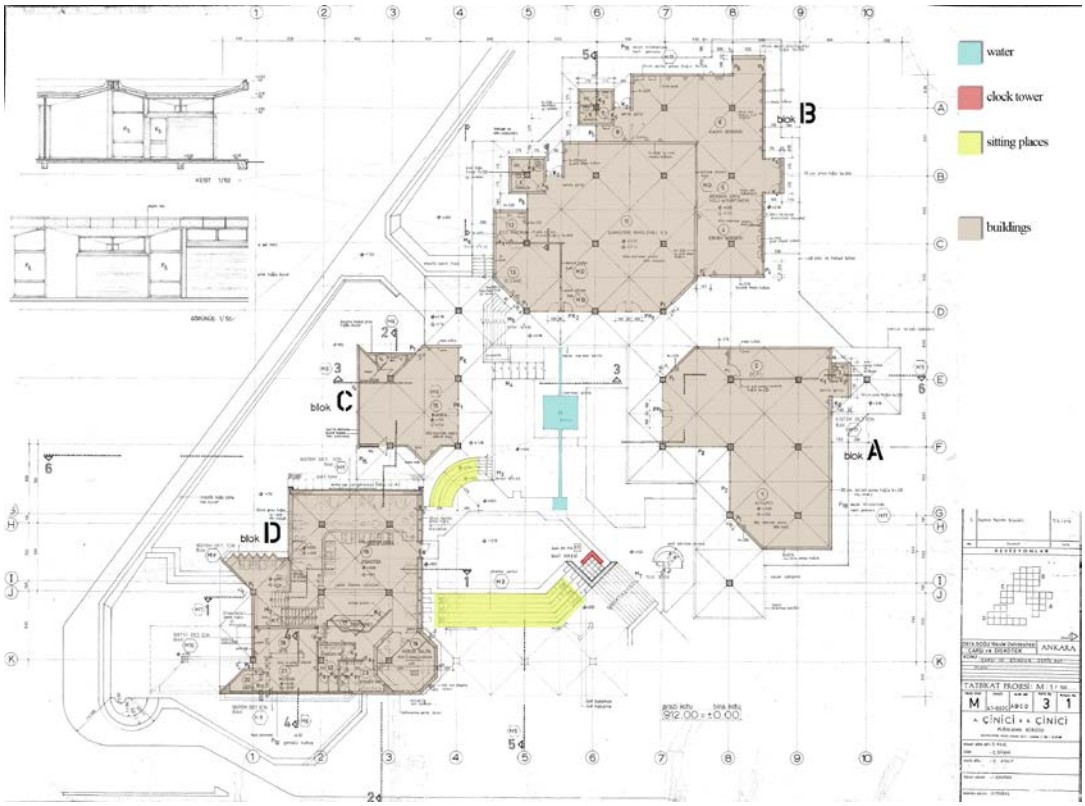


Figure 3-11: Ground floor plan

Source: METU Directorate of Construction & Technical Works, colored by the author

According to the project, a clock tower contributing vertically to the area is located on the east of the square (See Figure 3-12).

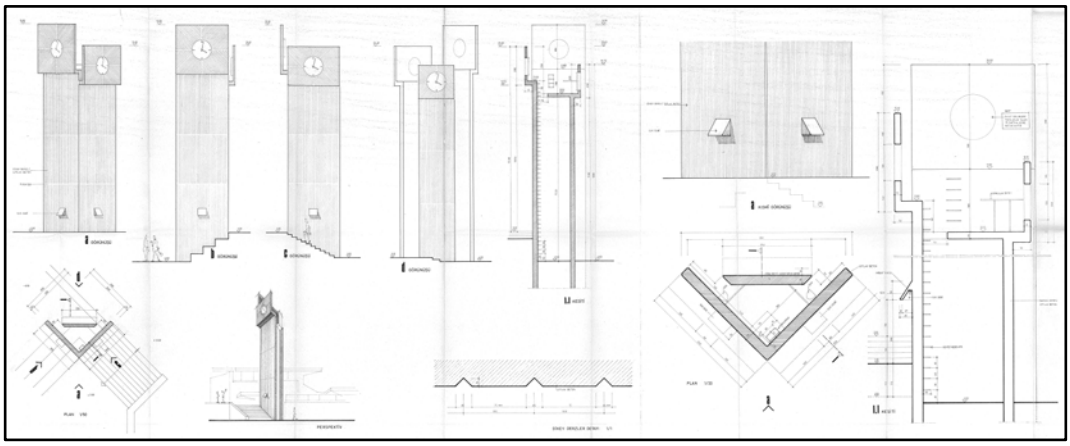


Figure 3-12: Clock tower on project

Source: METU Directorate of Construction & Technical Works

One of the basic principles of the design of the *Çarşı* buildings is creating distinguishable structures. The construction system and materials used there can be defined at a first glance. In the *Çarşı* project, a mushroom slab construction system was applied. This was the first construction built with this system in the country. Therefore, METU campus was the pioneer of this construction type in Turkey as many others. By means of a mushroom slab system, semi-open areas could be achieved in compatibility with closed areas. Rain water drainage could also be solved invisibly, and there was more freedom obtained in terms of creating space (See Figure 3-13) Moreover, the mushroom slab system can be enlarged through the addition of new mushroom units. Considering that the *Çarşı* would need to be enlarged in following years due to the increasing on the number of habitants on campus, using this system in there was logical.

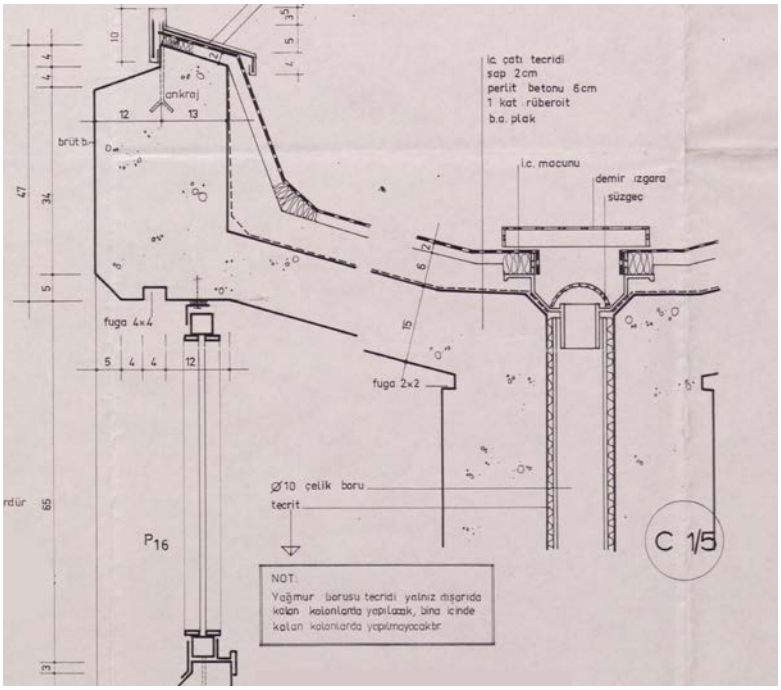


Figure 3-13: Detail of the top of mushroom columns

Source: http://saltonline.org/ drawn by Çinicis' Planning Office

According to the project, there are 4 blocks: Blocks A, B, C and D (See Figure 3-11). Firstly, the function of the Block A is bookstore, and the closed area of it is nearly 257 m^2. The bookstore has three spaces: the bookstore, storage and WC. The ground

covering of the bookstore is again marble anchor cast mosaic. Both naked pressed brick and plaster are used on the walls.

Secondly, Block B contains the pharmacy, market and hairdressers' functions together. All functions have their own entrance from outside. The Pharmacy has two parts. These consist of the drug preparation room and shop and cover about 49 m^2 of area in total. The ground covering of pharmacy is marble anchor cast mosaic and the walls are plastered. The shop and WC of the market cover nearly 244 m^2 of area in total. The ground covering of the market is marble anchor cast mosaic and the walls are naked pressed brick. The hairdressers have two volumes. One of them is a saloon consisting of a hairdresser for women, a hairdresser for men and a perfumery. The other one is WC, and they occupy totally about 205m^2 of area.

Thirdly, the function of Block C is bank. The bank is raised from the square by a courtyard wall. The bank has three spaces: the bank, the archive and WC. In total, Block covers 95 m^2 of area. The ground covering of the bank is marble anchor cast mosaic and the walls are plastered.

Fourthly, the function of the D block is the discotheque. This block has two stories, seven spaces, and about 620 m^2 of area in total. On the ground floor there are five spaces. These are the discotheque continuing the upper entrance floor, private lounge, WC, offices and storage. The ground is covered with marble anchor cast mosaic and the walls are both naked brick and plastered. On the upper entrance floor, there are two spaces: a bar and storage. Moreover, there is a *şahniş* on the south side of the upper floor. The ground of them is covered with marble anchor cast mosaic and the walls are plastered. The material used on the stairs is precast artificial stone. The lighting fixtures are also designed on the project (See Figure 3-14).

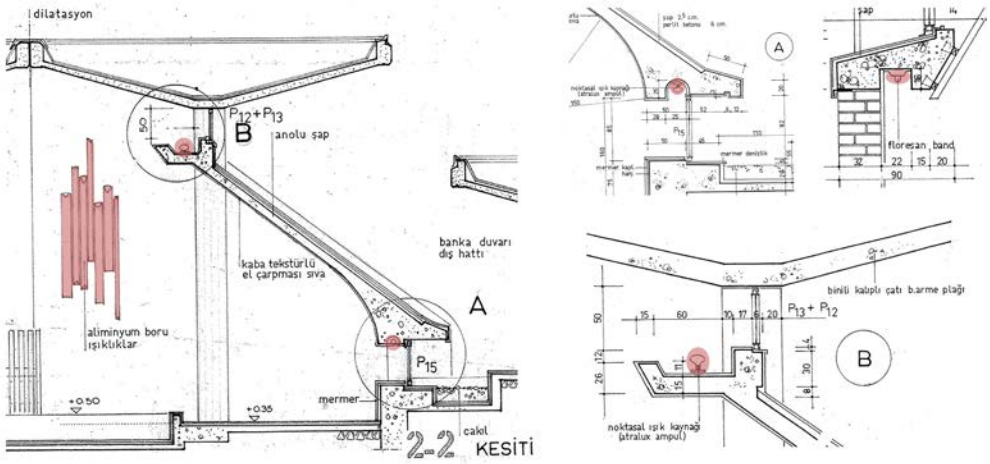


Figure 3-14: Lightning fixtures

Source: METU Directorate of Construction & Technical Works

After the approval, construction works of the *Çarşı* started at the end of 1968. The progress of construction works was followed by the architects and regular reports were prepared accordingly. According to one of the reports written by Çinici Planning Office on March 28, 1969, producing reinforced concrete structure was completed except the discotheque building. Some faults were detected, especially on the eaves. Moreover, there was curvature on two of the columns. The solution for this curvature was created by the contractor. However, the architects complained about using molds three times, though it was paid for a single use. This was the reason for the faults.

According to another report prepared on June 11, 1969, architects thought that the workers were not qualified. Thus the construction was left unattended. Bituminous isolation was applied incorrectly and it needs to be replaced.

In the report written on July31, 1969; architects said that the courtyard wall in front of the bank was out of order and could be corrected by using bentonite. The brick works of the discotheque were going poorly. In addition to that, there was a 7 cm mistake on the details of the iron doors of the other buildings.

Figure 3-15: Construction photographs

Source: METU Library Visual Media Archive

There are many features that make the design of the *Çarşı* significant. If one starts to count the values of the *Çarşı* according to its spatial and architectural aspects in area and nearby environment scale, the first aspect that must mentioned is the central location of it. The *Çarşı* is located between the dormitories, faculty housings, sport and recreational areas and academic zone to serve everyone using the campus day-time, and also during the evening.

Secondly, the topography of the area is used effectively. The southeast corner of the area is higher than the west side of the area by approximately 2 meters. According to the application project, the square of the area is nearly 0.5 meters lower than the west side. By means of that, a two story block, having an entrance from both the square and east of the site by a heightened platform, can be located on the south east of the corner.

Thirdly, one of the basic design ideas of the campus is “continuation of sound of water”. The pool situated at the center of the area is contributing to the sense of the area, besides being a part of this continuation.

Fourthly, the area consists of qualitatively closed, semi-open and open areas. Using the advantage of the flexibility of the mushroom slab system, semi-open and closed areas are used together.

Fifthly, all blocks are raised with different platforms having different heights. These platforms give to the buildings different expressions and create a variety of semi-open spaces.

Then, spatial and architectural design values of the *Çarşı* can be continued to list in building scale. Firstly, a new construction system for Turkey is used on the area. The mushroom slab system is first used on METU *Çarşı*.

Secondly, the construction system and the building materials are not covered in general. Building materials and the construction system are shown honestly.

Thirdly, yellow dashed firebrick is used on the area. This brickwork is different from the other campus buildings.

Fourthly, the facades of the blocks are designed as modest and gracious. There were no huge signboards on the facades.

After the area and nearby environment scale and building scale are mentioned, detail scale spatial and architectural design values should be listed.

Firstly, by placing the joineries inside of the solid area, a solid-void relationship is created on Block B. An indented facade design is observed as a result of this relationship. (See Figure 3-16)

Secondly, qualitative texture and material usage is provided in both open and closed areas. Marble anchored cast mosaic, precast artificial stone, and hand-aligned gravel can be given as examples.

Thirdly, "*şahniş",* a traditional cantilever space, is placed in Block D.

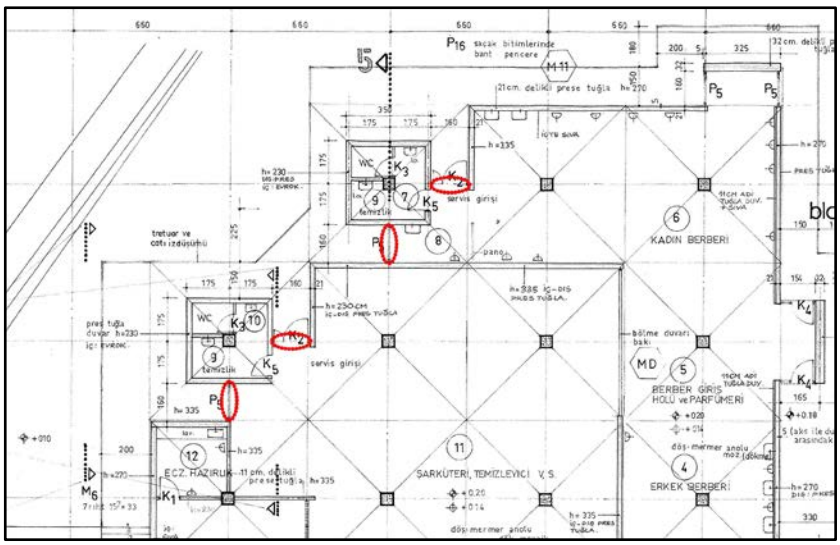


Figure 3-16: Joineries located inside on Block B
Source: METU Directorate of Construction & Technical Works

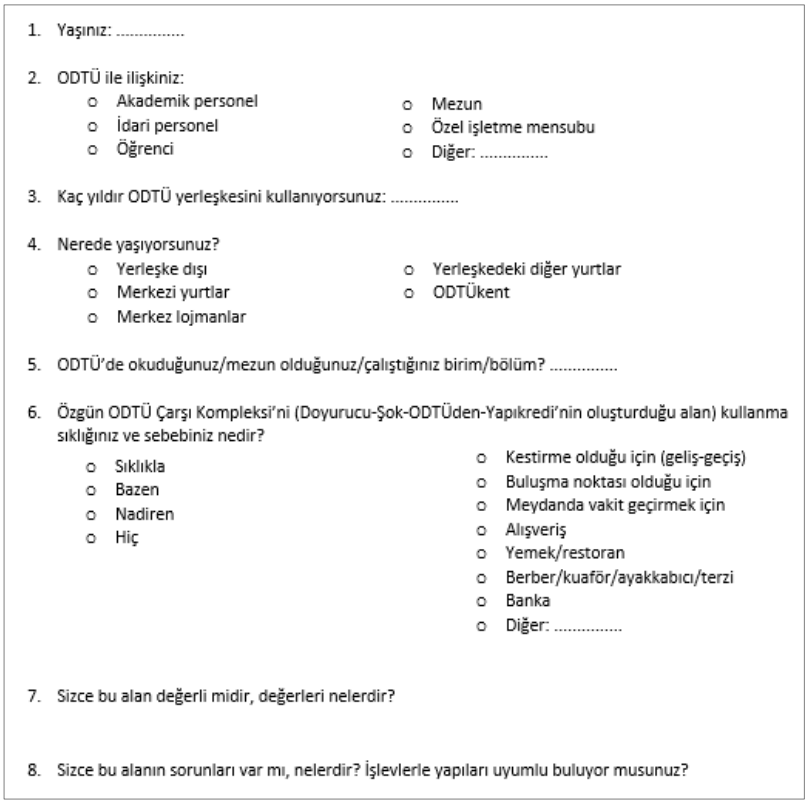
The design of the *Çarşı* also has functional values. In the area, social and commercial functions exist cohesively. While the bookstore, market, pharmacy, hairdressers and

bank can be evaluated as commercial functions, the discotheque and open areas serve social functions.

As with all cultural assets, the design of *Çarşı* also has social values. *Çarşı* is designed as a meeting and socializing point for the habitants of the campus. Auditoriums located on the square of the *Çarşı* serve as elements designed to feed the area.

3.2.2. Understanding Today of the *"Çarşı"*

To gain an understanding today of the *Çarşı* of METU, firstly architectural documentation was performed. For the surveying method, a point cloud was obtained by using laser scanner. Where the point cloud was insufficient, missing parts were completed by traditional methods. Moreover, visual documentation was done by photographing. When it comes to the functional aspect, it is not difficult to define the functions of the blocks today. Then, to achieve social aspect of the area today, interviews and surveys are conducted. (See Figure 3-17)



1. Yaşınız: .....

2. ODTÜ ile ilişkiniz:
   - o Akademik personel
   - o İdari personel
   - o Öğrenci
   - o Mezun
   - o Özel işletme mensubu
   - o Diğer: .....

3. Kaç yıldır ODTÜ yerleşkesini kullanıyorsunuz: .....

4. Nerede yaşıyorsunuz?
   - o Yerleşke dışı
   - o Merkezi yurtlar
   - o Merkez lojmanlar
   - o Yerleşkedeki diğer yurtlar
   - o ODTÜkent

5. ODTÜ'de okuduğunuz/mezun olduğunuz/çalıştığınız birim/bölüm? .....

6. Özgün ODTÜ Çarşı Kompleksi'ni (Doyurucu-Şok-ODTÜden-Yapıkredi'nin oluşturduğu alan) kullanma sıklığınız ve sebebiniz nedir?
   - o Sıklıkla
   - o Bazen
   - o Nadiren
   - o Hiç
   - o Kestirme olduğu için (geliş-geçiş)
   - o Buluşma noktası olduğu için
   - o Meydanda vakit geçirmek için
   - o Alışveriş
   - o Yemek/restoran
   - o Berber/kuaför/ayakkabıcı/terzi
   - o Banka
   - o Diğer: .....

7. Sizce bu alan değerli midir, değerleri nelerdir?

8. Sizce bu alanın sorunları var mı, nelerdir? İşlevlerle yapıları uyumlu buluyor musunuz?

Figure 3-17: Survey sheet

Today, the commercial center of METU, *Çarşı* complex, is one of the components of the cultural-commercial zone of METU. The cultural-commercial zone is located on the area connecting the academic zone, the central sport center, the central dormitories and the central housings. That zone consists of the original *Çarşı* complex, three additional building around it, the complex between housings and the original *Çarşı* complex (İşbank and Post Office), Culture and Convention Center and the Social Building-Faculty Club. The construction of the *Çarşı* and Social Building-Faculty Club is nearly at the same years; 1970-1971. The complex between the *Çarşı* and housings is constructed in 1987. After that, two additional *Çarşı* buildings are constructed just near the *Çarşı* in 1994-1995. A culture and convention center is constructed on the north side of the cultural and commercial zone of METU. Finally, an additional commercial building is constructed on the west side of the *Çarşı* area. (See Figure 3-18)

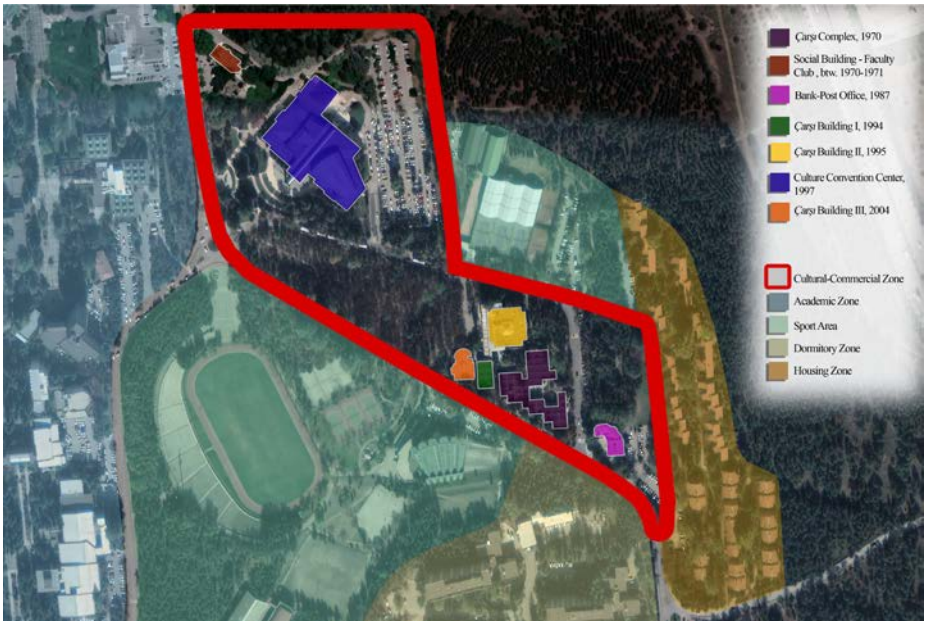


Figure 3-18: Site plan

Source: Google Earth, colored by author

Today, there are several elements shaping the open areas. There is a pool at the middle of the square. The pool is covered with marble plates, and there is green space combined with marble pieces around of it. Around that area, there is a hard surface

consisting of cast mosaic. This area is separated from the entrance areas of the buildings by various platforms. While the platforms in front of the Odtüden and market are just one step, the one in front of the bank is about 1 meter in height. For the upper entrance of the cafe-restaurant, one needs to climb nearly 3.1 meters. These platforms are covered by marble anchored cast mosaic.

There are two auditorium-shaped sitting areas around the square. The smaller one at the corner of the bank is all concrete. The larger one adjacent to the cafe-restaurant is also concrete, but it has an additional metal frame to attach the wooden covering. Around the original *Çarşı* complex, cube stone and cut red andesite are used as ground covering. This covering continues the development areas as well.

Figure 3-19: Open area elements

The original Çarşı complex area consists of four buildings creating a square and one barrack today. The building located on the north side of the square functions as a market. There is a huge, colored signboard at the top of the entrance. Today, this building is approximately 660 m^2, including all storage areas. The main market area has a ceramic ground covering and suspended ceiling. The columns of the building are covered with ceramics, and the walls are painted and covered with the shelves. Today, the construction system and the materials of the building cannot be easily understood by looking at the inside of the building. The joineries are made of aluminum. (See Figure 3-20)

The building located on the west of the square serves the following functions: the Odtüden bookstore and souvenir shop, coffee shop, women hairdresser, men hairdresser, tailor and shoe repairer. There are some signboards, air conditioners, cables, pipes and ventilation shafts on the facades of this building. The total closed

area of that building is approximately 500 m^2. The side of the building facing the square houses the Odtüden bookstore and souvenir shop associated with the coffee shop. There are books on wide shelves on the wall across to the entrance. There is a checkout desk in the middle of the space, and there are shelves containing souvenirs around it. On the south side of the space, there are rooms separated by a glass wall, kitchenette and WC for staff. On the northwest corner of the space, there are some fitting rooms. On the northeast corner of the space, there are coffee shop desks and a few tables. The ground covering of the main area is ceramic, and the walls are brick. The mushroom columns can be easily detected. On the other side of the building, there are hairdressers, tailor and shoe repairer. The ground coverings of these spaces are marble and ceramic. While some walls are naked brick, most of them are plastered or covered with wallpaper. These spaces are separated with half walls and joineries. Joineries used on the building are made of iron. (See Figure 3-20)

The building on the south side of the square is the bank. There are huge, colored signboards at the top of the three facades of the building. Plenty of cable, electrical equipment etc. can be seen on the facades of the building. There is a metal framed space hosting HVAC equipment on the east side of the building. The closed area of the bank is nearly 95 m^2. Columns of the building are covered with aluminum-based material, the ground is covered with ceramics, and the walls are plastered and painted. A suspended ceiling is used in the building. The joineries of the buildings are made of aluminum. (See Figure 3-20)

The barrack in the area is located between the market building and the coffee shop. The construction system of the barrack is brick masonry. The barrack functions as a fish house. The closed area of the barrack is about 15 m^2, and this area can be used just as kitchen. There are some picnic tables around of the barrack, and they are used by customers. (See Figure 3-20)

There are semi-open areas in front of the all entrances of the buildings. The semi-open area in front of the cafe-restaurant is quite actively used. Some portable shelters are also added on the north side of the building. (See Figure 3-26)

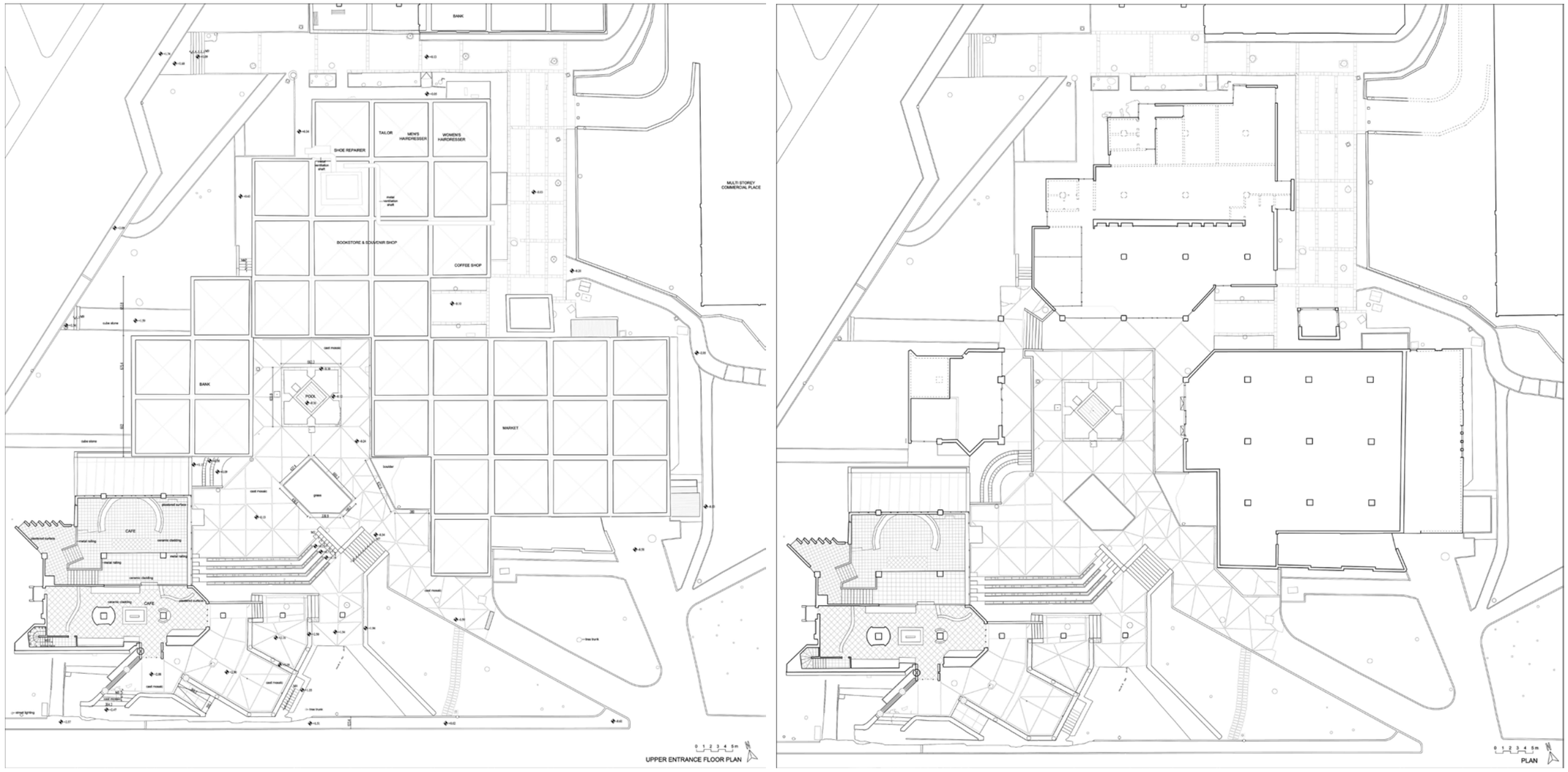


Figure 3-20: Current plans of the *Çarşı*

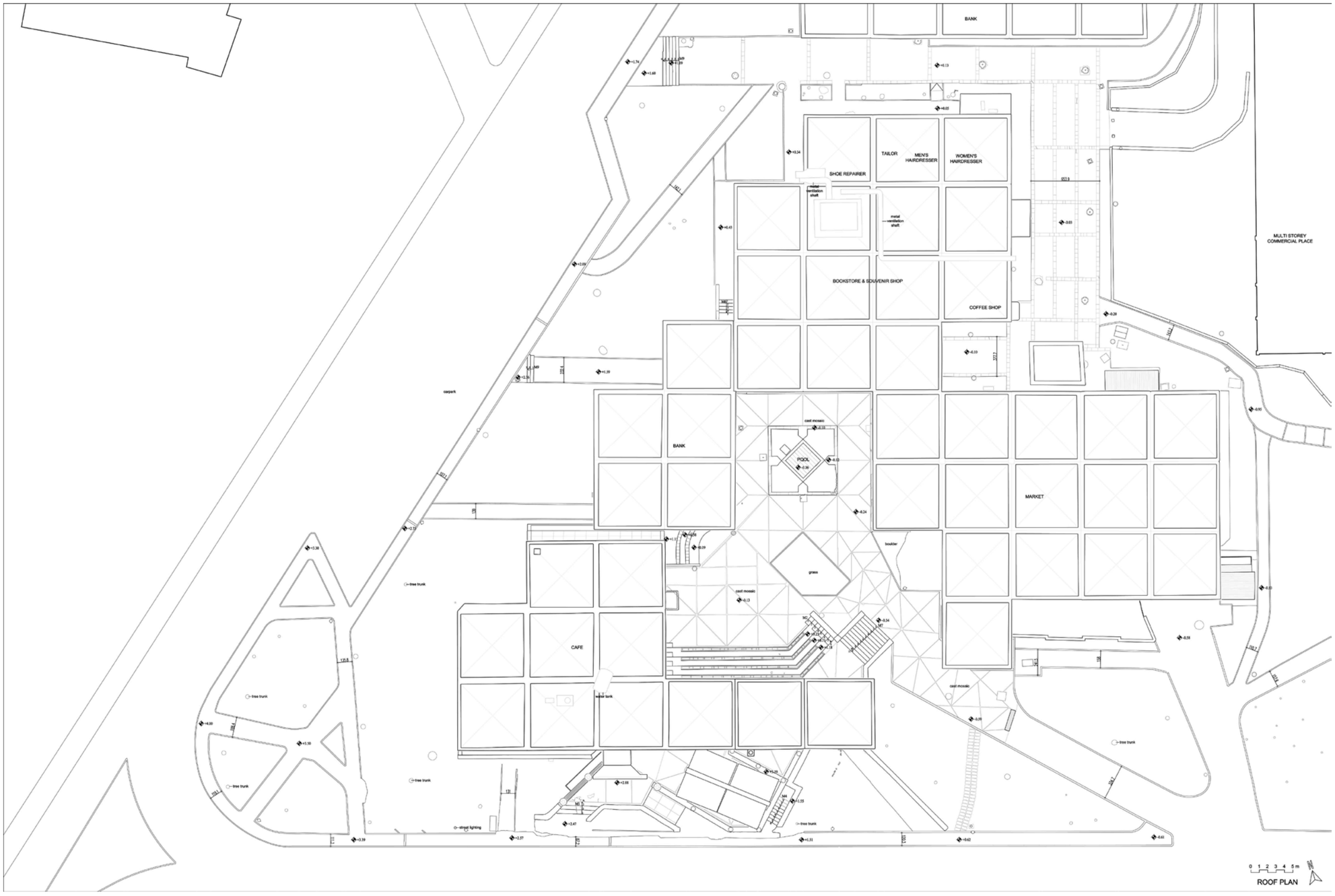


Figure 3-21: Roof plan of the *Çarşı*

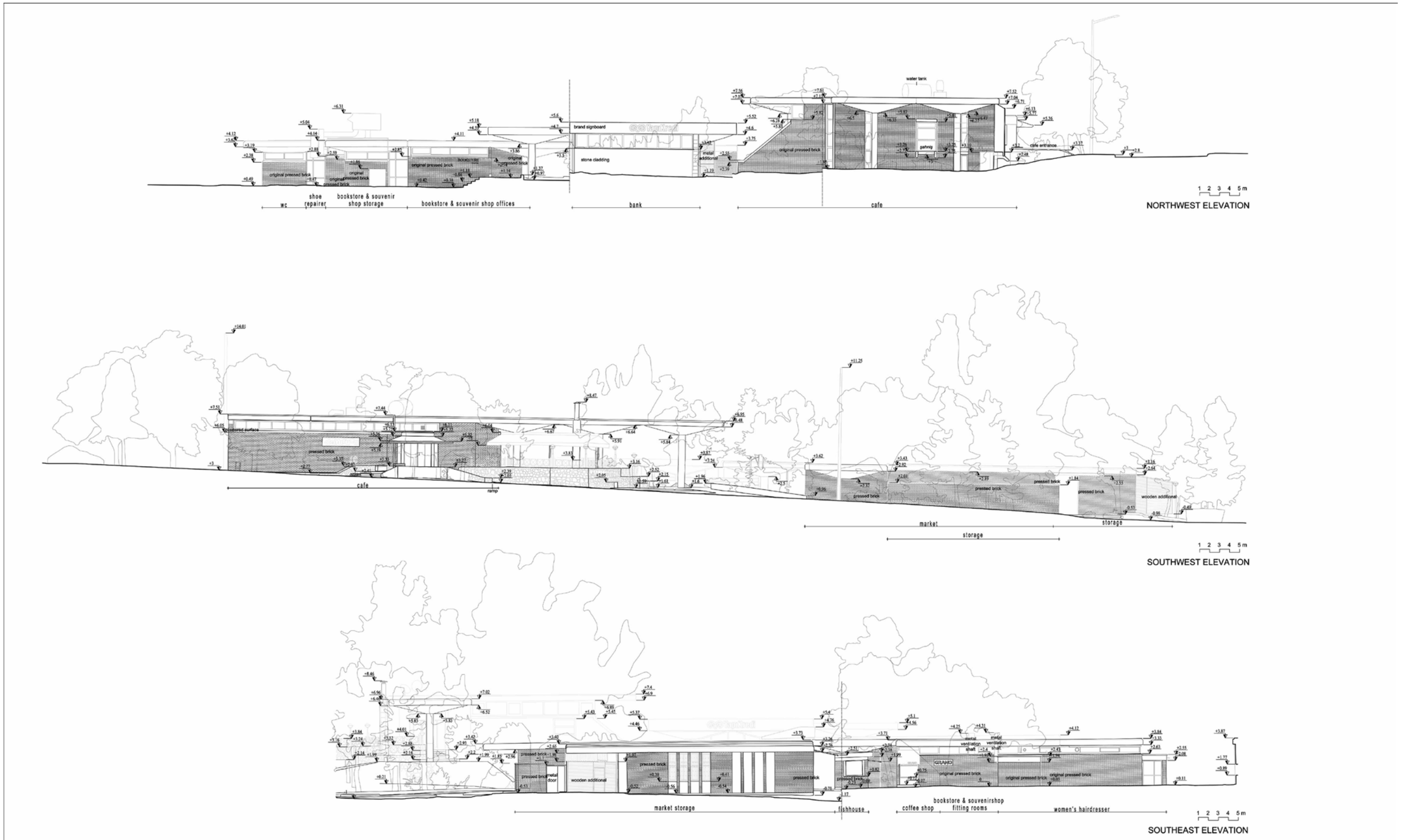
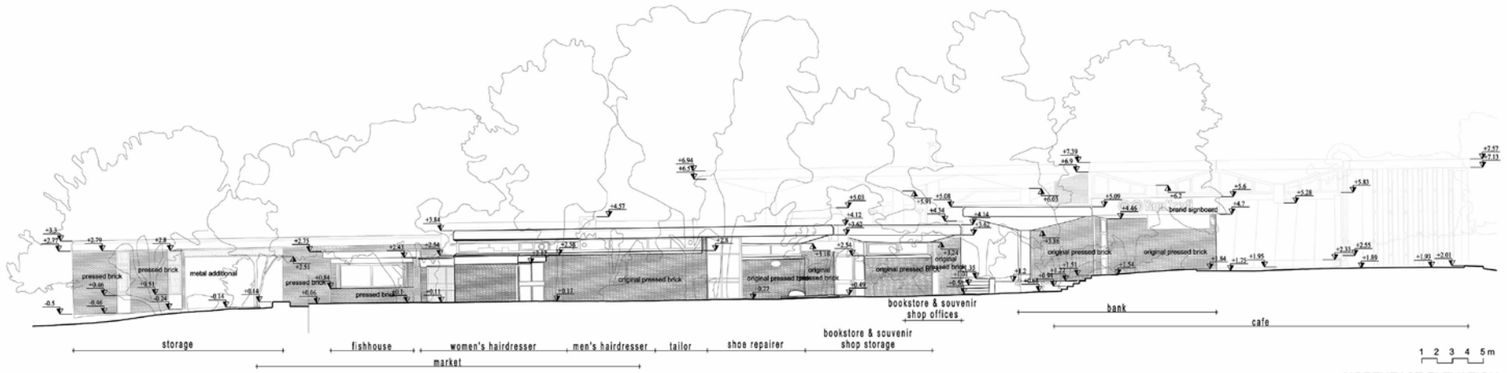
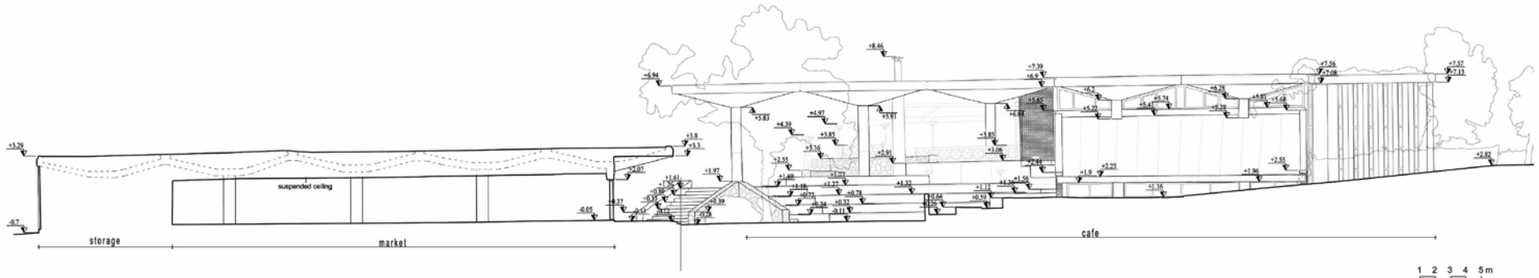


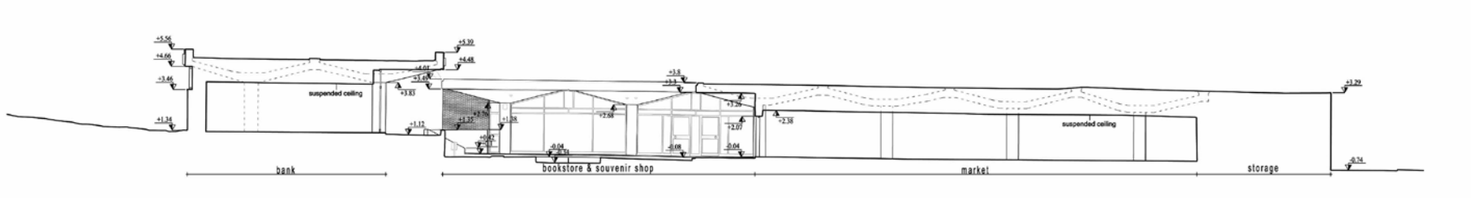
Figure 3-22: Silhouettes of the *Çarşı*



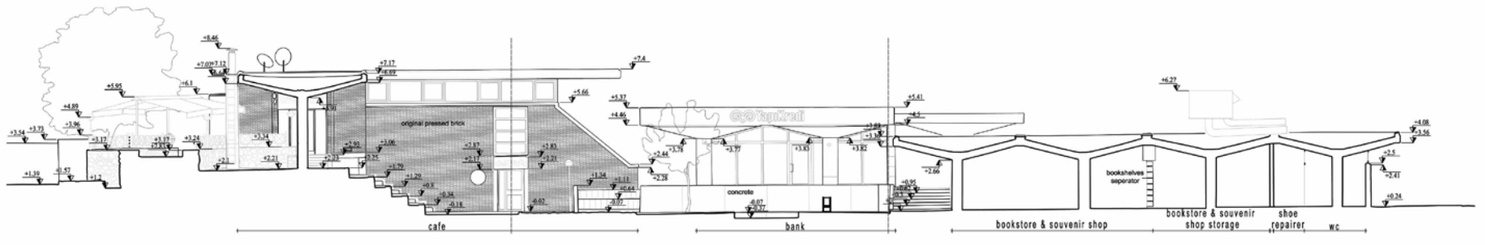
NORTHEAST ELEVATION



SECTION 1-1



SECTION 2-2



SECTION 3-3

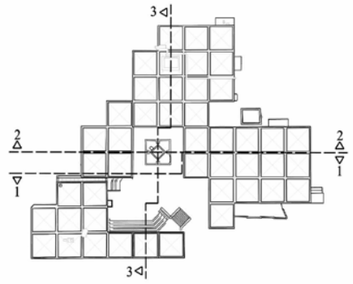
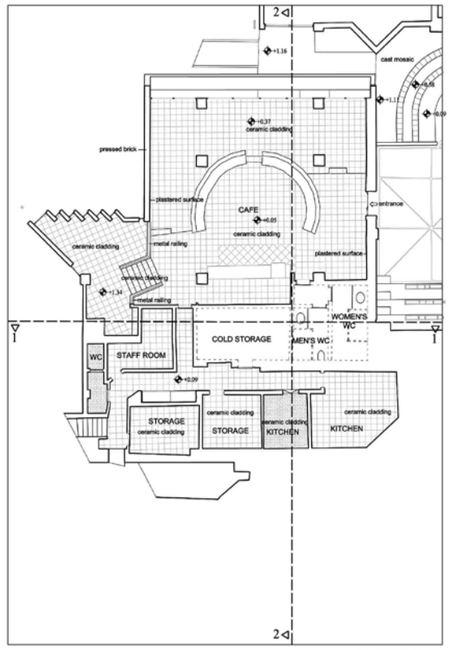
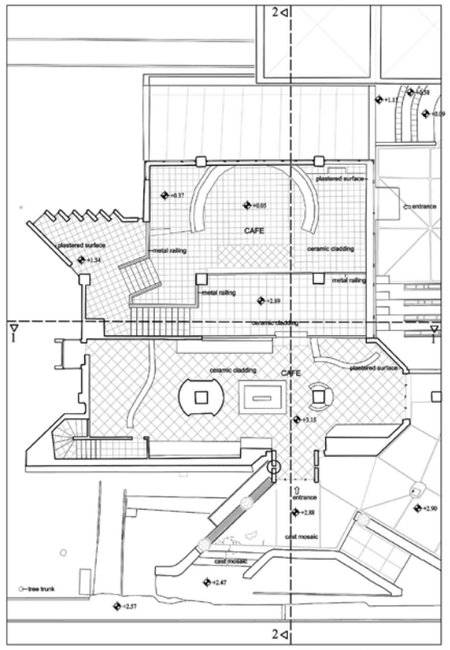


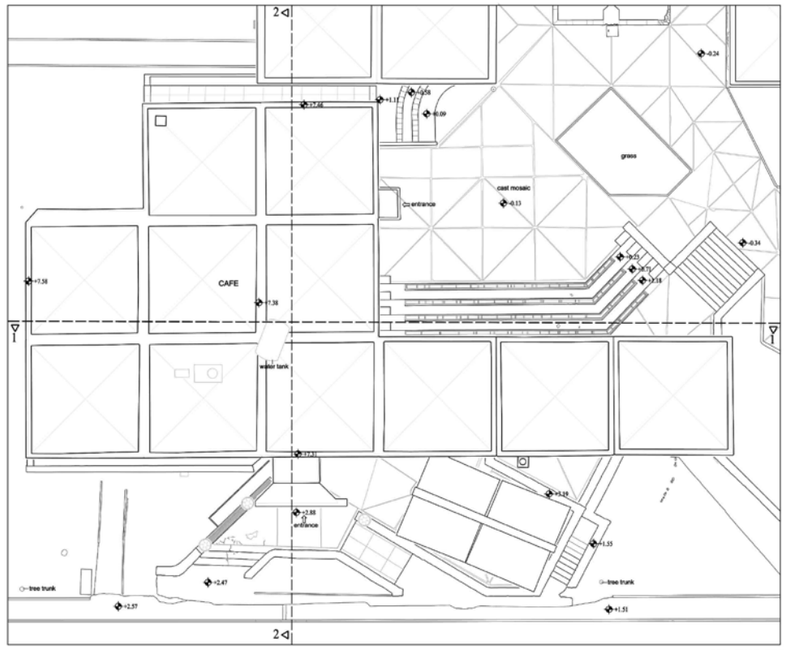
Figure 3-23: Silhouette and site sections



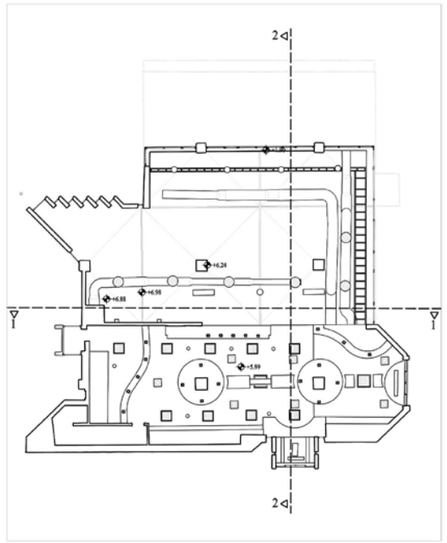
GROUND PLAN



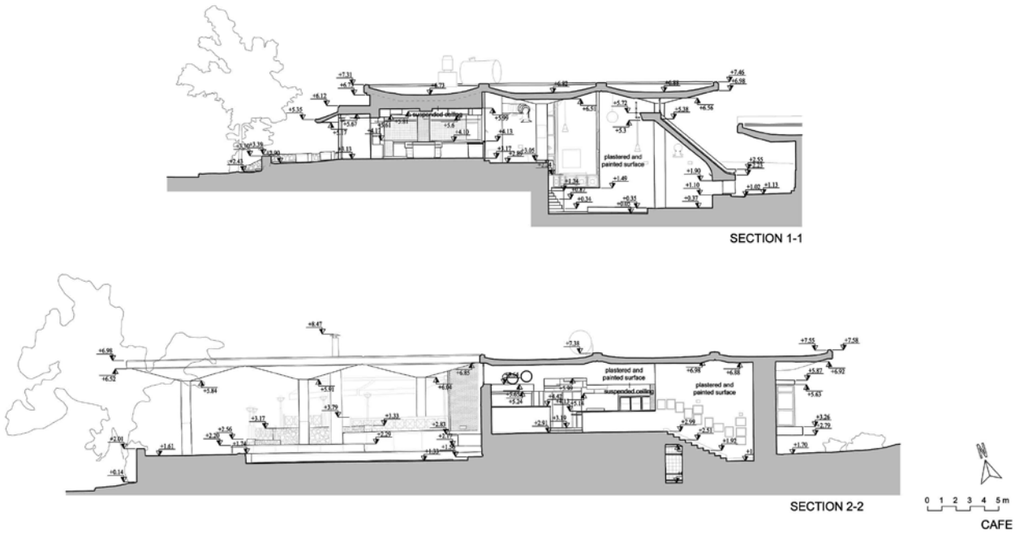
UPPER ENTRANCE PLAN



ROOF PLAN



REFLECTED CEILING PLAN



CAFE

Figure 3-24: Drawings of Cafe

Figure 3-25: Pavement types

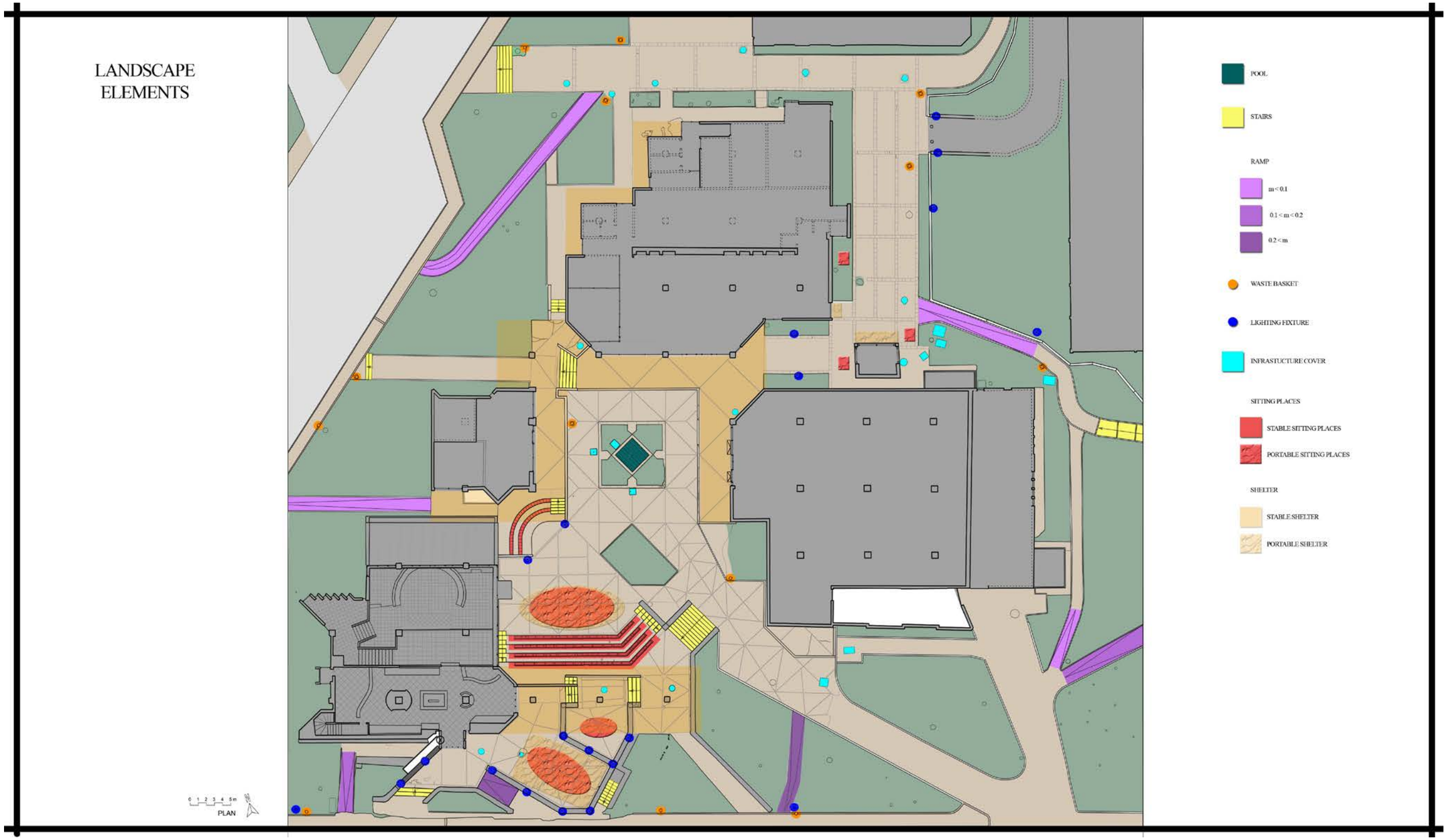


Figure 3-26: Open area elements

3.2.3. *Çarşı* Process in-use, Investigation of Alterations

In addition to the construction stage and current state of the area, alterations made during the process in use are also important. While some alterations may cause problems, some of them may create value. In this study, alterations taken place in time are determined by:

- Comparison of survey drawings with the architectural project
- Traces on the area
- Old photographs
- Interviews conducted with former managers, academic staff and tenants

Over time, the number of habitants of the campus increased and the *Çarşı* complex became inadequate. In 1987, the complex consisting of a bank and a post office was constructed between the *Çarşı* complex and the housing area. In 1994, another building hosting a bank was constructed just to the west of the *Çarşı* complex. In 1995, a multi-story shopping center was constructed on the north side of the area. There are plenty of restaurants, a pharmacy, a perfumery, an optomitrist, a photographer etc. in this building. In 2004, one more building was constructed on the west of the area. It contains a branch bank, pharmacy and a restaurant (See Figure 3-18).

Figure 3-27: Relation with the additional buildings
Source: Drone photo is taken by Mehmet Çetin, 2018

After briefly mentioning the near environment, it is time to investigate alterations on the area itself. The barrack of the fish house is one of the most remarkable alterations to the area. According to interview arranged with the tenant, the barrack was constructed in 1998.

When one compares the architectural project and survey drawing, s/he can notice that the pool at the middle of the area has reduced today in terms of size. Though the boundary of the original pool still exists, the corners of it are stuffed with soil and turfed. As the pool had started to be empty and nobody wanted to deal with it, it was changed such that the pool area decreased by 6 times to increase functionality in the time of President Ural Akbulut (Akbulut, interview).

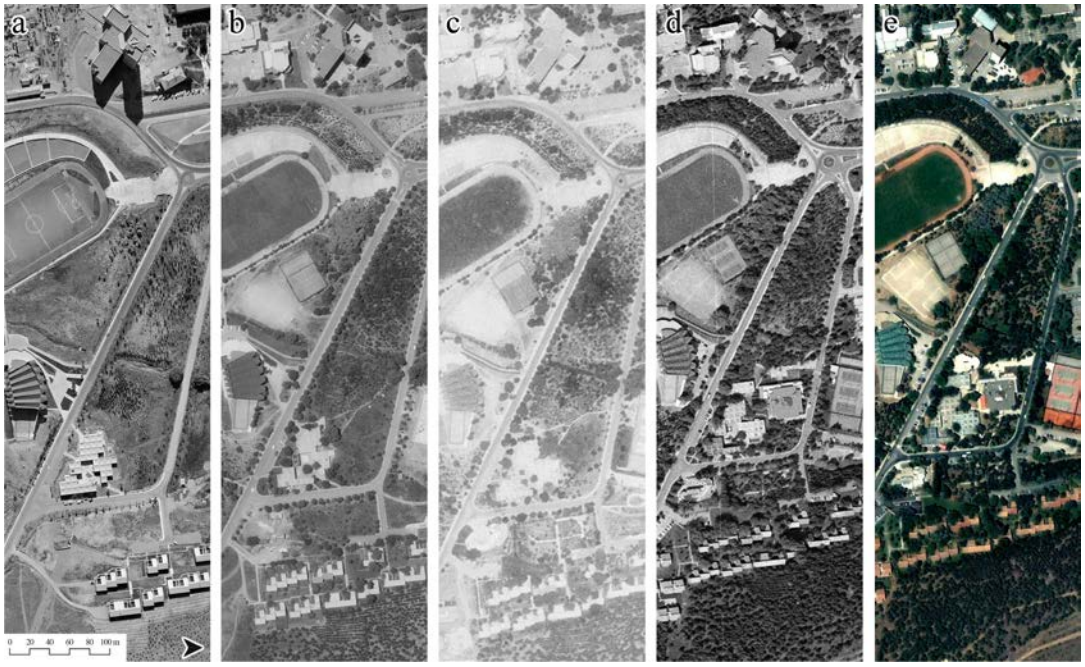


Figure 3-28: Aerial photos; a: 1972, b: 1987, c: 1991, e: 2004

Source: General Command of Mapping (Harita Genel Komutanligi)

The last photo i.e. Photo e is taken from Google Earth

The pavement of the square is cast mosaic as shown on the project. However, the pedestrian roads around the buildings are made of cube stone and cut andesite. They were made most probably at the time of construction of additional *Çarşı* buildings. In

addition to them, marble and screed are also used ramblingly on the trottoirs of the buildings.

The auditoriums are made of concrete in the project. However, timber material was placed as sitting platform on the linear auditorium in time. Today, the timber element has gone but the attached metal frame still exists.

One of the terraces of the cafe is enlarged. That can be seen not only by comparing the architectural project and the survey drawings, but also observing the trace on the wall elevation. Moreover, there are plenty of metal lighting fixtures and balustrades in that area, and there is no such a detail on the original architectural project of *Çarşı* complex.

Figure 3-29: Photos of alterations

It should also be mentioned that there are alterations on the buildings as well. Additional spaces were made adjacent to the buildings. There is one metal framed space in the hidden garden of the café, and a similar one located on the east facade of the bank. The three sides of the market are surrounded by additional spaces made of

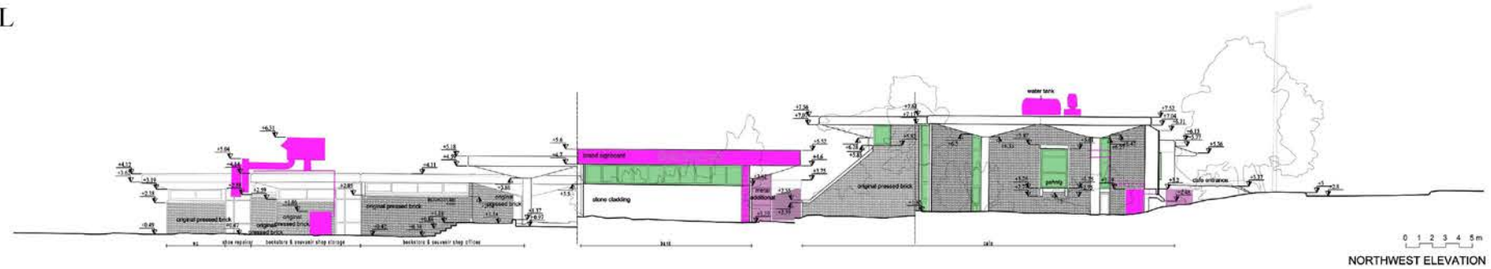
brick or metal material. Moreover, the boundary of the market is almost completely different from the original. It can be seen by both comparing projects and observing materials.

Several strange elements were added on the facades of the buildings such as huge colorful signboards, ventilation shafts, pipes, cables etc. Another facade alteration is the non-original brick material covering on the east facade of the cafe. In addition, the outer columns of the bank and the market were covered with an aluminum-based material.

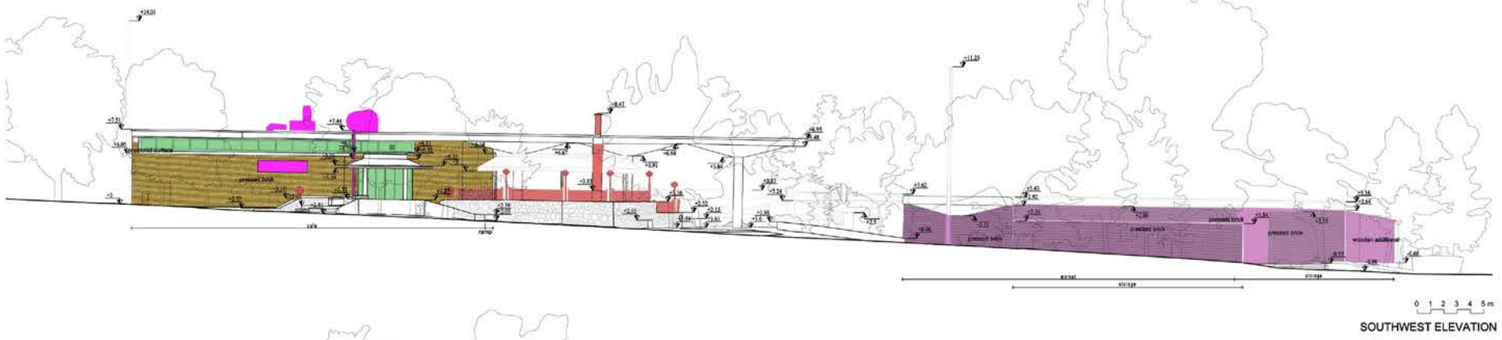
The joineries of the buildings are not iron anymore, except the ones on Block B. According to the project prepared by the METU Directorate of Construction & Technical Works on 2008, all joineries of Block B were renewed as similar to the original details (See Appendix A). The joineries belonging to other buildings are aluminum, and some of them are colorful. The joineries of the cafe are blue painted aluminum and, ones of the market are red painted aluminum.

Figure 3-30: Photos of facade alterations

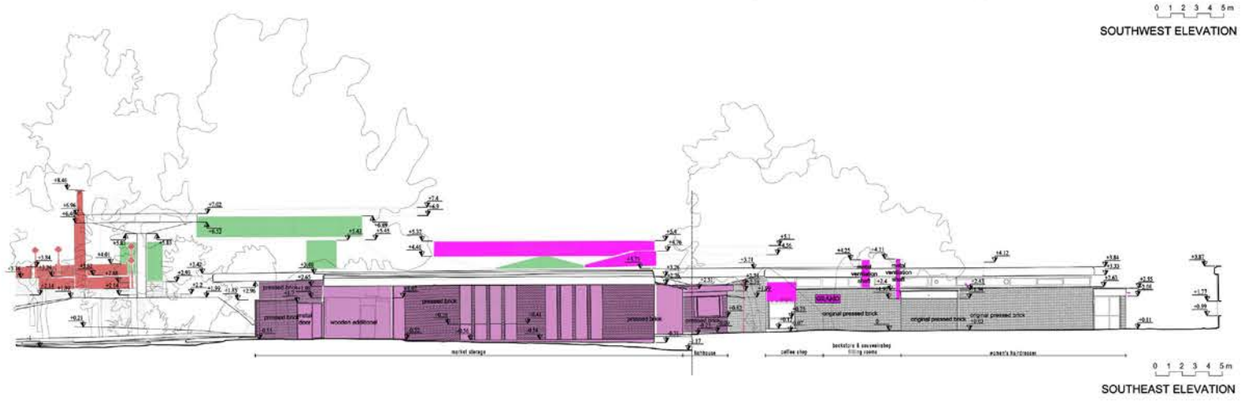
ARCHITECTURAL
ALTERATIONS



NORTHWEST ELEVATION



SOUTHWEST ELEVATION



SOUTHEAST ELEVATION

ADDITIONAL SPACES

ADDITIONAL ARCHITECTURAL ELEMENTS (fence, lighting fixture, etc.)

COVERINGS BY NON-ORIGINAL MATERIAL

STRANGE ELEMENTS ON FACADES (electrical equipments, cables, pipes, signboards etc.)

ALTERED ARCHITECTURAL ELEMENTS (door, window etc.)

Figure 3-31: Alterations on the facades - 1

ARCHITECTURAL ALTERATIONS

Figure 3-32: Alterations on the facades - 2

There are many alterations inside of the buildings as well. The plan schema of the market, cafe and bookstore block are quite different today. The large-scale enlargement of the market has been mentioned before. The area of the building has been increased more than twice. This is the one quite distinct mass alteration on the original buildings of the area.

Another inner alteration is seen on the bookstore block. The plan schema of the building is quite different than the project. The spaces located on the west part of the building were created from scratch. The joineries are moved outside; new walls are added; etc. The project prepared by METU Directorate of Construction & Technical Works on 2008 is obtained regarding this issue. (See Appendix A).

On the other hand, the service area of the cafe today was quite different on the architectural project. According to project the kitchen was smaller than today's, and there was a private lounge near the kitchen. Moreover, there was no service staircase from the kitchen to the upper floor on the southeast corner of the building. There is no clue as to the time of these changes.

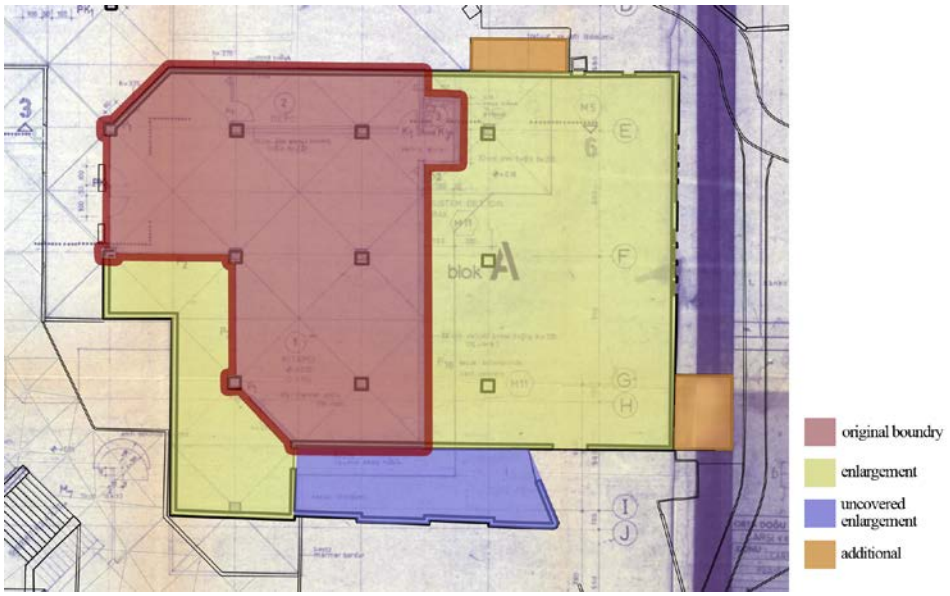
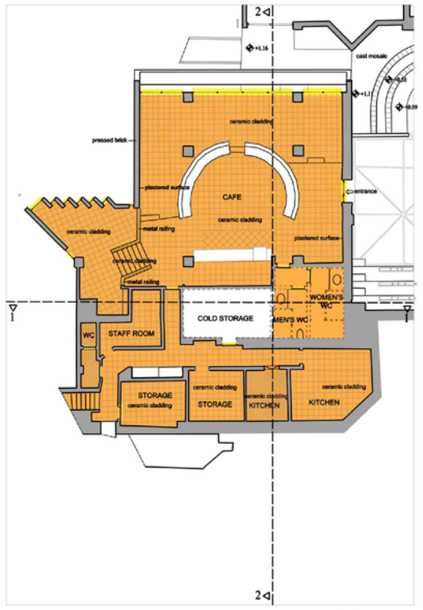


Figure 3-33: Architectural alterations on Block A

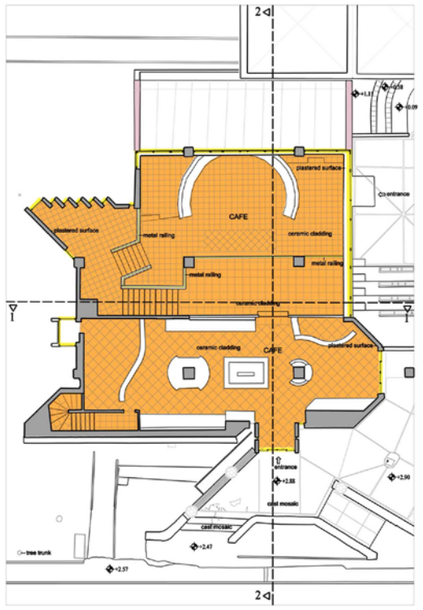
Source: Original drawing obtained from METU Directorate of Construction & Technical Works and survey drawing produced by the author is overlapped and colored

The walls of the buildings are mostly plastered and painted. The columns of the market and the two columns of the café are covered with ceramic. On the other hand, the columns of the bank are covered with aluminum-based material, unlike the architectural project. While the grounds of the buildings were cast mosaic on the project, today they are all covered with ceramic or marble. The ceilings of the market, bank and a part of the cafe are covered with suspended ceiling which hides the mushroom parts of the columns. The ceilings not covered, namely the ceilings of the bookstore block and a part of cafe, are full of HVAC components.

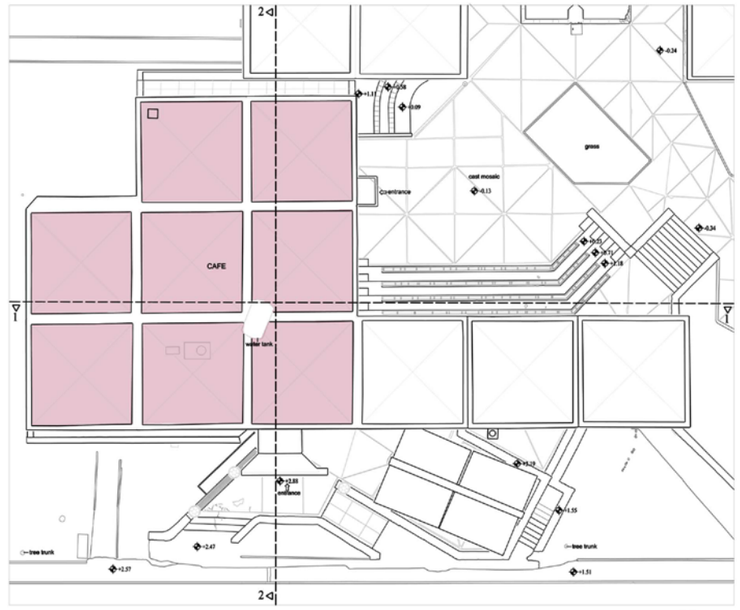
ARCHITECTURAL
ALTERATIONS
ON BLOCK D



GROUND PLAN
0 1 2 3 4 5m

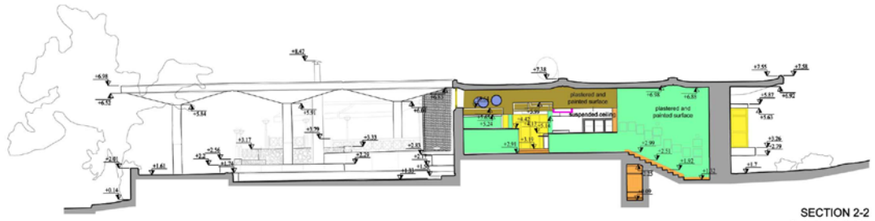


UPPER ENTRANCE PLAN
0 1 2 3 4 5m

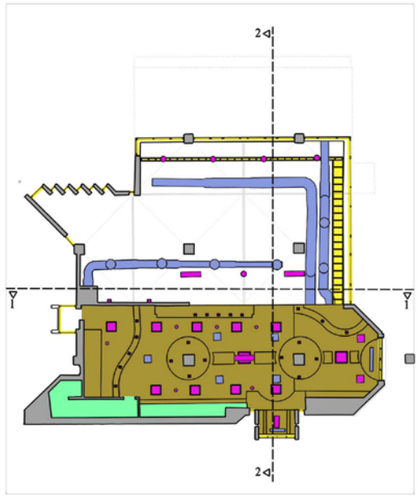


ROOF PLAN
0 1 2 3 4 5m

SECTION 1-1
0 1 2 3 4 5m



SECTION 2-2
0 1 2 3 4 5m



REFLECTED CEILING PLAN
0 1 2 3 4 5m

ALTERATION OF ARCHITECTURAL ELEMENTS (doors, windows, railings etc.)

ADDITIONAL SERAMIC / MARBLE COVERING

ADDITIONAL SUSPENDED CEILING

ADDITIONAL PLASTER, PAINT

ADDITIONAL HVAC ELEMENTS

ADDITIONAL LIGHTING FIXTURES

ADDITIONAL INSULATION LAYER

Figure 3-34: Alterations on Block D

In time, the functions of the buildings were also changed. According to the project prepared by Çinicis, Block A functioned as a bookstore, and Block B functioned as a pharmacy, market and hairdresser. However, bookstore is opened in Block B. The space that was designed once a bookstore is now a market, and what used to be the market is now a bookstore. According to interviews arranged with Ural and Saral, Block A was used as boxing gym until 1977-1978. After that, the building has been used as market. In the beginning, the market was operated by Administrative and Financial Affairs Directorate of METU. It was then operated by GÜDAS¸ (a company within METU Development Foundation), and now it is operated by a completely private enterprise.

According to the project prepared by Çinicis, Block B had pharmacy, market and hairdresser functions together. However, the pharmacy could not be opened initially for legal reasons. After many years, the first pharmacy of METU was opened in the multistory shopping center (Akbulut, interview). A bookstore was opened in the space shown as the market on the project. Today, the hairdresser, tailor and shoe repairer exist together on the area which was planned for the hairdresser and perfumery according to the project. According to interview made with the shoe repairer and the tailor, they have been working there since 1982 and 2001, respectively. The bookstore was altered recently, in 2017. It was converted to the Odtüden Bookstore and Souvenir Shop. A coffee shop was located on the northeast corner of the structure.

Block C (which was a bank on the project) is still serving as the bank, even though the trademark has changed.

The last block is Block D. It was a discotheque on the project. According to Saral (interview), the building was used as a discotheque for a short time only. Because of some objections from the students, it was converted to a *Pastane* and served from 1970 to 1997. In the beginning, it was operated by a private enterprise (*Şişman Pastanesi*). From 1983 on, GÜDAŞ operated the *Pastane*. In 1997, the building was acquired by McDonald's, which led to many objections among the habitants of the campus.

McDonald’s made almost all alterations still existing today; namely balustrades on the terraces, joineries, and inner plaster etc. In 2001, McDonald’s was closed. The building was then converted back to the *Pastane* again and was operated by a company of the Pension Fund (*Emekli Sandığı)* for 1-1.5 years. It has been operated by a private enterprise since then.

Figure 3-35: Mc Donald’s objections

Source: URL 5

The *Çarşı* complex was created not just to meet basic needs of habitants, but also to contribute to the social life of the campus. At this point, social alterations also can be mentioned. As an example, a discotheque was located within the area even though it could not stay active for a long time. People were spending their time in *Çarşı* complex’s both open and closed areas.

Figure 3-36: People sitting around the pool, 1970’s

Source: social media, anonymous

As a result of the interviews and social survey, especially the *Pastane* was imprinted on the memories. This is probably because of being the area which people spent the most time. The earlier habitants of METU simply call the area " *Pastane* ", without a name or a brand.

Objections that arose regarding the branch of McDonald’s were not just due to the symbolized meaning of the brand, but also the symbolized meaning of the *Pastane* for METU members. Göktürk Üçoluk states that: "The *Pastane* had a meaning. It witnessed to many resistances, actions and meetings silently. Similar to ‘Walnut Tree on Gülhane Park’ of Nazım Hikmet, the *Pastane* was a memory corner, in uncolored lives of METU members in terms of consumption, regarding student days and true experiences from those days.” (URL 6).

Aydın Tiryaki, who graduated from the Chemistry Department of METU in 1981, writes the "*ODTÜ'den bir Köşe*" column for the Journal of *ODTÜLÜLER*. One of the articles of these columns was " *Pastane* of METU (*ODTÜ'nün Pastanesi*)", written in 2010. In this article, Tiryaki states that: "...After McDonald's had been closed due to the objections, the building was started to be used as *Pastane* again. Then, "*Pastane* 70'" was written on the wall... We were studying in *Pastane* for the group works...METU *Pastane* is one of the symbols of METU and it is ' *Pastane*' for us whatever function is used in this building.".

Figure 3-37: *Pastane* photo taken in 1970's and inscription photo taken in 2000's

Source: Tiryaki, A., Journal of ODTÜLÜLER, v.195, p. 46

Today, according to social survey, habitants have both pleasures and complaints. They consider that the area is valuable because of:

- Having qualitatively built up and open areas
- Having transparency with several entrances to the area
- Being covered with trees and green areas
- Having the buildings human scale height

- Its construction system
- Having a favorable relationship with the environment
- Being retrospective
- Being quiet and serene
- Being central
- Being unique

On the other hand, according to the habitants, problems of the area include:

- Lack of street furniture to sit on/ lack of timber covering on the auditorium shaped sitting area
- Pool being empty
- Having signboards incompatible with buildings
- The market being oversized and dominating
- Being the functions requiring less time
- The bank not being a space which is used by everyone
- Having a bad relationship between the area and the multi-story shopping center
- High prices at the shops

3.2.4. Future of the *Çarşı*

Because the suggestions for conserving and managing the area itself will be prepared in next chapter, in this subsection the alterations planned for the near future on nearby environment will be mentioned. According to information obtained from the university administration and METU Development Foundation, there are two projects planned to be completed in near future.

Firstly, the multi-story commercial center will be renewed. Today, that building is non-integrated with its surroundings, especially with the *Çarşı*. It is very introverted and

cannot get in contact with its surroundings. There are so many spatial irregularities that can be observed inside of the building as well. For these reasons, a renovation is crucial for that building. The building will be reconsidered with its nearby environment. While doing that, the relationship between the multi-story commercial center and *Çarşı* should be adequately established. Instead of the wall located on the south side of the building separating it from the *Çarşı*, something should be created to provide a relationship between them.

Secondly, a student center project competition was arranged in 2012-2013. There occurred some objections, and the application of the project could not be materialized. However, nowadays the project has come on the agenda again. The student center is planned to be constructed in the area on the south side of the gymnasium. During actualization of this project, a relation which will be established with the *Çarşı* should also be adequately considered. The axes which will feed the area should be generated.

CHAPTER 4

CONSERVATION OF THE *"ÇARŞI"* AS A MODERN HERITAGE PLACE

METU *Çarşı* is one of the most eligible areas of the campus. Almost all users of the campus know and use the *Çarşı*. Therefore, conservation of the *Çarşı* is prior and indispensable.

After documentation of the area and determination of its establishment, alterations and future; it is time to assess the area with its values and problems. In the light of this assessment, statement of significance will be revealed. After that, by the help of these studies, suggestions will be developed for conserving and managing the *Çarşı*.

4.1.Assessment of the Commercial Complex of METU

To develop suggestions for conserving and managing a site, it is essential to reveal the values and problems of the site correctly. After documenting and analyzing the area with its past and current state; within the scope of architectural, functional and social; and in several scales namely area and near environment, building and detail; it is possible to determine the values and problems of that area. Both values and problems are investigated under the following three groups: spatial and architectural, functional and social.

To begin with spatial and architectural values, the initial design idea of *Çarşı* is very valuable. *Çarşı* has a central location between the housings, dormitories, sport and recreational facilities, and academic units. Thanks to that, there are wide variety of users. In addition, the buildings are using the topography quite favorable. Block D, which was designed as a discotheque in the beginning, has two-stories lying on the topography. Moreover, coalescence of the masses creates open and semi-open areas. As a result, the area has variety of qualitative open and semi-open spaces with different

sizes and quiddities at different levels. The platforms located in front of the buildings have different heights, contributing to the buildings' different expressions. By means of these platforms, the buildings are separated from the square. Furthermore, the masses are in human scale. They are creating comfortable ambiance. Being the square occupied with different landscape elements (special to the area) is another value. The pool and the auditoriums, designed as special to the area, are significant. As a continuation to water sound created all across the campus, the pool inside is thought to contribute to the area water sound and visuality. The auditoriums designed special to the area are one of the other valuable landscape elements of the area. Even though both the pool and auditoriums do not work properly today, they can be re-arranged. The construction system of the *Çarşı*, which is mushroom slab system, is the pioneer for Turkey. This system is also one of the limited examples of this kind of construction system in Turkey. Thanks to this mushroom system, the freedom to create spaces is achieved; well integrated open, semi-open and closed areas are obtained; and downpipes can be hidden. Instead of covering the facades and some of the inner spaces with plaster and paint, leaving them plain makes the areas unordinary and contributes to its valuable. Void-mass relation, designed as special to Block B, was quite valuable. By placing the joineries on the southwest of the building, motion was created. In time, to enlarge the closed area, the joineries moved outward and that motion has been lost. Moreover, a traditional element is used as special to the area. On the south side of the Block D, a *şahniş* is used. During the design stage, every detail has been considered. The design, material and texture of the original pavements are also special to the area, and they are valuable. It should also be mentioned that workmanship applied on the site has very good quality. In addition to values arising initial design idea, the area has gained some another values in time. For instance, service staircase is placed on the Block D. When it is considered that the function of the building requires such an element, it can be evaluated as a value. (Table 4-3)

Having spoken about the architectural values of the area, functional values are mentioned next. The area gathers several functions together. Moreover, the functions collected in the area are required by almost everyone. As a result, the area is collectively used rather than used by a specific group of people. The area creates a

collective memory with its functions, which caused actions against alteration of the functions in the past. As a result of the social survey made by the author, it was seen that the functions of the *Pastane* and bookstore have some memorial value to the users. Today, Blocks B and D still have similar functions. In time, a fish house barrack was located on the site. Today, the fish house is used intensively. (Table 4-3)

Lastly, social values of the area may be mentioned. The area has various places of different sizes and social roles, such as socializing and gathering places. Moreover, being used by a wide range of users such as students, alumni, academic staff, administrative staff and private sector staff can also be considered as one of the other value sources for the area. Furthermore, *Pastane* itself has a social value. Most of revolutionist conversations took place in *Pastane.* Moreover, the fish house mentioned above contributes to area in terms of social aspect, too. Habitants of the campus love the fish house. (Table 4-3)

Having mentioned values of the area, problems related to this area should also be stated. Firstly, spatial and architectural problems may be mentioned. Working from large scale down to details, it can be said that additional commercial buildings are not integrated well with the *Çarşı*. The blank wall of the additional commercial building-I disturbs the open area of the *Çarşı*. Moreover, the garden wall of the commercial building-II (multi-storey commercial center) is preventing connection with the *Çarşı*. In addition to these, the addition of a barrack (for the fish house) can also be regarded as a problem. The barrack disturbs the relationship between the semi-open area, located on between Block A and Block B, and the open area located on the north side of the area (See Figure 4-1). Another problem of the area is that the pool is faced with a lack of maintenance. Whereas the water sound was a complementary component in the design of the area and the entire campus, it is not the case today as water sources are not well operated. To make its maintenance easier, the size of the pool was decreased while President Akbulut was president (2000-2008). At the beginning, this change helped to increase the pools functionality. In time, it has been neglected again. This is an issue seen all across the campus, and concerns regarding this issue are expressed by its users from time to time. Lack of timber made sitting platform on the linear shaped auditorium is another problem arising from a lack of maintenance. On

the original project drawings, this auditorium was stated as fully concrete. However, as time passed, timber units have been attached by metal frames on the concrete. Using this type of timber for open areas is not an appropriate practice, as it is not a type of wood which is resistant to open air conditions such as teak, merbau, iroko. It is also not impregnated, and all of these resulted in decaying of the timber units as time passed. Now, the timber platform has gone and there is just a metal frame left on the auditorium's sitting part. It is the most inappropriate situation for an auditorium, as people who want to sit there have to sit on the staircase part. In other words, today, the linear auditorium is not functioning properly and is not usable as an auditorium. According to a tenant of one of the shops, pavement around the Block B was also cast mosaic. At the end of the 2000's, it was changed to cut stone and bordered cube stone. For that reason, there is no compatibility between this part and the square. Because of recklessness during the application of these materials, there are distortions in many points today. Another problem is the array of obstacles faced by disabled people. This problem has existed since the design phase. If it is considered that there was no such a concern in that time, it was normal. However, today it is a problem that must be solved. Today, almost all entrances to the area have stairs. Several ramps also exist. However, their slope is not appropriate in terms of accessibility. In addition, the pavement on the surrounding of the area is not suitable for access by disabled people to the area. In addition to all these problems, strange elements on the facades such as signboards, air-conditioner units, ventilation shafts, pipes and cables also affect the facades and silhouette of the area negatively, and can be considered as a problem related to the area. Enlargement of the market building is also quite distracting, with this point of view. Resulting from this enlargement, the original plan schema cannot be understood anymore. The original brick usage and semi-open areas have disappeared. Usage of yellow, ruled brick has a significance for *Çarşı*. However, the red press brick cladding on most walls of Block A change the perception of the area completely. In short, the market building can be said to be disconnected from the entire area today. Another enlargement is seen on Block B. The joineries were moved outside, and the void-mass relation on the building was destroyed. The additional volumes are also obtrusive. All buildings on the area have such additional volumes made from metal or timber. Claddings around the mushroom columns, suspended ceilings, plasters and paints are

distracting the spirit of inner spaces. Moreover, they prevent adequate perception of the original structure and material. There is also graffiti on the walls of the buildings. Some of them are covered with paint, and some of them have stayed as they are. Both are destroying the perception of the area. Furthermore, there are some time-based problems. Breakup and loss of cast mosaic pavement, marble and stone units; displacement of stone and timber units; distortion of ground and plantation; and loss of herbal landscape are the main problems resulting from time passed (The area is almost 50 years old) and improper use of the area (example: vehicle usage on the square). Time-based problems are also visible on the facades of the buildings. Some examples are cracks, material problems, dampness, biological formation and vandalism (graffities). Another problem is changed joineries of the buildings. Inconvenient joineries have been placed instead of original ones. Moreover, proper cleaning is a necessity for the area that has not been provided. (Table 4-4)

Having discussed the architectural problems of the area, functional problems are mentioned next. After moving İşbank to the new complex constructed on the west of the area, a private brand of bank was located on the *Çarşı*. As today there are several brands of banks, the users of Block C are pretty limited today. If the central position and the potential of the *Çarşı* are considered, the functions located on the area should address the needs of all users. Moreover, some of the functions located there cannot feed the open areas of the *Çarşı*. Thus, the qualitative open areas, especially square, are not used intensively. Furthermore, another problem is that people are randomly leaving food for cats and dogs. This results in an inappropriate image and pollution. (Table 4-3)

Lastly, social problems should be mentioned. The *Çarşı* was designed as a meeting point. However, today it has lost this character mainly due to the problems mentioned above. The *Çarşı* is also neglected during special days, such as festivals. While the grove, located on the west of the area, is used in such days; the *Çarşı* is ignored, and it just serves as a crossing point and nothing more. (Table 4-4)

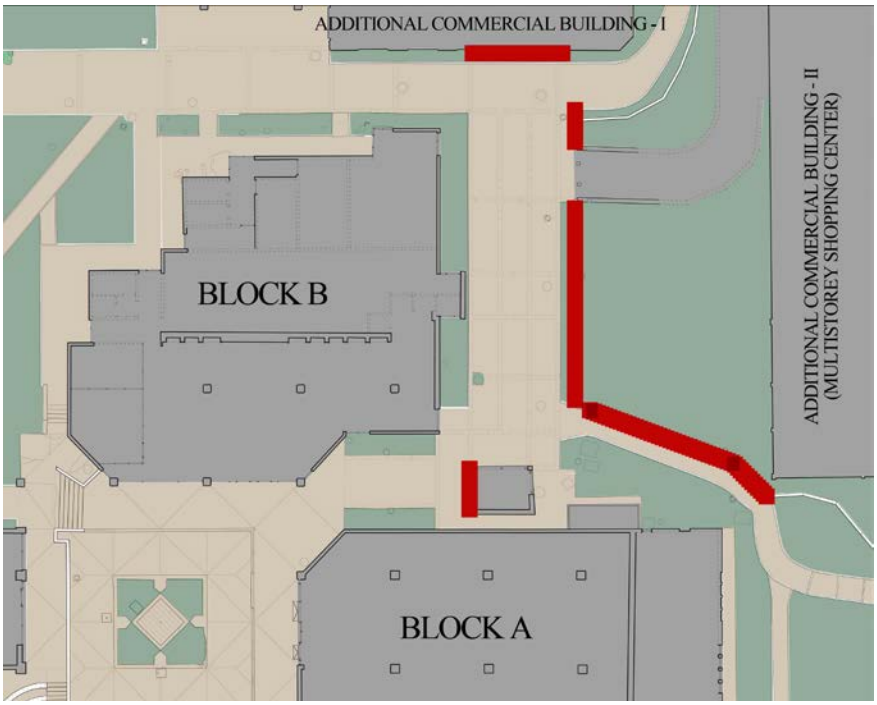


Figure 4-1: Non-integrated relationship between *Çarşı* and additional commercial buildings

The values and problems of the area are shown together on Table 4-1 and Table 4-2. On these tables all values and problems of the area are presented with respect to a timeline. They are grouped according to their scope; namely architectural and spatial, functional and social. All values and problems are correlated with each other; in other words, it is presented which problem disturbs which value. Thus, the values and problems are tried to be revealed correctly and reliably.

Table 4-1: Table showing the features of the area (spatial and architectural aspects)

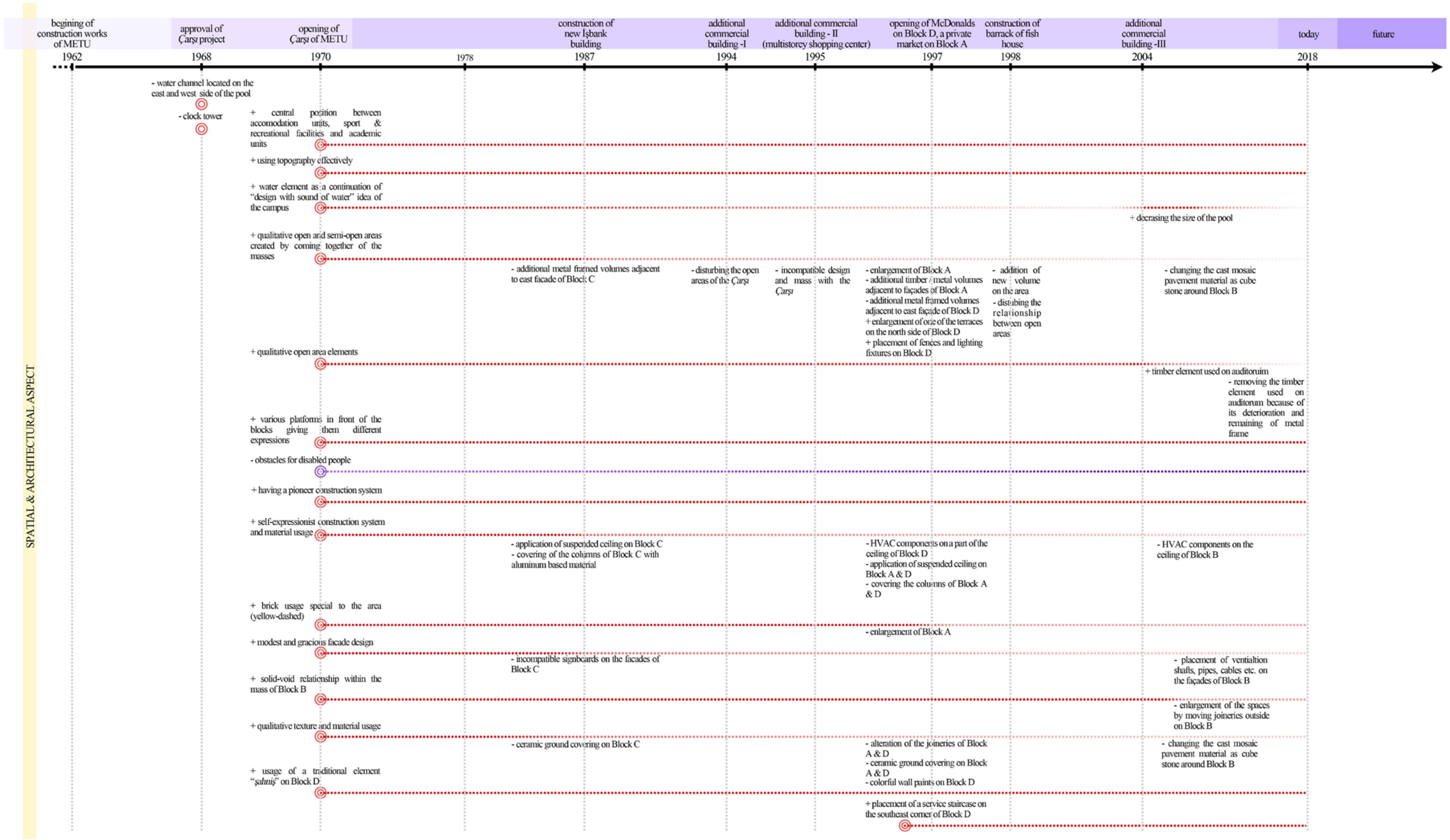


Table 4-2: Table showing the features of the area (social and functional aspects)

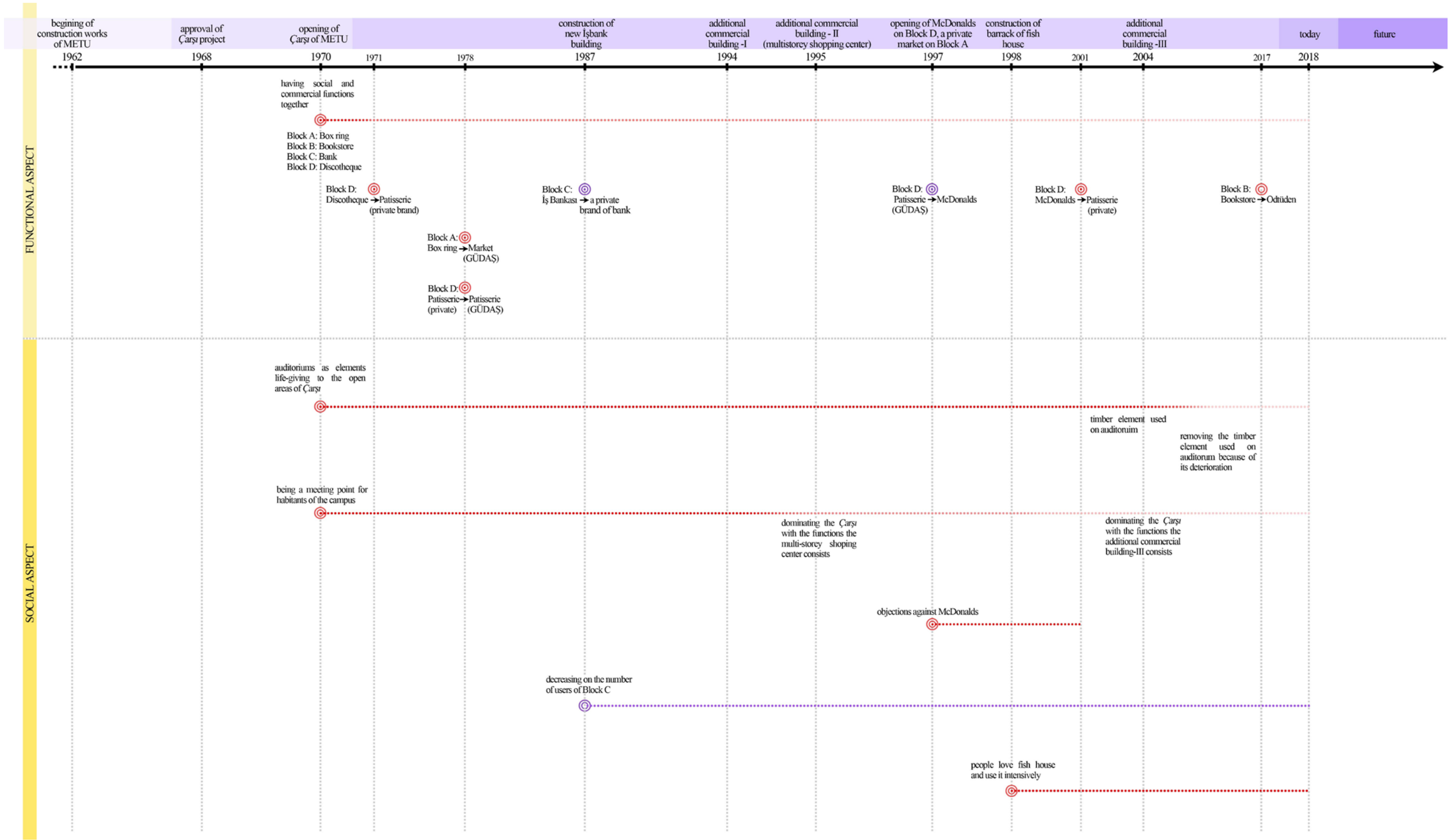


Table 4-3: Values of the *Çarşı*

SPATIAL & ARCHITECTURAL	Central location Topography adaptation Variety of open, semi-open and closed areas Various platforms in front of the blocks giving them different expressions Being masses in human scale Significant landscape elements Having a pioneer construction system: "mushroom slab system" Self-expressionist structural system and building material without covering Void-mass relation on Block B Usage of a traditional element "şahniş" on Block D Being thought every detail during design process Placement of a service staircase on Block D
FUNCTIONAL	Gathering several functions together Having the functions that almost everyone needs Memorial value of some of the functions Using of fish house intensively
SOCIAL	Having various socialization/gathering place; open, semi-open and closed Large-scale of users; students, alumni, staff Being *Pastane* related with the revolutionist identity of METU Being fish house loved by the habitants of the campus

Table 4-4: Problems of the *Çarşı*

SPATIAL & ARCHITECTURAL	Non-integrity between the Çarşı and additional commercial buildings Addition of a barrack on the area Lack of maintenance of pool, being empty Being neglected of auditoriums Changed pavement material around Block B Obstacles for access of the disabled people Incompatible signboards on the buildings Rambling additional volumes adjacent the buildings Strange elements on the facades; air conditioner, ventilation shaft, pipe, cable etc. Enlargement of the closed spaces (Block A & B) Coverings preventing self-expression of the structure (suspended ceilings, HVAC components placed on the ceilings) Coverings, plaster and paintings changing the perception of the inner spaces Incompatible paintings on the façades to cover graffiti Time based structural and material problems Changed original joineries, placed unqualified ones instead Lack of proper cleaning
FUNCTIONAL	Opening a private brand bank on the area Some of the functions do not feed the open areas Food randomly left for cats and dogs
SOCIAL	Loss of character of being meeting point Being neglected during traditional / special days, festivals etc.

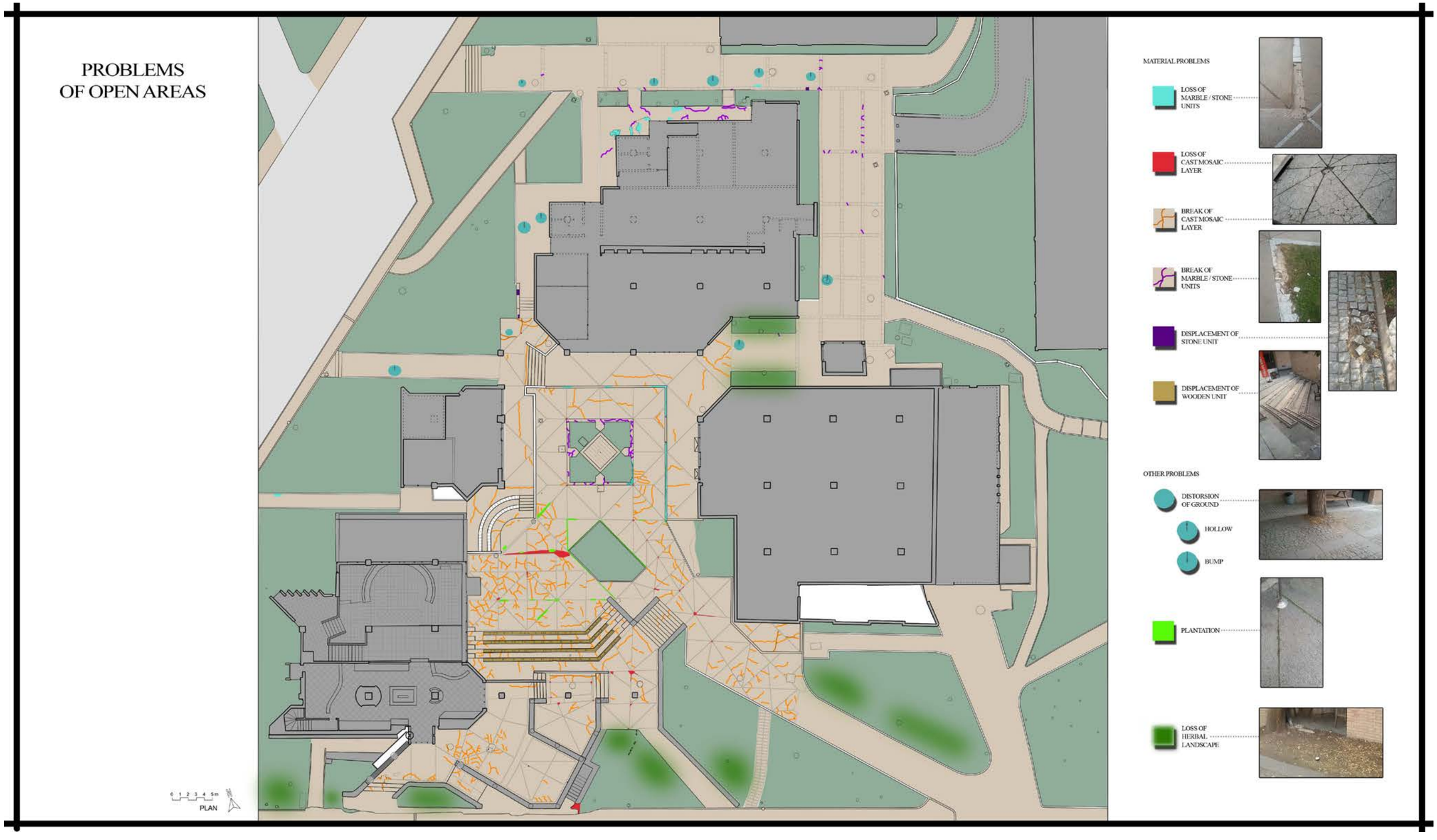
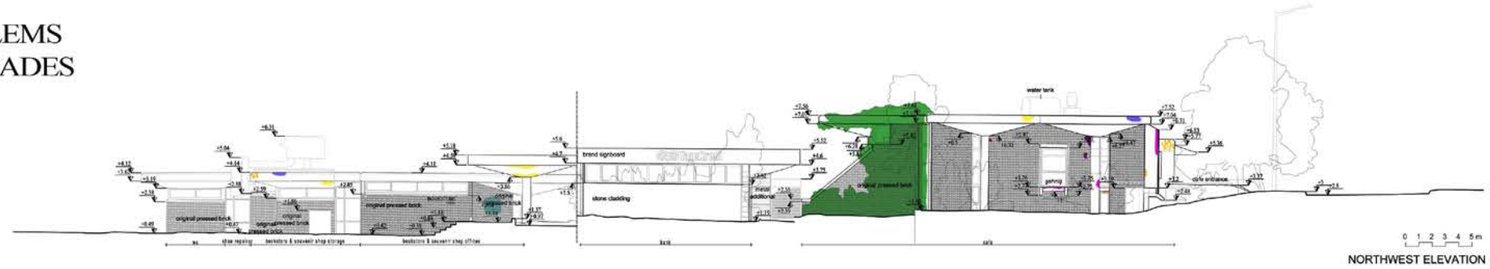
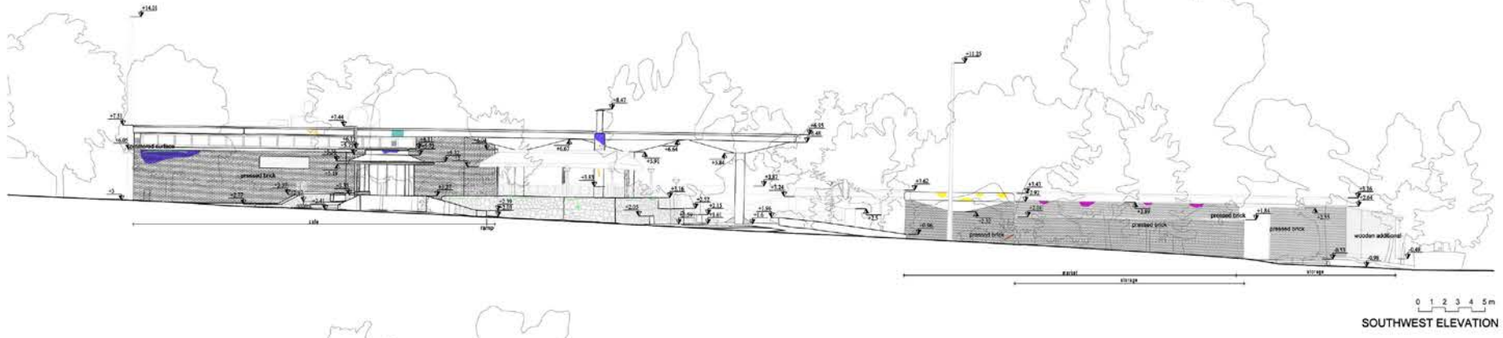


Figure 4-2: Problems of open areas

PROBLEMS
ON FACADES



NORTHWEST ELEVATION



SOUTHWEST ELEVATION

SOUTHEAST ELEVATION

CRACKS

STRUCTURAL CRACKS

FINE CRACKS

MATERIAL PROBLEMS

FLAKING

ABRASION

CORROSION ON JOINERY

LOSS OF UNIT MATERIAL

LOSS OF MORTAR

BREAK OF SURFACE MATERIAL

DAMPNESS

RISING DAMP

RAIN PENETRATION

BIOLOGICAL FORMATION

MOSS

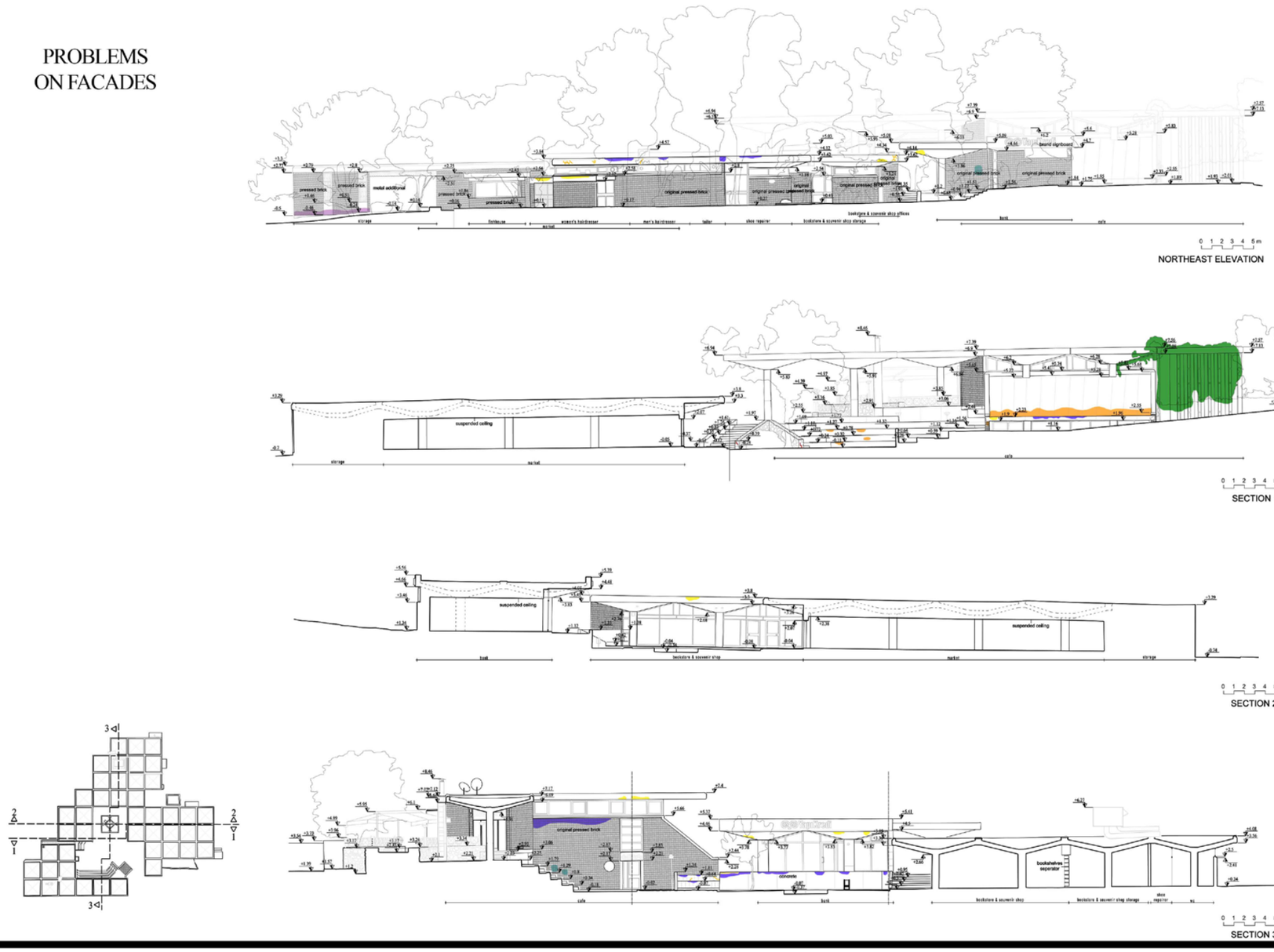
CLIMBER

LICHEN

VANDALISM (GRAFFITI)

Figure 4-3: Problems of the facades-1

PROBLEMS
ON FACADES



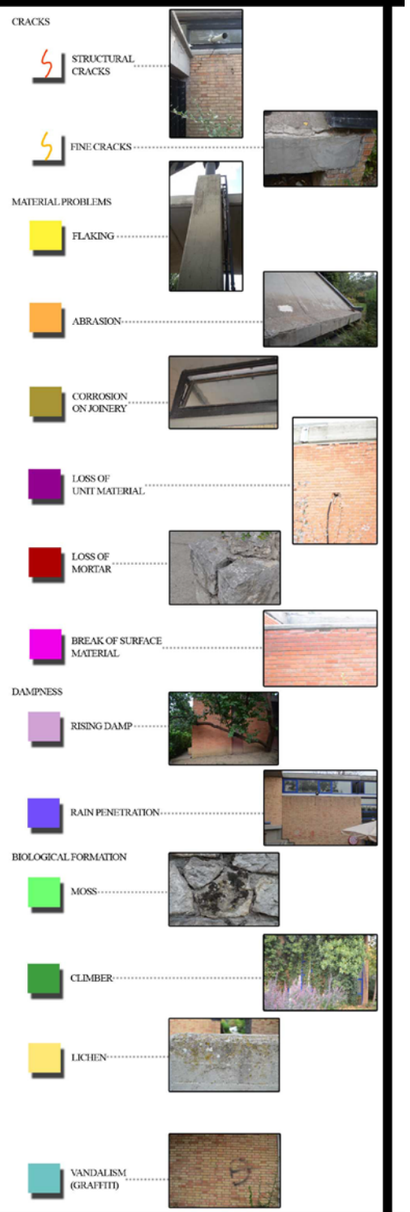


Figure 4-4: Problems of the facades-2

4.2.Statement of Significance

- The *Çarşı* is not only a commercial complex, but also a socialization center with its open, semi-open and closed areas.

- Its open, semi-open and closed areas are full of memories with their architectural and functional features. It is a place that has been subjected to various acts.

- It is the first, and one of the limited, examples of mushroom slab system in Turkey.

- Architectural quality, design quality, construction technique quality, material quality and workmanship quality of the area is quite high.

- *"Pastane"* name itself has gained a significance in time.

4.3.Definition of Vision

The *Çarşı* is generally the first place visitors come across. The *Çarşı* is also important as it is said to create the first impression for METU. For that reason, the *Çarşı* should be approached like a show case.

The vision of the proposal in this study is to make the *Çarşı* a prestigious social and commercial space again. Within this scope, it is crucial to show the original architectural characteristics of the area and locate functions appropriate for the current needs. These steps can act to make the *Çarşı* more attractive for all habitants of the campus and feed open areas.

4.4. Definition of Principals, Strategies and Actions

After defining a vision for the conservation and management proposal for the *Çarşı*, principles are determined by looking at the values and problems of the site. Next,

strategies are specified in relationship to the principles. Last, actions are developed to sustain the significance of the place.

Figure 4-5: Diagram of decision procedure

The *Çarşı* of METU is a place which was designed as a social and commercial attraction point. It served that role for a while in the past. As the number of habitants of the campus increased and needs changed over time, the area became insufficient and additional buildings emerged around it. Some structural and material problems were inevitable and occurred due to time passed and the area being neglected. Now, the *Çarşı* is faced with the problem of losing its significance. Against this threat, the following fundamental principles are determined within the scope of this thesis: "reviving the meaning of the *Çarşı*", "conserving and sustaining the *Çarşı*", "providing its use as a *Çarşı* today", "social involvement" and "coordinated authorized units".

After mentioning fundamental principles, the strategies can be listed as follows:

A. Integrity

   A.1. Retaining spatial and social integrity of the *Çarşı* Complex buildings

   A.2. Re-arranging the relationship between *Çarşı* Complex and the additional commercial buildings around it

   A.3. Avoiding non-integrated interventions. Interventions should be done by considering the whole entity of the *Çarşı* Complex.

B. Historical Continuity

   B.1. Creating awareness on keeping record and providing its continuity by institutional support

B.2. Understanding and narrating the *Çarşı* Complex with its open, semi-open and closed areas

B.3. Respecting the physical and functional character of the *Çarşı* Complex

C. Sense of Community

C.1. Attaching the *Çarşı* Complex to traditions, festivals and activities, such as graduation ceremony, spring festival and theatre festival

C.2. Reviving the correlation between people and place

D. Accessibility

D.1. Providing accessibility for people with disabilities

D.2. Organizing integrated information signboards

E. Participation

E.1. Managing the process transparently and informing the community about the process

E.2. Involving the tenants of the buildings and users of the area in the planning and decision-making process

After defining strategies, the necessary actions are specified below:

Action 1: Locating functions which can feed the open areas of the *Çarşı*

Action 2: Providing development of the relationship between the area and the additional buildings

Action 3: Eliminating unqualified joineries of Block A, C, D and placing the new iron joineries in alignment with the original details

Action 4: Removing additional patch kind of interventions in the open areas and completing these parts with the material compatible with the original design

Action 5: Creating a Spatial *Çarşı* Archive as a part of Spatial METU Archive, which was proposed by Akman in 2016

Action 6: Putting old photos of the area on the walls of Block B, Block D, and courtyard wall in front of the Block C during appropriate weather conditions

Action 7: Removing signboards, pipes, cables, air conditioners, ventilation shafts etc.

Action 8: Reviving the pool

Action 9: Reviving the auditoriums again by placement of timber sitting platforms of the linear auditorium

Action 10: Returning to the original volume of Block A

Action 11: Removing additional volumes around Block A, C and D

Action 12: Eliminating column coverages and suspended ceilings, which are obstacles for "apparent structural system" initial design principle

Action 13: Refusing the colorful wall painting and lighting armatures which affects inner space perception

Action 14: Preparing a conservation project for the buildings individually

Action 15: Setting up some of the stands in the square of *Çarşı* during METU spring festivals

Action 16: Creating alternative ways for disabled people to access the area

Action 17: Locating integrated information signboards for each function. The signboard of "Bookstore" has been accepted by the users for a while and it is compatible with the original design, joineries, etc.

Action 18: Providing special opportunities for the student clubs' introducing meetings to introduce the area to new students

Action 19: Sharing information about conservation & management process for the *Çarşı*, as well as for whole campus, via official social media, website, etc.

Action 20: Arranging regular meetings with the stakeholders during the decision stage

Action 21: Providing regular monitoring

Within the scope of this thesis, the area is architecturally documented, and the material and problem analyses are handled. Monitoring and regular maintenance can solve most of the problems. Up to now, there was no database to observe problems. The detailed documentation of this study should be used for monitoring from now on to avoid larger problems. Moreover, interventions which have done without understanding the significance of the area, can be said to create the major problem. Therefore, the

interventions should be done with accordance with the significance of the area. On the other hand, time-related functional changes related to buildings are inevitable. However, the spatial and architectural changes which are necessary due to function changes, should not be traversal of the structural and architectural character, details, meaning and the spirit of the heritage. The conservation projects for each building should also be prepared in detail, as stated in "Action 14". To deal with all of the architectural interventions, a conservation team should be formed. This team should consist of conservation expert architects, conservation expert civil engineers and material experts.

The stakeholders of the *Çarşı* can be listed as below:

Users:

- Students
- METU academic staff
- METU administrative staff
- Managers of the shops
- Staff of the shops
- Alumni

Decision Makers:

- Presidency of METU
- METU Ankara Campus Spatial Strategy Commission
- METU Directorate of Construction & Technical Works

As one of the most important conservation criteria is providing sustainable use of the heritage, the expectations of the users should be taken into account. As stated in Action 17 and 18, all these stakeholders should be involved and informed in decision making and intervention stages by means of periodic meetings.

Figure 4-6: Diagram of Principles, Strategies and Actions

CHAPTER 5

CONCLUSION

Conservation of modern heritage is a relatively new issue. It has been subjected to some arguments since the second half of the 20th century. Organizations related this issue has started to work since the last decade of the century. On the other hand, in Turkey, the issue came on the agenda at the beginning of the 2000's. The studies regarding modern heritage should be increased to keep this heritage alive and raise the awareness of the public about this issue. Within this perspective, this thesis focused on METU *Çarşı* as a part of METU, which is a significant example of modern heritage in Turkey; and aimed to develop suggestions for conserving and managing the *Çarşı,* which defines an approach, principles and strategies. This study aimed to be an example for the other areas of METU Campus as well.

Main observation made, and conclusions drawn as a result of this thesis are presented below:

- Structures or the certain areas cannot be evaluated without their nearby environment. Structures, which were a part of a context in the past, are a part of different context today. For that reason, new relations and their related contexts should be taken into account.

- Modern structures disappear very quickly. Therefore, documentation of them is crucial. Within the scope of this thesis, *Çarşı* was documented by using a high technology laser scanner. This method was used because there was no study about *Çarşı* which could be used as database and laser scanner can

- provide documentation with high details. To determine the problems of the area and monitoring it from now on; documentation with laser scanner was quite useful. Even if this method cannot be used for every modern structure, because of inaccessibility and/or high cost requirement; they can be documented with just photographing according to "3x3 rules (2013 version)" accepted by CIPA (*Comité International de la Photogrammétrie Architecturale* - International Committee of Architectural Photogrammetry).

- Not only the physical characteristics but also the architecture and design idea of the area is important. Materials used, spatial relationships, details create a whole.

- It is obvious that, functions related to an area can change as time passes. The important thing is to intervene by conserving the values of the heritage. The interventions should be done in such a way as to give the least damage to the structure. This requires individual conservation projects.

- It is important to update the modern heritage areas as in case they are not used, they will disappear. Within this context, accessibility for disabled people, expectations of the users etc. should be considered accordingly and updates should be done without giving any damage to the heritage areas.

- Today, even though there is no obstacle about conserving modern architecture, the conservation status of most of the modern architectural heritage depends on decisions of the conservation councils. In most of the cases, the civil efforts are also needed to save modern architectural heritage. It is obvious that there should be more protectionist provisions regarding modern heritage taken place on the legal documents.

- No serious structural or material problems were observed in the area. Most of the problems are caused by improper interventions done without understanding the area and interventions made by poor workmanship. Even

so, the issues regarding structural and material should be examined by the specialists. Moreover, development in speciality regarding conservation of modern heritage should be supported.

Observations and conclusions stated above can be considered as the major issues that can be seen in any other modern heritage areas. With this study, it is tried to reveal an approach that can be used and applied for such areas. Therefore, the other modern heritage examples of Turkey should be determined, registered and approached accordingly.

In addition to inferences stated above, there are some fundamental issues special to the *Çarşı* to be solved. The relationship between the *Çarşı* and additional commercial buildings has not been thought. Additional commercial buildings are irreverent to the *Çarşı* and they did not take a lesson from open and closed area relationship of the *Çarşı*. These additional buildings should be rehabilitated so as not to change the ambience of the *Çarşı* further. Moreover, the pool and the auditoriums are some of the main components of the open areas of the *Çarşı.* Today, they are in bad condition and cannot be used. They should be revitalised to bring the open areas of the *Çarşı* to life. Furthermore, the *Çarşı* needs proper and regular cleaning; however, this is not provided. This is essential for the *Çarşı* and should be arranged. Additionally, the plaster on the mushroom columns affects the sense of the spaces badly. On the other hand, the suspended ceiling usage is another problematic issue about sense of the spaces. All of them should be removed to revive the meaning of the *Çarşı*. Altered joineries so as to affect the design of the facades, should be removed and iron joineries produced according to original details should be placed. Repositioning of the joineries of Block B has affected the solid-void relationship of the initial design idea badly. They should be moved to create this relationship again. These are the worst alterations of the area which should be certainly corrected. In addition to all these issues, there is another suggestion made by this study. The clock tower proposed in the original project may be constructed. Because the campus has a gap about having landmarks in general, this addition both helps to fill this gap and supports the initial design idea.

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APPENDIX A

ORIGINAL DRAWINGS OF *ÇARŞI*

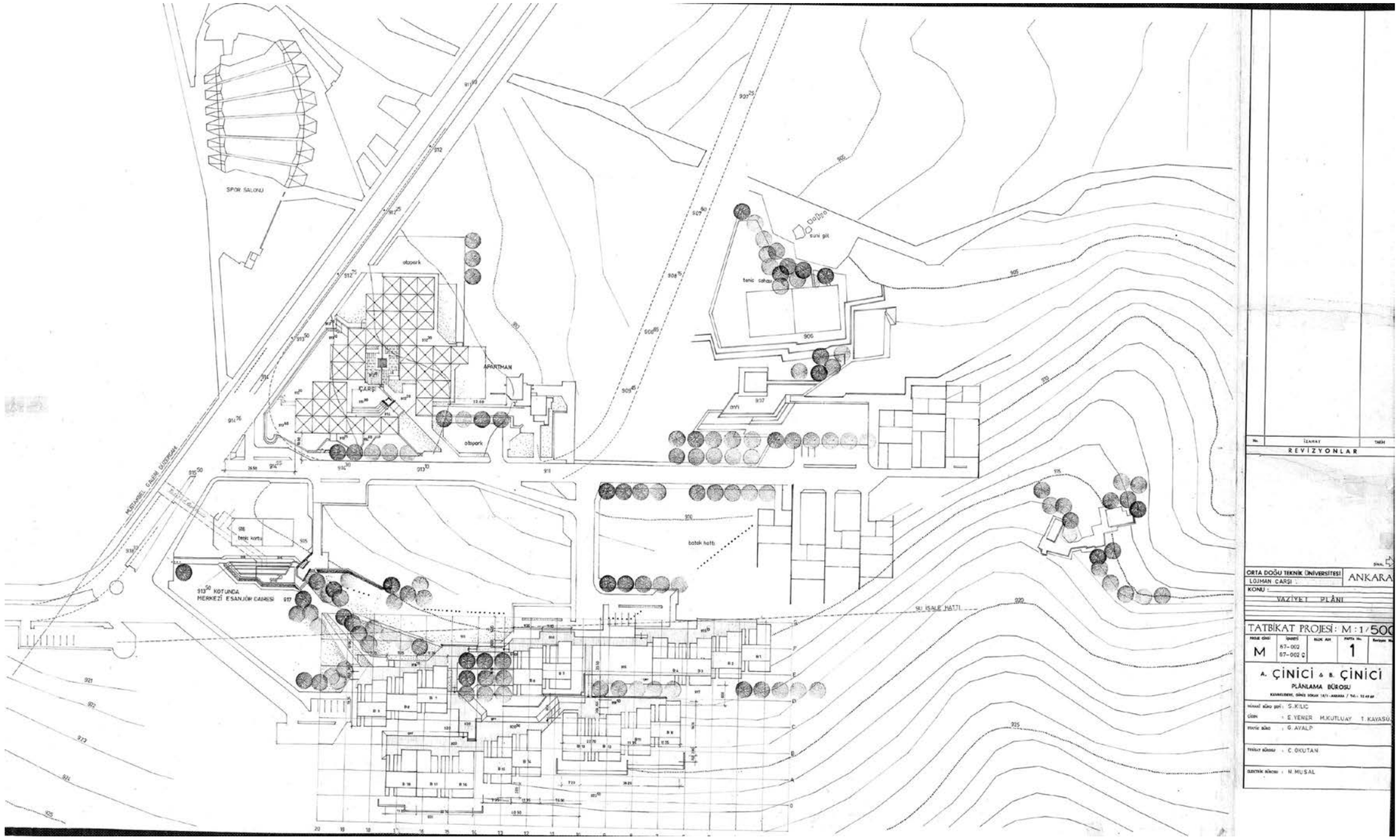


Figure 6-1: Original Drawing; Site Plan of *Çarşı*
Source: METU Directorate of Construction & Technical Works

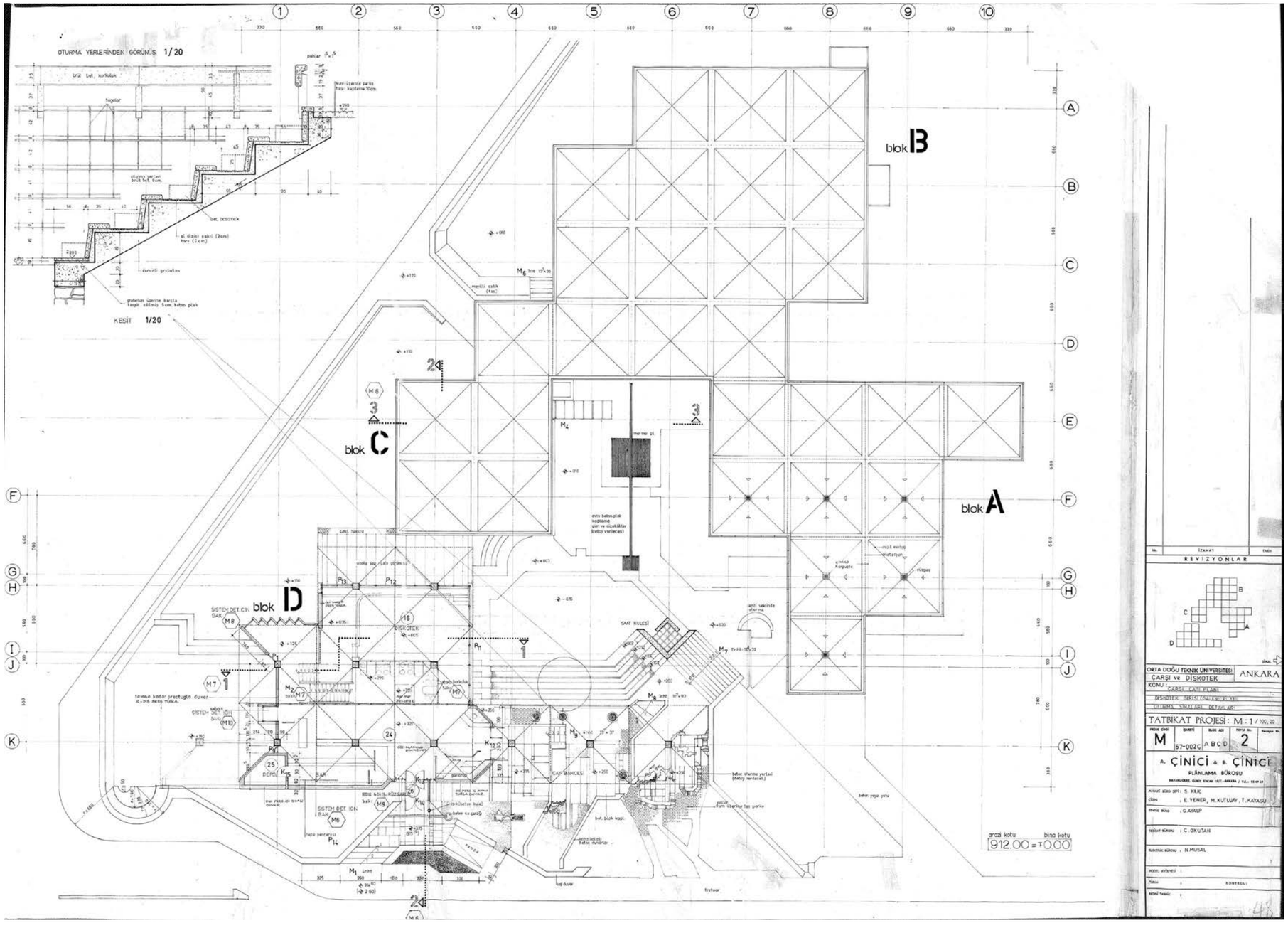


Figure 6-2: Original Drawing; *Çarşı* Roof Plan, Discotheque Entrance (Gallery) Plan, Auditorium Details
Source: METU Directorate of Construction & Technical Works

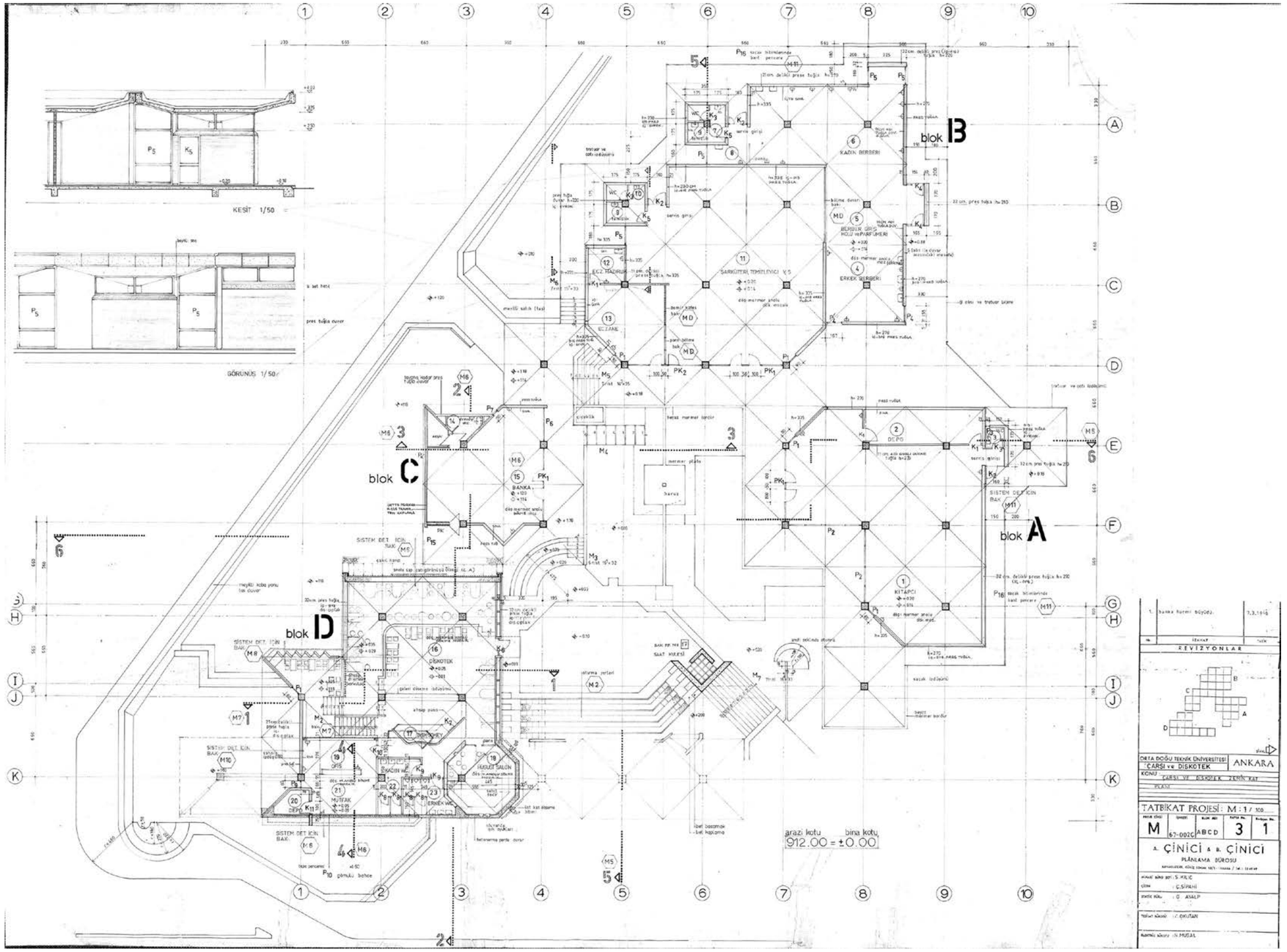


Figure 6-3: Original Drawing; *Çarşı* and Discotheque Ground Floor Plan
Source: METU Directorate of Construction & Technical Works

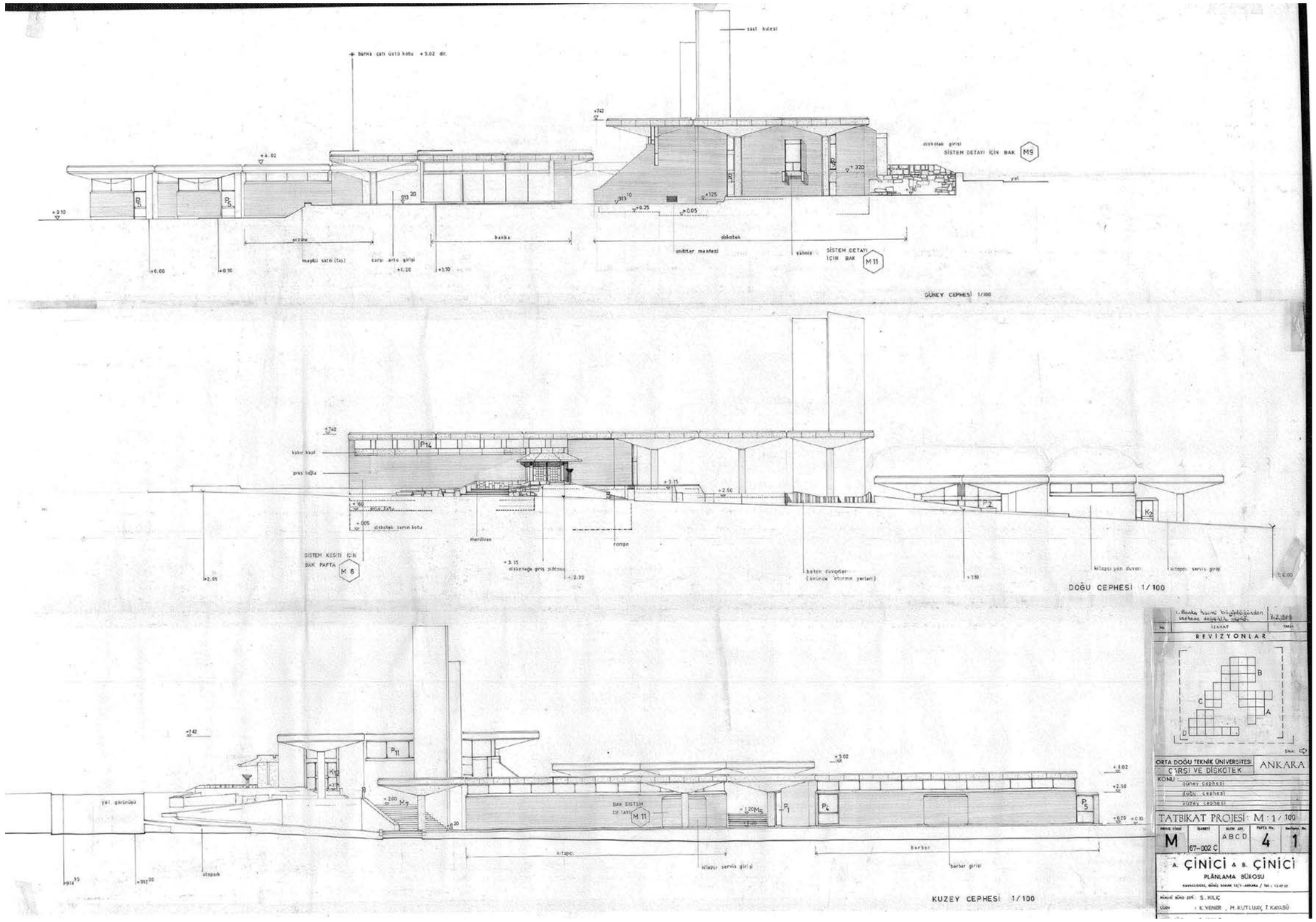


Figure 6-4: Original Drawing; South-East-North Facades
Source: METU Directorate of Construction & Technical Works

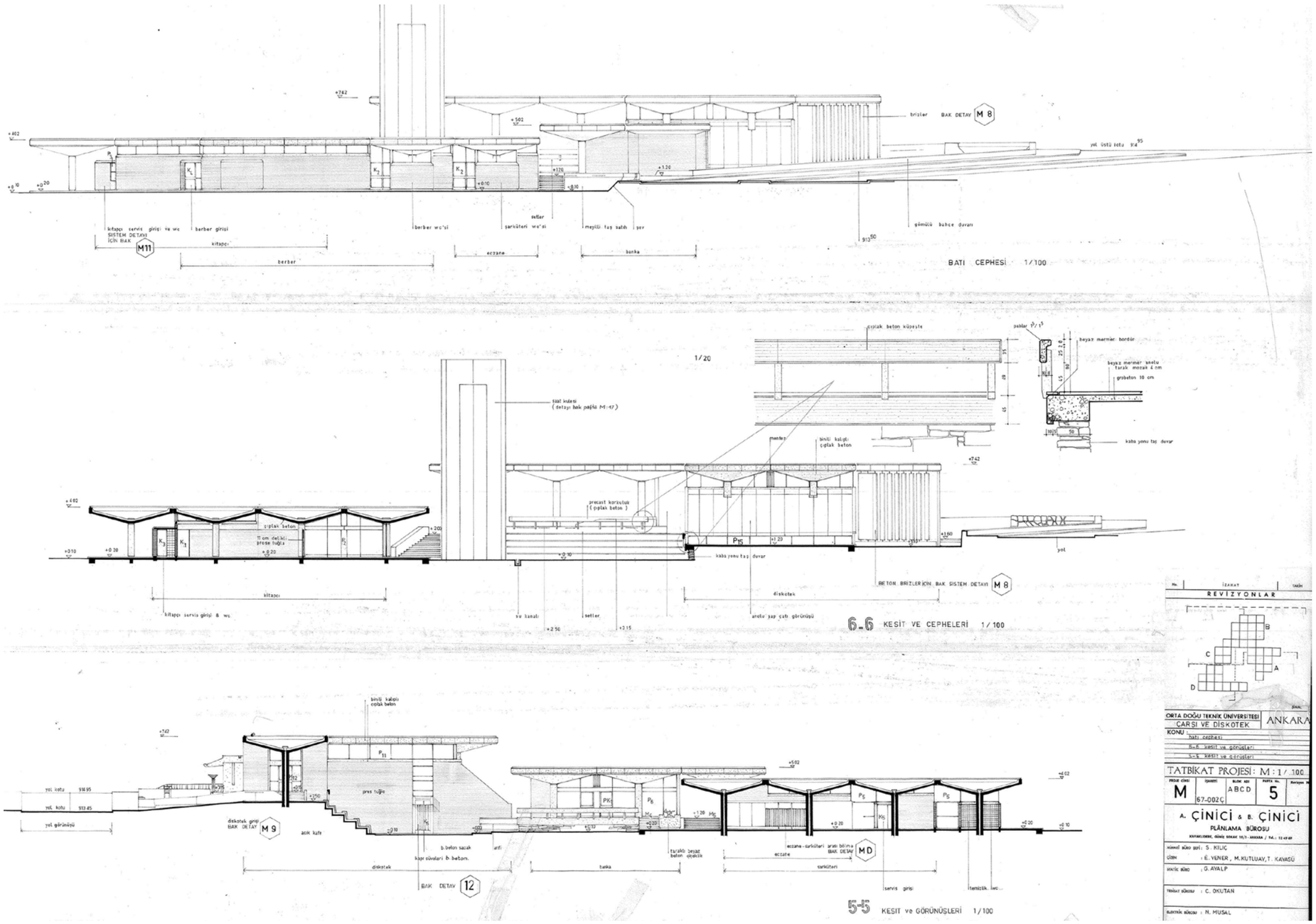


Figure 6-5: Original Drawing; West Facade, 6-6 Section, 5-5 Section
Source: METU Directorate of Construction & Technical Works

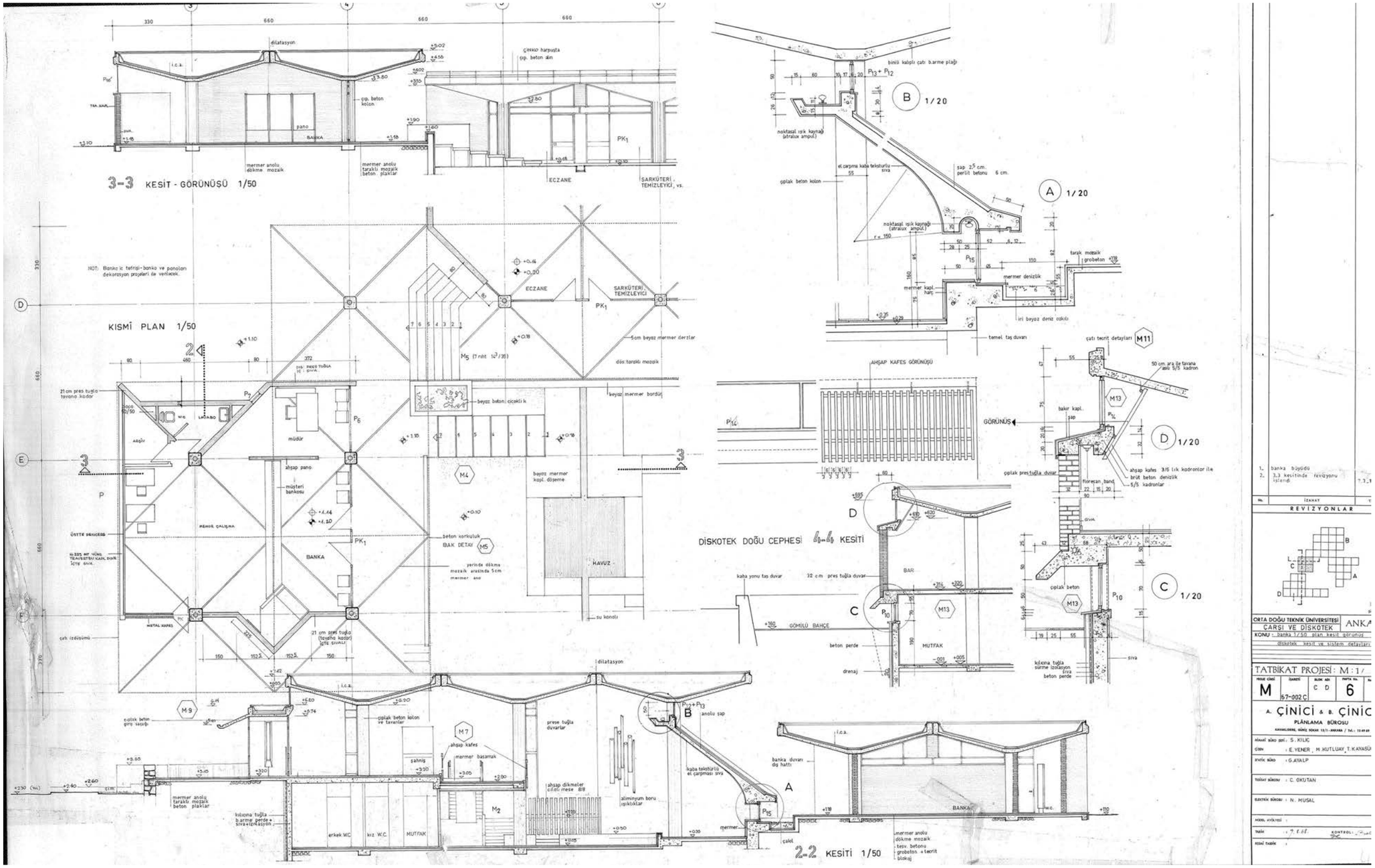


Figure 6-6: Original Drawing; Plan, Section, Elevation of Bank; Section and System Details of Discotheque
Source: METU Directorate of Construction & Technical Works

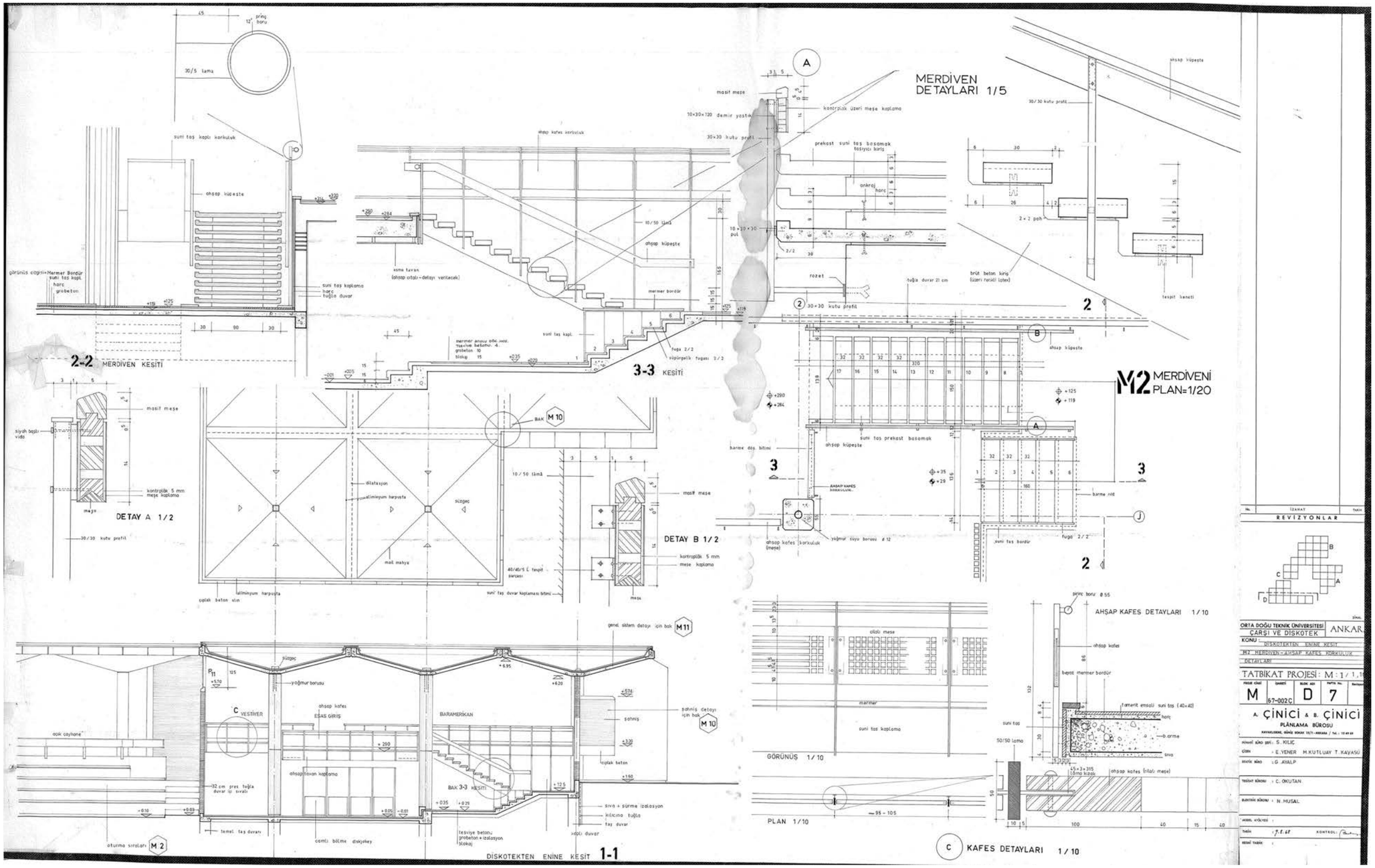
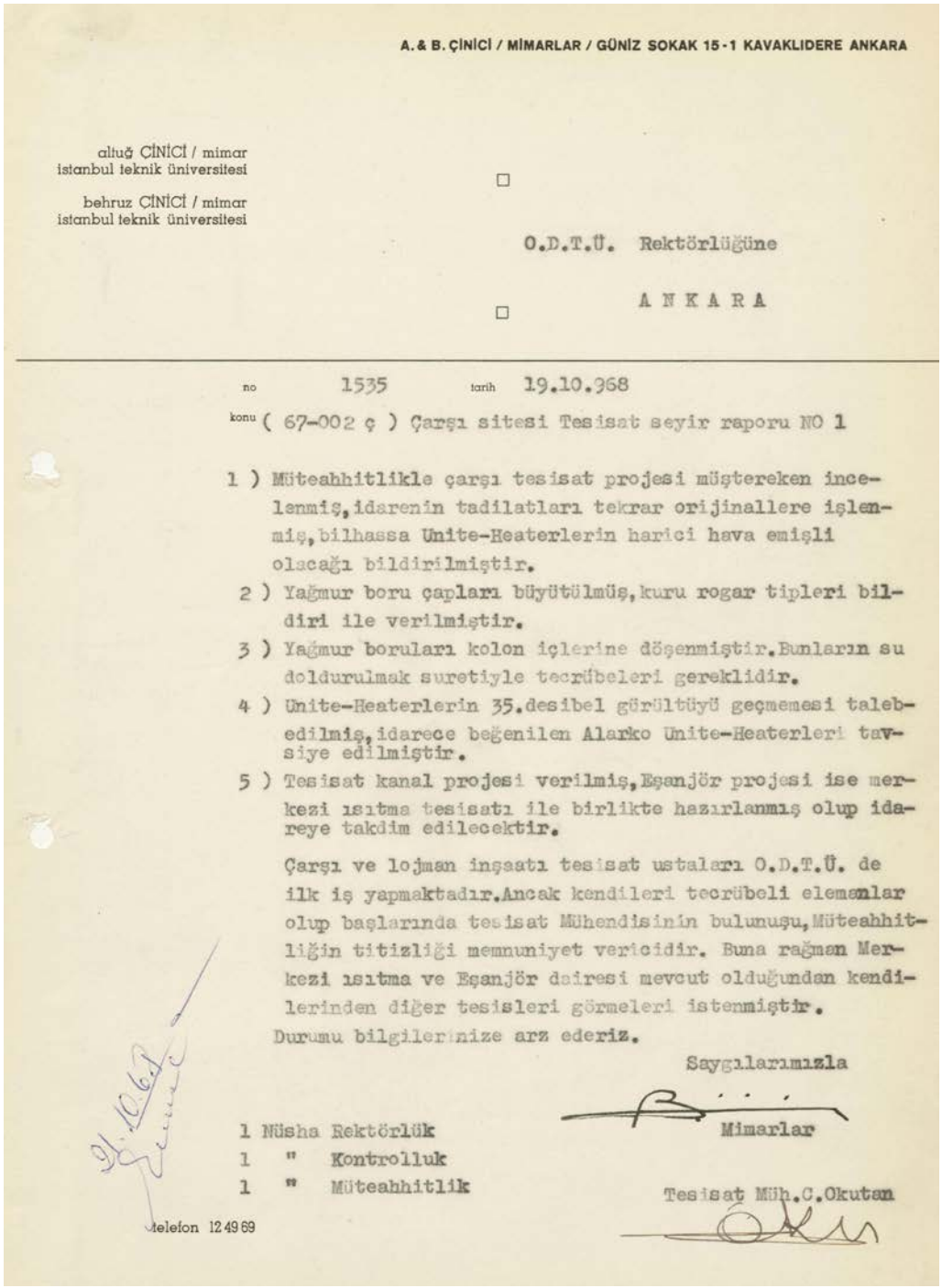


Figure 6-7: Original Drawing; Latitudinal Section of Discotheque, System Details of M2 Stairs, Timber Mesh Railing
Source: METU Directorate of Construction & Technical Works

APPENDIX B

CONSTRUCTION OBSERVATION REPORTS WRITTEN BY ÇINICIS



A. & B. ÇİNİCİ / MİMARLAR / GÜNİZ SOKAK 15-1 KAVAKLIDERE ANKARA

altuğ ÇİNİCİ / mimar
istanbul teknik üniversitesi

behruz ÇİNİCİ / mimar
istanbul teknik üniversitesi

O.D.T.Ü. Rektörlüğüne

ANKARA

no 1535 tarih 19.10.968

konu (67-002 ç) Çarşı sitesi Tesisat seyir raporu NO 1

1) Müteahhitlikle çarşı tesisat projesi müştereken incelenmiş, idarenin tadilatları tekrar orijinallere işlenmiş, bilhassa Unite-Heaterlerin harici hava emişli olacağı bildirilmiştir.

2) Yağmur boru çapları büyütülmüş, kuru rogar tipleri bildiri ile verilmiştir.

3) Yağmur boruları kolon içlerine döşenmiştir. Bunların su doldurulmak suretiyle tecrübeleri gereklidir.

4) Unite-Heaterlerin 35. desibel gürültüyü geçmemesi talebedilmiş, idarece beğenilen Alarko Unite-Heaterleri tavsiye edilmiştir.

5) Tesisat kanal projesi verilmiş, Eşanjör projesi ise merkezi ısıtma tesisatı ile birlikte hazırlanmış olup idareye takdim edilecektir.

Çarşı ve lojman inşaatı tesisat ustaları O.D.T.Ü. de ilk iş yapmaktadır. Ancak kendileri tecrübeli elemanlar olup başlarında tesisat Mühendisinin bulunuşu, Müteahhitliğin titizliği memnuniyet vericidir. Buna rağmen Merkezi ısıtma ve Eşanjör dairesi mevcut olduğundan kendilerinden diğer tesisleri görmeleri istenmiştir.

Durumu bilgilerinize arz ederiz.

Saygılarımızla

Mimarlar

Tesisat Müh. C. Okutan

1 Nüsha Rektörlük
1 " Kontrolluk
1 " Müteahhitlik

telefon 12 49 69

Figure 6-8: Report of Progress of Construction Works-1; Installation
Source: saltonline.org

A.& B. ÇİNİCİ / MİMARLAR / GÜNİZ SOKAK 15-1 KAVAKLIDERE ANKARA

altuğ ÇİNİCİ / mimar
istanbul teknik üniversitesi

behruz ÇİNİCİ / mimar
istanbul teknik üniversitesi

□

C.D.T.Ü. Rektörlüğüne

ANKARA

□

---

no 1605 tarih 17.1.969

konu (67-002 Ç) Çarşı sitesi Elektrik tesisatı seyir raporu NO 2

1 - B Blokta kolon buatları kolonlardaki linye boruları sorti boruları ile piriz,buatlar konmuştur.

2 - Tavanlara sortiler atılmış ve buatları konmuştur. Ancak eczanede buat yeri tam dilatasyona geldiğinden buat konmamış sorti borusu dilatasyon aralığında bırakılmıştır.

3 - B Blokta tavandaki W.C. lambaları duvaraalınmış projeye işlenerek müteahide bildirilmiştir.

4 - C Blok Banka kısmında kolonlardaki boru ve buat işçiliği yapılmış,beton dökülen kısımların tavan buatları konmuştur. Ancak Bankadaki avize iptal edilmiştir. Bankaların dekorasyonunda alacağı kesin durum bilinmediğinden tablonun karşısındaki duvarda banko aydınlatmasında kullanılmak üzere bir linye buatı konulacak ve bu buata müstakil linye çekilecektir. Bu husus müteahhitliğe bildirilmiş ve ona göre boru ferşi yapılmıştır.

5 -A Blokta kolonların boru ve buatları konmuştur. A Blok depoda tavandaki T tipi armatürlerin yerine,duvara C tipi armatürler konacaktır. Bu husus müteahhide bildirilmiştir.

6 -Müteahhitlikten T tipi harici armatür numunesi istenmiştir. Getirilmiş bulunan bulunan numunede bazı aksamalar görülmüş ve bu durum müteahhitliğe izah edilerek tekrar düzeltilmiş numune istenmiştir.

7 -Elektrik taşaronu işini inşaat işlerine paralel olarak yürütmektedir.

8 -Tavan lambalarının kolon eksemine göre simetrik olması, aynı mahaldeki buat yüksekliklerinin aynı olması,buatların içine beton dolmamasının sağlanması gibi hususlara taşaronun daha dikkatli olması ihtar edilmiş müsbet bir gelişme müşahade edilmiştir. Bu konuda Müteahhit firma sorumlu olacağından dikkatli davranılmalıdır.

Durum bilgilerinize sunulur.

Eletrik Mühendisi

Nazmi Musal

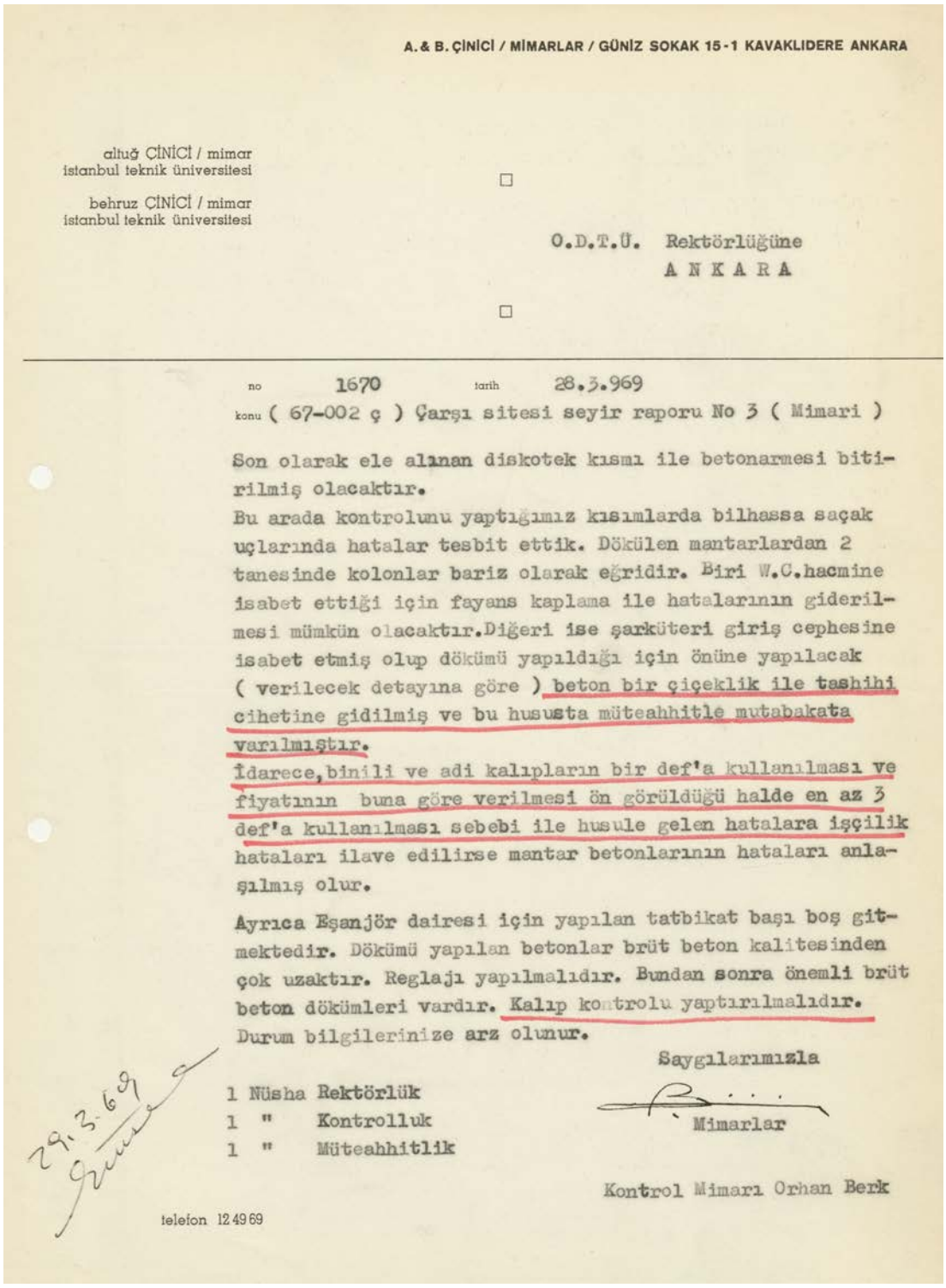
Saygılarımızla

Mimarlar

1 Nüsha Rektörlük
1 " Kontrolluk
1 " Müteahhitlik

telefon 12 49 69

17.1.69



A.& B. ÇİNİCİ / MİMARLAR / GÜNİZ SOKAK 15-1 KAVAKLIDERE ANKARA

altuğ ÇİNİCİ / mimar
istanbul teknik üniversitesi

behruz ÇİNİCİ / mimar
istanbul teknik üniversitesi

O.D.T.Ü. Rektörlüğüne
A N K A R A

no 1670 tarih 28.3.969

konu (67-002 ç) Çarşı sitesi seyir raporu No 3 (Mimari)

Son olarak ele alınan diskotek kısmı ile betonarmesi bitirilmiş olacaktır.
Bu arada kontrolunu yaptığımız kısımlarda bilhassa saçak uçlarında hatalar tesbit ettik. Dökülen mantarlardan 2 tanesinde kolonlar bariz olarak eğridir. Biri W.C.hacmine isabet ettiği için fayans kaplama ile hatalarının giderilmesi mümkün olacaktır.Diğeri ise şarküteri giriş cephesine isabet etmiş olup dökümü yapıldığı için önüne yapılacak (verilecek detayına göre) beton bir çiçeklik ile tashihi cihetine gidilmiş ve bu hususta müteahhitle mutabakata varılmıştır.
İdarece,binili ve adi kalıpların bir def'a kullanılması ve fiyatının buna göre verilmesi ön görüldüğü halde en az 3 def'a kullanılması sebebi ile husule gelen hatalara işçilik hataları ilave edilirse mantar betonlarının hataları anlaşılmış olur.

Ayrıca Eşanjör dairesi için yapılan tatbikat başı boş gitmektedir. Dökümü yapılan betonlar brüt beton kalitesinden çok uzaktır. Reglajı yapılmalıdır. Bundan sonra önemli brüt beton dökümleri vardır. Kalıp kontrolu yaptırılmalıdır.
Durum bilgilerinize arz olunur.

Saygılarımızla

Mimarlar

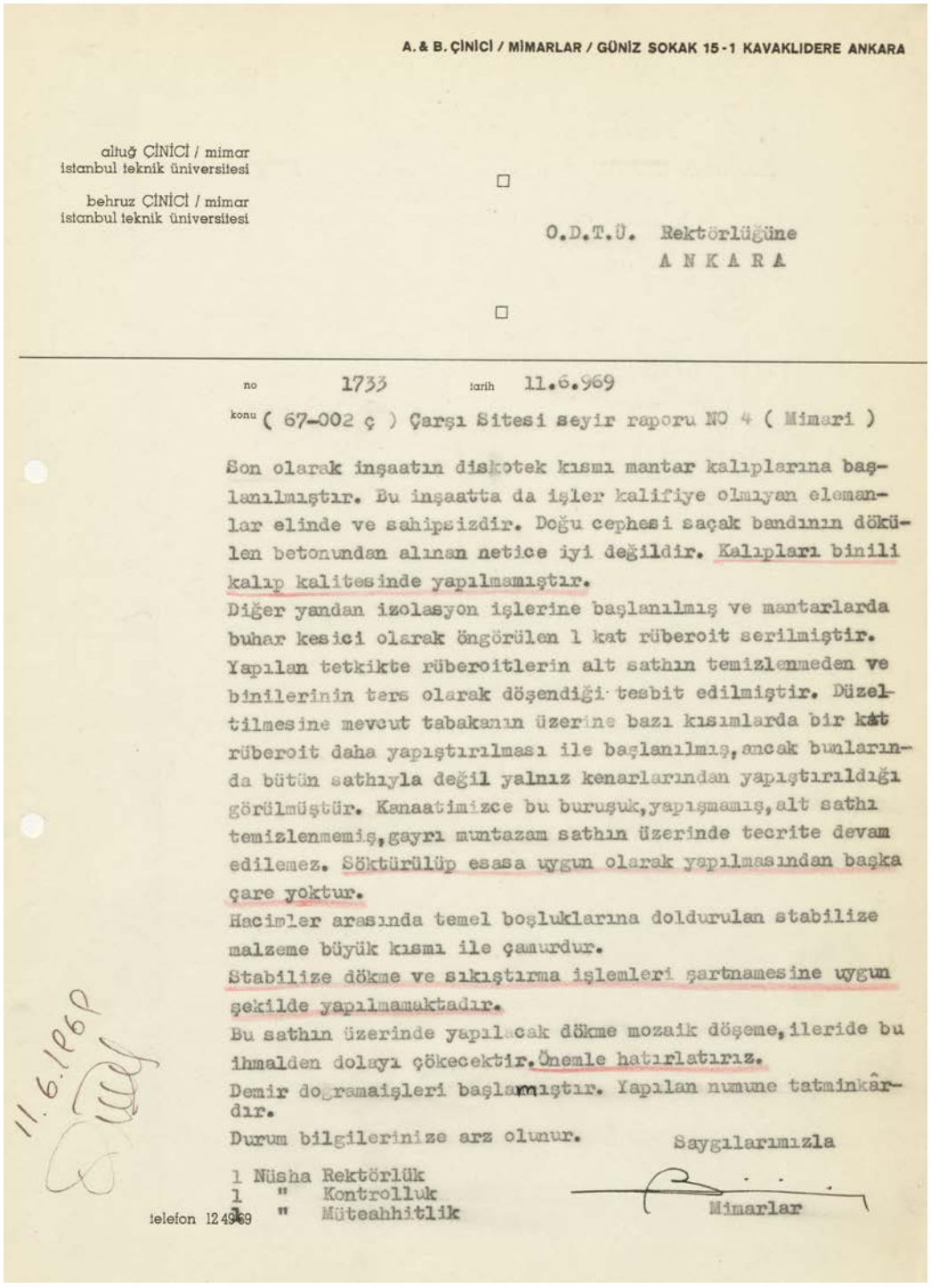
Kontrol Mimarı Orhan Berk

29.3.69

1 Nüsha Rektörlük
1 " Kontrolluk
1 " Müteahhitlik

telefon 12 49 69

Figure 6-10: Report of Progress of Construction Works-3; Architectural
Source: saltonline.org



A. & B. ÇİNİCİ / MİMARLAR / GÜNİZ SOKAK 15-1 KAVAKLIDERE ANKARA

altuğ ÇİNİCİ / mimar
istanbul teknik üniversitesi

behruz ÇİNİCİ / mimar
istanbul teknik üniversitesi

O.D.T.Ü. Rektörlüğüne
A N K A R A

no 1733 tarih 11.6.969

konu (67-002 ç) Çarşı Sitesi seyir raporu NO 4 (Mimari)

Son olarak inşaatın diskotek kısmı mantar kalıplarına başlanılmıştır. Bu inşaatta da işler kalifiye olmıyan elemanlar elinde ve sahipsizdir. Doğu cephesi saçak bandının dökülen betonundan alınan netice iyi değildir. Kalıpları binili kalıp kalitesinde yapılmamıştır.
Diğer yandan izolasyon işlerine başlanılmış ve mantarlarda buhar kesici olarak öngörülen 1 kat rüberoit serilmiştir. Yapılan tetkikte rüberoitlerin alt sathın temizlenmeden ve binilerinin ters olarak döşendiği tesbit edilmiştir. Düzeltilmesine mevcut tabakanın üzerine bazı kısımlarda bir kat rüberoit daha yapıştırılması ile başlanılmış, ancak bunlarında bütün sathıyla değil yalnız kenarlarından yapıştırıldığı görülmüştür. Kanaatimizce bu buruşuk, yapışmamış, alt sathı temizlenmemiş, gayrı muntazam sathın üzerinde tecrite devam edilemez. Söktürülüp esasa uygun olarak yapılmasından başka çare yoktur.
Hacimler arasında temel boşluklarına doldurulan stabilize malzeme büyük kısmı ile çamurdur.
Stabilize dökme ve sıkıştırma işlemleri şartnamesine uygun şekilde yapılmamaktadır.
Bu sathın üzerinde yapılacak dökme mozaik döşeme, ileride bu ihmalden dolayı çökecektir. Önemle hatırlatırız.
Demir doğramaişleri başlamıştır. Yapılan numune tatminkârdır.
Durum bilgilerinize arz olunur.

Saygılarımızla

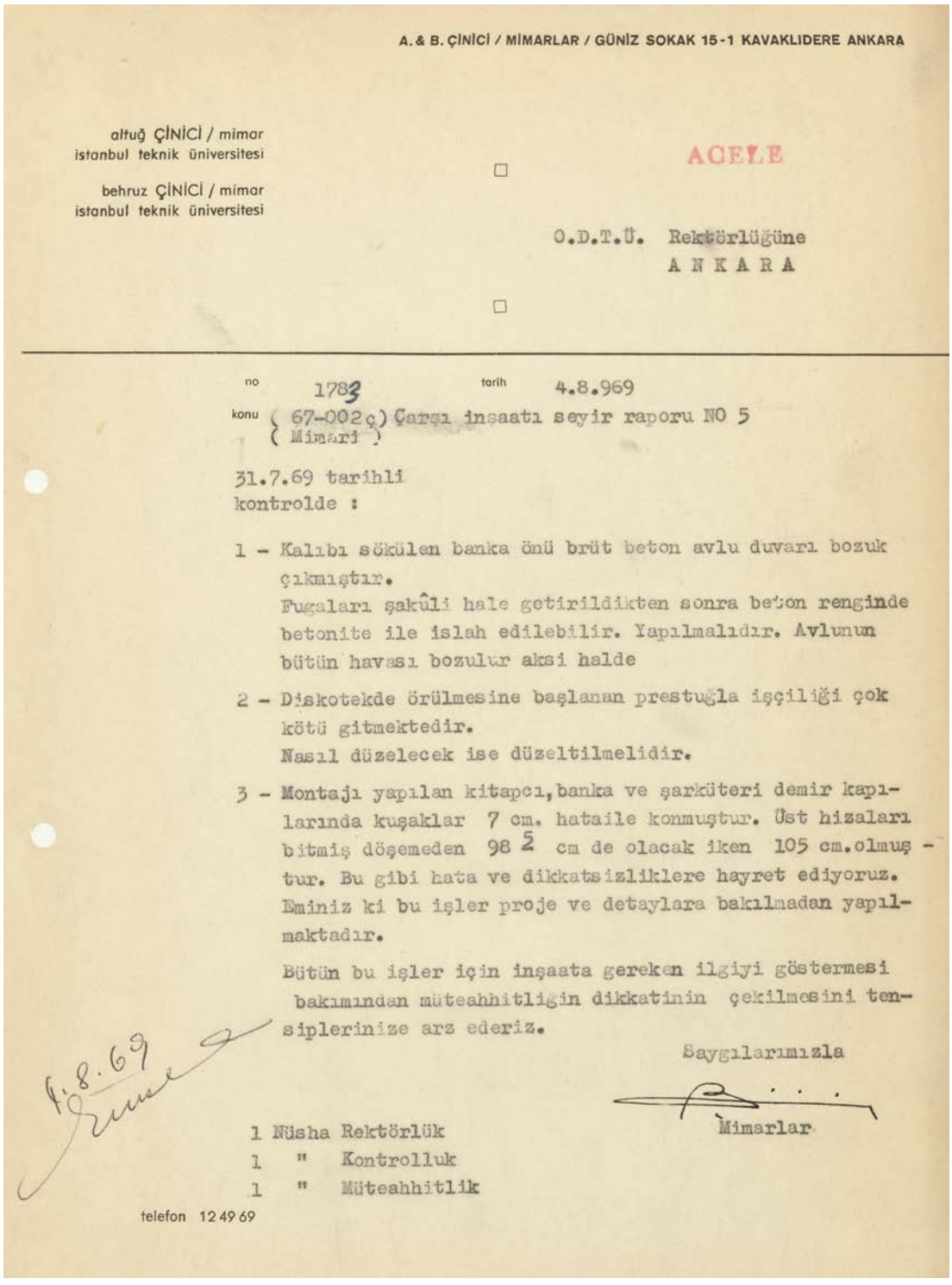
Mimarlar

1 Nüsha Rektörlük
1 " Kontrolluk
1 " Müteahhitlik

telefon 12 49 69

11.6.1969

Figure 6-11: Report of Progress of Construction Works-4; Architectural
Source: saltonline.org



A. & B. ÇİNİCİ / MİMARLAR / GÜNİZ SOKAK 15-1 KAVAKLIDERE ANKARA

altuğ ÇİNİCİ / mimar
istanbul teknik üniversitesi

behruz ÇİNİCİ / mimar
istanbul teknik üniversitesi

ACELE

O.D.T.Ü. Rektörlüğüne
A N K A R A

no 1783 tarih 4.8.969

konu (67-002ç) Çarşı inşaatı seyir raporu NO 5
(Mimari)

31.7.69 tarihli
kontrolde :

1 - Kalıbı sökülen banka önü brüt beton avlu duvarı bozuk çıkmıştır.
Fugaları şakûli hale getirildikten sonra beton renginde betonite ile islah edilebilir. Yapılmalıdır. Avlunun bütün havası bozulur aksi halde

2 - Diskotekde örülmesine başlanan prestuğla işçiliği çok kötü gitmektedir.
Nasıl düzelecek ise düzeltilmelidir.

3 - Montajı yapılan kitapcı, banka ve şarküteri demir kapılarında kuşaklar 7 cm. hataile konmuştur. Üst hizaları bitmiş döşemeden 98 5 cm de olacak iken 105 cm. olmuştur. Bu gibi hata ve dikkatsizliklere hayret ediyoruz. Eminiz ki bu işler proje ve detaylara bakılmadan yapılmaktadır.

Bütün bu işler için inşaata gereken ilgiyi göstermesi bakımından müteahhitliğin dikkatinin çekilmesini tensiplerinize arz ederiz.

Saygılarımızla

Mimarlar

4.8.69

1 Nüsha Rektörlük
1 " Kontrolluk
1 " Müteahhitlik

telefon 12 49 69

Figure 6-12: Report of Progress of Construction Works-5; Architectural
Source: saltonline

APPENDIX C

RENOVATION DRAWINGS

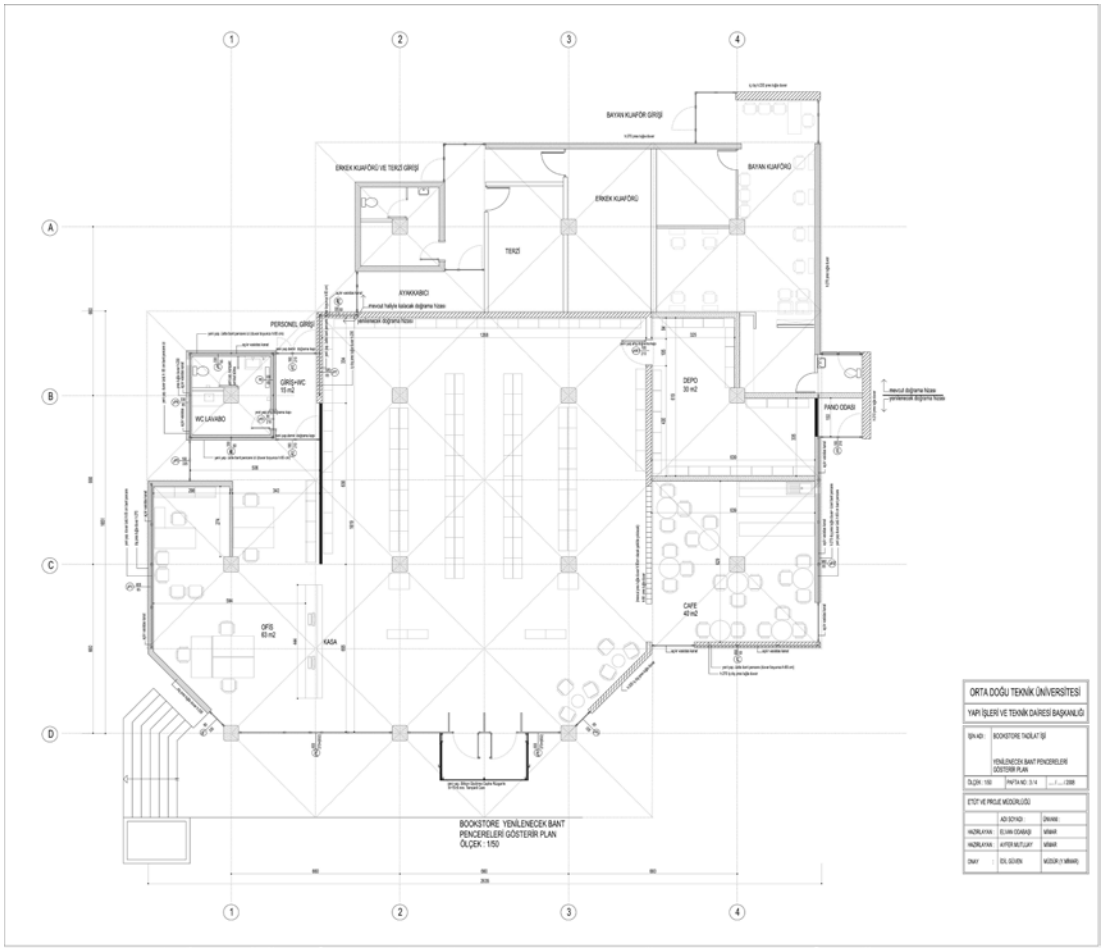


Figure 6-13: Renovation Project Prepared by Architects of METU Directorate of Construction & Technical Works, 2008
Source: METU Directorate of Construction & Technical Works

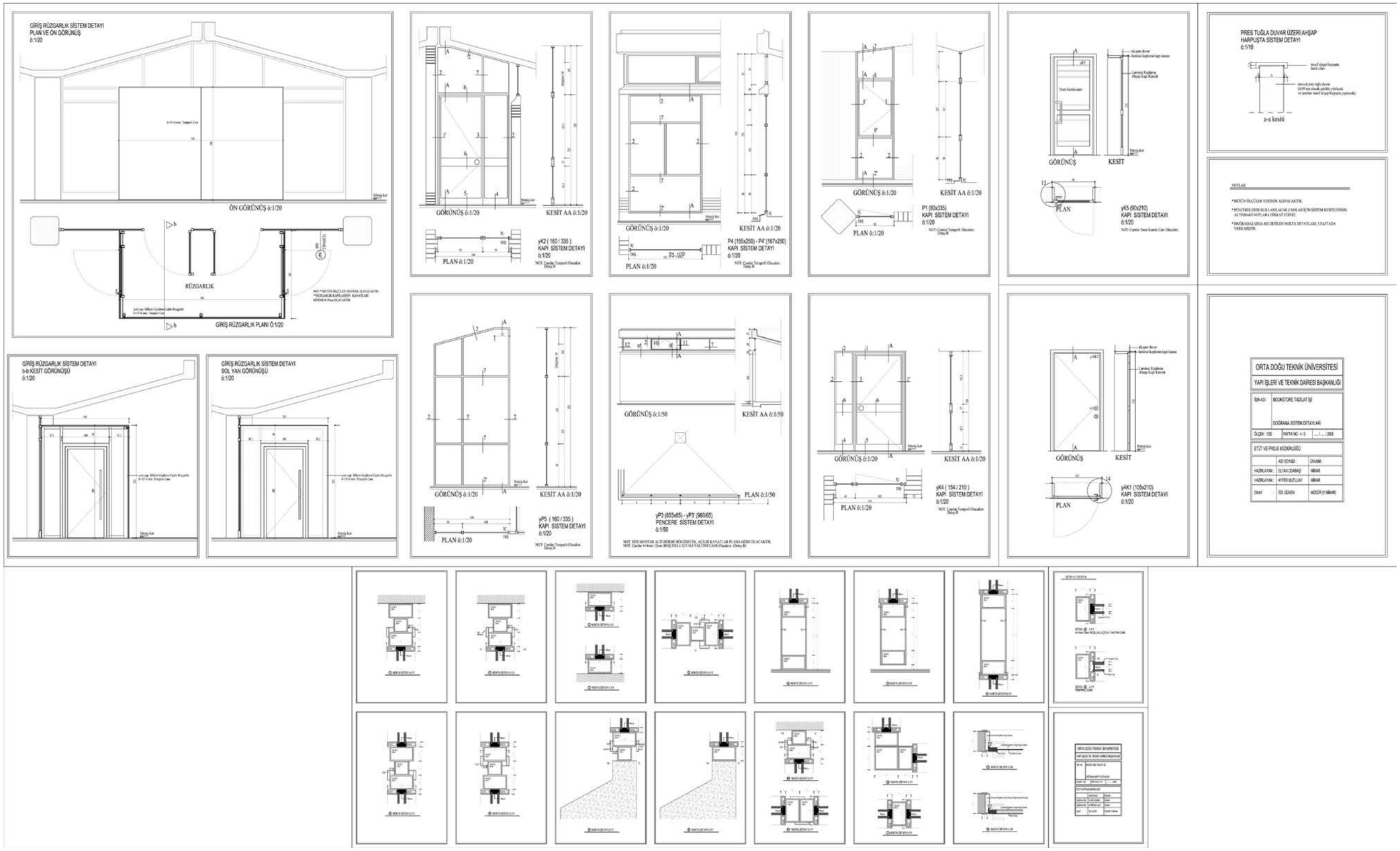


Figure 6-14: Renovation Project Prepared by Architects of METU Directorate of Construction & Technical Works, Joinery Details, 2008
Source: METU Directorate of Construction & Technical Works

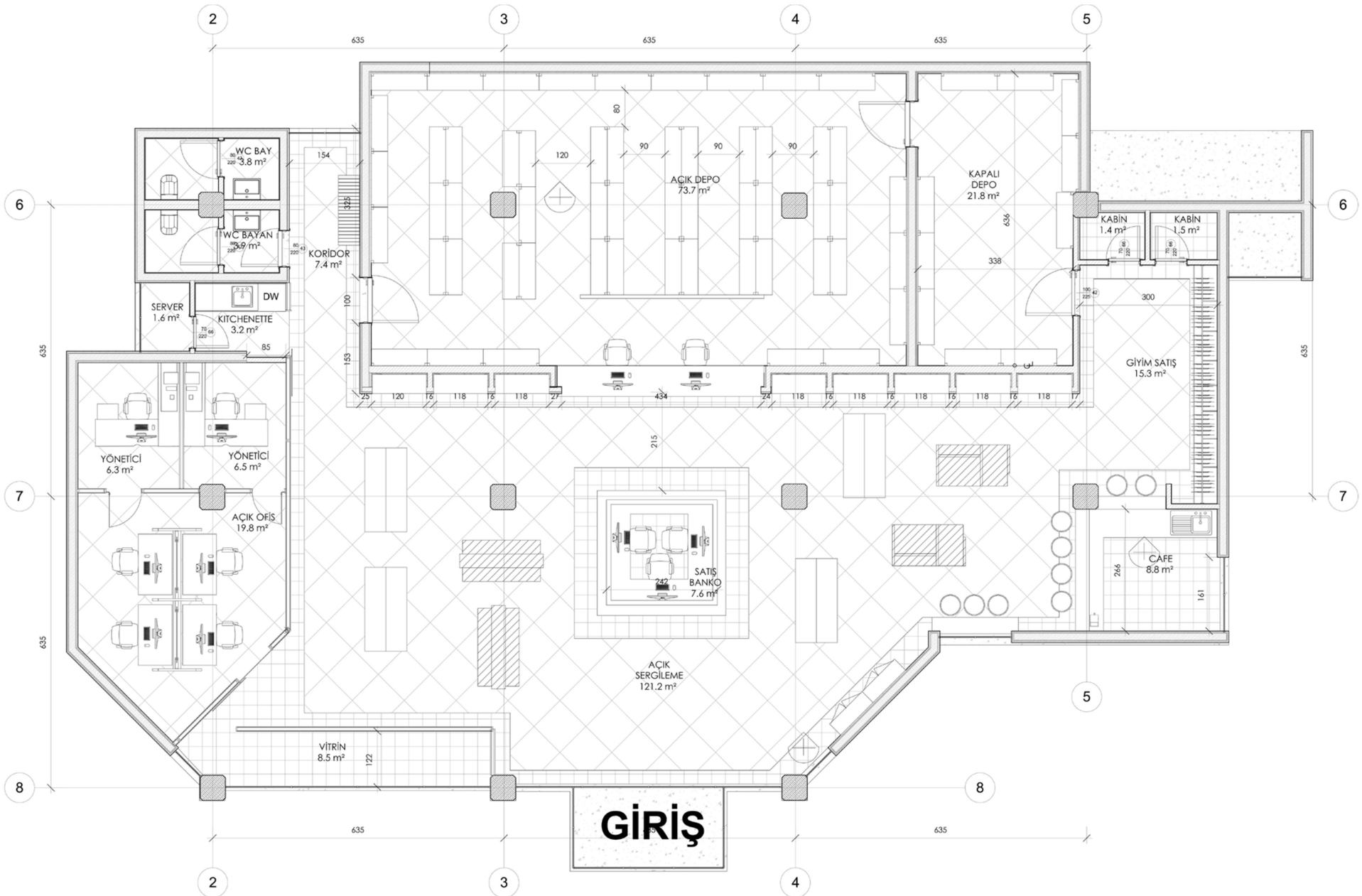


Figure 6-15: Renovation Project Prepared by the Effort of METU Development Foundation (*ODTÜ Geliştirme Vakfı*), 2017
Source: METU Development Foundation