CONSERVATION MANAGEMENT OF STATE THEATER BUILDINGS: THE CASE OF KÜÇÜK TİYATRO IN ANKARA

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ABSTRACT

CONSERVATION MANAGEMENT OF STATE THEATER BUILDINGS: THE CASE OF KÜÇÜK TİYATRO IN ANKARA

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Today, loss of many qualified twentieth century theater buildings and the scarcity of studies on their conservation indicates necessity for researches on this topic. Theater buildings as cultural icons, reflect various architectural, social and historical value that contribute to national identity and collective memory. However, many are under danger for function loss and destruction due to urban transformation, changing cultural habits, challenges as economic constraints, legal gaps, administrative complexities.

Preserving performing art buildings with conservation management plans(CMP) offers sustainable, long term and participatory approach for complex problems of these buildings. The Australia ICOMOS Burra Charter(2013) provide a recognized framework to management approaches, emphasizing conservation of cultural significance, stakeholder engagement and adaptability to change.

State Theaters of Türkiye, with its deep-roots, policies and widespread permanent stages, stands as a prominent art institution of Republic, while Ankara as capital city, has an important role in Türkiye's cultural and artistic development and host significant theater space.Their cultural and historical significance makes them the study area together with Küçük Tiyatro in Ankara.On building scale, Küçük Tiyatro is selected as it is the first permanent stage of the State Theaters , representing pivotal role in modernization of culture and community and theater's institutionalization.

In thesis it is aimed to develop a conservation management approach in building scale, over selected case - State Theaters building Küçük Tiyatro, that adhere the guidelines of Australia ICOMOS Burra Charter and propose a framework for national conservation laws and conservation of theatre buildings of State Theaters and performance&culture buildings inTürkiye context.

Keywords: Conservation management plan, Cultural heritage management, Conservation of theater buildings, State Theaters , Küçük Tiyatro.

ÖZ

DEVLET TİYATROSU YAPILARININ KORUMA YÖNETİMİ : ANKARA'DAKİ KÜÇÜK TİYATRO ÖRNEĞİ

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Bugün, birçok nitelikli 20. yüzyıl tiyatro yapısının kaybı ve bu binaların korunması için yapılan çalışmaların azlığı, bu konuda yapılacak araştırmaların gerekliliğini göstermektedir. Bu kapsamda tiyatro yapıları, önemli kültürel simgeler olarak ulusal kimlik ve kollektif hafızaya katkıda bulunan birçok mimari, sosyal ve tarihi değeri yansıtmaktadır. Ancak bu yapılar, kentsel dönüşüm, değişen kültürel alışkanlıklar, ekonomik kısıtlar, yasal yetersizlikler ve yönetimsel zorluklar nedeniyle işlevini kaybetme veya yıkılma tehlikesiyle karşı karşıyadır.

Performans yapılarının koruma yönetim planlarıyla korunması, yapıların karşı karşıya olduğu kompleks sorunlara sürdürülebilir, uzun vadeli ve katılımcı bir koruma yaklaşımı sunmaktadır. Burra Tüzüğü (2013), yerin kültürel önemi, katılımcı koruma ve değişime adapte olma konusunda çizdiği çerçeve ile koruma yönetiminde kabul görmüş bir belge olarak karşımıza çıkar.

Devlet Tiyatroları, sahip olduğu derin kökler, sanat politikaları ve yaygın kalıcı sahneleri ile Cumhuriyetin en önemli sanat kurumlarından biri olarak öne

çıkmaktadır. Ankara ise başkent olarak Türkiye'nin sanatsal ve kültürel gelişiminde kritik bir role sahip olup, önemli pek çok yapıya ev sahipliği yapmaktadır. Küçük Tiyatro, Türkiye'de Devlet Tiyatroları'nın ilk sürekli sahnesi olarak, tiyatronun kurumsallaşmasında, toplumun ve kültürün modernleşmesinde önemli bir yere sahiptir. Tez kapsamında Ankara, Devlet tiyatroları ve yapı ölçeğinde Küçük Tiyatro çalışma alanı olarak belirlenmiştir.

Bu çalışmayla, Burra Tüzüğü dikkate alınarak, Devlet Tiyatroları sahnelerinden Küçük Tiyatro örneği üzerinden tek yapı ölçeğinde bir koruma yönetimi yaklaşımı geliştirmek ve sonuç olarak ulusal koruma yasalarıyla, Devlet Tiyatrosu yapıları ile Türkiye'deki diğer performans ve kültür yapılarının korunması konusundaki yaklaşımların geliştirilmesi için bir çerçeve sunmak hedeflenmiştir.

Anahtar Kelimeler: Koruma yönetim planı, Kültürel miras yönetimi, Tiyatro yapılarının orunması, Devlet Tiyatroları, Küçük Tiyatro.

to My Son and Family

to the Hope Unveiled by Curtain

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As Güntekin said, "Theater is the ability to fall in love with an illusion.". My love for theater has lead a real dream by giving me my other half .So this study is just a humble expression of gratitude for all that theater has given me. Last words-“Bir hatıra kalmıştır.”

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LIST OF ABBREVIATIONS

ABBREVIATIONS

ICOMOS : International Council on Monuments and Sites

CMP :Conservation Management Plan

UNESCO : United Nations Educational, Scientific and Cultural Organization

AUCO : European Convention on The Council of Europe

IUCN : International Union for Conservation of Nature

ICCROM : International Centre for the Study of the Preservation and Restoration of Cultural Property

WHC : World Heritage Convention

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

KIM : Keeping It Modern

ISC20C : ICOMOS International Scientific Committee on Twentieth-Century Heritage

UDP :Utzon Design Principles

AKM :Atatürk Kültür Merkezi

SMEDMB : Site Management, the Establishment and Duties of the Monuments Board

CHAPTER 1

INTRODUCTION

Conservation theory has evolved from monument conservation to townscapes, urban and rural settings, modest products to natural environments, and contemporary heritage. Insensitive interventions and demolitions triggered conservation interest and recognizing modern buildings as heritage in the 1950s. By the 1970s, modern period products appeared in heritage registration lists and it gained broader recognition by the 1990s. The establishment of DOCOMOMO highlights this shift (Prudon, 2008). Today, modern heritage includes qualified buildings integral to daily life which reflect the 20th-century aesthetic, technical, and social innovations. The modern movement gave new meanings to the city's texture, architecture, public-private relationship, designed environment, streets, parks, and aspects of quality of life. In this regard, cultural, artistic, and recreational areas have grown to be significant aspects of contemporary life.

Throughout history, theater venues have served as significant cultural, entertainment, and communal spaces for their societies. The production of theatrical spaces and buildings has evolved incrementally over time, and the significance they have, make this building group a subject for cultural heritage. Theaters offer valuable insights into cultural life of its period; while how they continue to be used reflects how the society own and protect their cultural centers.

Understanding the value of theater buildings requires recognizing the importance of theater art in society. Article 27 of the Universal Declaration of Human Rights affirms everyone's right to participate in cultural life and enjoy the arts. (UN General Assembly.(1948) Similarly, Türkiye's Constitution (1982) -Article 27 guarantees the right to learn and teach art and science, and Article 64 mandates state protection and

support for artistic activities and artists. This underscores the state's duty to facilitate cultural participation and remove barriers.

In democratic countries, theater and other branches of art are regarded as public services and the state is responsible for taking the necessary measures for their dissemination within society. It has been stated by Sav that the investment in art will be made in people that contribute to the liberation of the individual. (Sav, 2018) So The theater building reveal as a landmark as cultural institution which is a physical representative of the art which dominant ideologies have created and promoted. (Bennett,1988: 293)

State reveals as main actors in spreading of theater to all countries. (Yüksel, 2023a, p:31) In Türkiye the mission of the State Theaters is stated as meeting the cultural needs of the society, developing the Turkish language, popularizing the art of theater and contributing to the education of individuals with universal values. (Stratejik Plan Devlet Tiyatroları:2024-2028, 2024:11)

The studies about Turkish theater history dates back to ancient times. But the period that theater developed under Western influence starts in 19th century, in parallel with transformations in many areas of governance and society. However, it was the Republican period, that national and permanent theater establishment idea was succeeded with State Theaters as a result of a long period cultural policies.

There are many qualified theater buildings that give use information of their period with their location, architectural composition, stylistic articulation, structural integrity, and workmanship.[1]

From architectural point of view, the *Mimarlık* and Arkitect journals give idea about the architectural interest and design approaches towards culture and art spaces. As well as they give information about their development history in Türkiye. In these

[1] A detailed historical development of Turkish theater for Türkiye,State Theaters and Ankara take place in the third chapter.

journals, great interest can be seen on this building group, between 1930-50. Journals include many different topics like samples from Europe, building technologies and construction materials, *Halkevleri,* competitions, regulations, décor usage, design rules, historical background, detailed investigation of some cases, together usages of cinema and theater, cinema halls in mixed use programmes, transformation of movie technology and its reflection in cinema building and threats in cinema industry. When we came to 1960's it can be told interest in this topic is decreased, however private theaters and new typologies like apartment theaters -cinemas, cases and some exhibitions are still mentioned topics. In 1970's cultural centre became a popular topic while 80's journals don't examine transformation of the social structure and loss of this culture and art functioned building typology. In 1990's the culture centres preserve their importance. In fact, in 2000's the conscious rises towards the loss and endangered buildings mainly over the destruction idea of AKM in İstanbul. (Kul Harmankaya&Güçhan,2023:107)

Several theaters were built in Türkiye in the 20th century, and they became a gathering place for all. Together with cinemas that spread in many parts of Türkiye in 1970's. The number of theaters hat reflets the increase through years can be seen in Table 1.1..

Table 1.1 Theater Buildings in Türkiye

Year	Theatre
	Turkey
1970	106 (1)
2000	108 hall (2)
2013	678 hall (3)
2017	721 hall (2)
2022-23	808 hall (2)
(1) Kültür ve Eğlence yeri istatistikleri(1973)	
(2)TUIK Statistics	
(3)Kültür İstatistikleri, TUİK(2013)	

In 20th century theater and together cinema buildings became significant recreation, entertainment and cultural activities of daily modern life and they have been integral part of urban space. As it can be seen in table the number of the spectator through years shows a radical decrease in interest for cinema Table 1.2. On the other hand, from theater perspective, the number of the theater spectator increase through time. The result also reflects the continuous interest for theater.

Table 1.2 Theater Buildings in Türkiye

Year	Turkey Spectator	
	Cinema	Theatre
1970 (1)	246.662.310	2.596.212
2000(2)	17.086.152	3.746.162
2013 (2)	45.077.509	6.244.821
2017(2)	68.482.526	7.006.410
Sources		
1- Kültür ve eğlence yerleri istatistikleri, 1970, Ankara : DİE, 2-TUİK statistics		

In Türkiye, the theater organization and administration can be studied in three groups, State Theater, municipalities' city theaters and private theaters. There are also amateur groups or theater societies in universities or theater companies.

When we talk about the theater building stock in Türkiye, it is possible to talk about many buildings in different periods and different qualities. Metin And categorizes theater buildings in four group: Buildings left from previous periods, buildings constructed as a theater building in Republican period, converted building from other purposes to theaters and places where theater plays are staged, with the principle of every place is a stage (And 1973:287)

The development of these structures is directly related to cultural, political economic policies and urban development. In this regard, the historical development of theater

is explained in detail from Türkiye, State Theaters and in Ankara perspective in the third chapter.

Figure 1.1 Ses Theater (*SES 1885- Ortaoyuncular*ı, 2023)

The structures that have survived from the Ottoman period are mainly located in Istanbul. Unfortunately, most of the buildings constructed during this period were destroyed. Yıldız Palace theater, Ses Theater stage can be given as examples that survived today.

Halkevleri was an important project for Türkiye. These buildings had continued their activities prevalently and effectively as cultural and art houses, in the process of modernization of Türkiye. Although most of these structures are used for different purposes today, *Türk Ocağı* in Ankara (later converted to *Halkevi*), İzmir Konak Stage, Bursa Ahmet Vefik Paşa Stage and Konya State Theaters stages are examples of *halkevi* that continued to be used for theater function.

Küçük Tiyatro, Büyük Tiyatro, Türk Ocağı buildings in Ankara and Süreyya Opera building in İstanbul reveal as important examples for Early Republican Period. In

these buildings the impact of western culture in theater architecture can be observed in terms of design approach in stage type, elaborated halls and foyers.

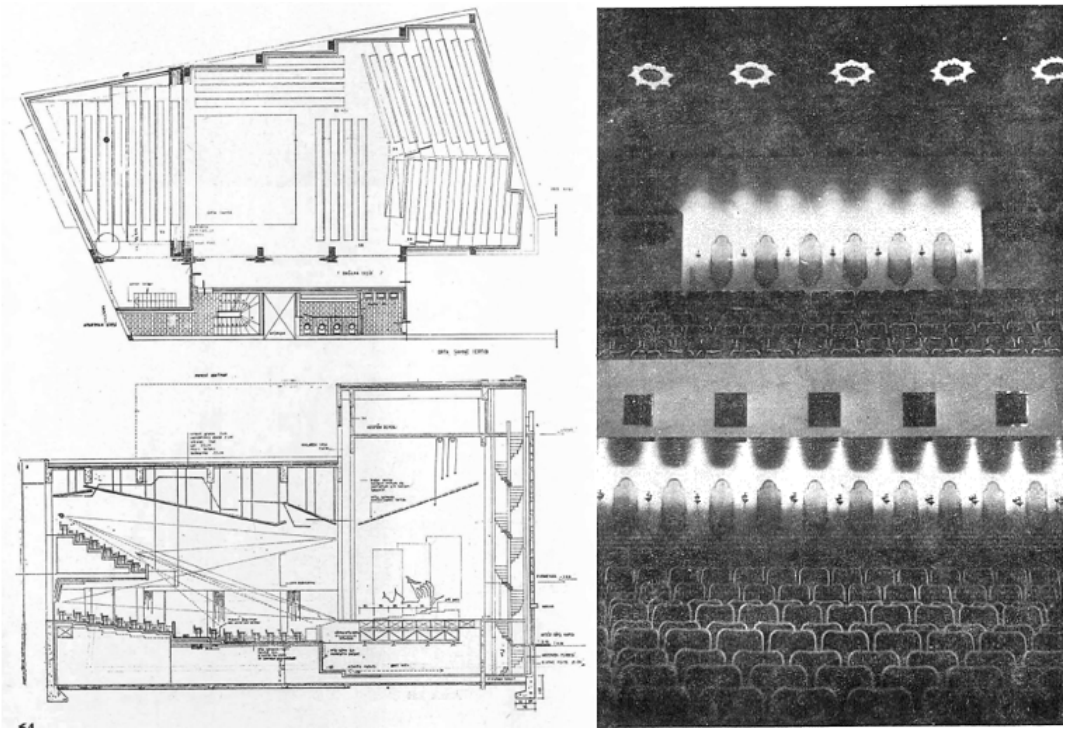

Figure 1.2 Drawings and Photo of Kent Tiyatrosu (Hepgüler,1969)

Many private theater groups became widespread, especially in Istanbul and Ankara, after the 1950s and in the 60s. These private theaters either constructed their theater building or rented the existing stages. Qualified buildings constructed as theaters, such as the Kenter Theater and the Arı Theater, began to take their place in the cities. Apart from these qualified examples, more modest and small-scale theaters actually constitute a large part of the building stock.

Cinemas were other important spaces, which became important cultural and entertainment venues during this period. Many of the private theater share these spaces for their performance. *Büyük* Theater can be given as qualified samples.

Unfortunately, many of these spaces could not survive today, mainly due to financial problems. Another reason can be the lack of institutionalization due to the theater generally operated by single individuals or community, also limited the longevity of existence bound to them. (Sav, 2018: 46) Apart from the building group centred on performing arts and cinema, it is also possible to mention conversions from wedding halls, nightclubs, and meeting halls into theater venues.

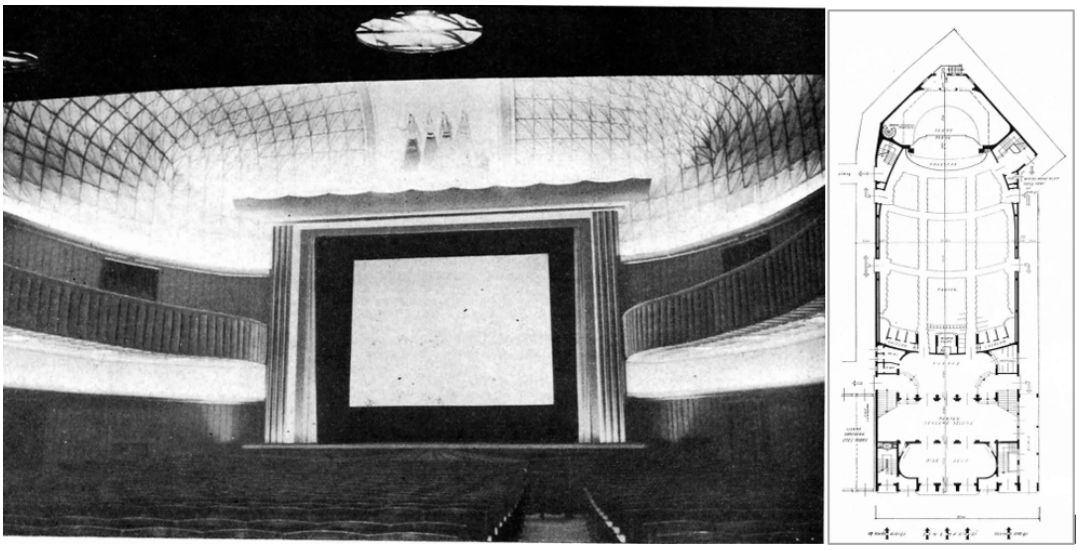

Figure 1.3 Büyük Sinema (Mortaş, 1949)

Cultural centres revealed in cities as a new typology. The most important and perhaps the most controversial example in this regard is Atatürk Kültür Merkezi (AKM). Beyond the cultural centres affiliated to the Ministry of Culture and Tourism, there has been a notable increase in cultural centres of municipalities, which serve as venues for various performance art, cultural and other entertainment activity almost in every city. The cultural centres in universities are also used for theater performance.

Particularly after 2000's new alternative spaces have begun to spread in cities including venues such as halls within shopping malls, converted apartment

dwellings, converted garages, small educational communities and shared spaces within restaurants and bars.

Studies on these structures can be deepened in many different layers. However, within the scope of the thesis, studies will focus of the problems related to the conservation of theater buildings over the case Küçük Tiyatro stage in Ankara, in a framework of State Theaters and Ankara context. The reasons behind this selection are stated in the 1.3. Methodology section of this chapter.

The State Theaters , with its deep-roots, policies aiming reaching the masses, widespread and permanent scenes, financial opportunities and extensive technical staff and artist, they play an important role in theater life and collective memory and hold an important place in terms of spectator rates.. In Table 1.3 the number of spectator State Theaters are given till 2015 to 2018. As it can be seen in Table 1.4 the ratio of total State Theaters spectator to theater spectator of Türkiye is %23.

Table 1.3 The Number of Spectator State Theaters from 2015 to 2018 (Strategic Plan State Theater:2019,19)

	2015-2016			2016-2017			2017-2018		
Performance Type	Number of Performance	Audience Number	Occupancy Rate	Number of Performance	Audience Number	Occupancy Rate	Number of Performance	Audience Number	Occupancy Rate
Resident	4.012	1.089.097	86,00%	4.082	1.135.250	90,00%	4.363	1.180.111	88,70%
Domestic Tour	980	314.087	85,00%	1027	337.527	86,00%	940	317.002	88,60%
International Tour	13	5.534	99,00%	11	6.328	94,00%	4	2.760	100,00%
Festival	298	100.633	96,00%	368	95.392	93,00%	359	100.035	88,90%
Local Event	16	7.952	87,00%	84	29.191	95,00%	18	5.327	95,30%
Additional Event	-						11	3.653	92,00%
Total	5.319	1.517.303	87,00%	5.572	1.603.688	90,00%	5.695	1.608.888	88,70%

Table 1.4 Ratio of Total State Theaters Spectator to Theater Spectator in 2022

Audience	State Theatre Audience (1)	Turkey Theatre Audience Total (2)	Ratio
2022-23 Theatre Season	1.500.000	6.279.512	%23.8
Source (1)	Performance Programı, State Theatres (2023)		
Source (2)	TUIK Statistics (2022)		

Many of the State Theaters stages, have been used for a long period, have a significant place in public identity and collective memory, and many reveal as qualified spaces with their architectural and technical aspects. Of course, the demand, the organizational structure, and the historical accumulation of the cultural and social life of big cities, trigger the examples of important scenes in terms of our architectural history as in the case Istanbul and Ankara.

Tahsin Konur states that the national theaters are established in the capitals and metropolises and create a showcase that reflects the highest artistic surface that state has reached in terms of theater, and by testing their repertoire and arrangements in the most competent way, they train their own artists, technical staff, writers and audiences. (Konur T., 2001:92) The city of Ankara, that is selected within the scope of the thesis, host many State Theaters stages that has important place in the history of architecture and theater.

As it can be seen in Table 1.5, Ankara is one of the cities that State Theaters are organized proactively in terms of number of stage and staff. Ankara and İstanbul are outstanding cities that host the most stages. The stages of State Theaters in Ankara can be seen in Table 1.6. Ankara hosts several important buildings, including Türk Ocağı, Küçük Tiyatro, Büyük Tiyatro, and the Akün and Şinasi stages, which serve as significant examples of State Theaters stages from their period. These buildings are notable for their location, architectural composition, stylistic articulation, technical values, structural qualities, and workmanship and have an important place in collective memory.

Table 1.5 Theater Number and Seat Capacity According to Years (Faaliyet Raporu, 2023)

	Ankara	**İstanbul**	**İzmir**	**Turkey Total**
Theatre Stages (1)	13	13	4	58
Seat Capacity (1)	4.449	5.552	1.075	22.145

Table 1.6 Active Stages of State Theaters in Ankara (2024)

Stage Name
Küçük Tiyatro
Büyük tiyatro
Oda tiyatrosu
Altındağ Tiyatrosu
Şinasi Sahnesi
İrfan Şahinbaş Atölye Sahnesi
Akün Sahnesi
Çayyolu Cüneyt Gökçer Sahnesi
Stüdyo Sahne
Pursaklar Belediyesi DT Sahnesi
Ziraat Sahnesi
Üçüncü Tiyatro(1956), Türkocağı Sahnesi
75. Yıl Sahnesi

Ankara emerges as an important example, where the intertwining of urbanization and cultural politics can be traced over more than 150 theater and cinema venues from the 1920s to the present day. These venues served their purposes for a while and held a significant position in the collective memory of the public. Unfortunately, many of these buildings, generally that private theaters used are already demolished or changed in function. (Kul Harmankaya & Güçhan, 2023:105)

As it will be explained in detail over the review of inventory study for cinema and theater buildings as a pre-study for the thesis review[2], the modernization process that began with the establishment of Republic and continued over time can be read over the cultural-art spaces development. The city hosts important buildings and cultural reforms in the history of our national theater. These buildings also reflect the Theater

[2] An inventory study prepared as a primary study by Kul & Şahin Güçhan for the cınema and theater spaces in Ankara at the initial stages in the scope of the thesis study. The inventory includes both cinema and theater spaces that has been mentioned in literatüre from 1920's to 2022. As the thesis focus is on theater buildings, details will be provided for this building group, while detailed information about cinema buildings can be found in the published article.The inventory lists taken from this article can be seen in Appendix A and B.

architectural approaches of their period with technical, aesthetic character and various architectural styles making them notable examples of modern daily life. spaces are not just entertainment venues, but they are also important cultural landmarks that help to understand the history and development of modern Türkiye and attempts to create modern society. Within of numerous theater building, the heritage value of these theaters lies in their ability to express the architectural and cultural spirit of their times.

State Theaters have been using and managing most of the important theater building for a long time and reveal as a main actor that have contributed to their conservation and survival to this day. For this reason, while examining the problems and conservation approaches of theater buildings, examining the approaches of State Theaters , as an example from Türkiye, will contribute to the studies in the field.

The problem of conservation of theater buildings is explained in detail in the next section, and within the scope of the thesis, the use of CMPs as an important conservation tool to protect theater buildings with a participatory and sustainable approach and their application in building scale in Türkiye is mentioned.

1.1 Definition of the Problem

From the beginning, the theater had affected and reached many parts of the society. These buildings not only reflect the lifestyle and the design approaches of the period, but also may represent innovations in construction technology, architectural details and they reveal as important spaces of collective memory. However, this group of buildings face difficulties in terms of conservation. Today some of the buildings are already demolished, some are under danger of destruction. They also have maintenance and management problems. This building significance as cultural heritage is not known in a required level by stakeholders although they play an important role in city and collective memory.

As defined by Prudon for problems of performance art centres, these buildings face with three challenges, changes of perceptions of public of how urban public spaces should be used, changes in technological advances and changes wrought by these complexes' own historicity. (2008: 357) He also emphasizes for performing art centres with one or two exemptions, have not been recognized or fully accepted as landmarks or as artefacts of particular cultural period deserving preservation.

When we look to the theater building stock in Türkiye, we can see there are important buildings of Early Republican Period that is continued to be used for a long time with theater function, as well as there are also qualified buildings constructed after 1960's. These theater buildings face a bigger pressure against transformation, change and demolishment's, not only because of the problems derived from the buildings, but also because of the speculations on the urban land. Unfortunately, in practice, the process for conserving these buildings is not detailly planned in Türkiye.

In order to understand the conservation problems of today's contemporary theater [3] buildings, the problems are grouped under five topics. The Table 1.7 created from the sources in literature survey used for this section given below. These topics include legal regulations and protection; problems derived from structure; financial issues, ownership and administration status and other issues.

Current problems related with legal regulation are briefly explained below. Especially in recent years, many important culture and art spaces are lost in Türkiye. The demolishment and renovation of AKM and re-movement of Emek Cinema practices created social tension in particular groups including artists, specialists as well as public. The State Theaters also lost some important buildings like Taksim Sahnesi and Yeni Sahne. The main objections were made, against losing buildings

[3] It is important to note that contemporary theater specifically reference art movement, changing in display and space character. In thesis the "contemporary theater" word usage reference recent past starting from 20th century and after.

that hosted by cultural and artistic activities that have important place in city identity, although it carries architectural characteristics of the era and symbolic values in social memory.

Table 1.7 Conservation Problems of Today's Theater Buildings

Conservation with Legal Arrangements	-The Resgistration Status - Problems in practice for accepting and conserving 20 th century heritage - The scope of protection laws and their inadequacies in protection - Undefined protection processes and understanding cultural significance - Limitation of legal legislation against the need for intervention - Long approval processes
Problems derived from Structure	- Fabric based problems - Conserving special components and details - Need for special analyses and methods required for the experimental construction works and materials - Inevitable Change necessities for better performance, audience demand for comfort and experience, better conditions for workers - Spatial necessities - Improvement in stage mechanics and technology, lighting and sound systems, acoustics... -Aging problem need for repair &renovation -Interventions that damage the value of the building
Financial Issues	- Low income to sustain existence - Need for large investment for repair and maintanance works - Need for additional sources, funds - Need for finance plans for efficient use of sources
Owner ship and Administration	- Not knowing the significance of the asset - Lack of sensitivity for protection of this building - Undefined responsibilities between stakeholders - Undefined processes for conservation, management and maintenance
Other topics	- impact of urban development - Safety and fire regulation &accecibility
(The table is adobted over literature survey and observed cases. The resources used are Appleton, 2008; Ham,1987; Strong,2010; And,1973; Kuruyazıcı,1973;Owning a Listed Theatre five point of reference, n.d.; THeatre Thrust; Stratejik Plan Devlet Tiyatroları 2019-2023 ,2019; Faaliyet Raporu 2023,2024;; Altan Ergut,,2009 ; Ertürk,2010;Ergün,2009;Gündem, 2015; Örün,2011; Durmaz, 2016; Yüksel,1993)	

The insufficient awareness level in social segments and the inadequacy of legal regulations in protecting theater structures unfortunately resulted with controversial practices. The issue of conservation of these buildings by law brings about various discussions under many subheadings.

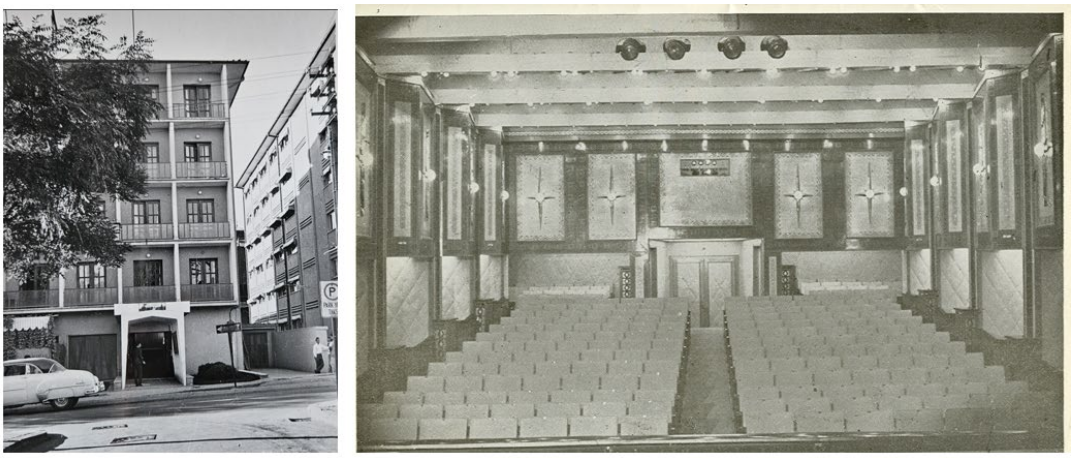

Figure 1.4 Yeni Sahne (Devlet Tiyatrosu Belgelik)

Using laws for registration is one of the most important tools that can be used to protect cultural heritage. When we examine the case Yeni Sahne, the application made by KORDER for the registration of the building was not found appropriate by the Ankara Kültür Ve Tabiat Varlıklarını Koruma Bölge Kurulu. Although there was a sensitivity of society, local administration and professional organizations against the demolition of the Yeni Sahne structure, process resulted in the complete demolition of the building in 2006, as a result of the demand of the building owner. (Municipality Archive File,1047-3; Demirtaş, 2013; 35)

Based on this example, considering that the majority of theater buildings in Türkiye were built after the 20th century, there are deficiencies in the implementation practice and legal qualifications in terms of registering and protecting recent works. In Türkiye the contemporary heritage that are legally protected by law reveal as examples from Early Republican Period. The lack of scope and number of studies on modern period buildings, the insufficient participation of relevant stakeholders in the process, and the lack of knowledge and awareness about the protection of modern heritage at the desired level, lead to the rapid destruction of these period buildings.

In the case of AKM, although the building is a Group I registered building and the conservation project was approved to protect it by strengthening it, the protection

registration decision was lifted due to the allegedly rotten construction of the building and unfortunately the building was demolished in 2018. (Hasol, 2022) Instead of protecting the building by strengthening it, the building was demolished and another structure with the same function was built, and a rather controversial process was passed, contrary to acceptable approaches within the theory and practice of conservation in Türkiye.

Registered building can face long bureaucratic procedures and approval process that complicate decision making for intervention. When registered and unregistered buildings are compared, it can be said that there is a lack of legislation regarding protection in unregistered buildings, while in registered buildings, the law's support of value-sensitive approaches in the technological modification and renewal works that the building has to undergo due to its functional qualities contributes to the sustainability of the building. However, sometimes in larger-scale interventions such as demolition, expansion, or new addition, what will be preserved and the relationship between the new structure and the value of the building become important. As in the case Milan La Scala Theater with its controversial reconstructions it had due to the asserted inadequacies in operation, equipment and aging problems (Willan, 2002) lead to social tensions.

In order sustain continuity of a theater building, it is required to be in conform with urban plans and legislations, the binding building legislation related with issues such as fire, accessibility and earthquake[4]. The adaptability of the precautions to the building as much as possible, should regard an approach that will not damage the

[4] In Türkiye there are samples that earthquake risk and including theaters into risky building group may result in the reconstruction of these buildings like in the case Muammer Karaca Theater, one of the important theaters of Istanbul, was declared a risky building in 2012, its activities were stopped and it could not be used for a long time. With the renovation project carried out in 2022 with the involvement of Istanbul Metropolitan Municipality in the process, the reconstruction work was started in a way that both the relationship of the building with İstiklal Street and the interior design will preserve its place in the city memory. (Tarihi Muammer Karaca Tiyatrosu, n.d.)

significance of the building. Unfortunately, the lack of inventory and value assessment studies towards these building group in cities creates difficulties in understanding the place of a single building by related stakeholders.

The problems derived from structure tried to be explained below. Theater buildings often encounter problems of aging in materials and building elements, functional inadequacy of the existing spaces, technical and infrastructure qualities.

In contemporary theater architecture, numerous challenges like deterioration of concrete, surface cracks, iron corrosion, and inadequacy of the electrical system can be observed. Additionally, there can be complexities with the conservation the architectural elements that have special details and specific production details.

Another difficulty can be defined as necessity for special expertise and deep analysis in preserving construction practices and material selection, which were often experimental during their periods. (Keeping It Modern, 2019)

The longevity of a theater structure is directly related to the sustainability of its function. The primary challenge for continuity in usage lies in their adaptation to contemporary requirements. In Türkiye due the original function is not theater in many cases, they generally reveal out to be places converted from cinema or basements, later repurposed units as theater which results with problems in meeting the theater function necessities. For instance, the project about the Wexford Opera House decided with the debates to redevelop the theater Royal, but the feasibility studies showed that constructing a new building became more optional. The building demolished in 2006 and the new building started its work in 2008. The Project was publicly funded, and this Project became the purpose-built opera house for modern times. (Wexford Opera House, 2020)

In the study of Gündem (2015), the opera houses in İstanbul are investigated. The theater halls used for this purpose are also evaluated. For the buildings, the study mentions some problematic issues related with the function such as existing design inadequacy for different art performances, acoustic and infrastructure deficiencies,

insufficient preparation space and rehearsal rooms, inflexible stage quality, wrong circulation designs with the audience capacity, seating order and comfort problems, need for complementary side units like cafeteria, eating, toilets, warehouses and workshops are also other mentioned problematic areas. Similar problems are defined in İstanbul cultural economy inventory study. In that study, a policy is developed to prevent the problematic features of space by saying "it is essential to define technical sufficiency, basic building criteria and the quality and standards of teams that will manage the space." (Ertürk, 2010)

Within the framework of the facilities, the buildings used by State Theaters , can be seen as qualified samples in many aspects, as they are supported by government. But similar problems are valid for these building groups as well. The questionnaires about State Theaters in Strategic Plan 2019-2023, the workers of the theater found the scenes inadequate in terms of artistic features, technical and physical capabilities of scenes, artist and technical staff number and their education. Also, the questionnaire of users shows that, the majority found the physical and technological facilities of the scenes insufficient. (Strategic Plan, 2019)

Taking into account the function and basic needs of the space, the basic issues regarding the sub-headings of the problems encountered in theater buildings and related spaces and components are stated in the Table 1.8 below.

The works can be complex including strengthening, removals and additions may require in order to correspond the expectations of the owner and users. What is important for an intervention is to define what is the significance to conserve and in what conditions the other affecting events can be applied in coherence without disturbing the building values. Festival Theater in Edinburgh reveal as an example where a new addition was made to the front of the street, expanding the foyer area and cafés. The stage structure and backstage areas were also reconstructed, while the auditorium was preserved and continues to be used. (Strong, (Ed.), 2010:224).

The financial problems are given below. Maintaining the appeal of the theater for the audience and providing a financial return in return is one of the most fundamental problems in the survival of theater structures.

As Ham implies there is a commercial pressure where their leases are coming to end, and the theater reveal as they no longer provide a profitable return on the large investments. He also says that the theater buildings are protected at a certain extent by the town planning regulations, which will not permit a living theater use to be changed, under the debates of the owners and local governments (Ham,1987, p:200)

The biggest problem of private theaters in Türkiye is the lack of financial resources that results with the theater ceasing its operations. At this point, state support is one of the essential resources for both national and private theaters. Private funds, donations and state funds for conservation are the sources that provide additional financial support for the preservation of structures. Accurate budget analysis and setting priorities become important for costly maintenance, repair and renewal operations.

The administrational and owner related problems are mentioned below. The owner of the building has the rights to use and decide on the future actions. Considering many of the theater buildings are rented spaces, problems related with their conservation can be observed.

As in the case Yeni Sahne, the building was owned by the Turkish Ormancılar Association, and it was demolished despite the reactions in the society. It is possible to see the news delivered time to time about Arı and Orkut studios, which are designed as the most qualified theater and cinema buildings in Ankara will be demolished due to the renovation of the service building of Tarım Kredi Kooperatifleri. (Arı and Orkut stüdyoları yıkılıyor, 2016)

Apart from this, owner and tenant relations are also important in the basic maintenance and repair works to be carried out on the building. No matter what the building management is either independent organization, public, educational

institutions or commercial organizations; the management has a responsibility for repair and maintenance. (Appleton, 2008:70-71)

Table 1.8 Problems Encountered in Theater Buildings and Related Spaces and Components

FRONT OF HOUSE	-Insufficient size of foyers -The capacity of circulation areas may need remodelling -Insufficient capacity and quality for wet spaces -Need for larger beverage units -Extra sound isolation may required -Signage improvement may require -Need for shops and exhibition area for social inclusion -need for new systems and arrangements for box office -Insufficient size of foyers		**AUDITORIOM**	-Need for remodelling the capacity of seating - Need for improvement of seating comfort, sizes, fabric - Need to consider watching comfort, floor levels and poor sightlines - Stage design, its level, material -Need for consideration circulation space - Need for improvement in heating, ventilation, lighting , sound and acoustic systems - Stage house sizes, higher& larger fly tower may required -Need improvement for machinery -renewal may required for control room -Need for modern systems -Energy efficiency systems should be considered
BACKSTAGE	-Need for a refurbishment project for the backstage units -Additional space requirement- -Insufficient size and quality for dressing areas, rehearsal rooms, storages and wet spaces - May require more administrative units -Need for new stage grills and mechanised systems -Need for lifts and staircases -Better arrangement for decor loading and storage areas -need to improve ventilation systems		ENVIRONMENT	-Improve Public Transport -Improve Public Access -Improve Public Attraction
			ACCECIBILITY	-Need for special arrangement in access, circulation areas, auditorium, beverage units, wet spaces and etc.
			SAFETY	-Reconsider fire escapes and safety precautions - Need for modern equipments - Consider safety legislations - Need for change in unproper material
(The table is adobted over literature survey and observed cases. The resources used are Appleton, 2008; Ham,1987; Strong,2010;Owning a Listed Theatre five point of reference, n.d. ; Theatre Thrust , Stratejik Plan Devlet Tiyatroları 2019-2023 ,2019; Faaliyet Raporu 2023,2024;Ertürk,2010;Ergün,2009;Gündem, 2015)				

Of course, the influence and decision-making and implementation power may vary depending on the nature and ownership status of the management.

Similarly, the sale of the Akün and Şinasi stages to a special firm resulted in the reaction of artists and professional organizations in the sense that memories were lost, the city memory was negatively affected. (Anılar Satıldı, 2014; Mimarlar Odası Ankara Şubesi, 2010) In the interviews held with the relevant institution employees for Akün and Şinasi, it is stated that large-scale repairs could not be made due to the problems for budget for the improvement of the technical infrastructure of the building and the lack of joint action with the owner.

The problems related with urban development are mentioned below. By examining the spread of these spaces in the city and the processes of change and destruction, it

is possible to understand the transformation curve of city centres and their changing social structures. Theater spaces, like cinemas, function as both cultural and entertainment venues as well as commercial units. They create a symbiotic relationship between users and suppliers, making them economically viable investments that integrate well with other commercial entities. These spaces are often situated in central, memorable parts of the city, serving as key nodes for urban and societal interaction. Over time, as effective urban policies for old city centres were not developed by municipalities, areas either became deprived, such as Ulus, or saw a shift in the culture-trade axis towards a purely commercial axis, as observed in Kavaklıdere. Consequently, many buildings have lost their original functions or have been demolished due to economic pressures and urban transformation.

For the Türkiye case unfortunately, we have little knowledge about the specific problems of theater buildings usage problems related with the function and user necessities, as well as their conservation processes and the relation and role definitions of the stakeholders. The process for conservation of cultural heritage should be managed considering various aspects, including the current usage problems, which force the structure to change and continuous maintenance. In the case of State Theaters , there is not a study that investigate the significance of its stages, the conservation processes and approaches for the buildings, considering the stakeholder relations.

When the current state of the buildings and the table of losses are examined in the inventory study conducted for cinemas and theaters in Ankara within the scope of the thesis study, it is possible to see that many buildings have not survived to the present day or have been converted for different uses. (Kul Harmankaya & Güçhan, 2023)

Table 1.9 Inventory Review - Cinema and Theater Buildings in Ankara (Kul Harmankaya & Şahin Güçhan, 2023)

Current Situation Cinema	Don't exist	65
	Cinema	32
	Function Loss	42
	Unknown	20
	Total	**159**
Current Situation Theatre	Don't exist	7
	Theatre	24
	Function Loss	8
	Unknown	8
	Total	**47**

When the various problems theaters face examined, it can be seen that the problems extends beyond the individual buildings inadequacies. Instead, it covers a complex multi-layered problem area in social, financial, physical, managerial, and cultural dimensions. This complexity of the problem brings the question, how to approach their conservation. In that terms, rather than one time act like conservation projects, a more comprehensive, long-term and participatory conservation approach reveals as a more efficient solution, as CMPs as a conservation tool can offer.

To make further studies it is important to investigate current applications. Preserving the building with management plans is a recent conservation approach that ease the process management especially for the multi stakeholder cases. We can say that there is a limited study and practices that evaluates different conservation approaches for culture & art functioned buildings. As Prudon (2008:392) explains for performance –art centres, though their particular uses don't change, their functional requirements become complex day by day. Since these buildings relate with multiple users from different arts and events, it is important to meet at a consensus on the initial design and the required renovation should be considered carefully.

Like in the case Royal Festival Hall preservation approaches include the renovations for the today's needs and immediate future. The outstanding feature include the conservation plan considering the master plan and the close surrounding. Addition of retail shops, extension of building helped to correspond future and current needs. Without compromising the buildings use or architectural fabric. (Prudon, 2008, p:371)[5] Today the use of management conservation plans for conserving performing art buildings can be multiplies like the samples Sydney Opera House case (2017), the National Theater (2008), Queensland Cultural Centre (2017), Centennial Hall in Wroclaw(2015), Broadway theater (2018).

CMPs are prepared with an approach that focuses on the significance of the building and analyses not only its architectural features but also consider its association relations, management, financial sustainability and current problems. These plans identify the structure's problems, needs, plan maintenance and repair processes, and provide a long-term conservation strategy that is participatory and adaptable to change. At the same time, it is a document that guides building users, owners and stakeholders and defines strategies and actions for managing the process. As mentioned above, CMPs can be used for performance buildings. [6] Especially in theater buildings where non-property rental uses are common and only certain parts of the building are used, where different stakeholders are at decision-making position

[5] A full conservation plan that was completed in 2013 to identify future requirements and help target investments. There is a heritage advisory group that gather together 3 times a year with heritage partners, tour programs for the heritage explores, temporary exhibition is set about the building and area. Also, there are studies including improving Southbank Centre archive and heritage traineeships, education of different groups, it is mentioned that the program of work include the program for repair of buildings and spaces and protect them over the longer terms, and improve services for users.

[6] The common point for the management plans prepared for performing art buildings are, coherent with the processes defined for planning for and managing a place of cultural significance as defined in Burra Charter. The plans first make a historical study about place, usages and associations to understand the general context. Later they clearly define the significance of the building and assessment values, with significance plans or schedules that define the levels of significance for interior and exterior component. This study provides a base for overarching strategy for the conservation, management and future developments. An interval step can be named as identifying all factors like obligations, needs, opportunities.

about the building, CMPs can play an important role in reducing the problems encountered in practice with its defined conservation management process.

In Türkiye context, as it will be detailed in following sections, CMP applications at the building scale is limited in academic studies and practices. We see current practices take their legal base from site management regulation from Law No. 2863 and approved CMPs focus on building reveal out to be limited with UNESCO World Heritage List and mosque-function buildings. Although for building scale concept Monuments Board were also stated into the legislation with the regulations made to Law No. 2863 in 2004 and were detailed with sub-legislation in 2005, these regulations have not found sufficient response in practice.

Theater buildings are living heritage areas that should be conserved with integrated management features considering functional problems and necessities, the deterioration through years, technological changes, and problems due to its multi stakeholder structure. The scarcity of studies and interest about these buildings and problems in managing their conservation process together with existing legal and international structure indicates the need for research on this topic.

1.2 Aim and Scope of the Thesis

State Theaters are one of the important actor of the Türkiye's theater history and culture life, with its permanent and widespread scenes, policies to access to masses and the number of spectators they have reached. They host art facilities with 58 stages in 27 provinces. (2023 Yılı İdari Faaliyet Raporu, 2023) [7]

If we examine the buildings architectural character, private theaters mainly operate in temporary scenes, rented apartments, converted spaces or scenes of existing

[7] Since in some cases like Küçük Tiyatro there can be more than one scene in single building. So, the number given from the State Theaters Strategic Plans, represents the number of scenes not the building.

theater, cultural centre or cinema, mainly due to the financial problems. There are small number of private theaters that continue its function more than 20 years in same building. From that point of view, we can say that State Theaters continue in relatively more qualified structures that have strong relationship with the collective memory of citizens. Financial opportunities, mission for existence, administrational organization and technical staff of the State Theaters enabled many stages to be used in a relatively functional manner and to operate for a long time,

As the Capital of Turkish Republic, Ankara stands out in a notable place as it hosted important cultural reforms, including attempts to establish State Theaters and significant events in the history of national theater. In the inventory study for theater buildings in Ankara, although majority of them are lost within popular policies, it is seen that city hosted many important places.

As explained in the problem definition part of the thesis, conserving the building with management plans is an increasing prevalent that ease the process management especially for the multi stakeholder cases. However there are limited studies and practices that evaluates different conservation approaches for performing art functioned buildings as well as the recent legal regulations that have problematic features.

In the scope of the thesis, the current regulations, conservation practices for conservation performing art structures with management plan are evaluated through the case of State Theaters buildings' selected case Küçük Tiyatro, but in regard with a consideration that this heritage is belong to a larger heritage frame both within the State Theaters stages and Ankara city's performing arts structures.

Considering the aforementioned problems and explanations the aim of the thesis is to develop a conservation management approach in building scale, over the selected case - State Theaters building Küçük Tiyatro, that adhere the guidelines of Australia ICOMOS Burra Charter and by this approach, to offer a framework for developing existing national conservation laws, proposal for conservation of State Theaters and theater buildings in large contexts.

In that respect the outstanding research questions can be named as

-How can we conserve these theater buildings that guide to coordinate all the actors in process and enable continuation of significance and viable performance facilities?

-What we are conserving and why we should conserve these building group, how to assess the significance?

-How to evaluate conservation problems of theater buildings?

-What models can be developed that ease decision making and management in order to conserve of theater buildings heritage in different layers- building scale, institutional based, city context and legal arrangements?

1.3 Methodology

As described in the previous section, many important theater and performance structures in Türkiye have disappeared over time, and those that have survived to the present day have faced various threats. These cultural losses also damage collective memory and urban identity. These problems are based on complex networks and various factors that cannot be addressed only physical issues, but also extend to areas of insufficient legal protection, low public awareness, registration statuses, changing conditions, art display requirements and cultural consumption habits. The complexity of the problem requires evaluation in different contexts such as legal, building, financial and managerial dimensions; while the conservation approach should focus long term solutions for conserving significance and meeting the needs of the day.

However, considering all of the factors it is necessary to use CMP that is a constantly updated "living document" in which appropriate strategies and actions are determined so that the structure can adapt to changes by preserving its significance and develop for better. For theaters, that have multi-stakeholder management processes, are used intensively and continuously, and require high adaptability for

current technology needs and requires regular maintenance, CMP stands out as an important tool for sustainable conservation. It is seen that similar CMPs are implemented in many important buildings around the world. For this reason, the approach adopted within the scope of the thesis focuses on searching solutions for the conservation problems faced by theater buildings from the perspective of conservation management plans.

The study to be carried out in this context focuses on theater structures in Türkiye and their preservation. The fact that CMP application at the building scale and studies from an academic perspective and national regulations are limited in Türkiye, that the practices are largely limited to areas included in the World Heritage List, and that there are no examples applied on civil buildings, creates a significant gap in the literature and daily practice.

So, the research questions are shaped around basic issues such as how the functionality and significance of theater buildings can be conserved with a participatory approach, why these buildings should be protected, how their values can be determined, how the problems encountered can be addressed and how conservation processes can be approached at different scales.

The reasons will be explained for the selection of thesis focus which is CMP proposal for Küçük Tiyatro case among the State Theaters buildings in Ankara, in alignment with the Burra Charter process in detail in further parts of this section. But before that the research process and approach that bring the study to this selection is explained first. For the study, a comprehensive, layered and multi faceted research method has been used, and the study include research in three levels at contextual issues, defining limits of research area and case study. These different levels allow for comprehensive analysis, integrate broad theoretical and contextual framework, understanding regional circumstances and site-specific investigation.

Three main reasons for choosing this method and approach can be detailed as below: First, the study focuses on two different areas: theater buildings as conservation object and CMP. The fact that the CMP's are not limited to structural issues only but

also requires considering the building in broader contexts and making multifaceted evaluations, was one of the reasons in choosing this method.

Secondly in particular, the limited studies carried out specifically for theaters, Ankara context and State Theaters necessitated the provision of information that will form the basis of the proposed CMP and the evaluation process to be carried out in different depths and subjects.

Thirdly, the research question was developed through the loss of theater buildings and their problems for conservation, not focusing on the problems of only one structure. In that respect information collected in a multi-areas for evaluations were considered in a broad framework.

Within the scope of the study methodology, a large data set supplied information of variety methods as detailed in the following parts of this section. The general context can be seen in Figure 1.5. together with research approach.

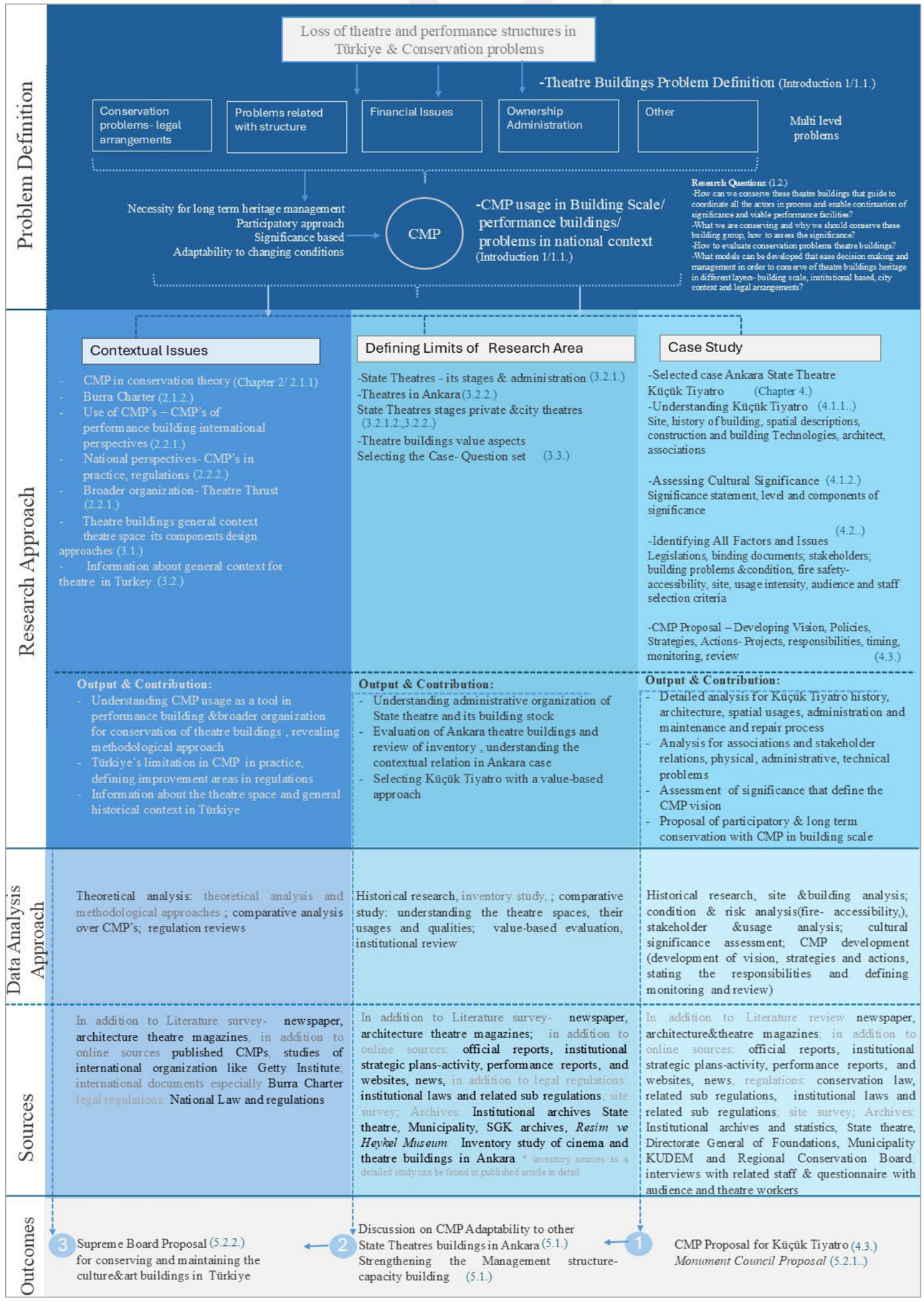

Figure 1.5 The Diagram Reflecting Methodology of the Thesis

Within the scope of the studies related with contextual issues, the CMP has been examined within conservation theory; The Burra Charter, CMP applications selected from different countries (Italy, England, Poland, Australia) and examples of building-scale management plans included in the UNESCO World Heritage List in Türkiye were examined within the framework of legal legislation.[8] Considering limited application of CMPs at the building scale in Türkiye, a structured examination of examples from different scales and countries has provided a significant framework for developing a protection management plan specifically for theater buildings, which had not been previously prepared for theaters in Türkiye. and it contributed to the formulation of CMP approach principles.

This review also provided basic data about the legal framework in Türkiye and the deficiencies and aspects open to improvement of the legislative regulation. As it will be explained the in the following part the Burra Charter defined the basic principle and guidance for its defined steps in conservation significance process. Macro scale analyses also focused on the development and general characteristics of theater spaces and the evolution of theater spaces in Türkiye. In this context, the historical development of theater was examined mainly focusing after Republic period, and the general framework was understood by considering the important social, economic and political factors that shaped it.

The broad contextual analysis of the research includes complementary research dimensions to evaluate theater spaces on a national scale and pointing the research area for regional scale. Also, for the case study sustain information for understanding the case and State Theaters significance in Türkiye context.

Within the scope of the research conducted on defining limits of study area, the study put the focus on Ankara and State Theaters. In the literature review, it was

[8] As it will be explained in detail in Chapter 2, the CMPs in Türkiye are limited with the UNESCO World Heritage sites and the regulations of the CMP usage in building scale is not clear in national regulations.

determined that, in addition to theater venues, buildings built as cinemas were also used as theaters. However, it was observed that these buildings were discussed at different levels of detail in the sources, and detailed data regarding their distribution within the city and their periods. Therefore, the research process was initiated with an inventory study in order to contribute to field and an article was published accordingly. The inventory, prepared with details found in the sources and partly with field studies, provided basic data to understand the distribution of the cultural and artistic spaces opened in Ankara after the Republic and which have largely disappeared today, within the city, due space inadequacies, changing consumption habits, urban transformation pressures, weakening relationship with social contexts.[9]

Over the obtained study, detailed data about the Ankara context was produced through certain sample structures including State Theaters buildings in Ankara and important private theater buildings to have a comparable context. On the other hand, the mission of the State Theaters , the building stock used, and the management structure were discussed in detail, to understand managerial structure of the State Theaters . The comprehensive analysis on the administrative framework and building stock of State Theaters has brought the information about the development, buildings characters and qualities in Ankara context and the role of State theater. The assessment of Ankara and State Theaters sustained a regional and institutional perspective, linking national problem with a regional scale and enable information for deep analysis on the institution role in micro scale in terms of usage, management of maintenance and repair.

The field of study for these research questions, which are addressed in the general framework and at the building scale, has been advanced through the example of the Küçük Tiyatro among the State Theaters buildings in Ankara, as stated in the introduction. The main reasons why Ankara was chosen as the research area are that

[9] The inventory study is not examined in detail within thesis with its methodology but the findings from the article is used in Chapter 3 for the regional studies in the thesis.

the city is an active centre in terms of culture and art, that it has hosted many cultural structures since the foundation of the Republic, and that the projection of the modernization process on cultural and artistic structures can be read together with the story of city development. It makes it an important field of study. In addition, Ankara stands out as one of the cities with the highest number of State Theaters stages and as a city where theater culture is embraced by the society.

State Theaters stood out as the most important institutional structure among the art institutions of the Republican period. In the research, choosing State Theaters among different performance structures rather than choosing private and municipal theaters, enabled a better understanding of the role of this institution in the process, its corporate culture and current managerial approaches, which has been managing and using many qualified structures for many years. State Theaters stages also provided a contextually comparable and evaluable sample.

The studies for defining the limits of research enabled the information from related section of study, for what case will be at the focus of selection. In order to develop a CMP as the focus of the thesis, the necessity of selecting one of the State Theaters structures with higher value was taken into consideration. As stated in Section 3.3, in line with the question sets created to determine the value[10] scale the Küçük Tiyatro, Büyük Tiyatro and Üçüncü Shane buildings within the Museum of Resim ve Heykel were evaluated. Among these buildings, the Küçük Tiyatro and the Büyük Tiyatro, which have active and uninterrupted theater use, came to the fore.

The main reasons why the Küçük Tiyatro was chosen as the study case can be stated as the building focuses only on theater function, reveals as management center of the State Theaters , under the ownership of the General Directorate of Foundations, and about the building there are limited studies especially issues for conservation problems are limited. The Küçük Tiyatro is at the intersection of stated issues and

[10] As explained in detail in Section 3.3 1.for defining values that can be attributed to theater buildings selected by considering study area, national and international charters, guides and documents.

allows the examination of conservation and management problems at architectural and institutional scales, within the framework of multi-stakeholder ownership structure and national legislation. At the same time, it provides a suitable basis for discussions on improving large-scale management processes.

These multifaceted research approaches set the ground for the studies on understanding of the subject of the study and enabled the identification of potential study areas related to the research object.

At the case study level, the research narrows down to a detailed case study of the Küçük Tiyatro. The Fourth Chapter, that makes the CMP of the Küçük Tiyatro, required a more comprehensive methodological approach. The Burra Charter framework was chosen as a guiding document for thesis because the Burra Charter's widely accepted value-based approach to conservation emphasizes preserving significance, adopting a participatory process, and integrating conservation within the broader management of significance. Furthermore, its recognition of conservation as an ongoing and adaptive management practice, with mechanisms that must be periodically reviewed to respond to changing conditions, was proper to the objectives of this study.

In that respect the cultural significance term might need to be explained as for the thesis that does not refer the theater function, any cultural function and connections solely. In Burra Charter Cultural significance explained as aesthetic, historic, scientific, social or spiritual value for past, present or future generations and stated as it is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. (Australia ICOMOS, 2013a: Art.2) Instead of focusing on a single value, it is important to understand the combined significance which is shaped by all the values that define the place also making significance the object for conservation. To detail the Burra Charter role for thesis *The Burra Charter,* adaptability and its defined steps determined within the scope of the conservation and significance planning process have shaped generally the outline

and the basic principles of the Küçük Tiyatro CMP proposal in the Fourth Chapter of the study.

This research process provided information to understand and evaluate of the spatial, environmental and historical context necessary for the development of a management plan for the Küçük Tiyatro; it also allowed for a comprehensive analysis and evaluations.[11]

Through the thesis each research methodology applied at different levels includes various studies such as literature review, theoretical analysis, detailed historical researches, archival research, documentary analysis, field studies, questionnaires, interviews to capture different aspects of related with Küçük Tiyatro. In that terms various sources are used including theoretical, empirical data, visual sources, institutional records, literature reviews, periodicals, stakeholder perspectives gathered through archive source, interview and questionnaires related to Küçük Tiyatro and additionally spatial analysis are done. They can be seen in detail for each research area in Figure 1.5 as well. In order to determine the outstanding sources used in thesis, they will be detailed as follows.

It is important to note that due to institutional permissions, fieldwork was limited to the Küçük Tiyatro area, and similarly, questionnaire work was limited only to the theater. Access to archive resources was possible within the framework of the permissions provided by the institutions. The conservation history of the building could be evaluated using the separate archives.[12] They provide main base to

[11] As detailed in Chapter 4 there are evaluations and analysis about various topics such as designers' approach, significance assessment of the structure, determination of significance map and levels, legal regulations affecting the value of the structure, stakeholder relations analysis on building structure, technology, condition, fire safety, accessibility, density of use, spectator and employee experiences.

[12] The archive studies (State Theaters, municipality, *Koruma Uygulama ve Denetim Müdürlüğü (KUDEM)*, *Vakıflar Genel Müdürlüğü* archives, Council Board archives) are the archives that main information collected about Küçük Tiyatro. The archives of the General Directorate of Foundations and Regional Board are significant as they include the board decisions related with *Küçük* Tiyatro. The Regional Board provides information for the period after registration. The documents basically include information about buildings repair and maintenance history, correspondence between relevant

understand historical context of the structure, institutional processes, stakeholder relations, old photographs, institutional functioning, the value attributed to the structure by related associations, the legal framework and principle decisions regarding the protection of the structure, and the structural problems that emerged over time.

As State Theaters is a focused topic for the thesis, information collected about State Theaters stages from literature survey, documents and stage plans taken from State Theaters archives, other institutional archives, the *Sanat Teknik Müdürlüğü* and related units; as well as interviews with related staff are done in order to understand general context for management structure, problems encountered and schematic workflows for repair and maintenance of buildings.

If we examine the study conducted in Chapter 4 in more detail, the field study (site survey) was conducted to understand the current status of the structure. Within the scope of the study, the building materials and architectural elements used, spatial relations and functions, and the problems detected through observation were evaluated. However, it was not possible to examine the entire structure because they were being used as offices and administrative units actively and the permission for study area was limited to theater venues only.

As an important part of the study, a questionnaire done to understand how the selected Küçük Tiyatro was perceived As a method, the questions prepared in the digital media for theater audiences and workers were shared through online theater groups and platforms in order to ensure the widest participation, as well as it was asked to State Theaters and actors that can be reached working in State Theaters to distribute the questionnaire link that directly used the stage and space; and applied

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stakeholders and reports of State Theaters. Moreover, the KUDEM archives contain information regarding some renovations performed on the structure before its registration period, as mentioned in detail in Chapter 4. On the other hand in order to understand general context of the theater buildings in Ankara Metropolitan Municipality Archives sustain information over the reached projects for the available cases.

questionnaire provided important data.[13] Participants were asked to provide feedback on viewing comfort, facilities provided, problems encountered and the values they attributed to the Küçük Tiyatro; and for workers including questions like functionality, technical sufficiency. The questions were structured with simple and clear expressions that participants could easily understand.

In such survey studies, there is a possibility that personal judgments may result in individual demands rather than addressing actual issues. Due to time constraints and other limitations, the applied questionnaires was restricted to responses from 109 individuals for the audience survey, while involving only 13 participants from theater workers. Increasing the participant size and making some adjustments can improve the accuracy of the results derived from the sample.[14]

As aforementioned within the scope of the thesis and the study permission limits, the study was limited theater area and personnel working in the office sections cannot be included in the process. However, even its current state, the questionnaire data still had significant contributions to the thesis study. The data used, particularly concerning problems related with building, have been supported by site survey assessments, interviews with relevant personnel, academic studies and accepted metric data each varying according to their topic. Also, the participants values attributed to the structure was important to understand the social connections. The questionnaire and results can be seen in Appendices D,E,F,G,H and İ, as well as their evaluation are stated specifically in Chapter 4 under related topics. [15]

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[13] In this context, for audiences social media groups such as "*Ankara Devlet Tiyatrosu Müdavimleri*", with more than 17,500 members and theater groups of universities in Ankara were reached. And the questionnaires for theater workers, participants from different professional groups such as theater artists, directors and stage technicians answered the questions.

[14] To prevent the participant leave the questionnaire without completing it, short questions as much as possible and statements with clear sentences were chosen. Additional explanations might provide to prevent misunderstandings also for deeper studies especially on working groups, the survey questions can be extended to reach more participant, with wider perspectives and more detailed questions such as occupational diseases for workers and technical deficiencies.

[15] Since the participants did not specifically respond to some questions, the participant numbers and details on a per-question basis are shared in the Appendices G, H, İ and J section of the thesis.

Additionally semi-structured interviews were also held with various personnel working in different units in State Theaters to understand the functioning of the institution, current regulations and Küçük Theater problems. The obtained information that can contribute to the thesis are mainly mentioned in Chapter 4, in the relevant sections.[16]

It has been observed that the number of studies on the conservation of theater structures in Ankara is limited. In the existing literature, there are some studies that address the State Theaters within the framework of architectural history. In addition, there are also thesis that focus on specific structures in terms of conservation of some performance buildings. [17] Periodicals are an important source for structures from the

16 The outcomes of the questionnaire is supported with detailed data collected based on evidence, observation, literature survey, archive information and legal frameworks with changing detail specific to topic.

[17] When theses on Ankara State Theaters were examined, it was determined that there was a master's thesis written on the Ankara II. Vakıf Apartment by Meltem Güçlü it was seen that these theses did not present an evaluation within the scope of the conservation discipline. When the academic studies on the subject are examined, it is seen that thesis studies on theater are carried out in different disciplines such as Performing Arts, Sociology, Language, History of Architecture, History, Interior Architecture, Political Science and Public Administration, Tourism within the Social Sciences Institute. Within the scope of these studies, important figures that shaped the theater, the use of space in the Turkish theater during the Republic period, the relationship between various theater movements and theater venues, the spatial requirements of performing arts, state support for private theaters, theater activities in İzmir and İstanbul, theater structures, theater movements in Erzurum, the development of music and space in İstanbul, private theater activities in Ankara, the impact of cultural policies on theater, stage design, Turkish theater in the modernization process, the development of Turkish opera, periodic theater studies, set design, audience behavior, the founding years of the State Theaters and the theater-society relationship were discussed.
In addition, the preference behaviors of the State Theaters audiences and the research conducted on theater in Türkiye in the early years of the Republic are also included in the literature In the fields of Architecture, Urban and Regional Planning, and Interior Architecture within the Institute of Science, research focuses on the relationship between theater space and users, the evaluation and transformation of theater structures over time, and acoustic analyses. Specific case studies include Dolmabahçe and Yıldız theaters, Taksim and Beyoğlu stages, and comparisons of performance venues in Istanbul and Tokyo. The historical development of opera houses and periodic analyses of theater buildings are some of the study areas that exist in academic studies.

Republican period. In those terms newspapers[18], theater magazines[19] and architecture magazine[20] contributed to understand context and Küçük Tiyatro building history, the changing usages through time, the important events and people it hosted, its position and functional changes during the period, the State Theaters establishment, Küçük Tiyatro and their reflection on social community.

As a result of all these studies, the development of Küçük Tiyatro CMP was presented as the main output of the thesis study in Chapter 4. CMP proposal including the actions, and projects developed based on the analysis made in previous sections in the same chapter to understand the building significance and other factors defined in previous sections about future needs, obligations, condition and detected problems. Within the scope of this study, the CMP proposed for Küçük Tiyatro, exemplify a building CMP proposal through civil and performance structure, in national context and framed by the Burra Charter. On the other hand, in the Chapter 5, related with actions proposed in Küçük Tiyatro CMP proposal, a Monument Council proposal was also developed for adaptability of the CMP with national legislation and capacity building for State Theaters are proposed. But beside this the adaptability of the proposed CMP to other Ankara State Theaters was discussed, and

[18] Newspapers in particular provide critical data in terms of understanding the history of the structure, the functional changes of apartment and later offices and the hall usages of Vakıf Apartment and the Küçük Tiyatro were attempted to be compiled through the news and advertisements in especially in Ulus Newspaper. Data was compiled using sources such as the digital archive of the National Library, online newspaper archives (Istanbul Municipality Library Newspaper Archive).

[19] Among periodicals, theater magazines in particular provided important information on the importance of theater, state support, the establishment of the State Theater , developments in the Küçük Tiyatro, the situation in other theaters, and general problems.An early photo of the hall can be found in those magazines as well. In this context, the Darülbedayi Magazine, which is the publication of Istanbul City Theaters (later continued as Şehir Tiyatrosu Dergisi), the Küçük Tiyatro magazine of the State Theaters , the magazines of different theater formations such as Ankara Sanat Theater, Başkent Theater and Meydan Sahnesi, and Theater Research Magazines were examined.

[20] In the reviews conducted in the Mimarlık magazine, the Community Centre projects, the qualities of the halls in the cinema competitions and their suitability for the theater, the views of the state officials on the importance of theater structures, and theater projects carried out in some cities were discussed. In addition, the magazine included issues introducing important theater structures such as the Küçük Tiyatro and the Open Air Theater from Türkiye.

suggestions were developed that could strengthen the administrative role of the State Theaters in the protection and maintenance processes of theater structures.

In addition to that, a "Supreme Board" proposal was presented based on international example for the evaluation of lost culture art buildings throughout the country. In this context, applicable solutions were developed, and suggestions were presented for the conservation problems encountered in theater structures at different scales, both at structural and management and administrative levels.

1.4 Structure of the Thesis

The thesis is composed of six chapters.In the first chapter, introduction, multi layered problems of theatre spaces including legal arrangements, structural issues, financial problems, ownership and administration complexities, other related problems; aim, and methodology are given.

The second chapter begins by briefly explaining the conservation management concept and relevant terminologies. The development of heritage management approach is given within conservation theory historical development with considering key international declarations, charters, documents, important global developments and related literature survey.

As the theses adhere the guidelines, method of investigation and analysis established by Australia ICOMOS Burra Charter, it is examined in terms of its approach to cultural significance, the defined conservation process, its strength and advantages. In order to establish a framework for developing a CMP for theater building, selected international cases of CMP used performance buildings are reviewed together with selected CMPs from Türkiye case to understand the processes and tools for CMP usage. In this chapter the concept of conservation management in Türkiye and legal arrangements are evaluated.

In the third Chapter, first a brief overview of the emergence of theater buildings in World, theater buildings spatial organization and essential features are explained to

establish an understanding of basic character and components of theater space. Following that in Türkiye context important events and spaces are stated. This section includes information about historical development of Turkish theater starting from 19th century explored within the framework of significant cultural policies, political developments, and key events; the State Theater, its stages in Türkiye and its administrative structure. The preliminary inventory for Ankara cinema and theater building are used to understand the general context for Ankara. Site surveys gather information about the characteristics of theater buildings and cinemas that have been used for theater function from selected significant samples in the Ankara context and State Theaters stages are also mentioned in detail. Following this, values relevant to theater heritage are stated and the methodology for selecting the Küçük Tiyatro is explained.

In the Chapter 4 the Küçük Tiyatro has been studies in detail and the chapter as a whole defines the CMP proposal. In this Chapter the Burra Charter process defines the framework of the study as it can be read from the outline of the chapter. This chapter includes historical research, analysis and evaluation, following with the outcome of the theses Küçük Tiyatro CMP proposal. In that respect various studies have been conducted at various levels to understand and assess the significance of the Küçük Tiyatro. The history of site and building, spatial, construction system and building technology analysis, the architects associations are studies to understand Küçük Tiyatro. After that the significance assessment is made over the obtained information from previous section and charters. In this part also level and components of significance are stated. In this section existing problems, and other issues that have impact on conservation of significance have been examined including topics as legal regulations, binding documents, stakeholder relations, building condition and problems, fire safety, accessibility, site, usage intensity and audience selections. After these preliminary steps the CMP proposal has been prepared, the vision for conservation of the Küçük Tiyatro stated together with policies, strategies, actions and projects. Finally, as a part of the CMP the stakeholder responsibilities, timing, monitoring and review of CMP are defined

Following the research questions in Chapter 1, fifth chapter examines the conservation and maintenance problems of theater buildings at both building scale and broader contexts. A roadmap is outlined for State Theaters conservation and maintenance efforts the applicability of CMPs for other State Theaters buildings in Ankara is discussed together with improvement area that can strengthen State Theaters management on conservation and maintenance. In this section for unregistered buildings, alternative ways to use CMPs as strategy guide for management by strengthening it with secondary regulations and protocols are stated.

Following that administrative authorities are considered. At the building scale, also as an proposed action for Küçük Tiyatro CMP, framework of the Monument Council proposal for Küçük Tiyatro explained, that integrate the CMP into national legislation and State Theaters . In that terms management roles and organization proposal are discussed together with improvement in national regulation. Finally, a Supreme Board proposal is discusses similar with the Theater Trust models in UK, was explained for the evaluation of culture and art buildings conservation problems in Türkiye.

In the final part, the main conclusions are presented for the thesis. In this section, the issues and contributions aimed by the thesis are defined and the points that can be improved in the study are stated.

CHAPTER 2

USE OF CONSERVATION MANAGEMENT PLANS AS CONSERVATION TOOL

As defined in Australia ICOMOS Burra Charter "*conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility"*. (2013a) The cultural significance has been clearly connected to the management of place with Burra Charter. It is also stated in Burra Charter that *"conservation means all the processes of looking after a place so as to retain its cultural significance"*. (Australia ICOMOS Burra Charter, 2013a) The main thing to protect is the significance of the place. Therefore, protecting it is only possible by comprehensively understanding its value in all aspects, developing policies on how to protect it, taking into account the factors affecting it, and taking the necessary actions and decisions in line with the policies. (Australia ICOMOS Burra Charter, 2013a)

The main purpose of the conservation practices is to transfer the heritage to future generations by sustainable maintenance, repair, and conservation actions, instead of one-time act. Heritage conservation is defined as a broad discipline that aim to sustain all aspects of historic places. The Heritage planning is the conservation within the context of planning that has a collaborative process, and objective is to manage change wisely. (Kalman,2014:4-5) As a result of this understanding, the concept of heritage management is the final point reached in the conservation consciousness. The concept of management of heritage requires a deep understanding for what is the heritage, why and how it will be conserved.

In conservation theory, the scope of the heritage has been widened in time from historical monuments to non-monumental heritage, archaeological sites to cultural

landscapes, contemporary heritage to intangible heritage. The widening of the scope brings the recognition of they are not isolated spaces, the setting and many social, economic, environmental threats and opportunities have an impact on the heritage place as well as its significance, also the wider scope led the many stakeholders involvement for the management process. (Wijesuriya, Thompson, & Young, 2013:13-15)

In Madrid- New Delhi Document Management plan is defined as "document *that, like a conservation plan, is used as a framework for managing a place including any future change but may be broader in scope including operational issues. Management plans are commonly used for cultural landscapes where ongoing active management is a primary conservation action.* "(Madrid- New Delphi Document, 2017:14) [21]

The term for conservation plan, conservation management plan, cultural heritage management plan, cultural resource management plan, integrated management plan words usage can vary from country to country. Kerr implies that he intended to use the word "conservation plan" instead of "conservation management plan" for his study mainly for an abbreviation to word-building and a desire for marketing simplicity but states they don't differentiate with each other the main issue is the sequence of work as a comprehensive understanding of the place and the significance should be considered for the development of policies to conserve and manage and it will guide the development of any master plan. (Kerr,2013:36)

[21] The term and conservation and management can be used interchange with each other in conservation discipline. Sullivan defines it as if there is a difference it comes from the perception of scope. The conservation is regarded as direct action for conservation of site while management includes actions broader range that also contribute indirectly the conservation and sustainability of site. (Sullivan, 2010:9) Like Kalman (2014:300), differentiates conservation plan from conservation management plan as the CMP goes further including management strategies, discussing topics of governance, operation visitor management and financial projections while conservation plans focus on searching for ways to make change while sustaining significance.

The CMPs supply guidance for the care and management, new work, assessing change proposal, supply reassurance to funding agencies, cause reduction in conflict for sides, (Kerr,2013: 29)

Application of heritage management systems can vary in every county. It can be national or regional systems; or it can include specific types of cultural heritage, while some can integrate cultural and natural heritage together, or may include particular heritage property or group (Wijesuriya, Thompson, & Young, 2013:55-56) While management plans /systems appear as mandatory guides for "World Heritage Sites", while like in the cases England and Australia their application is required for fund application or tax exemptions.

The management plans require to have a legal framework, and tools as defined in Table 2.1 as conservation, management, financial and social as defined by Ayrancı and Gülersoy. (2009:74)

Table 2.1 Tools for Management Plans (It is adopted from Ayrancı and Gülersoy. (2009:74)

Management Tools	Managerial staff to implement plan
Financial Tools	Resources a to finance the project
Social Tools	Involvement of local people and interested parties in the process
Conservation Tools	necessity for trained personnel in conservation and management and conservation implementation plans

In practice CMP usage condensed on widely in archaeological sites, natural sites or urban historical towns including larger sites and different heritage groups. While on the other hand the studies about building scale conservation with CMP is an area gaining importance and their application can be seen in various building groups not only restricted with monumental ones. Though registration is accepted the primary

tool for conserving heritage, management of the heritage correspond a wide range of considerations to safeguard the significance. The outstanding management problem for the protected buildings reveal as the owner/occupier do not know exactly what the building really contributes to significance; a misunderstanding can be for a listed building as it is a frozen situation; unproper relation between statutory authority and owner or occupier and lack of understanding for the conservation principles. (Worthing & Bond, 2008:7-13)

As defined by Borgarino, & Del Curto (2023:8) the CMP is not an academic study or comprehensive catalog about physical aspects of site but instead a working document for the decision-making process on topics like future change, necessary repairs, maintenance. CMP is a living document that have to be reviewed and developed periodically and the inclusion of stakeholders in every process make the document a powerful tool for conservation. What makes a CMP efficient plan can be evaluated with its dynamic and integrated character to facilitate long term conservation and heritage values. (Sullivan, 2010:9)

In broad sense, for the CMP's participant rights should also be considered in a way that enable accessibility of information, sustaining conditions for active participation of related stakeholders, sharing benefits, sustaining healthy and safety conditions, environmental protection and capacity-building.

In this chapter initially the CMP's development within conservation theory and Burra Charter's recognized process and principles will be stated. Afterwards, the international cases will be evaluated over performance buildings CMP's; while for Türkiye, CMP's that focus building/ building groups will be examined together with legal regulations related with conservation management. At last, an evaluation will be made for the chapter.

2.1 Development of Cultural Heritage management approach within conservation theory

The use of CMPs is increasingly becoming a prevalent method. These plans aim to conserve significance of heritage in long term with planned management and sources by directing decision making power. This approach has been developed with the changing paradigms in conservation in the perception of heritage, gaining importance of value-based conservation, integrated studies collaborated approaches, growing recognition of systematic and sustainable management practices within legal framework. In this section important paradigm shifts that support the emergence of the conservation management approach is briefly explained.

The wars, revolution and the new era with industrialization in 18th and 19th century led great destruction of the cities. The industrial revolution caused an increase in city population. The demands of the community for new settlements resulted with damage of the old city texture and demolishment of many historic places. (Stubbs,2009:203-206) These developments provoked the debates in the field of conservation, which prompted the development of modern conservation theory in the early 20th century. In the 19th century, individual monuments were at the focus for heritage definitions. [22]

The demolishment of the cities following war contributed development of international bodies, followed by defining standards for heritage conservation. In Athens Charter (1931) general principles and doctrines for protection of monuments

[22] The restoration philosophy of John Ruskin emphasized preservation of original fabric and historical building; while Violet Le Duc was defending stylistic unity, a state of completeness. On the other hand, Morris approach was conservative repair of the historical buildings instead of changing original materials (Ahunbay,1999: 8-15) Boito has united the different set of ideas in restoration area and foreground the principles that has been accepted as contemporary restoration, accepted the them as historical document of humanity; Giovannoni developed his ideas and defend the idea for scientific restoration and the idea to protect monuments with their surroundings. (Ahunbay,1999: 18)

are defined. [23]The destruction following the World War II and the subsequent urban renewal processes in cities, caused a significant damage to the urban fabric, leading to serious reactions. Departure from traditional monument-focused conservation approach, is evident in the Venice Charter, that expands the concept of a historic monument beyond individual monuments to include the urban or rural settings that house evidence of particular civilizations, significant developments, or historic events. (The Venice Charter,1964)[24]

The rise of nationalism after World War II, fostered a shared European Culture, that has resulted a turning point in cultural heritage. The widespread destruction caused by wars and rapid industrial advancements prompted individuals to recognize the intrinsic connection between their living spaces and their cultural heritage. (Gültekin, 2012:235) Condensing the latter half of the 1950's, the great destructions and losses experienced also resulted with establishment of international organizations dedicated to uniting on common culture and natural values. Many international organizations that ground and lead for the principles in conservation arena emerged.[25]

Particularly after 1960 and 1970's the damage in the old city textures resulting from rapid population growth and the subsequent demolition and reconstruction activities

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[23] The protection of monuments, preservation of historic sites and protection of areas surrounding historic sites, as well as necessity to solve problems by legislation in national level are mentioned topic in international arena. (Athens Charter, 1931)

[24] Furthermore, the scope of preservation is broadened to emphasize not only the great works of art but also more modest works of the past that hold cultural significance. In Venice Charter, the restoration aim defined as to preserve the aesthetic and historic value of the monument. Also, as special care should be given safeguarding integrity of the monument (The Venice Charter,1964)

[25] The outstanding ones can be named as United Nations Educational, Scientific and Cultural Organization (UNESCO- 1945) and European Convention on The Council of Europe (EUCO-1949). International Union for Conservation of Nature (IUCN-1948), International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM-1959), International Council on Monuments and Sites (ICOMOS-1965). UNESCO established to foster peace by promoting global collaboration in the realms of Education, the Sciences, and Culture. In 1949 the European Council is established aimed at advancing European integration by creating a shared democratic and legal framework, primarily centreed on the European Convention on Human Right. IUCN was established as a global environmental union, to protect nature..ICCROM ,as an intergovernmental organization aim to promote the conservation of all forms of cultural heritage in world. ICOMOS is an important actor for studies about conservation of historic monuments and sites worldwide.

have exerted significant pressure on urban areas with the new constructions and transportation infrastructure. (Aksoy&Enlil, 2012:4) The urbanization process and acceptance of urban heritage in social and cultural dimensions, resulted with the debates and studies in the international field.

Quito Norms in 1967 has contributed to "cultural resource management", adopting the integrating cultural heritage into the social and economic development of communities. It defines the archaeological historic and artistic monuments and natural heritage as economic source of country. It is also stated that their preservation should be integrated to development plans and the project should be managed by qualified institution. (The Norms of Quito, 1967)

In 1970's integrated conservation become the ground for the urban conservation, which identifies towns should be considered within their natural, geographic, historical, physical, visual, functional, social, economic and politic unity. In that terms Bologna Plan in and Ferrara Plan are represented as important examples of the integrated conservation approach (Bilgin Altınöz, 2012:301)

The increasing emphasis on sustainable development evidence can be seen in the establishment of World heritage list in 1972, that facilitate more a more transparent process for management, application and monitoring of these sites. The World Heritage Convention (WHC) in 1972 is important as it established World Heritage list, that encompass heritage from all over the world with their outstanding universal value and promoting their conservation through international cooperation. The convention defines the criteria for identifying and preserving the cultural and natural heritage. (UNESCO,1972)[26]

[26] Cultural heritage was defined as monuments, groups of buildings, and sites of outstanding universal value from the point of view of history, art, or science, while natural heritage as physical and biological formations or groups that are of outstanding universal value from the aesthetic or scientific point of view. (The WHC,1972)

As defined in the convention (Article 5d and 29) in order to supply effective and active protection, conservation and presentation of heritage the State parties required *"to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage";* and following that as defined in article submit a report to the General Conference of UNESCO including information on the legislative and administrative provisions which they have adopted and other action which they have taken. (UNESCO,1972)

In 1975-European Year of Architectural Heritage, the European Charter of the Architectural Heritage is established. The key feature for the charter is the integration of heritage conservation into urban planning and development processes, stressing public participation and sustainable management practices. The charter also calls for a new policy in protection and integrated conservation, stating necessity of adaptation of legislative and administrative measures as well as adequate financial sources and consideration of social factors. (Council of Europe, 1975)

In the second half of the 1970's and 1980's, conservation efforts focused on various topics including architectural conservation, archaeology and planning, transformation in cities, urban renewal and regeneration, urban architecture and regional planning, cultural tourism, natural parks; as well as the cultural identity, authenticity and cultural diversity as prominent subjects for discussion. (Bilgin Altınöz, 2012:301)

The value-based approach has been recognized and evolved in world and become known with Burra Charter that has been established in 1979 by ICOMOS Australia. (Wijesuriya, Thompson, & Young, 2013:25) The Burra Charter reveals as a local arrangement of Australia ICOMOS (1979) that gain a global identity and acceptance with its success in the approach to conservation of significance. It is one of the

outstanding charter that had undergone several revisions.[27] The Charter put cultural significance at the core of conservation, and defines an methodological approach to the conservation process which is a framework for heritage management. Significance is not the values attributed to experts but also for all stakeholders that the place has a meaning for. The conservation process is composed of three steps, which are understand significance, develop policy and manage in accordance with policy. (Australia ICOMOS Burra Charter,2013a)

The shift for value-based approach brought the heritage management concept spread with acceptance of the process success in involving the clear statements for significance and conditions and policies for conservation and management.

Another essential study reveals as the Conservation Plans[28] published by James Kerr, brought a systematic approach to developing conservation and management plans based on values and on the cultural significance of a heritage place to society. (Wijesuriya, Thompson, & Young, 2013:.25) The book "Management of World Heritage Sites" later published by Feilden and Jokilehto published is another important source that provide advice and suggestions for implementing the intentions for World Heritage Convention. (Feilden& Jokilehto,1998:1)

In 1980's management concept emphasis emerged within integrated approach, that the initial examples started to be seen in sites of World Heritage list. IUCN and UNESCO have affected the development site management, concept. Another important event for this approach can be named as The Ramsar Convention of Wetlands (Seçilmişler & Yenen, 2012:.8.)

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[27] The revisions of the Charter done in 1981,1988,1999 and 2013.

[28] The Guide of Kerr was prepared as result of seminars sponsored by the Historic Houses Trust of NSW, the Australian Heritage Commission and the Commonwealth Department of Housing and Construction in 1981 and had undergone seven edition. It has been extensive among practitioners and proprietors of heritage sites in Australia, as well as has an impact on United Kingdom and North America (Croft, 2023:36-37).

After the World Heritage Convention 1972, Operational Guidelines were developed to provide guidance for the application of the Convention. The 1980 dated operational guides emphasize the inclusion of management plan or proposals for such plans. (UNESCO, 1980) Additionally in 1983 it is defined in the indications for states parties to prepare plans appropriate to the capacity of the country and it is stated integrity and future management of the property is required. (UNESCO,1983) It is important to note that these arrangements state to heritage management referencing the natural heritage areas. In the 1988 dated Operational Guideline Article 24(b), cultural properties (a monument, group of buildings or site) that is nominated for inclusion in World Heritage List required to have adequate legal protection and management mechanism to ensure conservation of the cultural property and have suitable administrative arrangement to cover the management of the property., In the Article 36 (b)it is stated that the sites that have natural significance should have adequate long term legislative, regulatory or institutional protection. If is not available, a management plan should be prepared. (UNESCO,1988, 36b). In the final Operational Guide (2023) it is defined that each nominated property should have an appropriate management plan or other documented management system to ensure effective protection and the system that should describe how the outstanding values preserved, through participatory meanings. As defined by Ulusan, seeing CMP as an alternative against the conservation system is an important development. (Ulusan, 2023:44)

In ICOMOS Charter for the Conservation of Historic Towns and Urban Areas in 1987 the historic towns and urban areas together with their character and fabric preservation become the scope, considering the dimensions social, cultural and economic aspects. The conservation plans are mentioned to be multidisciplinary study that also explain the objective, legal, administrative and financial measures clearly and the plan should be supported by residents. (Washington Charter, 1987)

The 1990 dated charter is about the protection and management of the archaeological heritage (ICOMOS, 1990) states the importance of the archaeological heritage and Its protection and emphasize the proper management essential. Also, it defines an

integrated approach that include effective collaboration between professionals from many disciplines. It also requires the co-operation of government authorities, academic researchers, private or public enterprise, and the general public, the charter is also important as it define the integrated protection policies including land use, development, and planning as well as of cultural, environmental and educational policies and also active participation by the general public must form part of policies is emphasized After this, approaches to protect and manage the archaeological sites as well as places of cultural significance revealed as spotlight topics in conservation. (Bilgin Altınöz, 2012:301)

The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas of ICOMOS (2011) is another significant document for the management process defined for safeguarding historic towns and urban areas, and their surroundings.[29]

By adopting a management approach, the focus has shifted from result-oriented work to a more inclusive process where different stakeholders are involved and continuously updated. With technological developments, more detailed data is being collected, decision-making based on this information has become critical. There is a notable shift from passive conservation to more active forms, reflecting changes in the community and heritage, and emphasizing the connection between cultural heritage and development. (Bilgin Altınöz, 2012:302)

As noted in the Managing World Cultural Heritage Resource Manual, the Adrian Philip “new paradigm for protected areas” Table 2.2 for the projected areas that take place in the IUCN Guidelines for Management Planning of Protect Areas reflects with evolving understanding of management approach in an inclusive way with

[29] In 21st century various topics such as the cataloguing of historical areas, revitalization of urban areas, rehabilitation, the roles of local administrative units, and the socio-economic aspects gained prominence.

community involvement which is also proper for the cultural sites in many aspects. (Wijesuriya, Thompson, & Young, 2013:.15)

Table 2.2 A New Paradigm for Protected Areas Table of Phillips (Thomas&Middleton, 2003:4)

Topic	As it was: protected areas were …	As it is becoming: protected areas are …
Objectives	■ Set aside for conservation ■ Established mainly for spectacular wildlife and scenic protection ■ Managed mainly for visitors and tourists ■ Valued as wilderness ■ About protection	■ Run also with social and economic objectives ■ Often set up for scientific, economic and cultural reasons ■ Managed with local people more in mind ■ Valued for the cultural importance of so-called "wilderness" ■ Also about restoration and rehabilitation
Governance	Run by central government	Run by many partners and involve an array of stakeholders
Local people	■ Planned and managed against people ■ Managed without regard to local opinions	■ Run with, for, and in some cases by local people ■ Managed to meet the needs of local people
Wider context	■ Developed separately ■ Managed as 'islands'	■ Planned as part of national, regional and international systems ■ Developed as 'networks' (strictly protected areas, buffered and linked by green corridors)
Perceptions	■ Viewed primarily as a national asset ■ Viewed only as a national concern	■ Viewed also as a community asset ■ Viewed also as an international concern
Management techniques	■ Managed reactively within a short timescale ■ Managed in a technocratic way	■ Managed adaptively in a long term perspective ■ Managed with political considerations
Finance	Paid for by taxpayer	Paid for from many sources
Management skills	■ Managed by scientists and natural resource experts ■ Expert led	■ Managed by multi-skilled individuals ■ Drawing on local knowledge

Management planning is also included in studies developed specifically for countries' own cultural heritage. For example, in Principles for the Conservation of Heritage Sites in China it is stated that conservation and management must be in compliance with laws and technical standards, and a six step process defines as identification and investigation; assessment; formal proclamation as an officially protected site and its level of protection; preparation of a conservation master plan;

implementation of the master plan; and periodic review of the plan and its implementation. (ICOMOS China,2015: Art.16) Here we see the planning and management over master plan. [30] The management plan may define the fundamental actions and through sub-management plans for these actions, a more comprehensive conservation management model can be established. As defined in the same principles sub-plans for major conservation projects should be developed by skilled organizations, adhere to necessary technical standards, and be evaluated by a group of experts in the field. (ICOMOS China. 2015)

Heritage CMPs serve as a crucial instrument for preserving cultural heritage. In world it is possible to see other practice guideline for international and national organizations, essential studies and authoritative international documents that sustain guidance to prepare a CMP and to improve management approaches. While these guides can be arranged to cover all heritage elements, there are also guides organized on specific heritage areas as stated like as archaeological sites, historical environments or guides specialized for a building group. There are guides that are prepared by international organizations[31], as well as local conservation organizations [32].

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[30] The A conservation master plan is defined in these principles as a a comprehensive working document that relate conservation, management, research, presentation and interpretation, and use of the site and is seen as the ground for all conservation Works. (ICOMOS China,2015: Art.20)

[31] The "Management Guidelines for World Heritage Sites" of ICCROM (1993) aim do set principles in the conservation and management of cultural heritage, provide advice and suggestions for implementing the intentions of the World Heritage Convention. (Feilden, & Jokilehto ,1998:1) After that in 2013 with a collaborated study of ICCROM, ICOMOS, IUCN and the UNESCO World Heritage Centre resulted with the "Managing Cultural World Heritage, World Heritage Resource Manual". It reveals an important document as it analyses management systems comprehensively and sustain guidance for better manage and protection World Heritage properties. The Guidelines for Management Planning of Protected Areas of IUCN (2003) reveals as document to sustain guidance for management of protected areas including land and/or sea especially dedicated to the protection of biological diversity, and of natural and associated cultural resources. (Thomas& Middleton , 2003) The samples can be multiplied.

[32] There are also local guides to sustain the heritage, in regard with the legislations and conditions special to region. "Conservation Plans a Guide to the Preparation of Conservation Plans" by Heritage Scotland; "Conservation Management Plans: Managing Heritage" by Heritage Council of Victoria can be given as samples. These guides basically intend to guide owners and managers of the heritage, how to prepare a management plan by explaining its scope, content, considering their needs.

Preparing a management plan is mandatory for areas like world heritage list, while in some countries it may be mandatory as well in order to benefit from various funds and supports like in the case Heritage Lottery Fund[33]. It ask for a conservation management plan[34] from the appliers of Heritage Grants program of defined amount. The project may include a site, building, designed, semi-natural / natural landscape, can involve different kind of heritages. A guidance notes and commissioning an expert is advice but also emphasize the owner to involved in planning process. Also, as they fund, they will require the work kept in good condition that means a management and maintenance plan should be added to conservation plan. The guide also defines the conservation plan that help to understand the value and by whom and states that this understanding will help to set out to framework for policies to make decisions. It will guide the responsible to design new work, plan conservation and restoration Works, improve public Access and plan activities to help people engage with heritage. (Heritage Lottery Fund, 2017) Or as defined in the "Preparing a Heritage Management Plan" document of Natural England states that according to TaxAct 1984, it requires owner to agree detailed steps with HM Revenue & Customs to fulfil general undertakings to maintain and preserve the property and repair outstanding buildings as a condition of the tax exemption. Though in the legislation

[33] The Heritage Lottery Fund (HLF) utilize the fund from National Lottery, funds UK heritage to sustain and transform them. (Heritage Lottery Fund 2023)

[34] According to the document, a conservation plan must address all the different types of heritage present on a given site. Fundamentally, it concentrates on the statement of *significance,* which aids in understanding what aspects of the heritage are important and therefore need to be preserved. Following this, *the risks and opportunities* must be clearly defined for the defined significance. The *policy* should be developed in close relation to the significance, risks, and opportunities to ensure the long-term survival of the heritage. For adoption and review, the roles of responsible stakeholders, the processes for monitoring and reviewing, and the publication of the management plan and its relationship with relevant parties should be considered. It is expected to publish the plan, distribution of copy for the involved person and also a deposit to take back is settled if it is shared with Historic Environment Record

heritage management plan is not directly defined There is an expectation of preparation corresponding to the management plan. (Natural England, 2008)[35]

For certain changes for a protected heritage site or a planning scheme heritage overlay, permissions may need to be taken from related authorities, in that case CMP can ease the process for the required information that the authority want. If the CMP already endorsed in an approval body than the actions defined in CMP may also be approved that means no need for repeated approvals. Also grants program require CMP for the heritage place for funded Works as defined in the information guide for Heritage Council of Victoria. (Heritage Council of Victoria, 2021)

Opening a sub-area of information in this part of this section becomes important as all of the theater structures within the scope of the thesis were built in the 20th century and later. In this context, approaches regarding the acceptance of contemporary buildings as heritage and the use of CMP for this period heritage will be briefly touched upon.

The modern buildings started to be seen as heritage symbol in 1950's first with iconic buildings of famous architect works. In 1970's the products of the modern period started to take place in registration lists but remained in the focus of smaller groups. It found 1990's, that the contemporary heritage became the preservation object. The establishment of DOCOMOMO is an important international act that address preservation of modern heritage specifically (Prudon, 2008). Preservation object as cultural heritage, starting with modern icons, today include qualified building samples that are subjected to daily modern life.

Many new building functions and building types took their place in everyday life as a result of transformation in society and cities. Undoubtedly, the 20th century

35 Natural England is government's adviser for the natural environment in England, that is an executive non-departmental public body.

heritage should be evaluated within its own spirit, aesthetic, technical and social innovations. With modern movement, the city texture, architecture, the relation of public with the members designed environment, street, parks, life experience and quality gained its own meanings. In this context, culture, art and entertainment spaces have become important part of modern life.

Although there is an increased awareness in protecting the protect contemporary heritage in many parts of the world, the topic is still an area that require approaches strengthened law for protecting this period heritage, an increased awareness for understand and protect the value of these structures, and trained persons who will develop approaches to understand the values of these structures and to solve their unique problems.

As it is stated in Getty Foundation Report for Keeping It Modern (KIM), the modern materials and systems used for 20th century have begun to deteriorate, though they are young for preservation, their life span is short when compared with the traditionally built structures, and they struggle problems of water ingress, mechanical failure, crack surface, outdated electrical wiring, So the intention to protect modern heritage require an urgency before losing them. (Keeping It Modern, 2019).

Against the threats for the 20th century heritage the ICOMOS International Scientific Committee on Twentieth-Century Heritage (ISC20C) set the principles that should be applied for the managing and interpreting twentieth-century sites and places The Madrid-New Delphi document is important as it states the importance of the apply appropriate conservation planning and management methodology for this period heritage.

It is defined that the heritage of the twentieth century needs to be identified and assessed through systematic surveys and inventories informed by thorough research and studies by multidisciplinary approach. The studies made should make the basis of protective conservation and management measures including heritage impact assessment. (ICOMOS Madrid -New Delphi, 2017) The document is significant for

its definitions of main principles and approach for conservation of 20th century architecture.

The Getty Foundation has defined the 20th century architecture as a special area and with its "Architectural Conservation Grants" programme, many buildings could benefit from, the foundation grant of KIM. It supports preparing CMP for 20th century buildings for outstanding architectural significance. The program intention defined as to support the established conservation process of planning, investigation and diagnostic work which is essential for the conservation of modern heritage. (Macdonald, 2023:32-33) The program grant is given to site managers in order to help them implement the plan and improve their skills, and collected interventions and results are intended to support the international reference for best practice (Curto & Borgarino, 2023:9-10)

2.2 Burra Charter Methodology

The Burra Charter reveals an important touchstone in conservation field. It was first adopted in 1979 and have gone several revisions till 2013[36]. The adoption of the Burra Charter in 1979 is accepted as a departure from Venice Chater. (Logan, 2004) The Venice Charter's focus on the concept of the monument, the historic sites and ancient buildings was not proper for Australia, so, a new charter was written by Australian ICOMOS to address Australian context[37], also as an educational reference for practitioners and define methodologies as a guide (Brooks, 1992:84-85)

[36] Minor revisions were made in 1981 and 1988 to clarify certain definitions and procedural elements and additional guidelines for specific topics. The review in 1988 guidelines Practice Notes are added. A comprehensive change was done in 1999, incorporating community input and accepting good management of places of cultural significance as an integral part of conservation, along with the addition of flowchart for Burra Charter Process, The final revision was adopted in 2013. The changes made after 1999 was corresponded with the growing awareness of intangible attributes and inclusion of associated communities in decision making processes, while on the other hand the value-based principle and Burra Charter processes remained same. (Mackay, 2019:111)

[37] The European settlement represented a brief period when compared to the long history of Aboriginal settlement.

Prepared by the Australia ICOMOS members, it became the basic document for Australian conservation practices. Although heritage in Australia is the focus and reason of the Burra charter, it has influenced many governments and organizations. [38] Brooks states the strength of Burra Charter with its universal approach and clear methodology, that instead of a standard intervention, it focus each place's unique qualities and identity without limiting scale or time (Brooks, 1992:86). Its approach towards conservation process and significance is widely accepted. From Europe's fabric-based approaches in heritage conservation, it evolved for more holistic and innovative conservation solutions. The charter's flexibility enables it to adapt changing conditions economic and political circumstances as well as a new understanding in heritage. (Mackay, 2019:111)

The acceptance of a national charter as an internationally recognized document can be understood through the innovations introduced by the Burra Charter in the field of conservation. To grasp the innovation, it is essential to comprehend the mechanism created by Burra charter that can be discussed over the concepts of conservation process and its components, conservation of significance, stakeholder participation, sustainability, and the process advancement to partners.

When we look to the structure of the Charter, it is composed of sections including definition, conservation principles[39], process and practice. There are also additional

[38] The influence of Burra Charter can be seen in the China Principles. The document created under the guidance of the State Administration of Cultural Heritage, by ICOMOS China in collaboration with the Getty Conservation Institute and the then Australian Heritage Commission. (ICOMOS China. 2015), Its principles are also referenced in Appleton Charter for the Protection and Enhancement of the Built Environment prepared by the ICOMOS Canada. Hoi An Protocols prepared by regional office of UNESCO in Bangkok to clarify the basic rules for conservation practice in Asian Heritage places. (Logan,2004:)

[39] The Burra Charter clearly describes terms such as conservation, maintenance, preservation, restoration, reconstruction, adaptation, use, setting, meanings and interpretation. The conservation principles in Burra Charter also defines de basic approaches and indications to consider for conservation of cultural heritage

practice notes[40] to complement and offer pragmatic guidance concerning various facets of the Burra Charter and its implementation.[41]

In the charter conservation is defined as a process aimed at looking after a place to retain cultural significance. (Australia ICOMOS, 2013a) The defined process for the conservation of places forms the distinctive feature which is basically outlined in three steps: Understand significance, develop policy and manage accordance with policy. The flowchart for planning and managing cultural significance can be seen in Figure 2.1.

Understanding significance is the first step for CMP preparation. The cultural significance has been clearly connected to the management of place with Burra Charter. (Australia ICOMOS Burra Charter, 2013a) [42]This stage identifies the characteristics that make the place important. Rather than focusing solely on preserving individual elements or values, the Burra Charter emphasizes the importance of conserving the overall significance of a place. What makes the preservation of significance essential and outstanding character of Charter is its holistic approach, which considers the diverse characteristics that collectively

[40] The practice notes include topics such as , understanding and assessing cultural significance, developing policy, preparing studies and reports, contractual and ethical issues, indigenous heritage management, interpretation, new work, heritage and cultural sustainability, cultural landscapes.

[41] The outstanding issues to consider for planning conservation a cultural significance is also explained in Burra charter as briefly summarized as follows. There should be respect for the *fabric*. The risks and vulnerable states should be defined to safeguard the place as well as cautious approaches of *change* should be as little as possible, that the evidence of significance should not be lost. Other principles about continuity for the *usage* of a place, compatible use, the impact of new constructions and adverse effect on setting, relocation in which circumstances, the content, fixture and objects and their contribution of significance, related places and objects, co – existence cultural values are explained in detail in the principal part. Another important point to take care of is the responsibilities for decision making and management. *Supervision* is a requirement in all stages, *record* and *archives* should be established and public availability should be sustained.

[42] The Burra Charter defines “place” as “a geographically defined area” that can include elements, objects, spaces and views, may have tangible and intangible dimensions. The explanatory terms provide a detailed description, stating that place is separate from its scale, can include nature or cultural features.

contribute to the site's importance, rather than selectively highlighting individual values that may be significant to some.

As defined in Burra Charter **cultural significance** reveals with aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects may have a range of values for different individuals or groups. (Australia ICOMOS Burra Charter, 2013a). The increasing awareness of social values and cultural diversity worldwide was also an important consideration for the Australian context. So, the inclusion of social and spiritual values and their intangible aspects was a significant step towards an inclusive and holistic approach in conservation.

Since significance forms the foundation for core decisions and policies, it must be defined with proper evidence and analysis. The significance statement should clearly encapsulate all aspects of value and criteria. Identifying, measuring, protecting, and enhancing cultural significance are the key aspects of what's known as value-based management. (Bond, 2008:47) Historical research[43], physical examination[44], comparison studies, collecting evidence and involving associations and knowledge are some of the methods to define the ground to make significance assessment.

In the practice notes of Burra Charter the values are defined in detail, with definitions and questions defined to ask that facilitate the understanding of the values, easing the understanding of user. In the conservation process an assessment should be made

43 Published sources, academic studies, reports, maps, old photographs, aerial photographs, original drawings, urban plans, archives, newspapers, and magazines are among the crucial information providers. Additionally, oral history studies are an essential tool for providing a wealth of information about the structure and the region that may not have been previously recorded or whose significance may have been overlooked. Oral history studies are also important for uncovering the community-based meaning of the place (Kalman, 2014:182).

44 Through site survey, data regarding the design, location, usage, materials, general condition, and environmental relationships of the structure, as well as its value, both in the present and over time, are gathered

to reveal the value of the place through written statements of the significance. (Australia ICOMOS Burra Charter, 2013a)

In the second step conservation **policies** should be developed considering short and long term necessities. As highlighted in the Practice Notes, a policy can address various aspects such as use, change, interpretation, governance, daily management, decision-making roles, conservation work, development or new work, maintenance, recordkeeping, security, and more. It should encompass all topics relevant to retaining the cultural significance of a place and its management into the future (Australia ICOMOS 2013c,:1). The Kerr states the need for policies tailored to the data collected during the significance assessment, incorporating strategies for resource allocation, stakeholder involvement, client's requirements or feasible uses. (Kerr, 2013:3,29)

The policy should provide guidance for implementation, and, like value, it requires regular monitoring and revision. It must explain how cultural heritage will be preserved and integrate the conservation process into all management activities.

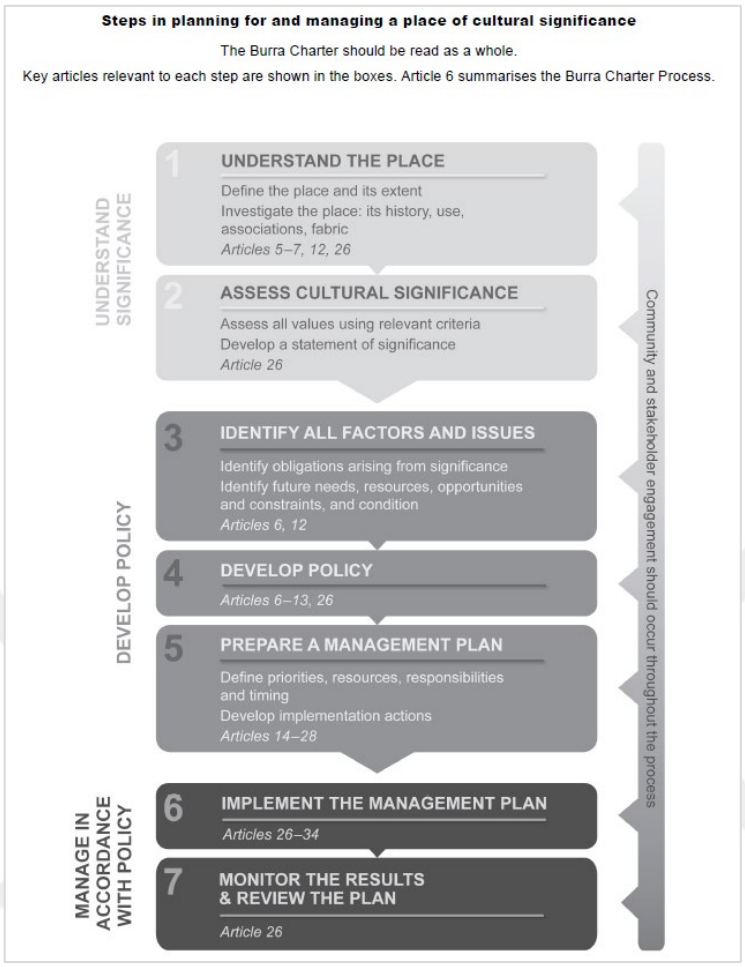

Figure 2.1 The flowchart for Planning and Managing Cultural Significance (Australia ICOMOS Burra Charter, 2013a.)

When defining the policy, it is crucial to note, as mentioned in Article 6.2(Australia ICOMOS,2013a), the policy must be based on an understanding of its cultural significance. The policy should be developed with a holistic approach, grounded in the findings that enhance understanding of the place, obligations, constraints, and potentials (Australia ICOMOS, 2013 c:4)As indicated in the Practice Notes, effective policy and comprehensible language, along with consultation with owners, users, managers, and other stakeholders, will facilitate communication and understanding (Australia ICOMOS, 2013c:5) As a result a written policy statement should be

provided. Consequently, a management plan should be prepared, including priorities, resources, responsibilities and timing and implementation actions. (Australia ICOMOS Burra Charter, 2013a)

Third part for the conservation process focus on **managing in accordance with policy**. The implementation and monitoring of a management plan can be ensured through regular monitoring and routine observation of its components. (Australia ICOMOS, 2013c:6) The actions to be taken should take its basis from the policies developed to safeguard the significance of place. In order to implement actions, it is important to provide detailed definitions regarding how actions will be done, including aspects such as timelines, priorities, resources, and responsibilities (Australia ICOMOS, 2013c:5). Monitoring the outcomes is crucial to developing a management plan that is not static but rather dynamic. The CMP plans have a **flexible structure** that allow r**enewing and adapting itself** with changing circumstances through continuous evaluation and overview, which contribute to sustainability for conservation.

THe CMP itself is a living document that requires periodic review and development, with **community and stakeholder engagement** in every process, enhancing its effectiveness as a conservation tool.

As stated in Burra Charter, significance of a place is embedded in associations and meanings, and thus, they should be preserved. Also, it is stated that *"Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place."* (Australia ICOMOS, 2013a)

During the plan's preparation, questioning the community and stakeholder needs and developing solutions accordingly and defining duties and responsibilities regarding the plan's implementation provides CMP a practical, realistic and feasible structure.

[45] By engaging various stakeholders in the process with initiatives that incorporate their knowledge, experience, and resources, the objective is to create sustainable projects.

The CMPs envisions the involvement of all stakeholders, whether they are owners, tenants, responsible personnel for management, or even the community, in the conservation process. This participatory approach, which assigns roles to community and stakeholders such as data provider, decision-maker, and implementer, distinguishes CMPs from typical conservation projects or plans.

2.3 Key Issues and challenges in CMP Usage- International Perspectives

The examination of CMP practices through management plans around the world sustain to observing various approaches and understanding the common and differentiating points that emerge in practice. These studies highlight the objectives of CMP, the definition of significance related to the structure, the development of policies and actions specific to the structure, the methodological approach, stakeholder relationships, the CMP structure, and the documents and laws referenced, which vary at different levels from example to example. It should be noted that since CMP is designed specifically for the structure, these documents vary according to the structure and the practices of the country. In this section initially selected CMPs over performance- related buildings from various countries will be evaluated from different perspectives and general information about Theater Trust will be given as a broad context for conservation of theater buildings. Afterwards the case of Türkiye will be examined over CMP's focusing on building/ building groups together with national regulations about conservation management.

[45] For consultation different methods can be used such a public meetings, interviews, workshops, focus groups, vission sessions, proffessional asistance can be considered, as well as municipalities can act as mediator. (Kalman, 2014:196-197)

2.3.1 International CMP Perspectives

When it comes to theater management, it is necessary to discuss a multifaceted and multi-stakeholder management approach in which different disciplines converge on various issues and processes related to the performance of theater art, aligned with different targets for the determined purposes. An art institution's first mission should be determining the aim. Following that many management process come with the capital management on several issues on art production, artists, workers, copyrights, stage requirements, decor, technical equipments etc. Beside the heavy program of a theater management as an art institute, it is important to remember the theater buildings are living heritage areas that should be conserved with integrated management features considering, functional problems and necessities, the deterioration through years, technological changes and problems due to its multi stakeholder structure, and problems characterized with the function itself.

There are two important points in the preservation of theater buildings. The first is the conservation approach that directly focuses on the structure. It require understanding spatial usages, the capacity, adaptability for technological changes and current necessities and current building problems. On the other hand, beyond the building focus, there are also issues that should be evaluated in broad perspectives, such as understanding the relations with associations, the managerial challenges if there are different decision maker stakeholders as owners, renters and users, financial issues, interpretation, urban connections, community relations, risk analysis, visitor control and accessibility. In order to conserve these building, CMP's present a holistic approach, with participatory, long term solutions and adaptable structure for changing conditions.

The availability of publicly accessible CMP's for theater buildings is limited. This section examines, the selected CMPs from various countries to understand CMP's application, objectives, process and key implementation points. To narrow selection cluster, the focus was on the buildings that are seen as heritage either by local laws

or international organization, related with the thesis topic, preferably performance functioned or related structures[46] and examples from 20th century were selected.

From selected CMPs including Broadway Theater (United Kingdom) and The Capitol theater (Australia) reveals as local structures, representing small scale, local CMP samples; while Sydney Opera House(Australia), Centennial Hall (Poland) and Turin Exhibition Center (Italy) represent larger scale, complex and significant samples of 20th century heritage sites that are supported by international institutions. These cases demonstrate detailed investigation and research methods for understanding significance and problems of 20th century performance building heritage issues are handled with innovative monitoring and decision-making tools within complex CMPs.

The CMP's for each case are studied in detail, as it can be seen in Table 2.3 to Table 2.7 . In these tables general information given including description of place, aim of CMP, commissioning entities, planners, stakeholders, methodologies, structure, reference documents and legislations, understanding significance, policies, actions, maintenance and monitoring tools. Subsequently, insights from these tables and related sources are synthesized to discuss the components of CMPs and conservation approaches.

[46] The Syney Opera House, Broadway and Capitol theater and Centennial Hall, facilitate as performing art structures. On the other hand, though Turin Exhibition Center that had been used for diverse activities, there is a separate theater structure related with the complex, but the CMP only include the two hall that does not include theater structure. However, the CMPS
innovative approaches warrant its inclusion among the studied examples. The status of the examined projects, whether as final drafts or completed versions, and their availability on official institutional websites or the buildings' own sites, were also considered in the decision-making process.

Table 2.3 Sydney Opera House CMP's Examination

Photos of Sydney Opera House, Concert Hall Joan Sutherland Theatre, Foyer(Croker, 2017)

Building: Sydney Opera House
Adress: Sydney - Australia
Construction Date: 1957-1973
Designer: Jorn Utzon,
other important contributers like Ove Arup and team, Peter Hall
Current Function: performance building- multi function **usages**

General Description of the Place

As one of the World Heritage Site, the building just not represent one of the important buildings of the 20 th century, but it is also an active performing art center and an important tourism attraction point. It was constructed between 1957-1973. The building has a complex building program including building functions such as playhouse; Joan Sutherland Theatre (up to 1507 seats) , drama theatre(up to 544 seats), Utzon Room, forecourt, studio, rehearsal rooms, record studio, backspace areas, catering, staff facilities and stores and open air arrangements. (Our venues, n.d.)

Aim of the CMP

"This CMP is not a definitive account of the history of the Opera House, nor does it catalogue every aspect or part of its fabric. It briefly reviews the significant values of the place, discusses relevant issues, and then sets out policies to retain and conserve these values. It is intended, along with the Utzon Design Principles, as a primary resource and management tool for those involved with developing proposals or making decisions about the use, maintenance, management and future of the Sydney Opera House" (Crocker, 2017)
-provide guidance for the ongoing care, conservation, use and management of the Sydney Opera House, including any changes or development. (Croker,2017)

Commissioning Entities, Planners

-Commissioned by the Sydney Opera House Trust(Croker,2017)
-The 4th edition of the CMP preapared by a team led by Alan Croker of Design 5-Architects

Stakeholders

Advisory Committees, sub committies, SOH managers and staff, Community, Local, state and national institutions, planning and heritage agencies, SOH's architect, universities, Firms. Expert meetings,briefing sessions,review panels

CMP Methodology

The CMP prepared with reference to the methodologies defined by Kerr's Conservation Management Plan, 7 th Edition and principles and processes defined in Australia ICOMOS Burra Charter. Also the assessment of cultural significance reference the inscriptions of the SOH UNESCO World's heritage list. (Croker, 2017:5)
(Include several study steps, Historical research, site survey, comparative studies, archieve studies, oral history studies, laboratory analysis and testing, archeological studies,significance maps, manage change tables, consultation and meetings, etc....)

The structure of CMP

The structure of Sydney Opera House possesses an integrated narrative to avoid repetitions. Within this framework, the sections of CMP are organized as follows: In the introduction, introductory material is defined. In the second section, significant values are noted, accompanied by a summarized statement of significance. In this significance levels are defined over the elements and components of the place. Following this, policies and guidelines are developed. Finally, an illustrated chronology and important social and political events are presented. (Croker,2017)

Reference Documents&Legislations for CMP

Statutory planning and heritage framework
World Heritage Convention
EPBC ACT 1999,EP&A Act 1979 (NSW), Heritage Act 1977 (NSW),
the Australia ICOMOS Burra Charter (2013), Kerr's conservation plan 7th edition (Croker,2017)

Significance of the Place

- masterpiece of late modern architecture
- Structural engineering and technological innovation
- Iconic building of the 20th century
- Performing arts centre
- Important past events, activities and uses at Bennelong Point
- Significant contributors
- Comparative analysis

World Heritage Values
National Heritage Values /State Heritage Values (Rarity, aesthetic, creative and technical, social value, significant people/associative significance, aesthetic significance, social significance, research potential, representativeness, rarity)(Croker,2017)

-Utzon's vision is a key tool for understanding significance and making policies-document prepared by the designer architect with the architect Richard Johnson defines basically the vision for the building, his approach to the future of the building and fundamental principles underlying the designs. (Sydney Opera House UDP, 2002)

-Significance assessments are provided for world, national and by country and international legislation, for heritage values.

-After defining significance definitions for the levels of significance are defined from exceptional significance to low significance, including intrusive level-schedule level of significance represented in tables over space and components

Policies

The intention of the policies is to retain, conserve, and where possible strengthen, the significance of the place, including its use as a performing arts center, and its State, National and World Heritage values. The policies can defined under group-Overreaching Policies, Site and Its Fabric and Operational and management Issue's.
The sub topic a are defined for overreaching policies such as Utzon's vision, importance of setting ,protect values and Utzon Hall and the approach to change. While site and fabric include policies such as , settings to externally uses and events, conserving exterior, furniture's, service and machinery, lighting and signage. The Operational Management section include polices like interpretation, accessibility,care of fabric, making records and managing change.(Croker,2017)

-As stated in policies are for*"guidance for the ongoing care, conservation, use and management of the Sydney Opera House, including any changes or development"*e resulted minor or major changes or even removal of any non-Utzon interior.. (Croker 2017*)*
-Example for policies about function as a performance building- retaining the significance function continuity - renewing building for future generations of artists, audiences and visitors is emphasized. If parts of the Sydney Opera House can came an end in operational life or can't correspond the functional performance it can be resulted minor or major changes or even removal of any non-Utzon interior.. (Croker 2017:62-63)
-Inovative tool to guide change -Tables of tolerance and opportunities for change guide to the actions taken will be based on tables that are prepared for each element, together with value level grade,components attributing to this value under the form, fabric, function and location.

Management tools(Actions, Monitoring, Maintanance,...)

Various sub plans of different topics or policies to prepare the plan
Accessibility Master Plan ,Reconciliation Action,Action Plan of Implementation of CMP
Regular monitoring
Training programs
Periodic reporting
Risk Management Plan
Implementation of cyclical
maintenance
and implementation of a comprehensive treatment and repair program, etc.(Croker,2017)

The separate Action Plan of Heritage 2022-2025 aim building care; deeper understanding for significance ,sharing the information and experience in all platforms and engage with partners and community- develop heritage management capabilities - responsible and custodians education and exhibitions; The action plan defines a timeline with action on these defined topics .(Heritage Action Plan,2022)

Table 2.4 Centennial Hall CMP's Examination

<table>
<tr>
<td rowspan="2">
Photos of Centennial Hall (Ilkosz et al., 2016)
Building: Centennial Hall
Adress: Wroclaw- Poland
Construction Date: starts in 1911
Designer: Max Berg
Current Function: multunctional usages</td>
<td>General Description of the Place
The Centennial Hall was constructed in the city Wroclaw in Poland as a part of Exhibition Grounds complex. The construction started in 1911 opened in 1913.The site composed of several structures like Centennial HAll(Max Berg), the Four Dome Pavillion (Hans Poelzig) and Messehalle (Berg and Moshamer) (Ilkosz et al., 2016:80). The site recognized as UNESCO world Heritage site in 2006. The building reveal as one of the important samples for early modernist architecture.he meaning of the site is closely related with its function that has been continuing - a mass cultural complex and a democratic meeting place. (Ilkosz et al., 2016:96) It facilitate with multifunction including, cultural, exhibition, convention, museum and education, recreational space. The monumental hall host multifunctional performances like concerts, theatre, opera, exhibition and sports. (Ilkosz et al., 2016:94)
Aim of the CMP
The aim of the CMP defined as to protect unique urban cultural landscape of Centennial Hall and its surrounding. It presents the history and significance of the building in order to define change, define ways and degrees of protection to facilitate proper function and formulate detailed conservation recommendation for future repair and revalorization. (Ilkosz et al., 2016:14)
Commissioning Entities, Planners
The CMP prepared by team of experts, including academic and cultural institutions in Wroclaw in a multidisciplinary approach. As stated in the CMP, The Project managed and coordinated by the Museum of Architecture in Wroclaw. (Ilkosz et al., 2016:20)
The preparation of CMP was financed by Getty Foundation.</td>
<td>Stakeholders
Stakeholders are grouped in two sub group. The first group include the one that have direct influence on construction projects,-municipal authorities, municipality controlled companies, regional authorities, national institutions;second group -define the ones that have no direct influence over conservation decisions: institutions and organizations, universities, property owners ,residents, professional bodies like chamber of architect, educational and local entities like schools and local businesses, civil an non governmental organizations, general public- citizens (Ilkosz et al., 2016:175-176)
CMP Methodology
It includes 4 parts that are architectural analysis of the building,structural analysis , color design of the building, composition and condition of the greenery of surrounding; analysis of changes, its revalorization and conservation history- recommendation, analysis of cultural heritage. (Ilkosz et al., 2016:16,17)
The structure of CMP
The CMP defines the objective of CMP, its scope and methodology first, Afterwards the historical context is stated and significance of the hall defined. The binding legal documents, limitations, conservation status , history and current state explained. Following that key issues related stakeholders, visitor and public access and a SWOT analyses of the conservation with respect to management is done. As a result conservation recommendations and action plan are defined. The documentation of the study including structural, material analysis, condition, diagnosis, environmental studies, archival material ,printed sources and bibliography take at the end of the CMP plan.
Reference Documents&Legislations for CMP
Polish conservationv laws- Law on the protection of historic monuments;Decree of the Minister of Culture and National Heritagei; Building law;; Law on public access to the environment and environmental protection information, public involvement in environmental protection, International Laws- UNESCO World Heritage List-convenition and Operational Guidelines (Ilkosz et al., 2016:133,134)</td>
</tr>
<tr>
<td>Significance of the Place
UNESCO World Heritage List,
Listed historical monument in Poland- decisions extended to include surrounding buildings
-material and non-material - of special historical, scientific and artistic value,
-well established in collective consciousness,
- most important architectural works of the 20th century
-technological innovations
-Role as a community meeting place for cultural, recreational,health and political purposes,mass audience structure
-Sample of urban cultural landscape, example of Modern recreational architecture that served a variety of purposes
-designed by an important architect
-Data collected through archival research, iconographic research, bibliographical queries, queries concerning sources published in the press in the period of the building construction, examination and testing of the structure and material, monitoring safety and state of preservation, color study, survey of the area , analysis in various topics conservation status to transportation, history of ownership and management. (Ilkosz et al., 2016:14-20) Later information about visitor public access and Swot analysis are given.
-As a result of the understanding significance part of CMP, the significance levels (significant, high significant and very high significant)for the special places or components of the place. And according to spaces CMP state obligatory , recommended issues and in some cases suggestions made. (Ilkosz et al., 2016:181-191)</td>
<td>Policies
The CMP reveal as the reference and principle source of information of decision making concerning any changes to the building and its surrounding. (Ilkosz et al., 2016:13)
The choice for methods, revalorization and conservation work , preserving authentic architectural form, specific building technique and materials should be considered. (Ilkosz et al., 2016:181)
The conservation and revalorization work must be carried under close supervision for conservation and considering the binding legal documents
Periodic technical condition control should be made according to defined recommendations in CMP, The technical performance should be checked.</td>
<td>Management tools(Actions, Monitoring, Maintanance,...)
For the implementation and action plan, 4 areas are defined as:
Institutional framework for CMP- as it is one of the first samples of Polond, how it will be implemented should be developed
Unifying the ownership and/or CMP of the Exhibition Grounds- fragmented ownership is stated as a threat , ownership unification essential o make CMP unified and consistent- It is stated that Owner board is necessary
Appointing the Expert Conservation Advisory Board- It is state that the establishment of an advisory board seem essential to advise owners board- for planning, development ,revisions, and all other actions
Publication of the Conservation Management Plan for the Centennial Hall in Wroclaw- in order to acces information to public, the text published in online , the principle issues, will publicized with public presentations, meetings, target groups will be informed (Ilkosz et al., 2016)
For detailed conservation recommendation the levels of conservation protection defined as significant, high significant and very high significant.And with regard to that protection guidelines defined space by space including specific obligations, recommendations and for some cases suggestions.</td>
</tr>
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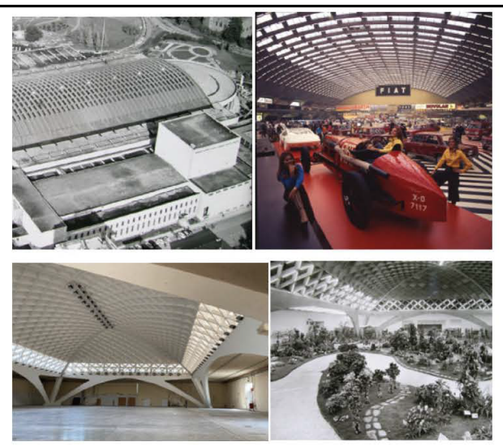
Table 2.5 Turin Exhibition Centre CMP's Examination



Photos of **Turin Exhibition Center** (Ceravolo et al., 2022)

Building: Turin Exhibition Center -Hall B, HallC
Adress: Torino, Italy
Construction Date:(Completed), Hall B 1948 (enlargemetn 1952-1954) Hall C 1950
Designer: Pier Luigi Nervi (designer and structural engineer)
Current Function: (2019)Abandoned/ temporary events

General Description of the Place

The Turin Exhibition Centre is one of the important buildings in modern engineering and architecture, designed by Luigi Nervi. The building reveals its significance in its advanced techniques and methods in reinforce concrete use, combination of prefabrication procedures and re-invented ferrocement. (Ceravolo et al., 2022:19) The complex used as public exhibition space .In time gain different usages main entrance left fort he University Torin, Hall B and C with additions used for temporary exhibitions and events as a part of the theatre managed by Teatro Nuovo Torino. Afterwards events like hockey games, 2006 winter Olympics, exhibits of automobiles collections and exhibitions established. In 2019 mostly abandoned. (Ceravolo et al., 2022:25)

Aim of the CMP

The aim of the CMP- the research programme was to develop a CMP for the work of Pier Luigi Nervi. Through complex analysis ana analytical study caried out,ways for long term conservation considering the original charecter and significance of the building. It was intended the plan serves as a model for conservation of other modern architecture. (Ceravolo et al., 2022)

Commissioning Entities, Planners

created under an agreement between Politecnico di Torino's Department of Structural, Geotechnical, and Building Engineering, the Municipality of Turin, and SCR Piedmont. (Ceravolo et al., 2022:29)

Stakeholders

owner, designer, authorities in charge of conservation and advisory board.(Ceravolo et al., 2022:29); research teams, university, local authorites, partners like labaratories and industrial partners also international institution- Getty Foundation (Ceravolo et al., 2022: 9),

CMP Methodology

The plan was developed following a series of complex investigative processes focused on the building's architecture, structure, and materials, including experimental and laboratory tests primarily that take at the buildings' structural and seismic aspects.3 research team and adissemination Team carried the studies. Path of Knowledge -approach methodology based on indirect and direct analyses .

Process

Initially the history of the Turin exhibition centre explained in detail, its architects, construction process, the data collected over historical overview, archive sources, analysis for constructure and structural concept, 3D metric documentation are done. The definition of problems, limitations, opportunities, state of conservation, structural safety and seismic assessments, material were made. Afterwards a digital twin for conservation prepared and permanent monitoring strategies settled. After all this studies , the knowledge obtained set the ground for CMP (Ceravolo et. al. ,2022)

Reference Documents&Legislations for CMP

t Ministry of Culture,with the article 10 paragraph 1 and article 12 of Legislative,Decree 42/2004 (Ceravolo et al., 2022:56),the Code of Cultural Heritage and Landscape,ICOMOS Principles, ISCARSAH Guidelines, Italian Seismic Regulations for Cultural Heritage Structures, Cultural Heritage Protection Laws, Burra Charter

Significance of the Place

Listed (local), national listing, protected with a Landscape protection by the City Masterplan,

included by Docomomo Italy in selection for The UNESCO World Heritage List
Historical and cultural significance

Iconic design of an important architect Pier Luigi Nervi

Design and material innovation

Technical and engineering value

Document value

Policies

Comprehensive analyses of the structure's form, framework, and materials—components of the CMP—aim to implement conservation and safety measures in a non-confrontational manner. (Ceravolo et al., 2022:581)
following international and national standards to preserve modern heritage
-The consolidation and preservation of significant elements is preferable, minimum intervention .
-follow reccomendation proposed by CMP
-Long term monitoring
The project supports affordable and cost-effective solutions to repair, monitor, and manage concrete. (Ceravolo et al., 2022:20)
Multidisciplinary approach
Raise awareness

Management tools(Actions, Monitoring, Maintanance,...)

Digital twin strategy and permanent monitoring strategies
Structural and seismic assessment of hall
Dissemination- including, architecture tours, virtual tours, web-site and social media, scientific dissemination, publications
(Ceravolo et. al. ,2022)

Collecting information- stated as path of knowledge : Collecting all possible information, including investigations over history of builfing, survey about buildding, construction and material- direct and indirect analysis,experimental tests etc.

3 research team- - structural health monitoring(the tests and simulations are led to guidelines for preserving structure), durability (an implemented program for documentation and investigation)and conservation(provide historical and architectural analysis , archive studies and investigations over relation of architecture and construction)Dissemination Team(follow the Works for sharing the scientific results, developing network and change experience, cataloginh degradation and vulnaribilities and raise public awareness about international).The Advisorory Board with varius profecianalty supports the research teams.

Digital twin- THe method supply consistency of different experiemnt information,uncertainities reduce and become a predictive took for preservation (Ceravolo et. al. ,2022:476)

Permanenet monitoring strategis- It is a neccecity to consider building in its life time, structural health monitoring sustained with right measuring tools, sensors, power systems, etc.

Structural and seismic safety measures- verify the structural member quality, analysis, condition- afterwards safety measures -strategies suggested for the member and additional actions
(Ceravolo et. al. ,2022)

Table 2.6 Capitol Theater CMP's Examination

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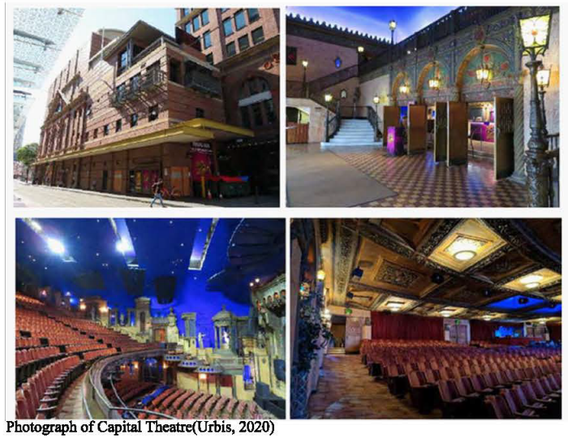
Photograph of Capital Theatre(Urbis, 2020)
Building: Capitol Theatre
Adress: Sydney - Australia
Construction Date: 1893- redeveloped hippodrome 1914-1915/ theatre 1927-1928- redeveloped 1993-95
Designer: first design market George McRae - Hippodrome- Robert Brodrick- theatre Eli White- redevelopment Peddle Thorp and Walker architects
Current Function: lyric theatre
</td>
<td>
General Description of the Place
The Capitol Theatre reveals as a listed state heritage, of having significance of historic, associative, aesthetic and representative values and rarity. It was designed in 1893 and has cone several transformation and redevelopments first re- constructed as Wirths Hippodrome, and in 1916 redeveloped as an atmospheric theatre, redevelopments in 1993-95 used make it an advanced lyric theatre. As stated in the CMP, the building is associated with the important architects of late 19 and early 20th century, it reveals as one of the five atmospheric theatre constructed in Australia. (Urbis, 2020: i) The building has a audience capacity of 2094 seats and have a orchestra pit configuration 30 to 110 musicians.
Aim of the CMP
«The purpose of this CMP into guide the conservation and management of the significant elements of the site. It is also intended to assist the property owners and lessee to manage maintenance and new works to the site. The CMP provides careful analysis of the site in terms of heritage significance and contex...»(Urbis, 2020)
«The purpose of thisCMP is to assess the significance of the Capitol Theatre and submit to the City of Sydney Council as part of an application for Heritage Floor Space. The CMP provides a careful analysis of why the item is significant, policies on how to retain its significance, and conservation strategies to ensure its long-term viability.»(Urbis, 2020)
Commissioning Entities, Planners
- "was prepared for the City of Sydney Council to manage the significant elements of the Capitol Theatre at3-21Campbell Street, Haymarket"(Urbis, 2020)
- preapered by Urbis(Urbis, 2020)
</td>
<td>
Stakeholders
CMP planner experts, the City of Sydney
concerning stakeholders- owner, lessees, heritage organizations
CMP Methodology
In the preparation of the CMP, the methodology is based on 1996- NSW Heritage Manual, Australia ICOMOS Burra Charter (2013) and The Conservation Plan by James Semple Kerr -2000
(Urbis, 2020)
(Include several study steps, Historical research, site survey, comparative studies, archieve studies, ,significance maps, meetings, etc....)
The structure of CMP
The Capitol theatre CMP the processes defined in Burra Charter can be seen. So after introduction part, in order to understand place site description, historical overview, comparative analysis are defined. Following that heritage significance is stated. Afterwords Listing and statutory obligations, opportunities and constraints are stated. In regard to these studies conservation policies are developed, and finally cyclical maintenance plans are give.(Urbis, 2020)
Reference Documents&Legislations for CMP
NSW Heritage Manual(1996),
the Australia ICOMOS Burra Charter (2013)
The Conservation Plan by James Semple Kerr
(Urbis, 2020)
</td>
</tr>
<tr>
<td>Significance of the Place</td>
<td>Policies</td>
<td>Management tools(Actions, Monitoring, Maintanance,...)</td>
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<tr>
<td>Sydney LEP 2012/State Heritage Register
Historic-demonstrates the continuous use of the site as public entertainment
Associative-work of three prominent architects o/ associations with the Wirth Brothers /special associations with the life or works of a person, or group of persons, of importance in the local area's cultural or natural history
Aesthetic-internally, is a rare and exceptional atmospheric
Representative values- Free Style building,
Rarity- atmospheric theatres (Urbis, 2020)</td>
<td>There are policies under such topics :Adoption of Conservation Management Plan ;-Statutory Obligations;-Review of CMP; Managing Heritage Significance; Best Practice Heritage Management's ;Managing Change ;Exterior Alterations and Additions; Awning; Services; Signage and Lighting; Alterations and Additions; Conservation and Maintenance; Compliance with building regulation; Conservation and maintenance ;Movable heritages; Curtilage, setting , views; Archaeological investigation; Further invesitagion;Implementation Strategies (Urbis, 2020)</td>
<td>Defining priorities
Implementation Strategies for policies such as Adopting CMP to guide management; Implement the cyclical maintenance; provide copies; review of CMP; Heritage advice from experienced conservation consultant for decisions affecting significance
Cyclical Maintenance plan include Maintenance management, current condition based actions ;future emergency maintenance and repairs;maintanace guidelines(Urbis, 2020)</td>
</tr>
<tr>
<td>-Outstanding featured as a listed heritage are defined and the statement of significance of the building is graded from exceptional to neutral that is based on definitions developed by Heritage Council of NSW, Sydney LEP 2012, State Heritage Register(Urbis, 2020)
-Following this sections the significance of the elements are defined with a schedule grade levels that are proceeded and mapped together with the building periods both for spaces and facades and as well as special components of them including fabric, elements, details ,lighting, fixtures and fittings, furniture...(Urbis, 2020)</td>
<td>Following the significance part statutory obligations defined some of which are The National Construction Cod, State Government Policies , Heritage Act 1977 , Local Government Legislation & Policies ,Sydney Development Control Plan. As defined in the CMP, the Sydney Local Environmental Plan, Sydney Development Control Plan there is a requirement for CMP before application any major change or statutory approvals as well as defined heritage legislation require an assessment of heritage impact. (Urbis, 2020)
-Statutory and Non Statutory Obligations, opportunities , owner requirements defined and constraints are defined.</td>
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Table 2.7 Broadway Theater CMP's Examination

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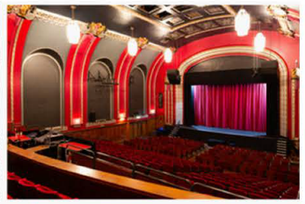

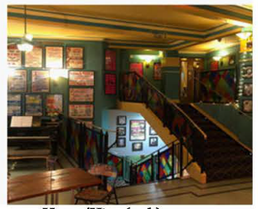
Photos from Broadway Theatre (Broadway Theatre.-Home/Hire (n.d.)
Building:Broadway Theatre
Adress: Catford-England
Construction Date: 1932 (theatre and offices as an extension)
Designer: Arthur John Hope Bradshaw Gass& Hope Architect
Current Function: main functions- theatre auditorium,a small hall and Council office units, other side uses
</td>
<td>
General Description of the Place
The Broadway theatre is a nationally important building as Grade II Heritage, which is designed as Lewisham Theatre in 1932 as an extension of Town Hall. (Purcell, 2018:4) The building program for common spaces composed of main auditorium (775 seat capacity), a studio theatre (90 seat capacity),3 bars, meeting rooms. The main hall host art facilities, for music, comedy, theatre performance and a wide variety of other events, while studio hall can host rehearsals, readings, performances, presentations, training sessions and more (Broadway Theatre.-Hire (n.d.) There are also Council Offices for the town Hall. (Purcell, 2018)

Aim of the CMP
It assesses the heritage significance of The Broadway Theatre , highlights the present issues the site is facing and sets out opportunities for its development through a conservation framework to guide the future operational strategy over the short, medium and long-term.(Purcell, 2018)

*In CMP it is stated that the CMP should be adopted by Lewisham Council.(Purcell, 2018)

Commissioning Entities, Planners
-The CMP has been commissioned by Lewisham Council (Purcell, 2018)

-The CMP "written by Jon Wright, Heritage Consultant at Purcell, with assistance from Katherine Barber, Associate at Purcell". (Purcell, 2018)
</td>
<td>
Stakeholders
The planner experts, Lewisham Borough Council,

users of the building, target groups, public, officeusers,experts in differet diciplines, heritage consulants...(defined in actions)(Purcell, 2018)

CMP Methodology
THe heritage signifiacence is assessed, together its setting- historical development and associations. The curremt sitiation is stated and oppurtunities for development through CMP guidence by defined timeline.

(Include several study steps, Historical research, site survey,comparative studies, defingin assessment criteria, significance maps,consultation , etc....)

Process
In Broadway theatre CMP after introduction part, Understanding the site include site overview, setting, site description, legislative and policy framework, the historical development of theatre is mentioned afterwards including building periods, its heritage and architectural contex. The significance is stated with significance maps. The conservation framework, the policies and heritage best practice defined. Finaly the issues, recommendation and actions are defined. (Purcell, 2018)

Reference Documents&Legislations for CMP
The National Planning Policy Framework
Lewisham Council's planning legislation
Historic England's conservation guidance including Conservation Policies, Principles(Purcell, 2018)
</td>
</tr>
<tr>
<td>Significance of the Place</td>
<td>Policies</td>
<td>Management tools(Actions, Monitoring, Maintanance,...)</td>
</tr>
<tr>
<td>
- Grade II listed building of the inter war period
-Historic, aesthetic and communal value.
-a notable architectural practice.
-important landmark
- host to some of the most well-known acts in comedy, light entertainment,music and theatre for the past 80 years.
-has a high level of original decorative period fabric.
- primary building in Lewisham's civic suite in Catford...(Purcell, 2018)

-Criteria for assessment are set.
- Policies and Guidance of Historic England which has been set as evidential (the potential of place to yield evidence from past activity), historic, aesthetic and communal . (Purcell, 2018:68)
-Significance levels are graded from very high significance to intrusive significance.
-The gradings are reflected over spaces and represented with significance maps .
</td>
<td>
Defined policies including topics such as adoption of policies and CMP usage for future change to building; reviewing CMP; make CMP available for related parties; commissioning a business plan for short-long term goals;market,viability and income; update health and safety and risk management strategies; appropriate statutory consent application; broaden the range of cultural activities- sustainability of the theatre as cultural resource; ensure universal accessibility; maintaining the listed building in line with statutory legislation; enhancing internal significance of architecture, restoring; connection for wider cultural life; explore new commercial opportunities; the repair and works are carried by conservation architect- with a track record.(Purcell, 2018)

-14 policy has been stated in CMP in the aim to set ideas and overall concepts for desicion making about management and development of theatre- guide for conservation actions.(Purcell, 2018)
-After the policies, Heritage Impect Assesment and like for like repair are mentoned topics.
-Heritage Impact Assesment as stated provides long-term and sustainable maintenance to the structure and the importance of planned preventive maintenance and repairLike for like repair- reveal as minor repair with same material and existing material (but special consideration required for wrong repair works)(Purcell, 2018)
</td>
<td>
The recommendation and actions defined topics such as site management; use; visitor experience; funding, theatre operation-back of house ;universal access; signage and interpreatation;building services; maintenance and repair; public realm and etc.(Purcell, 2018)

Site Management- defining overall management strategy and clear definition of roles, opportunities for income generations- look ways for new commercial opportunity; involve a meeting with stakeholders-workshops for CMP - utilization of relations(Purcell, 2018)

Use: Define a business plan for potential user groups, for council offices- pottential use assessment for offices and creating flexible spaces for variety of uses(Purcell, 2018)

Visitor experience: condition problems requiring repair, clean and maintenance, review options to understand the architecture- re organising visitor circulation and sight lines; considering visitor experience for future development; for offices improve visibility, review accessibility and entry; employing a conservation architect(Purcell, 2018)

Funding: business plan required exploring commercial revenue, exploring possibilities, look for Heritage Lottery Fund and Theatre Trust; for offices review of commercial viability, leases to explore...Theatre operation back of house: engaging with the professionals like acoustic, seeking advices for funding for refurbishment and alternative usages, review of storage requirements for theatre and its accessibility...(Purcell, 2018)

Building services: seeking funding and expertise, renewing system , with expertise consultation/ conservation officer while considering significance(Purcell, 2018)
</td>
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Objective and Role of CMPs

The primary aim of all the CMPs investigated is to conserve the significance of the heritage place. Emphasis is also placed on long-term conservation. These documents serve as essential guides and management tools, aiding in decision-making, recommending future changes, and facilitating conservation and management.

While management plans became obligatory for world heritage sites, still they are not a legal requirement for many countries for heritage conservation. They reveal out to be essential documents for benefiting from various funds and incentives. The Sydney Opera House and Centennial Hall reveal out to be listed world heritage sites, and their CMP gain importance in that respect. With these buildings, and Turin Exhibition Hall, also known as a significant 20th-century heritage site, they receive support from international organization like Getty Foundation. These supports also brings CMPs different roles as it can be seen in the case Turin Exhibition Center CMP, it is stated that it can be a model for modern architecture. In local context as in the cases Broadway Theater and Capitol theater we also see CMP support to gain external grants (Heritage Lottery Fund-Broadway theater) and incentives (Heritage Floor Space [47] application-Capitol theater).[48]

CMPs can also act as tools to fill legislative gaps in favour of the structure. For instance, in the case Turin Exhibition Center CMP, it highlights that the Italian legislations lacking points in specific terms. [49] So, the CMPs developed with also

[47] Heritage Floor Space sustain incentives for conservation and maintenance of the historic items in Sydney. After a CMP plan is prepared the owners of the heritage can be awarded heritage floor space, that can be sold to the site as a part of development application and the money gained is used in the conservation of heritage. (City of Sydney b, n.d.)

[48] For these CMPs information for in which level these plans are being applied or not for the conservation of these heritage sites could not be reached.

[49] It is stated that Italian Code of Cultural Heritage and Landscape provides initial protection, while lacks operational tools managed by state bodies when compared international regulations. Similarly, it points out the inadequacies of Italian legislation in addressing structural efficiency necessary for the conservation of 20th-century buildings (Ceravolo et al., 2022: 507).

with a focus on the structure's significance and specific needs that fill gaps in legal frameworks in favor of the structure, thereby gaining a role as a primary source for those responsible for its conservation.

Methodology and Approaches in CMP's

In the analyzed CMP examples, though the content and outline show varieties, the essential process steps focus on understanding significance, policy -strategy definition, and implementation actions. All these processes can have variety of methods to obtain and produce information as it will be explained in the following parts.

Historical research is an important step for understanding the significance. Also, It is important to explore the history of the place in broader context, comparing it and making critical analysis will contribute to define the values that forms the significance. With this approach it is possible to understand in which circumstances the building was constructed, used, and modified in time. (Kalman,2014:180) In that terms the CMPs examined have stated comprehensive historical research and site surveys in order to assess the significance of the place

For the aim, methodology, and detail of the investigation, the specific necessities of the selected building should be considered. In some cultural heritage places, the use of materials and technological innovations may reveal as an outstanding value, while in another example, the collective memory can be in focus. But it should not be forgotten, for evaluating no single value can be seen more important; but instead, the approach to significance of a place should be thought as a synthesis of all these elements and values. For Sydney Opera House, Centennial Hall and Turin Exhibition Hall, the outstanding significance reveal as innovation in construction technique, material usages, and their design as iconic samples of modern architecture. In that respect their management plans include more detailed data collection, as well as detailed analysis about these aspects. Also, in the Centennial Hall and Turin Exhibition Center CMPs there are various methods usage such as monitoring with

technological equipment, laboratory testing, structural and material analysis. In the case Broadway and Capitol theater on the other hand, emphasis on information focused on local context, building's history and architectural quality and its place in broader context.

Understanding Significance

To understand the significance of place the data and information should be collected through investigations that is shaped by CMP's complexity and scope and the studies should be conducted with a multidisciplinary approach. For instance, in Turin Exhibition Center example we see the studies are done with 3 research teams, focusing on various research tasks[50] and teams works with regular conducted workshops and meetings with relevant stakeholders (Ceravolo et al., 2022: 28).

Evaluation of research and surveys bring the phase for assessing the significance, with clear significance statements. In the analyzed CMP's it is seen that national legislations, guides, international charters and documents contribute as a reference for defining the values and significance of the place[51]. Guides and international charters and documents are also stated as reference for methodological formation of the CMP, defining obligations[52] and principles. These references in fact help to

[50]The teams research tasks are structural health monitoring, durability, and conservation. There is also an additional team dissemination tasked with following and sharing the scientific results. (Ceravolo et al., 2022: 28). The approach in Turin Exhibition Center defined as path of knowledge that meaning retrieval of all possible information, including deep research for historu of structure, survey of material and structure. (Ceravolo et al., 2022 :205)

[51] For instance, Broadway theater, conservation Principles, Policies and Guidance of Historic England which has been set as evidential (Purcell, 2018:68), The Capitol Theater definitions developed by Heritage Council of NSW was a reference. (Urbis,2020: 156)

[52] National construction codes, safety codes, government policies, development plans can be given as samples encountered in CMP's. In Turin Exhibition Center Burra Charter is stated as a reference for understanding CMP and process . (Ceravolo et al., 2022)

established connections of CMP within the legal frameworks and international conservation context.

For the contemporary heritages, there is an opportunity to include architect insights on design approach, attributed values, construction details, and material usage. As in the Sydney Opera House, Utzon Design Principles(UDP), reveal as a primary resource and management tool for those involved with developing proposals or making decisions about the use, maintenance, management and future of the Sydney Opera House" (Croker, 2017)

Internal Fabric			
Back of House	Early internal brick structure	1-3	High/Moderate
	All back of house spaces including stage, fly tower, change rooms, green room, rehearsal spaces, offices, workrooms, storerooms, and utilities constructed during the 1990s	4	Neutral
	Concrete Tank (existing orchestra rooms at sub-stage level)	2	High
Front of House	Early internal brick structure	1-3	Moderate
	Early fire stairs along northern wall	3	Moderate
Original Foyers (including Gargoyle Bar and bathrooms)			
Spaces	Space in general as the foyers of an atmospheric theatre	3-4	Exceptional
Floors	Reconstructed stone flagging carpet (pattern based on 1920s carpet)	4 (3)	High
	Reconstructed stone flagging carpet (fabric)	4	Moderate
	Mottled brown and cream tiles in checkboard pattern with heraldic symbol tiles	3	High
	Contemporary floor tiles (bathrooms)	4	Neutral
Walls	Variegated stucco wall finish	3	High

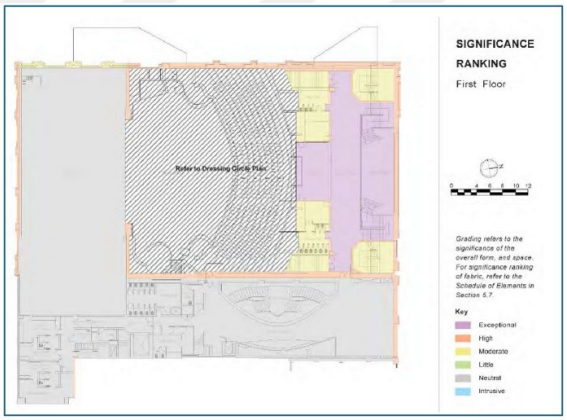

Figure 2.2 The Sample Figure given in Capitol Theater as Schedule of Significant Elements and the Sample Plan [53](Urbis,2020: 174,184)

Expressing the significance and values in a user-friendly way for understanding and developing methods that will help to decide the approach to value and prioritizing actions is crucial. In many conservation management plans, the evaluation system for a significance of a component often incorporates with its precise level. As Kerr implies, the level of significance can be an assistance in terms of identifying

[53] The different usages and period of the building through history defined under 4 phase and represented in tables.

components and assessment of individual elements provide a flexibility for management of change and the greater level of significance represents areas that the more care is needed (Kerr,2013:16-20) This kind of evaluations should be performed by qualified experts to prevent potential problems. In Sydney Opera House, Broadway theater and Capitol theater, use of level of significance can be seen, and they represent good examples for clear understanding for users with the significance tables (Sydney Opera House) schedule for grade levels and significance maps (Broadway and Capitol theater) given in CMPs. Figure 2.2.

Stakeholder Engagement, Roles and Participation

In order for CMPs to have a functional structure, they must be managed with the appropriate stakeholders and relationships. For this reason, the authority responsible as decision maker about the structure should recognize the CMP as the primary source for decision-making and proceed to adopt the necessary policies and actions. In the event of stakeholder changes, the CMP plan should be delivered to the relevant parties. As an example, in the Broadway and Capitol Theater cases, the adoption of the plan was defined as a policy /an action. (Purcell, 2018:88, Urbis, 2020:205)

Ownership is an important component of conservation. When users are recognized as rightful owners and by having sufficient financial resources, their capacity to protect the structure is strengthened. However, when there are multiple owners, both decision-making and the execution of actions become more complicated. In the Centennial Hall example, although the majority of the property belongs to the municipality, it is stated that the dispersed ownership makes the protection of the complex difficult (Ilkosz et al., 2016:175). In this respect, management plans serve as a binding platform that delineates responsibilities among parties and facilitates collective action.

Furthermore, in a document such as a management plan, which is produced through coordination of different stakeholders, expertise with multidisciplinary collaboration, the design of preparation process reveals as another critical concern.

As stated in the Centennial Hall CMP, The Project managed and coordinated by the Museum of Architecture in Wroclaw. (Ilkosz et al., 2016:20) While in Sydney Opera House CMP has been commissioned by the Sydney Opera House Trust[54]. and the plan prepared by a team of expert. In the case of Turin Exhibition the CMP created under an agreement between Politecnico di Torino's Department of Structural, Geotechnical, and Building Engineering, the Municipality of Turin, and SCR Piedmont and the Scientific Advisory Board managed the evolution of the research process, work plan implemented by university. (Ceravolo et al., 2022:28,29)

As stated in Burra Charter, Conservation, interpretation and management of a place should provide for the participation of people. (Australia ICOMOS,2013a)

In every phase of the CMP, participation of all stakeholders and the community increases the effectiveness of conservation management plans. In the studied Sydney Opera House example, any proposed work for instance if any external approval is required, review and approval process should be carried out by consultation and community engagement. (Croker, 2017:231), stands out as as a good example of active participation in this regard. In the Centennial Hall example, external stakeholders are grouped in two subgroups. In that case the first group include the one that have direct influence on construction projects, the ones that hold management rights in the area while the second group define the ones that have no direct influence over conservation decisions that are mainly the holders of property rights and other partners. [55](Ilkosz et al., 2016:175)

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[54] The trust members appointed by governor from the nomination of Minister of Art. They can continue for three year and reappointment is restricted with three times, at least two members required have knowledge or experience in the performing arts. (Trust, n.d.)

[55] The first group define municipal authorities, municipality controlled companies, regional authorities, national institutions-second group -define the ones like institutions and organizations, universities, property owners, residents, professional bodies like chamber of architect, educational and local entities like schools and local businesses, civil an nongovernmental organizations, general public- citizens (Ilkosz et al., 2016:175-176)

Identifying stakeholders in this way and classifying their influence on conservation also simplifies the role definition. Each stakeholder contributes differently to the preservation of the site. For example, in the Turin Exhibition Hall, collaboration with the university enabled historically specific research to develop a descriptive and explanatory plan for defining the architecture. Additionally, partnerships formed with various sectors contributed to the implementation of operational protocols, technical investigations, and conservation & intervention methods for preserving modern heritage (Ceravolo et al., 2022: 28). Furthermore, in the Turin Exhibition Hall, research teams made regular workshops and meetings with relevant stakeholders, this way they enable collaboration of different areas of expertise. In Broadway theater it is stated that collaboration with Lewisham Borough Council, and two workshop contributed to plan. For consultation drafts were shared with Lewisham Council while the final drafts are shared with Twentieth Century Society and Historic England for comment. (Purcell, 2018:9)

In the Turin Exhibition example, the work done by research teams to reach various stakeholder groups and disseminate information is discussed. Apart from this, in order to introduce the CMP example towards the conservation of modern heritage, as well as research behind the CMP and the structure, it has been encouraged to promote further research on the subject with the usage of architectural tours, virtual tours, websites, social media, and scientific dissemination and publications (Ceravolo et al., 584–592).

The Sub documents and process complexity

Due to the complexity of heritage, additional sub-documents and plans may become important for the effective functioning of the CMP. Sydney Opera House CMP defined the relation of CMP with other related documents as it can be seen in Figure

2.3. The scheme draw the complex structure of heritage management within legislative organization, referential documents that the conservation approach grounded, outputs such as strategic plan, renewal-implementation and risk management plans, implementation of policies and operational procedures, manuals, strategies and guides.

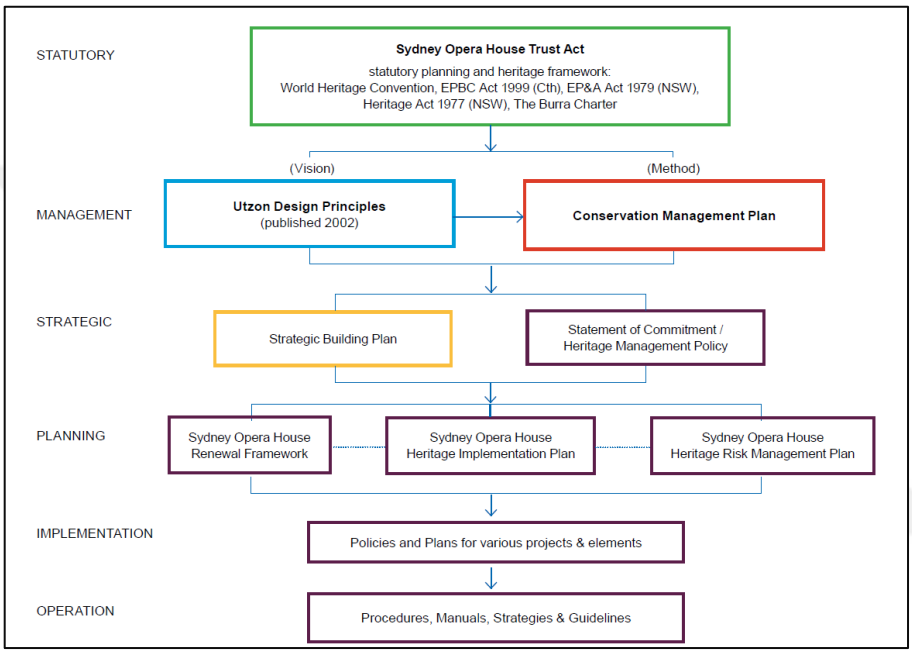


Figure 2.3 Relationship of CMP to Other Documents Taken from Sydney Opera House CMP Plan. (Figure Taken from Croker, 2017)

And as it can be seen from Sydney Opera CMP's Idea and Proposal Evaluation Table in Figure 2.4 it presents the flowchart other documents used in management of CMP plan. As it can be understand from table, the impact of the proposal is evaluated in the light of the guidance CMP and UDP, if its effects is damaging the key issues than it is not approved in any case, while on the other hand if minimal /no impact is required and can be handled by the consulting planning/heritage instruments, the process starts. On the other hand, impact assessment should be made by consulting&

design reviewing with the related committees and stakeholders. Only if the proposal accepted, further works proceed for statutory approvals and public exhibition. In accordance with the approval, CMP and UDP, consultant advice and the action get into the process for monitoring and reviewing.

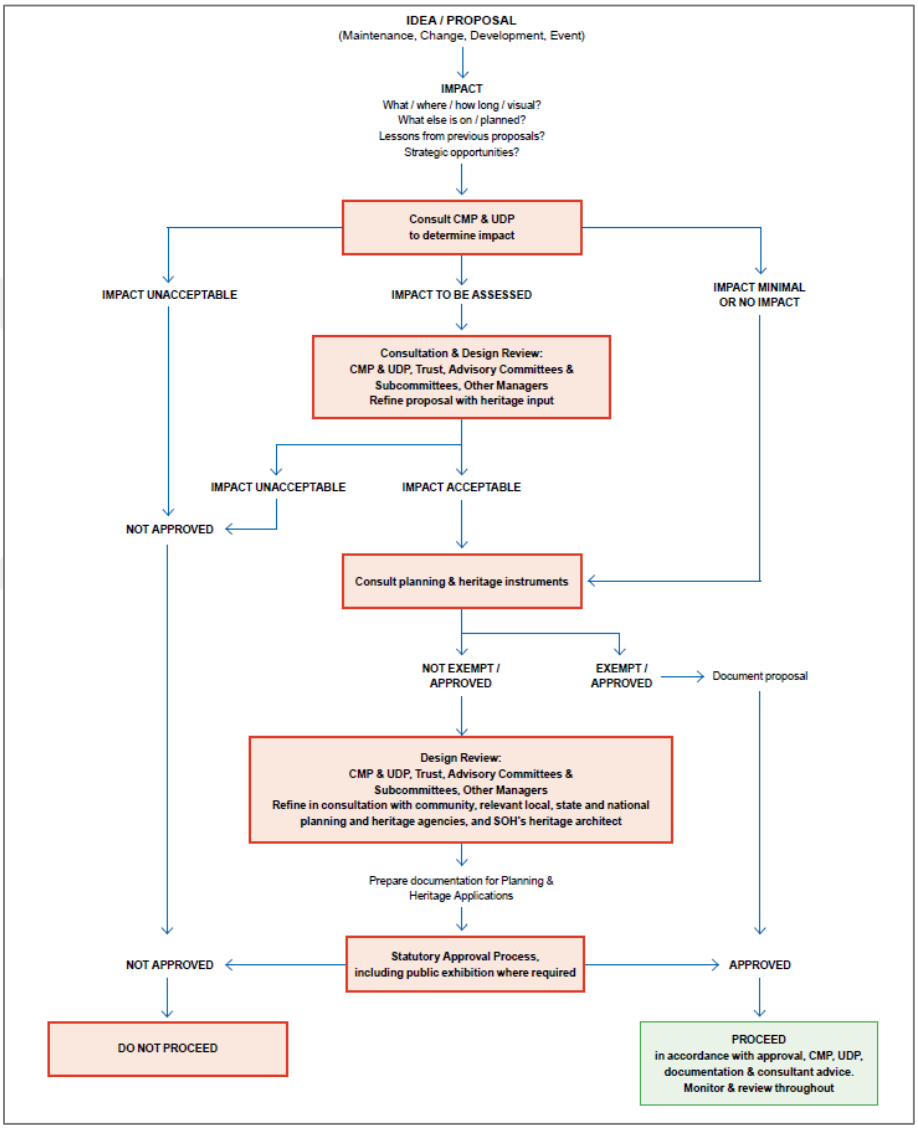


Figure 2.4 Idea and Proposal Evaluation TableTaken from Sydney Opera House CMP (Figure taken from Croker, 2017:7

Policies

CMP's that analyse a wide range of policy areas tailored to the unique needs and priorities of each site. A common foundation can be seen in all CMPs can be stated as conserving the significance of the heritage place. On the other hand, CMPs defines topics with differing levels of detail, some include very comprehensive policies like in the Sydney Opera House and Capitol Theater case. [56] The topics of policies in this CMPs can be seen in different details and the general contents are given below, some of the CMP's have contributed many areas, while others remain isolated[57]

These include policies such as conservation of site, fabric (including settings), external uses and events, exterior furniture, services, machinery, lighting, and signage; operational and management aspects covering areas such as interpretation, accessibility, fabric care, record-keeping, and managing change. There are also stated policies about adoption, review, and dissemination of the CMP itself, the commissioning of business plans for short- and long-term objectives, updates to health and safety and risk management strategies, and expanding cultural activities to ensure the sustainability of the theater, maintenance and monitoring, alterations and additions, compliance with building regulations, management of further investigations, and implementation strategies. A multidisciplinary approach is often highlighted, with an approach to raise awareness of the site's cultural value. For example, in the context of preserving the Sydney Opera House, the emphasis can be seen to preserve UDP s and outstanding universal value, in addition to the building

[56] For example, while many policies have been defined regarding many issues and actions concerning the structure in Sydney Opera House and Capitol Theater, 14 basic policies have been included in Broadway Theater. In the cases of Centennial Hall and the Turin Exhibition Hall, examples of general conservation principles and strategies have been extracted from references within the text. The details regarding the document structure and conservation management plan processes may also originate from the implementation practices of the countries.

[57] These policy issues include information regarding the topics approached in CMPs, and not every management plan has this level of detail. While some of the topics are included in one management plan, they are not included in other management plans.

significance. In the Turin Exhibition Center example, where the primary factors of significance are the innovative use of building materials, structural approaches, and construction techniques, it is aimed that protection and safety should exist in a non-confrontational way as a result of comprehensive analyses of the building, which is one of the CMP components, in terms of form, structure and material. (Ceravolo et al., 2022:581)

Auxiliary Tools for Decision making

Developing place-specific approaches to the action to be implemented in decision-making and policy development on the issue, facilitates adaptation of users to the CMP and the applicability of the plan.

As stated in the understanding significance part the significance level assessment, significance maps and tables can assist the decision maker for understanding the component character and take precautions in specific to that. member in that terms they reveal out to be important guidance tools for CMP user.

With the latest revision performed in Sydney Opera House CMP, An intelligent solution for guiding the change, Tolerance for Change and Opportunities for Change tables included. The advancement of the tables is stated as to provide detailed guidance for implementation of polices, the tolerance table identify here's how and how to manage or reduce impact while the Opportunity table identify where further change can be considered. (Croker,2017,vii) [58] Figure 2.5.(Croker, 2017:68) For

[58] The element has been used as major part of the space or site while component is used a part of an element. *Th*e tolerance is determined in degree showing the acceptability for a change. The table for change shows how to manage the change and for the opportunities table identifies further change to be explored. The significance levels of grading also associated with the Tolerance for Change and Opportunities table. The policy defined as the Alterations in Degree A is not permittable, while Grade b is permissible if necessary, and if it does not conflict with other policies and Grad C and D are also permissible for changes on defined circumstances. Intrusive elements on the other hand defined as elements to be altered and removed. (Croker, 2017:70)

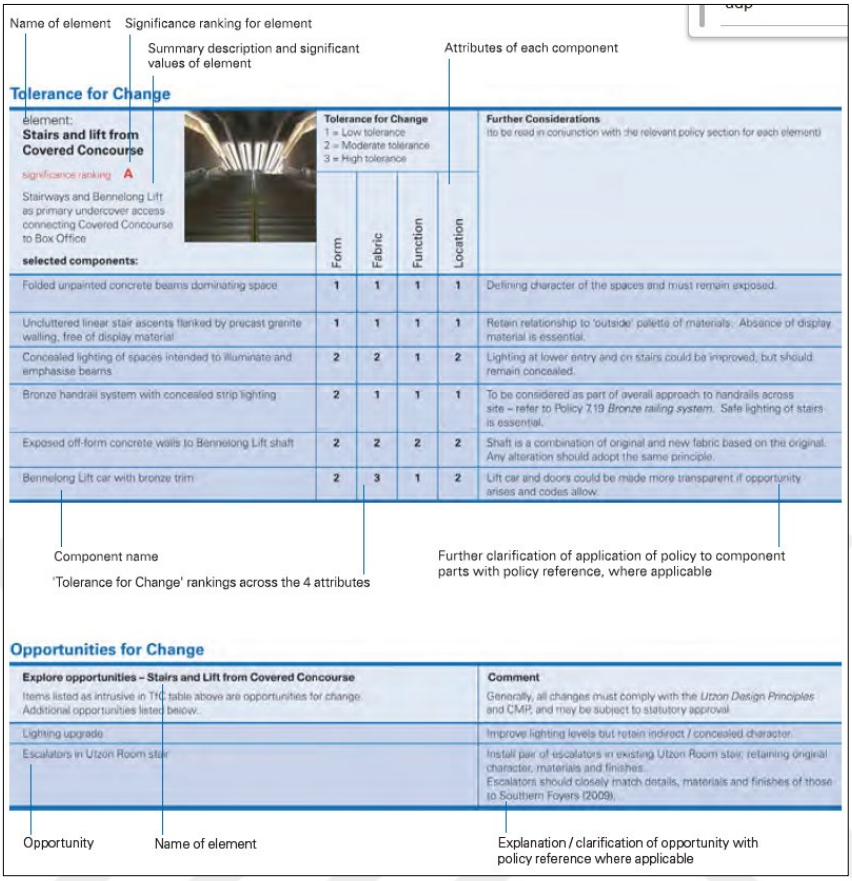


Figure 2.5 Tolerance for Change and Opportunities for Change taken From Sydney Opera House CMP(Croker, 2017:69)

Turin exhibition Hall, which create a digital twin of the model and work as a similar tool for cultural heritages where minimum intervention in architectural heritage is important. In this model not just from geometric and material point of view but also from mechanical point of view the digital twin is formed, and with this model the consistency of different experiment information is sustained, uncertainties are

reduced, and a predictive tool for preservation sustained. 4 (Ceravolo et al., 2022::476) [59]

Implementation strategies, Maintenance and Monitoring

After defining the significance, and other factors like obligations, opportunities, condition and constraints, specific policies should be set to conserve the significance, and as final with reference of that policies, the implementation strategies tailored to the building, the results and efficiency of the CMP should be monitored and the plan should be reviewed and developed in time intervals.

In the analyzed CMP's the implication action debt shows varieties, in regard to maturity level of the planning, good established organization of related stakeholders and management structure. For instance, Sydney Opera House show a wide range of policy and implementation management plan in various area. Considering it is the fourth edition of the CMP, it gained a more powerful structure better aligns with building values, needs and practices.

In Sydney CMP within the policies, there are mentioned intervention strategies, maintenance, comprehensive repair program, conservation and monitoring action, but there are also other sub plans with regard to detail the specific topics. [60] In the separate Action Plan of Heritage 2022-2025 for Sydney House the stated topics reveal as building care; deeper understanding for significance, sharing the information and experience in all platforms; engage with partners and community-strong relationship and network; to develop heritage management capabilities – responsible and custodians' education and exhibitions; that ensure accountability measures and objectives. The action plan defines a timeline with action on these

[59] With this model, data coming from investigation and monitoring can be transmitted continuously. This makes the model a tool for CMP to implementation over time (Ceravolo et al., 2022::493)

[60] Various sub plans stated in CMP include such as Accessibility Master Plan ,Reconciliation Action, Action Plan of Implementation of CMP.

defined topics with relation to the policies defined in Sydney Opera House and responsible unit (Heritage Action Plan,2022) The actions taken in various areas impact not just strength the significance but also sustain a healthier long-term usage and sustainability for the heritage plan.

In the case Centennial Hall, we see the actions are stated on specific 4 point which are institutional framework for the conservation management plan, unifying the ownership and/or CMP of the exhibition grounds, appointing the expert conservation advisory board and publication of the CMP for the centennial hall in Wroclaw. (Ilkosz et al., 2016:214)[61] Considering that the Centennial Hall represents the initial plan and serves as an early example of the CMP for the country (Ilkosz et al., 2016:214), the topics outlined in the Implementation and Action Plan section aimed at enhancing the application and management strength of the CMP taking initial steps necessary for achieving a practical implementation structure.

Periodic monitoring of problem areas and general conditions, along with obtaining expert support when necessary, and evaluating the building's value and the degree of risk, help in making necessary prioritizations for continuous maintenance. This approach aids in preventing the emergence of larger conservation problems and more costly applications in the long term. In Broadway theater CMP the importance of regular monitoring is stated. Like for like repair to retain significance (Purcell, 2018:89) emphasized, while commissioning a Management and Maintenance Plan and Implement a cyclical programme of maintenance is defined as actions. (Purcell, 2018:89) Also in Capitol theater CMP Implementation of a Cyclical Maintenance Plan to guide routine including current condition, ongoing maintenance and monitor requirements.

[61] In the current version of the plan, there are no details regarding the roles and responsibilities of the parties involved, nor is there a timeline. In addition, within the CMP framework, obligatory issues have been defined through locations and recommended and suggested topics are also provided.

Monitoring tools and methods can vary, and proper methods should be chosen. For the case At the Turin exhibition hall, a monitoring system utilizing modern instruments and technology used to understand how the building responds to potential changes. This system aims to develop suitable countermeasures to ensure the safety of not only the structure itself but also of the visitors and users. (Ceravolo et al., 2022:504)

Heritage impact[62] assessment reveals as an important tool and stated as topic in Sydney Opera House, Broadway and Capitol theater. It overviews the impacts of the proposals and required assessment against any possible problems.

The function requirements

As mentioned above, the majority of the management plans, which are examined, are selected from performance structures. From this functional perspective, the value of the structure's function is also emphasized in these management plans. For example, for the Sydney Opera House, beside the architectural quality of the building, being a performing art venue is another important side for retaining the significance, thus it is stated that the conservation and renewing building for future generations of artists, audiences and visitors is emphasized. (Croker, 2017: vii)

Function continuity reveal as a goal for performance buildings as the function and its connection with community and city context makes the function a contributor for significance. For capitol theater it is stated as an owner requirement function of the theater will not change in near future. (Urbis, 2020:204) And in Broadway theater vision states the aim to obtain sustainable future for the ongoing operation of The Broadway Theater as a vibrant cultural entertainment and performance venue, while

[62] It reveal as a tool like risk assessment, as defined by Heritage Council of Western Australia, should answer three question how the proposed development effect significance, what are the mitigation measures to improve any adverse impact and does the proposal benefits might offset adverse impacts. (Kalman,2014:281)

defining adaptable use that enable a flexible use to accommodate both traditional and new uses and defining the contribution of theater for the regeneration of the town centre defined as key objectives. (Purcell, 2018:6)

Performance structures are under pressure of maintaining contemporary qualities, due to progresses in technology, performance and audience expectations. These uses in a cultural heritage structure reveal the importance of properly managing the process of change of the structure.

For the building the increasing visitor numbers, the demands to use for events and performance, accessibility challenges, the requirement to continue in function reveal as some outstanding problems. As noted in the CMP of the Sydney Opera House, it is stated that certain elements like stage machinery, orchestra may come to an end in terms of operational life and cannot meet functional needs, that may require minor and major changes. The balance for that is in the intervention made in a way that support and sustain the significance. (Croker, 2017:62-63)

In the Broadway Theater CMPs, among the actions to be taken regarding the structure maintenance and repair of materials, refurbishing, signages, billboard usage, the infrastructure, fire safety like problems, and improving infrastructure like audio systems, dressing rooms, lighting backspace problems, the actions should be taken considering the significance are stated issues (Purcell, 2018:91-106)

Theater spaces can take place in multi functioned buildings In fact for the different usages in a complex the approach should be comprehensive including other usages. In the Case Broadway theater the recommendations and actions include theater and office spaces. It’s noted that the usages, disconnection and fabric problems require holistic strategy and flexible uses should be considered to improve connectivity. (Purcell,2018:92)

Visitor and public Access is a topic to be considered for the performance buildings, that has been used almost all hours in a day. In Centennial Hall it is stated that the audiences for the performance and daily visitor of architectural value sometimes

makes it a challenging issue. (Ilkosz et al., 2016:175) In CMP it is stated that the previous studies contributed to solution with the revitalization program a modern system of reservations and event organizations is sustained with modernization of infrastructure for organizations. (Ilkosz et al., 2016:17) And for Sydney Opera House the policy for use and visitor capacity suggest research to be made to define capacity for elements and spaces, accommodating the frequency of events and uses in a way don't have negative impact for significance, fabric, usages as well as enjoy and experience of visitor and patrons. (Croker, 2017:221) Broadway theater CMP focus on visitor experience and define problem and actions such as to improving the visitor experience that have a significant impact of the heritage. So issues and actions to improve outlook and condition improvement, solution for presentation within arrival spaces are stated. (Purcell, 2018:94)

Building codes are important tools that regulate and define special requirements, including structural, fire, health and welfare of the building and also for accessibility. In CMP's analysed (including Sydney Opera House, Broadway theater, Centennial Hall and Capitol theater) the improvement of accessibility considering modern need but in approach that intend to preserve heritage significance are also other stated issues.

Revision of Plan

The CMPs intention is long-term preservation of heritage by defining its significance, establishing conservation policies and management accordingly with actions, monitoring and maintenance processes. Rather than serving as static documents, management plans are aimed to function as conservation tools capable of adapting to changes and improvements. In the examined CMPs (Sydney Opera House, Broadway Theater, Capitol Theater), it is recommended that the CMP to be reviewed every five years. (Croker, 2017:194-231, (Purcell, 2018:9; Urbis,2020),

2.3.2 Theater Trust (United Kingdom)

Although not a management plan itself, Theater Trust (United Kingdom) is included for its organizational approach to preserving theater structures under risk, contributing significantly to this typology building conservation.

The Theater Trust reveals as an advisory public body for theater that sustain statutory consultant for the planning system. It has been established by the Government with an act in parliament in 1976, as a non-departmental public body, sponsored by the Department for Culture, Media and Sport. The Trust aim is to promote better protection of theaters for the benefit of the nation. The Charitable Fund of Theaters Trust support the works of trust as a charity. (Theater Trust -About us. (n.d.), The Theaters Trust,2024)

The Trust has a Theaters at Risk Register program that highlight the theater buildings that are under threat and risk in UK. It emphasized that the continuity of usage has an important role in the local community for creating identity and economical resource for employment and night-time economy. The risks associated with theaters include threat of closure, demolition, loss of funding, lack of maintenance or neighboring development that adversely affect the ability to operate. In that terms the Trust raise awareness for the theaters that are under risk, and they inform the story about the buildings in their platform.

The selection of theaters for this registration is not restricted with any size or type and even non-statutory registered building are included. The selection process involves an evaluation over total score that consider issues as type of risk, quality-significance of building, in its importance for community. (*Theaters at Risk*, n.d.). The buildings that take minimum total score of 4 (with no zero in any of three assessment) are evaluated in project, if they are selected.

Table 2.8 The Criteria to Assess Theaters at Risk for Selection the Listing (The table adapted from *Theaters at Risk Assessment Criteria*., n.d.)

Community Value	local support& demand for theatre viability of the building as a performance venue
1 point	potential for the building brought into use as a community facility / minimal community performance
2 point	possibility and demand for returning the building for performance use/community performance/music
3 point	clear community demand-viability of building to be used as theatre
Star Rating	the architectural quality , workability as a theatre, cultural and social hertage value, geoghraphical uniqueness
1 point	live performance venue - some interest or quality and has specific cultural and social value
2 point	an excellent example of its type
3 point	a very fine theatre of the highest quality
Risk Factor	assesses the level of threat to the building- risk to demolition, alteration, local development adverse efect, decay of bilding , capital concerns

By this registration the main intention is to increase coloration with local authorities, theater owners, operators and community group to protect the theaters in the risk and increase awareness for more sustainable funding that prevent further theaters became at risk.

Another program for the Theaters Trust is the Resilient Theaters: Resilient Communities Grant Program. The aim of the program is to retain the theater sector's resilience following the difficulties of pandemic, achieve progress with restoration, reopening, revitalize the theaters that are in theaters at risk register. With that project they also aim to rise knowledge, skill and confidence in cultural heritage sector, especially the communities considering or newly taken over a theater building. The funding program can fund three to six theater a year selecting the one that who needs most. The fund is given to sustain works that intend to secure the building future, projects that are strategically and organizationally developed, also an expert guidance. The support for fund includes building condition surveys, structural reports, viability studies, business planning and fundraising strategies, economic impact studies, governance reviews, heritage statements, audience development

plans, archive studies/collecting people's memories, initiative to build capacity /skills for the team. It is also stated that the program is supported by the National Lottery Heritage Fund, the Pilgrim Trust and Swire Charitable Trust. (Resilient Theaters: Resilient Communities Grant Program. a-b, n.d.)

The Theaters Trust also encourage local authorities who collaborate with them. The report they submit about how local authorities can support theaters at risks includes detailed descriptions under topics, economic and social benefit review while making decisions; inclusion of culture within local plans; providing support to community groups to get building back in use; intervention to prevent deterioration; provide assistance for viability; secure funding from partners. rental issues for affordable amount agreement and offering grants. (How local authorities can support Theaters at Risk, (n.d.).)

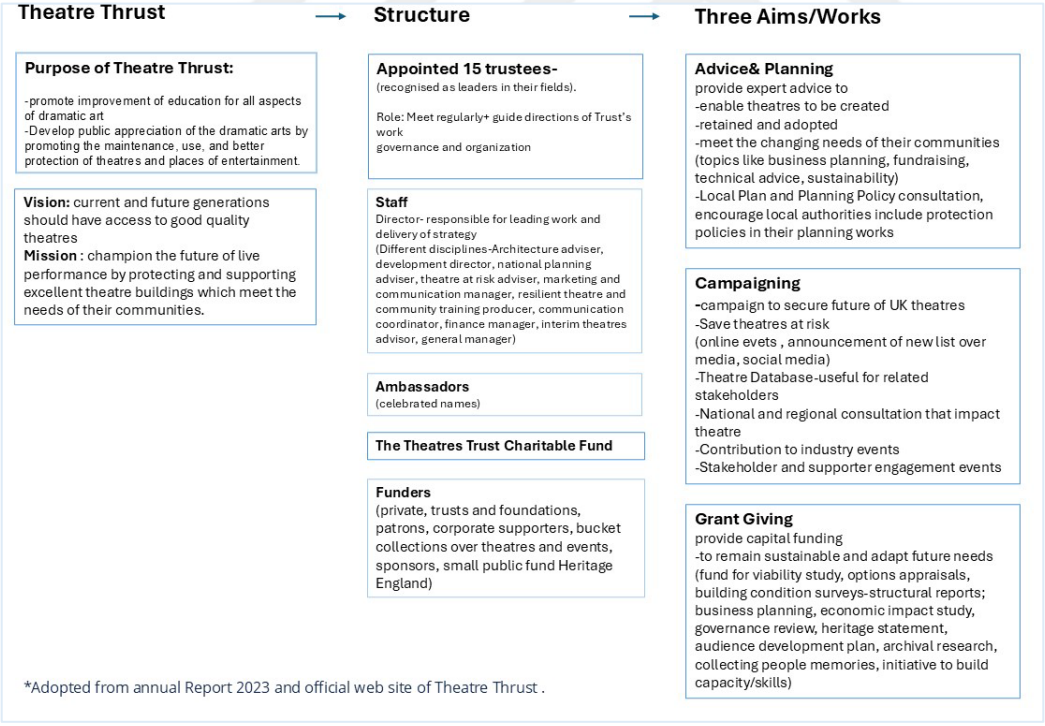


Figure 2.6 The schematic diagram for Theater Trust, its structure and aims (Adopted from Annual Report 2023 and official website of Theater Trust)

2.4 National Framework Evaluation Over the Selected CMP's and Regulations

When we look at the example of Türkiye, we see that CMPs focused on buildings are limited to buildings and nominations on the World Heritage Site list. In fact, although a similar situation is encountered in world examples, there are management plan applications that include different building groups that are not on list. Also there are variety of guidelines for heritage management plans as well as some incentives make it obligatory for CMP usage in world as explained in previous sections of this Chapter. In this sense, the use of CMP in Türkiye is still in the progress of studies and implementation practices. The limited number of academic studies on the subject provide limited resources in the national context, especially in terms of research on the use of CMP at the building scale. However, examining the issue through existing examples and laws, sustain important information to understand the current situation.

In this section of the thesis, it is aimed to understand the existing legal framework for the management plans in conserving cultural heritage in building scale in Türkiye. The selected cases Edirne Selimiye Camii Külliyesi and Ankara Ahi Şerafeddin Camii that are in UNESCO World Heritage list will be evaluated, together with legal framework for conservation management. Since these CMPs take their legal base from regulations of site management, the Monument Council will be mentioned separately to evaluate the conservation approach in building scale.

2.4.1 CMP in Türkiye and National Regulation

The legal framework for the management model of protected areas was initially outlined in the Kamu Malî Yönetimi ve Kontrol Kanunu- Law No. 5018, that was established in 2003. This law emphasizes an economic and resource-efficient approach to public management, as stated also Law No. 5018 has impact on the Law No. 5226. (TMMOB Mimarlar Odası, 2008: 224) Contrary to common practice in Europe, Türkiye incorporated the concept of a management plan into Law No.

5226[63] in the year 2004, particularly in response to UNESCO's requirement for a management plan for sites listed or proposed for the World Heritage List. (Ahunbay, 2010: 112)

Details and processes are defined with on the regulation Alan Yönetimi Ile Anit Eser Kurulunun Kuruluş Ve Görevleri Ile Yönetim Alanlarinin Belirlenmesine Ilişkin Usul ve Esaslar Hakkinda Yönetmelik (Site Management, the Establishment and Duties of the Monuments Board, and the Procedures and Principles Regarding the Determination of Management Areas)(SMEDMB,2005), that grounded the works over this legal base.[64] The regulation addresses two separate scales the authority, duties, and responsibilities related to the management of archaeological sites, protected areas, and interaction zones, and separately a Monument Council in relation to monuments. The Law 2863 reveal two terms in management which are "conservation zone" and "management plan"[65]. The term management site widened in sub regulation in SMEDMB (2005) to include registered immovable cultural

[63] In alignment with the European Union, structural reform efforts commenced in 2004 in Türkiye. Within the scope of these structural reforms, Law No. 5226 encompasses regulations aimed at the management of cultural sectors, decentralization, and financing of cultural activities, following a contemporary review of cultural policies. (TMMOB Mimarlar Odası, 2008: 224)

[64] As stated by Ulusan(2016:379-380) , before this regulations, two conservation management plan were prepared with international organization and technical supports, which are "Pamukkale Sit Alanı Yönetim ve Sunum Planı" and" Çatalhöyük Yönetim Planı" , but they couldn't be applied as they were not adopted by related institutions.Also Within the scope of the project included in the 2016 IPA II period program, the restoration of the Sinop Historical Prison was carried out and the management plan was prepared,(Ortak Kültür Mirası,n.d.) but this is not among the approved national plans of the Ministry. However, Sinop Castle is on the temporary world heritage list in the category of "Castle and Walled Settlements on the Genoese Trade Route from the Mediterranean to the Black Sea".

[65] Law No. 2863 on the Conservation of Cultural and Natural Property, as amended by Law No. In Article 3 management site as"…shall mean an area that is delineated by the Ministry by obtaining the view of the relevant administrations to ensure coordination in planning and conservation with the competent central and local administrations and civil society organisations with the aim of effective protection, revitalization, evaluation, development of conservation sites, architectural sites and surrounding interactive areas in their natural beauty around a specific vision and theme and meeting the community's cultural and educational needs. And the management plan is defined as, shall mean a plan revised on a five-yearly basis drafted with the view of protecting the management area, ensuring its revitalization, evaluating, also indicating the annual and five-yearly implementation phases and budget for the conservation and development project prepared by taking into account the operational project, excavation plan and landscaping project or conservation plan.

heritage, yet so the details stated for management focus on site management. However, for the definition of The Monument Boards, as defined in Act 2863 and the Regulation, the focus area is the conservation of the monuments as it will be detailed later.

In Türkiye, the preparation of CMPs reveal as a natural result for World Heritage List or candidacy the application of management plans. The approved CMP plans prepared for the applications made to the UNESCO World Heritage are published in the Ministry of Culture and Tourism web site such as Strategic Conservation Master Plan of Ani, Nemrut Management Plan, Pergamon and Its Multi- Layered Landscape Management Plan, Diyarbakır Management Plan, İstanbul Historical Peninsula management plan.[66] (Ulusal Yönetim Planları, n.d.) These plans, when analysed, cover a wide array of cultural heritage fields such as archaeological sites, ruins, cultural landscapes and historical city areas.

When we examine this CMP's of these mosques, it is important to state that the management area covers a wider surrounding in some cases including other monuments and cultural heritage[67]; in that respect they can be evaluated as site management; on the other hand the CMP policies and interventions often focus on a single building, and in this regard, they can be evaluated as CMPs at the building scale. The cases are today limited with religious structures including Edirne Selimiye Camii Külliyesi [68] Afyonkarahisar Ulu Camii, Ahi Şerafeddin Camii,, Eşrefoğlu Camii, Kastamonu Mahmut Bey Camii and Sivrihisar Ulu Camii management

[66]According to the mentioned regulation, it is the Ministry's responsibility to ensure transparency of management plans. In the web site of the Ministry of Culture and Tourism there are 31 published CMP, that are defined as National management Plans.

[67] For instance, the Selimiye Camii Külliyesi CMP, site boundary include the mosque complex, including the complimentary spaces as well, but the management area covers the old historic town centre. Beside the külliye site, there is also defined buffer zone and covering site management area (Edirne Belediyesi ,2011: 18,24,42)

[68] Edirne Selimiye Mosque Social Complex stands out as the first monumental structure community in Türkiye that has been declared as World heritage and the one that have a management plan (Binan, 2012:13)

plans.[69] The CMPs legal connections reference the management plans created under the regulations defined for site management, rather than those related with monument.[70] The Table 2.9 and Table 2.10 define detailed evaluation of selected CMPs and they we be evaluated under several themes below.

[69] Except the Edirne Selimiye Mosque, the rest five of the CMP plans of mosques belong and are part of a bigger-scale management plan, recorded in the Provisional UNESCO World Heritage Site list in 2018 under the "Wooden Hypostyle Mosques of Anatolia" category.- Built mainly in the 13th and 14th centuries in central and western Anatolia, these structures reflect the architectural style of the Turks from Central Asia and Khorasan with eleborated interiors of wooden carvings and modest exteriors. (Kültür ve Turizm Bakanlığı, 2022; Kastamonu Mahmut Bey CMP,2022) In 2023 these buildings are included in UNESCO World Heritage List.

[70] All plans reference the site management article of Law No. 2863 Conservation of Cultural and Natural Property. As defined in the Act 2863 and the SMEDMB (2005)for the managemetn plans. and the mosques Site Manager, Advisory Board, and Coordination and Supervision Boards were established. [70]

Table 2.9 Selimiye Mosque and Complex CMP Evaluation

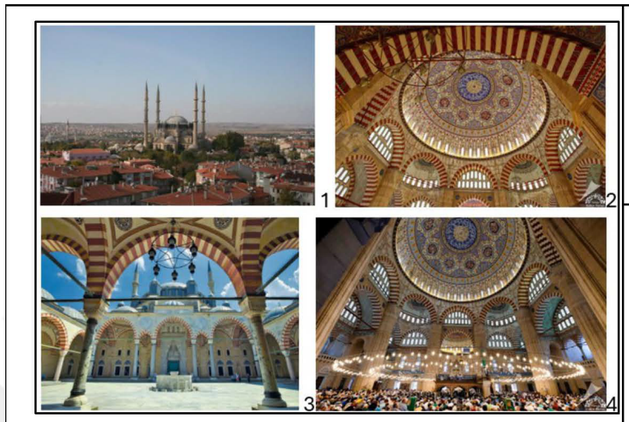


Photo 1 taken from (*Edirne Belediye Başkanlığı,2012), Photo 2,3,4 taken from Kulturportali(n.d. a,b)*

Building: Edirne Selimiye Mosque
Adress: Edirne, Turkey
Construction Date: 1569-1575
Designer: Mimar Sinan
Current Function: Mosque

General Description of the Place

As the masterpiece of Mimar Sinan, Selimiye Mosque and Complex represents one of the highest points reached by Ottoman architecture. In accordance with the criteria of numbers I and IV , it was registered as UNESCO World Heritage List, masterpieces of human creativity and architectural and engineering genius represent important periods of human history. Selimiye Mosque has an important place as a structure that reflects the most advanced building technologies of the pre-industrial period, with its31.50 meter wide dome and its carrier system supported on eight elephants feet piers. Apart from worship, the social complex also shapes the texture of the city of Edirne with its functions integrated with urban planning and social life. (*Edirne Belediye Başkanlığı,2012*: 28-38)

Aim of the CMP

The aim of the a management plan was defined as ensuring the holistic preservation of the complex of Edirne Selimiye Külliyesi authenticity, its cultural and functional values in integrity.
Edirne historical urban site area, consevation aimed including both its tangible and intangible cultural components, maintain the functions of other cultural heritage such as markets, baths etc., control of physical developments and changes to ensure architectural integrity around the Külliye. (*Edirne Belediye Başkanlığı,2012*: 27,132)

Commissioning Entities, Planners

The Edirne Selimiye Camii Külliye Management Plan was prepared by a team within Edirne Municipality.

Stakeholders

Municipality, General Directorate of Foundations, Edirne Mufti's office, Ministry of Culture and Tourism,Ministry of National Defense,***Regional Board for the Conservation of Cultural Heritage***, Edirne Governorship , Infrastructure intuitions,non governmental organizations, users,ETUR, visitors, community, lessee,users

CMP Methodology

historical research, literature review, site survey and analysis, architectural analysis, legal regulation review, evaluation of international principles, guides; financial evaluations, analysis of ownership and management status, swot analysis, visitor analysis, value assessment, meetings with focus group

Process

THe CMP composed of 6 part, introduction, cultural values of site, the legal and management structure (including topics like ownership, conservation, other plans, stakejolders, fincacne, educationinstitutions , the studies to increase awareness), swot analysis, objective and aim; action and implementation plan. (*Edirne Belediye Başkanlığı,2012*: 15)

Reference Documents&Legislations for CMP

Law No. 2863 Conservation of Cultural and Natural Property. Regulation on Site Management, the Establishment and Duties of the Monuments Board (2005);Related Municipality, Directorate General of Foundation, laws,conservation legislations, *The Operational Guidelines for the Implementation of the World Heritage Convention;International regulations such as-Burra Charter,Venice Charter, Washington Charter, aInternational Cultural Tourism Charter ...(Edirne Belediye Başkanlığı,2012)*

Significance of the Place

Listed heritage,

included in UNESCO World Heritage List Outstanding universal values
(i,ii,iii,iv)

Historical and cultural significance

Symbolic value, last Sultan structure, architectural value , inovations in construction technique

Designed by important architect

Document value*(Edirne Belediye Başkanlığı,2012)*

Site analysis, sub area analysis, buffer zone, architectural analysis, definition of the qualities of other tangible and intangible areas related with site-comparative studies

Policies

The objectives are as follows: maintaining preservation to sustain authenticity and originality by monitoring resources related to materials and human labor; ensuring the security of the artifact; establishing sub-regional protection arguments for managing urban development impacts, alleviating construction pressure in the city center, controlling traffic flow, and reducing noise and air pollution; enhancing visitor introduction and guidance services; understanding cultural significance related to research and educational opportunities, sharing information, projects, and actions; regarding information management—processing information and feedback, accessing and monitoring data; ensuring management—establishing a communication center among stakeholders, facilitating stakeholder participation in the plan, and improving decision-making mechanisms; and concerning financial resources—ensuring continuous and effective use and generating new financial resources.*(Edirne Belediye Başkanlığı,2012)*

Management tools(Actions, Monitoring, Maintanance,...)

-maintaining its authenticity - Management of Structural Resources, Preparation of Surveying, Management of Human Resources, Monitoring of Structural Condition, Investigation of Stolen Hünkar Mahfili Tiles;
-ensuring security, healthy service - Security Project, Disaster Preparedness Project, Uninterrupted Energy Provision Project, Cleaning Project, Convenience Facilities Project, Ventilation and *Aromatization* Project, Machinery and Material Supply
-urban planning arguments - Management of Restoration Projects, Preparation of Urban Design Projects, Conservation Plan Revision, Preparation of Urban Design Guide, Street Planning Projects, Facade Planning Projects
-Relieving the pressure of construction - Controlling Building Heights, Protecting Silhouette and Landscape
-Supervision of traffic flow.- Pedestrianization, Parking Projects
-reducing image and air pollution.- Removing Image Pollution, Removing Image Pollution, use of natural gas,
-Improving promotional and information activities - UNESCO World Heritage Information Office's website, Determining the Number of Visitors, determining and informing visitors, preparing publications,
-Knowing current and accurate information about the structure - Supporting Scientific Education Activities, education;
-Processing of information and returns, conversion of archive center and functional information
-Access and control of processed data - access to archives and creation of a website
Continuous communication with managerial stakeholders - establishing a center for this purpose
-Decision-making mechanisms of managerial stakeholders - continuous communication center, stakeholder information
-Flow of financial resources - grants, participation in cooperation protocols, targets and projects related to other structures*(Edirne Belediye Başkanlığı,2012)*

Table 2.10 Ahi Şerafeddin Mosque CMP Evaluation

(Kültür ve Turizm Bakanlığı,2022).

Building:Ahi Şerafeddin Camii
Adress: Ankara, Turkey
Construction Date: Late 13th and 14th centuries the beginning of the century
Current Function: Mosque

General Description of the Place

In Anatolian-Turkish architecture, mosques with wooden ceilings supported by wooden pillars, often constructed using cut stone, form a distinct category, built mainly in the 13th and 14th centuries in central and western Anatolia.The 5 mosques were includded in UNESCO World Heritage List under the " Wooden Hypostyle Mosques of Anatolia" category . While the cut stone masonry system was used on the exterior of the buildings, there are wooden carriers inside. Ahi Şerafettin mosque is a rectangular planned mosque and wood carving has an important place. The building also has a symbolic value that shows the Ahi culture and the strength of its organization, and forms the social complex , the külliye with the tombs, lodges, burial grounds and fountain structures around it.*(Kültür ve Turizm Bakanlığı,2022)*

Aim of the CMP

The plans of these mosques aims to effectively preserve the exceptional universal value of the included mosques, foster a shared understanding for comprehending and managing the site's significance, enhance public perception and sensitivity, encourage community involvement in conservation, and ensure long-term planning of personnel and financial resources for preservation and management.(Kültür ve Turizm Bakanlığı Müzeler Genel Müdürlüğü, 2022)

Commissioning Entities, Planners

The management plans for the mosque was prepared by an expert team of Ministry of Culture and Toursim Directorate General of Cultural Heritage and Museums. (Kültür ve Turizm Bakanlığı Müzeler Genel Müdürlüğü, 2022)

Stakeholders

The desicion maker stakeholders defined as national stakeholder as Ministry of Culture and Tourism General Directorate for Cultural Heritage and Museums , General Directorate of Foundations, Presidency of Religious Affaires, Regional stakeholders , Province stakeholders like Governorship , Municipality, Ankara Kent Konseyi ; local stakeholders like district municipalities, muftis of Altındağ, muhtar, universities and NGOs like TMMOB Chamber of Architecs,ANRO,TURSAB.(Kültür ve Turizm Bakanlığı Müzeler Genel Müdürlüğü, 2022)

CMP Methodology

historical research, literature review, site survey and analysis,demographic analysis, spatial and structural analysis, legal regulation review, financial evaluations, swot analysis, visitor analysis, value assessment, meetings with focus group, questionnaire

Process

Initially the CMP is defined with its legal base, its aim and scope, boundary definition, stakeholder analysis, meeting and questionnaires are stated Afterwards the site studies are conducted. The mosque has been evaluated with its close surrounding. The other factors such as binding legal regulations, registration statuses, human sources, ownership statuses, ongoing studies, the tourism and promotion activities done. After the swot analysis the vision, policies and objectives defined with an action plan. (Kültür ve Turizm Bakanlığı Müzeler Genel Müdürlüğü, 2022)

Reference Documents&Legislations for CMP

Law No. 2863 Conservation of Cultural and Natural Property. Regulation on Site Management, the Establishment and Duties of th Monuments Board (2005);Related Municipality, Directorate General of Foundation, laws,conservation legislations,References fo *-The Operational Guidelines for the Implementation of the World Heritage Convention;International regulations such as-Burr Charter,Venice Charter, Management Guidelines for World Heritage Sites ICOMOS Principles for the Education and Training o Conservation of Monuments, Sites, and Communities ,Nara Document on Authenticity ,ICOMOS International Cultural Touris Charter: Managing Tourism at Places of Cultural Significance ,ICOMOS Charter for the Interpretation and Presentation o Cultural Heritage Sites ,Conservation Principles: Policies and Guidance for the Sustainable Management of the Histor Environment (English Heritage 2008)(Kültür ve Turizm Bakanlığı,2022).*

Significance of the Place	Policies	Management tools(Actions, Monitoring, Maintanance,...)
Listed (National) UNESCO World Heritage List historical and architectural value, cultural and symbolic value, artistic and aesthetic value, Scientific and Document value *(Kültür ve Turizm Bakanlığı,2022)*	Policies about framework of international and national conservation criteria, informing and raising awareness among the community, ensuring community engagement through their contributions to the promotion and conservation of the site, enhancing the potential for cultural tourism, resolving infrastructure and accessibility issues for visitors, improving the quality and safety of visits, minimizing negative impacts, ensuring risk management, and encouraging scientific research. (Kültür ve Turizm Bakanlığı Müzeler Genel Müdürlüğü, 2022)	management and coordination - making arrangements for the realization of actions; protection - maintenance - urban development - solving problems with preventive measures and simple repairs; Carrying out planning and project work considering exceptional values, protecting the unique values of the building and the environment as a whole, monitoring activities with programs, technical methods and observation, identifying risk factors, preparing and monitoring plans, preventing damage caused by visitors; eliminating infrastructure-access-infrastructure deficiencies, improving access; development of presentation promotion and tourism-promotion tools, increasing the quality of the experience, visitor comfort, production and sale of qualified souvenirs, creating a destination together with other cultural heritage areas, developing tourism; local awareness and participation - raising awareness and awareness of tangible intangible heritage; increasing research, scientific publications and academic studies; Training and capacity building are stated as increasing the belonging and awareness of the community and stakeholder, being adequately equipped, training to promote the protection of the area, training for masters and training trainees in hand skills courses.(Kültür ve Turizm Bakanlığı Müzeler Genel Müdürlüğü, 2022)
The significance of Ahi Şerafeddin Mosque significance evaluated both considered the broader context as hypostyle mosque and value definitions methods used referencing Burra Charter, English Heritage, Getty Conservation Institute Research Report on the Assessing the Values of Cultural Heritage. *(Kültür ve Turizm Bakanlığı,2022)*		

Objective and role of CMP

The objective of the area management is to sustain protection and development within the boundaries. In regulation SMEDMB (2005, Art:5) the objectives also include establishing a balance between conservation, accessibility, sustainable economy and local community interest as well as considering strategies, methodologies to enhance the value, together with financial sources. We also see an emphasis on tourism.

The CMP of Ahi Şerafeddin Mosque aims to effectively preserve the exceptional universal value of the included mosques, foster a shared understanding for comprehending and managing the site's significance, enhance public perception and sensitivity, encourage community involvement in conservation, and ensure long-term and sustainable preservation and management with a focus on process.(Kültür ve Turizm Bakanlığı Müzeler Genel Müdürlüğü, 2022) Similarly in Selimiye Camii CMP the aim was defined as ensuring the holistic preservation of the complex, including both its tangible and intangible cultural components, maintain the functions of other cultural heritage such as markets, baths etc. within the Edirne historical urban site area; control of physical developments and changes to ensure architectural integrity around the külliye. (Edirne Belediyesi,2011: 27)

Methodology and approach in CMP

According to site management regulations in Act 2863(1983) and SMEDMB (2005) the plans should be developed considering preaparation processes as can be seen in Table below. Again, according to the aforementioned legislation SMEDMB **(2005**:Art-9), defined policies, targets, actions, responsible institutions, financial resources and defined time targets are required to be prepared for Action Plans.

Table 2.11 The Process for Management Plan Preparation (adapted from Act 2863)

Current situation determination (function and protection needs, relevant institution/organization connections)
Area analysis (significance of the area, challenges, carrying capacity, functional and managerial analysis)
Formulation of the vision for the area and the establishment of primary policies (business, management, administrative and financial models, strategies for presentation and promotion, protection, usage, and visitor policies)
Definition of the work program, timeline, and projects (job descriptions, work program, budget analysis, financial resources, and short-medium-long-term plans)
Definition of monitoring, evaluation, and training processes (implementation of the management plan, monitoring, evaluation, and training of stakeholders)

These plans include topics in variety of index and focus such as introduction (detailing the purpose, material, legal bases, boundaries, and stakeholders), area identity(location, transportation, demographics, structural definition, importance, and value), current conservation and management systems (legal frameworks, institutional frameworks, ownership, financial resources), current conservation, planning, and related studies (physical plans, zoning plans, strategic plans, promotion, visitor management),financial aspects, the studies to increase awareness, education, area evaluation (surveys, SWOT analysis), and finally vision and goals, and its implementation (action planning, monitoring indicators).

In that CMP studies the studies that is outstanding for plan can be names as historical research, literature review, site survey, meetings with related stakeholders. As defined for Ahi Şerafeddin the meeting with focus groups, and questionnaire studies contribute to define necessities, vision, objectives and required actions, and understand the awareness and evaluate their demand to contribute to conservation and management processes.

Understanding significance

The significance of Ahi Şerafeddin Mosque evaluated considering its broader context as hypostyle mosque and value definitions methods used referencing Burra Charter, English Heritage, Getty Conservation Institute Research Report on the Assessing the Values of Cultural Heritage. The values attributed to the mosque defined as historical and architectural value, cultural and symbolic value, artistic and aesthetic value, Scientific and Document value, For Selimiye, the UNESCO World Heritage List Outstanding universal values (ı,ıı,ııı,ıv) are indicated emphasizing the historical, cultural, symbolic, architectural, technological, document values and architect.

In terms of significance assessment when compared with other countries, the reference guides in legal base in examined CMP cases seem to have more detailed definitions for the values and there are established guides to ease understanding. Although immovable cultural and natural assets that need to be protected are defined by Law No. 2863(1983:Art.6), the value section regarding them does not provide a detailed explanation.

Stakeholder Engagement, Roles and Participation and Management Structure

The regulation SMEDMB states that an appropriate balance must be achieved between conservation, access, the needs for sustainable economic development, and the interests of the local community. Also, for a proper assessment of the area, accuracy in determination is required, and collaboration among public institutions and organizations, stakeholders and community is listed among the goals of area management. (2005,Art.5) Identifying stakeholders and involving them in the preparation and implementation processes of the management plan with defined roles provides the management plans with a common goal for the parties, binding force in defined actions, and a robust structure in terms of implementation.

According to regulations SMEDMB (2005, Art. 4), to safeguard the management area and its connection points, the draft management plan must be prepared or have someone to prepare by the Ministry. The Edirne Selimiye Camii Külliye Management Plan was prepared by the Edirne Municipality, while the management plans for the Ahi Şerafeddin Cami and other 4 mosques were prepared by an expert team of Ministry of Culture and Tourism Directorate General of Cultural Heritage and Museums,.

The structure of management of the selected Mosques CMPs, are done properly to the stated regulations SMEDMB (2005) composed of Chairperson,[71], advisory board and a coordination and supervision board.

As the defined in regulations the role for the advisory board can be stated as consultation for decision-making and implementation of the draft, embodies an inclusive approach involving diverse stakeholders.[72] (SMEDMB,2005:Art 15-16) A coordination and supervision board also established with reference to SMEDMB(2005:14-17)Their responsibility stated by regulation is to examine the draft, endorsing the management plan within a six-month period, and supervising its implementation as well.

In Regulation SMEDMB (2005) define collaboration of public institutions and organizations, non-governmental organizations, property owners in the area, volunteers, and the local community is stated crucial for the protection and evaluation of management areas. The specific disciplines defined for the team quality, chairperson and inspection board required are defined in the regulation SMEDMB (2005,Art.10,14,17) Also holding on to the approved plan is mandatory

[71] The chairperson is appointed from individuals that are experienced in the field and have knowledge about approaches in cultural heritage management and responsible for sustaining coordination for the preparation, implementation, supervision phases. (SMEDMB, 2005:Art.14).

[72]Stakeholders include comprise property rights holders, members of professional chambers, representatives from non-governmental organizations, and university academics in a participating manner. (SMEDMB ,2005)

for the administrative concerned with regulation. The related institutions, municipalities, real and legal persons administrations are mandated to prioritize actions within the plan's scope and allocate the required budgetary resources. (SMEDMB 2005,Art..13)

In the case Ahi Şerafeddin Camii and Edirne Selimiye Mosque members for the management organizations are defined in detail and include various stakeholders. [73] In the case Ahi Şerafeddin Mosque CMP, a comprehensive human source information also given about personnel expertise in relevant institution and previously established subunit for UNESCO. (Kültür ve Turizm Baknalığı, 2022:55) Employment of specialized personnel and making new organizations reveal as an important point that reflect the attempts to expertise and collaboration multidisciplinary staff for heritage conservation, which gain more importance for the implementer and planner institutions.

For the analysed cases, it can be seen during the preparation of the CMPs, numerous meetings were held involving relevant partners and stakeholders. In the Ahi Şerafeddin Camii stakeholder description we see categorized groups as national, regional, provincial, local, universities and nongovernmental organizations. In the case Edirne Selimiye Camii we also see definition of responsible bodies

In SWOT studies stated that plan was conducted through stakeholder meetings, on topics such as research, infrastructure, -access, presentation/Promotion/tourism, local awareness/participation, education/Capacity Building, the studies obtained from Surveys evaluated. (Kültür ve Turizm Bakanlığı, 2022:12-14,19-34) The

[73]The Ahis Şerafeddin advisory board members; are from universities, professional chambers, *muhtarlık*, guides association, and travel agencies union and coordination and supervision board on the other hand composed of members that are from Ankara Governorship, Ankara District Governorship, Ankara Regional Board, and other related departments regional directorate of Foundations, development agency , municipality and district municipality.[73] (Kültür ve Turizm Bakanlığı, 2022: 12) Like Ahi Şerafeddin Mosque the members for the management organizations show variety institution, regional governance units, university and NGO's.

survey conducted with the households and businesses located within commercial and residential areas to understand the population character, commercial institutions condition, their awareness about the area values., and their interest in problems of site and participating in conservation plan in preparation process of CMP. (Kültür ve Turizm Bakanlığı, 2022:19-34)

Policies

The **S**MEDMB (2005) defined vision and development of policies as a part of management plan preparation. When we examine the CMPs, the policies developed according to the priorities of the place.

In Ahi Şerafeddin Mosque there are 11 policy area; that are common in whole other hypo style mosques, while the actions differentiate specific to the structure. The policy topics reveal out to be conserving the outstanding universal value and other values according to international and national conservation criteria, informing and raising awareness among the community, ensuring community engagement through their contributions to the promotion and conservation of the site, enhancing the potential for cultural tourism, resolving infrastructure and accessibility issues for visitors, improving the quality and safety of visits, minimizing negative impacts, ensuring risk management, and encouraging scientific research..

In the Edirne Selimiye Mosque case instead of policies we see the terms aim and objective has been used. The main principles for sustaining the aim are stated to be participatory, efficient and planfulness. The aims are defined under topics conservation of structure, management of urban development impacts in conservation area, visitor management, education and research, functionalisation of information management, defining management organization, aims for financial issues, aims about protected areas boundaries. The sub aim topics, are detailed under each topic.

The process complexity

In the Ahi Şerafeddin Mosque CMP the complex relation of how the CMP will be managed can be seen in the monitoring indicator part. In that respect the head of site responsible body for the coordination of stakeholders relations and monitor the action and the projects starts with the approval of a coordination and supervision board. The Coordinator head should guide related stakeholders to include the actions and projects their budgets planning. Also, annual reports for development is the responsibility of the Head of site and these reports are evaluated by advisory board. The final report in return with the advisory board comments will later be re-evaluated by coordination and supervision board, and by this way the required revision and budget for next year can be planned. As the plans are published in web sites, the community can also contribute to CMP by their comments that will also be evaluated by head of site. (Kültür ve Turizm Bakanlığı, 2022:107)

The head of the site is a defined unit for site management in the regulation **S**MEDMB (2005:Art.14). Considering the complexity of the process and the variety of the stakeholder should act in consensus according to action requirement in a timeline, coordinating whole process, became a key role to have a feasible plan instead of written inscriptions. As the regulation keeps obeying the approved plan obligatory for the related bodies, the management plan gain its legal base. (2005:Art.13)On the other hand, since the sanctions are not defined in the case that responsibilities are not fulfilled, this gap have potential to decrease the power of the CMP.

As defined above the CMPs in national context, the plan has complex approval, evaluation and consultation phases as defined in the SMEDMB (2005, Art.9-13). Also, for the initial planning phase there are steps to be followed in regard to appointments of the Ministry of Culture And Tourism for the site head, area determination, establishment of the plan management organization, examination and evaluation of the plan by the relevant units within this organization are transactions that require a series of approval processes. According to Ulusan it has been stated that the management planning process proceeds on a bureaucratic basis and each

stage is subject to administrative approval, causing the writing and approval time for the changes to be prolonged. (Ulusan,2016:385)

Implementation strategies, Maintenance and Monitoring

The vision and implementation plans are developed by considering the responsibilities of stakeholders and swot analysis done on topics like urban development, visitor management, research and education, administration mechanisms financial sources, research, infrastructure and accessibility, promotion and tourism, local awareness.

As a result of the analysis of the management plans, it is observed that actions have been developed under different topics and at varying levels of detail according to the specific needs of each structure. These action themes and topics encountered can be stated as follows.

Actions related to maintaining authenticity include structural and human resource management, as well as monitoring activities. Security and service quality improvements focus on safety measures, disaster preparedness, energy provision, cleaning, and ventilation. In the context of urban development, actions involve restoration and urban design projects, conservation plan revisions, street and facade planning, and controlling construction pressure by limiting building heights and protecting the silhouette and landscape. To improve traffic flow, pedestrianization and parking projects are considered, topics like measures to reduce image and air pollution also considered. The visitor experience and comfort handled with infrastructure improvements, for better access, and tourism development.

The promotional tools and the souvenirs production was mentioned as an action which enhance different stakeholder inclusion in an economic perspective. Awareness-raising activities consider not only the physical structure but instead all tangible and intangible heritage through local participation, including educational publications, scientific research, and academic studies. Training and capacity-

building programs are developed to equip stakeholders and the community with skills to protect heritage, including master training and traditional handcraft courses. Monitoring and risk assessment are conducted using technical methods and observation programs to prevent damage, while communication among stakeholders is ensured through dedicated centres. Financial sustainability is supported through grants, cooperation protocols, and integration with related projects. In both plans intention to conserve significance, improving visitor experiences, and ensuring long-term sustainability through effective governance are considered.

Through the investigated plans, some of the actions define connections with broader contexts. CMP examples, although there is no technical monitoring, laboratory studies and analyses regarding materials and structure, actions such as structural analysis and monitoring of data, preparation of a city guide for the integration of buildings on an urban scale with the historical centre, and the establishment of a Centre where the collected information will be archived are specified in the action plan proposed for Edirne Selimiye Mosque. (Edirne Belediyesi,2011:142, 147,156)In these plans we see approach to integrate the CMP plan with urban context through Historical City Central Urban Protected Area like in the case of Ahi Şerafeddin Mosque CMP and revision of conservation urban plannings in Edirne Selimiye MosquesAlso integration to other projects like being part of Visit Ankara application, touristic maps, is one of the action that binds building to broader contexts.

In the Ahi Şerafeddin Mosque, CMP there are performance indicators to monitor the efficiency and evaluate the progress. According to **S**MEDMB (2005:Art.14) the plan should be evaluated annually and in regard to this evaluation the work programme and budget for the next year should be planned. Having performance indicators, gain actions a structure that can be measured and enable to follow whether the process progress in aligned with CMP or not.

Revision of plan

Law No. 2863 on the Conservation of Cultural and Natural Property, as amended by Law No. In Article 3 and the management plan is defined as, the plan to be revised on a five-yearly. (Kültür ve Turizm Bakanlığı,2022) For the CMP for the Edirne Selimiye Mosque Complex, there are news about revision of the management plan is required. (Akagündüz, U, 2024)

2.4.2 Monument Council Overview

Beside the site management in Act 2863, **in** Additional Article 2 national museums and Monument Council management models are defined. A monument specific board shall be established for monuments that qualify as immovable cultural property.

According to this legislation, a "monument" is declared by the Ministry as an immovable cultural asset, taking into account its usage status, location, function, visitor density, historical significance, and artistic features. This definition excludes any specific emphasis on a particular period or historical and artistic properties. The Ministry of Culture and Tourism is the authorized main body that is responsible for accepting the asset as monuments. The monument designation considers the structure's location, function, visitor density, and usage status. The Monuments Board's definition of cultural assets includes all movable and immovable assets with historical, cultural, religious, and artistic significance, as defined in Law No. 2863.

The special council, which is established concerning monumental cultural properties, is defined as the Monument Council. According to this regulation, while the authority for the formation of the council's management is designated to the Ministry of Culture and Tourism, the approval of Monument Country disposal authority is also required.

The Monument Council composed of minimum seven representatives, including at least one faculty member from relevant departments of local universities, representatives from professional chambers, non-governmental organizations, local administrations, and individuals that is found suitable by the Ministry who have contributed to the preservation and development of the monument. By this way it can be told including various stakeholders for the management process. The administrating body with is also tasked with providing secretariat services, assigning a sufficient number of personnel for the planned activities, allocating budgetary funds, and presiding over the council meetings. Additionally, this administrating head is the primary institution responsible for the preservation, maintenance, protection, and visitor management of the monument. The chairperson of the council is also responsible for convening meetings when necessary and ensuring coordination among the relevant administrative bodies and stakeholders.

In the SMEDMB (2005:Art.19), for the duties associated with monument Council is defined as:

> *a) Prepares and implements annual and five-year conservation and development projects for the monument, encompassing spatial, physical, and thematic development and vision, as well as aspects such as preservation, enhancement, promotion, and exhibition of the monument.*
>
> *b) Promotes the monument.*
>
> *c) Collects donations to ensure the preservation and enhancement of the monument.*
>
> *d) Awards honorary prizes to those who provide in-kind, monetary, or physical assistance deemed suitable for the preservation and enhancement of the monument*
>
> *e) Regularly prepares reports on the preservation and enhancement of the monument and ensures the implementation of these reports by submitting them to the relevant authorities.*

The SMEDMB (2005) defines the aspects involved. However, it does not provide specific definitions on how the monument will be protected or the processes involved. It only states that interventions related to the physical aspects of the work must be under the supervision and with the permission of the Board for the Protection of Cultural and Natural Assets. According to aforementioned regulation (2005), Article 19(e) reports prepared by the board must be evaluated and, if found unfeasible, reported to the board. The subheadings or contents of these reports related to the protection and development of the work are not defined.

Additionally for such requested buildings, a management plan as guided in Burra Charter (Australia ICOMOS,2013a), is not defined in national regulation. However, in aforementioned regulation (2005), Article 19(a), the spatial, physical, and thematic development projects are mentioned together with a five-year protection and development project. Various aspects of the work, including its introduction and securing financial resources for its protection, are defined to support different facets of the building.

When considering the methodology for protecting the monument and/or single registered buildings and understanding how the work will process will be is not defined. The study board has only outlined the fundamentals regarding the physical interventions to monument within the approval and inspection of *Kültür Ve Tabiat Varliklari Koruma Bölge Kurulu* . Reports prepared by the monument council need to be reviewed and evaluated by the those who have the authority to dispose the monument. However, the reports subheadings or contents are not clearly defined.

Management Plans entered to national legislation, mainly for the heritage for UNESCO World Heritage list candidates. Management plan is a strong tool not just for a place in World Heritage site, so the improvements of legislation will sustain more effective, comprehensive and collaborative approach for all kind of heritage. At that point, it is better to consider such as changing current management approach that is separating management of a cultural heritage sites and monuments Council or the Monuments Council. Another way can be improving the current legislation with

defining the roles, duties and the processes for the conservation of the monument and registered buildings can be defined in more detail. Using a flexible and globally accepted approach of Burra Charter, can help cover all types of heritage site.

2.5 Chapter Evaluation

This section of the study evaluates the development of CMPs through an analysis of the Burra Charter, examples of CMPs, national legal frameworks, and their applications. The research conducted in this section has contributed to the establishment of an approach for the research, assessment, and development of the Küçük Tiyatro CMP, which will be detailed in Chapter 4.

As Kerr defines CMP as conservation plan is a document which sets out what is significant in a place and, consequently, what policies are appropriate to enable that significance to be retained in its future use and development. The scope of the plan is differentiated according to the heritage, its quality, owners, problems meaning that each plan has to evolve to suit the particular place and its problems. (Kerr, 2013:1)

The Australia ICOMOS Burra Charter establishes a framework that is internationally recognized for its principles and the management of conservation significance processes. It is adaptable to any type of cultural heritage, offering flexibility in accommodating change and ensuring a participatory management process.

As derived from the examinations of the Burra Charter:

- The Burra Charter emphasizes the necessity of preserving significance with a holistic approach synthesis of all values, thereby outlining a broad framework. From Europe's fabric-based approaches in heritage conservation, it evolved for more holistic and innovative conservation solutions. Understanding significance is the first step for CMP preparation. The cultural significance has been clearly connected to the management of place with Burra Charter. (Australia ICOMOS Burra Charter,

2013a) [74]This stage identifies the characteristics that make the place important. Rather than focusing solely on preserving individual elements or values, the Burra Charter emphasizes the importance of conserving the overall significance of a place.

- The community and stakeholder engagement in every process, enhancing its effectiveness as a conservation tool. Community engagement and stakeholder, which assigns roles to community and stakeholders such as data provider, decision-maker, and implementer, distinguishes CMPs from typical conservation projects or plans. This approach transforms conservation into a mechanism that connects with people, those who find meaning in the place, or those affected by it, and grant them a voice in the conservation process. This approach, embodied in CMP, also provides a robust and binding structure for conservation that facilitates the conservation process upon an agreed document with common goals by stakeholders and defined roles for a specified period concerning the future of the place.

- The drawn scheme with Burra Charter reveals the essential character of CMP. The steps for planning for and managing a place of cultural significance; composed of understanding significance, develop policy and manage in accordance with policy draw a basic structure for heritage management. Within this management plan, the processes defined for the long-term preservation of the structure facilitate an understanding of the roles and responsibilities of the stakeholders. Prioritizing actions and projects developed in alignment with the policy contributes to effective process management.

- The CMP plans have a flexible and dynamic structure as it adapts it self with changing circumstances through periodic review and development, which contribute to sustainability for conservation. As it is seen in the investigated CMPs many of

[74] The Burra Charter defines "place" as "a geographically defined area" that can include elements, objects, spaces and views, may have tangible and intangible dimensions. The explanatory terms provide a detailed description, stating that place is separate from its scale, can include nature or cultural features.

them define a 5-year period for review of plan as well as there are sub evaluations that are done annually.

When the examined CMP's evaluated:

-The CMPS focus in conservation can be stated as protecting significance. Globally, it is observed that management plans are implemented not only at sites listed on the World Heritage List but also at those not included. CMPs serve as the primary reference for managing the conservation process for heritage and as a key guide for decision-making. While the implementation of CMPs is mandatory for heritage sites on the World Heritage List, in other cases, the preparation of CMPs for cultural heritage is optional, though financial support often mandates their preparation. International support, such as from the Getty Foundation, for projects aimed at the conservation of modern heritage, as seen in Turin and the World Heritage-listed Centennial Hall, highlights the guiding and educational role of CMPs prepared for the preservation of 20th-century structures. They can be also a requirement to benefit from various grants and incentives.

-Each CMP must be tailored to the specific heritage asset, necessitating studies that address the building's significance, issues, policies, and management strategies. In this context, structural differences can be observed between the analysed CMPs. In Australian examples, policies specific to details and actions are stated together, there were also additional sub plan for Sydney Opera House. In the recommendations from the United Kingdom, Italy, and Poland, variations in detail are noted, with spatial or thematic conditions, recommendations, and actions or potential actions or suggestions being defined. The Italian case includes technical results and a maintenance approach in detail, and together with Centennial Hall they had detailed description of analysis, research and documents in appendix. In Türkiye case in aligned with the law and sub regulation, policies and actions are included; however, in the case study of the Edirne Management Plan, it is observed that the plan is developed through objectives, goals, and project structure; instead of terminologies actions and policies.

-In these plans, it is seen that comprehensive historical research, spatial, architectural and site analysis can be carried out to understand the value of the building. Specializing research methods according to the significance and characteristics of the structure become important for the CMPs. Technological monitoring and laboratory tests become important in cases where modern construction technologies and materials are the main value component, as in the cases Turin and Centennial Hall. In defining value, CMPs rely on national legislations, international charters, and guides for defining significance, establishing a connection within legal frameworks and the international conservation context. In other countries, it is seen that various guides are referenced, especially in the preparation of the management plan and the definition of value. Although there are specific guides available for the preparation CMP, it is important to note that these guides primarily outline the process and acting as checklists for important considerations.

-It is understood that the tools developed specifically for the plan, as observed in analyzed CMPS such as the use of significance maps and significance levels to understand the value of the building, change management and the creation of a digital copy of the building, ease decision-making and understanding the plan through process. In this context, the needs of both the building and the users should be considered together. The preparation of the plan involves assembling working teams in appropriate disciplines, conducting meetings with relevant stakeholders, and employing surveys to understand the value attributed to the structure and the community's inclination to participate in the plan and conservation process, as exemplified in the Ahi Evran case. These methods contribute to preparing the plan with a multi-stakeholder and participatory approach.

-As stated by Ulusan, the management process is more important than the management plan itself, and good management of the planning process ensures successful management in the implementation process (Ulusan, 2016: 386). CMPs determine not only the structural conservation approach, but also the basic strategies and actions for many areas that affect the structure in the long term, such as visitor management, education and awareness raising, transportation, accessibility, risk

management, maintenance and monitoring, and financial efficiency. For an efficient process management the stakeholders responsible for these different work areas to act in a coordinated manner, management organization structure should be clearly defined together with roles that will enable stakeholders embrace the CMP and implement the CMP in a participatory and harmonious manner. In the example of the Sydney Opera House, the chart that regulates the decision-making processes are defined. As well as the management organization structures such as Coordinator Head of Site, Advisory Board, Consultancy and Coordination Board, which originate from the legal legislation in the context of site management in Türkiye can be seen in selected national CMPs. In some other CMP applications, approaches that provide consultancy to experts in the form of advisory boards have been developed. Defining this organization and flow is necessary to produce CMP without documentation and turn it into a functional mechanism.

-Multidisciplinary collaboration and stakeholder participation increase effectiveness of CMPs. Beyond the involvement of the property owner, it is important to establish appropriate models and role distributions that bring together tenants and users, which should be considered within management plans. In that terms CMPs serve as a binding platform defining responsibilities among stakeholders, where dispersed ownership presented challenges.

-Policies and implementation strategies in CMPs should be tailored to the building's needs and continuously monitored and reviewed to ensure effectiveness and adaptability over time. Revising plans according to needs enhances their maturity by addressing deficiencies and improving their aspects. In the Sydney Opera House example, this approach has resulted in a process management framework supported by numerous sub-plans under the main CMP. Again, monitoring models should be in line with the needs of the structure. In the Turin example, while the use of technological monitoring system gains importance for monitoring the featured materials and structures, the cyclical tables in the Capitol Theater draws a road map that will guide the user for the monitoring and maintenance process.

-In terms of the function and performance usages, the performance buildings reveal out to be vital spaces to the cultural and artistic life of the society and they have a value both individually but as well as a whole. In this sense, a holistic perspective on preserving the values of performance buildings and approaches to recognize them as part of a common heritage will contribute greatly to the solution for underlying issues. They are subjected to a heavy usage by hundreds of visitors for daily displays. This human load intensively uses the services provided by building. Moreover, the structure should be able to continue its active existence with its stage, backstage area with proper infrastructure. The building could maintain its existence, if it can sustain the quality of its function, provide minimum comfort and usage conditions, and ensure continuous maintenance. For a non-stop usage program, it is important to have and evacuation and safety plan in order to control and take quick actions eliminate potential problems.

The building require itself to have ongoing investment and maintenance. Besides that, risk prevention, safety controls, technical systems, stage arrangements should be considered which resources should be sustained by professionals or specialists. (Bonet, & Schargorodsky, 2018: 206) The modernisation and in-implementation of new technologies, the adaptability for contemporary technologies are inevitable for catching the advances in show production. Implementing new technologies is also essential for operation systems, administrative operations, building control including lighting and air conditioning, detection of failures, planning the exchanges and renewal equipment, standardising parts of replacement and energy save as Bonet and Schargorodsky states. For that the economic possibilities, intrinsic qualities and the impact on audience should be considered. As well as strategies for maintaining safe conditions and preventing accidents should be considered together with insurance policies. Also, it is essential to have contingency plans, safety regulations and specific usage manuals. (Bonet, & Schargorodsky,2018: 207-209)

In management plans, the emphasis can be seen on sustaining the continuity of functions, improving technical needs, and improving infrastructure, sound systems, while maintaining the significance. These interventions are crucial for supporting the

function's contribution to the community and city context and for meeting needs. Some management plans incorporate aspects such as signage, visitor management, continuous housekeeping, accessibility, safety, and fire safety within their performance structures. As observed in Figure 2.7, the selection of processes, resources, and methods for preparing a CMP has contributed to understanding the objectives and goals of the management plan, as well as the management plan being developed for the theater function.

- **If we evaluate the CMP practices and legal infrastructure in Türkiye,** upon examining Law No. 2863 and the SMEDMB (2005) , it is observed that the provisions related to management are focus area-based protection purposes only for registered sites. In practice, we see prepared CMPs is applied for UNESCO sites or sites in tentative lists. However, in world this approach management planning not limited just with site scale nor for cultural assets in World Heritage lists. In fact CMPs can be developed for any heritage that has significance. This broader perspective can also be seen in the standard and principles outlined with the Burra Charter, as defined place is separate from its scale, and it can include nature or cultural features. (Australia ICOMOS,2013a).

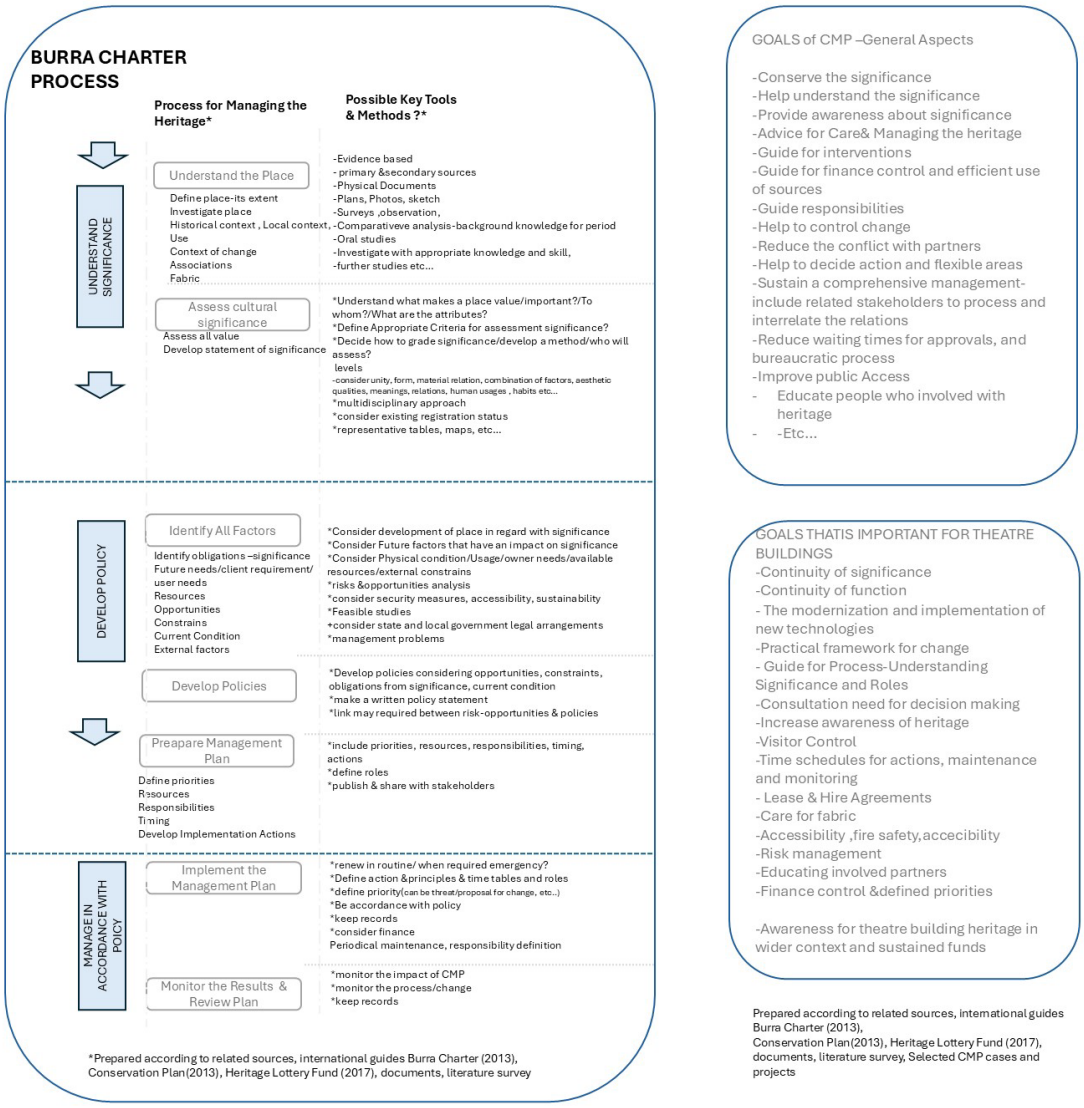


Figure 2.7 The Process for Management of Cultural Significance with Possible Key Tools, Actions and Resources Together with the Goals of CMP and CMP for Theater Buildings

The main tools in Türkiye is the conservation plans used for protecting the conservation zone. But their intention to use them as a tool for opening new development areas are criticized in practice. Also the problematic areas in existing situation is stated as conservation plans in areas that are restricted with conservation sites, wrong practices derived from mis tourism marketing and management

approaches, undefined contribution of conservation regional boards to management plans and possible incompatibility of associating the administrative structure reported with area management in regard with Law No. 5018 may create problems for the administrations in terms of organizational structure. (TMMOB Chamber of Architects, 2008:223),

In terms of the management of cultural heritage, as can be understood from both Law No. 2863(1983) and the relevant regulation, it is seen that the area subject to protection is mostly related to sites. The existing legal framework, which require management plans, is primarily designed for conservation sites and does not extend to individual monuments. However, while a direct conservation management or management plan approach is not explicitly defined at the scale of a single building, an examination of the duties assigned to the board, designated as Monument board, reveals an implicit framework.

This framework includes the preparation of a protection and development project for the monument, its implementation on an annual and quinquennial basis, and the preparation of regular reports. Figure 2.8 illustrates the comparison between the Burra Charter, Site Management, and Monument Council processes. The problematic areas for the Monument Council are also highlighted.

The shortcoming of the legislation includes the limited definition of processes and roles, the responsibilities of the administration as the chairman of the board, the establishment of stakeholder relations, project implementation, sanctions for non-implementation, and the lack of clarity regarding authorities. Any advisory board for monuments also not defined in 2863 Law and SMEDMB (2005) The role of the Monument Council does not include any defined advisory role. Though the legal arrangements need improvement. This regulatory gap results no obligatory or incentivized mechanism to enforce or promote the use of management plans for singular buildings or monuments.

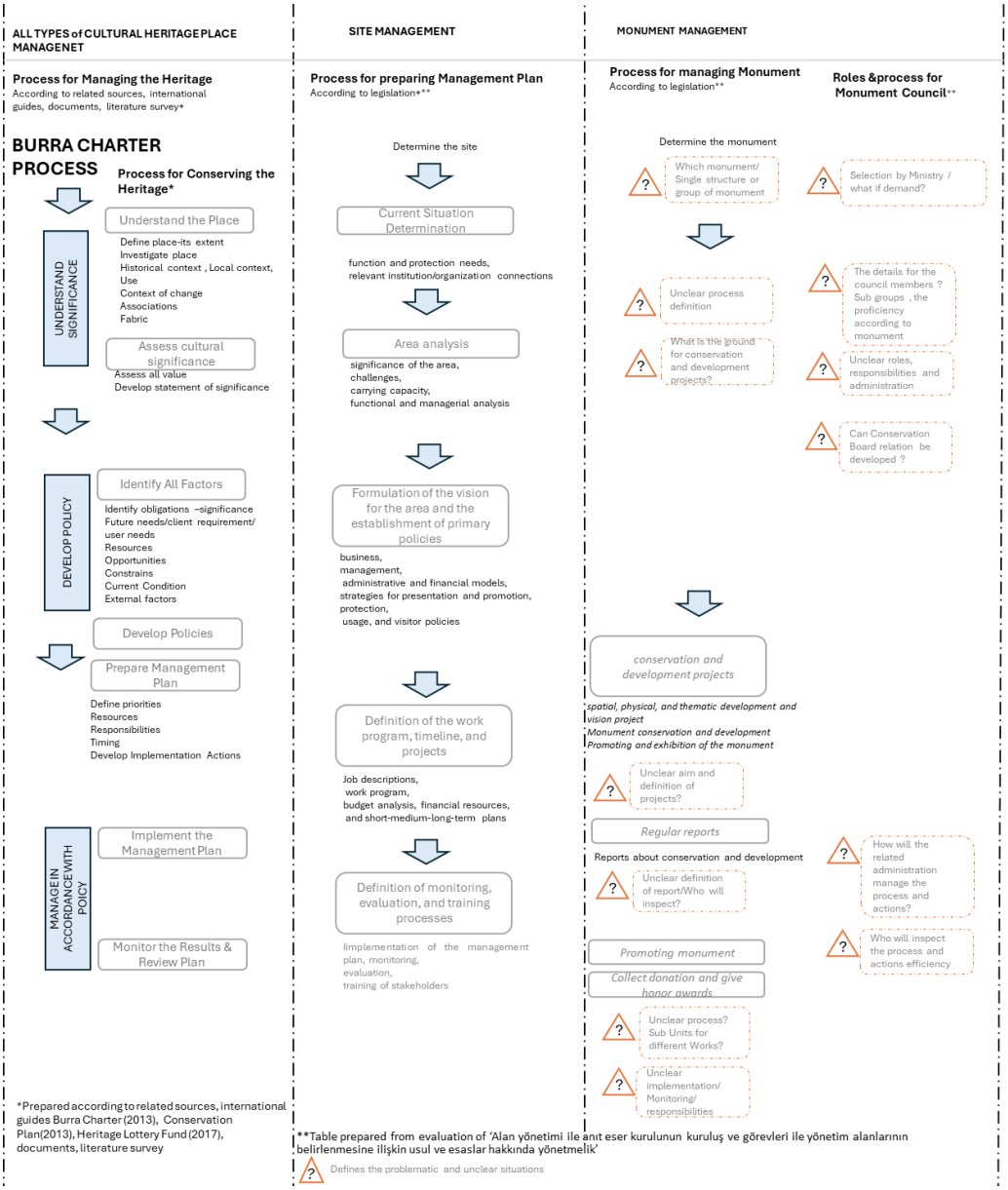


Figure 2.8 The comparison of Burra Charter Process with National Legislations-Site Management Process and Monument Council

Although the conservation process does not prescribe specific methods or approaches, the management of the monument should be overseen by the chairman of the board. the board should be formed inclusively, including relevant stakeholders with a participatory approach, it should establish a vision for the conservation and

development of the structure, periodically updating it, and addressing financial resources along with aspects related to presentation and promotion, thereby delineating an implicit management plan. Being limited to protected areas prevents the widespread use of management plans for cultural heritage, which has many complex management problems in our country, and does not provide an infrastructure that will provide sufficient guidance.

When considered in conjunction with the legislation on area management, an integrated approach emerges that involves relevant stakeholders and incorporates numerous economic and social factors essential for conservation. This is particularly evident when conservation zoning plans and monument works boards for monuments within the area are utilized concurrently. Regrettably, such practices have not yet become widespread in our country.

The Monument Council organization define a legal base for conservation monuments with assistance of the council. On the other hand, sub institutional regulations and existing strategic plans contribute conservation and maintenance of buildings in different perspectives and structures. As seen in Chapter 4, these plans partially include upper goals for structural, technological, and infrastructure improvements in State Theaters . At the building scale, a strategic plan of an instructional not be regarded as an action plan specific to structure. However, it can use this tool to integrate CMPS to institutional goal, as in the Directorate of National Palaces' strategic plans for 2021-2025 highlight the necessity for restoration, conservation, and management plans for the gardens of the National Palaces[75]. In Türkiye, specific management models and legal regulations are also evident in the

[75] The main goal is to protect and introduce the heritage using standardized and original methods. This strategic plan also states the current problems, for reasoning the requirement of CMP as lack of qualified employees, disruptions in stakeholder relationships, insufficient legislation, non-existence of workflows together with its risks such as lack of integrated standards, and issues with the institution's procurement services and lack of resources. (Stratejik Plan (2021-2025),2020).

repair and maintenance works of certain structures, like in the case Anıtkabir[76] and National Palaces [77] serving as examples. Institutional sub-regulations can also be considered tools for the conservation of buildings they are responsible for maintaining and using. In that terms CMPs can be integrated into institutional regulations and planned within their institutional strategic plans.

The State Theaters , selected as the study area for this thesis, consist of numerous structures in various periods and types. As detailed in Chapter 4 and 5, the ownership status, lease agreements, and the involvement of various stakeholders in stage management present challenges in managing the process and establishing synchronous communication among stakeholders. Understanding the significance of the buildings and overcoming these challenges requires effective and defined responsibility sharing with stakeholders. Using a CMP specific to each building can facilitate the healthy monitoring of components affecting the problem and the building's significance and enable the creation of rapid decision-making and intervention mechanisms. In that terms using CMP for State Theaters buildings can enhance the management, usage, and maintenance processes of the State Theaters .

[76] For instance, Regulation *Anitkabir Hizmetlerinin Yürütülmesine Ilişkin Yönetmelik* (AHYİY) Official Journal of Türkiye 17659 (9.4.1982) for the services in Anıtkabir, outlines the maintenance, repair, protection, beautification, completion and development of the Mausoleum and its associated units. *Anıtkabir Komutanlığı* tasked to conserve, repair and sustain maintenance of the Anıtkabir with the responsibility of establishing and improving it. In this regulation also a board[76] is defined in the role of advisory to provide expert view for decisions like maintenance, repair, renovation, beautification, and completion works.

[77] Another case to tasking for periodic maintenance, preservation, restoration, promotion, management, and operation of movable and immovable cultural assets of for palaces, mansions, pavilions, museums, and historic factories under administration of Presidency of the National Republic is the Directorate of National Palaces. To ensure the scientific evaluation of maintenance, repair, restoration, and protection services, the National Palaces for Science and Evaluation Board has been established

CHAPTER 3

UNDERSTANDING the THEATER BUILDINGS

Theater structures are complex entities in terms of design, usage relationships, and management. They are special building groups that operate for a significant part of the day and cater to a large user ground. This chapter focuses on theater buildings. In that terms initialy general information will be given for using accurate terminology and understanding the spatial and design components of these structures.

As significant cultural and entertainment venues, theater spaces have always been integral to societal life, exhibiting qualitative differences in accordance with the way of art presentation and reflecting the country's approach to art in their architecture. Cultural, social, and political events are elements that directly and indirectly influence the shaping and dissemination of theater spaces. In this chapter of the thesis, the development of theater spaces in the context of Türkiye, Ankara, and State Theaters are explored, highlighting significant events and influences. The chapter then focuses on the scale of Ankara and State Theaters, presenting studies that contribute to a strong understanding of the contextual relationships for the selected case of the Küçük Theater in Chapter 4. Afterwards in this chapter information on the stages and management structure of State Theaters are provided, followed by an explanation of general information about the theaters in Ankara through an inventory study prepared as a preliminary study and other related literature surveys.

Finally the studies conducted that led to the identification and definition of value components and values attributable to theater structures, specifically focusing on theater buildings of State Theaters in Ankara. Through the value statements created, the methodology used for selecting the Küçük Theater is explained.

3.1 A brief History for Performing Art Spaces in World

The historical development of theater spaces dates back to ancient times, evolving into various spatial forms around the world and continuing to the present day. Although the development of theater in Türkiye is outlined in Section 3.2, contemporary theater spaces primarily draw their foundational references from Western theate

In this section brief information about the emergence of theater buildings mainly focusing on those from the last century to the present, through historical development, its spatial organization and essential features, and governmental support tried to be explained. While each topic can be explained in detail, this thesis will provide only a brief information to understand the global context. Also, the information given in this section will help to pursue the descriptions for theater buildings.

3.1.1 Development of Theater Buildings in World

Before giving information about theater history, it is better to examine the etymology and usage of the term "theater" in literature. The theatron means “seeing place”(Brockett&Hildy,2014:30) Today the term "theater" is being used in an comprehensive manner to cover performing arts spaces, including drama theaters, opera houses, dance spaces, recital rooms, educational theaters and concert halls. (Strong,2010:1) Additionally, the terms "theater" or “movie theater”e word are being used for cinema buildings. For drama theater “theaters”, “drama theaters”, or “playhouses” are being used.

This study will primarily focus on theater buildings for Türkiye, particularly for performances but when we mention about theater buildings it is important to recognize that multi-use spaces and the functional transformations for various forms of performance arts or cinema is very common. So beside single theater buildings, the examination will include opera houses, cultural spaces and multi-purpose halls

as well as single usages of drama theater buildings. So in the thesis for the theater world will be used in its comprehensive meaning for this section and as it is mentioned in literature, but as aforementioned will specifically focus on theater performance buildings of the State Theaters and Ankara.

Theater has become an integral part of human nature. In the literature, imitation, dance, rituals and ceremonies are among the performance activities that led to the beginning of theater. Theater space have evolved significantly over time, from open-air arenas to enclosed buildings and innovative experimental stages. Nonetheless, the fundamental components of a stage and an audience area have remained central to theatrical conventions.

Western theater takes its foundations from Greek theater. It is assumed that theater emerged from religious rituals to worshiping Dionysus, performances. It later developed to organized events in religious structures[78] in time and gained its spaces as iconic entertainment and artistic expressions. Accelerated in renaissance period[79] and in time with changing construction techniques, building technologies and changing social, political and cultural circumstances, radical development s16th and 18th century[80] contribute to sophisticated design of theater spaces. Starting from ancient Greece theater has showed significant changes in building form and performing styles. The stage, backstage and side stages developed in line with spatial

[78] In Middle Ages first the Christian Churches first opposed but later church itself start doing religious event reviving for religious ceremonies. Various staging areas, play arrangements and stage forms developed.

[79] In Renaissacnce period theater widespread and reached all public. Permanent theater structures emerged from traveling theaters like Globe Theater, Swan, Fortune, Hope. In 15-16th century - Renaissance theater was open to the urban middle class and had a large audience. Noble and wealthy people dedicated their courtyards and halls to theater plays. The indoor theater space construction spread 15th century. Frame stage started to be used and a auditorium became more U shape auditorium like a stadium. The pit, box and gallery usage dominated the auditorium design.

[80] The opera had emerged in late 16 th century, the stage height increased, stage systems developed, the foyer and entrance hall gain importance. In 18th century the program of the theater began and grow, elaborate, ornamented theaters became characteristic structures of city centres. Backstage and technical rooms usage became widespread. In 19th century interest increased for theater. The smaller scale theaters are constructed with smaller balconies and main hall became larger; the watching quality increased. Gas usage left its place to electricity.

needs and formed parts of the complex space structure of the theater building, and they were positioned in important places of the city as buildings with high building quality and workmanship.

Beside these changes, modern theater beginning is endured to 1880's.[81] The modern theater is defined as the theater of today. 'Modernist' theater refers to the theater of the first fifty or so years of the last century, when Stanislavsky, Meyerhold, Brecht, and Artaud flourished. (Leach, 2004:1) A wide range of architectural styles have been developed in various performing arts classifications, including movie theaters, opera houses, concert halls, and playhouses.

According to Prudon (2008: 358), playhouses lead to dance theaters, music halls to opera houses. These structures can be used interchangeably to their place. The space's architectural character was influenced by many art movements and technical advancements. The lighting, sound systems, machinery, and hydraulic lifts that came with the new technological advancements had an impact on the way art was displayed, the backstage layout, and the comfort of the area. These buildings proved to be skilled architectural spaces using latest technology and construction methods for the time. As Prudon (2008:358) suggests, following the conclusion of World War I, three notable transformations took place; alteration in audience size and category; modification in content and configuration of performing art and structures that housed them. Structures in various dimensions surfaced in urban areas representing architectural and aesthetic methodologies of their era. In 20th century theater, like cinema buildings became integral part of urban space within recreation, entertainment and cultural activities of daily modern life. (Kul Harmankaya & Güçhan, 2023:107)

[81] Modern theater began around 1885 with the revolt of the younger generation against the material injustices of society. The founded independent theaters presented a more critical or scientific view of the workings of society (Evolution of Modern Theatrical Production, n.d).

The states have a direct financial and political protective role for the realm of theater. Although the foundations of the concept of national theater were laid in the 18th century for several countries, especially in the 20th century, as a public service, they were supported by governments with large funds. This concept later evolved into the public theater movement that sustain the theaters became widespread throughout the country, while on the other hand they moved away from centralization (Sokullu, 1989, A-50, p:2) Like in Soviet Russia, reaching as many people as possible was an intention that the priority given in the construction club like structures that were predominantly built in workers' quarters and settlements adjacent to factories. However, different sizes of hall continued to be constructed from chamber theaters to large halls of capacity of thousands of seats (Sokullu, 1989, A-50, p: 2)

Every country have a different development history for their national theater. For instance the quest for a national theater in Germany intensified in the 18th century. It has been shown that this awareness began in the early periods, on the basis that the theater in Germany received the largest funds and had the most widespread organization in Europe. (Sokullu, 1989, A-50, p:6,9,10) National theater in France institutionalized go back to 1680s (Sokullu,1989, A-50, p:13). The organization of Theater National Populaire in Paris was in 1920. With its approval, subsidized State Theaters became public theaters. It has been stated that after the 1950s, apart from the national theaters as Comedie Française and Le Theater National Populaire in Paris, new autonomous institutions such as Culture Houses and Regional Theaters were established for other parts of the country that needed theater. (Konur:,2001, p:91-94, Sokullu,1989, A-50, p:14)The success of public theater in France also paved the way for the creation of cultural houses, that serve to disseminate French culture throughout the world. (Sokullu, 1989, A-50: p:15) It is seen that a theater approach that aims to reach the masses is supported by the state in France and England. It has been stated that in European examples, State Theaters do not open another State Theaters affiliated with themselves but instead support theaters in every city. (Konur:,2001, p:91-94, Sokullu,1989, A-50, p:14)

It is also important to mention different organizations like The Arts Council of Great Britain, which was established in 1946 to develop the arts in England, uses its sources to support the arts, including theater, directly as an independent board outside the state and municipality, and sets an example of supporting the arts through an independent institution. (Konur ,2001:68)[82]

When we look theater buildings constructed before the World War II show an evaluation, especially started to be shaped in 18 the century and affected from the experiences in 19 the century, which is accepted as the booming period for the theaters before cinema. The resulted product was functional but being labour intensive and predominantly commercially run, made the audience number important. (Strong, 2010,p:180)

After World Wars that theater structures were also affected. In London many theater structure were demolished and the those remained ones were neglected; similarly in Germany the theater structures were considerably damaged. Although this situation, people continues to go theaters at basement floors (Sokullu, 1989, A-50, p:6-7; Konur, 2001, p.14)

Spread of radio and of cinema after I. World War and television after II. World War, the theater audience declined. Subsequently discussions inflamed around theater modernity and functionality. (Sokullu, 1989, a-49, p:11)

In post war period, nearly 100 destroyed theaters reconstructed and in the 1950s in new buildings started to emerge, characterized with new material and new forms, modern design approach with conventional inner spaces, eliminated boxes and frame scene. (Sokullu, 1989, A-50, p:6-7). Though there was an approach to search new stage types over auditorium and stage relation, proscenium stage conserved its dominant usage and more smaller theaters spread in cities.

[82] It is a national development agency that support creativity and culture. The public Money is invested from Government and National Lottery. *(Arts Council About Us* ,n.d.)

An outstanding character of the era is that art directors and designers studied together that these collaborations triggered emergence of new theater designs. In this period, it was accepted as an unwanted situation to pull audience inside a nonfiction screen behind the frame, and instead new design approaches aimed to integrate audience and artist without a frame scene. (Sokullu, 1989, a-49, p:11)

Different stages can be seen in different art directors' approach. Brecht defend the idea that the audience should follow the stage in a critical distance favouring the frame scene While on the other hand Piscator desire for audience was more enthusiastic and dynamic that arena stage was more proper to his approach. (Sokullu, 1989, A-50, p:7-9).

Technological developments also influenced design approached that stage and audience were in motion. Walter Groupius - Total theater; Frederick Kiesler work, descriptions of Joseph Urban can be given as samples for that approach. As Proudon states many of the buildings are not constructed but yet had affected the theater architecture throughout the latter half of the 20th century. (Prudon, 2008, 358)

Another new typology that was spread to city was the cultural centre.[83]This new typology generally has complex building programs including two or more performance spaces, backstage areas, parking units, restaurants and etc. They widely take place either in urban centre or college campuses especially in 1960's, while the cities that cannot support multiple venues adopted multipurpose auditoriums or refurbish existing movie or vaudeville theaters (Prudon,2008, p: 357) The buildings were monumental and they were linked to destructive changes caused by urban renovations and these post-World War II complexes faced 3 different challenges that

[83] They can be named as performing art centres as well as cultural centres and centres for art has been spread to many cities (Strong ,2010, p:180)

how urban public spaces should be used, changes in technological advance and changes wrought by these complexes own historicity. (Prudon,2008, p: 357)

After 1960-70s later alternative theaters emerged against as an act to initialized theaters. The requirement substantial financial resources for operating theater, this alternative spaces with collective management revealed as a more economic option. These theaters were displaying in spaces like, neighborhoods' schools, abandoned warehouses, workshop factories within limited infrastructure. (Sokullu, 1989, A-50: p:27)

Though after the 20th century diverse theater designers have emerged which are more flexible and out of traditional formats. For the further development of theater space there is no consensus in which directions it will evolve. However the development of technology directly affects the experience of the audience, and the dependence on the place or the limitations required from the place to become the most essential element in terms of the organic integration of technology with this place.

3.1.2 Theater Design Components

When discussing about performance arts, opera, drama, classical music, dance, musicals, popular music can be named as outstanding samples that are attended by the masses as basic cultural and artistic activities. For the performing arts buildings, the design is intrinsically related with the art/arts produced in that building. The auditorium type, capacity, technical qualities and the subsidiary spaces for audiences, artist and workers should be considered proper to the performance that will be accommodated in the building.

This thesis study doesn't focus on that historical development of these typologies. However, in to comprehend the general theater buildings, which is the study area of the thesis, it essential to set a foundation that provide a general basis for the terminology that will be used in the thesis. This section will help to understand what

components a theater building can have, provides an overview about the general qualities of theater buildings, space components, design criteria, stage and hall typologies.

Theater buildings for performances can be discussed in different typologies under many subheadings such as building scale, auditorium form, capacity, ownership status, financial management, and the form of art exhibited. In the below table which is adopted from Appleton outlines the factors that should be considered for defining the variations of theater buildings (Appleton, 2008, P:21-22)

Table 3.1 The Factors to Consider for Building Typologies for a Theater (The table adopted from Appleton, 2008, P:21-22)

● Location: defined by catchment area, numbers in the population and level of accessibility: – metropolitan centre – regional centre – town centre – neighbourhood centre – resort: urban, rural, seaside – specialist centre – one-off event	**● Owner and/or occupier:** – local government – educational institution – commercial organization – private trust – voluntary organization – community organization	**● Financial policy:** – profit making – non-profit making with or without subsidies
● Type of production: – predominant type of production: classical music,opera, dance musicals, jazz, pop/rock music, drama – combination of compatible productions and/or other activities such as sports, in a multipurpose auditorium	**● Building policy:** – permanent or temporary – indoor or outdoor – formal or informal – degree of adaptation – standard of provision, including space allocation, finishes and fittings, environmental factors such as ventilation, acoustics, sound isolation to the auditorium	**● Associated activities:** – complementary functions in auditorium, e.g. conference – production facilities on site if resident producing company – public facilities such as bars and restaurant – other arts facilities – other activities
● Auditorium form: – proscenium stage format – open platform/stage format: single direction, partially or fully surrounding the performance area by the audience – combination of formats	**● Seating capacity, standard and scale of auditorium:** – under 250 – 250–500 – 500–1000 – 1000–1500 – 1500–2000 – 2000 – mass audience events – larger complex, such as an educational institution	**● Audience type and numbers:** – open to all – restricted to a particular section of the public, e.g. children – targeted towards a particular section of the public – tourists
● Pattern of use – repertoire (several productions are presented intermittently) – repertory (productions run for a limited period) – seasonal – one-off event	**● Role of facility:** – housing resident professional company – for community use – for teaching purposes – for festival use	**● Production selection:** – new works – established works – experimental

Although there are many different designs for a theater structure the contemporary theater needs functional requirements and specific space components. In that terms there are three main spatial components, which are front of house, auditorium and stage and backstage venues.

Auditorium is the most significant part of a theater building. It occupies a significant volume and form a theater building. It can be designed in various configurations, it can have a fixed seating or flexible arrangement, the stage type can also vary. The relationship between the audience and the stage determines the success of the space. The design has direct effect on acoustic which should be adequately designed for the performance type. The auditorium, stage and seats are the primarily contributing elements to the space. According to the theater special heating and ventilation system, ornamentation, lighting, fabric, acoustical character can gain importance to understand the spaces' significance. (Strong, 2010:25-26)

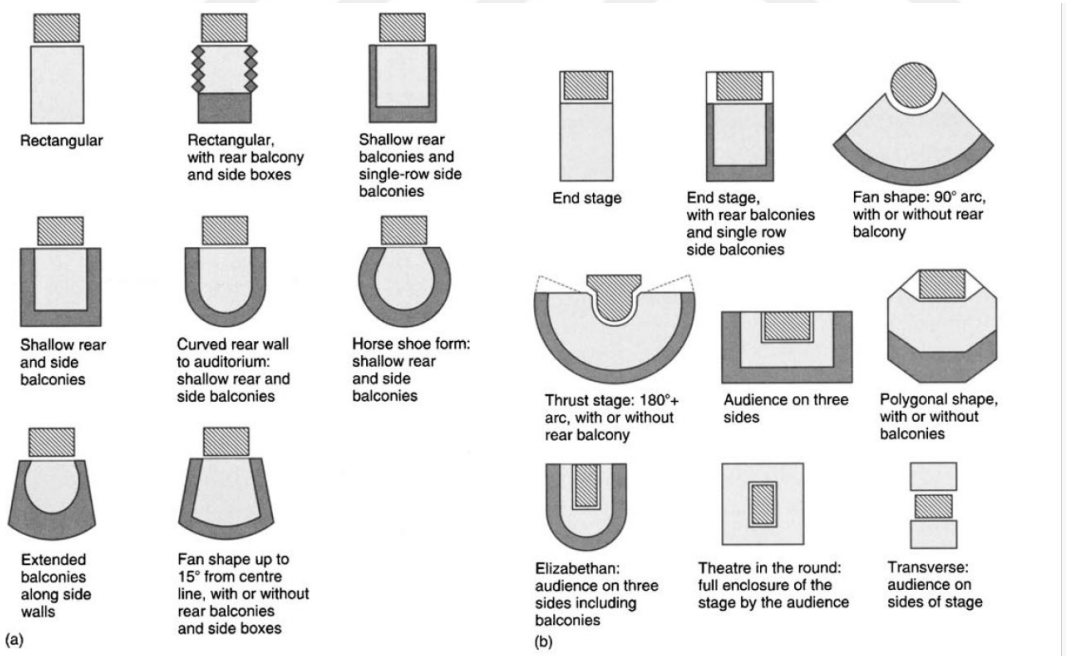


Figure 12.4 *Drama*. (a) Proscenium formats. (b) Open stage formats.

Figure 3.1 The table is Taken from the Book Buildings for the Performing Arts (taken from Appleton, 2008, p:109)

There are various design types for stage and audience relationship. Basically, they can grouped under two section as proscenium and open stage. The proscenium format is characterized by the audience see the stage through the frame. Today most common type reveals as proscenium theater that the stagehouse and audience are separated from each other but in an interlinked volume. In the open stage formats the concept reveal as auditorium and stage take place in a single volume, seating confronting, partially surrounding or wholly surrounding the platform/stage. (Appleton,2008: 106, Strong, 2010: 67-73) [84]

The auditorium can be in different forms from horseshoe to, courtyard, fan, balconies and without balconies. The stage architecture is heart of the performance. The fly tower is a component that allows operational processe in the theater, such as the use of decor and the placement of lighting and sound systems. The width, depth and height of this area, along with the stage, have direct affect at the quality of the viewing and displaying the performance.

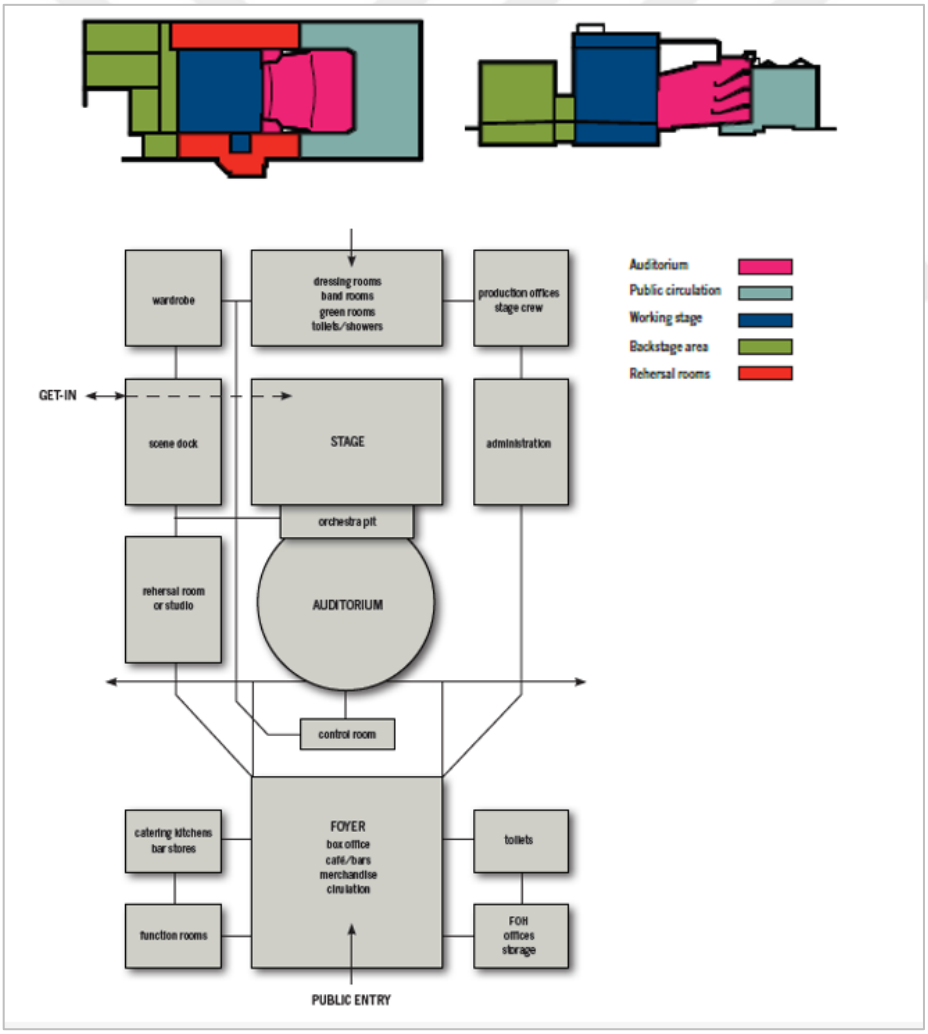
The Front of the house encompass all the foyer activities for the audience. It is also the space that the masses are in action in a short period of time together. The facilities and their arrangement become important in terms of controlling the number of masses. The signage also important to plan and orient the audience for facilities. (Strong, 2010: 26)

The backstage area is essential for a theater that will supply the needs of performers for different actions like rehearsals, dressing, preparation, relaxation, technical equipment's. These spaces are generally separated from audience part. (Strong., 2010:26-27)

[84] There can be different orientations for open spaces like trust stage (Elizabeth Stage) that the the area is surrounded from three side, theaters in the round/arena stage stage is surrounded by audience in 4 side; black box -flexible stages reveals as flexible performance areas, which are mainly used in converted halls.

The relation of spaces, their requirements, the auditorium design and its sub components such as seating capacity, visual limits, size, stage and pit stage mechanics, materials fabric, finishing materials, acoustic, mechanical and electrical services including ventilation, architectural lighting, stage lighting and control spaces; of space the technical aspects and other issues such as circulation-accessibility, fire safety and other safety precautions and sustainability are the basic design considerations for a theater building(Strong, 2010: 23-41)

Table 3.2 The Typical Organization Scheme and Typical Planning (Scheme and figures are taken from Strong(Ed.) (2010:30-31))



3.2 A General Overview of the Development of Turkish Theater

This section will examine the evolution of Turkish theater within the framework of significant cultural policies, political developments, and important events, followed by a brief description of State Theaters mission, administrative structure, stages and Ankara. In-depth analysis of the Ankara and method for selected case will be given in third chapter.

Turkish theatrical history, which developed under Western influence, is primarily examined under two periods in the literature: 19th century Turkish theater and Republican Era theater. [85]

Theater developments in Türkiye in 19th century

When it comes to Turkish Theater take its roots in various forms of performance such as *Meddah, Karagöz*, and *Ortaoyunu*. These performances were mainly displayed in open areas or limited close spaces like *hans* (Nutku, 1985:206) [86] However theater spaces got their built environments after the developments towards

85 19th century theater is further subdivided into the Tanzimat and Constitutional Era theaters.

[86]It is stated that Europe in the Middle Ages there were shows similar to the festivities like Europe, but differently not evolve from written plays. Instead, various performance forms like *seyirlik oyun, meddahlık, kukla,gölge oyunu halk tukuat tiyatrosu(orta oyunu*) were accepted in Turkish culture. (Nutku,1985,193-207) In *"seyirlik oyunları"* performances were showcased at festivals, in which segments of society were included. Pre-war, palace entertainmetns were preferred, and the public participated in these performances with great enthusiasm. "*Meddahlık"* generally involves a solo performance by an individual who recounts stories through narration, poetry, and imitation. It is noted that in the 19th century, the government appointed meddahs to perform in coffeehouses. Puppet shows, influenced by Central Asia, are a type of performance that entered our culture earlier than gölge oyunu, featuring various types of puppets. *"Gölge oyunu"* arrived in our country from Egypt in the 16th century, featuring a performance where figures are displayed on a white screen illuminated by an oil lamp placed behind the screen.In *orta oyunu* seemed as live "*Karagöz*". Performers deliver their performance within an enclosed four-sided area, known as the play area "*palanga*", which is separated from the audience by ropes. The corridor betweem people named as "door" used for performers passage and aside from this corridor a closed plase name "*sandık odası*" was used as closet room. (Nutku,1985,193-207)

the Europeanization of Turkish culture and the influence of Western drama art after the 19th century. (Nutku, 2019:63)

As Metin And defines, the foundations of western influenced theater were laid during the Tanzimat Theater period (1839-1908) and the Constitutional Monarchy Theater period (1908-1923). During the Tanzimat era, Western-style theater was adapted to the Ottoman by embassies, whose impressions of Western countries influenced the emergence of Western-style theater in the country. (And, 2015) The modern theater in Ottoman Empire has been emerged in Istanbul. In this development the modernization attempts of the empire in 19th century, the actors like palace, embassies, minorities living in İstanbul and foreign companies can be named the main driver of theater development in İstanbul. (Uslu,2015: 528)

The theater which evolved under the influence of Westernization movements of the period, was initially emerged as an activity produced by different ethnic groups and found its audience within these groups. [87]Over time, it has become an activity that also attracts attention among the local population. However, the spread and development of theater in society has remained limited. Murat Tuncay, in his article explaining the problems hindering the development of modern Turkish theater in the 19th-century changes, notes the shifts in environment, acting, repertoire, and audience behaviour. (Tuncay, 2007: 20-35)

Widespread societal acceptance of theater did not occur until the Republican era.This newly formed theater on stage was in first not adopted and accepted by the masses as a cultural activity not just for the differences in watching rituals but also for the content of the new ingredient in performed art form for society.

[87] The theater could continue its existence under the privilege of the palace. As a matter of fact, it is seen that the first permission to open a theater was given in 1840 to a French actor, on the condition that he acted only in Beyoğlu and in French. Naum Theater was privileged to host foreign companies, while Güllü Agop Efendi held a monopoly on performing Turkish plays (Tuncay,2007: 27)

Performing theater art also faced problematic issues within society. Non-Muslim notably Armenians, were permitted to take the stage during this period. In the changing social life during the *Meşrutiyet* period, the actions taken by men and women together were limited. Women had the opportunity to watch the theater separately at the time allocated for them or if available, from enclosed caged areas at the rear of the hall reserved for females. (Tuncay, 2007,33)[88]

During the reign of Abdülmecit, permanent theater was constructed in Dolmabahçe Palace and Yıldız Palace in 1859, but the one in Dolmabahçe Palace did not survive to the present day due to the fire. (Nutku, 2019:63) [89]

Figure 3.2 Dolmabahçe Court theater (Photo taken from Gülersoy, 1984), Yıldız Palaca theater (Photo taken from Uslu, 2015)

[88] At the end of the Meşrutiyet period, one of the first Muslim-Turkish female theater actress Afife Jale took the stage against many difficulties of the period.

[89] Dolmabahçe Palace theater had 300 seat capacity, 30 boxes and have three gallery. (Nutku, 1985:390) , while Yıldız theater hall had boxes and designed in Italian Stage type, and the hall elebarated with ornamentations . Both of these buildings were designed in neoclassical style. It is possible to see the affect of the western influence in a design that has box and frame scene. (Umur, 1987:58).[89]

As Sevengil quotes from Adolphe Thalasso's article, in Beyoğlu, the European embassies performed dramas and comedies from the French repertoire and prominent pashas were invited to the shows. In that period many theater building constructed in Beyoğlu region. (Sevengil,2015)

In *Tanzimat* period, there was an idea of Sadrazam Ali Paşa to support theaters and set up a national theater by palace. In the *Meşrutiyet* period the idea that defense public support necessity for development is appropriated. In the year 1909 and 1914 attempts can be seen to establish a national theater in that period, but unfortunately the idea could not be achieved. (Süner, 1995:12-13)

Another important event of the period was to establishment of Darülbedayi-i Osmaniye in 1914, which turned into a professional theater community in 1916. [90] It was leading institution where theater and music education were given. Darülbedayi continued its statue of fixed allowance bound to Istanbul Municipality Republic period too as Şehir Tiyatroları and this makes it the longest-running theater society in Turkish Theater and becomes mill stone. (Süner, 1995:12-16)

Letafet Apartment has an important place for Darülbedayi. And served as a school and theater between June 1914 and 1917 by Mayor Cemil Topuzlu Pasha, with the decision of the Municipal Council. The building was demolished in the 1960s. (Darülbedayinin kullanduğu binalar, 2008)[91]

Before the theater buildings, the first theater structures in İstanbul were more like removable wooden stages like circus, “ortaoyunu”, where different range of plays settled like pandomim, musical plays. Apart from the main theater stages, it was difficult to find a suitable space for.

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[90] The head of the İstanbul Municipality, Cemil Topuzlu Paşa, wanted to establish a conservatory, the idea was adopted by the members of the Municipal Council and a famous theater person Andre Antoine assigned to general manager of this society. In time Darulbedayi started to lose its efficiency in education and turned into a theater community more.

[91] Letafet Apartment was built by Serasker Rıza Pasha as a 3-storey building in the 20th century in - İstanbul. The 3-storey building, which is entered through a large courtyard.

The first theater buildings in Istanbul were influenced by European theater with frame scene and horseshoe plan scheme. What is important here is to mention that theater buildings were a new typology for Ottoman Empire for its period where a modernization attempt of the government and different cultural interactions.

In the Beyoğlu district, more qualified structures were mainly constructed by the theater groups. Theater buildings of this era, designed with boxes, with 2 or 3 gallery and Italian stage stye-in frame scene. They were not only used just for theater plays but also hosted opera, circus and other performances. It is observed that there were more luxurious entertainment venues in the Galata region. Most of the buildings were made of wood and most could not survive to the present day due to fires. Some buildings on the other hand demolished due to politic reasons like Gedikpaşa theater, (And, 2015:95) Again, on the Istanbul side, coffeehouses were converted into spaces and an open-air theater established in Sultanahmet in 1880 (And, 2015:94)[92]

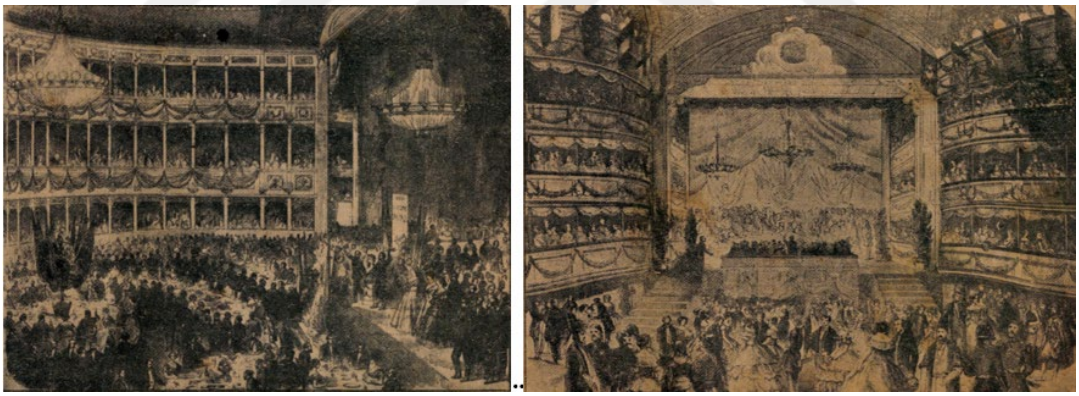

Figure 3.3 Naum Tİyatrosu (Salt Araştırma, 1941)

[92] It is stated that Karagöz and shadow puppet players performed in coffeehouses, and the halls outside of the Beyoğlu stages, mostly unqualified structures converted from other uses. (Nutku, 1971:749)

Examples of theaters of the period can be named as Concordia Tiyatrosu, Dolmabahçe Saray Tiyatrosu, Gedikpala Tiyatrosu, Tepebaşı Kışlık ve Yazlık Tiyatroları, Ferah Tiyatrosu,. Ses Tiyatrısu, Yıldız Saray Tiyatrosu, Millet Tiyatrosu, Naum, Rumeli, Petit Champs and Apollon tiyatroları, Fransız Tiyatrosu, Varyete Tiyatrosu, Şark Tiyatrosu, Cafe Des Fleurs, Talimhane Croissant Tiyatroları (Kenanlı, 2009; Yazıcı, 2010, And,2015) [93]

Though İstanbul had a more active theater life, there were also theater buildings in Adana and İzmir. There is a little knowledge about the theaters in Ankara in Ottoman period. However, Metin And implies that the theater of the Kocamanoğlu took place above the storages and "gazino" at the right-hand side of the Balıkpazarı. (And, 1970 :9) In the memories of Ahmet Fehim also it is told that there was a theater building in Ankara which was later rearranged and a second theater plan was drawn by him. (And, 2015)

Theater developments after Republic Period

In this section, important events, cultural policies and political developments that affected the Turkish theater of the Republican Era have been tried to be explained in chronological order including 4 period which are as 1920's -1950's,1960's -1970's,1980's -1990's and 2000's-2020's, where density of the spaces through detected active period.

In these study for the general perspective that define the development of theater for all state, city and private theater four basic breaking points are to be selected. The

93 Only some of them was able to continue their existence like "Fransız Tiyatrosu"-"Varyete Tiyatrosu" continued to be used as Ses Sinmeası, Dormen Tiyatrosu and Ferhan Şensoy Orta Oyuncular, Yıldız Sarayı Tiyatrosu, can be given as samples .There are Two master's theses that provide in-depth examinations of Istanbul's 19th-century theater architecture. Yazıcı's " Theater in Nineteenth Century Istanbul: Cases for the Translation of an Architectural Typology " and Kenanlı's " İstanbul'da İlk Tiyatro Yapıları ve Taksim Sahnesi Örneği" offer comprehensive analyses of the buildings from this period.

important events will be explained in detail in each time period, but in brief this periods represents the development character as fallows: The 1920-1950's, when the first developments and policies in the field of theater took shape and eventually gave its actual product with the establishment of the state theater. Although the increase in the number of cinemas and theatres spaces began towards the end of the 1950s, the main break was taken as the important political events that resulted with a rapid increase in these spaces in the early 1960s and the second period is accepted to start from that part.[94] So the second period in which theater and cinema grew stronger and reach their golden period after the 1961 constitutional administration, developed with an increasing momentum. The 1980-1990 period theater, which had a more stable after the 1980 coup and the 1990 2000's periods, which saw changes in its prevalence and form with the neo-liberal policies. Although this division has been discussed under these four headings because it provides a general perspective, different sub divisions can also be made and has been made in literature based on management and managerial persons in the context of state, city theaters or private theaters.

Early years of Republic 1923-1950 period

After the downfall of the Ottoman Emperor, the newly established Republic embarked on an effort to develop a modern society and nation-state. Through the adoption of a comprehensive approach, reforms were methodically implemented in various cultural and educational spheres, as well as in the economic and social sectors, with the goal of promoting overall progress for community. The establishment of the Central Bank, Language-Historical Institutions, Railway Plants, Factories, Gazi Educational Institute, and museums marked simultaneous advancements in Türkiye towards the establishment of a capital city and a new

[94] For detail the article of Kul Harmankaya & Güçhan(2023) for the inventory study of Ankara's cinemas and theater spaces can be examined.

Republic (Katoğlu, 2008:492-493). The imperative need for development was recognized, particularly in the capital city of Ankara.

Besides being accepted as an entertainment activity, theater was an important element that could contribute to the construction of the modern identity and modern society desired for the country. In fact, in the first year following the establishment of the republic, Atatürk emphasized the necessity and function of art, stating: "*A nation that does not paint, does not sculpt, and does not understand fine arts is lacking. Such a nation has no place on the path of progress. However, the Turkish nation, with all its inherent qualities, is and will be the most civilized and developed nation."* The government's establishment of the Directorate of Fine Arts and the Board of Industry in 1926, which increased its interest in the arts, can be seen as a step towards the protection and promotion of fine arts (Nutku, 2018: 39).

Similarly, Metin And states that the steps were taken to establish a revolutionary and democratic order in community and for theater the basic principles and studies to establish national theater, and community theater established in benefit of the in the single party period 1923-1945.On the other hand 1945-50 multi-party period was marked by both positive and negative developments. Though the State Theaters legalized in that period, the new government criticized for no significant developments for art-related institutions and new breakthroughs were made. (And, 2015:160-162)

One of the Republic's most significant contributions to a secular social order was enabling men and women in theater action together, both on the stage and as an audience in halls as well.[95]

[95] One of the prominent developments in terms of theater art during the Republic period was the removal of the barrier between Turkish female artists and the theater stage. The government's support for women's inclusion in the arts and broader society can be seen in Bedia Muvahhit's performance in a 1923 play at İzmir's Kordon Palas cinema, which was attended by Atatürk himself.

During the early years of the Republic, the main performance areas were concentrated in Istanbul, where only subsidized theater Darülbedayi and other private theater groups were located. In the 1930s the legal arrangement in municipality law gave municipality, the right to construct theater buildings and establish theater groups This legal provision laid the ground for Darülbedayi to secure a budget for itself. After this law in 1931 it is officially bounded to İstanbul Municipality and gained the name *İstanbul Belediyesi Şehir* Tiyatroları in 1934. (Yüksel, 2023a, p. 10). [96]

Until the establishment of, State Theater, it was the Darülbedayi, that displayed theater plays not just in Istanbul, and many other places including Ankara, Adana, Mersin, Antalya, Cyprus and Izmir as it can be seen in the tour program in the 1930s Darülbedayi magazines. This reveals the importance of Darülbedayi for the whole country and is an indication that they are trying to bring theater art to many parts of the newly established republic.

As an art Turkish theater, which developed under European influence, is different from the *orta oyunu* and *meddah* plays that the public is accustomed to. Steps taken through republic art shows the intention to the theater art tried to be applied in its most qualified form by trained actors and under the conditions of opportunity. In order to reach a more civilized society not just the art and its content was important but in practice it came alive as that women and men participate in the event together and perform the art in scene together, and from audience side that the public was tried to be taught how to watch the theater play[97].

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[96] During the 1930s, Tepebaşı Theater hosted drama and comedy productions, while Asri Sineması presented children's plays and the French Theater staged operettas. Although Tepebaşı Theater burned down in the 1970s, a partial "marangozhane" was utilized as the Tepebaşı Experimental Theater for a time before the site was repurposed (Yazgan, 2012, pp. 104-105).

[97] Muhsin Ertuğrul prepared a brochure contain 6 articles on how the public should watch theater. This brochure states that theater is not a place of entertainment but a school for adults and states how to dress, how to listen and watch the play (.Fındık,Fıstık, Islık,1937:1; Zobu,1960:9)

Darülbedayi magazine (later gain the name Şehir Tiyatrosu and Türk Tiyatrosu magazine) fill the lack of magazine in the field about theater art and its publication life starting from 1930's shed light on the developments in theater in Türkiye as well as the theater developments of many countries in different continents are also mentioned. This critics, curiosity and interest on developments in Türkiye and world reveals the attempts for Turkish theater for a quest to find its own route, which is also trying to root and grow its own existence. [98]

From the perspective of architecture in this magazines we can obtain knowledge about some important buildings the social and political context of the period,. For instance In the article Muhsin Ertuğrul wrote under the name of "*perdeci"* in 1931, he stated that Istanbul needed a theater building, where a theater structures inside American College, Arnavutköy girls' colleges were mentioned together with French "Teutonic" theater structures in Beyoğlu and the Italians and Germans theaters in Tepebaşı, while he is complaining about the Turks, who owned the city, were criticized for not having a theater building in Istanbul. (Bir tiyatro istiyorum efendim, 1931:1)

In the first years of the Republic, it seems that basic steps could be taken slowly, in terms of establishing theater structures. The main reasons for that can be related with the limited economic resources of the newly established republic; and pressure to allocate these resources to priority needs . In the examination of the newspapers and theater magazines of the period, it is seen that in the first years of the republic, in the investments or supports take objections from different parts of community that reasoning more essential needs .On the other hand, there were important efforts of the artists and the government to understand that the theater was as important issue as all other important things.

[98] Many issues included information about theater developments and plays in many countries and different continents such as Germany, Greece, America, England, France, Bulgaria, Egypt, Japan, Belgium, Holland, Norway, Austria, Poland.

Vasfi Rıza Zobu's article refers to the conversations he had with İsmet İnönü and other ministers in 1927 in the first years of the republic. He mentions that the government was informed about the system in France, and there was an idea to establish a State Theaters affiliated with the Ministry of National Education. Also mentions about opinions for establishment of a conservatory, the subsequent expansion of buildings, and the continuation of support to Darülbedayi. (Zobu, 1965:12-15)

Even in the first years of the Republic, it is possible to come across news about the intentions of building a theater structures. In the Darülbedayi magazine dated 1930, the quality and beauty of theater buildings, which are even larger than religious buildings in Europe, were mentioned, and finally, it was rumoured that a theater equipped with magnificent and modern equipment would be built in Istanbul, opposite the monument in Taksim Square. (İstanbul Tiyatro Binası, 1930:7) Although the construction of the Atatürk Cultural Centre found 1946, it is possible to see that the intentions and rumours regarding the construction of a theater building in the centre of Istanbul was a debated topic in the 1930s.

The new republic intention to create a modern society and a developed independent country could only be achieved with the comprehensive reforms made. Turgut Özakman explains Atatürk's reforms in two subsections: material and moral ones. The "material" component encompasses industrial facilities, production centres, and public economic enterprises. While the "moral" aspect on the other hand represents the social-cultural modernization efforts aimed at eliminating medieval practices. This latter component comprises four key elements: *halkevleri, köy enstitüleri,* State Theaters and Ankara radio. (Yazgan, 2012: 162).

The Türk Ocağı was established in Ottoman Empire Period in 1912. They started to work actively in Republic period. Eldek Güner defined Türk Ocağı is a completely modern building type in terms of functionality, plan and a pioneering example of a cultural centre typology that had never been implemented or designed before. This type of building was western and also foreign for the culture that was designed

modern in function and application but traditionalized in architectural and façade elements. (Eldek Güner, 2018:105)

Till they were officially bounded to Cumhuriyet Halk Partisi in 1931, they had 267 branches with 32.000 member. (Georgeon, 2006:67) [99]For various reasons, the *Turk Ocakları* dissolved itself in 1931 and transferred all its assets to the CHP.In 1932 the halkevleri is established. Establishment of Halkevi in every settlement, was an indication of the desire to spread the the Republic modernity project over country. (Tekeli, 1998, p:5)[100] The previous *Türk Ocağı* buildings were continued to be used as halkevi in many places. The Ankara *Türk Ocağı* building designed by the Arif Hikmet Koyunoğlu and the strength of Ankara halkevi political connections placed it in an important place among other *halkevleri.* The program of the *Halkevleri* was divided in 9 subsection and one of them was the fine arts - Performance (Arıkan,1999:272)

Some of these multifunctional buildings have a hall for meetings, cinema displays, concerts, conference and performing activities as well. The theaters were staged either in the halls of halkevleri or if there wasn't any building, open air stages were displayed for the play. The theater performances in *halkevleri* were a tool to reach community, and the art works included in the education program of *köy enstitüleri* contributed to the students growing up in these places to engage in new productions in their own villages. (Konur, 2001:p17) In the 1950s, first with closing *halkevleri* in 1951 and then with closing of *köy enstitüleri* in 1954 disrupted the accessibility of theater in Anatolia. Ayşegül Yüksel associated this situation with the fact that theater

[99] They emerged as a significant civic institution which engaged in social and cultural activities throughout the Ottoman era and the early stages of the Republic. It effectively disseminated the ideals of national identity fused with the notion of "Turkishness," promoting a contemporary way of life to the populace.

[100] Between 1932 and 1951, nearly 1220 plays were staged across across appropriate 60 halkevi. There were also village theater plays were compiled, puppet, karagöz and ortaoyunu performances were also performed in these community centres. (Yükselb, 2023,p.91)In Halkevi, performances are made in accordance proper to frame stage which is common type for theater space in country.[100]

continued as a city activity for years. (Yüksel b, 2023, p.91-92) The number of these community centres reflects the missed chance for strengthening cultural interaction. In the year 1950, that halkevleri were closed, there were 478 halkevi and 4322 halkodası. (Karadağ,1988:94)

After halkevleri were closed in 1951, the theater could only reach Anatolia with tours of theater groups. Yüksel criticized the theater formed in boundary for a noble class, despite the efforts to spread the theater to regions and cities. It is stated that the trace for theater development can be seen over a few big cities, especially Ankara and Istanbul, which are considered the centre of the institutionalization of theater art. (Yüksel, 2023 a., p:9)

Ankara started to gain importance as it was the place where the foundations of culture and art policies were laid, and the city became a centre for cultural activities in time. Today, the state institution whose main function is to spread theater throughout the country reveal as State Theaters . Although there was the idea to establish a national theater in Ottoman period, it did not come to fruition until the Republican period. In 1927, when Darülbedayi organized a tour to Ankara, İsmet İnönü met with artists and got the idea to establish a state-subsidized theater bounded to the Ministry of National Education. Efforts to create State Theaters intensified in the 1930s. In 1935 Muhsin Ertuğrul was charged to define main frame to carry to construct the national theater out the project. The conservatory was an initial step for raising the actors to have a well-grounded theater act and qualified production. [101]

[101] Establishment of a school within Darülbedayi firstly as defined in Emir Beliğ's article emphasizes the difficulties experienced in the events that paved the way for the establishment of a school and the most important purposes of establishing the school. (Beliğ, 1930,:12) Unfortunately the school could not succeeded as expected. In the period theater magazines the expectations and hopes regarding the school established in Ankara by the state were higher. In the article of Galip defines the attempts for the school in Ankara as the difficulties experienced by their own generations would be realized in prosperity for the new generations with the opportunities provided by the state. (Galip, 1936:1)

Figure 3.4 Musiki Muallim Mektebi (Salt Araştırma,n.d.)

In the opening speech to the Assembly in 1936, Atatürk announced that a conservatory and a theater academy would be opened in Ankara and the conservatory first established in the body of Musiki Muallim Mektebi in 1936. (Demirakın, 2019:323)[102] The Law of Milli Musiki ve Temsil Akademisi has been established in 1934. The state conservatory, opened by Carl Ebert in 1936. Various foreign specialists have been brought to Türkiye, either to serve as consultants or to assume direct responsibilities in various fields ranging from architecture to education. Turkish dramatic arts have been influenced by by many important people.[103]

It is seen that the state's policies regarding theater started by establishing educational institutions to train artists, directors who could perform this art in a qualified manner.

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102 The Musiki Muallim Mektebi first started in a wooden building,built by Şakir Ağa as a hotel in 1924. Aydın, Emiroğlu, Türkoğlu, & Özsoy, 2005 p:467) Later, the building in Cebeci designed by Erns't Egli began to be used from the 1930s onwards and some functions were left to the conservatory in 1937-38. (Aydın, Emiroğlu, Türkoğlu, & Özsoy, 2005, p:469)

103 The realm of art and music stands out as a domain where notable figures such as Carl Ebert, J. Marx, Lico Amar, P. Hindemith, Bartok, E. Zuckmayer, and P. Lochmann have made their mark. (And, 2015:.159).

The Conservatory Law is established on 24 May 1940. The main aim of the conservatory is defined as to cultivate the music, theater, opera and ballet culture in the country and to train competent artists. The actors trained in the Musiki Muallim Mektebi later started to perform in tatbikat stage over time. The tatbikat stage performed their plays either in the hall of Musiki Muallim Mektebi or Ankara halkevi. [104]

One of the most important developments in early Republic period was the establishment of national theater.[105].In the 1940's important steps were taken for establishment of national theater. Hasan Ali Yücel states that the fact that we are busy with theater performances and opera in such a period when one of the most terrible wars of humanity is being fought, should be considered as compelling historical evidence of their profound commitment to the fine arts. (Yazgan, 1940, pp. 27-29) Hasan Ali Yücel, indicates in his article that

> *"the nations and its architecture surround shows the nation character as stating that, every nation lives in cities that are suitable to its cultural level, lives in houses according to its understanding, and gathers in gathering places according to its emotional level. The reason for this is clear, because he defined the streets, houses, squares, theaters and cinemas of cities, towns, villages with their special official large buildings as the minds of those who live there. (Yücel, 1944:37)"*

[104] In parallel with the developments of establishment of the educational institution in the 1930s, the State Conservatory Turkish Folk Music archive was established in 1937. Ankara Radio was opened in 1938. (Yazgan,2012, p.16) Theater represented radiophonically on Ankara radio by tatbikat stage. (Yazgan,2012, p.30-31)

[105] It is known that Ataturk, who hosted Darülbedayi artists, including Muhsin Ertuğrul, at the Marmara Mansion in 1930 regarding the establishment of the State Theaters, said that the state should definitely help to develop the theater and wanted Prime Minister İsmet İnönü to deal with this issue. (Yazgan,2012, p.23)

Figure 3.5 Büyük Tiyatro (State Theaters Archive)

The II. Vakıf Apartment in fact was constructed in 1930 by Mimar Kemalettin but has been used as storage for years.[106] State Theaters started with *Küçük Tiyatro* as main stage in 27/10/1947. In fact, although work had begun to transform the exhibition hall into a theater and opera house, due to delays, the Küçük Tiyatro began its artistic life earlier.[107]State Theaters establishment Law published in 10.06.1949. State Theaters Law No. 5441 brought State Theaters a legal entity under the Ministry of National Education and included drama and opera departments. [108]

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[106] As explained in the study of Yıldırım Yavuz in the original plans dated 1926, the storages, open court," *musiki ve hitabet salonu*", stage, game and billiards hall take place in the ground floor. The theater mass cover the middle area till the second floor level. The Küçük Tiyatro had been used as a storage for a long time.

[107] In 1948 the the *sergievi* designed by Şevki Balmumcu was converted into theater and opera house by another important architect of the period Paul Bonatz. The building opened in 1948 with Kerem Opera. But due to the incomplete works in construction, permanent play had been started in 1949. [107](Devlet Tiyatroları Genel Müdürlüğü, 2019, p.24, Konur T., 2000, p:81)

[108] With the same law, the Presidential Philharmonic Orchestra was separated from the State Conservatory and affiliated with the State Theaters as well.

In response to objections regarding the development of theater and its insufficient audience engagement, Reşat Nuri Gültekin articulated that the state established a theater conservatory and two theaters, allocating the most meticulously chosen sections of major institutions for theater halls and stages. He also noted that in the initiative to create a broad cultural and artistic movement within the country, theater was the first discipline that came to mind. Theater was placed at the forefront of cultural branches, with many *halkevleri* (community centres) housing theaters and stages that would elevate the cultural profile of cities and towns. Gültekin emphasized that attributing all shortcomings—excluding those specifically related to theater—to the state would be unjust. (Güntekin, 1952:3-4)

In 1950's the developments can be seem in State Theaters with new regional theaters. Nutku defines the periods 1950-1954 as the mature period and 1954-1958 as the development period of State Theaters (Nutku, 2018:66) Muhsin Ertuğrul had a great role in the establishment and development of State Theaters . As a matter of fact, he founded the Adana, Izmir and Bursa State Theaters in the 1950s, He also ensured that the Children's Theater staff that regulation (Nutku, 2018, p:66).

The stages of State Theaters increased in 1950's. The Oda theater hall in Küçük Tiyatro and the 3. Sahne the Ankara Halkevi re opened in his period. The Halkevei buildings started in İzmir and Bursa started to be used by State Theaters as Konak Sahnesi (1957) and Ahmet Vefik Paşa Stage.

We see city theaters gained new stages. The Cemil Topuzlu Açıkhava thetre has been completed in 1947 as an open-air theater. [109]In the 1950s and 60s, new stages were were integrated into the city theater in Kadıköy, Üsküdar and Zeytinburnu. In theater magazine, the stages of the city theaters. defined as five separate halls of State Theaters are mentioned as Tepebaşı Theater, the *Yeni Komedi* Theater, the Fatih

[109] In the article in theater magazines It is stated from Lütfi Kırdar speech that the theater cost half a million liras and a facility with a capacity of 4000 people was obtained that actors could work in the summer months and a place with a high capacity was obtained which become more cheaper than constructing a closed area. (Kırdar,1947:1-2)

Theater, the Üsküdar and Kadıköy Theaters. In these articles, it is also stated that the *Yeni Komedi* Theater was modified from the İpek Cinema, that the Üsküdar and Fatih Theaters were later built and Kadıköy Theater was a hall above the Süreyya Cinema.[110] Also information such as where and how to reach the building and its location included. (*Sayın Seyircilerimize,* 1965:27-29)

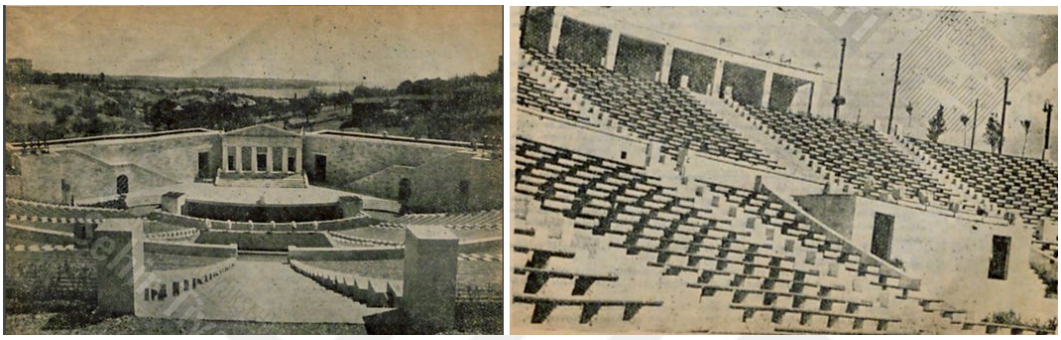

Figure 3.6 İstanbul Open Air Theater(Açık hava tiyatrosu, 1947,205 sayı, s:3,7,13)

Avni Dilligil established the City Theater in İzmir in 1947, after the fire in 1952, its facility ended. Like Izmir city theater, Adana City Theater were opened in the 1950s, however they did not last long. (Yüksel, 2023 a, p:10)

Beside the State Theaters and municipality city theaters there were also private theaters. One of the pioneering private theaters was Milli Sahne, established by Fikret Şadi. The troupe initially took the stage in Ankara, embarked on tours throughout Anatolia, and continued some of its activities on the Türkocağı stage. [111] During the early years of the Republic, other notable theatrical organizations

[110] It is stated that the hall above the Sureyya Cinema of the Kadıköy Theater was expanded and turned into a modern hall, that there was an elegant lighting system ; the foyer was accessed from a separate door next to the cinema and the hall had a capacity of 190 people (Ozansoy,1960)

[111] Fikret Şadi, the manager, founded the Turkish Theater Patronage Society, received financial support from the government through the association.

emerged, including Muhsin Ertuğrul's Ferah Sahnesi troupe, however it did not last long. (Nutku, 2018, pp. 76-80)

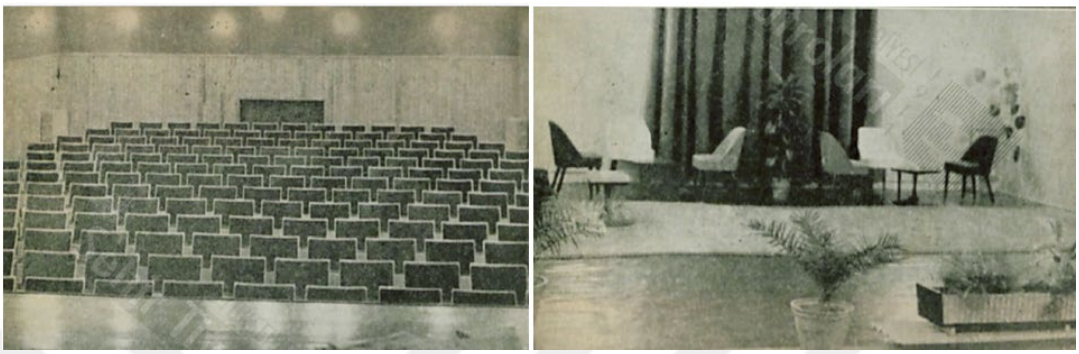

Figure 3.7 Kadıköy tiyatrosu(Ozansoy, 1960:2)

First samples of private theater societies were seen in İstanbul. One of them was the Küçük Sahne which was established with support of Yapı ve Kredi Bankası. (Akşin, 2008: 492-493,470) It was established as Küçük Sahne in 1951, as one of the early samples of room theater form, in İstanbul the building used by many theater companies. The 1950s saw the founding of troupes such as Cep Tiyatrosu, Çığır Sahne, Ses Opereti and Karaca Tiyatrosu. Beside the private theater for ametour theaters, it has been stated the gap created in amateur theaters with the closure of halkeevi, filled with the theater groups mostly in universities in the second half of the 1950s. (Yüksel, 2023a, p:12

Another important development of the period is The International Theater Institute affiliated with UNESCO at the international level is represented by the Turkish National Centre, which was established in 1955. (Yüksel, 2023b, p.93) It has been stated that during the Democratic Party period, theater and opera performances were seen as the showcase of the Democratic Party, which enjoyed the happiness of political success, and there was participation by government, but it was also stated that there were self-censorship practices in this period. (Yüksel, 2023a, p:11-12)

The period between 1960-1980

In 1960, the political and social crisis in Türkiye, evolved to a new era after the 27 May military coup. The new constitution in 1961 provided rapid democratization in many areas. Within this conjecture, theater sector affected in positive way and their number increased like the cinema at their highest point. After 1961 constitution, as the brightest period as there was an increase in qualified playwriting and private theaters. (And, 2015:161-162; Katoğlu, 2008: 468-469) While on the other hand the political tensions in 1970's had a reverse effect in theater with censors. The most criticized event for the period is the law establishing regional theaters planned by Muhsin Ertuğrul was not enacted. (Yüksel, 2023b, p.93)

The period 1958 and 1978 that General directorate was Cüneyt Gökçer, DT had an expansionist policy, Yeni Sahne, Altındağ joined to State Theaters stages. Adana DT performed touring plays. In 1969 "İstanbul Kongre Sarayı" was opened.[112]Unfortunately, the building could not be used until 1978 due to the fire in 1970. In that period the State Theaters rented Taksim Sahnesi in 1971 which was converted from Venüs cinema (Nutku, 2018:67) In 1978 and directorate of İstanbul State Theaters is established.

In 1971, it was initially attached to the Ministry of Culture, but reassigned to the Ministry of National Education later that same year. This administrative shuffling continued in 1972 with its reassignment once more to the Ministry of Culture. Notably, the Izmir and Bursa State Theaters were established with resident staff during the 1971-1972 period. (Nutku, 2018, p. 67) Another important development

[112] The building foundation was grounded in 1946, aiming to construct an opera house. After Hayati Tabanlıoğlu handed the project the design proposal widens to include functions of a cultural centre. It revealed as one of the outstanding contemporary samples in world and has been used for performances of opera-ballet, theater, concert and congresses. (Tabanlıoğlu 2010, Öncel 2023)

of the period was The State Theaters and Opera and Ballet that separated from State Theaters with a law regulation in 1970.

It is an important development to see the new theater developments in regions. Ordu Municipality Theater was opened in 1964 with the support of Muhsin Ertuğrul.In 1970's the İstanbul City theaters divided into 5 section and continued for a period in administration in this way. (Yüksel, 2023 a, p:16)

1960's were also the years that private theater communities increased in number. Especially the positive atmosphere came with the 1961 constitution resulted with many theater actors left DT theaters in order to establish their private theaters. İstanbul was the pioneering city in terms of private theater.[113]

The sustainability of private theaters has been always a problem due to mainly economic problems. The continuity of theater mainly seem in the ones that are supported by government or municipalities. The main problem of these private theaters was the building problem, municipality licencing, official taxes, artist withholding fees. They entered a period of intense depression in 1973.

The prevailing typology for this period theater reveal as proscenium theater. This approach has been criticized for its lack of experimentation with innovative staging forms, which were being explored internationally to enhance the audience-performer relationship in world during that era. On the other hand, there was a few of samples

[113] Kent Oyuncuları, Gülriz Sururi- Engin Cezzar Community, Ulvi Uraz Community, Dostlar Theater, Gazaffer Özcan- Gönül Ülkü Community, Devekuşu Kabare Theater, Arena Theater, Oraloğlu tiyatrosu, Küçük opera ve Site Tiyatrosu , were some of the outstanding samples. In the 70s, the outstanding theaters can be named such as Ali Poyrazoğlu, Nisa Serezli- Tolfa Aşkıner community, Gönül Ülkü - Gazanfer Özcan, Nejat Uygur, which were permanent theaters. (And, 2015:186-190). (Nutku, 2018, pp: 76-80). In Ankara we should also mention about Meydan Sahnesi, Mithatpaşa Tiyatrosu, Halk Oyuncuları, Ankara Birliği Sahnesi, Ankara Sahnesi, Ankara Halk Tiyatrosu as important special theater societies. Vibrant cabaret groups focused on satire and criticism theater emerged in the 1970s, Devekuşu thatre can be given as a sample of this. Similarly, during the same decade, there were Çuvaldız theaters established by Yılmaz Gruda and Markopaşa Kaberet theaters founded by Oben Güney in Ankara. (Nutku ,2018,pp:76-80)

for exploring new forms such Language and Culture Centre (LCC), which was established in Istanbul with the contributions of Haldun Taner, Muhsin Ertuğrul and Beklan Aldanın in 1960. (Yüksel, 2023a, p:15) The building was designed by Mehmet Çavdar and had a rotating stage area. The rectangular scheme with three circular rotating area (the middle one fixed) not only make a motion for the performer but also allow audience to take place in action with a special mechanism. (Arın,2003:114,115)

After a rapid increase in theater, with the active involvement of television in social life, there was a rapid decline observed in audiences. Numerous theatrical and cinematic venues found themselves unable to sustain operations amidst this crisis. Many of the cinema halls that were opened till 1970's, were already closed at the end of the 1980's. Starting from 1970s in a period of economic troubles and political pressures, cheap mass culture, that people accessed with television at home was sufficient for them. As a result, theater was not found a profitable investment, many private theaters were left without a hall and experienced economic difficulties. (Sav, 2018: 51-52) The socio-economic and political problems of the era constrained individuals from going theatrical activities.

1930s with the establishment of the state conservatory, it's being a branch of science with the establishment of the Theater Research Institute in the Department of Language, History and Geography in 1958, and in 1964 it became an academic department offering undergraduate degrees. (Yüksel, 2023 b:89) Increasing education facilities and support of government sustain profession, increase the quality of performances, train playwrights, decorators and stage designers, resulted with increase in the quality of Turkish theater.

The period between 1980-1990

The beginning of 1980 begins with political tension after the coups. During this period, censorship and pressures again negatively affected the theater. Liberal policies gained momentum and consumption for the masses increased.

The era of political and social depression, which was followed by the imposition of martial law in 1979 and the coup on 12 September 1980, marked a new chapter in the country's history. In Turgut Özal, period the government focused on liberalizing the economy and promoting investments in the private sector. This period also witnessed changes in social consumption expensive goods and value systems. Specifically, there was a notable increase in spending on luxury expenditures, coupled with a sharp decline in cultural and educational expenditures. Moreover, expenditures on artistic activities and publications, and participation in important artistic activities decreased considerably. (Akgüç, 1991:70-72)

With the 1982 Constitution, the constraints placed on culture and art, which did not meet contemporary democratic standards in terms of rights and freedoms, led to artistic activities stagnating and being unproductive during the period of 1980-1990. The period negative outcomes revealed as corruption in society, suppression, and issues with production and consumption in the cultural and artistic area where many remained insensitive to art events (Ünal, 1997:17-21).After the 1980 coup and the imposition of the 1982 constitution, which restricted constitutional freedoms, was caused social instability and conflicts period across various institutions, including the theater.

With the beginning of the multi-channel broadcasting era, theater audiences were affected by this situation, like in the case of the cinema. It is stated that many theater artists started their careers as voice actors in this period. (Yüksel, 2023b, p.98)

When the developments investigated for State Theaters it is seen that Cüneyt Gökçer was chosen as general manager for the second time between 1979-83. Nutku defined this period as a period in which the spread continues in State Theaters .

(Nutku,2018:67-68) In fact between 1980-1990 many states theater stage opened in various parts of the country. [114]

Despite being the topic of numerous discussions, the financial assistance provided by the Ministry of Culture and Tourism to private theaters for the advancement of Turkish theater following the 1982 regulation is a significant progress. After the 1990s, the Ministry of Culture continued to provide assistance in the form of project assistance. (Nutku, 2018,: 76-80) [115]

Also in this period, the Theater Critics Association, which functions as the Turkish representation of the International Association of Theater Critics, was established.

The period between 1990's and 2000

It is asserted that, akin to the 1980s, the 1990s witnessed a decline in theater audiences, the space allocated for culture and art in newspapers, magazines and the public's interest in social problems decreased. These trends are attributable to the prevailing political and terror instabilities of the era and neoliberal policies. (Yüksel, 2023, pp. 98-99)

Many of the stages of State Theaters opened after 1990's. [116] In the nineties, Antalya DT, Sivas DT, Van DT, Erzurum DT and Konya DT were opened. (Yüksel, 2023a,

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[114] The theater hall in Adana DT Hacı Ömer Sabancı Kültür centre started in that period in 1981, Elazığ Devlet Tiyatrosu. In 1983 the Venüs cinema started to re used as İstanbul Taksim stage. Çorum State Theaters opened in 1984, an oda theater stage opened in Bursa in 1985. A new stage opened İzmir Karşıyaka Ragıp Sahnesi, and in Trabzon two staged opened in cinema converted building. İstanbul Bakırköy Stage inside in Bakırköy Adile Naşit Kültür Centre. In Ankara Şinasi Stage is opened in the place of Çağdaş Sahne, Orhan Asena Stage opened in the cultural centra in 1988. (Nutku, 2018, : 68- 69) Between 1987-88 Trabzon State Theaters was established.

[115] In the 1980s, private theaters such as Bizim Tiyatro, Enis Fosforluoğl troupe, Levent Kırca theater, and Ferhan Şensoy's Orta Oyunvuları were prominent. (Nutku, 2018, pp: 76-80)

[116] In Ankara Akün Stage (2003), Çayyolu Cüneyt Gökçer (2006), Pursaklar Municipality State Theaters stage (2006?) Studio Stage (2008), Ziaraat Stage (2015), 75. yıl Stage (2009) opened. While in İstanbul Üsküdar Tekel and Studio stages (2009), Küçük Çekmece Kültür Merkezi State Theaters stage(2009), Zeytinburnu Stage (2010), Kozyatağı Kültür Merkezi State Theaters Stage(2015),

p:22) The warehouse located in Macunköy social facilities for State Theaters was converted into a theater for experimental plays and opened as the İrfan Şahinbaş and also Birim sahnesi opened in İstanbul. In 1990, Yıldız Palace Theater was opened to the public under the responsibility of DT, and in 1993, Antalya State Theaters became operational. In Anadolu also new stages opened and displays were made by State Theaters .[117] While new stages were opening in many parts of the country, it is also important to state that some of the old stages of State Theaters Yeni Sahne, Taksim Sahnesi and AKM is lost in 2000's.

In the 90s, it was seen that Bakırköy Municipality theater is initialized and it became second municipality-funded theater in İstanbul. Beşiktaş Municipality theater continue its works and Kocaeli Metropolitan Municipality theaters were established (Yüksel, 2023a, p:22) Izmit Metropolitan Municipality theater was founded in 1997. (Nutku, 2018, p:71-72) There are city theaters established in the provinces by city theaters, but their number is quite limited. [118]

In the 2000s, municipal cultural centres increased in number to spread culture and art to all districts in Istanbul. Many municipalities constructed cultural centres as a means of promotion and competition as well as it to support culture and art with a style that comes from the understanding of social service. (Albayrak, 2022)

Beylikdüzü Kültür Merkezi State Theaters Stage(2015), Mecidiyeköy Büyük Sahne and Stüdyo stage, Garibaldi Stage(2019), Fatih Belediyesi Cultural and Art Centre, Sancaktepe Recep Tayyip Erdoğan Kongre Merkezi , Atatürk Kültür Merkezi Stage(2021) and Sureyya Opera Stage opened. Urla Atatürk Kültür Merkezi (2015), Karşıyaka Ragıp Haykır Stage (2019) and Bornova Kültür Merkezi(2019) ; Sabancı Oda theater (2019); Diyarbakır Oda theater (2019), Kayapınar Culture centre, (2019), Haşim İşçan Küçük Sahne (2006) opened.

117 Sivas, Erzurum, Van (1997) , Gaziantep (2003), Aydın (2005), Malatya (2008), Samsun(2009),Kahramanmaraş, Zonguldak, Rize (2010), Denzili (2011), Ordu (2012), Elazığ (2013), Edirne (2019), Nevşehir(2021) and Mersin (2022) can be given as samples of the stages in Anatolia. .

[118] Activities and festivals of amateur groups also continue during this period. Eskişehir Metropolitan Theaters opened in 2001. Theater works in İzmir, İstanbul, Bakırköy, Denizli, Antalya, Adana, Mersin, Bursa, Erzurum, Diyarbakır, Samsun, Giresun, Trabzon Bartın and Gaziantep municipalities continue. (Yüksel, 2023a, p:31)

The multi-purpose halls, which are located within the shopping centre and work as an art centre, are used by different communities for many events, and many private theaters continue their works in these buildings. In the 1990s, many new theaters were opened, supported by banks (Nutku,2018,pp:76-80) Private theater companies continue their activities in the region and various regions in the form of tours.

Communities with established scenes are also seen. It is stated that in the 2020s, with various private theater, the number of such places in Istanbul exceeded 200 during the pandemic period, which consisted of single-person or not very crowded plays with small groups of 30-100 people, such as apartment floors or basements. (Yüksel, 2023a, p:33).

3.2.1 State Theaters : Mission, Stages and Administration Structure

State Theaters , City Theaters and Private heaters and theaters of community and amateur group constitute different features for theater management in Türkiye. [119] Between these bodies, State Theaters reveal out to be a well-established institution affiliated with the Ministry of Culture and Tourism and managed with the state budget and work with State artists. Through years this institution has contributed to the use of many qualified buildings for theater purposes with its organized structure State Theaters ' institutional experience offers the opportunity to evaluate State

[119] Local governments are also among the important actors of Turkish theater and appear as funded organizations affiliated with municipalities. City theaters in some provinces have an important role in bringing art to the public. For instance Istanbul, Kocaeli and Bakırköy Municipalities, new institutions such as the City Theaters in Ankara for many years and recently the City Theaters of Etimesgut Municipality have started to organize art events. These theaters, established with the understanding of regional theater, generally operate on the stages of their own cultural centers with the budget allocated by the municipalities for cultural and artistic activities (Çetinkaya İstikbal, 2017:120).When we look at private theaters, we see the support of foundations established by holding companies and non-governmental organizations (Çetinkaya İstikbal, 2017: 122-126).

Theaters role the use of its building stock and its management within a contextual framework.

In this section the State Theaters mission, its building stocks and characters will be examined. Afterwards, the administration organization of State Theaters are defined.

The Mission of State Theaters and Stages of State Theater

State Theaters were established by Law No. 5441, on 16 June 1949 It was first established as a legal entity affiliated with the Ministry of National Education and included drama and opera departments. With the same law, the Presidential Philharmonic Orchestra was separated from the State Conservatory and affiliated with the State Theaters . Opera and ballet were separated from State Theaters with the law dated 14/07/1970 and numbered 1309 regarding the establishment of the Directorate General of Turkish Opera and Ballet. With Law No. 2833, State Theaters were affiliated with the Ministry of Culture and Tourism in 1983. Today, the same numbered Law is in force as the law of State Theaters personnel.

The mission of State Theaters is defined as enhancing the education level of the society, the appreciation of art and aesthetics, the patriotism, contribute to language and culture. Additionally, it aims to promote the development of performing arts domestically and internationally, while ensuring language use correctly. On the other hand, the vision is stated as extending their reach area under all circumstances, reflecting national values, and increasing the effectiveness of Turkish theater. (Stratejik Plan Devlet Tiyatroları:2024-2028, 2024: 11)

As stated in Article 128 of the Presidential Decision published in 15/7/2018, the State Theaters status is an organization with legal personality and a special budget, affiliated with the Ministry of Culture and Tourism in Ankara.

The General Directorate may establish theaters, combine or remove existing ones in Ankara and in other parts of the country where it deems necessary, within the financial, administrative and technical possibilities. It is defined in the Presidential

Decision dated 15/7/2018 and numbered 30479 that theaters to be established under the General Directorate outside Ankara and Istanbul can be operated under the management of a director, with their own staff of artists and expert officers or with artists and expert officers sent from the centre, or can operate with tours to be organized. In this context, according to the State Theaters administrative activity report dated 2023, it is stated that there are regional theaters located in 14 provinces in Türkiye and that they operate on a tour basis in 10 provinces. (2023 Yılı İdari Faaliyet Raporu, 2023, p:2) It provides services with 58 stages and 22,145 seats.[120]

Analysing the buildings that the State Theaters has used as established stages for a long time offers insights into the overarching features for typifying theater the characteristics of the buildings used across Türkiye.[121] Both private theaters and municipal theaters also use similar structures.

The evaluations presented in this section rely on the data specified in Table 3.3. [122] The table is prepared based on the list of active scenes for the stage and service Buildings specified in the 2023 activity report of the State Theaters . (2023 Yılı Faaliyet Raporu, 2024) and other related sources[123]

[120] The regional theater are established in Ankara, İstanbul, İzmir, Bursa, Adana, Diyarbakır, Trabzon, Antalya, Erzurum, Sivas, Konya, Van, Kayseri ve Düzce'de 14, while tour basis are continue in Gaziantep, Kahramanmaraş, Elâzığ, Malatya, Samsun, Çorum, Zonguldak, Denizli, Ordu, Edirne.

[121] Instead of the recent bar theaters or small spatial transformed spaces with limited technical facilities, State Theaters operate in relatively more qualified halls that have and defined stage and seating arrangement or technical infrastructure for play.

[122] Table formed by information taken State Theaters Art Technical Directory, Institutional published reports and related web sites.

[123] The opening dates, stage name, number of seats and ownership status information were taken from the aforementioned activity report. Most of the stage dimensions were obtained from the Art Technical Directorate. For measurements that cannot be obtained from the State Theaters, the approximate measurements specified on the official pages of the municipalities/institutions or in the plan submitted by the institution for Türkocağı are stated in the table.

Table 3.3 State Theaters Stages

City	Used by DT since	Stage Name	Capacity	Ownership	Stage width	Stage depth	Portal height&depth	Sofita height
Ankara	1947	Küçük Tiyatro	467	Vakıflar Genel Müdürlüğü sözleşmesi ile - Kiralık	11,7	11,00	w: 8,80; h:3,88	8,30
Ankara	1949	Büyük tiyatro	595	Devlet Opera ve Balesi Genel Müdürlüğü protokolü ile - Tahsis	16,30	22,28	h:5-5,50; w:8,40-9	19,00
Ankara	1956	Oda tiyatrosu	60	Vakıflar Genel Müdürlüğü sözleşmesi ile - Kiralık	3,9	9,18	w:3,08, h:2,97	nonexistent
Ankara	1964	Altındağ Tiyatrosu	307	Mili Emlak Daire Başkanlığı (Hisar Emlak Müdürlüğü) - Tahsis	9,75	10,62	w:7,53; h:3,8	7,30
Ankara	1988	Şinasi Sahnesi	490	Amelie Gayrimenkul Yatırımları Anonim Şirketi - Kiralık	11,21	13,60	4,24	6,50
Ankara	1990	İrfan Şahinbaş Atölye Sahnesi	216	Devlet Tiyatroları Genel Müdürlüğü Tapulu Öz Varlığı / (Maliye Hazinesi)	12,96*	33,80*	nonexistent	nonexistent
Ankara	2003	Akün Sahnesi	361	Amelie Gayrimenkul Yatırımları Anonim Şirketi - Kiralık	19,12 *	13,21 **	h:5- 5,6; w: -	7,00
Ankara	2006	Çayyolu Cüneyt Gökçer Sahnesi	531	Devlet Tiyatroları Genel Müdürlüğü Tapulu Öz Varlığı / (Maliye Hazinesi)	18,86	19,80	6, 7	20,00
Ankara	2008	Stüdyo Sahne	100	Devlet Tiyatroları Genel Müdürlüğü Tapulu Öz Varlığı / (Maliye Hazinesi)	U	U	U	U
Ankara	2006	Pursaklar Belediyesi DT Sahnesi	456	Pursaklar Belediyesinden yapılan protokol ile - Tahsis	U	U	U	U
Ankara	2015	Ziraat Sahnesi	198	T.C. Zirrat Bankası Protokol Sözleşmesi ile - Tahsis	U	U	U	U
Ankara	1956, 2021	Üçüncü Tiyatro(1956), Türkocağı Sahnesi	400	Kültür ve Turizm Bakanlığı Protokolü ile - Tahsis	14,3	8,20*		
Ankara	2009	75. Yıl Sahnesi	268	Kültür ve Turizm Bakanlığı - DÖSİMM ile - Tahsis	U	U	U	U
İstanbul	2021	ATATÜRK KÜLTÜR MERKEZİ SAHNESİ	800	AKM Müdürlüğü - DÖSİMM - Tahsis	27*	16*	w:16; h:9**	20*
İstanbul	2019	MECİDİYEKÖY BÜYÜK SAHNE	470	Torunlar Gayrimenkul Yatırım Ortaklığı - Kiralık	U	U	U	U
İstanbul	2019	MECİDİYEKÖY STÜDYO SAHNESİ	165	Torunlar Gayrimenkul Yatırım Ortaklığı - Kiralık	U	U	U	U
İstanbul	2019	GARİBALDİ SAHNESİ SALON 2	90	TURSAB - Tahsis	U	U	U	U
İstanbul	2010	ZEYTİNBURNU SAHNES	580	Zeytinburnu Belediyesi - Tahsis	U	U	U	U
İstanbul	2009	ÜSKÜDAR TEKEL SAHNESİ	180	stanbul Valiliği Defterdarlık - Tahsis	7,83*	10,68*	Notexistant	Notexistant
İstanbul	2009	ÜSKÜDAR STÜDYO SAHNE	80	stanbul Valiliği Defterdarlık - Tahsis	8*	9,55	Notexistant	Notexistant
İstanbul	2009	KÜÇÜKÇEKMECE KÜLTÜR MERKEZİ DT SAHNESİ	433	Küçükçekmece Belediyesi -Tahsis	U	U	U	U
İstanbul	2015	KOZYATAĞI KÜLTÜR MERKEZİ SAHNESİ	397	Kadıköy Belediyesi - Tahsis	12,5*	17*	h:5,7*	13,6*
İstanbul	2015	BEYLİKDÜZÜ KÜLTÜR MERKEZİ SAHNESİ	700	Beylikdüzü Belediyesi - Tahsis	U	U	U	U
İstanbul	2021	FATİH BELEDİYESİ KÜLTÜR VE SANAT MERKEZİ	278	Fatih Belediyesi - Tahsis	U	U	U	U
İstanbul	2021	SANCAKTEPE RECEP TAYYİP ERDOĞAN KONGRE MERKEZİ	809	Sancaktepe Belediyesi - Tahsis	U	U	U	U
İstanbul	2022	SÜREYYA OPERASI SAHNESİ	570	Kadıköy Belediyesi - Tahsis	U	U	U	U
İzmir	1957	KONAK SAHNESİ	203	Milli Emlak - Tahsis	5,7	9,70	4,4	6,52
İzmir	2019	KARŞIYAKA RAGIP HAYKIR SAHNESİ	303	Devlet Tiyatroları Genel Müdürlüğü	13,87	11,19	4,7	8,72
İzmir	2019	BORNOVA KÜLTÜR MERKEZİ BOZKURT KURUÇ SAHNESİ	382	Yatırım ve İşletmeler Genel Müdürlüğü - Tahsis	U	U	U	U
İzmir	2015	URLA ATATURK KULTUR MERKEZI	187	Urla Belediyesi - Tahsis	U	U	U	U
Bursa	1957	AHMET VEFİK PAŞA TİYATROSU	342	Güzel Sanatlar Genel Müdürlüğü (Bursa Devlet Korosu Müdürlüğü) - Tahsis	9,55	11,73	3,86	9,60
Bursa	1985	FERAİZCİZADE ODA TİYATROSU	60	Güzel Sanatlar Genel Müdürlüğü (Bursa Devlet Korosu Müdürlüğü) - Tahsis	3,25	8,20		Nonexistant
Adana	1981	HACI ÖMER SABANCI KÜLTÜR MERKEZİ SAHNESİ	364	Kültür ve Turizm Bakanlığı - Tahsis	12,89	16,63	h:4,92	13,00
Adana	2019	SABANCI ODA TİYATROSU	133	Kültür ve Turizm Bakanlığı - Tahsis	U	U	U	U
Trabzon	1987	ATAPARK HALUK ONGAN SAHNESİ	330	Milli Emlak Müdürlüğü - Tahsi	14	11,36	4,86	8,14
Diyarbak	1988	ORHAN ASENA SAHNESİ	390	Kültür ve Turizm Bakanlığı İl Kültür Müdürlüğü - Tahsis	12,47	29,12*	4,85-5,91	16,74
Diyarbak	2019	ODA TİYATROSU	140	Kültür ve Turizm Bakanlığı İl Kültür Müdürlüğü - Tahsis	U	U	U	U
Diyarbak	2019	KAYAPINAR KÜLTÜR MERKEZİ SAHNESİ	370	Kayapınar Kaymakamlığı - Tahsis	U	U	U	U
Antalya	2006	HAŞIM İŞCAN KUÇUK SAHNE	383	DÖSİMM kiralık	21,7	16,76	h:7,65	15,05
Sivas	1997	ATATÜRK KÜLTÜR MERKEZİ SAHNESİ	288	Milli Emlak Genel Müdürlüğü - Tahsis	17,46	16,22	4,84-4,94	non existanc
Erzurum	1997	DEVLET TİYATROSU SAHNESİ	299	Kültür ve Turizm Bakanlığı - Tahsis	12,71	8,51	3,92	non existanc
Konya	1997	DEVLET TİYATROSU SAHNESİ	298	Çevre ve Şehircilik İl Müdürlüğü(Milli Emlak Dairesi Başkanlığı) - Tahsis	16,59	13,94	4,58	11,30
Van	1997	KÜLTÜR MERKEZİ SAHNESİ	293	Kültür ve Turizm Bakanlığı Yatırım ve İşletmeler Genel Müdürlüğü - Tahsis	16,37	19,94	5,38	Nonexistant
Kayseri	2020	DEVLET TİYATROSU SAHNESİ	336	Maliye Hazinesinden Kültür ve Turizm Bakanlığına - Tahsis	U	U	U	U
Gaziante	2003	DEVLET TİYATROSU ŞEHİT KAMİL SAHNESİ	568	Şehitkamil Belediyesi - Tahsis	13,74	9,05	stage h:5,9	7,40
Kahramı	2010	NECİP FAZIL KISAKÜREK SAHNESİ	472	Kahramanmaraş Belediyesi tahsis	14,22	15,76	4-4,90	12,55
Elazığ	2013	NURETTİN ARDIÇOĞLU KÜLTÜR MERKEZİ DT SAHNES	353	İl Kültür Müdürlüğü tahsis	14,6	15,53	5,72-4,37	15,90
Malatya	2008	SABANCI KÜLTÜR SİTESİ SAHNESİ	376	İl Kültür Müdürlüğü tahsis	15,63	14,08	4,48	12,00
Samsun	2009	ATATÜRK KÜLTÜR MERKEZİ DT SAHNESİ	525	Devlet Opera ve Balesi Genel Müdürlüğü protokolü ile - Tahsis	6,72-15,4	15,40	w:6,64-10,24	-
Çorum	1984	DEVLET TİYATROSU SAHNESİ	418	Milli Emlak Genel Müdürlüğü ve Çorum Valiliği - Tahsis	14	11,85	4,2	7,83
Zonguld	2010	ÇAYCUMA KÜLTÜR MERKEZİ *?Zongoldak Devlet Tiyatrosu Sahnesi	366	İl Kültür Müdürlüğü - Tahsis	11,8	12,75	5,12	13,50
Denizli	2011	HASAN KASAPOĞLU KÜLTÜR MERKEZİ DT SAHNESİ	550	Pamukkale Üniversitesi - Tahsis	16,79*	17,76	7,04; w:11,56-15,	14,98
Ordu	2012	DEVLET TİYATROSU SAHNESİ	541	Maliye Hazinesinden Kültür ve Turizm Bakanlığına - Tahsis	14	15,70	4,8-5,9	12,57
Edirne	2019	DEVLET TİYATROSU SAHNESİ	216	Vakıflar Genel Müdürlüğü - Kiralık, Edirne Valiliği - Tahsis	U	U	U	U
Aydın	2005	KÜLTÜR MERKEZİ DR. HİDAYET SAYIN SAHNESİ	400	İl Özel İdare - Tahsis	U	U	U	U
Rize	2010	İSMAİL KAHRAMAN KÜLTÜR MERKEZİ SAHNESİ	592	İl Kültür Müdürlüğü - Tahsis	17,6	18,07	5,16-10,6--w:5,34	16,52
Nevşehi	2021	DAMAT İBRAHİM PAŞA SALONU	1287	Nevşehir Hacı Bektaş Veli Üniversitesi - Tahsis	22,5*	15,5*	h:8,5*	16,5*
Mersin	2022	MEZİTLİ BELEDİYESİ KÜLTÜR MERKEZİ SAHNESİ	379	Mezitli Belediyesi - Tahsis	U	U	U	U

The majority of the buildings that are used by State Theaters were constructed in the 20th and 21st centuries. In Table 3.4 are registered cultural assets that are used by State Theaters are given. Among these buildings, only the Garibaldi Stage endured from 19th century. Additionally, the Üsküdar Tekel Building, constructed in the 18th century and Edirne from 17th century were later adapted for theater use.

The State Theaters stages exhibit diverse architectural style including qualified examples from Early Republic and contemporary architecture. Interviews with State Theaters official indicate there is no deliberate selection process for new stages as a specific period building. It has also been stated that requests from local administrations, particularly for cultural centres with later renovations made to cultural centre halls to facilitate their use as theater stages.

Table 3.4 The Stages use by State Theaters that take Place in Registered Cultural Assets.

*	City	Used by DT since	Stage Name	Original Function	Construction period
1	Ankara	1947	KÜÇÜK TİYATRO	Vakıf Apt. -Musiki and hitabet salonu	1928-30
2	Ankara	1949	BÜYÜK TİYATRO	Sergievi	1933-34
3	Ankara	1956	ODA TİYATROSU	Vakıf Apt. -Coffe and gazino; upper floor billard hall	1928-30
4	Ankara	1956, 2021	ÜÇÜNCÜ T.(1956), TÜRKOCAĞI SAHNESİ	Türkocağı- Theatre (Multifunctional)	1926
5	İstanbul	2019	GARİBALDİ SAHNESİ SALON 2	Workers Association, Hall	1884-1885
6	İstanbul	2009	ÜSKÜDAR TEKEL SAHNESİ	hububat ambarı	1798
7	İstanbul	2009	ÜSKÜDAR STÜDYO SAHNE	hububat ambarı	1798
8	İstanbul	2022	SÜREYYA OPERASI SAHNESİ	Opera Stage/ later cinema	1924
9	İzmir	1957	KONAK SAHNESİ	Türkocağı- Theatre (Multifunctional)	1926-1927
10	İzmir	2015	URLA ATATÜRK KÜLTÜR MERKEZİ SAHNESİ	Grape store, oil factory and warehouse/	Unknown
11	Bursa	1957	AHMET VEFİK PAŞA TİYATROSU	Halkevi - Cinema	1938-40
12	Bursa	1985	FERAİZCİZADE ODA TİYATROSU	Halkevi - Cinema	1938-40
13	Konya	1997	DEVLET TİYATROSU SAHNESİ	Halkevi - Multifunction- cinema	1946-1949
14	Edirne	2019	DEVLET TİYATROSU SAHNESİ	Kervansaray	1609*
(Resources-Yavuz, 2009;; Fırat, N., 1998; TMMOB Mimarlar Odası Ankara Şubesi, 2012; Urla Kültür Merkezi (n.d.); Tarihi Mekanlar Kişisel Ansiklopedi(n.d.); Bornovalı (2014); Kader,2018; Parlak, & Yaldız,2022,Ölmez,2022)					

The State Theaters stages can be categorized as converted buildings; purpose built theaters (albeit in small numbers); cultural centres, multi-purpose halls that are mainly used for meetings.

Converted buildings can be further classified as buildings that originally designed for cultural activities with hall and those later converted for theater usage. Examples include conversions from performing arts spaces, exhibition halls, cinemas, warehouses, and caravanserais.

The usage of *Halkevi* buildings can be seen in cases such as Türkocağı, Konak Theater, Ahmet Vefik Paşa and Konya State Theaters . Examination of Türk Ocağı as one of the significant cases reveals modern stage design and innovation in elevator system, detailed attention to stage architecture, infrastructure, material use and high workmanship. [124]

When we examine *Halkevi* buildings' stage dimensions, the theater stages in Konya and Ankara can be categorized as small to medium scale for drama performances. Although it is not possible to call it a complete side stage, a narrow side and backstage arrangements are evident. Contemporary stages employ motorized or manual mechanical systems suitable for stage mechanics. [125]

Figure 3.8 Süreyya Opera House (Süreyya Operası,n.d.), Garibaldi Stage (*Garibaldi Scene,*n.d.)

[124] Further information about Ankara stages can be found in the third chapter.
[125] For the evaluation of the stage size the scales given by Appleton and Strong are considered. (Appleton, 2008:146, Strong: 2010:99)

The original plans of Küçük Tiyatro building in Ankara, states that the hall's primary function was a music and oratory hall. (Yavuz, 2009a) Garibaldi Stage building constructed as the building of the Italian Societá Operaia workers' association in Istanbul. (Bornovalı, 2014) Süreyya Opera House, which was used as a cinema for a long time even though its construction started as an opera, is also among the stages that started to be used by the state theater. (Binat& Şık (Ed.),2015 :119)

Apart from this, the Büyük Theater in Ankara, which was built as an exhibition house and later converted into opera and theater, exemplifies buildings transformed without initial performance halls. Similarly, Tekel Stages in Üsküdar originally grain warehouses (Kader,2018) and the Urla AKM grape store, oil factory and Warehouse and Ekmekçizade Ahmet Pasha Caravanserai in Edirne was converted into a theater. (Ölmez,2022) The Altındağ theater was converted from the school gym hall and the old stage in Erzurum stage was adapted from an old hospital hall.

In the Küçük Tiyatro and Ahmet Vefik Pasha chamber theater halls were included to the existing stages in the building. As demonstrated in the inventory study for Ankara theater and cinema buildings (Kul Harmankaya & Güçhan:2023), cinema buildings represent another typology that has significantly declined due to changing consumption habits, the proliferation of television and other platforms, and economic advancements. The transformation of cinemas into theaters, maintains continuity in the usage as cultural venues. Examples can be given as Akün and Ziraat stages in Ankara and the Atapark Haluk Olgan stage in Trabzon. These conversions mainly included Works as adding and adapting the existing spaces for backstage usages, adaptating stage, backstage connections, lighting, and sound systems for theater use.

A few buildings were originally designed as theater, such as Çayyolu Stage, Karşıyaka Ragıp Haykır and Gaziantep Theater, which is not on the list as it is about to enter into a new function. These structures, under the General Directorate of the State Theater, represent significant state investments. The history of Şinasi Stage, originally designed for theater function but known it was also used for cinema, was

designed with its backstage areas, and have more appropriate designs for stage architecture, stage mechanics, lighting, and acoustic qualities.

Due to the high investment costs and the low return as a business, theater investments are limited, resulted with predominantly use of converted buildings. In buildings constructed by the state or local governments, multi-purpose halls, in cultural centres reveal as the main space for cultural usages. Cultural centres typically include one or more halls, meeting areas, art galleries, and foyers, with the number of social spaces increasing with the size of the centre. Ownership status, as seen in Table 3.3 State Theaters Stages includes the Ministry of Culture and Tourism, Governorship, municipalities, district governorship, Provincial Culture and Tourism Directorates and cultural centres within the university. The operation, management and maintenance of such large investments is only possible with the help of the state. State Theaters ownership is limited to a few buildings such as İrfan Şahinbaş and Studio stages, Çayyolu Cüneyt Gökçer Stages and Karşıyaka Ragıp Aygır stages. Infact the State Theaters itself continue to use building by renting them or long-term allocations.

Regarding building capacities, most operate medium-sized halls with a capacity of 200-500 spectators, and a few buildings provide theater services in large halls with a capacity of over 500 spectators. From the stage drawings provided from State Theaters , it can be seen that there are side stage, sofita and backstage connections in all cultural centres. While sound mechanics and usage possibilities are broader, it is often encountered that high or wide spaces for theater use do not have the desired acoustic arrangement for the theater use, as they are designed to serve more than one activity. State Theaters stages operate with a building stock that includes qualified examples in terms of architecture and technical qualifications as a theater structure. These stages, which have been in use for a long time, that strength their relationship with public and makes these places important spaces for identity and collective memory. As an institution that directs theater policies and its mission of bringing theater to all of Anatolia, it has an important effect in ensuring the spaces proper to theater functions.

Administrative Structure of State Theater

With theArticle 128 of the Presidential Decision published in 15/7/2018, the State Theaters status is an organization with legal personality and a special budget, affiliated with the Ministry of Culture and Tourism in Ankara.

The General Directorate of State Theaters is composed of Central Organization and provincial organizations. As illustrated in Figure 3.9, the State Theaters , managed by the general manager, the chief director, and assistant general managers, with units Artistic Main Service Units, Consultancy and Control Units, and Auxiliary Service Units (2024-2028 Stratejik Planı:27).

This organizational framework encompasses not only the stage and its uses but also all personnel, budget management, legal affairs, security, promotion and tour activities, information processing, chief directorate, art boards, art technical directorate, internal audit, and complex operations, which are executed through various units. Additionally, there are provincial theater directorates and theater directorates for touring arrangements. As thesis concentrates on use of, the maintenance and repair processes of the buildings, an investigation was undertaken to the operational details of the relevant units within the State Theater.

In terms of building usages there are 3 main units responsible for the building use and interventions required. These are *Sanat Teknik Müdürlüğü* (Art Technical Directorate), *İdari ve Mali İşler* (Administrative and Financial Affairs Department) and theater directorates as can be seen in schematic diagram. (Figure 3.10) It is important to note that Art Technical Directorate and Administrative and Financial Affairs Department are central organizations affiliated with the general directorate, while theater directorates are provincial organizations that are affiliated with the general directorate.

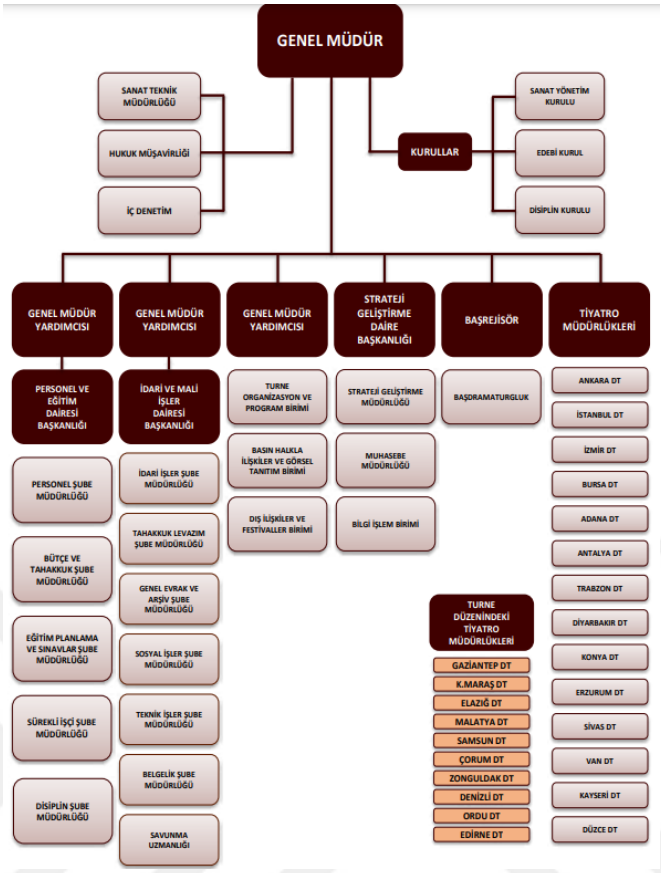


Figure 3.9 The Organization of State Theaters (The Organization Diagram is taken from State Theaters Strategic Plan 2024-2028 Report from Official Web Site).

This representation of Figure 3.11 was schematically formed based on information obtained from interviews with State Theaters employees. No published scheme or task distribution information regarding the infrastructure of Ankara Devlet Tiyatroları Müdürlüğü was accessible. A retrospective analysis of the activity reports of State Theaters from 2016 and prior years reveals the vacant and filled positions of assistant directors, there might not be attended staff to these positions.. Within this context, it has been thought that the number of appointed assistant directors position may show differences period to period, depending on the number and regulation within state theater, similarly, their job responsibilities may change over time. However, due to the lack of detailed information on this matter, no further and definite scheme can be drawn.

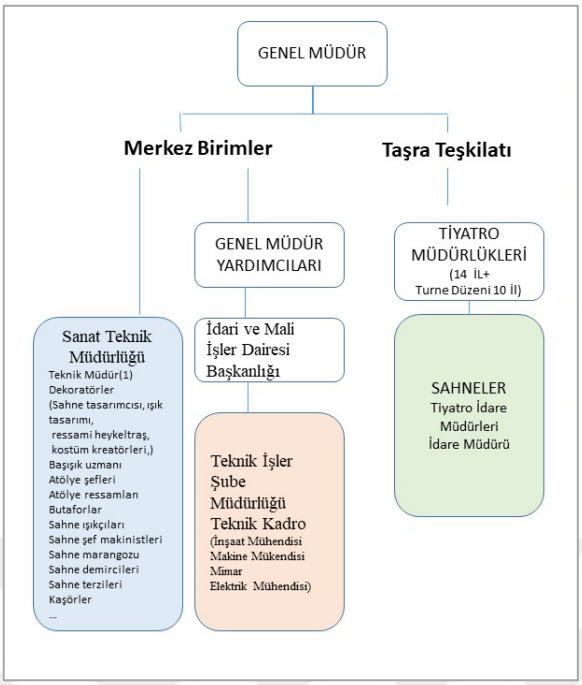


Figure 3.10 The Units Stated Schematically that have Direct Relation with Theater Buildings

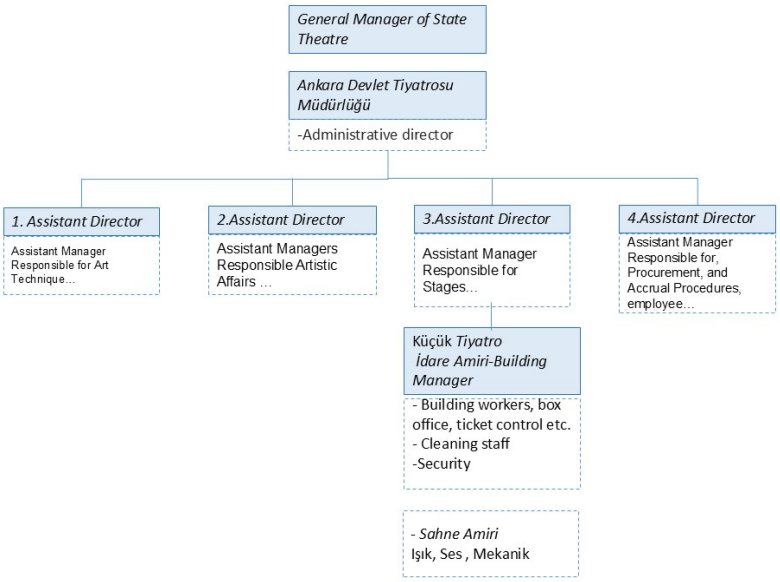


Figure 3.11 Schematic Simplified Diagram for the Ankara Devlet Tiyatrolari Müdürlüğü

The basic duties and responsibilities of these units, as defined in the relevant legislation, are explained below.

As stated in *"Devlet Tiyatroları Görev ve Çalışma Yönergesi"*(State Theaters Duty and Working Code) (Approval of Ministry Authority, 15/11/2002) the duties of the **Art Technical Directorate** includes all artistic, technical, and mechanical preparations, examinations, and implementations necessary for the performance of theatrical works. This includes recommending and supervising design teams, ensuring that all necessary stage equipment is prepared in a timely manner, In this context, the Art Technical Directorate carries out the necessary procedures for all kinds of technical and mechanical equipment interventions related upon reviewing the working directive, it is evident that the execution of theatrical art involves the employment of personnel with specialized training in various fields, including but not limited to stage design, lighting design, stage machinist, painting, sculpture, and costume creation. Additionally, the State Theaters ' workshops include various crafts such as tailoring, wig-making, hat and flower crafting, shoemaking, prop-making, plasterwork, carpentry, ironwork, painting, decoration, fabric aging and dyeing, sound effects, also photography.

These specific arrangements defined for the qualified workers reflect high professionality and the quality of the work produced, which is also an indicator for theater productions, maintain high-quality standards, and reinforce the institutional strength of the State Theaters in performing functions in-house.

In the same legal arrangement stage carpenters are responsible for the construction, maintenance, and repair of all wooden works, while stage blacksmiths handle ironwork. Responsibilities also include repairs to stage decor, fly systems, weight systems, and curtain mechanics. Maintenance and repair processes is restricted with dismantling and assembly arising from performances and only the stage members and mechanics, rather than building elements.

In the State Theaters Duty and Working Code (2002), the duties of the **Administrative and Financial Affairs Department** include purchasing, sales,

construction, establishment, rental operations, and treasury activities, as well as managing administrative, social, and health services. As stated in the 2023 Activity Report of State Theaters , this department is stated responsible for the maintenance, repair, cleaning, and security of the buildings under the General Directorate of State Theaters , along with the execution of administrative tasks and other duties assigned by the General Manager.

The responsibilities of **Theater Directorates** include: (DT Performans Raporu 2023, p:8) Coordinating with the Artistic Technical Directorate to identify stage designers, lighting designers, costume designers, and other artistic assistants. Allocating stages for rehearsals and ensuring the implementation of rehearsal schedules. Reviewing daily audience and revenue charts to take necessary precautions. actively participating in the preparation of the monthly program, Implementing contemporary theater concepts in collaboration with artists, technical management teams, and audiences. According to State Theaters Duty and Working Code (2002), they carry out all kinds of artistic, administrative, financial and technical Works in accordance with the provisions of the current legislation. They are authorized in these works and are responsible to the General Directorate in this context. Preferably, Theater Directors are appointed from among artists with directorial qualifications.

Apart from these upper organizational units, the relevant stakeholders directly responsible for the structures are the ***Tiyatro İdare Müdürleri*** (Administrative Theater Manager)**.** Each stage under a Theater Directorate has an Administrative Theater Manager responsible for its operation. So, in the system each stage has 2 responsible managers for the building for night and day he/she is the one detect the problem or necessities first and coordinate and select the path to get progress.[126]

[126] The situation plays only differentiate where the single manager dutied in the building before plays the ones where restricted usage in shared buildings like Opera or like in the Pursaklar stag. There are stages that State Theaters use the building but not directly manage it.

According to the *Tiyatro İdare Müdürlerinin Görev, Sorumluluk ve Yetkilerine Ait Çalışma Usul ve Esaslarına ilişkin Genelge* (Devlet Tiyatroları, 2001/6), they are the highest authority responsible for the security of theater buildings. The circular outlines responsibilities regarding building use, security, cleaning, poster-picture tools, maintenance-repair, and performance processes. Security-related tasks include collaborating with civil defence experts to protect the theater from fire, controlling entrances and exits, ensuring fire safety, providing adequate security personnel, and equipping the theater with fire extinguishing tools and materials.[127] The provisions predominantly reference portable, non-fixed systems like fire extinguishers. Furthermore, in the mentioned legislation for the duties of theater managers, cleaning responsibilities defined to involve preparing contracts for cleaning firms, managing assigned personnel, replacing unsatisfactory staff, procuring and efficiently utilizing cleaning materials outside the contract, and scheduling the cleaning of halls, foyers, dressing rooms, other units, and toilets. This also includes pest control measures and maintaining temperature control in various areas (Devlet Tiyatroları, 2001)

According to aforementioned Circular ((Devlet Tiyatroları, 2001) the administrative theater managers also oversee the display of posters and showcases for current month's plays, coordinate the transfer and use of electronic boards on the stage and stage entrance, and fallow maintenance and repair processes handled by technical personnel or firms. They contact with the *Teknik İşler Şube Müdürlüğü* (Technical Works Directorate) for recommendations, ensure the completion and handover of work, and suggest and facilitate the organization of the theater's surroundings. Additionally, they ensure efficient lighting strategies in collaboration with the lighting officer, including the use of eco-friendly bulbs and timed systems, and report end-of-season maintenance and repair needs.

[127] The fire safety conditions and related national laws to consider are mentioned in detail in the following section 4.2.4.

As stated in the same Circular ((Devlet Tiyatroları, 2001) During performances, the theater must be maintained in a state befitting the State Theaters , with measures taken to ensure orderly audience entry, the prohibition of food, beverages, and smoking in the hall, and the management of technical malfunctions or delays. Other duties include organizing the first aid kit and ensuring the theater is ready for public use.

Duties, Responsibilities, and Working Procedures of Administrative Theater Managers Circular defines the role of the State Theaters stages Administrative Theater Managers, including the one Küçük Tiyatro. Although it has been specified that sub employees responsible for security, cleaning, ticketing take role in theater buildings, number of personnel assigned to each task could not be accessed.

The exceptions in the duties of Administrative Theater Managers, defined by the aforementioned circular (Devlet Tiyatroları, 2001) can vary, particularly in stages shared with municipalities or other institutions. In that case the protocols established between the parties may result in differences in responsibilities and processes related to works such as cleaning, maintenance, fire precautions, and etc. Details about the protocols as binding documents are discussed extensively in section 4.2.1. and section 5.1..

3.2.2. Ankara Theater Spaces – a Review of Inventory

The primary objective of this section is to provide a comprehensive study about theater spaces within the Ankara urban context, taking into account the influences of urban development and significant events influence theater space development in Ankara. The analysis will encompass general aspects such as the theater's location within the city, and urban environment, building typologies, functional programming, architectural features and their functional continuity. As the significant cultural and political developments were addressed in the previous section, these issues will be touched upon only briefly in this part.

At the beginning of pre-studies for this thesis the information and academic works that would provide an understanding of the context of theater buildings in the city were quite limited in number.[128] Within the scope of this study, an inventory has been prepared for both theater and cinema buildings in Ankara. Cinemas were included to study as these spaces reveal as shared use with theater.[129] The article revealed as the pre-study to reveal information about cinema and theater spaces includes basic data about spaces. The data content and detail collected for each title varies for each case.[130] The inventory includes 154 cinema and 47 theater spaces up today. The inventory for the theater and cinema are given In Appendices A and 0. Also, informative sheets that include brief descriptions of the selected significant theater buildings in Ankara and State Theaters stages of Ankara can be explored in Appendices B and C [131].The information in this section will be review of the inventory study together with supporting studies forum related archive files, surveys and related literature sources,

128 Access to information was limited with the significant examples in Ankara; and for the other theater buildings in some instances, only the name of the building could be obtained. Therefore, acquiring preliminary knowledge about these structures became crucial to develop the research.

[129] This inventory is restricted to the information provided by the buildings in Ankara and the selected sources; however, diversifying the sources could enhance its comprehensiveness. Nonetheless, conducting an inventory study on theater and cinema spaces in Ankara fill a significant gap in the literature, enabling new studies for depth analyses. (Kul & Şahin Güçhan).

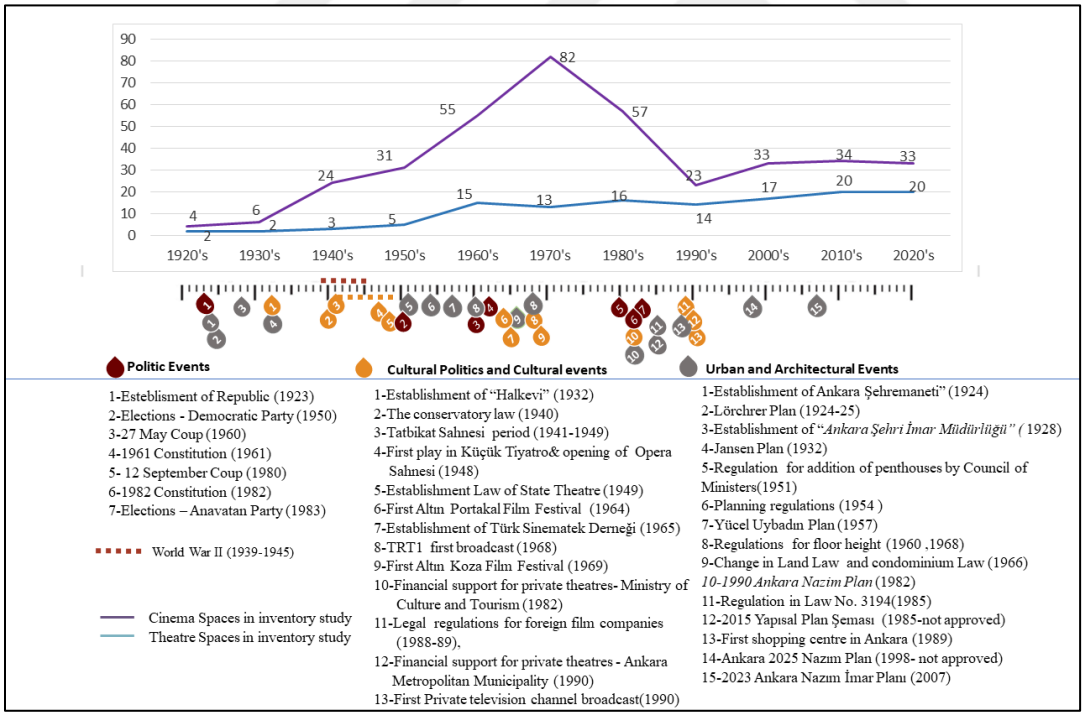
[130] The date include name, current usage, space character, capacity, detected active period, region-address and specific notes. In notes part collected information grouped as “identity” including architect, project date, construction date, management, geographic location; while in “other” part important notes about the cinema and theater collected either in sources or survey made by the author are given. The information given in inventories can vary to each case, as the collected data is restricted with the reached sources and available archieve files in municipality. As it can be seen in inventory study and the article of Kul Harmankaya &Güçhan(2013) State Theaters stages and places that are mentioned in the literature with theater usage with a regular play performances, stage and audience arrangement are included in the inventory. On the contrary, theater halls, cultural centres, university halls, and art centres dedicated to educational purposes, along with alternative theater spaces such as repurposed garages, apartment units, and cafes, estaurants and other establishments lacking permanent stage or audience arrangements are excluded from the inventory study.The detailed methodology of the study can be explored from the article of Kul Harmankaya &Güçhan(2013) .

[131] Two separate survey sheets were applied. As the study emphasizes, with site surveys more information collected about State Theaters stages and the basic information collected from literature survey also stated in these sheets. For other buildings, brief information is provided to contextualize their general characteristics mainly from the findings from municipality archive.

that will enable to develop a general evaluation of context for theater spaces in Ankara.

Through its history starting from republic period, Ankara hosted many culture, art and entertainment spaces, which is including over 150 cinema and theater spaces. Unfortunately, many of the spaces either demolished or transformed for other purposes as they have lost their importance in time within transformation of cities, urban policies, changing cultural and entertainment habits. The change in numbers for theater and cinema can be explored in Table 3.5, with the important political and cultural events through history.

Table 3.5 Cinema and Theater Spaces According to Years as an Outcome of the Inventory Study and Important Events in Chronicle Periods (taken from article Kul Harmankaya &Güçhan, 2023)



Without doubt, the political events, the cultural, and economic policies of the country become determinant for the emergence and development of the culture and art spaces.[132]

When we look to the early Republic periods the number a slow accelerated increase can be seen in cinema while for theater spaces the number is relatively low. The cinema was a new and attractive art that take the attention of the masses, as it is in all over the world. (Kul Harmankaya &Güçhan,2023) During the Republic of Türkiye's first 25 years, significant steps were taken in establishing a national theater, enable female artists to appear on stage, and creating institutions for theater education. (Yüksel, 2023a:8) As theater space although number is low, the significant theater venues which still remain their importance emerged during this period. For that period, it is known that the existing cinemas were also used as theater venues since this period as it will be explored in the following parts of the section.

Between 1960-1980, the democratization in many fields caused an increase in art production. Like many parts of Türkiye, 1960's-1970's period can be named as golden age which city and society gained many qualified spaces. It is also important to consider the impact of demographic structure of Ankara with its bureaucrats, civil servants, students and workers and high literacy rate, creating a high demand for consumption of art gains important. The spirit of the period also resulted with new theater halls and theater societies established. However, the amount of increase in private theater groups is rather more than the number of theater venues. The reason for that is instead of construction of a new buildings, the groups chose to use mostly existing cinema buildings, due to economic reasons. And also in the context of the city's culture and entertainment life, the construction of cinema building was preferred rather than theater function as cinema was more profitable investment. A sudden decline in many culture &art spaces began after with the television broadcast

[132] In the scope of the thesis study the inventory review will focus on theater spaces, detailed information about cinema buildings can be explored from the aforementioned article.

in 1968. Though we see a dramatic decrease in cinema buildings, [133] the theater spaces preserved their existence, mainly due to the existing spaces were not exceeding the demand.

The outstanding political tensions in country, the martial law and the 1980 coup has negatively affected the many private theater societies that they could not survive until today. It is also important to note that, starting with 1980's Türkiyes' becoming an important market for the investments from multinational groups, rising income level and popular culture consumptions accelerated the loss of culture and art spaces. The period 1980-1990's can be defined as a more fall and stagnant period considering the loss of existing spaces.

After that stagnant period, the 2000's and 2020's a rise can be observed both cinema and theater spaces. For the theater case the number of stages increased mainly due to the stages opened by State Theaters . On the other hand, it is important to mention there are alternative spaces for private theater stages has introduced and spread to the city mainly after 2000's in a variety of new formats like converted garages, restaurants, bars. Also, the cultural centres, the halls in shopping malls sustain stages for theater displays.[134]

[133] For the cinema case beside the television broadcast, the effect of neo-liberal policies of the period with supporting foreign entrepreneurs in the cinema sector resulted a devastating effect specifically on domestic investors, that caused a major blow for cinema. (Kul Harmankaya &Güçhan,2023)

[134] Recently, theaters have begun to transform unconventional spaces such as garages, apartment dwellings, and sanctuary areas, as well as integrating stage use with restaurants, cafes, and bars. However, they hold significant importance as they represent contemporary theater art. In the alternative sources like Kalkınma Ajansı (2017) , the number of theaters is stated as 20, and the thesis of the Yazıcı (2023) information about 37 theaters are given. The differentiate between the inventory and alternative sources mainly driven from the inventory study don't include the halls in cultural centres, university halls,as well as art centres dedicated to educational purposes, alternative theater spaces such as repurposed garages, apartment units, and cafes, restaurants and other establishments lacking permanent stage or audience arrangements.

Emergence of theater buildings in Ankara

Ankara was designed as a prototype city where all expectations of modern life and modern spaces of the Republic would be realized and disseminated throughout the entire country, along with corresponding spaces, implemented in Ankara by government and (Bayraktar,2016:76) the capital first established around the old city centres. After the Republic, the city centre became Ulus.

After becoming the capital city of Türkiye, there was a rapid increase in population and the accommodation capacity had always been a problem. In the first years of the republic, the priority was to construct public buildings of this new capital city and construct houses. Many hotels also built in this first period, such as Ankara Palas. The hotels were not just used for accommodation purposes, but they were also important socializing and gathering spaces for bureaucrats and their families, foreigners.

The growing population created a demand for entertainment and cultural activities. As stated by Bayraktar, the first years of the republic, the political and bureaucratic character of the centre in time become a social centre with its venues and urban open spaces that will popularize modern and new life and newly opening cinemas, patisseries, bars, etc. (Bayraktar:2016)

Starting from 1920's the theater space like cinema evolved and takes their place in parallel with the urban development of Ankara city centre and sub-centres. It is not surprising that the first theaters emerged in Ulus, which was an urban and commercial centre.

In the early periods there was not a theater building in Ankara that was specially designed for this function in 1920's. Only in the memories of Ahmet Fehim it is also stated that a theater structure existed in Ankara which underwent subsequent modifications, which was later rearranged, and a second theater plan was drawn by him. (And, 2015). The Cumhuriyet Theater which was in poor condition in Bent Deresi was also used for theater performances. (And, 1973:305)

On the other hand, the first buildings for cinema displays reveal as Millet Bahçesi,[135] Yeni Sinema and Kulüp.[136] These spaces were also the first spaces known that host theater displays. They are positioned in the import and nodes during the republic era within the urban environment, it becomes apparent that they were strategically positioned along important nodes.

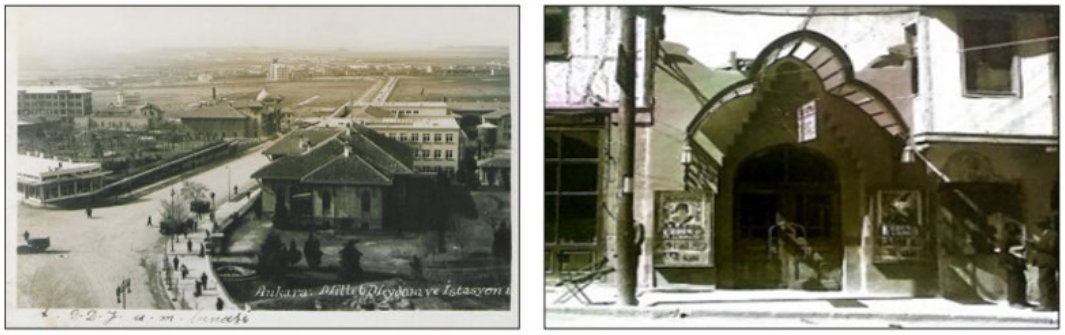


Figure 3.12 Millet Bahçesi (VEKAM) and Kulüp Cinema (Evren & Karadoğan, 2002, p.167).

When examined together, it can be observed that the cultural spaces emerged in places very parallel with the development of city centre and places for daily life constructed. Solutions for the rapid creation of new spaces for recreation, entertainment and cultural activities (such as patisseries, pavilions, cinemas and theaters) with contemporary patterns were developed with the development plans and activities after the 1930s. .[137]

[135] Though we have limited information about the building, it is known that The structure had an elaborated ceiling, lodges that were left for women, however it was also possible to sit together with families. The cinema was burned in 1929.[135](Aydın, Emiroğlu, Türkoğlu and Özsoy, 2005:477)[135]
[136] The Kulüp Sineması and Yeni Sinema stages were the first places where the Darülbedayi players staged their plays in the lackness of space. (Aydın, Emiroğlu, Türkoğlu and Özsoy, 2005) These structures were also the initial cinemas constructed in the city.
[137] The Lörchrer plan was including the old city centre and Sıhhıye, and the one for Sıhhıye was orienting the urban practice. (Bademli, 1994:161-169) The Jansen plan proposed a compact city, which forms a

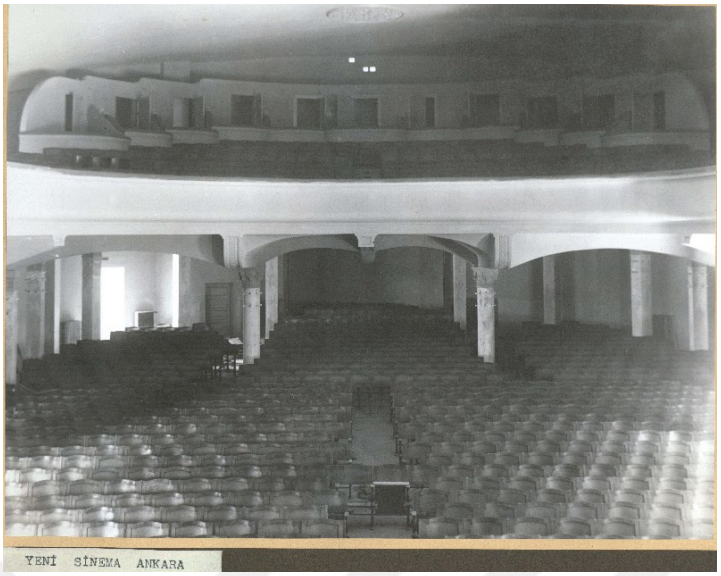


Figure 3.13 Photograph of Yeni Sinema Ankara (Salt Institute,1933)

The emergence of cinema and theater spaces both started in Ulus and Sıhhıye. 1930's, the cinema spaces in centre preserved their existence and newly developing districts continued their existence in main arteries not just in Ulus but also in Yenişehir, Cebeci and Kurtuluş. It is known that the demands to construct cinema increase in newly developing settlements. (Şenyapılı,2004:151) However, although there was an increase in demand for theater this was at a lower level and remained limited only to the Ulus region until 1950.

The 1930s appear to be a period in which important steps were taken towards the establishment and development of the national theater. Between 1920-1950 period Ankara remained the main centre for theater and opera art. Since this part is also

new centre around the central station and the foundations of the new city was grounded there. The resident areas in Yenişehir and Cebeci, Bakanlar Sitesi, recreation areas are constructed properly to Jansen Plan between 1932-1950. New facilities with with residential functions emerged across Yenişehir, with city growth in that direction.

mentioned in introduction part for the history of Turkish Theater only general information about the structures will be given in this section.

The outstanding theater spaces from the 1920-1950 period in Ankara are Türkocağı, Küçük Tiyatro and BüyükTiyatro, which still continue function as significant cultural spaces [138] These buildings are also significant landmarks in theater history due to their comprehensive building programs and technical quality, meeting the essential requirements of a theater hall.

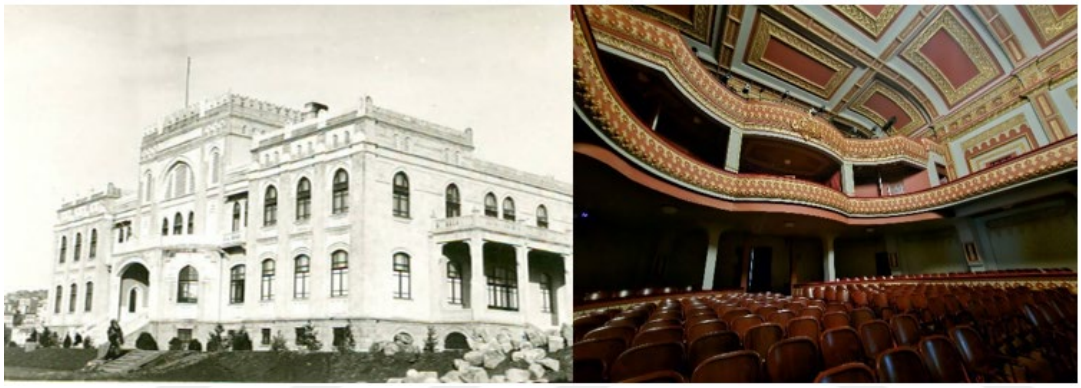


Figure 3.14 Türk Ocağı Building (VEKAM Archieve), Auditorium (Author,2024)

The decision to construct of a centre as Türk Ocağı was made in 1926, and a competition is set which demand a modern building where various examples of old Turkish fine arts will be exhibited. (Fırat,1998:64) The competition is won by notable architect of the period, Arif Hikmet Koyunoğlu. Being completed in 1930, the building became one of the focal points as culture and art space in Ankara. [139]As

[138] Detail information about these buildings including photographs and related drawings can be found in Appendices C and D.

[139] Through this period, Darulbedayi, many private tours, conservatory students and graduates, and, at last, State Theaters used the building.. As Türk Ocağı and Halkevi it hosted many plays. After 1941 for a period, it was used as tatbikat stage. In 1956 it became one of the stages of State Theaters under the name Üçüncü Theater. the building has been using for limited plays mainly in festival periods.

one of the first buildings to support cultural reforms and activities, its architectural quality reflects attention and vision of the government. A theater hall was a requirement for the building in conquest and the resulted hall was one of the modern theater of its period. It was a very qualified building with its special electrical and heating system imported from Europe, a stage with a special elevator system that enables two story usage with different decors at the same time, advanced projection and sound system, a fire curtain, and a distinguisher system (Birkan&Pehlivanlı, 1977, pp:8-16). These features were exceptional at the time of construction even today, surpassing the arrangements of many contemporary theaters.

Figure 3.15 Küçük Tiyatro Building (State Theaters Archieve), Auditorium (Author,2024)

The Küçük Tiyatro building- II. Vakıf Apartmanı was constructed as a residential house for leasing manly used by parliament members of the period. The building was designed by the important architect of the period Mimar Kemalettin, It was one tallest building of its period, featuring modern systems such as central heating, ventilation and electrical installations (Evkaf Umum Müdürlüğü, 1929) Although completed in 1930, it was initially designed as *musiki ve hitabet salonu*, was used as storage area and in 1947 it started to be used as Küçük Tiyatro stage. The design

should be considered in the context of the Early Republican Period, reflecting the desire and need for a space dedicated to cultural events. The building occupies a central location in İstiklal Street. It is one of the oldest and permanent State Theaters building in Ankara with an atypical plan scheme when compared to other theater spaces in Ankara. Though it was designed in the First National Architectural Style, it distinguishes itself through a minimalist approach to ornamentation and architectural components. Also, as an apartment building it reveals one of the first samples of the typology of cultural usage together with residential units.

Figure 3.16 Büyük Theater (State Theaters Archieve)

The Sergievi building was designed by a native architect Şevki Balmumcu a emerged from an international competition for an exhibition hall. Constructed in 1933, it was used as an exhibition but after 1948 it started to be used as theater with conversion it to opera house by another notable architect Paul Bonatz.[140] This transformation include significant changes including removal of the tower, addition of soffit, foyer area, rehearsal rooms, ateliers and staff entrance, a colonnaded portico, stucco

[140] The building encompasses an important place in architectural history in the debates of the national architecture as sergievi and with its conversion.

decorations on façade, converting its modern identity into a neoclassical style, make it a representative of the II. National Architecture. The building is very important as it is one of the first theater and opera house for the Early Republic Period building and host important cultural events and theater and opera history.

In the 1940s, Gençlik Park was an important place as a recreation area and urban activity centre that all segments of the society included. There were various activities includian open-air theater. [141]

Ankara's city centre expanded in South direction, creating new residential areas [142] The housing problem continued in the late 20th century. In 1950s Democrat Party's economic approaches influenced housing policies and it lead to diverse production models as build-and-sell and cooperatives and squatter house. (Bilgin, 1992:83). A 1951 regulation allowed penthouse additions and floor increases in the city centre (Altaban, 1998:41-64), followed by rapid production process triggered by 1954 Land Law amendment (Bozdoğan & Akcan, 2012:139-171). The 1950s also saw a rise in cinemas in new settlements like Cebeci, Yenimahalle and Altındağ (Şenyapılı, 2004:151). Trade under dwellings in Yenişehir promoted a modern lifestyle, while Ulus remained the trade centre, with new cinemas and theaters emerging due to zoning policies increasing city centre density. (Şenyapılı,2004:151)

In 1956, a partial area of abandoned shops was converted to Oda theater. In 1957 a new private theater is established under the name Beşinci Tiyatro. It was the first private theater after the establishment of State Theaters in Ankara. (Ünal, 1997:1)

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[141] However, with the 1957 revision plan, casino the restaurants, buffet, *Yeni Tiyatro* and in the park were demolished. (Gultekin, 2013; Şenyapılı, 2004: 215)

[142]The residential areas developed in Kızılay and Cebeci, followed by Bahçelievler, Çankaya, Istasyon Akköprü, Keçiören, and Etlik, with Esat and Aşağı Ayrancı. By the 1950s, beside these new developing areas, management centres, hospitals, and recreational facilities designed with important connections and infrastructure (Bademli, 1994:161-69).Despite the fact slum areas problem has started in Ankara during the initial years of the Republic, in 1945 to the 1950s squatting turn into a more prevalent problem (Sey, 1998:34). While Altındağ and Dikmen regions revealed as slum areas. Following that Yenimahalle, Yenidoğan, Gazi Varlık Mahallesi, Mamak, Aydınlıkevler, Kurtuluş and Cebeci regions became slum areas. (Sey, 1998:34)

143 This stage later rented to State Theaters and started to be used as Yeni Sane in 1960. Unfortunately, it was demolished in 2007 (Demirtaş,2013). Yeni Tiyatro stage can be seen as initial samples of multi-function building with office and culture space usage. As it will be more determinant in 1960's especially over the cases in cinema, the building typologies that become dominant in city texture, with the demand like offices and apartment creates a symbiotic relation with these cultural spaces, that is providing a two-side profit for the investor.

If we overlook to the theater spaces of the period, the theater buildings were either constructed or later converted by government, with substantial budgets. This financial support significantly influenced the quality of the work, from the initial selection of materials used and the overall architectural quality. While on the other hand the private theaters of the period, could performed very short period.

These initial spaces *Küçük Tiyatro*, *Büyük Tiyatro* and *Türk Ocağı* were affected by western culture in theater architecture, in terms of design approach in stage type, elaborated halls and foyers. The approach to Turkish architecture history can also be read over these buildings intrinsic history. This era, marked by rising nationalism following the losses in the Balkan wars, revealed as first national style (Aslanoğlu, 2001:29-31, Sözen, 1996:13-15). The Küçük Tiyatro and Türkocağı building reveals as representative I.st National style. The Büyük tiyatro is on the other hand itself reflects different style. As sergievi represents a good local example for "international style" design approach and later transformation into a theater and opera house, resulting in a more monumental structure representative of the Second National style. These buildings are also designed by the prominent architect of their period.

The foyers of these buildings reveal as decorated space with special decoration elements especially in columns and ceiling, also it is possible to see special lighting elements. In Opera Building foyer showcases significant artwork of Cemal Sait Tollu

[143] Ünal (1997:1) also mentions about Sadi Tek Cep Theater in 1953 but as it is not mentioned whether it has its own stage or not, this information is not included in inventory study.

and Bedri Rahmi Eyüpoğlu. (Altan, 2008,p.14-26) and staircases are elaborately designed with special metal works. Additionally, the foyer of Büyük Tiyatro and common space for Türkocağı are illuminated large crystal lighting elements, reminiscent the samples from Europe. While describing the Büyük Theater, Lütfi Ay describes the building's marble and wide entrance, stairs with wrought iron railings, impressive crystal chandeliers, silk velvet curtains and coral-colored seats with leather brought from London. (Ay, 1949:7)

In terms of ornamentation, the buildings exhibit similar characteristics with the color usage and stalactite in columns. The Türk Ocağı and Küçük Tiyatro have gilded floral-patterned plaster reliefs were used while in the sergive simpler mothifs were preferred.

When we examine the auditorium of Türk Ocağı, Küçük Tiyatro and Büyük Tiyatro their halls of designed with curved rear wall, probably for the acoustic reasons and aesthetic concerns. The stages are in proscenium arch style, they all have balconies, and boxes in variation. These buildings also have a soffit above the stage and side wings. The Türk Ocağı and Büyük Tiyatro employ special lift systems under stage.[144] These buildings are initial examples of reinforce concrete use for their period. Technically they stand out with their innovative approach for construction techniques, high workmanship, use of materials.

The Beşinci Sahne in Kızılay(Later Yeni Sahne) represents a significant departure in the architectural design of theaters in Ankara. This theater, with a capacity approximately half of its predecessors, its absence of balconies and lodges[145], as well as its choice of materials was resulted to a modest example when compared to the early Republican era theaters, In Yeni Sahne the effort to create an aesthetic space is evident with its simple decorated wood-panelled hall, the plasterwork, and the

[144] During surveys it is seen that these systems are no longer in use.
[145] Though there exist lodges in the original plan drawings of Beşinci Sahne, this lodges cannot be seen in the photographs of the Yeni Sahne.

lighting design. In terms of hall type, capacity, this approach will become a defining feature for many of buildings that are constructed after 1950's.

Figure 3.17 Yeni Sahne (State Theaters Archive)

1960-1980 Period

1957 Uybadin Yücel Plan, and the sub regulation in 1960 and 1968 resulted with the increase in floor height and the condominium law replaced low rise buildings with apartment blocks. The rapid increase in building process, urban developments resulted with a housing pattern - apartment typology become prominent. Urban developments also increased the density and nee commercial buildings. (Resuloğlu, 2011:105-106) [146]In 1960's the sub centres of the city grew in scale and function and in 1970's residential areas turned into new commercial zones with fast urbanization.

[146] After Yücel Uybadın plan, the city expanded in southward and west ward. The peripheral road connected two arteries towards west, north and east and the former slum areas like, were designed as a planned area.

As it can be seen in inventory between 1960-1980 various new cinema and theater buildings emerged in city. (Kul Harmankaya& Güçhan, 2023:113) In this period we see theater spaces in Bahçelievler, Kızılay, Maltepe and Kavaklıdere.

In fact, Balkır's observation in 1946 reveals the reasons for the imperative need to transform apartment buildings, which later determined the general typology of many cinema and theater buildings. It was stated that, investors did not prefer theaters, however theater buildings generate as much income as rent of apartment structures, and also theater building would bring national pride with theater usage. (Balkır, 1946:4-5) Similarly, Erduran, in his article, stated that a theater building must be located in a place close to the city centre and entertainment area. He also stated currently the hotels, office blocks and apartment buildings are constantly built in the best places of big cities, and such buildings are sources that should be discussed during the planning phase that ground floor can be used as theater. He gives examples from, the large apartment buildings constructed in Atatürk boulevard in Ankara and in the row of radio house in Istanbul with their large basements and coal cellar which can be transferred into many small theaters. For this, it is claimed that theater entrepreneurs can agree on this mutual benefit and benefit from the aid sections in the budgets of banks in the arrangements required for the interior of the building. (Erduran, 1958:32)

It is possible to see that these criticisms made in the 1950s, as can be seen in the Ankara inventory study, reveal as the solution for finding required space for the becoming basic typology for many theaters, especially cinema buildings built after the 1950s. Indeed, many apartment buildings, office blocks ground and basement floors became cinemas and theaters in the city centre or on important transportation and commercial axes nearby. When compared to theater, cinema has become more preferable due to its popularity and preference by the public, also more income is generated compared to theaters. Many apartment buildings has been used as cinema

and theater sometimes in the initial design phase, sometimes with the transformation of storage and shelters in the basements and entrance floors.[147]

Figure 3.18 Altındağ Theater (State Theaters Archieve)

Notable stages like Yeni Sahne and Altındağ stages joined to State Theaters in 1960's (Devlet Tiyatroları Genel Müdürlüğü, n.d.) The theater was converted from the sports hall of Yıldırım Beyazıt Lisesi. Stage plans taken from State Theaters indicate the presence of a wing and artist facilities. Acoustic inclined panels are positioned on the ceiling, with gaps utilized for lighting. The walls feature carpet-like motifs up to a certain height, with the upper section cladded with seperately and vertically arranged timber elements. Special efforts to gain audience from Altındağ district resulted with opening a theater stage in the region. [148]

[147] It is important to note that cinema and theater usage did not started after 1960's , more early usages can be seen in early but small number of buildings. Detailed information can be found in the article of the inventory study for cinema and theater spaces in Ankara. (Kul Harmankaya & Güçhan, 2023)

[148] As Cüneyt Gökçer stated, efforts were made to bring theater to the people of the Altındağ district by providing lists of theater locations and operating days. Tickets for the Küçük Tiyatro were sold mor cheaper for two and a half liras per day, and the Altındağ community filled all available seating, demonstrating sufficient demand to attend to this theater (Devlet Tiyatroları Genel Müdürlüğü, 2019:37)

The significant samples of the period reveal as Arı Tiyatrosu and in the second hall of 1970's as Şinasi stage.

The Şinasi theater (previously Çağdaş Sahne), foyer designed in two level, the theater has a single hall design without balcony, hall acoustic carpet cladding, decorative side walls (with mke kontrtabla,kauçuk and sky kaplama) and suspended decorated with hexagon mothifs on ceiling were used. There is no sofita and side wings. But there is also a space for projection and light room and the sources reflect the together usage of cinema and theater function.The sensitivity to create an aesthetic foyer area can be seen with the ceramic panels in foyer and protocol room as well, material selection, wood cladded ceiling in lower foyer and effective circular stair. On the ceramic panel 'Hamiye 1973'is written. And in the protocol area passage there is also an artwork of glazed tiles probably designed by the same artist of Akün.

The special decoration with metal plates around the gallery opening slab can be observed.In the original drawing rotating stage and the elevators at the side of stage in original design, today cannot be observed. This detail seems that they didn't apply. The orchestra11/03/2025 pit area is today closed and not being used.

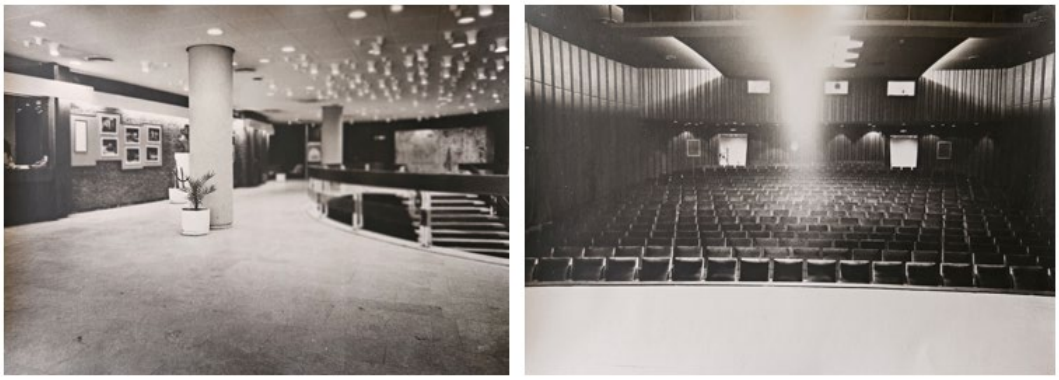

Figure 3.19 Şinasi Theater (State Theaters Archieve)

The building has an elegant brutalist style with its mass portions of high rise and lower blocks. New materials and building technologies can be seen in exposed concrete and aluminium details in openings and sunshades. [149] The Şinasi stage on the other hand was constructed as a part of the complex that has been constructed by Emek İnşaat. The theater take place at the lower block with another stage Akün. In sources in 1970's and 80's the building usage as cinema and theater under the name of Çağdaş Sahne and started to be used by State Theaters since 1988.

Figure 3.20 Arı Studio (Author, 2015)

The complex where Arı and Orkut studio take place building was designed as a 12,000 m2 complex for the Tarım Kredi Kooperatifleri Yardımlaşma Birliği Vakfı. The cooperative's original complex encompassed a cinema, wedding hall, theater, school, and commercial units. The cinema (now Arı Studio) and theater (now Orkut Studio) were repurposed as studios after TRT rented these spaces. The theater block constitutes a connected yet there is also an office block. The theater hall, now known

[149] The specific aluminum details are in fact designed together with architect and the sensitivity in selection can be seen in the selection of material according to results of the experiments done on the material as it can be seen from the archive files in SGK archives in Hasanoğlan.

as Orkut Studios, boasts an elaborate design spanning the ground and basement floors. The theater features a balcony, two boxes, an orchestra space, and side wings for the stage. A passage leads from the stage to the artist rooms and restrooms. A soffit is also incorporated above the stage. The building showcases numerous ceramic artworks on walls Notable metal railwork is visible in both the façade arrangement and the theater's walls. The design includes a passage to the foyers with stairs, curved walls, and varied levels to facilitate spatial flow. Many theater artists separated from State leading an increase in the number of theater societies. (Sav,2018:38-40) 150

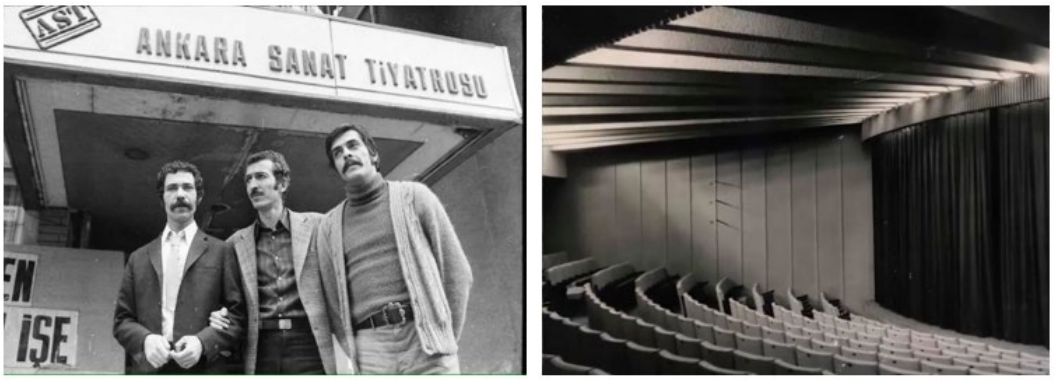

Figure 3.21 Ankara Sanat Tiyatrosu (Photo of Süreyya Oral), Auditorium (*Gazete Sanal,n.d)*

In these period significant private theater spaces emerged like Arı Tiyatrosu, Meydan Stage, Büyük Meydan Stage, Ankara Sanat Tiyatrosu, Küçük Sanat Tiyatrosu, Yeni Ulus, Ankara Yeni Sahne can be name as outstanding examples. Unfortunately,

[150] Ankara Birliği Sahnesi, Mithatpaşa Tiyatrosu, Ankara Halk Tiyatrosu can be given as examples of theater societies. (And, 2015:189-190)

many of the stages belong to this period cannot survive today. [151] In the magazines of private theater lackness of government support is criticized. (Nejat,1963:3)

When we explore these private theaters, the ones that are constructed as theater is less in number, and others are later converted spaces from garage, hein in basement, night club. They mainly take place at the basement floor, and if the theater has balcony can occupy two basement. The cases where the entrance hall was used is low in number. The entrance floors are generally left for shops.

The outstanding feature for theater for this period is they take place in multi-functional buildings which is dominantly apartments, office blocks or larger complexes for private organizations and association mainly composed of separate blocks that one including the theater.[152]There are generally separate entrances or sometimes more if the building have access from side areas. There are arrangements where the theater mass remains within the boundaries of the main block or can be perceived as extending beyond these boundaries, generally towards the backyard of the building and/or expanding to both sides on the narrow façade.

When we look to the architectural design approach for the hall types, outstanding types can be seen as rectangular (Tatbikat, Küçük Komedi theater), fan type (Ankara Sanat theater, Yeni Ulus), fragmented rectangular stages (Arı Theater, Büyük Meydan).The halls don't have balcony or lodges.[153] Except the Arı Theater, the other theaters are middle sized halls that the capacities don't exceed 350 seats.

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[151] Arı Studio continued to be used by TRT, the Küçük Komedi theater is beeing used as child theater, The Yeni Sahne continut to be used as theater. Unfortunately, Ankara Sanat Theater has also left its stage in Kızılay and opened a new stage in Bilkent Station.

[152] To see specific details of theaters inventories Appendix A can be explored. The exemptions can be seen as Altındağ theater,it was converted from separate sport hall.

[153] The Arı Theater and Küçük Komedi theater designed with balcony and in Yeni Ulus boxes at the rear can be observed in original drawings.

Figure 3.22 Tatbikat Theater (Author, 2015)

In terms of stage architecture, they are all proscenium arch style, the spaces generally don't have soffit, while the Arı Studio is designed with soffit and a later intervention demand can be seen while converting the building of Ankara Sanat theater. Although the spatial variations vary depending on the dimensions and size of the building, there are rooms that the artists can use, and in some theaters, there are side stages where the decor can be stored. And in building programme foyer, buffet, coat room and wet spaces take place.

Despite the increase in theater societies, even today private theaters struggle to continue their functions. In 1960's State Theaters stages could not used private theater stages. (Sav, 2018: 35) In this period we see many theater performance took place in cinema buildings such as Kızılırmak Cinema, Menekşe Cinema, Batı Cinema, Büyük Cinema, Eti, Alemdar Cinema, Dedeman and Cep Cinema.

When we examine these spaces, we see they mainly reveal as bigger size halls above 400 seat capacity. On the other hand, as they are designed properly for cinema buildings in many cases, we do not see the backstage areas, side wings, fly tower and rooms for artists are not included design approach. Although space arrangement for artists can be observed in original drawings like in the cases Alemdar Cinema and Çankaya Sineması. Later addition of spaces for the performers can be observed like

in the conversion of Mithatpaşa and Akün cinemas into theater buildings. The design approach in inner spaces isr restricted as many of them are not being used today,converted for other usages and the old photographs cannot be obtained. But in cinemas from the existing cases and resources we can see many of the buildings have elaborate interior design, with specifically thought artistic details. In some of the use of art pieces like ceramic panels in interior design can be observed especially for the buildings constructed between 1960 and 1980 that are placed to the first greeting area foyers or entrances and also composed together with the circulation member and placed close to them. Like in the case of Büyük sinema a 1940's period building we also see wall paintings like in the case of Büyük Tiyatro.

Figure 3.23 Akün Cinema (State Theaters Archieve), Akün theater hall (Author, 2015)

Both theater and cinema spaces reveal as important examples in construction systems with wide openings and open spaces created hall. The main structural system was use of reinforced concrete systems. These openings were crossed with ribbed beam systems and deep beams under the balcony. Büyük sinema The building that was constructed in 1940 's though the building has reinforce construction system. But the cinema hall had a special iron construction system. (Mortaş, 1949)

1980-1990 Period

It is difficult to say about the urban transformation[154] and the location of theaters, considering the small number of theater venues, influence theaters over the limited cases. However, for the Irfan Şahinbaş stage opened by the State Theaters during this period, it is not known whether there was any concern about opening a stage close to newly developing areas, other than the concern of opening an experimental theater in an area on its own property.

It has been observed that the theaters of 1980, for which information is available, did not last very long. Many of the theater buildings of this period have not survived to the present day. The high production costs, the high rents for halls, limited number of staff and low box office return were among the important factors preventing private theaters from meeting the audience. (Ünal, 1997:8, 23)

In the 1980s and 1990s, it is seen that theater usage and city theater performances began in the Gençlik Parkı. In the 1990s, Mahir Canouva and İrfan Şahinbaş stages also joined the State Theaters . It is seen that the city theaters first started performing in a converted wedding hall in the Genclik Park, and that they gained their own qualified stages in the Genclik Park in the 2010s. (Tarihçe, n.d.)

Irfan Şahinbaş Stage joined the State Theaters by converting one of the ateliers into an experimental stage within the complex where the production workshops and social facilities of the State Theaters are located. In this stage, the entire venue is like a black box, and the viewing area and the area where the players sit vary depending

[154] In examining urban developments of this period, Ankara's 3rd Master Plan, the 1990 Nazım Plan, approved in 1982, provided a structural rather than urban framework, decentralizing the city and promoting balanced development with industrial zones, recreation areas, and mass housing (2017:103-104). With the Cooperative studies in Batıkent, Eryaman, and Çayyolu it was aimed to achieve plan goals, with the 1990 Metropolitan Area Master Plan supporting development along the Ankara-Istanbul Road and the Southwest Ankara Corridor (Kamacı, 2009:321).

on the management of the play. Movable seating platforms are arranged accordingly, and the lighting system for the stage is associated with the steel construction of the ceiling.

Figure 3.24 İrfan Şahinbaş (Author,2024)

2000-2020 Period

Despite the rise of shopping mall cinemas started to be opened theater and AST opened a new hall in Bilkent Station's cinema complex.[155] In the 2000s, several new stages joined the State Theater, including Akün Sahnesi, Muhsin Ertuğrul Sahnesi, Çayyolu Cüneyt Gökçer Sahnesi, Studio Sahnesi, 75. Yıl Sahnesi, Tatbikat Sahnesi, and Ziraat Sahnesi. The Ankara Metropolitan Municipality Theater Building was constructed in place of the Muhsin Ertuğrul Open Air Theater during Gençlik Park's

[155] Between 2000-2005, slum areas in Ankara decreased, and more modern residential areas emerged due to e build-sell agreement and urban transformation projects by municipalities (Aydın, Özgür, 2009: 229-234). Post-1990s decentralization efforts led to the formations of sub-centres and increase in shopping malls along major roads like Istanbul, Eskişehir, Samsun, and Konya.

renovation in 2008 (Turgut Gultekin, 2013). Recently, 100. Yıl Sahnesi and Pursaklar Sahnesi (2021) were added to State Theaters venues.

The outstanding theaters of the period are the Akün Sahnesi which was converted to a theater building from 2003 And Çayyolu Cüneyt Gökçer Stage, Studio Stage and Tatbikat stages can be given as other samples for the period.

Figure 3.25 Çayyolu Cüneyt Gökçer Stage (Author, 2024)

Çayyolu Sahnesi is important as it is representative of a theater building which is intentionally built for theater purpose and under the guidance of state theater. The main feature that distinguishes Çayyolu Stage from other stages is that the stage architecture and backstage are designed in accordance with the theater function. When the stage architecture is examined, there are light bridges on the stage, there are manual and motorized sofit pipes, and there are light, movable portal, an elevator for the stage and the orchestra, acoustic and sound systems special designed for the theater function, The side wings also connected to an area that enable decor transfer with outside connection. There is a also rich programme in backstage area including artist rooms, dressing rooms, other staff rest rooms, rehearsal areas, cafeteria, Warehouse, wet areas and administration units.

The Akün Stage The building reveals as one of the qualified buildings constructed in 1970's by Emek İnşaat, who have built many qualified buildings using new construction technologies and materials. The initial function was cinema but converted to theater usage with strong interventions. The cinema hall with balcony divided horizontally into two parts, due to space requirements for backstage artists dressing and resting rooms, storage areas and technical spaces. The seats of cinema are used by recoating. The characteristics wood cladding on wall and ceiling and the ceramic work is removed, the floor cladding made by carpet. The ground finishing, glazed tiles behind the stairs, metal plates surrounding the side of gallery opening and ceramic panel in entrance is the only conserved components of the original design. The outstanding feature for the conversion was to design a flexible seating and stage arrangement with the State Theaters demand which gives different usages like frame and arena sahne. The seats can also be arranged according to the stage usages.

Theaters in Ankara saw a slight increase, mostly attributed to State Theaters stages. Private theater groups often used multipurpose halls in municipalities and private cultural centres, halls in shopping malls, and other entertainment areas. These multipurpose halls support various community events and private theater activities, while State Theaters halls are also accessible for performances by diverse groups.

Though not included in the inventory, The unique characteristics of these spaces, along with the challenges and inadequate conditions they present, delineate the boundaries of the art form, influencing its character and quality. Therefore, it is imperative to study these aspects comprehensively. Nonetheless, this study is confined to stages with permanent use or dedicated theatrical spaces.

As stated by Yazgan, these newly established theater venues primarily serve additional functions, such as offering educational programs and theater courses, with the halls often being rented for other uses. The integration of theater performances within bars, restaurants, and cafes introduces a novel approach to performance spaces. This setting fosters a unique perception and experience while also providing

supplementary income for the theater. As Yazgan implies, contemporary performance styles, including cabaret, stand-up comedy, children's theater, bar theater, traditional theater, and shadow play, are frequently staged in converted spaces. These venues often feature stage types such as proscenium, black box, bar stage, chamber theater, and arena stages, as identified in Yazıcı's study. The seating capacity of these stages typically ranges from fewer than 100 to 150 seats. Venues with capacities exceeding 150 seats are generally those that were originally used as theaters or cinemas (Yazıcı, 2023: 164-165).

University cultural congress centres and municipal cultural centres, such as Cer Modern Arts Centre, Mamak Cultural Centre, MEB Şura Salonu, Nazım Hikmet Congress and Art Centre, Yenimahalle Municipality's 4 Mevsim Theater Stage, Çankaya Municipality's Yılmaz Güney Stage, Yaşar Kemal Cultural Centre, and Doğan Taşdelen Contemporary Arts Centre, also host numerous theater plays These multipurpose halls are utilized for multifunctional purposes, including serving as theater spaces. Additionally, there are supplementary facilities such as an art gallery, studios, workspaces, and rehearsal rooms.

There are also new arrangements like Oran Açık Hava Sahnesi that has been using for theater performances. Private theaters face challenges with inadequate buildings, often converting basements, attics, and living rooms into stages. Notable private theater venues in Ankara include AST, Tatbikat Stage, MEB Şura, and Ekin, though many struggle with limited facilities (Çankaya Sahne ve Düşündürdükleri, 2019).

3.3 Theater Buildings as Cultural Heritage- Selecting the Case

Accepting and protecting theater buildings as heritage, which feature complex design in terms of functional relationships, intensity of use and technical equipment, necessitates a correct understanding of the value attributed to the buildings and their uses.

Legal regulations and national documents gain importance in terms of determining the values regarding the protection of heritage and providing guidance for the values related to the country-specific heritage group. It is possible to see the value criteria in the table prepared by selecting from the relevant documents, taking into account the structures within the scope of the thesis.

In the current point of conservation theory, identifying all features that contribute to place and its significance, through a participatory way is a fundamental strategy. Each building should be evaluated in its own story; considering its period, location, value within the collective whole and its intrinsic values that create the place should be carefully understood.

For this section of the study the values that can attribute to theatre buildings are defined over related national and international documents, charters and regulations. Considering the component and contributors efficient on values, a set of statements defined and Ankara State Theatre buildings are evaluated over this statements in order to select the case with higher value set.

3.3.1 Theater Buildings and Value Aspects

As defined in Burra Charter cultural significance reveals with aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups. Also, it is defined that Groups and individuals relate with place should better participate in identifying and understanding the cultural significance of the place. (Burra Charter, 2013).

For the cultural heritage of the more recent period the prominent value headings can be defined as technological value, artistic and aesthetic merit, social merit, canonical merit, integrity, historic and referencial values. These values include tangible and

intangible values. At the same time, the economic value of inheritance is among the recently discussed value measures.

Theater buildings are one of the architectural typologies that should be examined within the scope of variety of values.

Theater buildings often emerge as at important landmarks within cities, as monumental structures that will form an architectural focus. Many of the theater buildings contribute to the identity of local character and texture of the city; not only as architectural landmarks but they also as important spaces for cultural and social history.

When the theater buildings are investigated it is seen that after 20th century they were constructed in variety of styles and quality. For the ones that are constructed/used by government, large budget organization or establishment, it can be observed a high quality in design approach, material use, space quality and technological infrastructure. Even in the modest samples there is a noticeable sensitivity for the in design, that concern for execution of this art in qualified spaces.

One of the key points for evaluating the cultural and aesthetic value of contemporary buildings is the structural composition. The interior layout of theater buildings contains many architectural elements that reflect the understanding of architectural design and aesthetics. The DOCOCOMO US evaluate the skill at composition, handling of proportion, scale and material and detail for the aesthetic and artistic merits. (How to evaluate modern. (n.d.).) The harmony of the materials used, the design approach of the architectural elements, workmanship, decorations, and the integration of all elements in a cohesive whole contribute to the architectural and aesthetic value.

BURRA CHARTER	ICOMOS TR	2683 Law	DOCOMOMO	CoE-RECOMMENDATION No. R (91)	MADRID DOCUMENT-MADRID DELHI	NARA DOCUMENT
Aesthetic Historic Scientific Social/ spiritual	Authenticity Integrity Historic Document Aesthetic Technical Rarity- Unique Group Usage Folkloric	Historical Value Age Value (defined periods) Architectural Aesthetic Archaeological Rarity Art value Regional Scientific Cultural Religious Fine arts Social Authenticity	Technological merit (innovative modern technology to solve structural, programmatic, or aesthetic challenges) Artistic and Aesthetic merit (exhibit skill at composition, handling of proportion, scale and material and detail) Social merit (reflect the changing social patterns of 20th century life/designer attempt to improve living or working conditions, human behaviours through form or function) Canonic merit (work /architect famous or influential/exemplary work) Integrity (original design intent apparent/ material change do not compromise the architectural integrity) Historic &Referential Value *(work exert an influence on subsequent designers)*	Traditional values Modernist values Architectural significance Historical values Aesthetic, history , technology , political, cultural, economic and social contributions (new materials, new uses, new techniques)	Cultural significance- aesthetic, historic, scientific, social and/or spiritual value (significance may rest in its tangible attributes, including physical location, design (for example, colour schemes), construction systems and technical equipment, fabric, aesthetic quality and use, and/or in its intangible values including historic, social, scientific or spiritual associations, or creative genius.) (modern conservation technology and material) (all components of the heritage site, including interiors, fittings and associated art works.) Intangible values (historic, social, scientific or spiritual associations, or creative genius.)	Cultural pluralism (local authenticity) sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage

Figure 3.26 Value Chart from Related Sources.

It is important to evaluate the buildings within their period and context. In Türkiye, it is possible to see that in the 1920s and early 1930s, interior spaces that were more under the influence of European samples, featuring ornamental and decorative elements. In Türkiye, the facade layouts that were influenced by the national architectural heritage were replaced by simpler facade layouts that developed under the influence of the era's architecture approaches after the 1950s. Many buildings from this era reveal with their plain interiors that are enhanced with art objects, and fluid spatial relationships.

The suitability of the architectural space for theater art and their adequacy in meeting the functional needs can be evaluated by its acoustic quality and how appropriately sized and equipped spaces are related within the functional program.

Theater Trust identifies buildings' special architectural interest based on their design, decoration or craftsmanship, being significant examples of building types or techniques, significant plan forms, engineering, stage and technological interest.

Also, relevant factor with architectural interest in architectural distinction of building's and objects fixed to them. (Heritage, 2019)

Innovative modern technology usage in buildings to solve structural, programmatic, or aesthetic challenges are defined as technological merits of the contemporary heritage asset. (How to evaluate modern. (n.d.).) Theaters reveal as a building typology where technological innovation is prevalent in aspects such as stage architecture, stage machines for decoration, elevators, hall construction with wide openings, hidden heating, cooling and ventilation systems, illumination systems, design approaches, material selections and acoustic design.

Theater buildings in Türkiye, mostly built after the 20th century, some are approaching 100 years old by the year of construction, carrying historical value reflective of their period. The historical value and importance of buildings is a subject that can be addressed in many aspects. Theater Trust evaluates buildings as heritage, for special historical interest the building is considered a place in the nation's history and / connection with historical associations with nationally important individuals, groups or events; and also consider the building current status have a strong connection with the valued aspect of history. (Heriage, 2019) Theater buildings often witness, and host important theater plays of important artists, thus contribute to the cultural and social history of society.

The canonical value of the building is defined by DOCOMOMO as being designed by an important architect and/or the design inspiring other designs. (How to evaluate modern. (n.d.).) Most of the important theater buildings are the works of prominent architects of their time and their construction influence other similar buildings.

The connections and the meaning that theater spaces hold, define the prominent social values for theater space. In Burra Charter's Practice notes, Social value refers to the associations and meanings that a place has for a particular community or cultural group, shaped by its significance as a local marker, its role in community or

cultural identity, and the long-term use and association with the place (Icomos, Australia. 2013a).

Theater reflects advanced construction techniques and qualified architectural design and space organization. But beside that, the social value they have should also be considered specially. As defined by Ehab (2015), heritage is not just a thing or a place, but rather cultural processes of social activities that include remembering, memory-making, as well as a continuous meaning-making and re-making through certain socio-cultural patterns that differ from one place to another. In that respect the places where society assign a common value, makes them part of city memory that reflects an image of public and the lifestyle. The relationship of theater buildings and memory is more than visual or narrative connection. The displaying halls are in fact named as memory spaces that contribute to city's memory (Pösteki, 2012). The damage in memory of the space triggers the treats for the sustainability of the building which also damages city identity.

For theater buildings we should also talk about its trace in creating the tradition for social and cultural life. Watching a play in theater, is a mutual action of public, with its own rituals, representing the way of living, which makes the act more than a cultural event.

The theater space serves as a community gathering areas not just for experience the theatrical performance but also for social interactions. The presence of theaters facilitates social cohesion, offers people for engaging in cultural events and shows, fosters the enhancement of various abilities, creates platforms for involvement and service, reduce the feeling of isolation and enhances overall quality of life. (Planning, 2020)

The cultural and educational role of theater art on societies gives theater art a power of community identity and belonging. The structures where people establish this bond have an important place in the collective memory. The continuation of the long-term functions of these structures and the establishment of a constant connection

between people and their individual history is an element that increases and strengthens the collective value of the structure. Theater in time became memory spaces that provide the society connection to city and became an important part of collective memory. (Kul Harmankaya & Güçhan, 2023:107)

Although the primary purpose of theater buildings is to provide spaces that contribute to the performance of theater art, these buildings also play role in economic and social development of the society. In addition to the economic benefits of a theater with regular theatergoers, in many European cities the important theaters of the city are among the stops visited by people both as theatergoers and as tourists. The spread of theater structures within the city is directly related to the development of the commercial and cultural axis of the cities. (Kul & Güçhan,2023:123) Furthermore, due to their location, theater buildings are close to places such as restaurants and bars where other cultural, entertainment and leisure times can be spent, creating an area where places contribute to each other economically. A functioning theater serves a crucial function within its immediate community, contributing economic growth through job creation and the night-time economy (Theaters at Risk. (n.d.)

It is important that the conservation approach to these structures focus on conserving the authenticity and integrity of the structures, and that the values attributed to them by people and the intrinsic values of the structure .In consideration of these approach, comprehensive conservation policies and actions should be developed to protect the structures. It is important to accurately analyse the needs of the related stakeholders and the factors that have the potential to affect the value of the building, taking into account the difficulties in the preservation of theater buildings and the factors that force the structure to constantly develop and change, such as the changing art exhibition approaches of the day, the needs and comfort expectations of the audience, and the improvement of the technical infrastructure. The main purpose of conservation of theater buildings should aim to ensure they continue to serve contemporary audiences and Exhibiting theater art that meet current necessities while retaining their significance.

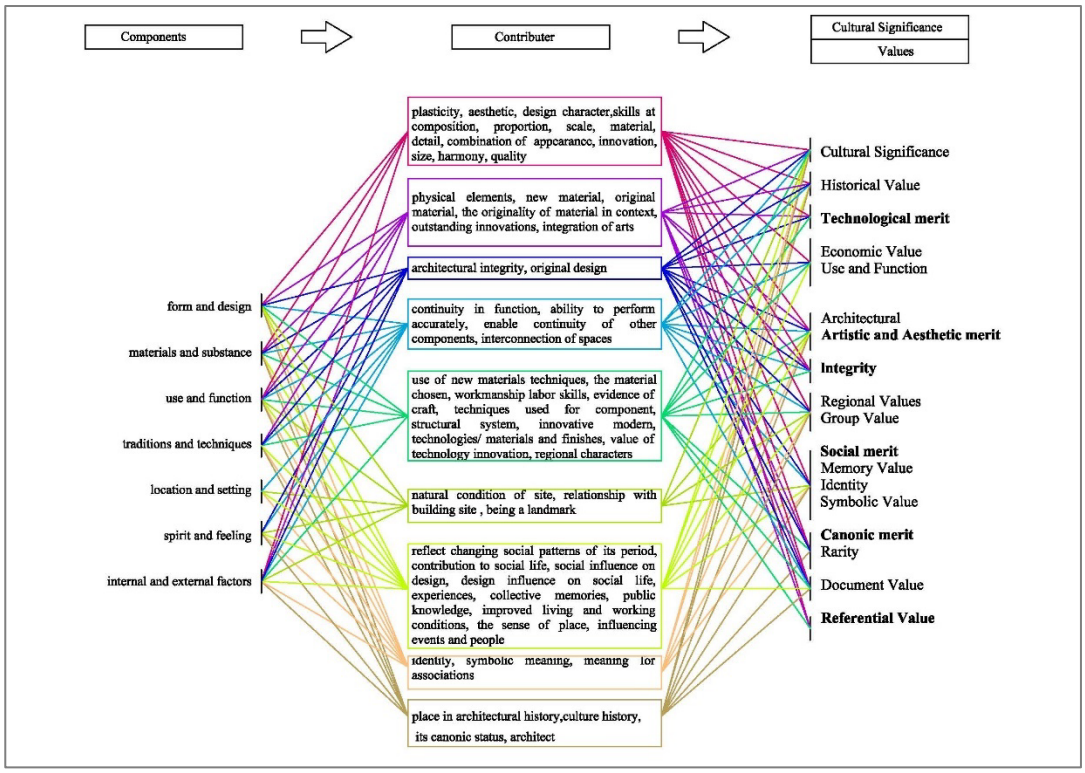
3.3.2 A Method for Selecting the Case

Previous section gives general aspects of characteristics and evaluations of theater buildings in Ankara according to their periods. In this context, the theater building stock, which developed under the influence of important cultural, political and economic policies and urban transformation in the city, emerges with different characters in each period such as architectural scale, hall type, use of materials, space design and use of art objects. The most important factor in measuring the value of a building as a cultural heritage requires evaluating that building in its own context, in its historical development, with its specific components. It is important to determine what the component that provides the value comes from and which contribute impact to its significance.

In national and international studies on cultural heritage values, it can be observed value groups can be varied specific to context and region as well as some values overlapping or encompassing others. While forming Table 3.6, relevant values from Figure 3.26 were selected and bounded with relevant components and contributors considering the study area State theatre buildings in Ankara and theatre context. As stated throughout the thesis, cultural significance has been considered as a synthesis of all values.

It should be noted that in different cases and contexts, all components and contributors may directly or indirectly contribute to variety of value groups. Therefore, these relations should be handled and evaluated specific to context. It should be also noted that the influence of each contributor on a particular value may vary depending on the specific characteristics of the building.

Table 3.6 Value Components and Contributing Issues.[156]



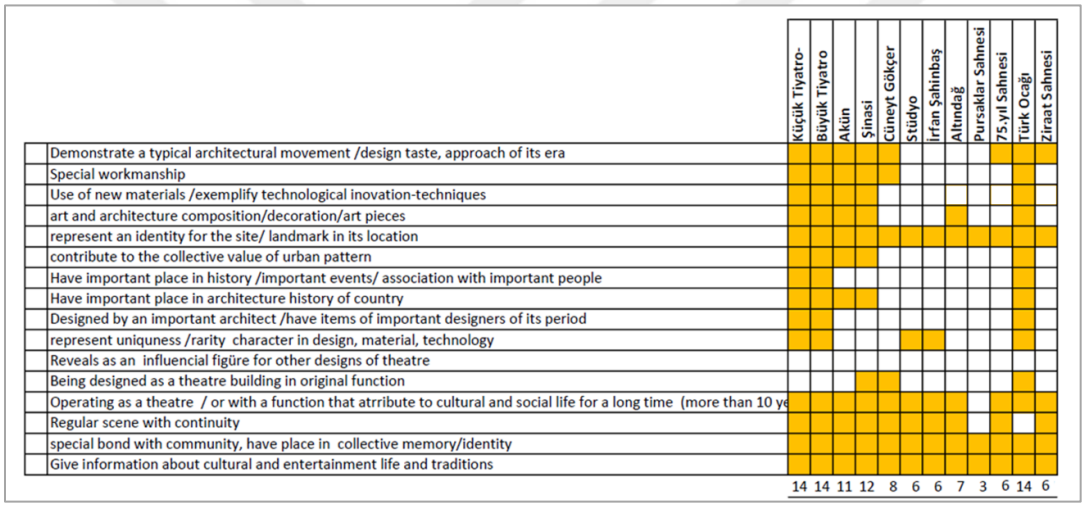
The Table 3.6 and Figure 3.26 contribute to form 16 value judgments. These statements were created considering the sub-elements that contribute to significance and related values, with in the concept of city context; in order to select the case from State Theaters stages in Ankara, as stated in Table 3.7.

The aim here is to select an actively used theater building among the buildings sustain the most value judgments as possible. At this point, the Küçük Tiyatro, Büyük Tiyatro and Türk Ocağı stages emerged as the structures that met the most value judgments. At this point, the Türk Ocağı has been eliminated due to its limited

[156] The table is formed by considering the national and international document, charters,regulations that are mentioned in Figure 3.26 together with related literatüre survey and theater context for Türkiye.

use only in some festival periods by the state theater, and the Büyük Tiyatro has been eliminated due to the coexistence of both ballet use and Opera Ballet Management outside the State Theaters and the problems specific to this. Undoubtedly, developing a CMP for these structures will contribute to the conservation of the structures in different aspects. Within the scope of the thesis, it was preferred to choose a stage where we can understand the state theater's approach to conserving the structures, within its administration and a stage with permanent theatre use.

Table 3.7 Question Set for Selecting the Case



	Küçük Tiyatro-	Büyük Tiyatro	Akün	Şinasi	Cüneyt Gökçer	Stüdyo	İrfan Şahinbaş	Altındağ	Pursaklar Sahnesi	75.yıl Sahnesi	Türk Ocağı	Ziraat Sahnesi
Demonstrate a typical architectural movement /design taste, approach of its era	■	■	■	■	■					■	■	■
Special workmanship	■	■	■	■	■						■	
Use of new materials /exemplify technological inovation-techniques	■	■	■	■							■	
art and architecture composition/decoration/art pieces	■	■	■	■				■			■	
represent an identity for the site/ landmark in its location	■	■	■	■	■	■	■	■	■	■	■	■
contribute to the collective value of urban pattern	■	■	■	■							■	
Have important place in history /important events/ association with important people	■	■									■	
Have important place in architecture history of country	■	■	■	■							■	
Designed by an important architect /have items of important designers of its period	■	■									■	
represent uniquness /rarity character in design, material, technology	■	■				■	■				■	
Reveals as an influencial figüre for other designs of theatre												
Being designed as a theatre building in original function				■	■						■	
Operating as a theatre / or with a function that atrribute to cultural and social life for a long time (more than 10 ye	■	■	■	■	■	■	■	■		■	■	■
Regular scene with continuity	■	■	■	■	■	■	■	■		■		■
special bond with community, have place in collective memory/identity	■	■	■	■	■	■	■	■	■	■	■	■
Give information about cultural and entertainment life and traditions	■	■	■	■	■	■	■	■	■	■	■	■
	14	14	11	12	8	6	6	7	3	6	14	6

Although the Küçük Tiyatro had different functions throughout history according to sources, the transformation of the hall into a permanent theater function took place in a relatively short time after its construction and become a very important space for national theatre and cultural history. Selecting Küçük Tiyatro contributed to the thesis in various aspects as detailed in Chapter 4, but to briefly mention as a birthplace of State Theaters, the building has played a significant role for exploring and addressing conservation and management challenges at both architectural and institutional levels. Its structure enable to deepen and evaluate the study in various

topics considering various stakeholders, ownership complexities, relation with conservation legislations and has sustained debates on broader management processes.

So, in the fourth and fifth chapters, it is aimed to develop a building-scale CMP approach for the Küçük Tiyatro structure,while the approaches that can be developed for the protection of the general building stock and other structures owned by the State Theaters are explained in the Fifth chapter.

CHAPTER 4

UNDERSTANDING KÜÇÜK TİYATRO and PROPOSING A CMP IN ALIGNMENT WITH THE BURRA CHARTER PROCESS

The CMP proposal is developed over Küçük Tiyatro. The theater takes part in the II.Vakıf Apartment. The II.Vakıf Apartment was designed by the notable architect of its period Mimar Kemalettin between 1926-1927, constructed between 1928 and 1930, and it was started to be used in 1930's. Originally the building was constructed to bring income for Directorate General of Foundations as a rental house. (Yavuz, 2009a:297) The building designed with an inner courtyard within which *Küçük Tiyatro* occupies ground and first floor. The building auditorium started to be used as theater in 1947, and with the establishment of the State Theaters in 1949, it became the first permanent stage of State Theaters .

Figure 4.1 The Photographs of II.Vakif Apartment (Directorate General Of Foundations Archive)

As a registered architectural and cultural landmark in Türkiye's cultural evolution and modernization journey. And birthplace of the State Theater, the Küçük Tiyatro occupies a pivotal position that offers a valuable context for examining and evaluating architectural and institutional-level conservation and management challenges within the complexities of multiple stakeholders' ownership and national legislation.

This chapter situates the Küçük Tiyatro CMP proposal within the framework aligned with Australia ICOMOS Burra Charter's (2013a) “managing a place of cultural significance” process as a foundational reference guide. The steps outlined in the Burra Charter table, are reflected in the proposed management plan for the Küçük Tiyatro. This approach can be read through all Chapter 4, over the studies including historical research, evaluation, assessments and CMP proposal. In that respect Chapter 4 design reveal in CMP structure format.

In Section 4.1. comprehensive research and analysis take place to align the stages of understanding the place and assessing significance. As defined in Burra Charter the physical location of a place is part of its cultural significance. (Australia ICOMOS, 2013a) Initially in this part the location of the building subject to protection analysed in detail in order to understand the importance of the building within its site and the site contribution the whole significance. The study also leads to understand relationships and factors that will ensure the continuity of heritage existence and define sustainable conservation decisions. So, the history of the building area, the importance of the region, the place and importance of the Küçük Tiyatro among other building groups, the relationship of the region with the city and the current approaches to the preservation of Ulus historical city centre will be given.

Following that the history of the Küçük Tiyatro will be stated in a comprehensive way through deep historical research over archive files, newspapers, theater and architecture magazines, important events, literature review, old photographs and drawings. Spatial, construction and building technologies are analysed through site

survey and related sources. The architect Mimar Kemalettin and his apartment buildings are evaluated to understand the characteristics of the II.Vakıf Apartment.

As defined in the Australia ICOMOS Burra Charter (2013a) associations mean the connections that exist between people and a place. It is further stated cultural significance is also embodied in the associations. In that respect the associations and the connections established with the building are examined in three stages. The first part includes important people who have connections with the building and the information in the literature about this; the second part include definitions used for the II.Vakıf Apartment by the institutional correspondence in the Regional Board archives and thirdly the questionnaire study evaluated to reveal the audience and employees value attribution to the building and elements that identify it.

As defined in the Australia ICOMOS Burra Charter (2013a), *"Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places, and related objects. Places may have a range of values for different individuals or groups."* The conservation of heritage aims to sustain and retain cultural significance. This significance can be comprehended by evaluating the evidence of a place in all its aspects, from the fabric to the associations, from its place within its own period to the integrity and authenticity it can still maintain today. For the Section 4.1.2. the significance assessment of Küçük Tiyatro is made over the information obtained from Section 4.1.1 Understanding the Küçük Tiyatro that the analyses serve as the evidence used to determine the significance of the structure. Within this scope, initially an evaluation for defining the character of the building and its contextual bindings that contribute its significance will be stated, afterwards the values that define the significance of the building in regard of the national and international principles will be given. Furthermore, a detailed methodology and the work concerning the significance of the Küçük Tiyatro and its components are provided in the subsequent sections.

In the Section 4.2. identifying other issues subsequently an attempt was made to gather information about the current situation, condition and building problems over

site studies, questionnaires with audience and worker . (Appendices G, H and İ), interviews with related staff; legislation and binding document analysis; stakeholder roles and relations that is covered from archive analysis; accecibility and fire safety issues through observations and regulations; transportation and environmental arrangement evaluations; usage intensity from State Theaters statistics; and evaluation of audience and worker preferences over questionnaires.

The Section 4.3 defines the CMP vision, policies, actions and projects. Afterwards the research, analysis and evaluations as an output of the study proposal for policies, vision, actions, and projects related to the CMP are provided, together with stakeholders and responsibilities statements and issues implementation, monitoring, timing,

The conservation recommendations specified in the CMP should be regarded as the primary source of knowledge and information when planning any interventions for the building. This emphasis is highlighted in Chapter 2, as it can be seen in national and international CMP's given. As seen in the case of the Küçük Tiyatro examined within this thesis, Chapter 4 systematically conveys detailed data collected based on evidence, observation, questionnaires, interviews with State Theaters employee, literature, archive information and legal frameworks, all aimed at understanding the building's significance, all other related issues, and areas for development. This data has provided the foundational information necessary for creating the management plan and has enabled the proposal of a place-specific recommendation for the Küçük Tiyatro. A diagram illustrating the proposed CMP process followed is presented in Figure 4.2.

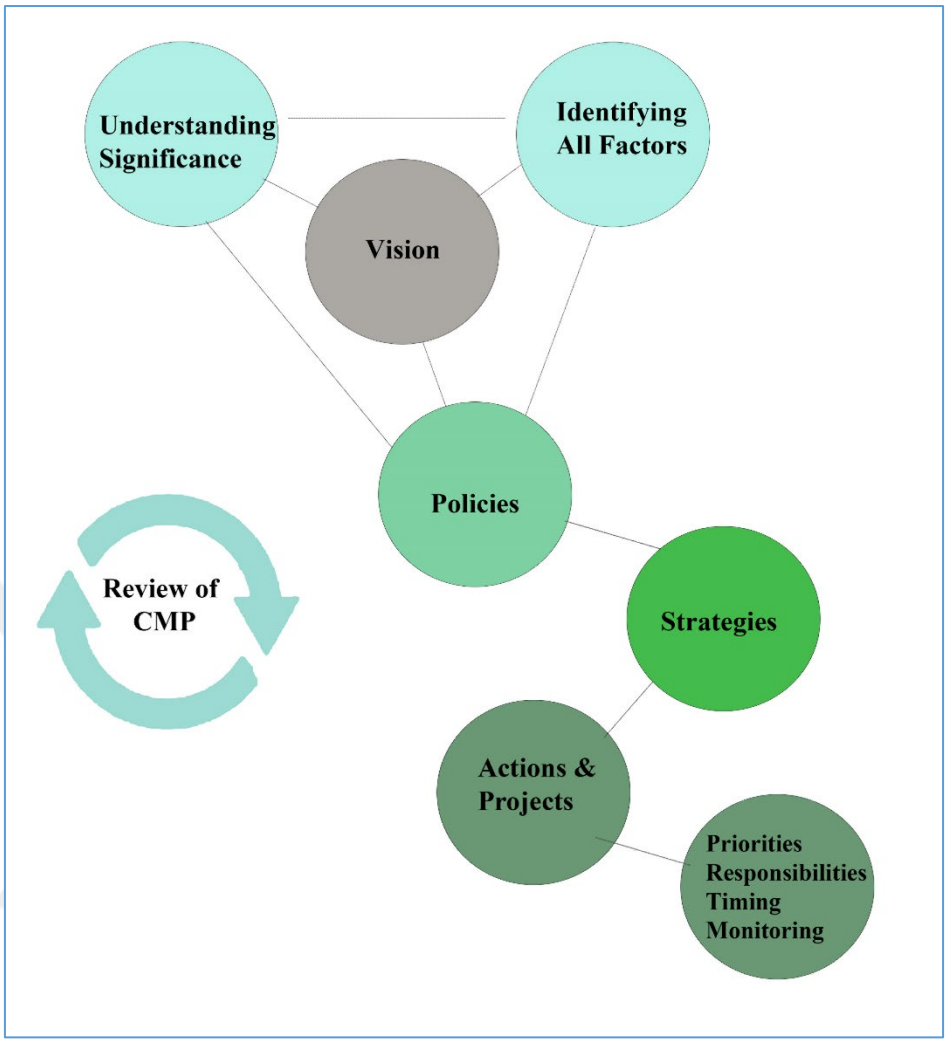


Figure 4.2 The Diagram for the Proposed CMP of Küçük Tiyatro

4.1 Understanding Küçük Tiyatro and Assessing the Significance

As methodology stated above in detail, various studies have been conducted at various levels to understand and assess the significance of the *Küçük Tiyatro*. It's the key point to develop conservation policies and strategies of actions, after understanding what to conserve initially and develop actions specific to building neccecities, problems and improve its existing condition for a sustainable

conservation approach. This preliminary study requires detailed analysis and evaluation in regard of building and other affecting issues.

For this section various sources and methodologies are used as explained in detail under beginning of Chapter 4. The information extracted from the archives, provided information detailed insights, especially on issues such as the building problems and conservation history that Küçük Tiyatro has undergone over time. Research was developed by examining archives of related stakeholder including State Theaters , Directorate General of Foundations, KUDEM and Regional Board. Archival study also ensured old photographs, original plans and facilitate understanding the relationship between stakeholders for conservation process. The newspapers and the theater magazines of the period also contributed to the building history. Various other literature survey, prepared questionnaires, interviews, site survey also contributed to the study. These parts compose of two sections as understanding Küçük Tiyatro and assessing the significance of it.

4.1.1 Understanding the Küçük Tiyatro

The significance related to the structure are shaped by the physical components of the structure, its architectural and technical features, and the cultural, historical, aesthetic and social meanings associated with the structure. In order to understand these values correctly and syntheses them together, not only the physical qualities of the structure, but also its relationship with its context and past should be examined comprehensively. In this context, research and analysis that enable a holistic approach to the historical, social and physical environment of the place contribute to a deep understanding of the values attributed to the structure.

This section includes deep research and analysis for understanding the history of site and Küçük Tiyatro, the space and structural qualities, its architects, related associations.

4.1.1.1 History of the Site

The area encompassing the Küçük Tiyatro today, in conjunction with the Genclik Park vicinity, situated on trapezoid land in the centre of Ulus, with its longer facade parallel to *Istiklal* Street and the other three facades opening to Adatepe Street, Çapa Street and Çimen Street and located on 729/1 parcel. (Figure 4.3)

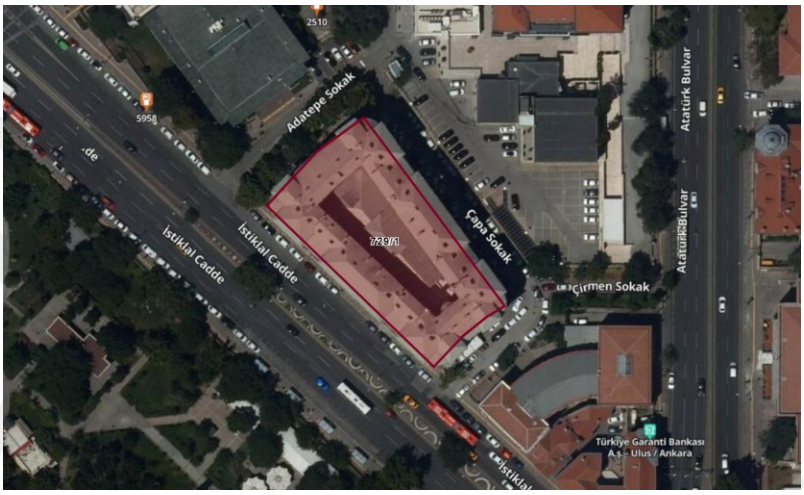


Figure 4.3 The site of Küçük Tiyatro (Tapu ve Kadastro Genel Müdürlüğü)

In construction period this region, notable for its significant contributions to urban identity through that showcases a variety of buildings designed by prominent architects in diverse styles and functions in Early Republic Period and urban planning attempts of the establishment of the Republic can be read. The building was located next to by parliament buildings, banks, administrative units, *Millet Bahçesi*, Kulup cinema, Taşhan, Ankara Palas and other residential buildings. This positioning the II.Vakıf Apartment at the heart of the early Republic period administrative, economic, cultural and artistic life.

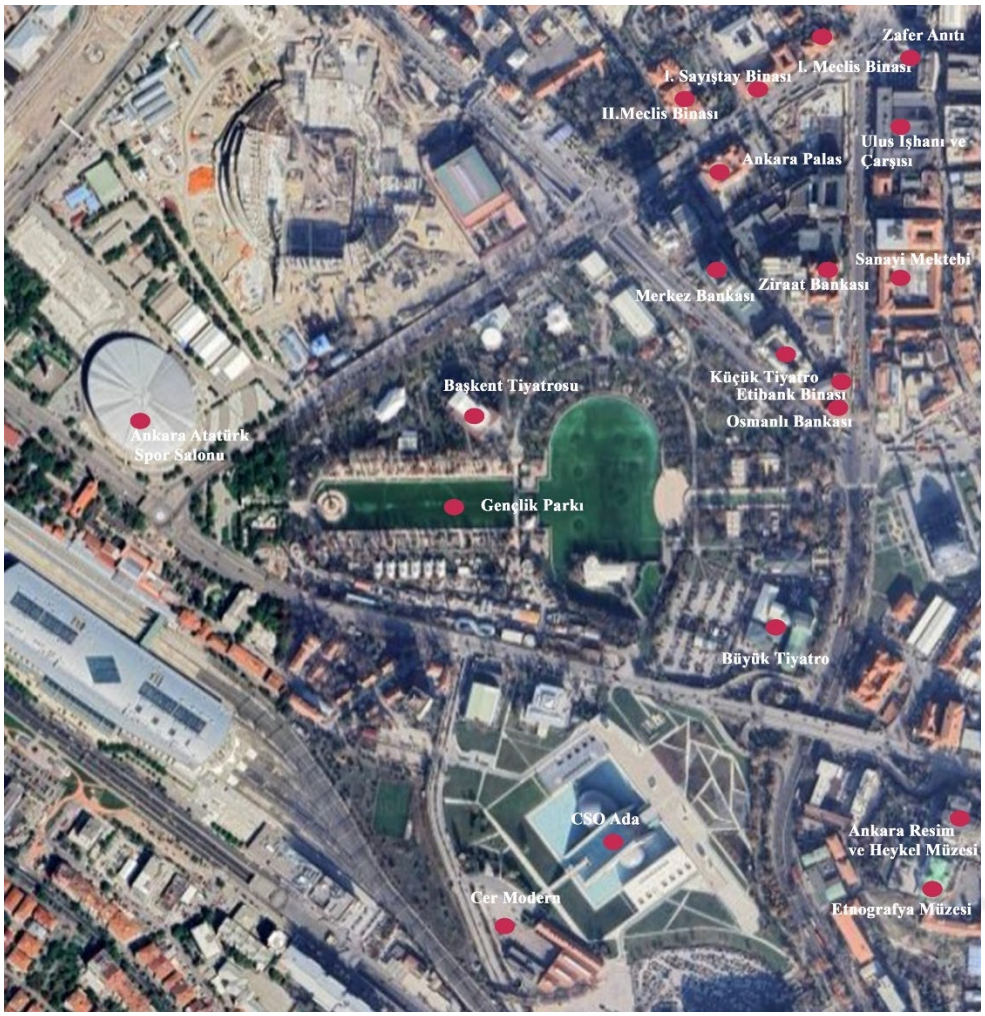


Figure 4.4 Cultural Corridor the Site of Küçük Tiyatro and Close Surrounding Area (Google Earth, 2024)

Today the surrounding flanking on both sides of İstiklal Street, represents one of the city's most significant cultural axes. This public cultural corridor is characterized by diverse functional buildings, including the Büyük Theater, the Küçük Tiyatro, the *Başkent* Theater, the *Cumhuriyet* Museum, *Kurtuluş* Museum, Ankara Palas Museum, *Resim ve Heykel* Museum, the Ethnography Museum, CSO Ada (operational since 2020) and CerModern, (commenced in 2010's). (Figure 4.4)

Before becoming the new capital the early 19th century and prior, it is evident that the Küçük Tiyatro and many significant Republican-era buildings were constructed on to lands of the Kızıl Bey Foundation.[157] As defined by Demirel (2021), in the 1830s, as the Kızıl Bey neighborhood and its surroundings began to empty and the foundation buildings were abandoned the foundation structures and lands fell into disrepair and eventually came under state control (Demirel, 2021: 54-55). The Ankara map from 1924 reveals the locations where the Vakıf apartment building currently exists were unoccupied at that time. (Figure 4.5) [158]

The arrival of the railway at the end of the 19th century transformed Taşhan Square and its surroundings. In time the square in front of the Taşhan become an important attraction centre. The proximity to the railway, existing structures, and the potential for urban expansion in this area significantly contributed to the development of the new capital. The İstasyon Street and Atatürk Boulevard, became important urban components hosting landmarks such as the First and Second Parliament buildings, Ankara *Palas,* the Millet Bahçesi, and Ministry of Education, *Lozan* Hotel, in subsequent years Büyük Theater and Küçük Tiyatro, Gençlik Park, 19 Mayıs Stadium. These areas became central to public life and urban identity during the early Republic. These areas stand out as one of the capital's most vital areas for public life (Madran, Altan, Özgönül, 2005: 52).

Within this triangle area Küçük Tiyatro located, notable buildings such as Ottoman Bank, Ziraat Bank, First Etibank Building, and Ankara Palace, that include significant and registered buildings of Early Republic Period and also demolished spaces like First Vakıf Apartment, Vakıf evleri and Millet Bahçesi (Figure 4.6) A

[157] Kadir Demirel's master's thesis give information about the Kızıl Bey Foundation. According to this study, data concerning the foundation can be found in a registry dated 1594. It is described as a foundation that served the public from the final period of the Anatolian Seljuk State through to the late Ottoman Empire. (Demirel,2021:25,51-54)

[158] The 1/4000 scale Ankara city plan map dated 1924 provides general information about the important buildings of the period and the physical condition of the city. The plab and a postcard from 1913 shows the Ministry of Foreign Affairs, Kızılbey Mosque, and tomb were situated in the south of Ankara Palas and where the bank buildings on Atatürk Boulevard now stand

significant portion of the area behind the banks and the public garden was dedicated to accommodation needs. The early samples of multi-storey apartment buildings emerged as a new typology in the city, developed to address the housing needs of the period. The First and II.Vakıf Apartment located in this parcel, are among the first apartment buildings constructed during the Republican era in Ankara.[159]

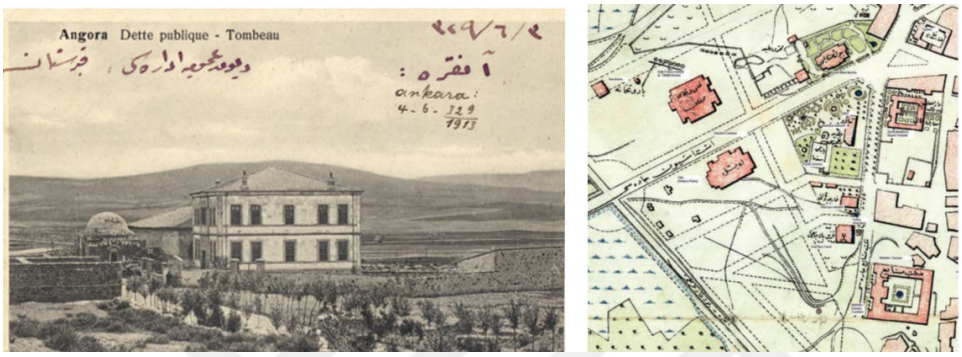


Figure 4.5 Photo The Ministry of Foreign Affairs, Kızılbey Mosque and Tomb Area Salt Araştırma Araştırma,1913) and the 1924 Ankara Map (photo "Angora, Map Taken from Günel & Kılıcı (2015:82))

These buildings, which were built to generate rent for the foundations, and these buildings had commercial uses on the ground floor.[160] There were also low-rise residences, *"Vakıf evleri"* with gardens consisted of independent buildings located on İstiklal Street. The parcels now occupied by the Central Bank and a hotel.

[159] In the period newspaper II.Vakıf Apartment, the height of the building has been compared to the skyscrapers in America and it has been stated that it is a large apartment building. (*Ankaramızın Bedii İhtiyacına Cevap*, 1929).

[160] First Vakıf Apartment named as hotels in period newspapers. For the First Vakıf Apartment (Belvi Palas) In addition to the rental use of the upper floors in the first floor functioned as a passageway (Bilgen, 1985:19). In the news dated 1944, the necessary conditions were defined for the news and applications that the entire hotel next to the Vakıf Apartment was converted into a dormitory for hard-working and poor children by the Association for the Protection of Students of Secondary High School and High Schools in Türkiye. (*Talebe Yurdu Açıldı*, 1944)

The distinguishing feature of the II.Vakıf apartment building lies in its multifunctional design, and its adaptability for different usages through its lifetime which integrates various functionalities to address contemporary needs while envisioning desired spaces for the capital's future as details can be seen in Section 4.1.1.2. As reported in a 1929 newspaper, the Vakıf Apartment was described as a "small city," featuring amenities such as a theater and cinema hall, alongside a variety of shops and residential units of different types and sizes on the upper floors (*Ankaramızın Bedii İhtiyacına Cevap*, 1929).

Figure 4.6 Partial Area Photograph (Photo is taken from Öztürk (1988: 336),

Similarly, the hotels served not only for accommodation facilities but also reveal as important social centres for bureaucrats, their families, and foreigners. In the Early Republic period they hosted receptions, balls, and concerts, became outstanding spaces for socialization and gatherings (Tanrıkulu, 1985: 2-3, 23, 24). [161] With the

[161] In 1927 there was 10 hotel in Ankara, while in 1935 there was 41 hotel, 37 han, 115 single room and 12 pension. (Aydın, Emiroğlu, Türkoğlu, & Özsoy, 2005)

establishment of the Republic, the political reforms extended to encompass creation of environments conducive to the realization of the new country and the modern nation. This approach aimed to develop spaces where modern society could engage in self-realization. Altaban(1998: 41) articulates this vision as creating a modern and contemporary living environment by constructing an exemplary city, spearheading the urbanization of Anatolia with new social norms to be actualized in this novel urban setting, and more importantly, symbolizing the achievements of the Republic in a new capital.

Ulus was the initial site where spaces conducive to modern living emerged, allowing city residents to gather and engage in various recreational, entertainment, cultural, and artistic activities. This spatial diversity has revealed the Ulus and later Kızılay, become to be pivotal attracting sites in Ankara, in early periods particularly along the main streets leading to Taşhan Square and its vicinity. [162] Gazinos, taverns, balls, hotels, restaurants and tea gardens were the city's entertainment culture during this period.[163]

The planning studies carried out in the zoning movements that took place when an Anatolian town became the capital of the new state reflect the basic desires for the city that was intended to be created. [164] In these planning studies, city parks, gardens

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[162] After the establishment of Republic, the square was named as Hakimiyet-i Milliye (Ulus), The square gain importance with the arrangements and the statue of Heinrich Krippel. (Kent ve Çevre Köşesi, 2003:76-77) The square also hosted many important events, like the meetings, 10th year anniversary of the Republic ceremonies and witnessed hangings due to the Independence Court decisions (Sarıoğlu, 1995: 192)

[163] Among the important hotels and restaurants of the period are Ankara Palas, Belle Vue Palas, Lozan Palas, Taşhan Palas, Aydın Palas, Meydan Palas, Istanbul Palas, Karpiç, Zevk Lokantası, Çiçek, Yıldız, Smyrna Lokantası, İmren Lokantası, Gümüşkepçe, Lezzet Lokantası; Apart from this, the taverns on Posta Street and the bars concentrated on Çankırı Street are also included. Pastry shops were also social places frequently used by the public. (Tanrikulu,1985:24-26; Bayraktar, 2017:59,60)

[164] The Gençlik Park was developed in the area known as Kanlıgöl, a former swamp, at the behest of the period's administrators. Jansen was requested to submit a proposal for this project in 1933 (Özer, 2005: 18). In the Jansen Plan, 1,490 hectares of green space were proposed for Ankara's population of 300,000, providing 49.66 square meters per person (Özer, 2005: 16). As Özer (2005: 18) notes, the plan included an open and green area system proposal that established a continuous green corridor along the İncesu Stream, extending through Kızılay, Ulus, and the Atatürk Forest Farm (AOÇ).

and other parks belonging to various public institutions, where city residents can come together for entertainment and relaxation purposes. However, these spaces should be as just recreational areas, they also reveal as high-quality living environments that sustain cultural and entertainment needs as well. Enriched by side activities, these areas offer a live and multifaceted experiences, that meet a wide array of needs. The areas of Millet Bahçesi, later Gençlik Park, and the garden of the 2nd Parliament building, these city's gardens in the surrounding of Küçük Tiyatro, are recognized as significant social interaction points where individuals from all society could merge together. (Tanrıkulu, 1985: 25).

When considering the various functions of the gardens, the Millet Bahçesi stands out as the city's largest green space prior to the Republic period. The presence of tea gardens, a structure utilized as a cinema and theater, and open-air theater underscores the area's cultural, entertainment, and recreational diversity during that time. Gençlik Park on the other hand reveals as one of the first exemplar of a Western-style city park in the country, embodying both cultural and political reforms (Durna, 2022: 138-139). The park hosts a diversity in functions, including a pool that cover one-third of the area, an open-air theater, and spaces for music concerts. Designed to cater to the needs of a modern and society, it includes a casino, restaurant, swimming pool, and open areas for children (Uludağ, 1998: 131; Özer, 2005: 19; Dinçer, 2017: 329-330).

Beyond entertainment, primarily cinema, followed by theater, opera, and museum served as hubs for culture and that facilitated social awareness and the experience of modern life, alongside cultural contributions. Beyond the cinema in Millet Bahçesi, other notable cinemas included Kulüp Cinema and Yeni Cinema was important spaces that are also close to Ulus Square. As Bayraktar stated, these venues, along with Taşhan, played a role in transforming Ulus, then a political centre, into a social hub and Yeni Cinema, one of the most luxurious cinemas during the wartime years,

contributed significantly to this transformation. (Bayraktar, 2017: 57, 62-63). In Ankara during the 1920s, there weren't a place that was specifically designed as theater. According to the memories of Ahmet Fehim a second theater plan was drafted by him (And, 2015). The Cumhuriyet Theater, Millet Bahçe, Yeni Sinema, and Kulüp Cinema were the first spaces to host theater performances.[165] Not only in the early years of the Republic but also for later periods, cinema spaces hosted many theater activities.

The Türk Ocakları building, later by the Halkevi function and Musiki Muallim Mektebi Conservatory building in Cebeci, the open-air theater in Gençlik Park, became significant sites for theatrical performances. Halkevi, in particular, was for cinema, theater, and concert events, that sustain social interaction between men and women. [166] However, the first space where the theater started opening its curtains permanently in Ankara during the Republic period, without being seasonal, touring or temporary, was the Küçük Tiyatro. After that the Büyük Theater building, started showing continuous performances 2 years later than Küçük Tiyatro.

The Küçük Tiyatro has made significant contributions to the needs of the city and the region with the functions it has had throughout its history.[167] The hall of the building started to be used as theater in 1947. The ground floor of the building beneath residential units, suggests an intention to create an alternative venue for cultural and entertainment purposes, with the potential for multi-purpose usages. As

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[165] Not only in the early years of the Republic but also for an extended period, cinema venues served as hosts for theater activities.

[166] In the advertisements given for the theater in the 1950s, it is seen that the main buildings in Ankara were the Küçük Tiyatro and the Büyük Theater, revue shows were held in the station casino and acrobat shows were given in the Pavilion. Among the cinemas of the period, it can be seen that there are Ankara, Büyük, Cebeci, Park, Ulus, Yeni Sinema, Sus, Sümer cinemas in the advertisements. (Yeni İstanbul, 1950 May 15)

[167] The history of the building stated in detail in following parts.Although originally thought a as a music and oratory hall and recorded as a conference hall in the KUDEM Municipality Records of 1929, this hall was utilized for a variety of purposes at the time of its construction. It served for boxing competitions, university events, as well as various other activities. A 1929 newspaper article states that the hall was designed for cinema and theater use.

aforementioned 1929 dated newspaper, this intention also stated as specifying the usages for cinema and theater. Also, Muhsin Ertuğrul in his article expressed gratitude to Architect Kemalettin during the opening of the Küçük Tiyatro, highlighting the foresight to establish a theater in the heart of Ankara over 20 years prior, which elicited profound appreciation from both himself and the audience (Ertuğrul, 1947) (Appendix J).

It was an important test that had to be overcome to ensure that the constantly opening curtains of the State Theaters should also have constant audience and gain the public's acceptance, as it can be seen in period newspapers and magazines. Lütfi Ay (1949:7) emphasized that coffeehouses, cinemas and restaurants for bachelors and night guests should be replaced by the theater. In another article he stated, Ankara, which does not leave its cinemas, casinos and entertainment venues without customers almost every evening, should not neglect to go to the State Theaters once a month, otherwise a misunderstanding may born that these cuts and efforts will not meet a real need and as a result the development of the national theater will be damaged. (Ay, 1950:1-2) Over time, the art of theater, initially nurtured by state initiative, successfully overcame this challenging test. It achieved a robust institutional identity and cultivated a stable, loyal audience over the years.

The Ulus region gives information in terms of architectural approaches and social life during the construction of the new city centre, from the foundation of the Republic to the 1950s. This period revealed with buildings designed by important architects in different styles and different functions that are part of cultural identity and urban memory. This architectural diversity, as Tanrıkulu (1985: 22, 23) states reflects the effort to promote a lifestyle with broader boundaries compared to the pre-Republic era. The new cultural initiatives, with zoning studies, contributed to a dynamic urban environment. As noted by Durna (2022: 150-151), modernization and capitalist production since the 1970s have accelerated urban and social transformation processes. Over time, urban living spaces in Ulus began to lose their significance while the renewal of the Ulus area has raised debates about the potential loss of urban memory.

Currently, due to urban transformation, with changing shopping habits and daily life, the significance of the Ulus and Kızılay regions as memory-laden places has begun to weaken (Durna, 2022: 128). With the city's development, these areas started to lose their importance as commercial, political, and cultural centers. Cinemas, restaurants, patisseries, and parks have been lost and demolished over time, with urban residents turning to new venues in newly developed districts to fulfill their needs. The transformation of Gençlik Park in time reflects the changing understanding in the character of the Ulus region and the gradual erosion of its cultural values.

At this point, it is noteworthy that the places where the connection with the city and its citizens are still preserved and continue to provide functional continuity are culturally functional buildings, such as the Küçük Tiyatro, the Büyük Theater, Resim ve Heykel Museum, Cumhuriyet and Kurtuluş Museum. It is seen that these places still maintain their quality of being places of memory, as important spaces of national identity and cultural function. The fact that the structures in question are under state control and auspices, together with the public value and functions of the structures, reveals the importance of state support against the elements that threaten the transformation and survival of the structure over time. The importance of these venues being easily accessible at all times should not be forgotten.

One of the most important reasons why the Küçük Tiyatro maintains its importance and place in the city is that it has been in an easily accessible location within the city throughout its existence. The fact that it is located between Atatürk Boulevard and İstiklal Avenue, on the main transfer routes accessible to other developing centres, especially with its location in the city centre. Its proximity to metro transportation today further facilitates an uninterrupted connection with citizens, making it a preferred choice for theatergoers.

As understood from the examination of the Ankara Regional Board file, II. Vakıf Apartment is located within the Urban Protected Area which was declared by the

decision of the Council of Ministers.[168] However, it was decided to extend the validity period for 3 years with the decision of the Ankara Cultural Heritage Preservation Regional Board[169]. (Ankara Regional Board Archive) Ankara Province, Altındağ District, Ulus, Samanpazarı, Kale, Kayabaşı Regions Protected Areas Transitional Period Protection Principles and terms of use are valid.[170]

The plans of Municipality for the protection of the Ulus historical city centre revealed processes for debates and court processes.[171] Later the studies for Ulus Conservation-Oriented Development Plan have started, the tender for the plan's preparation conducted in 2023, and it is expected to be completed by May 2024 (Ankara Büyükşehir Belediyesi, 2023:29). According to KUDEM officials these planning efforts are still ongoing. The Ankara Metropolitan Municipality continues its studies about pedestrianization project in Ulus Square, aiming to revitalize the area and sustain the continuity of its cultural identity. [172]

The II.Vakıf Apartment, take place in an important environment tells the story of the transformation into the capital of the newly established Republic and the growth of

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[168] It was approved by updating the 1/2500 scale base map with the decision numbered 2495 on 26.05.2022, and the "National Historic City Centre Renewal Area", and declared by the decision of the Council of Ministers dated 22.06.2015 and numbered 2015/7872.

[169]Ankara Cultural Heritage Preservation Regional Board No. II are 27.7.2015-1483 and 05.08.2021-1463.

[170] The transition period decisions apply to land use and construction within the Protected Areas Borders of Ankara Province, specifically in the Altındağ District, including Ulus, Samanpazarı, Kale, Eski Kayabaşı District, and the surrounding areas. These decisions encompass provisions for evaluating requests and outline the roles of responsible institutions. They also define the approval processes for repairs and major renovations, new construction, and the conditions required for obtaining building permits.

[171] The Chamber of Architects has expressed contrary thoughts to the approach of designating the area as a renewal zone rather than a protected area with a holistic conservation strategy to preserve all values (TMMOB Şehir Plancıları Odası, 2019:5). Unfortunately, these processes resulted with the demolition of both registered and unregistered buildings, such as 100. Yıl Pazarı and the İller Bankası.

[172] Among the plans of Ankara Metropolitan Municipality, there are planning studies in Ulus Square to reduce the general traffic, regulate vehicle traffic and increase pedestrian circulation and access. It is understood that it gives priority to creating a city square where the upper part is completely closed to traffic, and the project in question is accepted by the board. It is understood that there are studies and initiatives in this direction. (Ankara Büyükşehir Belediyesi,2023)

a modernizing nation. In this context II.Vakıf Apartment, and Küçük Tiyatro in it contributes through time significantly to its urban identity with its multifunctional design and proximity to major cultural landmarks enhance its historical and social value. Küçük Tiyatro represents the Republic's cultural vision by providing a permanent space for performing arts. Its location supports easy accessibility that strength the continuous public engagement and importance as a cultural hub. Together, these structures highlight the significance of Ulus as a centre of urban memory and cultural identity.

4.1.1.2 History of *Küçük Tiyatro*

Figure 4.7 The Colour Paint of Mimar Kemalettin (Yavuz, 2009a)

According to Yıldırım Yavuz (2009:299-301), the original plans dated 1926 included storages, open court, "*musiki ve hitabet salonu"* (music and oratory hall), a stage, café and *"gazino"* on the ground floor, while apartment units, game and billiards hall on the first floor. The theater mass occupies the central area up to the second-floor level.

The complex included rental houses. The upper floor contained 40 dwellings, with 8 in each floor. The attic included single room apartments which were rented to deputies. The kitchen, bathroom and toilet spaces are elongated through inner court while the other rooms faced the facade. The building has four vertical circulation core with staircases surrounding the elevator.

Figure 4.8 Ankara Vakıf Apartment Photo (Salt Araştırma, 1932)

In a 1932 photograph labeled "Ankara Vakıf Hotel" the area where the current Küçük Tiyatro is located, there is a banner that finishes with ”exhibition." The upper floors of the building, intended for residential use, have been repurposed over the years by various institutions for a range of different functions, and was constructed with an auditorium. Information regarding these early usages is quite limited in both the

literature and institutional archives. [173] In the KUDEM archive the document dated 25.06.1929 defines the completed and uncompleted construction works and mentions about auditorium as conference hall.

The question comes why Küçük Tiyatro has not been used for performance or activities though it was completed in 1930. Unfortunately, information about this issue is limited to the restricted resources available from the archives. Nonetheless, articles and advertisements in newspapers of the period, particularly Ulus newspaper, have provided valuable information about uses of the II.Vakıf apartment.

The newspapers from 1936 to 1940 shows that the space, which includes the auditorium, was utilized by the Faculty of Language, History, and Geography. (Figure 4.9)Furthermore, it is noted that the area beneath the Vakıf Apartment was occupied by a large auditorium belonging to the Faculty of Language, History, and Geography. Afterwards plans for this auditorium were intended to be developed, which included a stage equipped to host theatrical performances, concerts, and other events, a planned primary iron framework that would enable the hosting of performances and concerts in that venue was reported in the newspapers of the era, reflecting the statements of Hasan Ali Yücel. (Devlet Konservatuarı DTCF, 1940) Conferences of the Turkish Legal History Institute in 1943 were to be held in the institution's designated room within the Vakıf Apartment. Also, the Hasan Ali Yücel statements are mentioned the Vakıf Building used by the faculty, as the faculty did not have its building. (*Maarif Vekilimiz,* 1943)

In an article in the Ulus newspaper dated 1940 states that the conference hall of the Vakıf apartment would be converted to a rehearsal space for the State Conservatory students. (*Devlet konservatuvarı talebeleri,* 1940)[174] After this transformation news,

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[173] Details about the periods after registration have been given from the information obtained in Council archives, but information about earlier periods are unclear in those archives. The original drawings could not be found in the Institution archives; however, a copy of the original drawing was found in the KUDEM archive.

[174] In an article in 1940, discussions are stated about the fees for performances and concerts at the State Conservatory. In this conservation it is told that the students of the State Conservatory are

it is understood from other news of the period that the hall had other uses besides this purpose. In the article of Falih Rıfkı Atay, he mentions that the Küçük Tiyatro, that is opened as a theater, kept closed for 15 years because it is avoided to compete with the cinema industry. As it can be used as theater now, he expresses his relief for not being discovered. (Atay, 1950:1-2) The Küçük Tiyatro is located close to the important cinemas like the one in Millet Bahçesi, Yeni, and Kulüp. Alongside the assertion that it was kept closed to avoid competition, although there is no record of cinema displays at Küçük Tiyatro, the space was used for different entertainment activities, in addition to its use by the Faculty of Language, History, and Geography.

A little-known use of the hall is as a boxing hall. The main source available regarding this was newspaper news. In newspapers dated 1944, it is understood that boxing tournaments take place in the building hall that boxers from Ankara, Istanbul and America played matches, and the audience attended with great interest to this activity. (*Amerikalı boksörlerle yapılacak boks maçları,* 1944; *Dün geceki boks müsabakaları,*1944) It is not clear from the news in question whether only the theater hall or other places in the building were used as a boxing hall. The mention of boxing halls in the news creates such a suspicion, but a definitive conclusion cannot be reached from partial photographs of the hall. (*Ulus Kupası boks maçlarına başladı,*1945) In another news regarding the Nation Cup, it was stated that a sports hall was needed and that the hall of the Vakıf apartment was narrow. *(Ulus Kupası, 1945)*

currently working on their modest stages, but as the stage beneath the Evkaf Building is completed, they will give concerts and performances there. Against the objections for pricing, Hasan Ali Yüce states that the purpose was to support the arts. The article also mentions with the same law, the government also organize free public concerts. (Devlet Konservatuarı DTCF,1940)

Figure 4.9 The Photographs in the Period of The Faculty of Language, History, and Geography (*Dil, Tarih Coğrafya Fakültesi,* 1936)

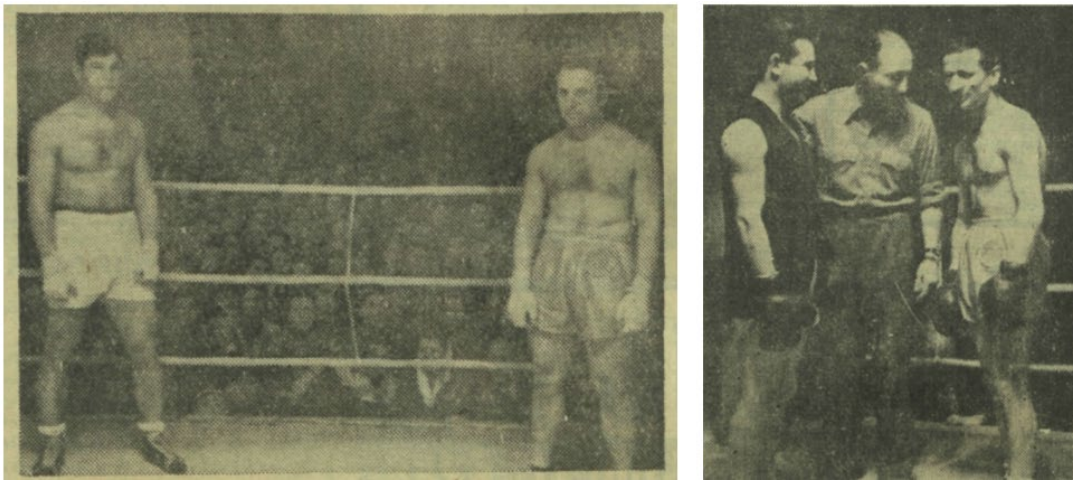


Figure 4.10 Box Matches in Hall (*Ulus Kupası,* 1945, 12.3.1945; *Ulus Kupası Boks Maçlarına Başladı,*1945)

During its first 20 years, the building designed auditorium and ground floors served as a business centre, was used as a warehouse. After the establishment of the conservatory, the *Tatbikat* stage has been used as *Musiki Muallim Mekteb*i and *Turk Ocağı* stages. The capital Ankara could not reach its own permanent theater stage till the end of 1940s due to World War II and the economic conditions of the period. The absence of permanent stages where regular plays could be performed was a deficiency frequently mentioned by the artists of that era. Inönü highlighted the necessity for an opera and a new theater in the city.

The transformation of the *Sergievi* for theater and opera plays had begun. After Muhsin Ertuğrul took Carl Elbert's place, his search for a venue for the theater began. It was stated that upon learning that the construction of the *Büyük Theater* would be completed in two years, Muhsin Ertuğrul inspected the hall in the II.Vakıf Apartment on site and began efforts to transform the structure into a theater. There was no budget for the Küçük Tiyatro, so the hall was repaired with the participation of tradesmen and artists (Korucu, 2007:29).

From 1947 to 1949, the structure hosted regular performances as the *Tatbikat Sahnesi.* Since the establishment of State Theaters in 1949, it has continued its activities as a stage for State Theaters . In an article by Lütfi Ay in the Ulus Newspaper (1947), it was noted that the structure had been covered in dust and soil for years. A few hundred kilos of lime were needed for the walls, which became yellow through years due to rainwater. Young artists dusted and wiped the seats with their own hands. When the people of Ankara looked at the elegant hall and ornate dome of the Theater, they questioned how they had been deprived of such a beautiful theater building.

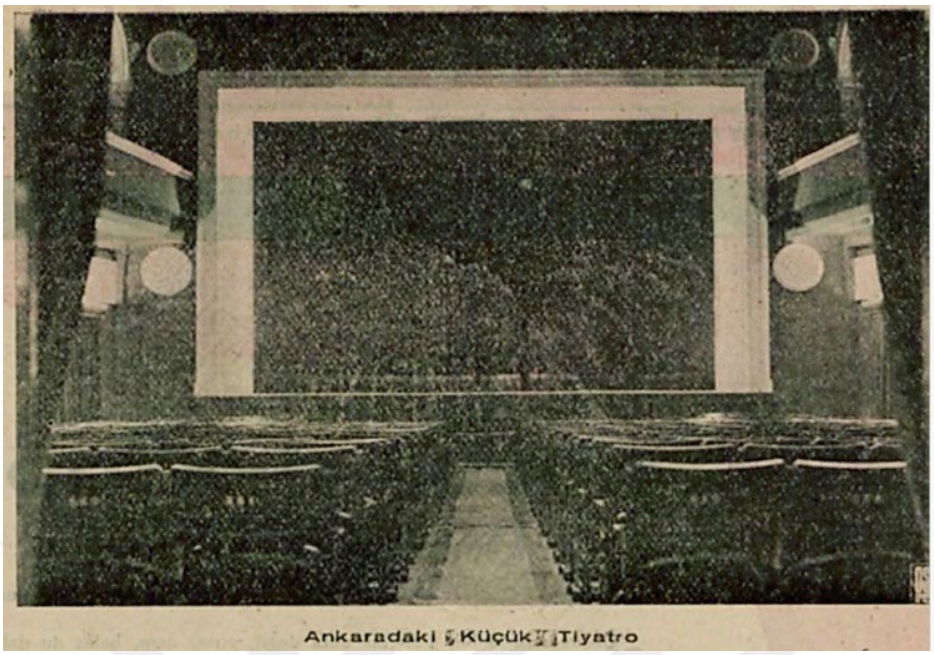


Figure 4.11 The Early Years of the Küçük Tiyatro (Photo Taken From Article, Ertuğrul, 1948)

The opening of the Küçük Tiyatro has been reported as a significant event in the newspapers of the time. Although it began with a rehearsal stage, it is noted in Lütfi Ay's writing that the Küçük Tiyatro suc*ceeded in becoming a continuously functioning and productive artistic community. "With the* Küçük Tiyatro*, the country gained a new stage and a new artistic institution. In reality, the foundations of the State Theaters were laid there, as it was the first time it physically took place within the structure of the state… Another noteworthy aspect of the* Küçük Tiyatro *is that, from the day it opened, it was immediately embraced and beloved as a public theater."* Until the Büyük Theater opened, the Küçük Tiyatro was the only permanent stage. It was seen not only as a new stage for city but also a state institution that should be regarded above the municipal services as it deserves. (Ay,1948) It is also important that in the year the building opened, as a branch of the state theater, will also provide performances for children on Wednesday mornings. (Küçük Tiyatro

temsillere başladı, 1947) that reflects the vision of being State Theaters and its impact on young generations.

Additionally, it was also stated that free concerts would be organized for the public and students as well as performances included not only theatrical plays but also operas, children's plays, and folk concerts (Ulus, 1949, December 28). Following the theater's opening, the efforts to encourage continuous attendance can be seen in newspapers with the ticket fees and special prices for students and military personnel can be seen. Furthermore, the efforts to create a qualified art product wanted to be sustained as mentioned about the financial sacrifices for sets and costumes. It is also mentioned several promotions were made for performances staged at the Küçük Tiyatro in different parts of the city (Tecer, 1949)

On a plaque dated 27.8.1947, those who contributed to the opening of the Little Theater were listed as: Reşat Şemseddin Sirer, Rüştü Uzel, Halil Vedat Fıratlı, Abidin Mortaş, and Ahmet Kutsi Tecer (Devlet Tiyatroları Genel Müdürlüğü 2007).

The primary sources regarding the use of spaces within the Küçük Tiyatro include original floor plans, old photographs found in institutional archives, and information from newspaper articles. A news report (*Devlet Konservatuarı*, 1947), mentions the existence of a permanent book corner in the *Küçük Tiyatro*. Furthermore, news from 1953 indicates that various exhibitions were organized (including a conquest exhibition for the 500th anniversary) (*Vakıflarda açılan sergi*, 1953)

There is no definitive information regarding the functions the café and lounge area located on the ground floor, along with the billiard room on the first floor were used in determined function. But the spaces should have been transformed at the time of the establishment of the Oda Theater in 1956. The article notes that on the opening night of the Chamber Theater, the space was filled with the scent of paint, sconces were installed, and paintings were hung in their places. (Akis,1956:27)
For the other usages in upper floors information can be obtained from newspaper announcements and articles. For instance, in a news report from 1945, the first floor of the building was used as law faculty's office, Association's courses were held in a

meeting room, in 1949 the general headquarters of the “Yardımlaşma Derneği” was located on the third floor, in 1951 indicated that the “Yardımlaşma Derneği” had a sewing workshop on the third floor. Furthermore, as Aksoy highlighted the cotton bales were delivered to the Vakıf apartment in order to preparation of clothing and necessities for military units, with Turkish women efforts. (Türk Hukuk Kurumu Serbest Kürsüsü (1945), Advert (1949), Kongre(1951), Maarif Vekilliği (1943), Yardımlaşma Derneği (1948))

The upper floors of the Vakıf apartment were also known to be used for accommodation purposes. As a rental property, this building also hosted several important people in Turkish literature and painting.

Figure 4.12 A Photograph of Vakif Apartment and a Dwelling in it (c. Yardimci’nin Tahsisli Dairesi, 1953)

In 1956, according to news officials were transferred to the Etibank guesthouse that take place at fourth floor. In 1953 there are claims that seven-room apartment unit of the Vakıf apartment was rented by bureaucrat at a lower leeseand that the unit taken

from Etibank guesthouse. (C. Yardımcı'nın tahsisli dairesi(1953), Darısı Vatandaşın başına(1953)[175]

The changes or the works done through this revitalization of the auditorium is limited with the few articles take place in news, the details is not known. In the KUDEM archives, it is stated that a part of the ground floor of the building was rented to Turkish Airlines in 1956, and that the projects prepared in 1961 for the renovation of the mezzanine floor were approved by the *Abide ve Yapı İşleri.* Furthermore, it is noted that the projects regarding the renovation of the ground floor were obtained and approved by the *Vakıflar Mıntıka Müdürlüğü* in 1958 (KUDEM Archive).In another document dated 18/3/1958, it is mentioned that the stores on Çapa and Altun Streets, as well as stores numbered 19-21, were rented to the PTT package directorate. It was stated that they wanted to remove the walls in between and build a mezzanine floor, for which a permit was requested from the Foundations District Directorate (KUDEM Archive).

Overtime, the residential character is lost, and usages transferred to government uses. In a short time, it was started to be used by different governmental institution. [176] Initially the Directorate General of Foundations occupied the building as its main office, while the State Theaters utilizing theater and first floor.

The building was first registered as II. Grade in 1972. The Council Decision 14.10.1972 - 6691, which forms the basis for the registration of the structure, states the site as being protocol zone, it's a responsibility of transferring the social, economic, and cultural levels of society to next generations, According to Article 6 of Law No. 1605, the Old Ankara Houses, which hold documentary value from the old neighborhoods and are to be preserved as is in the inventory work order, must be

[175] The article indicates in the newspaper that the Vakıf apartment had not undergone substantial repairs for many years. Tenants hasked Evkaf General Directorate to request essential repairs for their residences, While some single-room apartments gone through minor repairs, it is mentioned that other necessary renovations could not be completed due to budget. (C. Yardımcı'nın tahsisli dairesi(1953))

[176] As far as noted in the documents of Board archives 5 different institution had used partially the building.

maintained. In addition to these houses, the decision also mandates the preservation of at least the courtyard layouts and facades of other buildings that contribute to the region's character. The Vakıf Apartment, listed as one of the buildings that is attached in list. (Directorate General Of Foundations, 060101101-KR014)(Appendix K)

The inventory sheet regarding the structure (Document No: 06.00.0(1.2)404) describes it as *"a five-story stone building occupying an entire room, open to traffic on all four sides. And is also stated the building is solid, well-maintained, highly functional structure, housing two theaters. The Küçük Tiyatro resembles the Türk Ocağı Theater Hall in terms of its interior decorations."* (Appendix L)

Following this registration, the building's status remained unchanged until 1996. With the Council Decision 11.3. 1996 /4517, the building registration group changed into I. Grade.

From time to time, there have been considerations regarding different functions for the structure. The Regional Board file includes correspondence about investigating news related to using the structure as a museum, as reported in the Milliyet Newspaper dated 19.12.1976. In the process of considering different uses for the II.Vakıf Apartment, organizations such as the State Theaters Foundation, TOBAV, TMMOB Chamber of Architects, and the Literary Association objected to using the building for purposes other than its cultural function[177]. They requested that General Directorate of Foundations transfer or lease the building to the State Theaters to preserve its architectural and cultural identity (State Theaters archives).[178]

[177] In The BULTEN dated October 1993, it was reported that a panel discussing the architectural and cultural future of the Vakıf Apartment was attended by the President of the Chamber of Architects Baran İdil, Architect Cengiz Bektaş, Merih Karaaslan, and the President of the Literary Association Ahmet Say, chaired by Architect Aydan Erim (State Theaters Archive).

[178] A signature campaign initiated in the newspapers of that period received support, but there were increasing complaints about the slow progress of repair work after the building was rented to the State Theaters (Hürriyet, 1994,January 26).

Directorate General of Foundations proposed a conversion to hotel function in 1988, together with a combined use with theater. This conversion project was approved in 1991-1992 but never applied. State Theaters offered requested to use the entire building.

During this period, there were also reports that the building would be rented by a bank, that it was desired to be rented as a hotel, and that it could be used as a museum. In the archives of the Directorate General of Foundation, there is a Board decision from 1993 regarding the initiation of negotiations and requests for the use of the building by the State Theaters (Council Decision 2917, dated 13.4.1993).

In 1995, with a protocol between State Theaters and Directorate General of Foundations allowed State Theaters to occupy entire building. Only the restaurant addition has been rented to different firms, today the restaurant is unused and empty. A document dated 20.12.1995, in which the architect of the restoration project, İbrahim Uran Badur describes the proposed changes, is significant for understanding the transformation of the State Theaters after acquiring the entire building. (Directorate General of Foundations archive) The external façade has been preserved, along with the original elements of the structure (wooden doors, window frameworks, metal elements, railings, elevators, etc.). Non-original mezzanines have been removed. The structural and architectural functions of the Küçük Tiyatro have been retained, and the function has been maintained. The stage, backstage, and fly tower sections, which were previously inadequate for theater use, have been modified in the new arrangement. The attic has been converted into a restaurant and guest house, and new functions have been integrated with wall changes in the basement. The removal of the non-original roof cover on the oval dome and its replacement with a copper-coated roof cover have also been proposed.

In the decision numbered 4517, dated 11.3.1996, the previously requested survey and restoration projects were approved, the change of function was deemed appropriate, and the structure was classified as a first-degree building. It was requested that the materials and locations planned for changes in these projects be

presented to the Council. The execution by project author Uran Badur was approved. The General Directorate of Foundations received thanks from the Council for the care taken during the acquisition of the survey and restoration projects.

The structure then underwent a second comprehensive renovation project after 2005.An article in the Ankara edition of the Sabah Newspaper (2005) mentioned the restoration work being carried out at that time. It was noted that the decorations of the building were revealed again, the gilding was replaced with gold leaf, and 37 different kinds of decorations were detected in the building. The structure was found to be excellent in terms of acoustics and aesthetics in respect to dome, that would be repaired to reflect its beauty. It was also stated that there was renovation work all around the structure, and that it would meet the audience with a new look in the new season. The General Manager of the period, Lemi Bilgin, stated that no major renovation had been done in the main structure since 1947; rather, everything had merely been painted over. He described the work being done as a restoration faithful to the original. The news mentioned that the tender price was around 600 billion in that day's currency. (Baş,2005)

Restoration preparational studies about on the building is being carried out by the General Directorate of Foundations started, the survey drawings and restitution drawings are prepared recently.

In the examination of the Board files, it was possible to obtain information on various subjects. In this section where the use and historical development of the building are explained, the list of Board approvals regarding important renovations is given in the table above. The problems identified regarding the building and the relations between the stakeholders stated in the reports and correspondence in the council archive are examined in detail as it will be described in sections 4.2.1 and 4.2.2 of the thesis.

Table 4.1 Important Regional Council Decisions- Repair and Maintenance Approval

Document No/	Notes on Content	Source
4.10.1972/ 6691 Council Desicion	Registration of the Building -II.Grade	Regional Council Archieve
24.1.1989-652 Council Desicion	Principle desicion about the conservation and function	Regional Council Archieve
10.09.1991-1952 Council Desicion	Approval of Hotel conversion and conservation projects (Limited approval -excluded defined parts in restoration project like the connecting bridge)	Directorate General of Foundation Archieve
13.04.1993-2917 Council Desicion	The demand of State theatre to use whole builsing should be evaluated between sides.	Regional Council Archieve
10.04.1995-3945 Council Desicion	Basement and roof repair works,renewal of I.st floor is approved (Rejection of the eave repair- request for project)	Directorate General of Foundation Archieve
11.3. 1996 yıl/4517 Council Desicion	It was stated that the survey and restoration projects were approved, the conservation and function criterias approve change of function is approved and the group of the building was determined as Grade I.	Directorate General of Foundation Archieve
17.5.2005-535 Council Desicion	Partial approval of repair works in building (removal of light bridge and control room in balcony, renewing the seats in hall, the wooden manufacturing) , request for project for wet spaces and protocol room	Regional Council Archieve
3.02.2006-1298 Council Desicion	Approval of revised restoration projects	Regional Council Archieve
22.07.2014-1273 Council Document	Reminding minor repair works(changing the gutters with same material, painting the doors and facades in facade, renewing the floor pvc cladding, Painting of metal elements on the facade with 2 layers of anti-rust paint and concrete repair) states apply KUDEB legislation, Request for project for wet spaces	Regional Council Archieve
22.11.2021- 1840 Council Desicion	Maintanace and repair approval for several works about facade and its members adn demand for restitution project false stone plaster in restoration phase of the building	Regional Council Archieve
26.5.2022-2495 Council Desicion	Statemen about he building remians insite Urban conservation area	Regional Council Archieve
16.05.2024-4434 Council Desicion	Approval of the survey drawings	Regional Council Archieve
30.05.2024-4475 Council Desicion	Approval of the resitiution projects	Regional Council Archieve

4.1.1.3 Brief Description of Küçük Tiyatro

Today the building is being used by State Theater. The offices are located on the upper floors with a cafeteria and also the library on the attic. In the original drawing named "*musiki ve hitabet salonu*" in the original drawings was adopted for theater use in 1947. And the place that has been stated as Coffee and *gazino* in ground floor and billiard hall at first floor was later adapted as Oda theater in 1956. The entrance and foyer area maintained their original functions. The significant changes have been made to the backstage areas including dressing room, staff resting room, storage area. Also, alterations made to have a cafeteria area. The first floor is partially used by theater and the rest of the area is used by State Theaters office units. On the ground floor the space at the corner where shops take place was converted to a restaurant in previous periods. However today it is unoccupied.

The facades were designed in symmetrical with rounded corners and balconies, a design choice likely influenced by the building location, surrounded by four streets. A balanced occupancy-space relationship is achieved with the balcony projections on the first floor and windowed surface and recessed eaves. The rounded balconies at the corners of the first floor add mass to building and contribute to an aesthetically pleasing façade layout in terms of proportions and relationships of façade components.

The building exemplifies the First National Architecture movement, particularly in its facade design, but is considered a more modern interpretation due to the relatively rare use of decorative elements, circular corners, archless openings and windows in upper floors. The arch use can be seen in ground floor for the store units. Today the elevations conserve their authenticity and integrity.

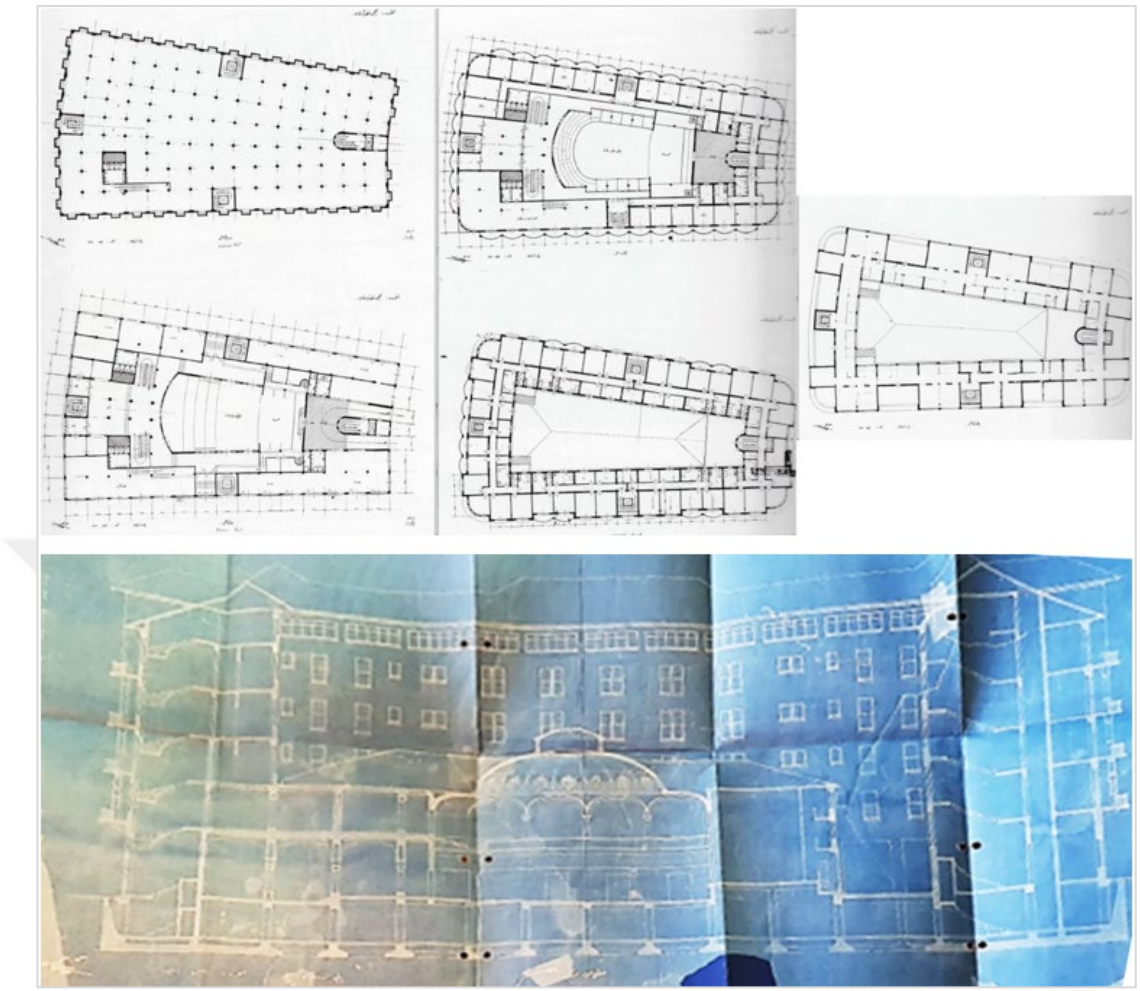


Figure 4.13 The Floor Plans (Yavuz, 2009a) and the Section (KUDEM Archive)

Sibel Bozdoğan emphasized that the concept of placing the theater mass in the courtyard of the building and the design approach of the building, which evokes past architecture despite its modern approach, is similar to Sullivan and Adler's Auditorium Building in Chicago in the 1880s. And it is emphasized the design approach of the building, as a distinctly modern urban structure as Mimar Kemalettin evoked an "Ottoman feeling" without employing Ottoman motifs (Bozdoğan, 2008:69).

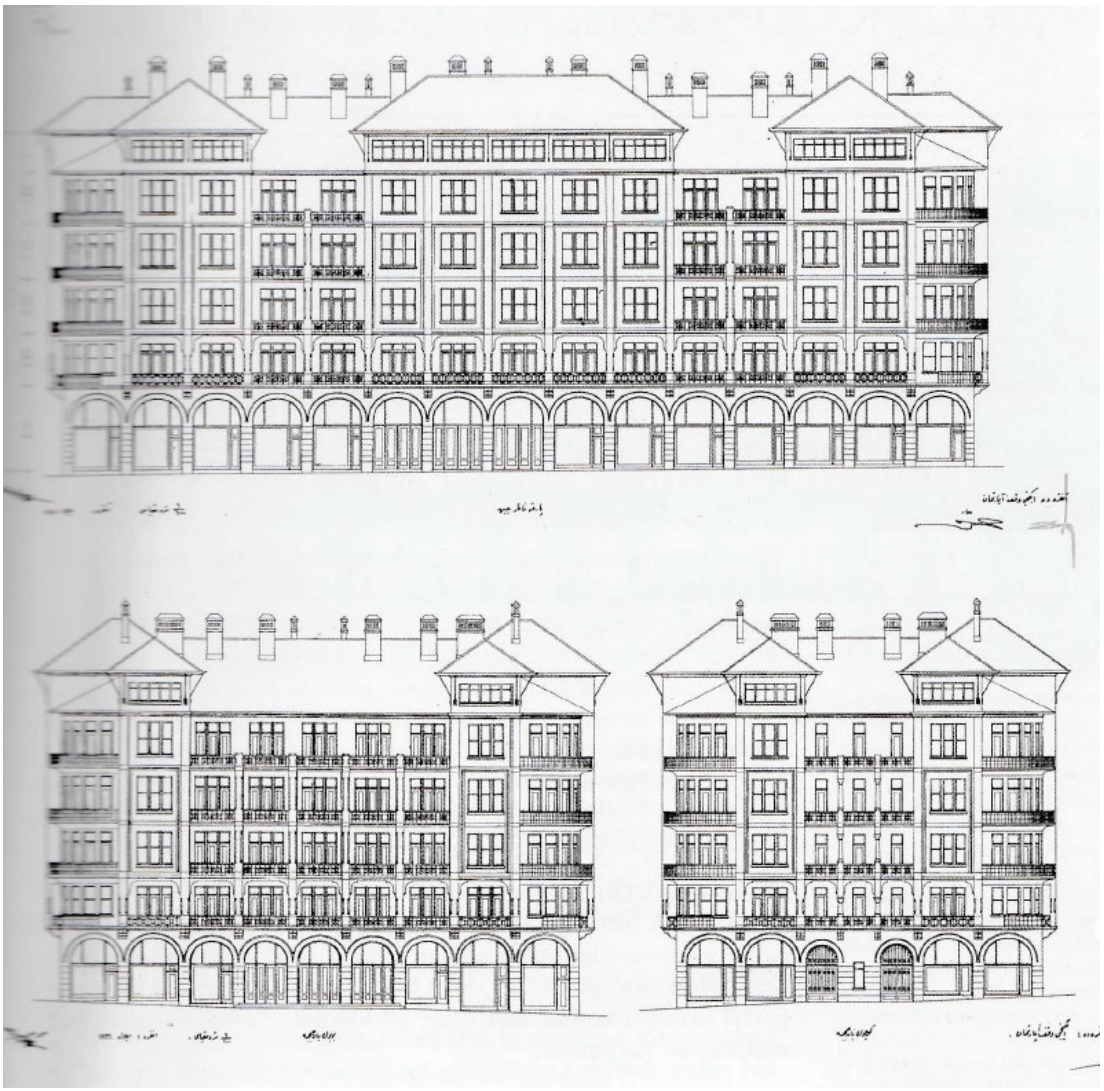


Figure 4.14 Elevation Drawings of II.Vakıf Apartment (Yavuz,2009a)

Construction system

The building was constructed with reinforce concrete system. Although the column and beams can be seen in original drawing, the walls surrounding the stairs and auditorium are thicker and appear to have load bearing character (Original drawings, KUDEM archive) This suggests that a partial masonry system might have been employed.

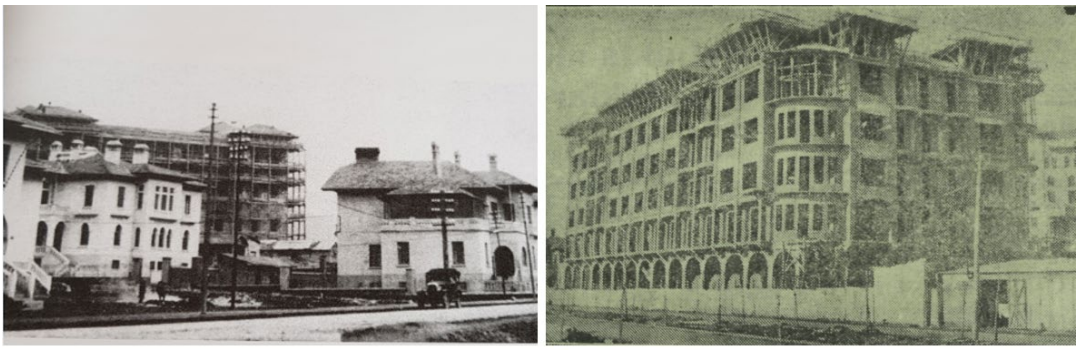


Figure 4.15 A Photograph from Construction in 1929 (Devlet Tiyatroları Genel Müdürlüğü,2007; Ankaramızın Bedii İhtiyacına Cevap, 1929)

The building, one of the tallest of its period with seven stories (including one basement, one ground floor, four normal stories, and an attic), features a regular axis system with structural system axes spaced 4.5m apart. The narrow section between the axes on the southwest facade of the stairs measures 2.95 meters, and 1.30 meters in the building balcony. (The restoration Project in 1995, DT Belgelik)

The slap width in stairs is 25 and 30 cm, and its wider in ground floor foyer and hall section (The restoration Project in 1995, DT Belgelik). The hall's width is approximately 16.6 meters and 13.5 meters (DT drawing), with a depth of 18.3 meters (Original drawings, KUDEM archive).

The oval dome has dimensions of approximately 14x8 meters (DT drawing). The cantilever junction in the hall balcony extends 4.7 meters (Original drawings, KUDEM archive), while the side lodges make junctions of 1.3 meters from the columns (DT drawing). The balcony junction is 1.3 meters from the structural axis (The restoration Project in 1995, DT Belgelik).

In a period when reinforced concrete usage become widespread, the Küçük Tiyatro stands out as an example of the masterful use of reinforced concrete system on a high-rise building for its period, with oval balconies and theater structure. The large openings in the auditorium and the cantilever projections of the hall balcony are prominent indicators of the building's technical sophistication.

Building Technologies

Figure 4.16 Photographs for the Innovative Systems Used in Building (Author,2014)

Originally, the building was constructed with central heating, hot and cold ventilation, and electrical installations according to 25.06.1929 dated document in KUDEM archive. (Appendix M) The apartment design included new elements for the country and city, such as elevator, radiators, bathtubs and European toilets, as it can be seen in original drawing.

Traces of original ventilation and heating systems can still be seen in building. The vertical and horizontal air duct outlets are covered with an ornamented plate in auditorium. The horizontal canals with a griddle plate can also be seen in basement. The ventilation system is not actively used today.[179]

[179] Since the basement floor where the heating systems take place cannot be visited, further details regarding the intended operation of the system could not be explored

It was stated by Pekdemir (2021:128) during the comprehensive restoration work conducted on the structure of the Büyük Theater, the authentic ventilation systems' suction and blowing channels were transported through inside the double-walled canals or the unused spaces between floors created during the conversion from Sergievi, as well as through the attic. In the restoration study they aimed to make the system functional by utilizing the remaining components of the original system (Pekdemir, 2021:128). The ventilation system, which had a highly original design consisting of interconnected rooms, even considered details that allowed the scent of tree trunks placed on grillages to the hall. The original system was transformed into an active system, ensuring humidity and temperature control within the space by conducting necessary maintenance, duct cleaning, and integrating it with automation systems. (Pekdemir, 2021:128-132). There are other examples in significant structures of the period where vertical and horizontal channels were used within walls for heating and ventilation. This system can be clearly seen in Egli's commercial Ticaret Lisesi and the Atatürk Orman Çiftliği Hamamı, while in the Musiki Muallim Mektebi, it is considered that the use of vertical wall channels might have used for ventilation due to the abundance of chimneys in the building. (Kul, 2012)

Today in Oda theater circulation area and dressing rooms at backstage, a new ventilation system hidden in the suspended ceiling. When evaluated together with the conditions of construction period, the building was designed with an advanced building technology services for the period with elevator, ventilation and heating system, and electrical installations.

Current Usages

Starting from this section, the current use of theater spaces and the basic components that complete the qualities of these spaces are explained.

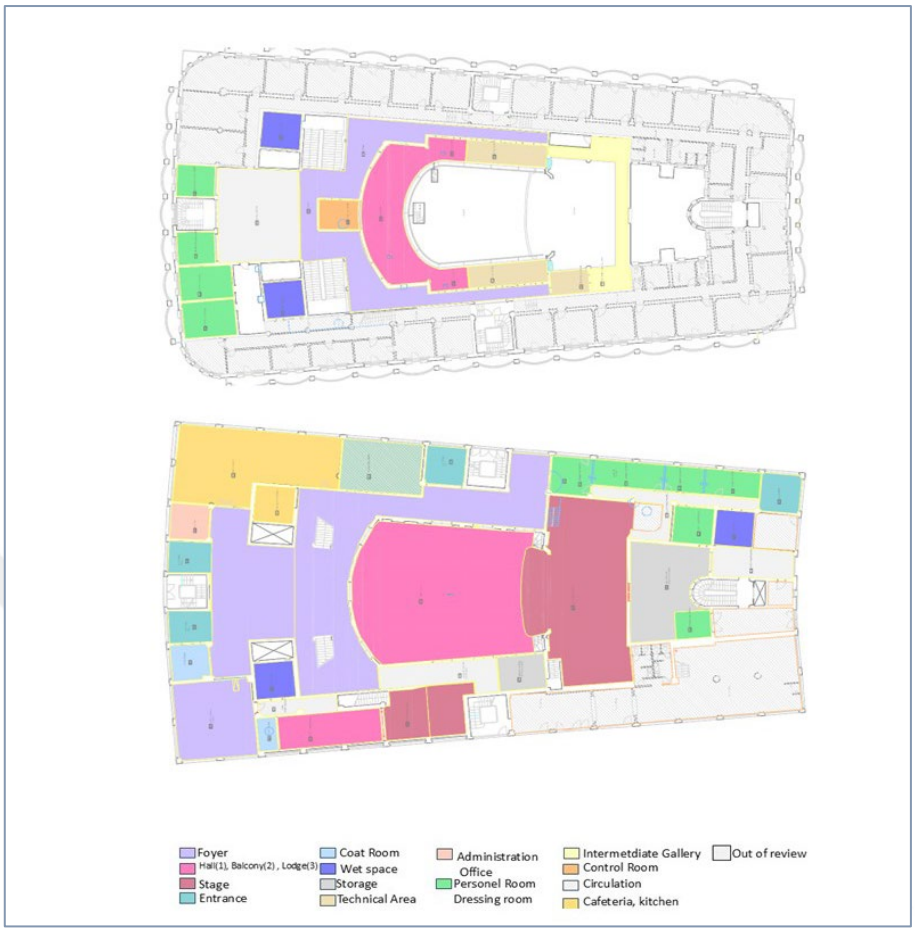


Figure 4.17 The Usages- Schematic Plans

Front House

The foyer of Küçük Tiyatro comprises two levels, ground and the first floor. It features a distinctive design, characterized by a colonnaded hall where the column tops are elevated with stalactite and plastered ornamentation. This colorful ornamentation extents to ceiling, the joint part of beams and columns, as well as on the plaster core for lighting. In foyer there are also oil paintings on wall belong to Turgut Zaim. There are no definitive data regarding when the mentioned paintings were hung, but in an article, the Küçük Tiyatro featured marble columns in its lobby

and valuable paintings on its walls. (Yağcıoğlu, 1948) In this context, it is understood that the theater's foyer has hosted significant artwork since its opening date.

The side hall at the southwest side is utilized as storage and is separated from foyer by an additional wall and door. Today there are several entrances, with two on Adatepe streets are being used by audiences of theater.

Figure 4.18 Main Foyer of Küçük Tiyatro(a) and Oda Theater Foyer(b) (Author, 2024)

The openings for the foyer of Oda Theater and cafeteria in the foyer are later additions. The staircase in foyer leading to Oda Theater and cafeteria and its kitchen were not present in original drawings. The cafeteria which includes a small kitchen is located next to the main entrance of the theater.

Figure 4.19 Oil paintings of Turgut Zaim in Foyer (Author, 2024)

In the main foyer there are three oil painting of Turgut Zaim “Yörük Kadını ve Keçiler”, “Orta Oyunu” and “Göç”. [180]

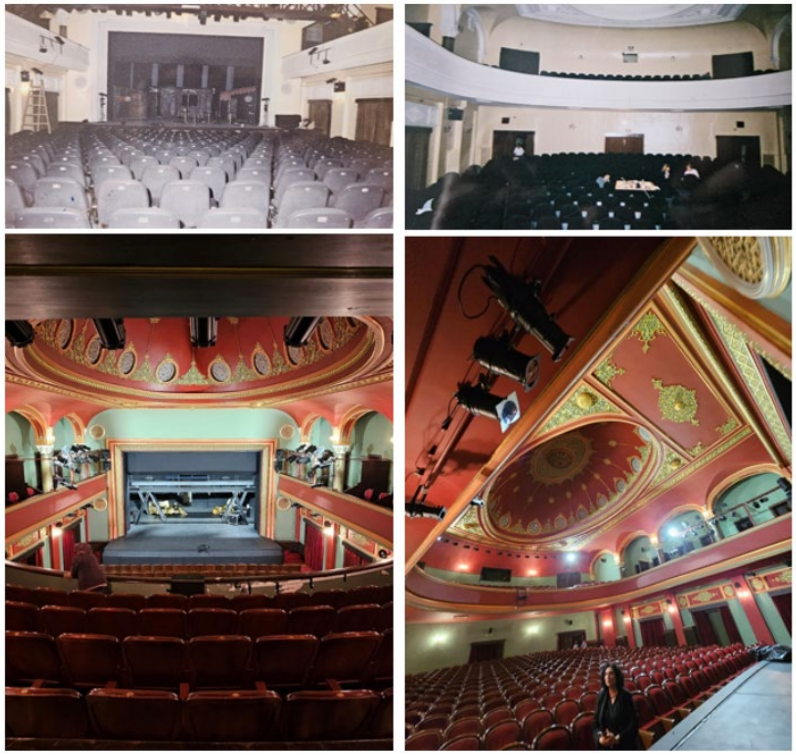
Küçük Tiyatro Stage

The original drawings identify the hall as a "*musiki ve hitabet salonu"* (music and oratory hall). The hall designed with balcony had a seat capacity of 356, with 111 seats. The dominant appearance is shaped with the dome, ornamentation and color. The hall features a framed stage with a proscenium arch. The seating and its frame are made of wood and the foam covered in velvet fabric, and wooden carving can be seen on the armchairs. Authentic ventilation holes take place at sides of stage, beneath balcony and first floor wall in balcony. The lighting spots are placed at the edges of balcony.

In original drawings the stage was designed with a relatively low fly tower and two intermediate galleries. Today there is a single gallery in stage. The second gallery might not be constructed. The original drawings depict stairs at back of the stage

[180] Turgut Zaim is one of the notable decorator artists associated with State Theaters .

leading to upper intermediate gallery. From the back of stage, the stairs lead to the gallery for lighting and mechanics. There is not a stage elevator, the mechanics for the decor used are places above the grill's railings.



a

b

Figure 4.20 The Küçük Tiyatro Stage Auditorium (a-State Theaters archives, b-Author,2024)

In the original drawings, the stage was not directly associated to the background spaces. Two divided rooms on side wings of stage and toilets were connected to the stage on both sides are visible in original drawing. A direct transition from the stage to the courtyard and a direct connection from the courtyard to the outside of the building are the observed relationships. Traces of original lighting system for stage cannot be observed, but in section drawings indicate a lantern and the circular openings with stained glass reflecting the design consideration for a daytime use of

the building or there might be an intention for natural ventilation. It can also be a detail that was not applied during construction.

From the old photographs taken from State Theaters archive, it can be understood that the previous light bridge has been removed, and the seats have been renewed. The lighting elements in the hall may be from a later period, as the character of the design changes with the lighting used in the foyer. The hall's design, featuring a balcony, ornamentation, columns with stalactite tops, an d a domed ceiling with stained glass circular openings, and the ventilation canals next to the stage and beneath the balcony, and upper floor appear to be authentic features of the building.

Oda Theater Stage

The hall was transferred to Oda Theater in 1956. It has a seat capacity of 60, 12 set row of 5 seats in each row. Today the floor is carpeted, and seats differ from those in main hall, featuring wooden side arms covered in beige velvet. The side walls and ceiling are covered with a fabric-like wallpaper. The stage extends deeper towards the back side which is creating a small backstage area. There is no fly tower, instead the lighting equipment is suspended from grills on the ceiling. Stairs leading to the first floor facilitate the control of the lighting equipment and access to the first floor.

Figure 4.21 Oda Theater

Backstage

On the ground floor, the stage is connected to the backstage via a corridor that opens to an area leading to the dressing and make up rooms for the Küçük Tiyatro stage. Although the Küçük Tiyatro building has limited facilities in terms of space, it includes artist rooms, dressing and make-up rooms, toilets, and a separate artist entrance on the ground floor for the Küçük Tiyatro hall. The first floor contains two dressing-preparation rooms and toilets designated for the Oda Theater, and two rooms are used as office space for the staff.

Although there is no designated rehearsal room in the area allocated to the theater, it was stated in the interviews with the related State Theaters Staff that a space on the first floor and a meeting room on the third floor can be utilized for rehearsals.

Figure 4.22 The Dressing-Make Up Rooms and the Main Warehouse (Author, 2024)

The decor storage area is located at the back of the stage, within the inner courtyard, and the back entrances are used for decor transfer. Additionally, there is a staff entrance on that side. The covered area in the inner courtyard behind the stage serves as the main warehouse. Access to this area is provided through the door located next

to the building staircase. On the ground floor, one of the side foyers is separated from the main foyer by a door and is used as a side stage and storage area. Original drawings indicates that there was no partition between the side foyer and the main foyer.

Fabric

As defined in Australia ICOMOS Burra Charter (2013a) fabric means all the physical material of the place including elements, fixtures, contents and objects and cultural significance is embodied in the place itself as well as its fabric, In this part, the used special components and materials are mentioned.

Figure 4.23 Various metal works in Küçük Tiyatro (Author, 2024)

The Küçük Tiyatro have various special architectural components. One of the outstanding members are its the metal works. Different kinds of railings are present throughout the building. The one at the corner balconies on the facade feature are bare railings(Figure 4.23(c)) , while the railings of the balcony placed at the middle of long facades and narrow facades boast railings large and small repeating motifs (Figure 4.23 (a,b)). Along with twisted iron and plain balusters, is used at the

entrance for the storage door windows (Figure 4.23(d)). Twisted iron and repetitive motif are also visible on the upper parts of the foyer stair railings, which are thought to be made of brass (Figure 4.23 (e)). These railings achieve aesthetic harmony with the oval-finished marble staircase. Inside the building, stair railings are simpler, with vertical and horizontal elements connected at regular intervals and accented with a twisted metal element (Figure 4.23 (f)).

The unique lighting element in the building consists of a simple glass sphere attached to a long brass iron are featured in main foyer (Figure 4.24 (a-1,2)). Although no other lighting element similar to the one that was found in the backspace, a sconce-type light was seen in the area leading from the stage to the backstage of the Küçük Tiyatro Hall (Figure 4.24 (a-3)). Additionally, the main hall features gold-leafed, two-armed ornamented glass sconces (Figure 4.24 (b)). Later-added lighting elements in the Oda Theater differ from the original ones with their metal colour and glass details (Figure 4.24 (c)). Other areas feature fluorescent, square ceiling lighting, and spotlights (Figure 4.24 (d)).

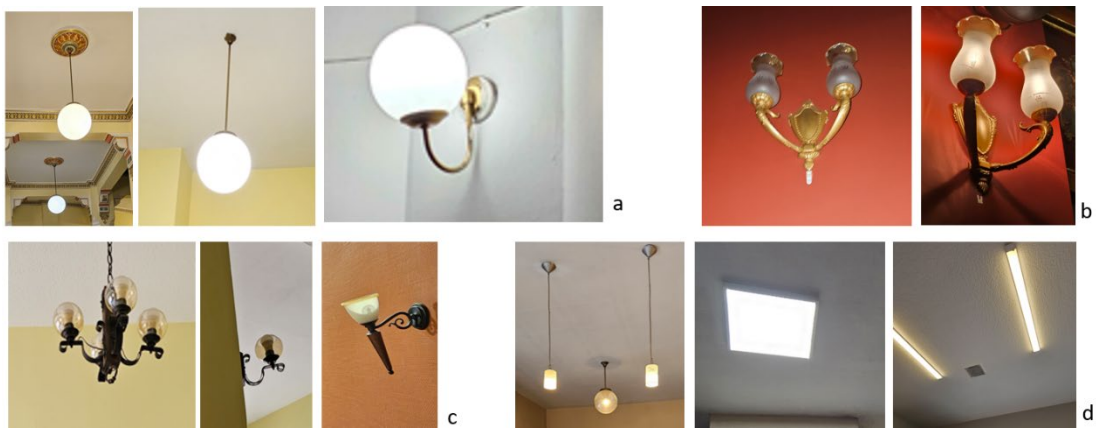


Figure 4.24 Lighting Elements

Figure 4.25 The Door Openings and their Details in Building

The building has many openings with original details. Entrance to the building is provided through 2 arched doors (Figure 4.25 (a,b)). The inner door of these has a Bursa type arch. These doors have wooden lower part and two rows of glass at the top, allowing easy perception of the interior. There are brass plaques at the lower part and a brass railing in the middle. The openings of facade at ground floor under the arched opening have rectangular frame (Figure 4.25 (d)). The later additions for Oda theater and cafeteria, rectangular framed doors are preferred instead of arched ones (Figure 4.25 (e)). The later addition in doors, particularly show different character in form and material including PVC, wooden, aluminium, and metal doors (Figure 4.25 (f)).

Figure 4.26 The Shutters Used in Original Design and Openings Detail in Upper Floors (State Theaters Archive; Author, 2024)

The upper floor windows and doors of the building have a unique design (Figure 4.26. Large double-walled windows and doors include a window that opens downwards above the high doors and a guillotine system for side windows. The metal rail-like frame outside the windows indicates the original use of uniquely designed shutters, visible in old photographs of the building. Today, from this detail only metal elements remained.

As floor cladding material in the building, we see that the original floor covering is marble in side foyers, upper foyers and other spaces are exposed aggregated concrete floor. Despite the prevalence of marble flooring in buildings of that era, the combination of two distinct materials in the foyer is likely due to cost-saving measures.

The main auditorium and balcony feature wooden parquet. Wooden boards are used on the stage, though State Theaters staff indicate that a concrete fill was used to raise the stage height. It is possible to see different styles of wooden parquet present in the ground floor offices and storage areas. In backspaces we see pvc cladding material. Carpet usage can be seen in Oda theater and the runners in main stairs of foyer and

the main auditorium can be seen. Ceramic tiling is present on the walls in the toilets and kitchen.

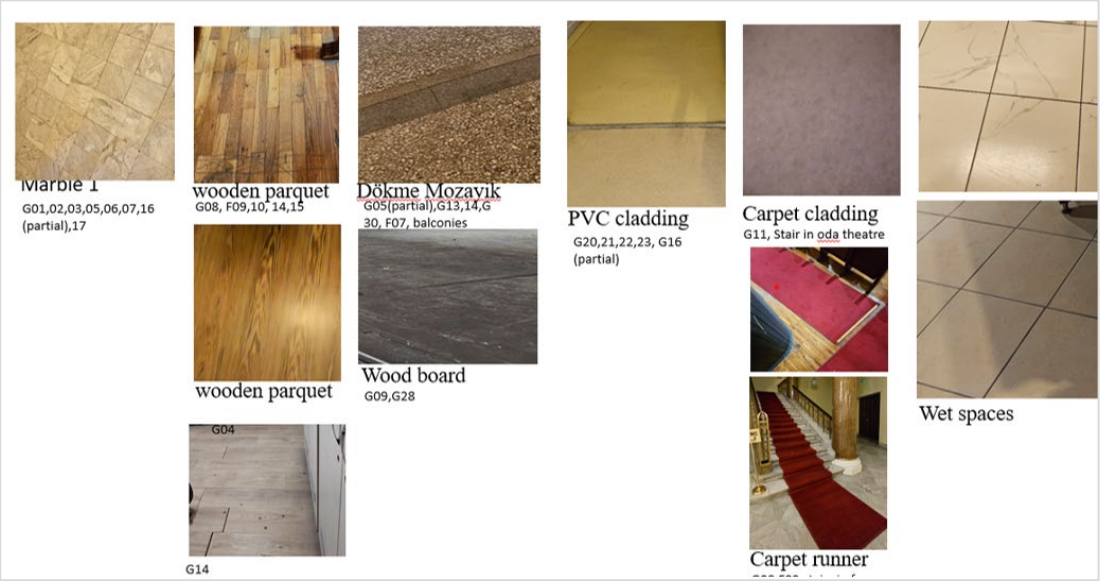


Figure 4.27 Floor Cladding Material (Author, 2024)

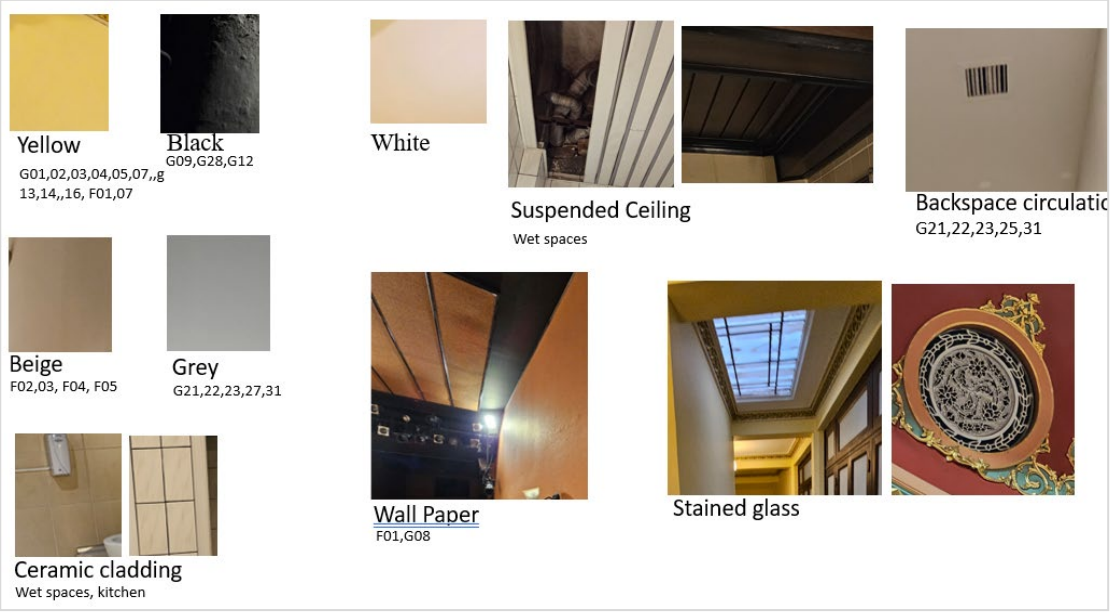


Figure 4.28 Wall and Ceiling cladding materials and other components

Figure 4.29 Façade and Its Components

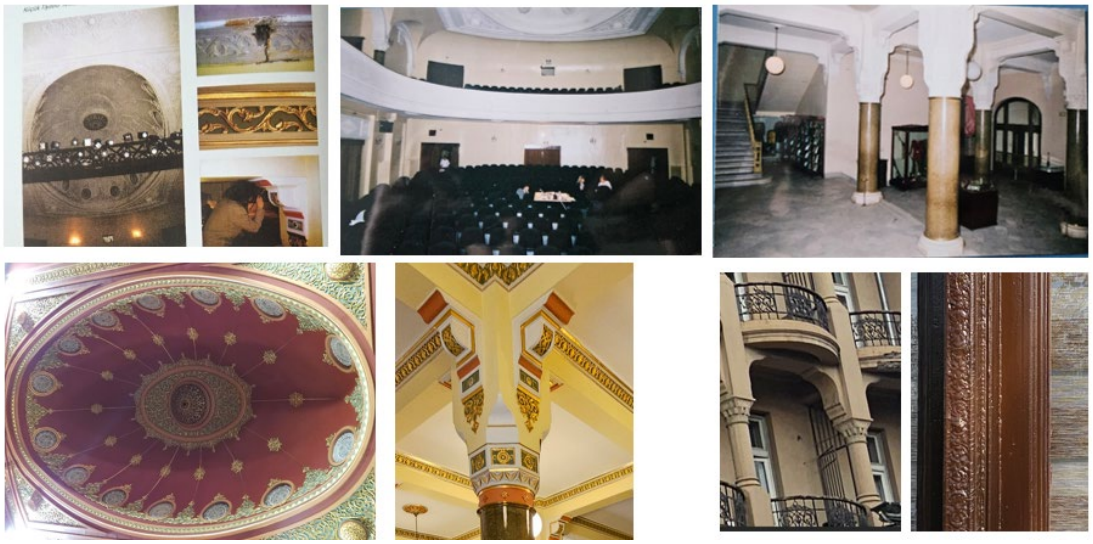


Figure 4.30 Ornamentation in Küçük Tiyatro (State Theaters Archive and Author, 2014)

For wall claddings, yellow predominates in the main foyer and first-floor foyer. Beige is used in the artists' and employees' rooms on the first floor, and a greyish tone is used in the backspaces on the ground floor. The ceilings are predominantly white, with suspended ceilings hiding ventilation in the toilets and backstage areas. The chamber theater features a wall-covering material similar to wallpaper.

The main auditorium's color scheme of dried rose color was restored during the 2005 restoration. Archived photographs from the State Theaters show the walls, including decorations, painted white, but documentation indicates that blasting work was associated revealed these color use on walls and decorations. These colors contribute significantly to the living room's character today. Stained glass material is noticeable in the dome and the roof of the first-floor foyer.

In the Küçük Tiyatro building, sand beige like colour is used on the exteriors, with a special false-stone plaster technique on the ground floor to create a stone appearance. Faded decorations can be seen on the wooden frames of the outer doors of areas formerly used as shops.

Different finishing materials are employed depending on the space. The use of marble in foyers, wooden parquet, and exposed aggregated concrete floor. appears to be the original cladding material. For wall finishes, the facade features a special application for false stone plaster cladding. Interior spaces are painted, with coloured ornamentation on the ceilings. Ornamentation, a distinctive character element widely used in interior spaces of the period, is evident.

There appears to be no original furniture remaining. The details of openings for later additions differ in form and quality, as do the various cladding materials observed in the backstage areas and wet spaces.

4.1.1.4 The Architect Mimar Kemalettin

In this section the significance of the architect Mimar Kemalettin in Turkish architecture, his life and the residential buildings he designed like 2. Vakıf Apartmanı in the same periods are briefly explained.

The conditions that emerged following the 1908 Second Constitutional Era, marked by increasing nationalism, the political, economic and cultural activities of the *İttihat ve Terakki Cemiyeti* manifested their influence in architecture, like many other areas. This period witnessed emergence of First National Architecture style, which was referred to as national architecture national renaissance, national architectural style and neo-classical style. (Sözen,1996:13)

Mimar Kemalettin completed his education in the twilight years of the 19th century and engaged in academia during a period marked by these transformative developments while he also positioned in pivotal institutions and produced significant works in Turkish architecture. Mimar Kemalettin started in *Hendese-I Mülkiye* in 1887 with the aim of becoming an engineer and graduated as a civil engineer in 1891. During his education, he was influenced by German Professor Jasmund. Subsequently, he pursued architectural studies at Charlottenburg Technische Hochschule in Berlin from 1895 to 1896, graduated 1900 and then returned to country (Yavuz, 2009b:130).

The education given in *Mekteb-i Sanayi-i Nefise*, was in a path of western educational system based on the Beaux-Arts system. Many of the students of the school furthered their education in Europe, specifically in France and Germany. It is indicated that this education resulted with a profile of a cultured modern architect which is not just an implementer of Project but become skilled to draws in detail, writes what he thinks, analytical thinking like Mimar Kemalettin who combines all these features in himself. (Ödekan, 2009:49) An examination of the compilation of Mimar Kemalettin's drawings in the Foundations archives reveals his sophistication

can be seen in his meticulous attention to draw details, encompassing all ornamental aspects.

Architect Kemalettin was appointed as the Director of Construction and Repair under the Ministry of Foundations in 1909 and made significant contributions to the institutionalization of the directorate. (Ödekan, 2009:50).

In 1909, Architect Kemalettin was appointed as the Director of Construction and Repair under the Foundations, and he made significant contributions to the institutionalization of the directorate. (Ödekan, 2009:50). As cited by Ödekan, in Mimar Kemalettin's article titled Turkish Architect, in which he interpreted the concept of nation in architecture, it was stated that architecture begins with a nation revealing its own genius by using the building materials available in its country with skill and talent, and that the buildings are not in the style of old monuments, but It was stated that he emphasized that modern materials should be brought in accordance with the benefits of modern life and in a way that reflects the character of the nation. In the same article, it was stated that the Turkish architectural style should be built adhering to the rules and principles brought about in structure and decoration, that it is unreasonable to resort to decorations that date back to ancient systems in modern buildings, and that instead, it would be a more prudent approach to seek the guidance of the works produced by the national civilization in new buildings. (Ödekan,2009:51)

It is stated that the most productive period of Architect Kemaleettin's professional life began with his appointment as the Director of the Construction and Repair Committee of the of Foundations.

It is stated here that a series of new buildings began to be built in order to increase the revenues of the foundations and the directorate turned into a focal point where the First National Architecture movement spread and implemented in all regions of the country. (Yavuz, 2009b:133) During Mimar Kemalettin directorate, it worked like "Kemalettin School" in Istanbul, many architects, engineers and master builders

were trained. During this period, he worked on office buildings of foundation, mosques, school and repair works.

The National Architecture movement, with numerous exemplars observable in the early 20th century, was embraced by the newly established Republic until the 1930s. The inclusion of Ziya Gökalp among the jury members for Türk Ocağı in Ankara reveals the connection between architecture and the mentality of the period. (Sözen: 1996:14) One of the main reasons for the adoption of this design approach by architects in the early years of the Republic is the foreign instructors in the school of fine arts and engineering and an educational curriculum that incorporated historical architectural precedents adapted to contemporary contexts. Consequently, those educated during this period developed a generation with similar design approaches. (Sözen, 1996:15)

The nationalist movement that emerged at the end of the 19th century influenced many architects, including Mimar Kemalettin, Vedat Tek, Arif Hikmet Koyunoğlu and Giulio Mongeri. (Günel, 2009:209) It has been stated that many buildings with different functions emerged in the cities destroyed after the war, and that these buildings were decorated in the First National Architecture style, that most of the architects of the period were influenced by Mimar Kemalettin and Mimar Vedat and followed in their footsteps, with the government also promoting this architectural style.(Sözen, 1996:16)

During the collapse of the Ottoman Empire, Mimar Kemalettin was in Jerusalem to undertake the restoration of Al-Aqsa Mosque and was later summoned to the capital in 1925 by the Republican Government (Yavuz, 2009b:135-137) Upon his arrival in Ankara, his initial assignment was to complete the Ankara Palas Hotel, a project initiated by Vedat Tek but left unfinished.

Between 1925 and 1927, during his administration of the Directorate of Construction and Repair of the General Directorate of Foundations, also dealt with the repairs of

the buildings in other cities.[181] Due to financial constraints resulting from wartime destruction, repairs and new constructions were kept as simple as possible, and the decorations required by the principles of National Architecture were not used on the building surfaces. In educational structures, approaches that solely met functional requirements were preferred (Yavuz, 2009b:137-139).

After coming to Ankara, Mimar Kemalettin engaged in extensive architectural work. The structures he designed in Ankara are listed below.

-Ankara I. Vakıf Apartmanı (Belvü Palas)

-Ankara II. Vakıf Apartmanı

-Mimar Kemal İlköğretim Okulu

-Devlet Demir Yolları Umum Müdürlüğü

-Gazi Mustafa Kemal Paşa Muallim Mektebi

Predominantly, these include houses and apartments built for foundations. The primary reason for this focus was the rapid population growth in Ankara, and the use of existing structures was not sufficient to solve the increasing problem of deputies, engineers and workers coming from outside, and many houses began to be built in the city rapidly. New houses were built by Şehranameti and Vakıf Administration between 1925-28. (Yavuz,2009a)

The area where the II. Vakıf Apartmanı is located, was also surrounded by other residential buildings as I. Vakıflar Apartmanı and Vakıf houses. addressing the

[181] Before this task, as noted, during the intensified period of World War I in the 1915s, under the influence of Pan-Islamism policies, Architect Kemalettin was appointed as the chief architect of the Evkaf Nezareti in Istanbul and Arabia. Consequently, restoration and repair work were undertaken on various structures within this region. Among these efforts were the column restorations at the Haram al-Sharif in Mecca, various mosques and mausoleums in Medina, and the Süleymaniye Madrasa and Selimiye Mosques in Damascus (Kartal & Kartal, 2020: 327).

period's residential needs. The influence of Mimar Kemalettin on the Vakıf Houses designed prior to his tenure remains unclear.[182]

Figure 4.31 Elevation and Plan Drawing of the 1. Vakıf Apartment (Yavuz,2009a)

[182] These houses were two-storey, 4-5 room houses with servants' rooms, bathrooms with bathtubs imported from Europe, and electricity provided by the Ankara Palace generator, and were of high quality for Ankara at the time. (Yavuz, 2009:283,285) The III. Vakıf Apartment, constructed on Anafartalar Street, is thought to be designed by Mimar Kemalettin due to its stylistic resemblance to the II.Vakıf Apartment (Yavuz, 2009:285). But since it is not certain not included in this part.

Vakıf Apartment (Belvü Palas) was designed in 1926 as a rental property. The exact date of its conversion into the Belvü Palas hotel is unknown. In 1970, the structure was demolished for the construction of Central Bank annex. This building exemplified Ankara's first multi-story residential design (Yavuz, 2009a:293). Similar to the II.Vakıf Apartment, it featured an elevator, central heating, kitchen, and bathroom units in dwellings, as well as large windows that provided natural light to the interior spaces. The structure was designed as a rectangular block located behind the Vakıf houses. Unlike the II. Vakıf Apartment, it did not include shops on the ground floor. It boasted a symmetrical facade with projecting balconies, and the majority of its windows were rectangular, with arched windows on the third floor.

Devlet Demir Yolları Umum Müdürlüğü designed in 1927 as a residential structure, featured a seven-story reinforced concrete system with a large internal courtyard, akin to the II. Vakıf Apartment and the Harikzedegah Katevleri[183] designed by the architect. however, only one-third of the intended structure was built (Yavuz, 2009a:303). The U-shaped design included a heating system in the second basement and kitchen, toilet, and bathroom facilities facing the courtyard. The basement and ground floors were stone-paved, with symmetrical facades and projecting balconies. Arched windows were used on the lower floors, while rectangular windows were employed on the upper floors. A notable detail was the metal grille above the doorway leading to the rear section facing the station. The building was used for administrative purposes.

[183] One of the architect's most important buildings is the Harikzedegah Katevleri in Laleli, which he designed for families who lost their homes in a fire in Fatih in 1918 composed od 134 units and 4 block. The building reveals as the first social apartment Project in reinforce concrete system, that pinered apartment development in country. (Yavuz,2015:20)

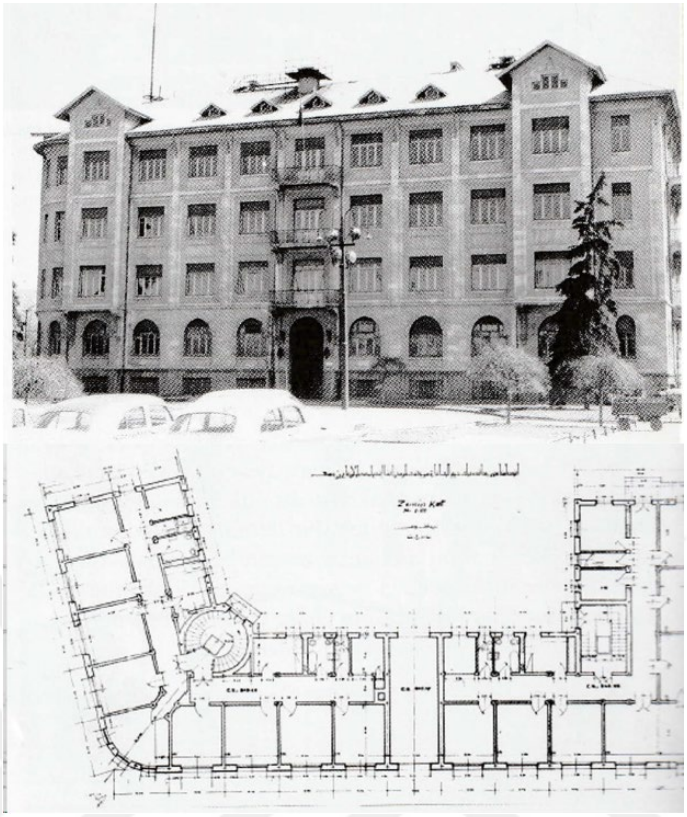


Figure 4.32 Devlet Demir Yolları Building (Yavuz,2009a)

Figure 4.33 Devlet Demir Yolları (Salt Araştırma,1929)

Especially in the 1930s, when the foundation works of the Republic were progressing and new initiatives were starting to be realized, criticism of the First National Architecture and its architects were increased. The criticisms over the simplification of the relevant facades *Gazi Muallim Mektebi,* in 1927, badly influenced the architect (Yavuz, 2009b: 140) The buildings designed by the architect in 1926 were completed after the architect's death in 1927.

Throughout his career, Mimar Kemalettin designed and influenced numerous structures. Studies he has taken part includes design and repair of many structures includes mosques, inns, schools, residences, station buildings, and hospitals. The II.Vakıf Apartment, apart from its residential function, is the only structure known to have been designed by the architect with a cultural function. However, his influence on the facade design of the Süreyya Paşa Opera House is uncertain. Yıldırım Yavuz stated that due to the absence of drawings, it is impossible to confirm whether the facades of the Süreyya Opera House mentioned in letters correspondence belong to him (Yavuz, 2009b:140).

The placement of the theater building within the central courtyard as a plan scheme diverges the building from the typical plan typologies attempted in the country during its period and thereafter. By situating the theater indoors, it establishes a more protected area, isolated from external noise. On the other hand the approach to create an appealing commercial and social space, can be seen in inclusion of shops, a café-*gazino,* and a billiard hall planned on the ground floor of the building.

As one of the most influential figures of the First National Architecture movement, Mimar Kemalettin's work significantly impacted many architects, reflecting a mastery of design and use of contemporary construction Technologies making him a notable actor for Turkish architecture. His II. Vakıf Apartment building design, conceived with a cultural function, not only shed light on the residential architecture of Ankara at the time, but also reflected a visionary approach that integrated cultural spaces essential for a modern society. Among his residential structures, the second

II.Vakıf Apartment is noted for its mature style and exemplary use of reinforced concrete technology (Yavuz, 2009a: 97).

The II.Vakıf Apartment stands out as a structure where Mimar Kemalettin effectively applied his knowledge and experience, incorporating innovative technologies and design approaches. The building's wide openings, designed to maximize natural light, and the use of modern construction techniques, alongside a simplified facade design from ornamentation with just few traditional elements usage comparatively have more bare design within the First National Architecture movement.

4.1.1.5 Associations related with Küçük Tiyatro and II. Vakıf Apartment

Figure 4.34 The Descriptive Plates for the Important People Lived in Building at the Side of Entrance Door of Küçük Tiyatro on Istiklal Street

As mentioned in the previous section, the building is the work of Mimar Kemalettin, one of the prominent architects of his period and Turkish Architecture. Constructed as Since rental house, it is known to have accommodated several artists who have an important place in Turkish literature and painting. Notable residents are Orhan Veli

Kanık, Ahmet Hamdi Tanpınar, painter Saip Tuna (Korucu, 2007:13). Additionally, it was stated during the interview with related State Theaters staff, Yaşar Nabi Nayır, an influential figure in Turkish literature, also resided in the II.Vakıf Apartment.

As one of the oldest theater buildings in Ankara, this structure has hosted numerous important artists and artistic activities, playing an important role in the history of Turkish theater and culture. The graduates of the State Conservatory, who also established the *Tatbikat* stage, formed the first core staff of the State Theaters and Opera-Ballet, the first actors and opera artists of the Republic, the first playwrights and directors performed in this building, and in this respect, the Küçük Tiyatro became one of the most creative venues of Turkish theater. (Korucu, 2007:13)

Archive sources supplied great information about the various institutions value attribution to the place. These values are crucial for understanding the significance of the building as perceived by relevant stakeholders. In this part of the study, the definitions used for the building in the correspondence between the institutions, especially in the Regional Board archives, are included.

From the Council perspective, the building role in transferring the economic and cultural heritage of society to future generations its impact on the character of the region, its contribution to cultural levels, the architectural importance, and the preservation of unity as an apartment building are outstanding details. Additionally, documents highlight its architectural, historical, and documentary value, its status as one of the first theater buildings, its architectural and structural quality, the integrity of its elevations, plan scheme, and significant architectural elements.

The Directorate General of Foundations has emphasized the architectural qualities, such as the elevations and characteristics of the building to be conserved.

The State Theater's documents are more emotive, underscoring the immense spiritual value of the building for the State Theaters and the theater history of the country, likening it to a sacred nest, and emphasizing the importance of the architect.

The Municipality regards the building as one of the few significant theater buildings in Ankara, noting special arrangements and authentic features.

Furthermore, a survey study was conducted to ascertain the stakeholders' evaluations of the building through surveys administered to both the audience and employees. This study principally evaluated the adequacy of the spatial, functional, and service qualities of the building in its current state. questions were asked about the elements they identified with the structure and the value perceptions related to the structure in order to understand the value attributed to the structure. The results of survey are given in Figure 4.35, Figure 4.36, Table 4.2 and Appendix F.

The answers of the audience about whether they have knowledge about the Küçük Tiyatro are below the average, while the majority of the employees stated that they have knowledge.

When asked which components of the structure give the building its characteristic feature and which elements identify with the structure, the results of the question answered by 102 people are given below. The domed hall of the Küçük Tiyatro building, the decorative details in the structure and the building facades are the prominent components, followed by the atmosphere of the structure as a whole, the colour of the building and hall. The average score of the stage, foyer and balcony and the entrance is higher among the employees.

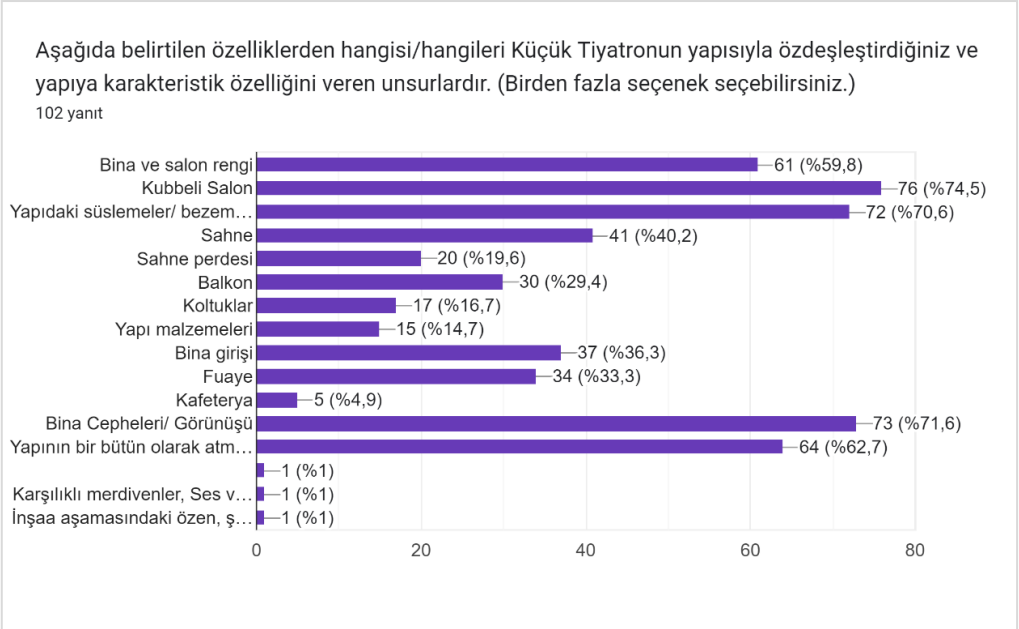


Figure 4.35 The Questionnaire Audience Results-Components that Identify Building Character

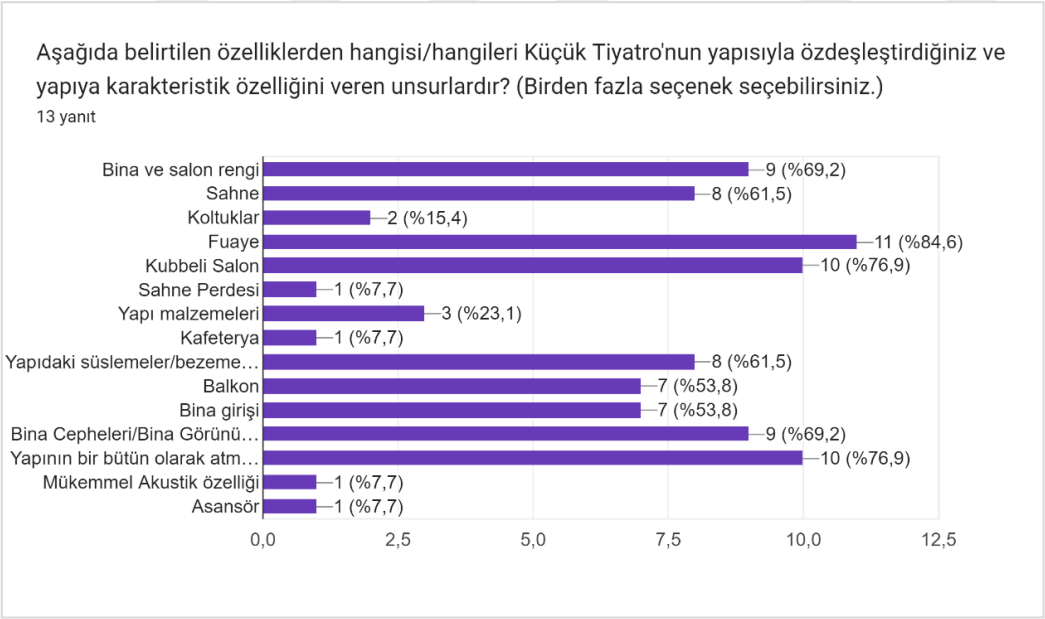


Figure 4.36 The Questionnaire Staff Results-Components that Identify Building Character

Apart from this, the participation rates for the sentences containing value judgments about the structure are shown in the tables below, as well as the responses of the audience and employees. Appendix F can be explored for details.

The survey results state a strong consensus among both the audience and employees accepted value judgements in great majority as fallows. The majority agreed that the building evoked a historical ambiance reflective of its period, served as a social area for families and friends, and held a special place in the memories of people. The structure was recognized for its aesthetic appeal and integrity as an Early Republican Period building, being one of the oldest theater structures in Ankara. Both groups acknowledged its importance in the Ulus historical area, its symbolic status, and its contribution to the region's cultural value. Moreover, they perceived it as an iconic cultural and artistic landmark of Ankara that, despite its age, met contemporary needs and was a registered cultural asset requiring protection. There was consensus that the structure was the first apartment building in Ankara. Both groups concurred that the theater had hosted notable individuals and events.

On the other hand, although the acceptance levels are above average but relatively lower than previous questions are stated as fallows. High-quality building materials usage, making it innovative for its time in construction technologies is accepted by majority of the group. While the majority of the audience attributed the building to an important architect, employee acceptance was at high majority on this point. There was a below average agreement on the significance of Turgut Zaim's paintings within the building.

Additional in the open-ended question for the other values attributed by the user of the buildings, values highlighted by respondents included its role in personal and city memories, design, significance to the state theater, location, and the presence of a library within the theater. For detailed responses Table 4.2 can be explored.

Table 4.2 Other Values Attributed by Audience and Staff

Other Values attributed by audience and staff	
Audience (19)	**Staff (2)**
- The facade out look makes a difference in region - Interior design - function continuity should be sustained as an republic period building - Warm atmosphere - Personal memories, city collective memory - Historical authenticity - The centre of the State Theaters - Theater library - Marble stairs - Location - Plays of local writers - Its smell	- Personel memories - The history of the building, first stage of state theatre

In the survey results, it was evaluated that the audience and employees had a strong bond with the structure, that the importance of the structure for history, the city and Turkish theater was widely known, and that this situation was an important indicator of the public opinion in preserving the structure. When the audience and employee surveys were compared, it was seen that the participation of the employees in the value judgements regarding the structure was slightly higher. However, the architectural values and technical issues regarding the structure, the importance of the building components, and the architecture of the structure were evaluated as development areas where information could be transferred to the audience. In fact, when the audience and employees were asked whether they would participate in a guided tour introducing the structure as a cultural heritage; whether they would participate in a guided tour including the structures in the Ulus region, the survey participants stated that acceptance of large participation.

4.1.2 Assessing Cultural Significance of Küçük Tiyatro

As defined in Chapter 2, the cultural significance is the synthesis of all values that make the structure important and worth to conserve. The Burra Charter in that terms define assessing significance as an initial step before developing policies. The Küçük theatre significance can not just be defined by just its architectural features. As an important landmark for theatre art, collective memory and urban identity, its importance should be evaluated in different layers.In this part of the study, significance statements regarding the Küçük Tiyatro structure and level of significances regarding the spaces and components are given through detailed evaluation over various sources and analysis.

4.1.2.1 Statement of Significance of Küçük Tiyatro

Also a panel called “What will happen to the Küçük Tiyatro” organized , and studies are done to give the for the building to the State Theaters . (State Theaters archive)

As stated by Durna the connection between collective memory and individual memory with space, how memory claimed ownership over space and sustaining the memory reveals as a battle with history and memory struggle that is shaped by space. (Durna, 2022: 130). As one of the most important theater venues with its past, Küçük Tiyatro out as an important personal and collective memory space where memories and experiences are shared and different segments of society come together, sustained by its continuity of function.

The building was placed in intersection core social, commercial and accommodation hubs when it was constructed. Though today all these aspects are weakened with changing conditions and centres for city, still the area preserve its importance as cultural hub initially and though there are losses there are still important buildings, that represents identical characteristics in architectural history. The building contributes to the regional character and also as a part of an important whole with the surrounding structures. As one of the earliest apartment complexes and cultural-

entertainment venues of the early Republican era, this edifice was constructed employing the innovative construction technologies and building systems of its time. The materials, decorations and workmanship used in the structure stand out as a qualified example among the architectural works of the period. The building's uninterrupted function as a theater since it was started to be used as theater stands as its most significant feature, facilitating its preservation through continuous use of its inherent values. The integrity is preserved especially in facade and also in various components of building as well as the general aspects of auditorium and foyer design. Many authentic architectural elements have also been conserved such as door, window frames, metal works, balcony and stair handrails, lighting elements in Küçük Tiyatro foyers, elevator and traces of original ventilation system.

The building conserved its integrity in great extent with its facade organizations. Today though there are slight changes in plan scheme we can say that the theater space reflects the original design. The structure, characterized by its rare typology of having a theater design within an inner court of the building and also stands as one of the earliest surviving examples among cultural buildings, which are rapidly disappearing and now primarily exist as cultural spaces beneath apartment complexes. It has been stated that the Vakıf Apartment Building is defined as a small city, and that the building has a theater and a cinema hall, 12 stores, and in addition to this, 14 apartments with 7 rooms, 15 apartments with 6 rooms and rooms. (Ankaramızın Bedii İhtiyacına Cevap, 1929) Another importance of the Küçük Tiyatro and the Vakıf Apartment in which it is located, together with the services it provides as a theater and all other uses other than theater, makes it an important example of civil architecture, as it hosts what Ankara needed at the time.

As stated in Section 4.1.1.4. in detail archival documents provide important information about the values attributed to the Küçük Tiyatro by various institutions. In the Regional Board correspondence, the role of the building in the transmission of economic and cultural heritage, its architectural importance and its integrity that must be protected are emphasized. While the General Directorate of Foundations focuses on the architectural qualities of the building and its original features that

need to be preserved, an emotional connection to the building is noteworthy in the State Theater documents. These documents state that theKüçük Tiyatro has a special place in Turkish theatre history and is seen as a sacred home.On the other hand, questionnaire results show that the audience and employees form a strong bond with the structure as they understood the historical significance of the building; The study showed that they recognized the building's atmosphere, facade details and interior design as characteristic elements as some of the identical elements. The surveys also support the importance of the Küçük Tiyatro as a collective memory space, as well as an important cultural and artistic heritage that should be preserved.

The Küçük Tiyatro building is a first-degree registered cultural property under Law No. 2863. According to this law, such buildings are considered *"among the cultural data that constitute the material history of society; they are structures that must be protected for their historical, symbolic, memorial, and aesthetic qualities.*"

The protection and functional criteria were established special to Küçük Tiyatro by the Regional Council 24.01.1989-652, In this document, the significance of the structure's conservation is stated as follows:

> *"The Vakıf Apartment Building, designed by Ahmed Kemaleddin Bey, a prominent architect of the Republic period, was conceived in 1927, with its foundations laid in 1928, and completed in 1930. The building represents an interpretation of the distinctive architectural style of Ottoman Turkish Architecture within the framework of modern architecture. It is among the earliest examples of modern apartment buildings constructed using the reinforced concrete technique. The building also houses the Küçük Tiyatro, which is one of the pioneering examples in the history of Turkish Theater in Ankara. The structure is a vital document that should be preserved in its original form, due to its architectural significance and construction technique."*

There are many issues that need to be considered for Küçük Tiyatro, in the situation that started with a low audience in the early days of theater and today, almost many

plays are sold out. The low number of theaters per capita in Ankara and the economically consumable advantages of State Theaters are undoubtedly effective here. However, the institutional identity of State Theaters , being the main factor that provides uninterrupted theater service, having an experience accumulated over the years in terms of space and management in producing quality plays within the current system, and the fact that State Theaters are accepted by the public as an important artistic authority and presenter, are owned and continued as a cultural activity action passed down through generations can be considered as the successes of State Theaters and Ankara audience.

Here, starting from the establishment of the conservatory that the state has taken over the years, the steps taken with community centres and State Theaters towards the adoption of theater art by the society have been the elements that strengthened the roots of these initiatives, together with continuity in performance, increasing the number of stages and keeping the stages used well-maintained throughout the periods of use can be considered as important factors that strengthen the bond with the city dwellers.

To sum up the significance of Küçük Tiyatro can be state as follows: Küçük Tiyatro is not just a theater building but a landmark of Türkiye's national theater history, embodying the institutionalization of State Theaters, collective memory, and urban identity, with its continuous function, architectural integrity (historical ambiance,special architecture and details), and cultural significance as a living stage contributing artistic and cultural heritage.

Table 4.3 *The Values that Contribute Significance of Küçük Tiyatro*

VALUE REFERNCE DEFINITIONS	KÜÇÜK THEATRE SIGNIFICANCE
Architectural Value **Artistic and Aesthetic Values** *"exhibit skill at composition, handling of proportion, scale and material and detail"* (How to evaluate Modern, nd);*"the understanding and decoration features in its design, the level of taste reached in the period and quality"* (ICOMOS TR, 2013) (Consider- aesthetic, design character, skill at composition, scale, material, detail combination of appearance, size, harmnoy,quality)	-The building is one of the representatives of the First National Architecture movement, especially with its facade design, but is considered a more modern interpretation with relatively rarely used decorative elements on facade, circular corners, archless openings and large windows on the facade. -The foyer and auditorium of the theatre have an aesthetic design as a qualified example of the material, workmanship and ornamentation understanding of the period. -The building is a qualified example of the tastes and design trends of the period in cultural and entertainment venues as well as residential architecture.
Document Value-*" provides information about the communities living in different periods and their social, cultural, economic and political lives, and construction technologies"* (ICOMOS TR, 2013)	The building is one of the earliest sample of the apartment building in early republic period. Also it is one of the earliest sample of together usage of apartment and cultural function . The building holds documentary value by providing insights into the construction techniques, building materials, and social life of the period
Technological Value - *"innovative modern technology to solve structural, programmatic, or aesthetic challenges"* (How to evaluate Modern, nd)(Consider- use of new materials &techniques, material used, workmanship, labor&skills, evidence of craft, techniques, structural system, innovative components, technologies, regional characteristics)	-Contemporary construction techniques of the period were used in the building. Even though it was early examples of reinforced concrete, the technology was used skilfully with the large openings in facade, projected balconies and auditorium balconies, and large openings. -As building components, when evaluated together with the conditions of construction period, the building was designed with advanced building technology services for the period with elevator, ventilation and heating system, and electrical installations.
Historical Value- *"Historical significance of buildings or groups of buildings be associated with an event, person and/or institution that carries"* (ICOMOSTR,2013)	-Building has importance place in the history of our cultural and architecture history -State theatre first established institutionally in this building, it is first continuous stage of State Theatre. As one of the oldest theatre building in Ankara, this structure has hosted numerous important artists and artistic activities,
Social Value -*reflect the changing social patterns of 20th century* (How to evaluate Modern, n.d); *"associations that a place has for a particular community or cultural group and the social or cultural meanings that it holds for them* "(Practice Note, 2013)	The theatre space reveal as one of the landmark as theatre function with a continuity in function sets a common value, makes the building a part of city memory, as a hub of cultural and entertainment area reflect various social and cultural meanings for the people of Ankara. Also as the first permanent stage of the State theatre it has a symbolic value for the theatre society and city identity. It set alive the collective memory and continuity of Ankara's vibrant cultural heritage.
Canonic Merit - *"work and/or architect famous / influential/exemplary work"* (How to evaluate Modern, n.d.)	The building was designed by one of the important architects of the period, Mimar Kemaleddin.
Rarity -*"Structures or building elements similar to which have disappeared over time / unique in terms of its architectural style and designer /survived to the present day unique building elements "* (ICOMOS TR,2013)	The structure, characterized by its rare typology of having a theatre design within an inner courtyard of the building and also stands as one of the earliest surviving examples among cultural buildings, which are rapidly disappearing and now primarily exist as cultural spaces beneath apartment complexes.
Economic Value-Use Value *"if preserving a building through its utilization and ensuring its continuation into the future by integrating it into contemporary life. The value imparted to the building arises from either its original function or the new function anticipated by society"* (ICOMOS TR,2013)	The structure has been in continuous use since construction. After started to be used as theatre in 1947, it has consistently functioned as a theatre without interruption

4.1.2.2 Level and Components of Significance

As defined by Kerr (2013:18) assessment of significance should be defined with the level of the significance of the place considering the criteria that suits the place, after the analysis completed.

The attributed significance of a building provides general information regarding the overall significance of the building. The further studies including assessment of the components contributes to building's significance is crucial for decision-making and interventions related to the structure. This evaluation guides users or decision-makers on which aspects of a component to focus on and the degree of flexibility each component has for alterations.

In global examples of Theater CMPs, it has been observed that value assessments of the space and its constituent elements are conducted. Notably, in the 1989 principal decision by the Regional Council concerning the Küçük Tiyatro, it was stated that lists of the original architectural elements to be preserved would be prepared by experts from the General Directorate of Foundations and submitted to the Council after being approved with visual documentation. However, this document could not be found in the archive files.

For the value assessment conducted on the space and components of the Küçük Tiyatro, a detailed information sheet was created that includes a general description of selected components, information on any alterations and interventions, current condition and status, and the source of the information. This sheet defines significance levels related space and components. Significance ranging from Very High to Low have been stated in the evaluation as well as the elements/spaces contributing no overall significance labelled as neutral, and those with a negative contribution labelled as having a negative impact. Detailed information on these value grades is provided in Figure 4.37.

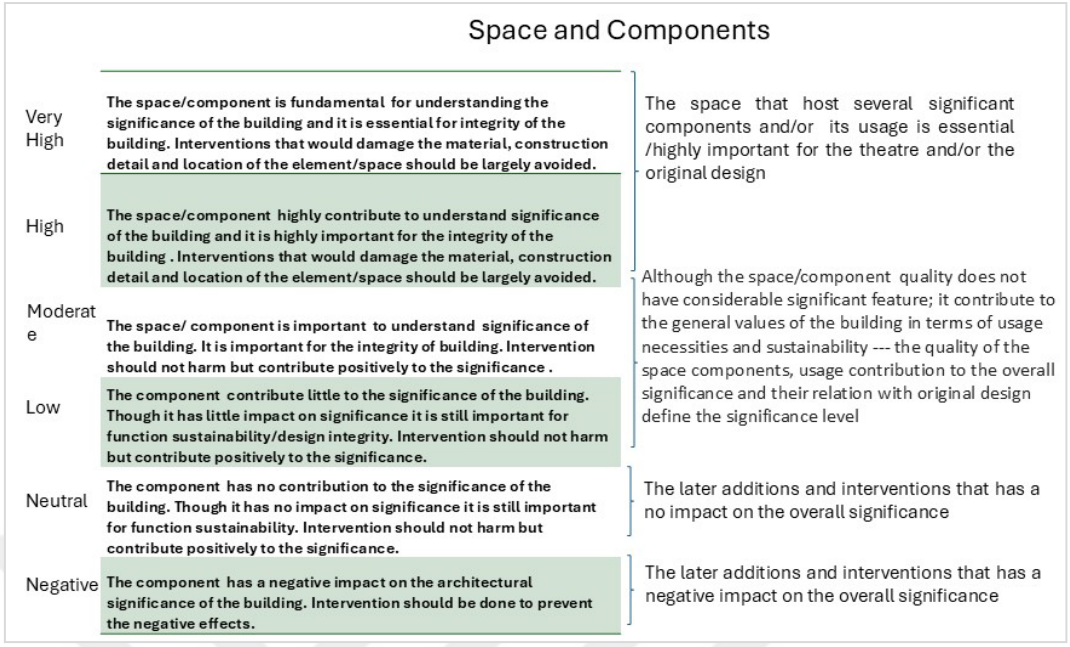


Figure 4.37 The Significance Levels Defined for Space and Components

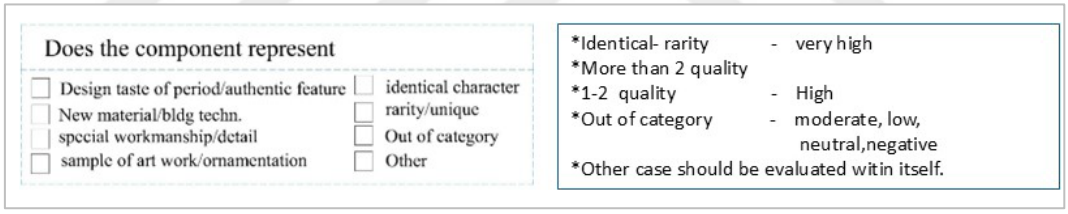


Figure 4.38 The Component Evaluation -Relation with Significance Level

Similarly, for the components of the space, summary information on material and design, conditions and identified problems, any alterations or restoration information, and sources of them are provided. The value determination of a component, as seen in Figure 4.38, includes considerations such as the design taste of the period/aesthetic feature; new material/building technology; special workmanship/detail/artwork or ornamentation; whether the element is a defining or characteristic feature of the space; whether the element is rare or unique; or any other notable quality. The term "Out of Category" is used for elements that do not fit within

the mentioned qualities because they are not authentic component or do not contribute to the authentic design features.

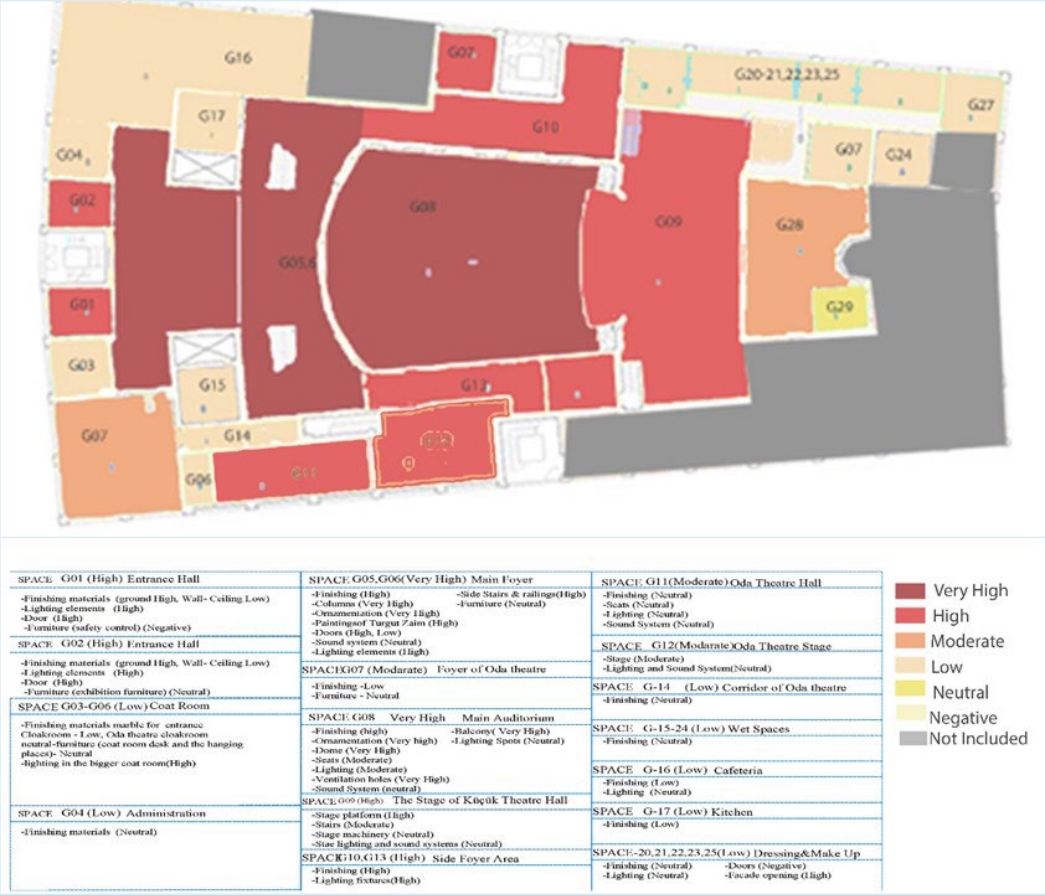


Figure 4.39 The significance map and level of significance for Space and Components

In the assessment of components, rarity or uniqueness, or the presence of more than two significant values, qualifies a component as Very High quality. Components with one to two significant values are classified as High quality for this study. Components defined as "other" on the other hand are evaluated within their specific characteristics, while those categorized as "Out of Category" are matched with value judgments ranging from moderate to neutral and negative.

Detailed information sheets prepared for the Küçük Tiyatro are included in Appendix O. A summary value table for the space and its components is provided in Figure 4.39 where there is also significance map for ground floor take place for this section.

4.2 Identifying All the Factors and Issues

As defined in Australia ICOMOS Burra Charter (2013a), the process for managing and planning the significance the importance for the understanding the significance of place by collecting and analysing the information before the decision-making process. The intermediate stage before policy making is the defining factors that can affect the future of place, that can include issues such as external constraints, physical conditions, owner's needs, opportunities and resources.

In this section, the aim is highlighting the elements that have impact on usage, management, and significance of the structure. In that respect firstly, due to Küçük Tiyatro is a registered building, the restrictions derived from existing legislation and related Regional Council documents have been examined. Additionally, due to the ownership of the building by the Foundations, an accessed protocol between parties has been analyzed.

In the third part the current management schema of General Directorate based on current legal regulations that outline the preservation and maintenance processes of the building as well as same way the at schematic workflow diagrams used to understand possible problematic areas for repair and maintenance process.

Following that section, study focuses on the roles and responsibilities of stakeholders in the maintenance and repair processes related to the building. This has been particularly elucidated through the work carried out in the Regional Council archives as well as the Foundations archives. Subsequently, issues arising from usage and condition of the building have been identified. This investigation has been conducted through the analysis of archival files, documenting the historical issues, and also through questionnaire conducted with spectators and employees, observations by the

author, if any issues highlighted by relevant theater staff, and any related issues mentioned in the literature. The questionnaire studies have also contributed to understanding the needs of the users.

Following this, fire prevention measures and accessibility issues have been described based on existing regulations and observations of the building's condition. The intensity of usage of the building has been assessed through seasonal statistics related to the building in State Theaters . On the other hand, the selection criteria's why spectators and employees choose theater stages, the qualities spectators seek in the building, and the aspects deemed necessary for the continuity of the function have been evaluated through surveys.

4.2.1 Legislative Requirements and Binding Documents

Protection of a registered building in accordance with the principles specified in the National Act 2863- Law on the Conservation of Cultural and Natural Property (2004). For a more comprehensive framework on heritage conservation, legal regulations, and administrative dimensions in Türkiye, it can be refered to the article of Şahin Güçhan and Kurul (2009) as it provides an in-depth examination of these topics, offering valuable insights and evaluation.

In this section, information is given about the related legislation in conservation the values and also other binding documents that define roles for the related stakeholders.

Legislative Requirements

Under this Act 2863, it is stated that interventions must conform to the principal decisions of the relevant Regional Board and Superior Council, otherwise penal sanctions are imposed.

Table 4.4 2863 - Law on the Conservation of Cultural and Natural Property

2863- Law on the Conservation of Cultural and Natural Property	
Article 3(a-1)- Cultural property	*"shall refer to movable and immovable property on the ground, under the ground or under the water pertaining to science, culture, religion and fine arts of before and after recorded history or that is of unique scientific and cultural value for social life before and after recorded history."*
Article 3(a-4)- Conservation	*" shallmean all conservation, maintenance, restoration works and function modification of immovable cultural and natural property and the conservation, maintenance, repair and restoration works of movable property.*
Aricle 6 (b-c) Immovable cultural and natural property to be protected	*..b) The immovable property created after the 19th century that the Ministry of Culture and Tourism deems necessary to be protected considering its importance and characteristics,* *"c) Immovablecultural property situated in the conservation site..."*
Article 9- Prohibition of unauthorized intervention and use	*"Immovable cultural and natural property to be protected and conservation sites shall not be interfered with physically or by any way of construction, and used for service or modified for use contrary to the decisions of the Regional Conservation Councils within the framework of the resolutions of the Superior Council for Conservation. Substantial repair, construction, installation, sounding, partial or complete demolition, incineration, excavation or similar works shall be regarded as physical intervention and intervention by way of construction."*
Article 10- Authorities and methods	*"It is the responsibility of the Ministry of Culture and Tourism to take the necessary measures to ensure the protection of immovable cultural and natural assets, no matter who owns or manages them, and to carry out all kinds of inspections of them or to have them carried out by public institutions and organizations, municipalities and governorships."....* *"The protection and evaluation of cultural and natural assets belonging to registered foundations under the management and control of the General Directorate of Foundations and annexed foundations managed on behalf of the General Directorate of Foundations are carried out by the General Directorate of Foundations after the decision of the Conservation Boards is taken. The protection and evaluation of immovable cultural and natural assets belonging to annexed foundations, which are under the control of the General Directorate of Foundations, are carried out by their managers after the decision of the Preservation Boards is taken."*
Article 11- Rights and obligations	*"Provided that maintenance and repair done by the owners of immovable cultural and natural property is in compliance with the maintenance and repair orders and instructions of the Ministry of Culture and Tourism stipulated in this law, they shall exercise the rights and exemptions defined on their behalf in this law. However, cultural and natural property to be protected and their conservation sites cannot be acquired by means of possession or occupation."....* *"If deemed appropriate by the Ministry of Culture and Tourism, the General Directorate for Foundations, special provincial administrations, municipalities and other public institutions and organisations can assist the above-mentioned owners, if necessary, in conserving, maintaining and repairing the immovable cultural and natural property with technical expertise and allocation from their funds."*
Article14- Use	*"The transfer of usufruct rights pertaining to immovable cultural and natural property to be protected to state departments, public institutions and organisations for periodic use in public service, to national associations serving the public interest or leasing such property to real and legal persons shall be subject to permission by the Ministry of Culture and Tourism.* *Transfer of usufruct rights of the mentioned property of foundations that are registered and annexed foundations administered and controlled by the General Directorate for Foundations and the administration of which has been transferred to the General Directorate for Foundations as per the Law on the Transfer of Ancient Structures of Historical and Architectural Value That Have Been Originally Foundations to the General Directorate for Foundations numbered 7044 to state departments, public institutions and organisations for the purpose of rendering public services and national associations working in the interest of the public for certain periods of time or leasing these to real and legal persons on the condition that they be used without violation of their character shall be authorized by the General Directorate of Foundations.* *The above users of cultural and natural property to be protected shall be obliged to maintain, repair and restore these in line with the principles defined in this Law and undertake the related expenses."*
Article 18- Principles of building	*"A restoration architect or an architect must be present during the survey, restoration and restitution projects and their implementation. The survey, restoration and restitution project implementation works of group 1 shall be undertaken by experts in engraving, wood, iron, stone and restoration based on the characteristics of the structure."*
Article 57 -Duties, powers and work of Regional Conservation Councils	*"Restoration andrepair of cultural property owned by registered foundations or annexed foundations administered and supervised by the General Directorate for Foundations that are not covered by the license as per article 21 of the Land Development Law numbered 3194 shall be undertaken by the General Directorate for Foundations in compliance with their unique shapes and materials.* *Reports and documents pertaining to pre- and post repair and restoration works of immovable cultural and natural property and their conservation sites shall be submitted to the relevant Regional Conservation Council directorships by the administrations involved and the General Directorate for Foundations."*
Article 65- Penalties	*"Those who deliberately cause the demolition, deterioration, destruction, destruction or damage in any way of registered protected areas and immovable cultural ... despite the fact that they have been notified or announced in accordance with this Law (...)[28] Those who carry out construction or physical interventions without permission or have them carried out are punished with imprisonment from two to five years and a judicial fine of up to five thousand days.* *Those who give permission for demolition or construction in violation of this Law are punished with imprisonment from two to five years and a judicial fine of up to five thousand days.* *Renovations and repairs that are not subject to a license within the scope of Article 21 of the Zoning Law No. 3194 on immovable cultural and natural assets and their conservation areas and protected areas can be carried out by the competent administrations in places where conservation, implementation and inspection offices have been established in terms of cultural assets. From regional conservation board directorates in places where it has not been established; In terms of natural assets and natural protected areas, those who build or have it done without obtaining permission from the provincial directorates of environment and urbanization or in violation of the permission are punished with imprisonment from six months to three years or a judicial fine."*

The law outlines the responsibilities of the Ministry of Culture and Tourism for safeguarding cultural heritage, including the duty of renting properties owned by the

Foundations, as well as responsibility of Foundations for maintenance and repair activities should be done following the Board's decision are noted, and technical support and budgetary assistance that can be provided if the property owner is unable to meet the repair requirements.

For the tenants of the foundations are required to carry out repair and restoration works in accordance with the regulations specified in the Law, and they should set a budget for these activities.

Moreover, for a Group I registered building, survey, restoration, and restitution projects and also works including detailed works such as *kalemişi* , and wood, iron, and stone works, depending on the building's characteristics should be performed by individuals specialized in restoration and conservation.

Table 4.4 can be examined for relevant articles of the Act 2863. The principal decisions for the conservation of heritage taken by Superior Council and principal decision of the Regional Council specific to building significance and conservation approach, and some previously evaluated issues provide basic information about the actions to be taken, what to consider and take attention before any decision.

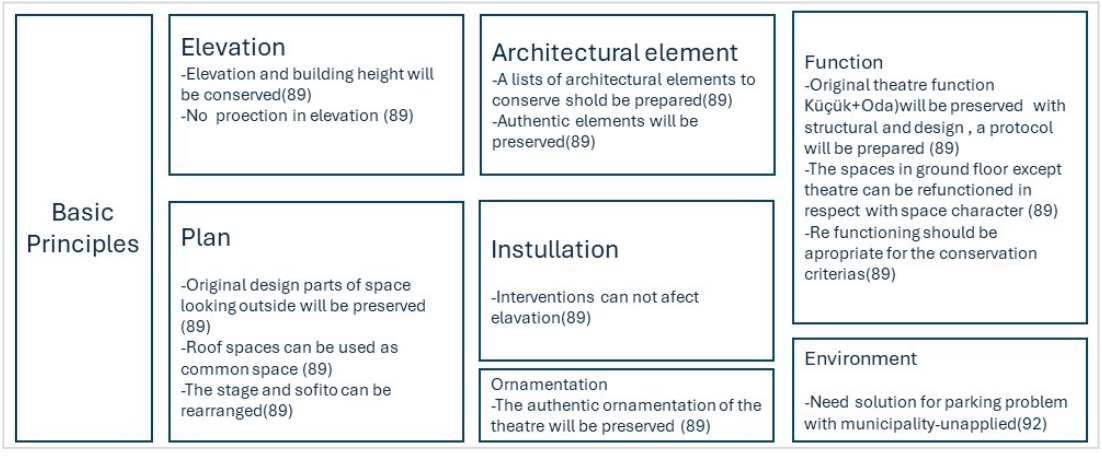
Table 4.5 shows the Classification, Maintenance and Restoration of Immovable Cultural Assets -Supreme Council Principal Decision 05.11.1999/ 660 principles about classification heritage, maintenance and repair of immovable cultural assets. This document is important as it covers the terms like repair, basic repair, major repair, reconstruction while the definitions not included in Act 2863. In Table 4.6, the principles specific to the building is given based on Regional Council 24.01.1989-652. The decision for the parking area also given based on the 23.6.1992-2477 Regional Council Decision.[184]

[184] Since the parking area decision is related with the hotel conversion, it has been stated as an example decision. For a new intervention probably, a new decision will be required.

Table 4.5 Classification, Maintenance and Restoration of Immovable Cultural Assets -Supreme Council Principle Decision 05.11.1999/ 660

Classification, Maintenance and Restoration of Immovable Cultural Assets -Supreme Council Principle Decision 05.11.1999/ 660	
Grade I	*"Among the cultural data that constitute the material history of the society, they are structures that must be protected with their historical, symbolic, memorial and aesthetic qualities."*
Maintenance	*" -interventions that aim only to maintain the life of the building and do not require changes in design, materials, structure or architectural elements. (Roof transfer, gutter repair, paint etc.)* *- maintenance permits and inspections, and the situation before and after maintenance should be determined with reports and photographs and submitted to the relevant conservation Council, and maintenance practices that are deemed inappropriate should be renewed or changed,"*
Repair	*" -interventions that aim to maintain the life of the building and require changes in design, materials, structure and architectural elements."*
Basic Repair	*-the replacement of decayed or deteriorated architectural elements like wooden, metalic, stone etc. with the same material in accordance with their same forms, and the renewal of damaged interior and exterior plasters and coatings in accordance with their original forms by ensuring color and material harmony are defined in this context.* *-Simple repair application, ban be done with the decision of the conservation board; It is inspected and restructured by municipalities and/or the directorate of the conservation board, if any, or by the relevant museum directorate, if the application is completed, reports and photographic documents related to it are forwarded to the conservation board, and simple repair applications that are not deemed appropriate are renewed,*
Major Repair	*-They are interventions determined by the conservation board based on restitution and/or restoration projects ,surveys of the building and other relevant documents [Consolidation, Cleaning, Reintegration, Renovation, Reconstruction, Moving].* *-The projects will be prepared in accordance with the "Surveying - Restitution - Restoration - Project Preparation Principles" given in the annex of this decision,*
Reconstruction	*The building, which is registered as an immovable cultural property to be protected and which has not been registered due to unforeseen reasons and/or has been lost for any reason, despite having the necessary features for registration, is evaluated from the available documents (building ruins) in terms of both its cultural asset quality and its historical contributions to the cultural environment. Comprehensive restitution was carried out using the original plan scheme, materials and construction techniques, in the building area where it was previously located on its own parcels, with the old façade feature, in the same mass and size, by making use of all kinds of original written - oral, visual archive documents, surveys, surveys, photographs, etc. Unconditional provision of reconstruction based on study,*

Table 4.6 The Conservation Principles Specified to the Building by Regional Conservation Council(24.1.1989/652; 23.6.1992-2477) (Appendix P)



The protection and functional criteria were defined special to Küçük Tiyatro by the *Ankara Kültür ve Tabiatlarını Koruma Kurulu* (Regional Conservation Council, 24.01.1989-652)), In this document, the significance of the structure's conservation is stated as follows:

The Vakıf Apartment Building, designed by Ahmed Kemaleddin Bey, a prominent architect of the Republic period, was conceived in 1927, with its foundations laid in 1928, and completed in 1930. The building represents an interpretation of the distinctive architectural style of Ottoman Turkish Architecture within the framework of modern architecture. It is among the earliest examples of modern apartment buildings constructed using the reinforced concrete technique. The building also houses the Küçük Tiyatro, which is one of the pioneering examples in the history of Turkish Theater in Ankara. The structure is a vital document that should be preserved in its original form, due to its architectural significance and construction technique. (Regional Conservation Council, 24.01.1989-652)

Binding Documents

Despite being the most prominent actor in Turkish theater with state support, the State Theaters unfortunately do not own the majority of the buildings they use. As illustrated in Section 3.2.1. only four theater buildings are owned by the State Theaters in Türkiye: İrfan Şahinbaş, Studio Stage, and Çayyolu Cüneyt Gökçer Stage in Ankara, and Karşıyaka Ragıp Haykır Stage in İzmir. The rest of the State Theaters buildings are owned by public institutions, municipalities, private companies, local administrations, and also universities.

The primary problem arising from this situation is that the State Theaters does not have direct decision-making authority regarding use of these buildings or the maintenance and comprehensive repair processes. Through protocols, decisions made on various topics including the duties, usage periods, authority, and usage boundaries between the property owners and the State Theaters have been defined

with differing content and details. In this section of the study, the protocols related to Küçük Tiyatro.

During interviews with State Theaters staff stated that protocols could be crafted with the support of the Administrative Financial, and Legal Consultancy departments of State Theater, and also that there is no standardized accessed codes or directives for these protocols as a result shows varieties according to building. [185]The involvement of different parties also influences this variability. Initially, the protocol obtained by the State Theaters is discussed, to outline current situation and for further works to define possible sample protocol components for new stages rented or shared, or points that could be improved the existing stage protocols used.

In the protocol dated 1995 signed regarding the use of the II.Vakıf Apartment, which houses the Küçük Tiyatro building, the following statements are defined. (Regional Council Arciheve,8.2.1995)

> *-The General Directorate of Foundations technical personal will assist the interventions after DT gets approval from the Cultural and Natural Heritage Preservation Board.*
>
> *-Preliminary and practice projects and manufacturing changes related to the restoration will come into force after the approval of the Regional Council.*
>
> *-Obtaining the approval of the relevant Municipality and relevant institutions for renovation, decoration and restoration is the responsibility of State theater. For the approval of the project and getting licences the General Directorate of Foundations will assist.*

This protocol (Regional Council Archive,8.2.1995) indicates that the complete repair and restoration of the building to be executed by the State Theaters . However, as an outdated document, it is understood that a comprehensive transformation aligned

[185] In Chapter 5.1. general outlines of previously established other protocols by State Theaters are evaluated in order to understand included topics to define an approach for an improved protocol.

with the requirements of the State Theaters was defined for the restoration process under the conditions of that period. State Theaters employees have reported that the recent restoration work initiated by the Directorate General of Foundations. It may also be related with the total cost required for restoration might be higher for the lessee.[186]

The Workflows for State Theaters

For State Theaters the repair operation in buildings are carried out in accordance to the Circular Dated 15.06.2022-708/21. (Appendix Q)

According to this circular, the maintenance and repair works to be carried out in two separate units according to the problem area and the subject of the work. In this context, the needs related to the stage are carried out by the Art Technical Directorate, while other requirements are overseen under the coordination of the Administrative and Financial Affairs Department and the Technical Works Directorate. In this context, requests for maintenance, repair, and construction projects must be formally submitted in writing to the Administrative and Financial Affairs Department by the central units, the Art Technical Directorate, and theater directorates.

At this point, simple repair needs such as interior and exterior heating, painting, roof renovations, wood and plastic joinery changes, ceiling and wall coverings that do not require a survey or project preparation, electrical and sanitary facility repairs are carried out by the relevant theater directorates from their own budgets. However, after the needs coming from the units are evaluated by the Administrative and Financial Affairs Department, it has been stated that the relevant units can be given construction authorization on condition that the appropriation for requests related to

[186] The information for whether the protocols are renewed or not can not be obtained. In that respect in this section 1995 dated protocol information is shared.

repairs that do not require engineering service are met by them. (It has been stated that in the determination of maintenance and repair needs in theater directorates, which are provincial organizations, if engineering knowledge is required, technical personnel will be provided first from the administrations affiliated to our Ministry in the province where the theater directorates are located, and then from foreign administrations.

It has been stated that the Art Technical Directorate and Theater Directorates will continue to meet the maintenance and repair needs of the technical units related to sound, light and stage mechanics within their own structures with their own means during the work phases. If necessary, in the project and implementation phases of the construction works, it has been stated that the technical personnel experienced in mechanical sound and light within the Art Technical Directorates will be assigned to their General Directorates on these issues.

Minor repair needs, such as interior and exterior plaster, painting, roof renovations, wood and plastic framework modifications, ceiling and wall coverings that is not component of any architectural or historical significance, electrical and plumbing repairs that does not require preparation of survey drawings or project preparation should be managed by the respective theater directorates from their own budgets. In this Circular (2022) after evaluating the needs submitted by the units, the Administrative and Financial Affairs Department may grant construction authorization to them, provided that the funding for non-engineering repair requests is covered them.

It is further stated that for the identification of maintenance and repair needs in provincial theater directorates, technical personnel will first be sourced from the administrations under the Ministry of the Culture and Tourism in the related city, and subsequently from external administrations if engineering expertise is required. (Circular, 2022)

The Art Technical Directorate and Theater Directorates will continue to address the maintenance and repair needs of technical units related to sound, lighting, and stage

mechanics using their own resources throughout their working areas. If consultancy required during the project and implementation phases of construction works, technical personnel experienced in mechanical sound and lighting from the Art Technical Directorate will be assigned to their General Directorates to manage these specific aspects. (Circular, 2022)

Stakeholders that have role in the problem detection and action decision. A simplified workflow was tried to be formed with its potential problem areas as a result of evaluation the documents regulating the institutional functions on which the transactions are carried out and the conversations held with the relevant employees at different times. (Figure 4.40 to Figure 4.43) However, this workflow is not a certain defined process that is sure to be applied in every situation and case, and there may be different applications depending on the job and the employees of the institution. The workflow here was revealed in its simplest form from legal regulations and conversations with employees, thus trying to understand possible problem points or points that require improvement or regulation.

The breaking points can be defined for the intervention and decision making can be named as whether the problem requires priority solution, need for technical support, the work will be done by whom the State Theaters or owner, the building is registered or not, if it is so which path will be taken by whom. For the actions parol tools, written demand, reports, preliminary Project, contract &specifications can be used according to work necessities. The work can be done by direct supply, give out by tender (if there is a qualified department), So according to work the responsible unit can either be province or general directory.

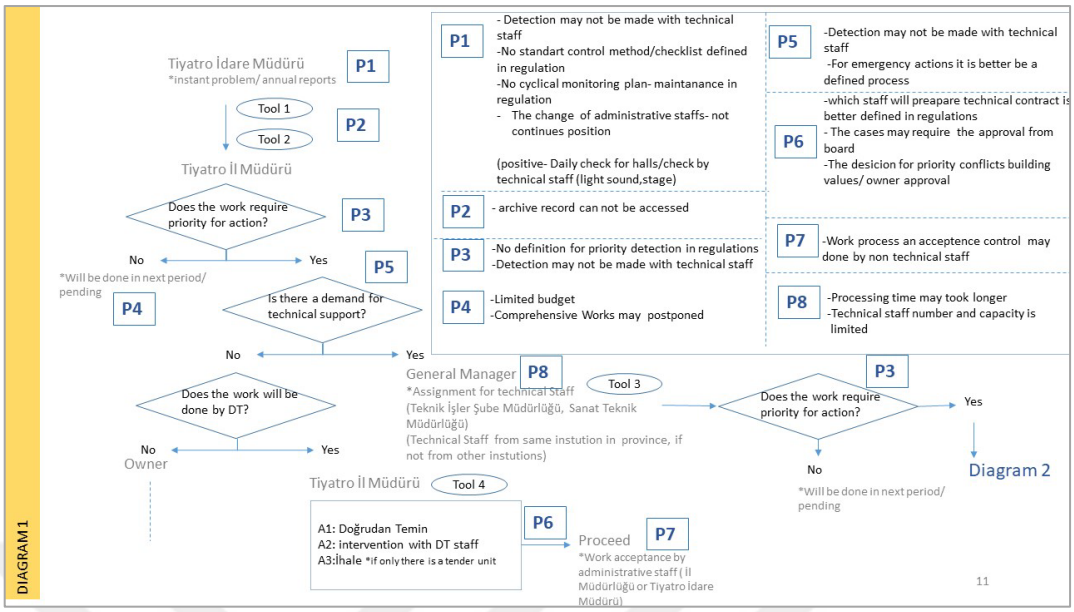


Figure 4.40 Simplified WorkFlows of State Theaters and Potential Problem Areas-1

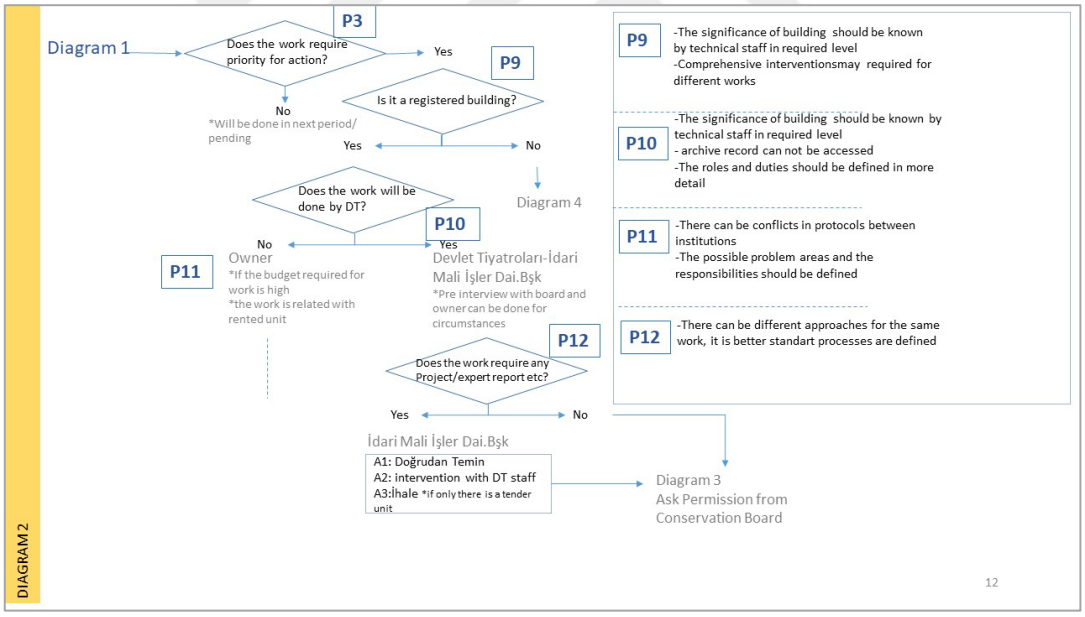


Figure 4.41 Simplified WorkFlows of State Theaters and Potential Problem Areas-2

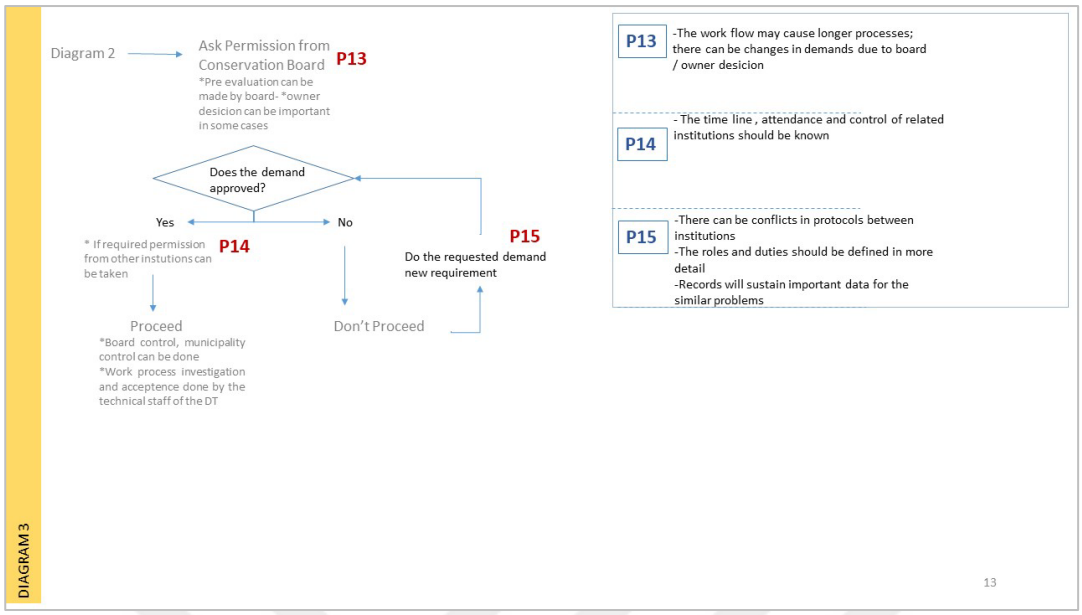


Figure 4.42 Simplified WorkFlows of State Theaters and Potential Problem Areas-3

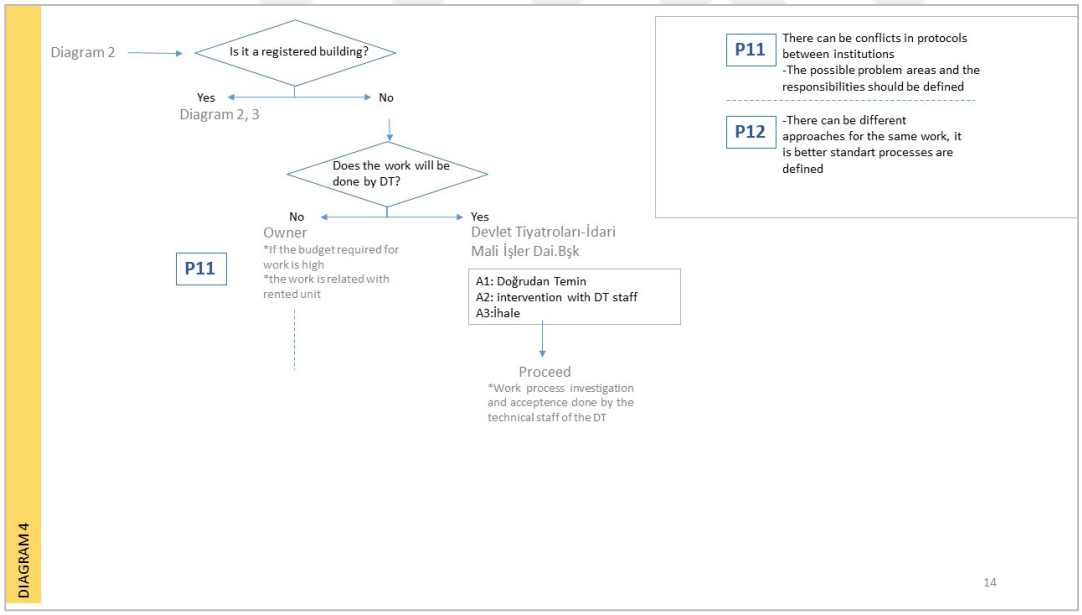


Figure 4.43 Simplified WorkFlows Of State Theaters and Potential Problem Areas-4

To conclude this part, we can mention some problems specific to work steps such as:

- In the current situation, the steps to be taken for the type and method of the intervention regarding the building are initially determined by the administrative manager of the facility. These non-technical personnel, which are then communicates to the regional directorates and the Administrative and Financial Affairs Department. Therefore, it is important for decision-makers to distinguish between basic issues as simple repairs and comprehensive repairs to prevent the unnecessary delays for intervention.

- Similarly, maintaining detailed records for the repair-intervention history of the building provides valuable contribution to evaluate potential solutions and previously followed methods when similar problems arise. Unfortunately, a chronological file documenting building-specific repairs in State Theaters couldn't be accessed.
- Due to the absence of defined detailed workflows with institutional regulations, the current practices have potential to change with the transition of personnel and management. Furthermore, no detail determined method or legislative regulation in defines the possible problem for prioritization of maintenance tasks.

-The lack of detailed definitions of processes and role for the relevant stakeholders in the institutional regulations poses a potential problem that could result in time loss during execution.

-There are also no accessed established cyclical monitoring and maintenance charts of the buildings.

-The problems should be reported in accurate timeline in order to obtain required budget. Budget constraints can lead to the postponement of essential works. In that respect making the prioritization of critical issues become important.

-Although the institutional Circular, Duties, Responsibilities, and Working Procedures of Administrative Theater Managers (27.02.2001-2001/6) states that the

related theater manager fallows the maintenance and repair processes, the situations requiring technical follow-up are not clearly defined in the current situation. To sustain standardized operations and works in that terms the current legal regulations can be improved to specify the tools and methods that will be used in various tasks, as well as the necessary control and consultancy required for each type of work. It is also important that the issues identified by the State Theaters as problematic are acknowledged and addressed by the building owner, who should contribute to the resolution process.

-Moreover, for common issues faced by many theater spaces generally are part of another building, the existence of clear definitions in the relevant institutional regulations on how theater management should approach problem-solving for the problems that influence whole building including the spaces that is not being used by theater will significantly contribute to the process.

-Here, it is important to specify emergency solution approaches in the protocols, including instantaneous problems, as well as malfunctions encountered in the rest of the building that may affect the theater structure, and to carry out renovation works suitable for the theater with the financial support of the state theater, if necessary, for the commonly used area problems like systems of ventilation and heating systems of the building.

-The fact that most of the buildings are not connected to the private property of State Theaters is one of the issues that specify a problem for defining the responsibility of institution for the maintenance and repair processes of the buildings. For this reason, it is important to determine the roles and responsibilities of individuals in the protocols made between the parties.

4.2.2 Related Stakeholders for Building Repair and Maintenance Works

As a result of the examination of the regional Council file regarding the structure, it was attempted to understand which stakeholders were involved in the process carried out for basic and comprehensive repair works and what the role of this stakeholder

was in the process from the inter-institutional correspondence. In this context, the correspondences made with the relevant stakeholders and the stakeholders with each other in the board file regarding the Küçük Tiyatro building of the State Theaters were tried to be expressed in a simple table and the role of the stakeholder was tried to be conveyed in briefly in the Figure 4.44.

The State Theaters serves as the primary stakeholder and principal user of the building, necessitating that it presents its demands to the Council and Directorate General of Foundations. The theater's operations are supported by its own technical personnel, but they are included in process for preparing reports stating problems generally through obtaining necessary approvals and licenses from relevant institutions.

The Directorate General of Foundations as the owner of the building, have significant responsibilities, including granting certain approvals, assisting with technical oversight, and sometimes responsible to prepare projects. Additionally, Vakıflar has the authority to lease sub-units to other tenants, which was the restaurant for Küçük Tiyatro case.

Municipality is at the part to control the minor repair works and give required licenses and have right to evaluate repair work. Consequently, the Municipality holds the right to object to the board decisions as well as intervention.

Other sub actors can be defined as **firms** responsible for executing repair and maintenance works. These firms prepare project and inform the institutions about encountered problems.

The **expertise** can be either the institution technical personnel; or from specialized service from related institution also it is possible to have consultations with universities.

The subtenant in Küçük Tiyatro was the restaurant, which operates on a smaller scale compared to the State Theater. It brings out its request, inform about problems and prepare projects.

Citizens, although playing a less conspicuous role, contribute by reporting interventions to the board, often resulting in decisions that necessitate restoration projects.

Additionally, judicial authorities are important on applying the board decisions, as exemplified by Vakıflar's legal attempt to board decisions in archive files.

As a result of reviewing the documents that take place in Regional Council archive, processes, and stakeholder relationships, several problematic issues within the current status tried to be identified:

-In some cases, we can say an improvement for the knowledge about roles and duties of stakeholders.

-The owner and tenant relation give different rights and sometimes it gets harder to get approvals or it might be more tough to handle the process.

-The approval and investigation processes mainly cause long waiting time.

-Different control processes are fallowed by municipalities. It might be related with every document may not be included in the Council archive files.

-There should be defined processes that the working staff can imply. In some cases taking approval the steps can be skipped.

-Budget constraints is mainly the reason for the continuity of the problems, It raise the questions about whether interventions are prioritized appropriately.

-The cases for involvement of technical staff and experts may be defined in more detail for the legal institutions.

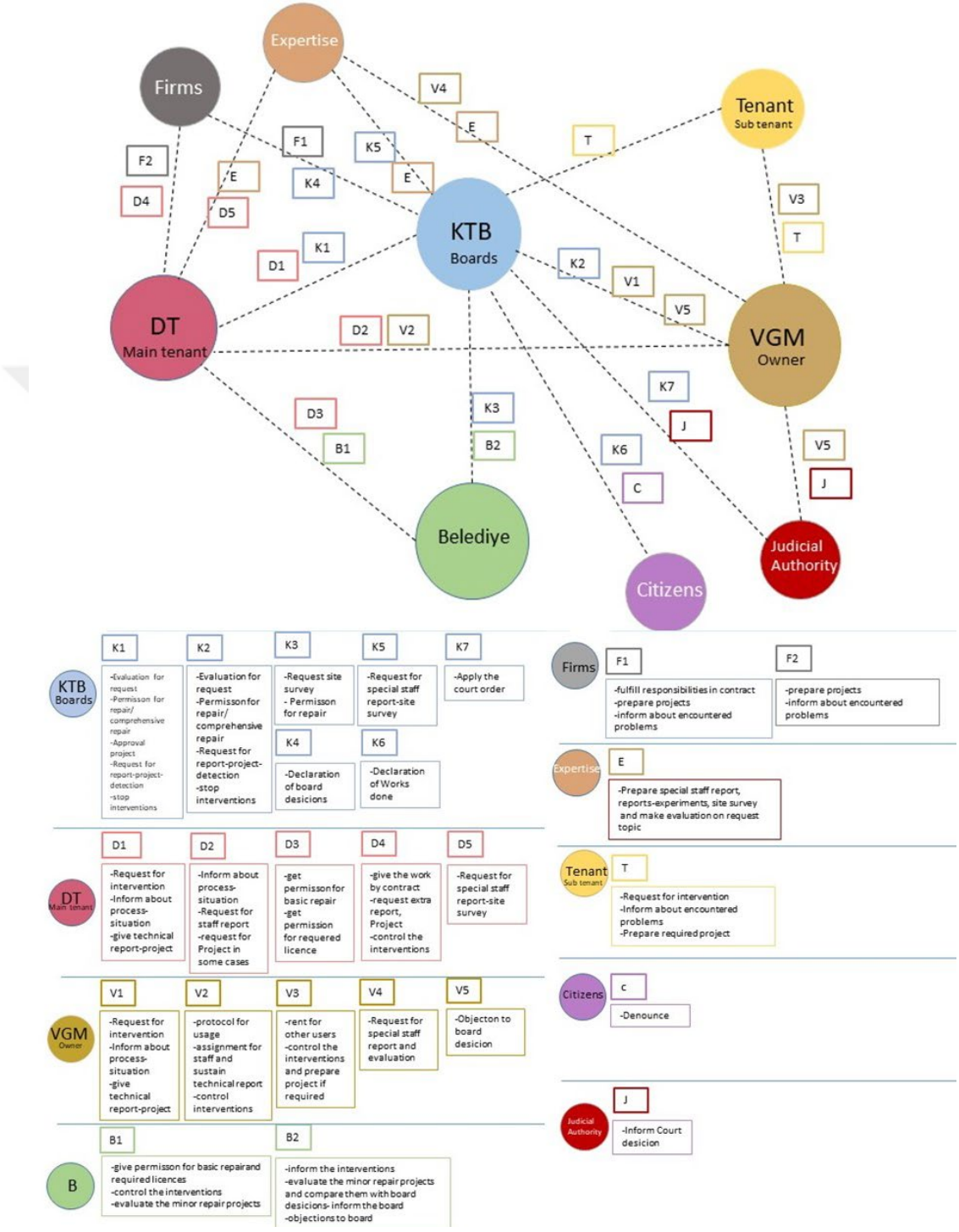


Figure 4.44 An Overview Over Council Archive for Stakeholder Roles

4.2.3 Building Problems Based on Condition and Usage

The assessments regarding the condition and usage of the building are divided into two sections. The first part of these includes the problems reported by the relevant stakeholders in the council archive. In this study, it is seen that some problems have recurred over the years. This study is significant

In the second part, the problems encountered regarding the condition of the building in its current status and the usage of the spaces are tried to be conveyed with the author's observations, the survey conducted with the audience and employees and information from the literature, if available.

History of Building Problems - Overview of Archive Study

This section of the fourth chapter state the building problems in Küçük Tiyatro history, found in documents in mainly from Regional Council Archive and Directorate General of Foundation. These problems are grouped into three main categories: outdoor, indoor and spatial problems. The main sources of these problems are detailed technical reports, written documents and council decisions.

The old photographs of the building from 1979,1988 and 1995 reflects the building condition over years and the alterations done in building, including removal of some walls and baths to widen the corridors as well as very poor condition before restoration. The periods before 1995 reflects the loss of materials and the deterioration of the elevation were severe, with many unused and abandoned spaces contributing to the building’s poor condition. As defined in the previous sections, a major restoration work after 1995 when the building is started to be used by State Theaters as a whole.

When we examine the outdoor problems over the years, recurring problems every decade, can be seen. These problems are gutter, painting, timber frames, and situations for additions. A persistent issue has been the repair of the special plaster

that gives the elevation a unique look which is a special false stone plaster, causing prolonged intervention periods. Additionally, the paints on timber frames and metalworks require regular renewal. Issues related to the restaurant, such as signboards and projections toward the street, have also been persistent problems.

Indoor Problems are documented from the late 1970s onwards. In the 1970s, there was a need to replace electrical power lines stated and need for renewal of energy lined of elevator. In 1970's the necessity to take precautions against fire is stated.

By the 1990s, multiple problems were identified, including electrical and water systems. Regular maintenance of the elevator was noted, but in the stage hall required frequent repainting, and in 2005, a significant effort was made to recolour the ornamentation. Floor finishing renewals were needed at various times, with a suspended ceiling intervention required in 2013. Theater furniture renewal was only noted as a problem in 2006. Timber frames required regular maintenance, with metalwork issues related to the lighting frames above the stage. Groundwater issues in the basement were significant in the 1990s, necessitating immediate insulation work. The fire system’s problem mentioned, with a notable fire risk event in 2015 due to a restaurant chimney fire.

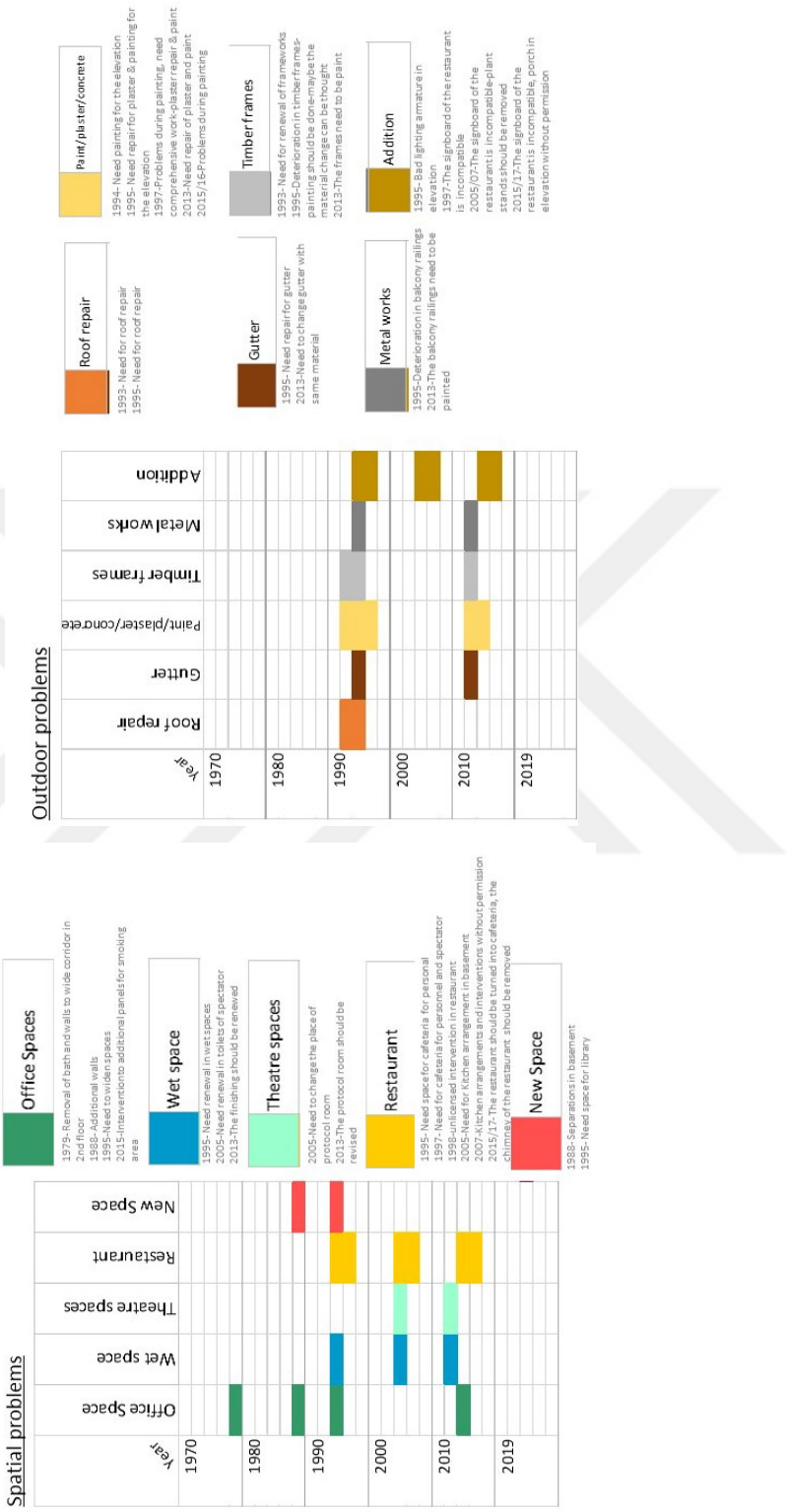


Figure 4.45 Detected Spatial and Outdoor Problems in Archive Files

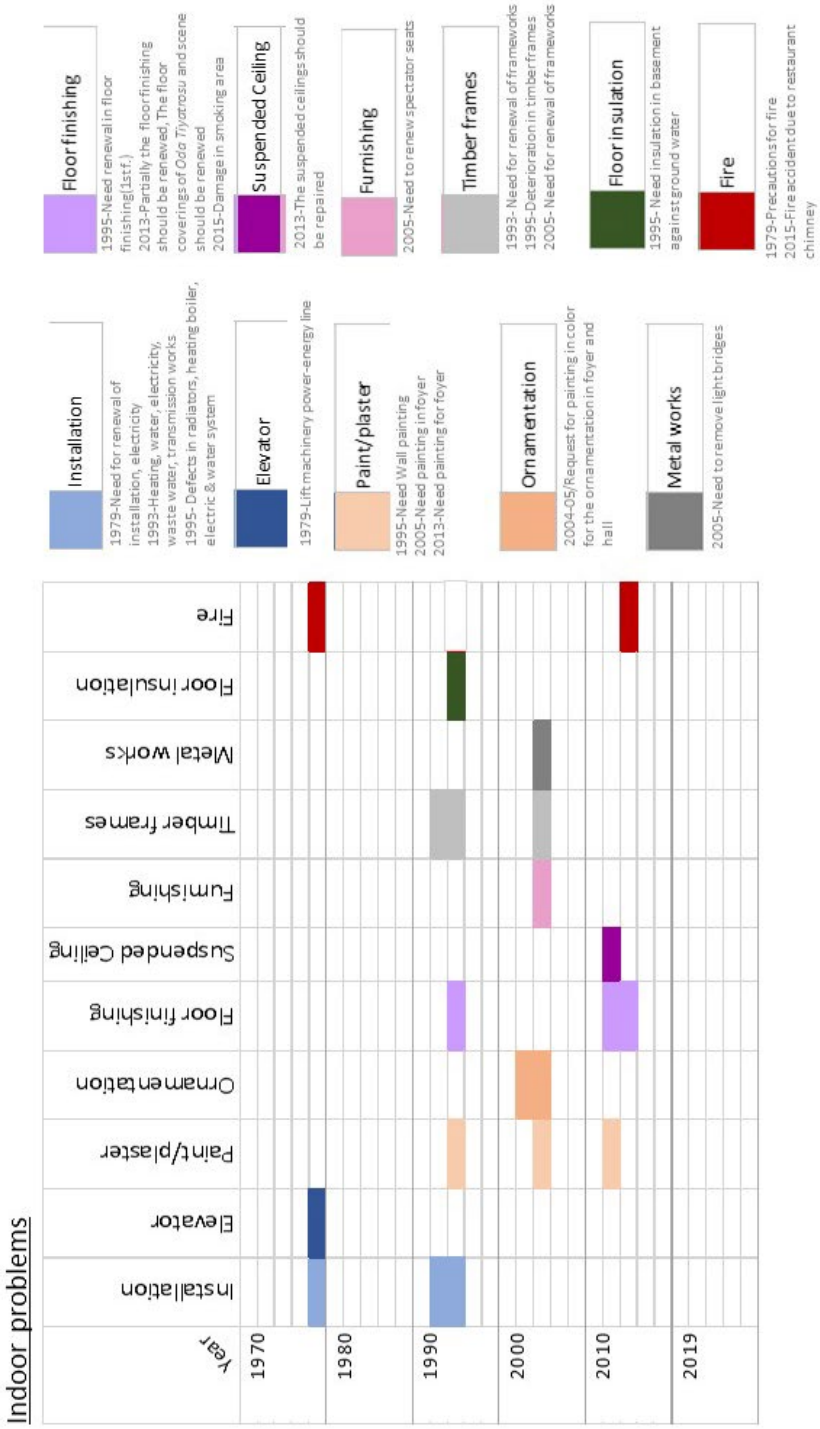


Figure 4.46 Detected Indoor Problems in Archive Files

Spatial Problem is mainly related with the office area that take place in upper floors, often requiring removal or division alterations. There was a recurring need to renew wet spaces in the building. Theater spaces required changes to protocol spaces and floor finishings. In 1995 and 1998, it was necessary to have a cafeteria for spectators, artists, and workers. Post-1998, the restaurant space and kitchen inadequacies became constant problems, with unapproved interventions and a significant fire risk in 2015 due to the restaurant chimney. This led to decisions for functional conversion and chimney removal. New spaces were created by dividing the basement ground to meet usage needs, including a library for building workers. Council Decisions and Intervention Processes minor and major repair and restoration project approvals are dated to 1991, 1996, 2006, and 2014 as stated in previous sections.

The 1991 project was not implemented. Outdoor problems primarily involved minor repairs, except for special paint and plaster work of facade, which resulted with requirement of extra projects due to the intricate plaster workmanship. Restaurant-related additions faced longer processes. Indoor problems, like those in elevations, were often treated as minor repairs. Comprehensive repair processes take place in 1995, 2006, and 2014. The ornamentation works requiring expertise reports and restoration projects. The noted spatial problems required comprehensive repair work and restoration projects. Due to the study's limitation to board archives, the exact start and end times of interventions are unclear. Depending on the intervention and permit request, situations have been encountered where additional projects, reports or expert opinions are requested for some repairs. Examples of these situation encountered in archive file are given in the Table 4.7.

Table 4.7 Example Situations for Additional Demand of Report, Project for the Council

Document No/ Type	Notes on Content	Source
8.4.2005-453 Council Desicion	the evaluation about the ornemantions and their paint -Board requests necessary rasping work to be carried out and the necessary photographs and reports be sent to the board.	Directorate General of Foundation
10.04.1995-3945 Council Desicion	Board request for project of the repair works of eave and renewal of the Ist Floor For the restoration of the building - projects are requested	Directorate General of Foundation Archieve
Restoration Project- 1995 The İbrahim Uran Bodur 20.12.1995 dated document	Project proper to 24.1.1989 dated principle desicions of council	Directorate General of Foundation Archieve
19.4.1996- 435 Council Desicion	For a signboard at facade- modest style, mimimum scale-project required- It should be evaluated with the views of the Foundations.	Directorate General of Foundation Archieve
20.06.1997 Council Desicion	For restoration works- Building licence is required	Directorate General of Foundation Archieve
17.7.2005-535 Council Desicion	-Removal of the light bridge above the audience hall, removal of the condiment room in the balcony lodges, removal and renewal of the seats, renewal of wooden productions in accordance with the original, painting of the hall foyer can be done on site -project is required for changing the location of the protocol room and repairing the toilet -A report is required on plaster decoration and color-paint.	Directorate General of Foundation Archieve

The Condition of Components and Fabric

It is possible to say that the materials are generally in good condition.

-Considering the material-related problem, there are some stains on the wall surfaces due to a small amount of pollution, and only a stain thought to be due to water leakage in the area connected to the possible water drains above the stairs on the 1st floor of the foyer covers the ceiling, side walls and column surfaces. There are tears in the wallpapers in the chamber theater auditorium. There are microcracks in floor

covering materials such as marble and cast mosaics, which are not at the level of material loss. It was observed that the condition of the decorations was generally good.

- Also, the microcracks on plaster can be observed in facade.

-Metal elements: Among the brass metal elements used in the building especially on doors and lighting fixtures, discoloration of the material was observed in some places and crushing of the material was observed under some doors.

-Later interventions: The new materials and elements used in the rear areas of the building are low in quality and incompatible with the integrity of the main building. Although it is positive that the materials added later are chosen from recyclable materials, it has been evaluated that the quality of the material is poor, and it is not in a texture compatible with the entire structure. It is known that the use of Marley type materials creates problems during subsequent removal of the adhesive material used during application. A similar situation was encountered during the restoration of the Exhibition House. (Pekdemir, 2021: 320)

It was observed that the ceramics used in the wet spaces were not compatible with the material and color texture of the building, but there was no visible problem in the current situation.

-Infrastructural problem: Problems related to the old electrical system and water systems in the building are among the problems found in the Board file. It is important to carry out regular control and maintenance of the units related to the centrally heated building.

The facade largely preserves its architectural integrity. The problems observed regarding its architectural and structural components are stated below:

-There is serious peeling of paint on the wooden material on the windows and it looks neglected. It was also seen that the shutters do not exist today.

- There is corrosion in places on the balcony railings and wear and tear on the wooden handrails on the balcony railings.

-Loss of plaster, brick and concrete material of balconies, corrasion od iron structure seems the most outstanding problem that threatening the integrity and causing the structure to appear neglected.

Similar concrete problems occur in many of the 20th century buildings that are almost a hundred years old today. It is also an important problem that needs to be followed in terms of the structural strength of the building. The CMP of the Sydney Opera House, which is on the World Heritage list, is described in Chapter 2. This plan is an example of the most advanced and complex structure of the conservation management plan, which includes many sub-action plans and management plans on different subjects. When talking about the Sydney Opera House, it should be said that one of its most important significances is the innovative use of exposed concrete.

There are policies targeting the surface, intervention approaches to be applied to the treatment of unpainted concrete, and defined policies regarding concrete surface cleaning. (Croker,2017:206-208) Recently, with the grant of the Getty Foundation for the protection of the concrete material in the Sydney Opera House, a logical, repeatable and auditable system for inspecting and testing the concrete was developed in partnership with the Opera House, University of Sydney and Arup, to take early precautions against the deterioration of concrete. The concrete conservation Project final report has been developed. (Concrete Conservation, 2018:5)

-The Holes on facade due to air conditioner usage can be seen. Air conditioner, antenna and cables are also it creates a bad view on the exterior.

- There are colour changes in paint in surface and under the eaves.

-Especially if the rain gutters under the eaves are not standing properly and the connections of gutters between the floors are made with different material details, these are issues that may cause problems in terms of appearance and functionality.

- The mass addition can be observed at the corner of previously used restaurant. This addition on the side facade harms the repetitive arched image on the ground floor of the building. If there is a need for a functional addition, it is important to choose more transparent materials and make applications that are compatible with the general texture of the building.

-It would be appropriate to regulate the use of cables due to the use of lighting elements on the facade, air conditioners and other uses.

Problems based on Space Usage

In this part of the study, the results of the survey conducted on the situation and problems detected over the spaces of theater building, the author's own observations and the problems identified in the literature, if any, are conveyed.

Front of House

For the front of house the sufficiency for the spaces have been asked to the audiences. In that respect as it can be seen in Appendix H, the average found the foyer space sufficient. And the furniture in the foyer is seen sufficient below average.

The foyer hosts many facilities, like cloakroom, wet space connections, connections with cafeteria and the office for the administration. The entrance is being used as one entrance and one exit. But especially for the play hours there is a crowd. As observed, there are not enough furniture in foyer. And as the upper foyer is composed of only corridors the audience for stall and balcony share the same foyer. The State Theaters resolved the density and acoustic problems that might arise when Oda theater and Küçük Tiyatro audiences meet by scheduling the plays in both halls at different times so that they do not conflict with each other

The wet spaces sufficiency is defined as below average. The existing wet spaces that take place in mid-level leading with stairs and the wet spaces next to Oda theater. There is congestion between plays due to the small number of cabins.

The coatroom facilities are evaluated as below average for the sufficiency. There is a small room is being used for the coat room next to the entrance area, while a small desk area is placed for the Oda Theater.

The cafeteria space sufficiency is defined below average. The only beverage unit is the one that take place at the corner of the theater that is connected with foyer. In fact, there is an empty space at the other corner of the theater which used to be a theater. But it has been empty for a period and not being used.

In fact, as a theater hall designed in inner court and the building surrounded by roads in four side the building does not have a chance to expand.

Küçük Tiyatro Auditorium

Auditorium is the most important part of a theater hall, with many components affecting the significance, but it is also the place that should sustain basic comfort condition for the sustainability of function.

In the questionnaire study several questions are asked about the hall. The answers of the audiences are given in Appendix H. As it can be seen from there the sufficiency of the seats are defined in below average. That makes the point of a problem to be solved. However, it was observed that the comfort of watching the play was stated as sufficient by the majority, but it was at a relatively low level.

As the author's personal experience, it has been observed that some areas such as the apron, on the stage or in front of the stage may remain in the dead zone while watching the play at the very back of the balcony, but there is no significant problem in the general view of the stage.

The auditoriums are places that require ventilation and heat control with a closely seating audience and also the extra lighting equipment's cause extra heat. Like in the Küçük Tiyatro, many of the theater buildings, except the ones separately constructed, use and share the central systems.

It may cause energy loss by operating for longer hours than necessary for the entire structure, or situations may occur where heating systems with old technology, most of which have not been renewed, and have the power required for the entire structure, make too much noise. In the interview with the person responsible for building management appointed by the owner for Akün and Şinasi, it was stated that the current system was noisy due to its old technology.

In terms the climatic conditions are asked over ventilation and temperature. For the ventilation the below average people found ventilation sufficient. And for the temperature, above average people found it sufficient. In fact, for the current situation the ventilation of the hall just sustained from door openings, there is no other active system for that necessity. The ventilation canals that take place in original design is not being used. And for the temperature control the radiators take place in hall is used.

For the enlightenment of the auditorium high majority accepted it was sufficient. As an observer there is not a specific problem defined. So, this area is not defined as a problem area.

Acoustic

The number of studies on the acoustic quality of the building is quite low. The evaluations in this section are limited to the personal experience of the author, the evaluations of the audience and employees through the survey, and the academic study on the subject.

During the play experience at different points in the lower viewing area of the living room and on the balcony, no problems were encountered in which the voice of the

performer could be heard in the farthest areas, which can be considered as a general problem. However, a situation has been encountered where the sound explodes and cannot be understood when using music in the play where the sound is amplified through speakers.

The audience and employees were asked whether the acoustics of the Küçük Tiyatro hall and the chamber theater hall were sufficient. Accordingly, the employees of the Küçük Tiyatro hall and the majority of the audience answered that the acoustics were sufficient. For chamber theater, the majority of the audience; The majority of employees stated that the acoustics were sufficient.

In the study of the Örün (2011), the Küçük Tiyatro, Büyük Theater and Resim Heykel Müzesi halls are studied as cases for their acoustic qualities. The Küçük Tiyatro Hall acoustic attributers considered are given as the typology of shoebox hall type with an elliptical dome and curved rear side and heavily ornamented dome and decoration of halls the columns, with muqarnas, arches, wooden seats, plastered walls and parqued floor and u shape floor, area, but the evaluation made according to original design as stated in the thesis study (Örün,2011: 46,50-51)

Through the acoustic modelling of the three cases, it has been stated that Küçük Tiyatro Hall demonstrates superior acoustical performance for musical presentations compared to Opera Hall. Conversely, *Resim Heykel Müzesi* Multipurpose Hall exhibits a good acoustical characteristic for speech-related events in comparison to Küçük Tiyatro Hall. Nonetheless, it has been emphasized that both venues offer a sense of clarity and intimacy. Moreover, it has been highlighted that all three spaces are spacious and suitable for speech performances, yet they are deemed unsuitable for activities such as opera or musical performances. (Örün,2011:72-75)

Oda Tiyatro Hall

For the hall of Oda theater hall, the audiences answered the seats comfort is above average but in a low level. As well as the seat lines are found sufficient in again

above average in low level. Thus, these seat refurbishment, and organization can be considered as an improvable problem.

For the ventilation conditions, the audience found the current condition sufficient in below average. While the temperature is found sufficient in above average. The lighting conditions are also found above average sufficient.

In fact, the new ventilation systems can be seen in the hall of auditorium entrance, but its efficiency may require improvement.

The Stages of Küçük Tiyatro and Oda Theater

The answers given to the questions asked to the employees about the stage are given below. The majority of the employees found the stage dimensions, stage height and hall temperature adequate. However, stage lighting and sound system are at average and below average levels. They found the mechanical equipment of the stage mostly inadequate. For hall ventilation, this rate is below average.

Table 4.8 The Table for Typical Dimensions as a Guide for the Halls (Taken from Strong,2010:99)

Theatre type	Seating	Proscenium width (m)	Proscenium height (m)	Grid height (m)	Main stage depth (m)	Wing width (m)	Height under galleries (m)
Opera/dance	1,200- 2,000	12–18	8–10	24–30	15–20	8–10	8–12
Large touring	1,200-2,000	12–15	7–9	22–28	14–18	6–10	7–9
Medium touring	900-1,200	10–14	6–8	18–22	12–15	5–8	6–8
Drama and small touring	400-1,000	8–12	5–7	14–20	10–14	5–8	5–7

In the interviews held with the authorities on the subject, it was stated that the height of the sofita was insufficient for the use of decor and stage mechanics.

The defined grid height for the flytower is defined as 2,5 H of proscenium height. (Strong, 2010: 99-101). With the interviews done for the small touring and theater stages the proscenium width is defined 8-12 m, the proscenium width as 5-7, grid height to 14-20 and main stage depth as 10-14 m. (Strong, 2010: 99)

According to the current examinations, the approximate width of the proscenium is 9.99 and 8.80 m inside and outside; Its height is 3.97 m. The height of the fly tower is approximately 8.30 meters. The depth of the main stage is approximately 11 m and its width is 8.70 cm without side wings. Based on these measurements, it is seen that the current depth is appropriate for the standards, but the portal height and grid height are below the standards.

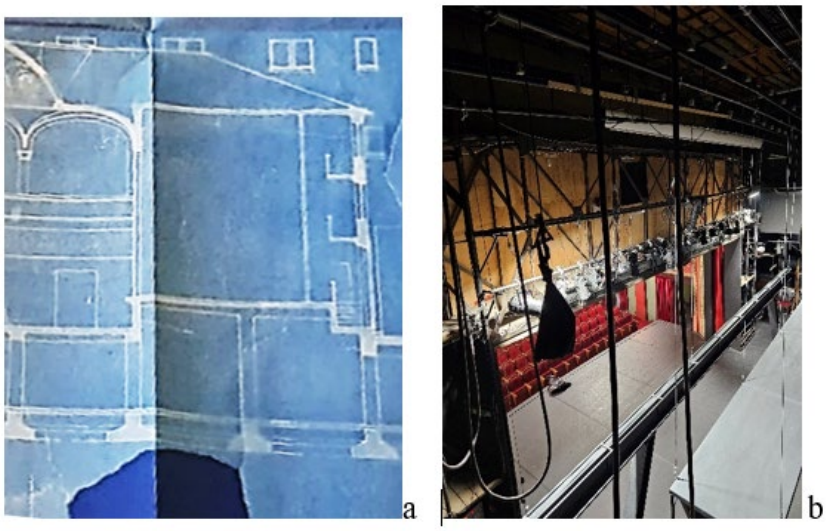


Figure 4.47 The Stage In Original Drawing and a View from Stage Gallery (a-KUDEM Archive b-Author,2024)

For the Küçük Tiyatro stage no under stage machinery is available as the existing stage is raised within original system as it can be seen in original section. During the interview by the related staff the necessity to decrease the stage height is debated

with the board but it was told that the council did not approve the demand as the building is registered.

Since evaluations regarding the sound system are included in the acoustic section, they are not mentioned separately in this section.

Regarding stage lighting, lighting is a subject that requires special expertise and can be related to many factors such as stage height, hall depth, stage height, etc. to the desired effect in the play. In the photographs of the Küçük Tiyatro from the State Theaters archives, it is seen that there was a big light tower in front of the stage before the major restoration of the building. As the lighting was explained in detail in the stage section, this tower was later removed and with an approach that preserved the value of the building, the lighting was tried to be solved in points such as unused loggias on the balcony, under the balcony, and in the edge areas on the ceilings.

Depending on the special smoke effects used on stage, it becomes important to have additional ventilation systems. From the current evaluation a problem of this nature has been identified to improve the current situation.

The answers given to the questions asked to the employees about the stage are given below. The size of the stage, stage height, the stage machinery is found sufficient in below average. On the other hand, the stage lighting is found sufficient in high majority and sound system and temperature found sufficient in above majority. On the other hand, the ventilation is found insufficient in in high majority.

Backstage Facilities

Since the participants were asked not to provide information about places they do not use in this part of the study, the answers in this part are quite few, but the answers are still included. According to surveys the dressing room area and heating is found sufficient while the ventilation and furnishing seem to be more problematic areas.

It has been stated that volumetric and heating are both suitable and unsuitable for the light and sound control room. Ventilation and furnishing are also areas that can be problematic. The answers that the heating, ventilation and furnishing in storage areas are inadequate in terms of volume are more common. The majority of the answers are indecisive and disagree regarding the volumetric adequacy, ventilation and furnishing adequacy of the toilets. However, the heating system was found sufficient.

The adequacy of resting and waiting areas for the back areas, the locality of eating and drinking areas and the adequacy of rehearsal areas were below average.

The majority of the answers are those who are undecided and disagree regarding volumetric, heating, ventilation and furnishing for the staff room. With the interview done with related staff the facilities for the backstage areas like dressing rooms and artist rooms are stated to be insufficient. As observed, there are limited number of dressing and make up rooms. In theater plays with large staff, existing venues and wet areas will not be sufficient.

4.2.4 Fire Safety and Accessibility

As a theater building, the Küçük Tiyatro building is a building where both accessibility and necessary fire precaution besides being registered, there are secondary legislation that the structure must comply with in accordance with other relevant legislation. These include regulations regarding accessibility and fire precautions.

Binding legislation and relevant regulations in this context are given in the table below.

Table 4.9 The legal regulations for accessibility and fire precautions

ACCECIBILITY	
5378 - Engelliler Hakkında Kanun	All buildings that provide public services should be made accessible to disabled people. Administrative penalties are imposed on those who do not fulfill these obligations.
Kamu Hizmetlerinin Sunumunda Uyulacak Usul Ve Esaslara İlişkin Yönetmelik	Article 7- The administration implements essential safeguards and strategies to guarantee the accessibility of public services provided to individuals with disabilities.
Planlı Alanlar İmar Yönetmeliği	The relevant administration is obliged to comply with and implement the provisions of the accessibility legislation and standards. The dimensions of spaces related to indoor access such as landings, floor landings, intermediate landings, stairs, elevators, door and corridor dimensions, ramp slopes, widths, and railings and handrails are regulated in accordance with accessibility standards, not less than the dimensions specified in this Regulation. It is mandatory to provide guidance, information and markings in accordance with accessibility standards in the built environment. ensure the access of disabled people in the buildings, and at least 1 female and 1 male toilet must be reserved for the use of disabled people and in accordance with the
TSE Standards	
FIRE SAFETY	
Binaların Yangından Korunması Hakkında Yönetmelik	Article 51- there are regulations including topics lile -the row width, the circulation between rows, the stair and slope relation, the floor cladding, neccecity for electricity independent lighitng, entrance and exist arrangement
	Special arrangemetn for the registered buildings.

Applications regarding historical buildings are specified in Article 167 A, B and C of this regulation. The structures within the scope of this article include structures registered as cultural heritage. As stated in the regulation; while taking security measures against fire in historical buildings, it is obligatory to obtain the opinion of the Conservation Board regarding the installations to be made. It is stated that fire evacuation projects and detection and extinguishing installation projects should be prepared by the relevant technical consultant company in accordance with its physical and visual characteristics and in a way that will not damage the structure, and the opinion of the relevant fire brigade should be obtained on the prepared projects.

In the renovations or repairs to be made within the historical building, the same or similar materials used in the construction of the building can be used in order to remain faithful to the original of the building; A fire safety hall was not mandatory if escape stairs in historical buildings were accessed by passing through corridors, halls, lobbies or similar common volumes; If half of the stairs are protected in number, regardless of the height of the structure, the other unprotected stairs will be considered as escape routes, an escape distance in two directions will be applied and

circular stairs will be accepted; If the number of users on a floor exceeds 100 people, the escape doors are changed to open in the direction of escape with a panic arm mechanism or an attendant must be present during the use of the building; The provisions of the article include that the electrical cables in the wooden parts must be fire resistant and that in cases where it is not possible to change the physical and visual aspects of historical buildings, the existing staircase will be considered as a fire escape and escape. More detailed qualifications for new buildings are specified in the said legislation.

In the current state of the building, there are 2 main entrances for theater space and 1 other exit from the front face for emergency. There are also 4 more entrances used for the entrance of the main building. In the current system, the basic extinguishing elements are fire extinguisher and hose.

Figure 4.48 The Accessibility Arrangements

There are portable ramps for accessibility and a space is left in hall but Oda Theater don't have that kind of arrangement. But the stall of Küçük Tiyatro has no stair in hall and the Oda theater is advantageous as the hall has single level difference and

have single stair. Portable ramps have been built for areas opening to different levels within the space. There is currently no provision for access to the upper floor.

When considering the other structures of the state theater, as defined in the *Planlı Alanlar İmar Yönetmeliği,* Article 20- projects requiring a building permit (for new buildings) must also comply with legislations addressing issues such as disaster management, earthquake resilience, fire safety, parking facilities, energy efficiency, shelters, elevators, building materials, noise protection, thermal and water insulation, building inspections, workplace safety, scaffolding, accessibility, and environmental standards. Aligning these structures, most of which were constructed after 1970, with current legislations while taking into account their unique boundaries, limitations, and vested rights as defined by the relevant legislations—is a crucial measure for ensuring standards, sustainability, and meeting contemporary needs.

4.2.5 Site Access and Environmental Arrangements

The question of whether the arrangements around the building were sufficient was answered by the audience and employees as being above average sufficient.

The parcel of Küçük Theare is surrounded by roads, and at the entrance on the theater side there is a seating area with a normal bench arrangement and a small ornamental pool. Parking facilities were found inadequate by the majority of people above average. However, transportation facilities were found sufficient by the majority.

Close to many public transportation and metro lines, the Küçük Tiyatro is located at an easy to reach point. However, unfortunately, the parking lot at the rear of the building can accommodate a limited number of vehicles, and this area is mostly used by those working in the building. Considering the location of the building and late showing hours, it is beneficial to take additional security measures.

4.2.6 Usage Intensity

Theater buildings are visited by hundreds of people every day, sometimes twice a day, throughout the season. While continuous use of buildings can accelerate the wear and tear processes in buildings, problems such as clogging in wet areas and wear and tear on furnishing elements may be encountered due to misuse by the audience. And due to the continues use during day and night and through the season, leave a limited time for the intervention, repair and maintenance works.

	Küçük Theatre Stage 2022-2023		Küçük Theatre Stage 2023-2024		Oda Theatre Stage 2022-2023		Oda Theatre Stage 2023-2024	
	Number of Plays	Number of Audience	Number of Plays	Number of Audience	Number of Plays	Number of Audience	Number of Plays	Number of Audience
Permanent Stage Plays	128	57129	195	90354	120	7192	151	8940
Tourney and Festive Plays	57	25540	18	8140	5	300	15	900
Other	1	424	-	-	8	306	-	-
Total	186	83093	213	98494	133	7798	166	9840

Figure 4.49 The Number of Audience and Plays for Küçük Tiyatro and Oda Theater for Last Two Season (State Theater)

As can be seen here, it is used by more than 100 thousand people annually. Moreover, this use is limited only to the theater section. During the day, the building is used by the General Directorate of State Theaters and the Ankara Regional Directorate employees during working hours, and the library in the building receives visitors throughout the year. However, as stated, only the spaces of the building used as a theater were examined within the scope of the thesis.

he building have a continuous use of day and night, with a high rate of human circulation. The season of plays and even the plays are displayed twice in a day, leave a very limited time for maintenance and repair works

4.2.7 The selection Criteria of Audience and Staff

The audiences were asked about the reasons for choosing the Küçük Tiyatro and Oda Theater. In addition, the audience and employees were asked to answer open-ended questions about the reasons for choosing the stages they chose in Ankara. The results of the survey in question are included in this part of the study.

The frequency of going to the theater is given in the table below. 82% of the participants stated that they came to this theater according to the play staged, and 30% stated that they preferred to watch the play in the theater atmosphere of the Hall. Transportation facilities and comfortable viewing opportunities were the options voted below 30%. The other option stated by the audience was the lack of a large hall in the city and the ease of finding tickets. For the Oda Theater Hall, out of 60 people who stated that they watched a performance in Oda Theater this year, 56 of them stated that they preferred this hall according to the play, and unlike the previous result, the effect of the atmosphere in this theater on the choice of play was stated as 9.[187]

The audience asked to answer open-ended questions about other stages and stages in Ankara and which venues the audience preferred and the reasons for this. Although a limited number of answers were received as a result of the survey, the answers provided provide information about the general situation. Accordingly, ease of transportation and parking facilities are the prominent topics in people's theater choices.

It was also stated that the theater was chosen because it was close to where they lived. In this sense, it can be seen in the example of the Cüneyt Gökçer stage that the locations where the district theaters are supported by transportation networks can

[187] A total of 109 people from the audience participated in this survey and 105 people accepted to answer the questions. 13 people stated that they did not go to the theater this year and did not answer the questions about the adequacy of the qualities and selection criteria for the hall.

reach a large number of audiences. Apart from this, the effect of alternative stage layouts on the audience was stated in stages such as Akün Theater, İrfan Şahinbaş and Studio Stage, and it was understood that the stages that were not raised and where the distance between the actor and the audience was removed were a preferred experience for the audience.

The stages that people primarily preferred to come to were Cüneyt Gökçer, Küçük Tiyatro, Grand Theater, Akün and Şinasi stages. While the historical structure and atmosphere of the Küçük Tiyatro and the Büyük Theater are emphasized here, Cüneyt Gökçe's stage facilities, hall size, comfortable conditions and suitable viewing angles are praised. The location has been a prominent value for Akün and Şinasi, and the emphasis on the large auditorium for all these stages has been remarkable. For more detailed analysis, Appendix J can be examined. As it can be seen in Appendix J, in venue preferences other than the State Theaters stage, large production shows, cultural centres where touring plays are performed, qualified and comfortable venues, halls where the play is stated to be of high quality, transportation, parking facilities, halls that offer different styles of performance, venues that offer activities suitable for children, outdoor activities. Features such as these were stated as reasons for selection.

These answers provide important data to understand the audience's preferences and to renew existing theaters by taking into account their shortcomings and changing viewing needs and consumption habits. Another element is that the results of this and similar surveys provide data that State Theaters can use as input when building or renting places to include among their own stages. This data obtained from questionnaire evaluated in the chapter five for suggestions of the State Theaters selection for new theater stages.

4.3 Proposals for Conservation Management - Developing Vision, Policies, Strategies and Actions

In this section in order the determine the long-term goal for preserving the Küçük Tiyatro as cultural heritage, the focus areas, which outline the significance framework and priorities of the conservation approach, are explained with the established vision after the brief evaluation from the gaining of Section 4.1 and 4.2 are given. Following this, the policies needed to achieve the vision are outlined, and strategy areas for the necessary actions and projects are identified.

Within the relevant strategy, objectives are explained, along with problem and situation summaries based on findings from sections 4.1 and 4.2, which are detailed in footnotes, that take their ground from author observation, questionnaires conducted with audience and staff, interview with staff and other related institutional documents. Action and project themes, related recommendations, and further issues are defined in this section. Subsequently, the plan for monitoring and reviewing the plan and stakeholder roles and timing proposal is given.

4.3.1 Vision for Conserving the Significance of Küçük Tiyatro

In Section 4.1.2. detailed evaluation made over the Küçük Tiyatro value and significant assessments are provided, but for this part, the significance that base the vision will be reiterated in a concise manner after a brief evaluation that Sections 4.1 and 4.2 provide.

Overall Evaluation for The Küçük Tiyatro

In this section a general evaluation over selected topics are given that contributed vision development.

- The Küçük Tiyatro and its place in collective memory and history: Since its construction, the Küçük Tiyatro has continued its fundamental requirements as a

theater and operates as one of the permanent stages. This continuous function not only positions Küçük Tiyatro as a significant space for collective and individual memories of community and city but also make it an important representative in the history of theater. As it symbolizes the evolution and growth of national theater, which has developed and expanded through its roots. Although originally constructed as an apartment building, the structure had accommodation facilities, has hosted and various public institutions, as well as beside theater function the theater enabled other uses, including faculty conference halls, sports events, exhibitions, opera and concerts that meeting the collective performance and event needs of its era. Ultimately, it became the longest continuously operating stage of the State Theater. As evidenced by surveys conducted in previous sections, the building's significance in terms of theater and art history is widely recognized by its users, who also formed a strong connection with the site. The survey results also indicate an interest for the users in understanding the building within broader contexts. Therefore, the function has brought the building an inseparable significance throughout its historical journey, holding its importance not only on individual memories but also for its importance for community, city, and even the country, making it an essential part of nation cultural, social, and architectural history. Consequently, one of the priorities in developing conservation needs for the building should be considered together within its history that the function bring. This will strengthen the social bonds created and also help to improve awareness to sustain the long-term conservation of the building as a cultural heritage.

-Sustaining theater functionality and contemporary needs: In order to sustain the theater function, which is the main contributor to building significance, it should be able to adapt to meet technical requirements and the audience needs. As a leading institution in theater, State Theaters aim to ensure that stage technologies and infrastructure meet contemporary demands as part of their institutional strategies. Küçük Tiyatro already makes technical equipment updates. But as a registered building, for sustaining long term adaptability, and innovations the issue should be considered as a whole. As it can be seen in Audience and staff surveys there are

stated topics affecting theater function, such as comfort, climate control, usability needs, and stage qualities as well as audience expectations of theater structures. The focus should be on preserving the building's significance, proposing solutions to existing problems, and responding to evolving presentation practices and cultural consumption needs. In current there can't be found an institutional document that highlights the significance of the building to guide. Therefore, the "assessing significance" section, can guide to users along with the significance map and significance level tables can provide data that facilitate decision-making. The understanding significance of buildings and the components that contribute to this value make it essential for decisions in necessary interventions and sustaining theater function continuity should be considered as a process that should be planned through the building life.

-Architectural and Structural Integrity, Structural and Material Problems: Küçük Tiyatro is an important architectural heritage with its design, technical innovations for its era and structural system as inscribed in detail in Section 4.1 1.3 and 4.2.3.. Also its architectural design aesthetics with the significant members contributes its identity and function such as the facade design, dome, columned foyers and various distinctive details creating the theater atmosphere, that reminded in minds as it can be seen in questionnaires as well. Owned by the General Directorate of Foundations and continuously used by State Theaters , it was able to take regular maintenance and care. Though, there are problems such as material loss, wear, and concrete degradation over time, the building generally maintains its integrity and overall condition can be evaluated as well. Also, there are improvement areas like plumbing, electrical systems, and fire precautions and accessibility. Considering its usage load and the need for function continuity, the maintenance and repair process should consider short- and long-term timelines. As stated in previous sections for institutional improvement detailed definitions for material-based maintenance and monitoring processes and defining responsibilities through institutional regulations developing institutional archives and improving stakeholder responsibility sharing

that also cover maintenance and repair works should be considered for efficient and sustainable management of the process.

-Küçük Tiyatro and Its Urban Context: The Küçük Tiyatro building positively contributes to the regional character and stands as an integral part of the site. This area holds significant traces of the construction of the modern capital and the emergence of spaces where modern society came to life. In this sense, it is an important site contributing to national identity beyond just the city's identity. Although Ulus has lost some of its social and economic significance in the face of changing consumption habits and the city's growth story, numerous structures, including theaters, cinemas, and museums, actively attract people to the area. The district retains its importance with its architectural heritage from the Early Republican Period and as well as qualified contemporary examples. The improvements in parking and various environmental adjustments can support the environmental context as they reveal out to be problems in environment context. The easy access through transportation, and current situation still has a power to attract people for various activities. Considering it as an urban conservation perspective, improvements in physical, social, and economic usage needs related to other uses and activities in the area from a holistic perspective in collaboration with local governments, related government bodies and partners will contribute to both the building's significance and the collective value of the whole.

-Institutional Management: As stated before the Küçük Tiyatro is owned by the General Directorate of Foundations while it is used by State Theaters . These circumstances provide advantages, as well as areas to be improved in relationship and responsibility definitions between partners. As stated in the previous chapters, in section 4.2.1 and 4.2.2 the council archive records and institutional protocols reveals there is a necessity for arranging this relations and responsibilities. It is a chance that these two institutions, both established and specialized in their fields, play key roles in preserving cultural heritage and promoting theater arts and social development as main actors and rooted institutions of Republic. The institutions' experts contributed for maintaining functional continuity and sustaining is wellbeing

and good condition. As seen in the repair history, the transfer of the whole building usage (except the restaurant area) State Theaters after 1995 seems to sustain a more holistic approach to the building's preservation and repair. However, for the registered structure, existing regulations and the protocols defining owner-tenant relationships necessitate a system where conservation and other decisions regarding the building are made collaboratively, that clearly define and formalize the duties and responsibilities of both institutions. Additionally, planning shared budgets, defining how institutional expertise can be used efficiently will prevent potential problems like delays and incorrect process tracking For State Theaters , considering the technical personnel needs can also help for defining efficient organization and efficient use of internal resources.

The national legislation considers defining a vision as a necessary step in both the explanations for site management and the duties of the monument council. **(**SMEDMB, 2005: Art. 9b) The vision determined for proposed CMP directly reference this significance and defines the framework for what should be conserved and where should the Küçük Tiyatro be in future.

To remind this significance, which is explained in detail in section 4.2, it can be said that besides being designed as an apartment building with a hall of an Early Republic Period, the Küçük Tiyatro and II.Vakıf Apartment take its position beyond being a multifunctional structure. Instead, it made a significant contribution to the transformation of culture and society that undertake the mission of spreading culture and gaining a place in social memory through theater. The Küçük Tiyatro hosted the history of institutionalization of theater art as the oldest permanent stage of State theater, as well as administrative centre for it.

The building designed by Mimar Kemalettin as a modern interpretation of the national architectural concept has hosted variety of uses and significant events, important people, and theatrical performances with artistic and social engagement. Today the building has largely preserved its architectural integrity with its impressive space, highlighted by its dome, columned hall, elevations, and original

details. These unique elements create its special theater atmosphere that remains in mind

The questionnaire studies in the previous parts of the study reveal that, beyond the building being an architectural work, the building is perceived as an also an important structure for society and art. The audience and staff are aware of the significance of this building in various scales as individual and the meaning for city, and their interest in participating in activities to develop this bond helps to understand the strength of the social bond of the building.

Due to these features, the primary significance of Küçük Tiyatro as the first permanent State Theaters stage lies in its character, making it more than a theater structure, with its identity that cover the institutionalization and formation story of the national theater, making it a powerful symbol of collective memory and urban identity by its uninterrupted theater function within its historical atmosphere and special architecture. Therefore, the fundamental approach to the building's future should ensure its sustainable passage to future generations, preserving both its physical and functional integrity together with its social meanings.

Thus, **the main vision in the conservation of the Küçük Tiyatro** is to transfer the building, as one of the most important cultural heritages of the Republican period and theater history, to future generations in a sustainable way, with its architectural components contributing significance, its theater function and its place in collective and city memory. The vision, can be expressed with an emphatic statement: “Küçük Tiyatro: A home for theater, a heritage for all; a bridge from the past to the future, that will continue to leave marks in memory, standing with its architectural identity, and thriving as a living theater stage”

This vision aims to preserve the historical atmosphere created by the architectural integrity derived from its original details, including members such as its dome, columned façade, and hall, while ensuring the uninterrupted continuation of its theatrical function and reinforcing its place in collective memory.

4.3.2 Conservation Policies of Küçük Tiyatro

As defined by Australia ICOMOS Burra Charter, developing policies is a part of conservation process. [188]Although Türkiye's national legislation doesn't define developing policy as role for monument council, the sections in legislation concerning site management states the need to prepare management, conservation, usage, presentation, and visitor policies and strategies. These should include operational, administrative, and financial models that will ensure the presentation and promotion of the area on both national and international platforms (SMEDMB, 2005: Art. 9c)

The Küçük Tiyatro is not just a building, it is an example of civil architecture where art, history, architecture and social memory come together. Therefore, the preservation of the building is based on preserving both its physical and functional integrity in harmony with contemporary needs, as well as keeping its ties with the arts and society alive. The CMP should ensure the participation of all stakeholders, supporting the sustainable maintenance of the strong bonds between theater culture and public memory and guides the preservation and transfer of the structure's significance by adapting to changing conditions and pressures of change in the future.

So, the policies given in this section provide a framework for the conservation and sustainability of the Küçük Tiyatro. In that the polices are defined as following.

To Conserve the Building Significance:

P1- Sustain continuity of the theater function (that is a crucial component of the structure's identity and significance), with an approach that meets contemporary

[188] As stated in practice notes of Burra Charter these policies must be developed in a manner that encompasses the retaining of the significance associated with the building, as well as factors such as user needs, resources, constraints, and the condition that affect the future of the structure. (Australia ICOMOS c, 2013:1)

needs while observing the requirements and limitations of use in a sustainable manner.

P2- Conserve the building significance through appropriate methods, multidisciplinary participation, and adherence to national and international conservation principles.

P3- As a theater building with multiple stakeholders, different owner and user; sustain an efficient heritage management structure where all stakeholders cooperate and participate in the conservation management process.

P4- Conserve and promote the theater heritage that Küçük Tiyatro contribute with its pivotal role in theater history, by documenting and supporting studies about its story and research supports for evaluation of theater art, artists and theater employees and collective memory .

P5-Strengthen public awareness and build a closer connection with associations regarding the cultural and social values that are foundational for the Küçük Tiyatro place for collective memory .

P6-Strengthening the relationship between the structure, its surroundings, and the city in terms of conservation, interpretation and use.

The aim of these policies is to preserve and conserve the architectural, historical, cultural, and social significance of the building by ensuring its functional continuity and adaptability to contemporary usage needs. Only in this way can the heritage be passed on to future generations. These policies highlight importance of participation and collaboration for all related stakeholders for effective heritage management. The conservation of the building should be based on scientific and interdisciplinary and comprehensive approach. It should take into account its relationship and significance to associations, the place, and its importance within the surrounding site.

4.3.3 Strategies, Actions and Projects

These policies define the conservation strategies to sustain the long-term vision for the building. The primary strategic areas for the projects and actions necessary to achieve the objectives of the Küçük Tiyatro CMP. These strategies are directly informed by the policies, with their aims and contents derived from information presented in previous sections. While some strategies are elaborated upon with detailed explanations others are presented with general information, focusing on the core objectives and essential content. So, in this section the strategies are defined together with their required actions and projects, and in "recommendation and further issues" part the steps and scope of the actions and projects are explained in detail together with special consideration points for decision making and related findings from previous sections. On the other hand, the responsible and related stakeholders and timing and priority proposals are stated separately to explain the main approached related with topic within its own section. But in order to understand the relations of strategies, actions, projects together with stakeholder relation and timing the schematic diagram in Figure 4.50, Table 4.10 and Table 4.11 are given at the beginning, afterwards the explanations of each section take place.

Figure 4.50 Schematic Diagram Showing Relations with Strategies, Actions and Projects and Their Steps

Table 4.10 Table for Strategy I: Actions, Projects, Stakeholder and Timing Proposal

	Action& Projects	Responsible and Related Partners LEGEND: **Main responsible body/ decision maker-approval authority– dm;** Consultancy/Expert Advisory –co; Quality Contraller/Compliance Supervisor – qc; Planner/Project developer -p; Implementer/Executer - i; To Be Defined -tb- "*"- the role can be change acCOrding to sub actions	Time Line Short Term	Medium T.	Long Term
Strategy 1a. Sustaining theatre function and improvement	[S1a-A/P]-1. Preparation of Projects for Improvement in Stage and Auditorium Technical Infrastructure and Design	**State Theatre General Directory (dm)** **General Directorate of Foundations (Building owner) (co*, dm*)** State Theatre Art Technical Directorate (co, p*) State TheatreTechnical Works Directorate(co*) Private Sector for restoration and stage technologies companies (p*,co*) Universities (p*, co*)	x	x	
	[S1a-A/P]-2. Selection and Implementation of Projects	**State Theatre General Directory (dm)** **General Directorate of Foundations (Building owner) (co*,dm*, ct*)** State Theatre Art Technical Directorate (ct) State Theatre Technical Works Directorate(ct*) Private Sector for restoration and stage technologies companies (p,i)		x	x
	[S1a-A/P]-3. Preparation of Interior Design and Exhibition Arrangement Projects	**State Theatre General Directory (dm)** State Theatre Art Technical Directorate (p*,i*) Private Sector (p*,i*)	x	x	
	[S1a-A/P]-4.Risk management project	**State Theatre General Directory (dm)** **General Directorate of Foundations (Building owner)(dm*,co*,ct*)** State Theatre Technical Works Directorate(co*,ct*) State Theatre Art Technical Directorate (co*) Universities (co*,p*) Private Sector (p*,i) Ankara Metropolitan Municipality- Fire department (co, ct)	x	x	x
	[S1a-A/P]-5. Preparation of Annual Progress Reports, Maintenance and Monitoring Instructions for stage mechanics and infrastructure and usages	General Directorate of Foundations , **General Directorate of Foundations Ankara Regional Directorate(p*,i)** **State Theatre Art Technical Directorate (p*,co*,i*)** **State Theatre Technical Works Directorate(co,i*)** **State Theatre Ankara Provincial Theatre Directorate (p*,i*)** **State Theatre Küçük theatre Administrative Theatre Manager (p*,i*)** Private Sector(p*,i*)	x	x	x
Strategy 1b-Regular repair, maintanace and conservation	[S1b-A/P]-1. Preparation and Implementation of a Restoration Project	**State Theatre General Directory (dm*)** **General Directorate of Foundations (Building owner) /General Directorate of Foundations Ankara Regional Directorate(dm,co,ct)** Ankara Cultural Heritage Preservation Regional Board Directorate (dm) KUDEM (dm) State Theatre Art Technical Directorate (co,ct*) State Theatre Technical Works Directorate(co,ct*) Private Sector for restoration (p*,co*) Universities (co)	x	x	x
	[S1b-A/P]-2. Emergency Response and Direct Procurement Protocols	**State Theatre General Directory (dm)** **State Theatre Ankara Provincial Theatre Directorate (p)** **State Theatre Küçük theatre Administrative Theatre Manager (p)** State Theatre Art Technical Directorate (co) State Theatre Technical Works Directorate(co) Universities (co*)	x	x	
	[S1b-A/P]-3. Routine Maintenance and Monitoring Plans	General Directorate of Foundations - **General Directorate of Foundations Ankara Regional Directorate(dm,p*,i*)** **State Theatre General Directory (dm)** **State Theatre Technical Works Directorate(i*,co)** **State Theatre Ankara Provincial Theatre Directorate (p,i)** **State Theatre Küçük theatre Administrative Theatre Manager (p,i)** Private Sector(p,i*)	x	x	x
	[S1b-A/P]-4. Integration into a Digital Archive System (HBIM)	**State Theatre General Directory (dm)** All related sub units- for annual reports and plans(co) Information processing unit(p*,co*,i*) Private Sector(p,i)		x	x

Table 4.11 Table for Strategy 2,3 &4- Their Actions, Projects, Stakeholder and Timing Proposal

Action& Projects		Responsible and Related Partners LEGEND: **Main responsible body/ decision maker-approval authority– dm;** Consultancy/Expert Advisory –co; Quality Contraller/Compliance Supervisor – qc; Planner/Project developer -p; Implementer/Executer - i; To Be Defined -tb- "*"- the role can be change acCOrding to sub actions	Time Line Short Term	Medium T.	Long Term
Strategy 2- Support Research and Awareness	[S2-A/P]-1. Actions for Awareness Development	**State Theatre General Directory (dm)** Ankara Provincial Theatre Directorate (tb) State Theatre Küçük theatre Administrative Theatre Manager (tb) State Theatre Press public relations and visual promotion unit(tb) State Theatre Tour, organization and program unit(tb) State Theatre Personnel and Training Department(tb) **Ankara Metropolitan Municipality (dm*)** **Altındağ Municipality(dm*)** **Ankara Governorship (Provincial Directorate of Culture and Tourism)(dm*)** Ankara (Provincial Directorate of National Education)(tb) Ankara Tourist Guides Chamber (ANRO), TURSAB Central Anatolia Regional Representation(tb) Universities(tb) Media Organization(tb) Users and visitors(tb)	x	x	x
	[S2-A/P]-2. Support for Education and Research Initiatives	**Ministry of Culture and Tourism (dm*)** **State Theatre General Directory (dm)** Universities (tb) State Theatre Ankara Provincial Theatre Directorate (tb) State Theatre Küçük theatre Administrative Theatre Manager (tb) State Theatre Press public relations and visual promotion unit(tb) AnkaraDevelopment Agency(tb) Ankara Metropolitan Municipality(tb) Media Organization(tb) Non-governmental organizations - TMMOB Chamber of Architects Ankara Branch(tb) NGOs related to cultural heritage and art(tb) Users and visitors(tb)	x	x	x
Strategy 3- Establish a Participatory and Effective Conservation Management	[S3-A/P]-1 Capacity building and Improving protocols	**State Theatre General Directory (DM)** State Theatre Personnel and Training Department(tb) State Theatre Legal consultancy unit(tb) General Directorate of Foundations (tb) Universities(tb) Related stakeholders(tb)	x	x	
	[S3-A/P]-2Sustainable Budget Planning	**State Theatre General Directory (DM)** **General Directorate of Foundations (Building owner) (DM*)** State Theatre Administrative and Financial Affairs Department(co, p) State Theatre Press public relations and visual promotion unit(co, p)	x	x	x
Strategy 4- Strengthening Site and Urban Connections	[S4-A/P]-1 Integrating CMP with conservation planning of site	**Ankara Metropolitan Municipality (dm,p,i)** **Altındağ Municipality (dm,p,i)** State Theatre General Directory (co) Non-governmental organizations - TMMOB Chamber of Architects and Urban Planners Ankara Branch (co) Ankara Cultural Heritage Preservation Regional Board Directorate (dm) Universities(co)		x	x
	[S4-A/P]-2 Landscape planning projects	State Theatre General Directory (co) **Ankara Metropolitan Municipality(dm,p,i)** **Altındağ Municipality(dm,p,i)**	x	x	

Strategy1- Providing sustainability and improvement of the theater function and conservation of Küçük Tiyatro (Sub strategy areas are as follows: Strategy 1a. Sustaining theater function and improvement; Strategy 1b. Regular repair, maintenance and conservation)

The objective of this strategy is to provide the long-term sustainability of the Küçük Tiyatro as a functional and continuing cultural performance space by conserving its integrity, architectural authenticity that contribute the building significance, as well as its theater-specific identity while following the potentials to adapt infrastructure and technical necessities to meet contemporary needs without damaging the building significance. This objective includes safeguarding the theater's architectural and cultural values, maintaining its continuous use as a theater, and implementing necessary conservation and modernization efforts in regard to evolving technologies, changing artistic practices and audience expectations.

Strategy 1a. Sustaining theater function and improvement: The goal of this strategy is to enhance the theater's technical infrastructure, design, and usability while preserving its cultural and historical significance. The strategy actions focus mainly on-stage infrastructure, audience experience and improvement areas for Küçük Tiyatro to sustain theater remains functional, adaptable, and proper to contemporary standards for a long-term performance sustainability.

Actions and Projects themes for Strategy 1a. Sustaining theater function and improvement

[S1a-A/P]-1. Preparation of Projects for Improvement in Stage and Auditorium Technical Infrastructure and Design

[S1a-A/P]-2. Selection and Implementation of Projects

[S1a-A/P]-3. Preparation of Interior Design and Exhibition Arrangement Projects

[S1a-A/P]-4. Risk management project

[S1a-A/P]-5. Preparation of Annual Progress Reports, Maintenance and Monitoring Instructions for stage mechanics and infrastructure and usages

Recommendation and Further Issues for Strategy 1a Actions and Projects

[S1a-A/P]-1. Preparation of Projects for Improvement in Stage and Auditorium Technical Infrastructure and Design: The aim is to sustain functionality, safety, and technical quality required for Küçük Tiyatro's stage and auditorium by preparing comprehensive improvement projects that modernize infrastructure in regard to necessities, while preserving building significance.

“Acoustic Analysis and Improvement Plan” (Conduct a comprehensive analysis of the current acoustic performance and the sound systems quality for Küçük Tiyatro hall), “Lighting and Mechanical Systems Upgrade proposals” (Assess and modernize stage through engineering projects Küçük Tiyatro hall and mechanics for Oda theater stage), -“Ventilation System Renewal proposal” (Activate existing ventilation channels on stage sides and underfloor areas, new ventilation and climate control systems that do not harm the building's historical fabric.) should be prepared.

These Project should be designed with collaboration between conservation experts and other disciplines such as acoustic engineers, mechanical engineers and stage technicians. Requirement of the plan proposals should include multiple project proposals, including cost analysis, based on the analysis results.

When proposing developments, it is crucial to evaluate the impact of the proposal on the significance of the structure. In this regard, the Sydney Opera House serves as an example where the "Tolerance for Change" and "Opportunities for Change" tables provide guidance on the extent to which elements can be altered. Similarly, the significance maps and grade levels observed in the Broadway Theater and Capitol Theater examples assist as tools for users in understanding value and making decisions regarding change. The significance assessment and level and component significances of the Küçük Tiyatro has been defined in section together with significant statements and significance map and tables in section 4.1.2 that can be

used as a guide are given in Appendix O and Figure 4.39. So, in this regard interventions that negatively affect elements with high and significant members should not be accepted. In all actions taken, consideration must be given to the significance of the building. For instance, in a project aiming to enhance stage mechanics, any approach that negatively affects elements like the proscenium arch, dome, or decorations which are high significance components and crucial to the theater atmosphere should be avoided.

As an example of a problem area, the low sofita height of Küçük Tiyatro is cited. As stated in previous sections, there are global examples where the stage section has been demolished and rebuilt. In a structure like the Küçük Tiyatro, which is built within an inner courtyard, possibilities for additions and area revisions are limited by structural boundaries and space connections. The important thing is to improve functionality and opportunities without affecting existing significance. For instance, lowering stage to ground level or increasing the sofita height to for efficient use of mechanical units are potential considerations. For the stage, as a high significance area, the function and location are crucial, while its height can vary, it is important to consider whether the concrete base is linked with the structural system or encompasses any special system inside. For sofita height, the high significance members include the proscenium arch and side ventilation canals; as a moderate member, changes to stairs are more flexible, but the impact on the structural system and roof structure should be considered.

In cases where large-scale interventions are unavoidable, they should be evaluated based on the general benefit-to-harm balance to significance, the interventions to significant components should be avoided and minimal intervention methods should be adopted.

But another obligatory issue for decision making is the national legislation and consultation before any planning to the Regional Board is advised. For example, instead of large-scale interventions, selecting mechanical equipment that improves

current use without damaging the structure's significant components, and ensuring the functional continuity of the building should be prioritized.

In places with highly ornate ceiling decorations like the Küçük Tiyatro, factors such as the use of ceiling areas and system placement that affects the general texture can negatively impact the building's value. Therefore, activating existing ventilation ducts is among the methods that cause the least damage to the existing structure. Alternative spaces may need to be explored for improving the current status.

Ensuring the continuity of function and providing it at the highest standard is essential. Accordingly, spatial needs and the improvement of technical capabilities should be prioritized. The technology, acoustics, and infrastructure related to the stage require specialized expertise and should be evaluated and resolved according to current developments and stage requirements. It is not only important for theater spaces to be housed in quality structures for audience, but also for the art of theater to be presented with quality infrastructure and technical facilities. This will strengthen the community's interest in theater and its connection to the structure hosting the theater art.

[S1a-A/P]-2. Selection and Implementation of Projects: Evaluation of the improvement projects for stage mechanics, sound system and ventilation and make selection and processes for application based on expert reports, cost analysis and their impact on significance and proper to 2634 Act, Cultural Heritage Tender Regulation and other related regulation and then the “selected projects implementation” should be done. Request for additional a “monitoring and maintenance plan for technical equipment’s” for the selected proposal. The Project should also be monitored to ensure the application made properly and after that detailed reports should be prepared about application process and outcomes.

[S1a-A/P]-3. Preparation of Interior Design and Exhibition Arrangement Projects *(İç Mimarlık – Teşhir Tanzim Projesi):* The objective is to improve the functionality, comfort, and aesthetic for the Küçük Tiyatro’s detected deficiencies in foyer furniture, coatroom facilities, and seating arrangements of hall, with an approach that

consider conserve the aesthetic and architectural integrity of the building, that is harmonious with the materials and colours of the theater, or the functionality improving furniture and equipment considering the necessities. Also, Rehabilitation of previous intervention that have negative impact on significance, should be integrated to theater value components[189] .

The foyer is a very high significant place with its design, ornamentations, lighting members and colonnaded hall. For its furniture design and arrangements, the aim should be improving the functionality while improve the condition with harmonious details with significance that contribute the sense of audience of belonging to space with a "furnishing plan". In Sydney Opera House for instance, Peter Hall later design emphasize color codes specific to space, as illustrated in carpet policy this significance stated to follow the design approach. (Croker, 2017:178) Similarly, it is important to consider the material convenient to place is important, as that can positively influence the building overall significance. In the case Küçük Tiyatro the backstage areas, including actor dressing rooms, doors, and flooring, materials that are not in harmony with building should aligned with the building's overall texture.

Given the foyer's limited space for coatroom facilities, furniture that optimizes functionality and capacity should be prioritized, automated cloakroom systems in multilevel can be considered and the worker staff number can be increased. The interpretation of the building can be improved with "design of signage and informative members". Electronic billboards can be considered in the foyer for effective information display, about performance, building, and visitor guidance.

[189] Summary of the problem and improvement areas: According to the questionnaires and the author's observations presented in section 4.2, the foyers lack sufficient furniture, and the coatroom facilities are evaluated as below average. The seating in Küçük Tiyatro is rated as below average in terms of comfort and to author side views in the back balcony spaces identified as areas for improvement. Similarly, while the seating in Oda Theater is rated as above average, it remained at a relatively low level. Therefore, seating comfort reveal an area to be considered for improvement.

Also, signage and informative descriptive materials are important to guide and improve visitor experience.

Seats are other important issue, as stated in the section 4.2.3.. As the survey results indicate no immediate urgency for a renewal, they can be considered in middle and long term, partial repairs will be sufficient till a comprehensive replacement project can be implemented. As stated in the understanding Küçük Tiyatro section, the seats seem to be renewed members as it can be understood from old photographs and board archive files as stated in Section 4.1.1.3. Brief Description of Küçük Tiyatro. the long-term new seats should be comfortable options that match the theater's colour and material scheme. Historical research can be expanded for the original seat design and color palette and these details should be considered in any renewal Project. Additionally, flexible row designs for the hall, as it can be seen in global examples, could enable expanded stage usage and alternative play presentations approaches. However, conservation specialists should be involved to ensure such changes are appropriate.

It is obligatory to consider the acoustic quality in big refurbishing projects as it has direct effect on sound quality. In these projects the staff from Art technique directory, conservation expert, the specialist historians, interior designers should be included in Project.

[S1a-A/P]-4. Risk Management Project: In order to improve the safety and resilience of Küçük Tiyatro against the risks of fire, disasters like earthquake, flood etc, a comprehensive "risk management plan" should be planned and required precautions should be taken. [190]

[190] Summary of the problem and improvement areas: As stated in previous sections the Küçük Tiyatro fire precautions is an area that needs improvement. And as stated in strategic plan, it was stated that the earthquake resistance study and strengthening project of Service Buildings could not be carried out due to budget inadequacy.

“Improvement for Fire Safety precautions”- modernizing the fire safety precautions for the whole building is essential so a comprehensive project should be prepared. The installation of the new equipment and systems should consider the significant members such as ornamented surface. And the precautions should be planned together with emergency plan for fire including training about emergency situation.

Development of a Comprehensive Risk Management Strategy and the “analysis for earthquake resistance projects” should be conducted properly that should be aligned with national and international standards.

It is important to review the strategy plans in time with relevant partners, and stakeholders, and should be renewed with changes and developments in technology for efficient solutions. As it is a safety precaution this projects and actions should be prioritize.

[S1a-A/P]-5 Preparation of Annual Progress Reports, Maintenance and Monitoring Instructions for stage mechanics and infrastructure and usages**:** This action includes actions of preparing routine, annual reports about evaluating the stage technology infrastructure and applying maintenance schedules. By this way it is aimed to control and keep in record the processes that aim to have safety, cleanliness and efficient operations. In fact, the institutional regulations give responsibilities to state theater, but it is also important to “maintain the cyclicals and written documents” like checklists, or process following charts that ease to understand the responsible body to control the required job. As well as “space usage and optimization reports”, proposals for repurposing for the advancement of theater.

Another issue**, “**Space Usage and Optimization reports**”** will analyse the space requirements and current usages that can be reconsidered to supply theater necessities. Küçük Tiyatro design and location surrounded by roads, and as a theater placed in inner court and office uses there isn’t much chance for expansion and new additions. In this sense, every area in the building must be used with maximum efficiency to accommodate the theater. For instance, the former restaurant at basement floor should be repurposed in advance of theater necessities, also

transferring some of the state office units to external State Theaters buildings may be considered in long term investments for State Theaters to gain more area for theater usage, and necessities such as wet space, storage areas and backspace units. It is obligatory to consider for this new use proposals and improvement in functions accessibility, fire safety and relation with conservation principles and building significance.

“Maintenance and Monitoring plans for usage and technical equipment” is another step for this action theme**.** The theater spaces should always be neat, clean and safe, as stated in Sydney Opera House CMP for the standards for housekeeping *as if it would not be acceptable in the foyer of a five-star hotel, then it is not acceptable here’.* (Croker, 2017: 211)**.** Housekeeping works are in fact defined in the State Theaters legislation, but it is better “planning housekeeping and documenting the required cycles”, time intervals, special cleaning processes towards material and spaces should be defined.

And for the lighting, technical equipment’s used in auditorium and stage, “plan for maintenance and monitoring of technical equipment” should be done for regular control and sustaining safety, operational efficiency. Therefore, it requires responsible staff to make daily checks according to defined processes and check points for stage mechanics and equipment. This preventive action can sustain long term and efficient use, also can prevent safety problems.

It is also essential to prepare “manuals and preventive maintenance for fire safety systems and critical infrastructure”. Monitoring teams for each action should be defined and training for staff can be given about the related topic.

The “annual technical and usage improvement reports” should be conducted to see the interventions done about stage technology and infrastructure, standardize reporting templates should be prepared- this will help to analyse the ongoing problems, or the areas that need improvement. This report should be prepared together with the specialists of State Theaters as well as the “regular surveys and questionnaires” should be conducted with audience and workers. These surveys

should consider the themes of significance, their perception about experience quality including technical improvement areas such as acoustic, comfort, heat and ventilation and necessities, demands and expectations.

Strategy 1b-Regular repair, maintenance and conservation: To sustain the long-term conservation, maintenance and operational integrity for Küçük Tiyatro, a systematic framework required for regular maintenance, repair, monitoring and conservation interventions, aligning with the cultural significance of the building [191]

Actions and Projects themes for Strategy 1b. Regular repair, maintenance and conservation

[S1b-A/P]-1. Preparation and Implementation of a Restoration Project

[S1b-A/P]-2. Emergency Response and Direct Procurement Protocols

[S1b-A/P]-3. Routine Maintenance and Monitoring Plans

[S1b-A/P]-4. Integration into a Digital Archive System

Recommendation and Further Issues for Strategy 1b-Regular repair, maintenance and conservation Action and Projects:

[S1b-A/P]-1. Preparation and Implementation of a Restoration Project: The aim is to prepare a detailed "restoration project" that will consider structural, material problems and other required issues while preserving the building historical significance and its long-term sustainability. In accordance with Law No. 2863,

[191] Summary of the problem and improvement areas: As stated in detail in section 4.2., the building face problems with material deterioration for various members like metal and timber, as well as decay and cracks on concrete surfaces that require specialized intervention and regular monitoring. Though there is a continuous maintenance Works done, there is not defined and a systematic documentation maintenance and monitoring protocols specific to material. Also, as a functioning theater the State Theaters have actions to solve emergency situations, but again the problems encountered frequently and potential problem areas and the approach processes to these specific problem areas should be documented. The lack of conservation history record and the building related interventions and actions reveals as the areas that require improvement.

Cultural Heritage Tender Regulation and other related legislation, a restoration project must be prepared. It encompasses preparation of restoration project and in second step its implementation.

The restoration Project should initially conduct for “urgent basic repair and maintenance plan”. Afterwards studied including detailed restoration documentation – “survey and restitution drawings”, the project should consider defined problems specific to materials such as metal, timber members, as well as special consideration for the concrete material. Addition of previously restaurant area should be removed. Enhancing “accessibility plan for handicapped people”, “improving infrastructure” of the entire building of electrical, water systems and preparing “cyclical maintenance and monitoring plan” considering the conservation history and the ongoing needs is part of Restoration Project.

The approach should be respectful to building significance, and the studies should be compliance with national legislation and international principles. The archive files about the conservation history sustain information about some special interventions required for specific members. For instance, the façade painting as it has a special false stone plaster work and ornamentations require a project or additional reports and expert consultation. Interventions on this member are not evaluated as a basic repair work by board**.** Also, the authentic window and door frame decays and their lost members need, comprehensive repair plan together with a special analyse required concrete material decay and its structural impacts.

As stated in Chapter 2 Truin Exhibition Center, Sydney Opera House and Centennial Hall, the concrete related problems require special monitoring and treatment specific to material. So deep analysis and conservation studies should be conducted for this problem urgently for *Küçük Tiyatro* as the current situation creates safety problems even today with falling pieces on street. For instance, for the exterior metal elements if the problem cannot be solved with routine maintenance, where corrosion is high, the replacement works and intervention can be carried out by experts in their field in

accordance with Law No. 2863, as Article 18 defined for the elements with special members for the Grade I registered buildings.

For the proposal of “cyclical maintenance and monitoring plan” the “urgent maintenance and basic repair plan” should be taken in consideration as a base and should be detailed specific to members, and their required treatment processes and required monitoring methods should be defined.

After this first stage, “budget preparation and tender” procedures must be carried out for the restoration project to be implemented by the decision-making stakeholder within the scope of the relevant legislation.

[S1b-A/P]-2. Emergency Response and Direct Procurement Protocols: The aim is to establish a predefined process for urgent repairs and technical necessities to sustain quick solutions, through a defined process path.

The Küçük Tiyatro building is a functioning space for 24 hours a day, theater at nights and office and rehearsal uses for day. Different from all buildings, it has to be active, neat and clean for all time and displays, leaving a limited time for taking precautions and basic repair works for problem. In that regard determining the processes to be carried out in emergency situations, the steps how to approach the problem, priority aspects is essential. The State Theaters has already taken these precautions continuously, but for improvement and defined processes they should be documented. So, the “emergency response plan” should be developed for high significance components, frequently repeating problems and potential risk areas.

The “emergency response plan” should have insights about determined sufficient team that can intervene effectively, previous solutions to repeated problems, documentation processes of the current interpretation, data about experience and memory of the institution. The plan prepared in the light of this information will ensure a standard and a data base, independent of individual staff and will guide for quick solutions. For instance, the elevator of the Küçük Tiyatro is one of its early examples for the period and need special care, and there are few competent

companies that can intervene the elevator. Predefining these access points in case of an emergency intervention necessity, accelerates the solution of the problem. Also, regarding the frequent problem will help to define the areas that need improvement and deep analysis for the problem source. So “annual reports for emergency response plans” should also be recorded.

[S1b-A/P]-3. Routine Maintenance and Monitoring Plans: The aim to enhance a sustainable model for defined monitoring and maintenance protocols. This action requires different steps and issues in its scope including, “cyclical maintenance plans”, “annual evaluation reports and recordings for maintenance” for interventions, “monitoring plan” implemented through defined “monitoring cyclical templates and standardized checklists” through routine inspection, surveys and related department works and a" business plan”.

Templates serve as essential tools for detecting the problem or the condition about the building. This detection can be conducted periodically, tailored specifically to each case. Checkpoints can be established for yearly assessments, and daily controls may be required for certain uses. The primary intention is to ensure ongoing maintenance. This monitoring process will also help in preventing potential risks.

As stated in detail in section4.2.1 and 4.2.3. from the board archive, we can reach conservation history and requests for Küçük Tiyatro. The information started repeating problems in building in different time intervals, such as gutters, painting, and timber frames. In those aspects, this information gives potential issues related with both material lifespan and usage, making regular monitoring and preventive maintenance actions essential.

By this way steps can be taken to prevent larger potential problems and more financially feasible maintenance solutions can be developed.
So, for the “monitoring plan and maintenance plan of Küçük Tiyatro, it's important to identify each component individually together with considering the building's repair history, and conduct necessary inspections based on the condition of selected elements are essential.

Interventions should be documented in institutional records. This allows for the collection of data on the types of problems and their recurrence frequency, facilitating the revision of management plans and ensuring the building's needs are assessed within a system that remains current.

Interventions should be conducted through a “business plan”. State Theaters play seasons generally operate from the end of May to September annually, and in periods without active theater, this time is used for maintenance, repair, and renovation. So, in practice there is a business plan. With the proposed actions and projects suggested in “support education and awareness” action with this CMP in the following parts, this “business plan” should be integrated with the “visitor plan” and should be documented for the CMP. Additionally, intermediate periods may be arranged during the season as needed to ensure minimal disruption during performance seasons.

This field of actions also includes the preparation of standardized “maintenance and monitoring cyclical templates and standardized checklists” defining the responsibilities of employees within the management plan, elaborating on the defined institutional operations related to maintenance and repair within the scope of responsibilities, and developing institution regulations and documenting these processes. It also involves “training staff” regarding their respective responsibilities.

Sustaining routine monitoring by staff is essential. This way, for the planned budget for the building next year, investments and necessary repairs can be based on data rather than assumptions during general budget discussions. These inspections will provide fundamental data for prioritizing budget usage as well. For instance, problems encountered in monitoring high-significance components and issues affecting should take priority for action.

[S1b-A/P]-4. Integration into a Digital Archive System: The aim is to create a “digital information management system” to record the related data that help understand Küçük Tiyatro and required data for monitoring actions and projects to conserve the significance of building and manage their impact on significance in an

efficient way. It includes creating a Historic Building Information Model (HBIM) for Küçük Tiyatro. All data related to this study will be collected on a common platform. It will also include information about protocols, internal workflows, annual evaluation reports, intervention records and timelines, action and project monitoring reports (such as annual reports for repair, maintenance and monitoring reports, technology and infrastructure improvement reports, visitor experience evaluations, audience feedback, annual questionnaire survey records, oral history studies) will be collected in this system. Also, the system intended to integrate with user friendly way that the resulted archives with relevant data will be accessible for stakeholders, decision makers and public. Also, will be used as an efficient tool that monitoring and maintenance cycles will be applied over. In long term, the integration of the project will be ensured with the building's corporate library, archive and digital archive project for theater plays." Training programme will be provided to stakeholders on the use of the system.

Strategy 2- Support Research and Awareness: It is essential to promote the Küçük Tiyatro's cultural significance and strengthen its connection with society by actions that community involved through interactive programs and supporting research, programs about documenting its history, inventory projects, education activities for public.

Actions and Projects themes for Strategy 2- Support Research and Awareness

[S2-A/P]-1. Actions for Awareness Development

[S2-A/P]-2. Support for Education and Research Initiatives

Recommendation and Further Issues for Strategy 2- Support Research and Awareness Actions

[S2-A/P]-1. Actions for Awareness Development: The aim is to increase public awareness about the cultural significance about Küçük Tiyatro through the interactive programs including guided tours seminars and activities engage various groups.

As stated in Burra Charter*:*

> *"Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place."* and "*The cultural significance of many places is not readily apparent and should be explained by interpretation. Interpretation should enhance understanding and engagement and be culturally appropriate."*

Interpretation defines the process of conveying the historical past of the building not only based on data, but also conveying the building conceptually to the visitor, along with the stories and values that create the building and its environment. In this way, it is ensured that the building's bond with the society to be transferred to future generations is established firmly. In this way, people are educated about the historical, political and economic stages through which the building has come to this day, why the building is important, and what important events it has hosted throughout history. While doing this, it is necessary to approach the issue with solutions for every segment of society.

In the prepared questionnaire for the audience and staff, responses indicated that over 90% of the audience and approximately 70% of the staff expressed interest in participating in a "guided tour" concerning the building and Ulus. For public involvement for the understanding the significance of the building, organizing guided tours about architectural features as well as its role in theater history and State Theaters history, including diverse groups from children to university students, people with disabilities and tourists should be conducted. For physical arrangement the "accessibility improvement projects" were included to Restoration Project. But under this action, accessibility should also be handled as a sub area considering the topic extends beyond physical arrangements, particularly in recent times, necessitates a broader understanding encompassing various methods. To this end, there are specialized guides for theater accessibility, the specific rehearsals for

disabled groups, assistant services by training staff should be considered in this action plan. Also, integration of digital theater archives for disability groups should be planned. Arrangements for interpretation for the building were included under previously mentioned “Preparation of Interior Design and Exhibition Arrangement Projects”

In fact, recently State Opera and Ballet Directorate General establish similar meetings for children and disability groups that introduce plays, costume and decors used in plays with guided tours, audio descriptions of play and also meetings at foyers that connect the artist with audience. (Akgün,2025; Melek&Arslan,2025; Fuaye Sohbeti: Tosca.,2024, Official Instagram site)[192] State Theaters can also set interactive actions that enhance public involvement.

Tours can be settled in different themes, not just restricted with the building but also, site, period architecture, culture-art buildings. Small booklets can be distributed to children or visitor where they can take notes and contain clear information, maps and photographs that show the significance of the building and the region. It is essential to prepare the program in consultation and collaboration work with historians, experts from universities and tourism agencies as well as regional governance and municipalities. The State Theaters has a strong planning for rehearsals, out usages, tours and daily displays. For instance, for Küçük Tiyatro resolved the density and acoustic problems that might arise when Oda Theater and Küçük Tiyatro audiences meet by scheduling the plays in both halls at different times so that they do not conflict with each other. But with these extra programs that bring a new visitor profile for the building, “a visitor management plan” should be prepared in accordance with business plan for the balance, time periods and monitoring and visitor feedback should be collected for later evaluations of the efficiency.

[192] The State Opera and Ballet Directorate General shares these events efficiently in its official instagram site, details and more information related with these issues can also be obtained from that source.

[S2-A/P]-2. Support for Education and Research Initiatives: The aim is to support the academic and public research on theater, and significance of the Küçük Tiyatro,

"Promotion of theater library" should be done and the "academic research about the Küçük Tiyatro and institution history" should be supported. For this purpose, annual announcements can be published for the research selected according to certain themes can be supported. The resulted studies and seminars should be settled two per year to raise awareness about theater culture and its role in the community and they should be published in web site of institution and published in books and articles.

A comprehensive "inventory preparation project" should be developed for the buildings that State Theaters use. It is important to "integrate existing research and publications" about stages that is done by State Theaters and institutional archive in regions and the project should be evolved in publicly available web archive. The virtual tours should be given with the history and significance of the building in the official web site of State theater. Also collecting memories about the building and "conducting oral history studies" with both the audience and important theater stakeholders, recording personal and social memory over time and ensuring continuity in this will sustain data that documents the transformation of the building's connection with society and the city and its importance over the years, and this bond will be kept alive in terms of conservation management. It will provide data for the development of policies regarding retention and development. Also, "planning for efficient use of social media and digital platforms" will sustain to reach broader masses. Also, the institutional strategy "*portrayal of fundamental elements of culture, as well as significant figures and events from national history through theater, cinema, documentaries, series, and animated films*" should be integrated with the State Theaters , important cultural spaces that will enable wider audiences to appreciate the significance of these structures.

Strategy 3- Establish a Participatory and Effective Conservation Management Structure: In order to provide an efficient managed CMP, this strategy aims to

establish a participatory and efficient management structure for Küçük Tiyatro, with clear roles, standardized work flows, defined responsibilities, capacity building and sustainable budgeting which enable long term conservation and the functionality sustainability within cultural significance. [193]

Actions and Projects themes for Strategy 3- Establish a Participatory and Effective Conservation Management Structure

[S3-A/P]-1 Capacity building and Improving protocols

[S3-A/P]-2 Sustainable Budget Planning

Recommendation and Further Issues for Strategy 3- Establish a Participatory and Effective Conservation Management Structure Actions

[S3-A/P]-1 Capacity building and Improving protocols: The aim is to strengthen the management framework for a feasible CMP by defining stakeholder groups, enhancing institutional capacity, setting and improving the protocols.

Managing theater and sustaining its conservation have challenges due to the diverse stakeholders and complicated administration relations to manage processes and simultaneous communication between stakeholders. To overcome these challenges the mechanisms that will enable collaboration of stakeholder with defined roles and setting relations are essential.

In Chapter 2, in the case Turin Exhibition Hall, three research teams and disseminating group offered an effective approach for coordinating activities with relevant stakeholders and for the Case Sydney Opera House there was a complex

[193] Summary of the problem and improvement areas: The management structure challenges are mentioned in detail in section 4.2.1,4.2.2. and 4.2.3. To summary the problems the technical person number to consult, defining processes to consult an expert specific to problem encountered, lack of detailed workflows in department and standard procedures for implications, the documentation for the prioritization of maintenance tasks and selection criteria, roles and responsibilities definition , technical follow up standards, comprehensive definitions of responsibilities for entire building and protocols between partners reveal to be areas that need improvement.

and interrelated decision-making process with defined processes. Although in Türkiye, national legislation does not explicitly define relevant components for monument council, for the case site management the management framework defined with a structure site manager, an advisory board, and a coordination and supervision board. This kind of defined framework is crucial for the practical management of the CMP. A more detailed study will be conducted in Chapter 5 about the applicability of "Monument Council" for Küçük Tiyatro and proposals for State Theaters about "capacity building". For this section the general outline will be drawn for this strategy.

Specific study themes should be proposed Küçük Tiyatro CMP's application can include maintenance and monitoring (such as conservation, technological improvement, visitor and research project boards, annual report preparation, promotion and advertising, and monitoring teams) For "capacity building" "Employing specialists" in necessary teams and "new organization schemes" can solve the problem for the lack of personnel as stated in Chapter 5.

On the other hand, "training program for staff and stakeholders" about their defined roles, regulations, CMP components, conservation principles, and maintenance practices will sustain more effective implementation.

Also, as a rented building "improving formal protocols" to define responsibilities between Directorate General of Foundation and State Theaters as well as other partners, will make the application of the plan more feasible include topics such as budget sharing, the responsibility roles, consultancy support etc. The protection of the values in the structure is possible with a clear definition of the usage and maintenance-repair processes of the structure. Although it is not possible to reach information about whether there is a new protocol regarding the Küçük Tiyatro, the evaluation made over the protocol reached in 1995. It is evaluated that the issues such as at which steps information should be given to the Foundations for the approval of operations planned to be carried out such as simple repair-comprehensive repair, which issues should be technically supported from the

Foundations, who should apply to obtain permission from the Regional Conservation Board after which processes, which institution's personnel will supervise and control the repair and comprehensive repair processes carried out, and the responsibilities of the Institutions regarding the budgets of the operations to be carried out should be clarified. The minimum standards what a protocol should include will be detailed more in Chapter 5.

[S3-A/P]-2Sustainable Budget Planning: As outlined in the strategic plan, budget constraints hinder certain actions, and, similar to other government entities, which creates problem for state theater. For the Küçük Tiyatro case, "exploring alternative funding sources and sponsorships" should be considered. Initial steps for sustainable budget management include studying "budget allocations" between partners as the owner Directorate of General Foundations, the user State Theater, should be taken. Sustainable use of budget has direct relation with right policies for prioritization for resource use based on urgent needs and conserving the significance. In that terms evaluation for the decision makers about the impact of CMP, the actions and projects results gain importance.

When considering the operational periods of State Theaters and the maintenance and renovation processes required for the building, it is crucial to ensure that the time period when the season is on break and coincides with the middle of the year does not lead to any inconveniences or budgetary constraints for the actions intended to be realized. To achieve this, it is imperative that the long-term monitoring of the buildings, potential issues, and priority intervention topics are determined during the institutional budget discussions conducted in December of the previous year. Additionally, considering the potential emergence of needs during the process, it is important to allocate a budget for situations that may require urgent and priority intervention.

Strategy 4- Strengthening Site and Urban Connections: The strategy aims to integrate Küçük Tiyatro with its urban context through "integrating CMP with conservation planning of site" and sustaining improvement for environmental

quality, connections surrounding cultural heritage and site. Thus, it includes actions within urban and reginal conservation plans, as well as “landscape planning projects” *(Çevre düzenleme projesi) to sustain* environmental enhancements.

Actions and Projects themes for Strategy 4- Strengthening Site and Urban Connections:

[S4-A/P]-1 Integrating CMP with conservation planning of site

[S4-A/P]-2 Landscape planning projects

Recommendation and Further Issues for Strategy 4- Strengthening Site and Urban Connections Actions and Project

[S4-A/P]-1 Integrating CMP with conservation planning of site: The aim is to align the Küçük Tiyatro CMP with the urban and regional planning studies, to enhance cohesive conservation of buildings cultural and environmental context.

Integrating the CMP with development and urban planning sustain a more comprehensive and sustainable environment for the conservation of heritage place. As the heritage is a part of a larger whole, it is necessary to see a structure worth protecting as a component of urban planning within the region and city where it is located. This is the step that will ensure that not only the building but also the development of the building and its environment at various scales. As stated in the Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter) “*The conservation of historic towns and other historic urban areas should be an integral part of coherent policies of economic and social development and of urban and regional planning at every level”* (ICOMOS 1987). The historical character should be preserved together with materials and spiritual elements, including patterns, streets, relations between building and open spaces, formal appearance and the participation and involvement of the residents should be encouraged. (ICOMOS,1987)

The Küçük Tiyatro building, as a part of the city's memory and a hub of cultural and entertainment activities, reflects various social and cultural meanings for citizens.

Situated within its context, Early Republican era buildings, which narrate the story of Ankara becoming the capital, are found in this area. Besides the building itself, its immediate surroundings include major culture and art buildings such as the Büyük theater, *Resim ve Heykel* Museum, Municipality City theaters, Presidential Symphony Orchestra-CSO Ada, and CerModern, which are among the city's most important cultural landmarks. Despite some demolitions, the Ulus region, which also host buildings that played a significant role in Ankara's modernization process still hold an important place in the urban memory and Ankara residents.

Preserving this region should include considerations such as transportation, parking areas, social and rehabilitation spaces and usages like beverage areas for to sustain supportive side activities for theater to attract urban dwellers to site. All these objectives can be achieved through zoning plans and collaborative actions by local authorities and relevant institutions. For instance, Gençlik Parkı offers a great potential for development and revitalization of site as well as contribute the site conservation by regaining its social and historical importance.

The lack of a completed conservation implementation zoning plans is a continuing problem. An immediate planning will help to conservation of the Küçük Tiyatro and the other heritage sites and Ulus region in an efficient way. Like in the case stated in Ahi Şerafeddin CMP in Chapter 2, while preparing the zoning plan, “cultural impact assessment” should be considered for Küçük Tiyatro as well as other cultural-art buildings that can define a cultural hub for the city. These attempts will strengthen the connection of the building with city and the significance created as a whole with other buildings in Ulus region and citizens. The “regional planning studies” should be planned with budgets allocated for these efforts in collaborative way with related institutions.

[S4-A/P]-2 Landscape planning projects: The aim is to design and implement landscape improvement that enhance the Küçük Tiyatro close surrounding more accessible, secure and in harmony with the site. For the close surrounding of Küçük Tiyatro, the “landscape planning project” should be conducted with the defined roles

for improving the site, including works such as pruning trees, maintaining the pool, designing urban furniture, and improving nighttime security.

Unfortunately, since the permissions received within the scope of the study were limited to the Küçük Tiyatro, the office sections could not be studied, and it was not possible to determine the issues related to these sections with employee questionnaires. Therefore, the actions and projects that should actually cover the entirety of the building for a CMP, were mostly developed over the Küçük Tiyatro area. Although a holistic understanding reveals in issues such as historical research, actions and projects in environmental context, increasing awareness, education and problems observed in façade. On the other hand, suggestions regarding improvements to meet the needs with inner spaces, their conservation, repair and maintenance processes could not be developed. In the light of the current information, the sections for office needs from the board file, air conditioning needs due to air conditioning use as seen from the facade, central heating, water and electricity systems in common use of the building and stakeholder responsibility and solution of problems in problems and malfunctions that affect each other as theater and office can be defined as potential study areas that need to be investigated if the entirety of the apartment use is studied.

4.3.4 Defining Stakeholders and Responsibilities

As stated in Australia ICOMOS Burra Charter (2013a), community and stakeholder engagement should be integrated throughout the entire process. This includes understanding significance, developing policies, and managing various stages. As stated in Sydney Opera House case for the interventions done the steps are defined, as well as which documents to consult and identifies key bodies for consultation, such as advisory committees, managers, community members, and planning and heritage agencies.

As stated in Chapter 2, Cultural heritage reflects collective values that form individual and communal identities. Thus, preserving it go beyond a sole governmental duty but also become personal responsibility. The CMP ensures that all stakeholders participate in the conservation process through a collaborative approach, resulting in a consensus document that all parties accept, defining common goals and specific roles for future planning.

Though the CMP defines the path how to manage conservation of the heritage, defining the organization that will apply CMP is another topic. As a living document, it should extend beyond written text, proposing feasible structures and roles for stakeholders and communities, sustaining the right relationships.

So, the stakeholders in this section will be defined in regard to their role and relation with the defined actions and projects i for CMP proposal. So, for the stakeholders for the CMP can be grouped as

1- Public Institutions (State Theaters (user)[194], General Directorate of Foundations (Building owner); General Directorate of Foundations Ankara Regional Directorate, Ministry of Culture and Tourism, General Directorate of Cultural Heritage and Museums, Ankara Cultural Heritage Preservation Regional Board Directorate, Ankara Metropolitan Municipality, Altındağ Municipality, Ankara Governorship (Provincial Directorate of Culture and Tourism), Ankara (Provincial Directorate of National Education))

2- Supporting Institutions (Universities; Non-governmental organizations - TMMOB Chamber of Architects, Chamber of Urban Planners, Ankara Branch,

[194] State Theaters and its sub departments and units are defined in detail in Chapter 3. The included units in the CMP can be given as The General Directorate of State Theaters, General Manager, Art technical directorate, Ankara Provincial Theater Directorate, Administrative and Financial Affairs Department, Küçük Tiyatro Administrative Theater Manager, Technical Works Directorate, Internal audit, tour, organization and program unit: Press public relations and visual promotion unit: Information processing unit, Personnel and Training Department; legal consultancy unit.

Ankara Tourist Guides Chamber (ANRO), TURSAB Central Anatolia Regional Representation and NGOs related to cultural heritage and art; Media organizations, Private Sector for restoration and stage technologies companies, Ankara Development Agency)

3- Users (audience and employees) and visitors (public and tourists)

The roles and responsibilities of these defined stakeholders are detailed under two main themes. Stakeholders are matched with the strategies and related sub-actions and projects identified in the sections above, aiming to define responsibilities for the effective implementation of the CMP proposal, as it can be seen in Table 4.10 and Table 4.11. Monument Council for managing the CMP, defining the organizational structure, stakeholder distribution, and the roles of these organizational units will be defined in Chapter 5.

For the preparation of the Table 4.10 and Table 4.11the existing legislations, the institutional structures that are explained in detail in previous sections and the contributor partners related with the proposed actions and projects have been evaluated together. In the table, expressions such as Main responsible body/ decision maker-approval authority; Consultancy/Expert Advisory; Quality Controller/Compliance Supervisor; Planner/Project developer; Implementer/ Executer; To Be Defined; the sign "*" define the role that change according to sub actions are used for example where duties and responsibilities evaluated proper to the stakeholder responsible working areas.

For the determined stakeholder table in above some explanation notes are given:

In this plan proposal, stakeholders related to the project and actions have been identified in the tables, taking into account their potential involvement. To create a more applicable structure, existing legislation should be developed and internal legal regulations formulated to assign responsibilities to these units for these actions and projects. Since many processes involve a government institution, the realization of procedures and applications depends on the approval of higher authorities.

Therefore, in implementing the prepared plans, the General Directorate of State Theaters is the highest decision-making authority[195]. However, as the owner of the building, the General Directorate of Foundations is legally responsible for major repairs and maintenance as stated in section 4.2.1. and section 4.2.2. Thus, there are processes requiring collaborative approval and decision-making for projects and actions that will be handled in the organization scheme in monument council in following chapter.

The Art Technical Directorate has specialized staff and personnel who have already played active roles in stage mechanics and infrastructure Works of theaters. Hence, related projects can be prepared by the Art Technical Directorate or, alternatively, by relevant firms appropriate to the project and action, it's the decision of the State Theaters General Directorate.[196] Although the Art Technical Directorate serves as the upper unit in practice, technical personnel in province can also be assigned to these tasks according to their expertise.

On the other hand, the Technical Work Directorate is the department where technical staff such as civil engineers, architects, and mechanical engineers are employed. They can provide consultancy support for projects impacting the structure and building infrastructure systems. According to internal guidelines of State Theaters as it is mentioned in Chapter 3 and Chapter 4, it is recommended that State Theaters seek technical personnel support from relevant provincial directorates and institutions in situations requiring engineering work. Challenges such as insufficient personnel numbers, scarcity of relevant branches, and workload and definition issues and additionally, due to the fact that this personnel works as a unit of the General Directorate, requesting technical support from external institutions instead of

[195] In practice, the General Directorate can direct its responsibilities to the relevant sub-units. For example, if the matter involves budget approval, these processes will be directly transferred to the Administrative and Financial Affairs Department. If it involves contracts and binding protocols, the legal consultancy unit will also be included in the process.
[196] Those kind of possible selections are stated with "* " in table as it can change in circumstance.

internal personnel is evaluated as causing some difficulties in meeting the needs of the province. For this reason, this issue evaluated as an improvement area for capacity building in Chapter 5.

Universities and the private sector have also been integrated into the processes as additional consultancy providers for technical and consultancy matters. Including stakeholder-specialized sectors can be an important approach for a theater functioning in an Early Republican Period building. Discussions with relevant firms can influence the selection of feasible projects related to the technologies needed by the stage. For instance, in the Opera House Conservation Project, special ventilation system is used, ensuring a healthy working condition for the artists. (Pekdemir, 2021)

To sustain the awareness level of society and stakeholders and to support research related to the structure and theater culture a collaborative approach is proposed. Beside state theater, addition to universities and institutions, the process also involves guidance and tourism sectors, media organizations, local governments, and non-governmental organizations.

4.3.5 Implementation, Monitoring, timing and Review

Actions should be based on policies developed to safeguard the significance of the place. To implement actions, detailed definitions regarding timelines, priorities, resources, and responsibilities are crucial (Australia ICOMOS, 2013a:5).

As a thesis study exact timelines and budget responsibilities are not defined in this section, as it should include the estimation exact budget analysis in practice, connected studies with relevant stakeholders and decision-making processes are required. However, a time line proposal made, in this study together with evaluations for what approach should be followed in determining intervention priorities are given.

In this context the risks and priority areas should be defined first. The priority should always be given to the risks that put danger the significance and the significance

component of the building. For the decision making on significance, significance map given in Figure 4.39 in the section 4.1.2.2. Significance map and tables in Appendix O and can be used as guide. Also, the risks that threats the continuity of function and that can cause safety problems to life and property should be solved immediately. These issues define the critical importance that the postponing can cause more problems.

In terms of the proposed CMP, the "urgent maintenance and repair plan" and "emergency response plan" with projects code [S1b-A/P]-1, [S1b-A/P]-2; require emergency intervention but they also need continuity. Similarly, "annual technical and usage improvement reports", "cyclical maintenance and monitoring plans" as stated under [S1a-A/P]-5, [S1b-A/P]-3 should be planned as an ongoing monitoring mechanism, rather than a single time act.

For the middle term, the tolerable risk can be over the functionality and moderate and low impact on function, appearance and wellbeing, the tasks that will not create a big negative impact in the case it is postponed. Though these projects and actions are also important for the sustainability of significance, due to budget limitations they can be planned in middle periods, like in the project digital archive integration [S1b-A/P]-4 and awareness-raising activities [S2-A/P]-1 studies. For these projects their early studies can start in short time but they in practice develop in middle term and while their long-term impacts are monitored.

For the long term, similar to the middle term, the situations that the risks are generally tolerable or low risk level on significance and functionality. Projects and actions that CMP aim an impact or development in long term or periodic maintenance at these intervals can be given as example. For instance, in the urban planning studies suggested in [S4-A/P]-1), it can begin with early studies in the middle term, while the broader conservation efforts develop in long term. Also, preventive maintenance works can be considered in long term for defined works instead of waiting for a definite problem.

Table 4.12 Proposed Timetable Considerations for Conservation Management Plan for Küçük Tiyatro

Action Periods of Conservation Management Plan		
Short period	0-2 year	Issues that pose a risk to the significance factor; during the usage period, significantly affecting the sustainability of the function and pertaining to life-property safety , as well as negatively impacting the general appearance of being well-maintained in great extent need to be resolved within a short period.Also tasks that have high importance and priority to be carried out related to the building and in the provided services should be done in short period.
Medium period	3-5 year	Wear and tear due to usage that present a tolerable level of risk to the significance factor in the medium term; having a moderate or low impact on the sustainability of the function and/ or with the potential to grow over time; affecting the general appearance of being well-maintained to a moderate or low degree depending on their scale, and requiring renewal, maintenance, or comprehensive repair. Also tasks that have medium importance to be carried out related to the building, in process management, and in the provided services should be done in short period.
Long term	5-10 year	Issues containing a tolerable low risk to the significance factor; a low impact on the sustainability of the function, requiring the building's long-term monitoring; maintenance, and routine comprehensive repairs (e.g., roof maintenance, rain gutter maintenance,etc.).They reveal to be the projects and actions that aim in long term or the action progression

As stated in Chapter 2, what distinguishes a management plan from a one-time intervention is its continuous monitoring and reviewing structure of the plan and its impacts on the heritage place. So, the periodic evaluations over the plans proposed actions and projects objectives sustain the management plan adapts to changes and incorporates more effective approaches. This structure makes it more than a written statement and transform it to a living and evolving document. With Küçük Tiyatro CMP cyclical maintenance and monitoring plans for stage infrastructure and building components, annual evaluation reports and recordings for maintenance, space usage and optimization reports, annual technical and usage improvement reports, annual reports for emergency response plans, review Risk Management Strategy, business plan, visitor plan, visitor and worker experience evaluations through questionnaires and surveys are also proposed to serve as tools to keep the plan dynamic and traceable. Similar to the other management plans explained in Chapter 2, the proposed Küçük Tiyatro CMP proposal should be updated in every five years based on the evolution of the outcomes of ongoing monitoring efforts for the suggested actions and projects.

As it will be discussed in the coming Chapter 5 and conclusion, all of these projects can be developed and detailed with clear traceable performance indicator and connected with broader context. In Chapter 5, decision-making and monitoring mechanisms that should be supported with an organization are stated. These organization mechanisms aim to sustain that the management plan remains adaptable in practice also considering the national legislation with a monument council and aim to include stakeholders to actively participate in processes relevant to their roles and responsibilities.

CHAPTER 5

ADAPTABILTY OF MANAGMENT PLANNING PROPOSAL

As stated in Chapter 1, thesis study research began on concentration of how to preserve recently constructed theater buildings in Türkiye, that face threats for function loss and demonstration. These challenges also include legal gaps in the protection of modern structures, financial and investment problems on this building group, the weakening social connections management deficiencies, and unclear relationships between stakeholders in conservation efforts. All these issues bring the necessity to handle the problem from a holistic perspective, beyond mere structural problems.

As it can be seen from the global examples, CMPs reveal as an essential conservation tool not only to maintain structural integrity but also to adapt these structures to changing conditions and preserve the relations of associations in a sustainable and participatory manner. In Türkiye case, the scarcity of adequately equipped and designed theater spaces reveals the necessity of preserving the existing building stock in a comprehensive way.

In the previous sections of the study, the situation in Türkiye and Ankara contextualized by exploring the development of theater buildings and the social and political events influencing them. The Küçük Tiyatro investigated in detail for developing a CMP.

In this section, initially the adaptability of CMP proposal for State Theaters buildings in Ankara will be discussed. In that regards Küçük Tiyatro CMP proposal transferable policies and adaptable strategies and CMP contribution to other stages are discussed. After wards tools and improvement areas such as protocols scope, efficient ways to use current regulations and capacity building for State Theaters that

can strengthen a CMP or even without CMP contribute building maintenance and sustain proper management process are stated.

Following this section discussions will be made to explore the conservation and maintenance problem of these building group from building scale to broader contexts. The first scale involves, integrating CMP plan to national legislation - applicability of Monument Council by defining management organization and roles.

On a broader scale, a Supreme Board proposal is made for management structure for the conservation of Performing Arts and Cultural Buildings.

5.1 CMP Adaptibility for State Theaters Buildings in Ankara, Strengthening Management of the Institution

Theater buildings have a very complex structure in terms of management due to their complex operating programs and spatial and technological infrastructures. In addition, various factors such as being under different ownership or functioning as part of a larger whole make these structures even more complex in terms of management. Using CMP for these building group provide advantages for the protection, maintenance and monitoring processes for these structures, which are actively used most of the day and have a large user profile. These plans can ease to preserve or improve the current situation by defining sustainable and long-term strategies for theater buildings. At the same time, it provides a framework that protects the structure in line with changing conditions and user needs while ensuring the effective use of resources. For users, it serves as a guide to change by ensuring that the process is defined and adaptable to changes.

Although management plans must be prepared specifically for the structure, it is possible that the plans created can be a guide for other structures. In this context, the proposed management plan is important in terms of setting a pioneering example in terms of building scale and such structures in Türkiye. As defined in Section 4.3, the Küçük Tiyatro CMP targeted continuity of function, the applicability of significance

and social sustainability. In this section the adaptibility of Küçük Tiyatro CMP proposal over State Theater buildings has also been examined. This process evaluates which elements of the management plan can be adapted for other structures and which qualities, building types and features can shape the content of the plan.

In that regards in this section firstly adaptability of CMP for the Ankara State Theatres is discussed and afterwards as a sub action for the CMP proposal for Küçük Tiyatro protocol improvement and capacity building for State Theaters is stated.

Adaptability of CMP for Other State Theaters Buildings in Ankara

In order to understand general context a brief information is given for State Theaters buildings in Ankara, as stated in more detail in Chapter 3. When we examine other State Theaters buildings in Ankara, we see similarities with the Küçük Tiyatro in terms of certain cultural and social values and problem areas. Many of State Theaters buildings reveal as notable examples of their period with high and qualified architectural quality and technical features. They have long-term use and hold significant places in collective memory, being oriented along important axes of the city. The Küçük Tiyatro, Büyük Theater, and the *Üçüncü Sahn*e within the Painting and Sculpture Museums, are registered buildings. Unfortunately, more recent structures that are qualified examples of their period, such as Akün and Şinasi, are not registered.

In Türkiye the number of structures originally built as theaters is quite low, indicating that the theater art form is not at the desired point as both consumption and investment area. This problem reflection can be read in theater space with the quality and ownership status. Even the birthplace of State Theaters like the Küçük Tiyatro, are not owned by the State Theater. These buildings are rented from public institutions and private individuals as details can be seen in Chapter 3.

Unfortunately, there are very few buildings constructed specifically as theaters, and the rest are, located in converted structures. Many State Theaters buildings have been

converted from cinemas or arranged within complexes or basement floors of apartment buildings. These situations present both advantages and disadvantages. While they are centrally located in the city centres and ensure continuity in cultural function, on the other hand they occupy only a portion of the buildings. The design challenges encountered in fulfilling the theater function in converted buildings, the lack of ownership, and using only a specific part of the structure exclude State Theaters from being the sole decision-makers in the maintenance and repair processes, leaving them in a multi-stakeholder decision-making mechanism and creating an issue in adapting the design to technical competencies. In the 2023 Activity Report of State Theaters, beside constructing new theater stages, the infrastructure deficiencies of existing depots, workshops, and stages were addressed and enhancing technical capabilities and capacity were listed as objectives. (2023 Yılı İdari Faaliyet Raporu, 2023, p:25)

These buildings, mostly starting as cinemas and continuing as theaters, have been maintained and organized to meet general needs as theater halls over time due to the efforts of State Theaters . In fact, with the strategy reports of State Theaters, main development goals for existing stages and budget planning are defined in institutional scale. For instance as stated in the State Theaters ' Strategic Plan for 2019-2023, increasing state support to respond to the contemporary conditions and demands of theater, enhancing the General Directorate's budget economically, developing and sustaining advanced technology like acoustic arrangements and visual effects used in staged plays technologically, and ensuring the use of rapidly developing technological systems in performing arts by closely following the light, sound, visual effects, and other materials applied worldwide socially are very appropriate goals for ensuring the most qualified delivery of theater art to the public are the outstanding objectives. But this main goals mainly based on increasing functional efficiency and sustaining general maintenance, on the other hand conserving the significance in the focus of the building is not a mentioned topic in these institutional strategies. This situation defines an intervention area shaped by

immediate needs and budgetary constraints, rather than long-term projections on building conservation.

In that terms CMPs demonstrate a long-term and participatory conservation approach to ensure the conservation of the significance of the building. The CMP proposed for the Küçük Tiyatro in Chapter 4 offers an applicable approach for other theater buildings as well.

A problem that arises here is that while some of these structures are registered, others lack registration. The application of the CMP to a registered structure connects this document under the scope of Law No. 2863 and ensures its management by a binding framework involving in structures such as the monument council. These elements make the CMP both impactful and legally enforceable. Within this context, State Theaters may incorporate efforts to contribute to the registration of structures with high significance within their strategies by collaborated studies with universities, non-governmental organizations. This will also serve a protective function under the Law against demolition threats, as previously seen in the demolition of the Yeni Sahne or the arising threats for demolition as the ownership changes of the Akün and Şinasi stages.

But as registration of the building that is part of contemporary heritage is still a problematic area in Türkiye practice, CMP's can still be seen as an important tool

that consider conserving significance and specific needs of buildings that fill gaps in legal frameworks in favour of the structure, thereby gaining a role as a primary resource for those responsible for users and managers. Though not supported by 2863 Law, can still be evaluated as a management plan or a strategy plan for the building that initially sustain a defined process for maintenance and monitoring, with awareness of the significance as well. The ways in which the CMP can be strengthened through legal ties and other means when a structure is not registered will be discussed later in this section. However, firstly, evaluations regarding the applicability of the Küçük Tiyatro CMP to other theaters is given.

As it is examined in Chapter 2, the CMP of the Ahi Şerafeddin Mosque, which, as stated, developed common policies with a shared conservation approach for the five hypostyle mosques in Türkiye, but with structure-specific goals and actions. Similarly, CMPs can be prepared for other State Theaters structures with similar political goals.

Chapter 4 of the Küçük Tiyatro CMP proposal outlines policies to ensure the theater's significance and function is conserved and sustained. These policies basically, draw the main frame for conserving significance and maintaining functional continuity, adapting technology, engaging stakeholders, managing heritage efficiently, preserving the building's social role, and strengthening its connections with associations, the community, and the city. When we consider the significance and other problematic issues together in the State Theaters ' buildings in Ankara, CMPs prepared with a similar approach for these structures will serve as guiding document for management of long-term protection, participatory approach, and defined roles and responsibilities during the usage process for both user- and building owners.

So, the core policies similar to Küçük Tiyatro that can be applicable to all State Theaters buildings in Ankara can be defined as:

P1- Sustain continuity of the theater function that meets contemporary needs

P2- Conserve the building significance through appropriate methods

P3- Sustain a collaborated and efficient heritage management structure

P4- Conserve and promote the theater heritage by documenting and supporting studies

P5-Strengthen public awareness and build a closer connection with associations

P6-Strengthening the relationship between the structure, its surroundings, and the city

These policies can also be developed, and additional arrangements can be made specific to buildings. For instance, in the Üçüncü Sahne case as the main function is museum, there need to be specification about these usages as well as for Büyük Tiyatro and Üçüncü Sahne like Küçük Tiyatro, with the identical character and role in Türkiye cultural evolution and architectural history, the core policies should be developed to specify this perspective of conserving this significance.

The Burra Charter process for steps in planning managing cultural significance draw an applicable structure for all type of architectural heritage. So the methodological approach for Küçük Tiyatro CMP proposal can be applied for other selected State Theaters buildings CMP's.

The plan should prioritize conserving the cultural significance of the building. Therefore, similar to the studies conducted for Küçük Tiyatro in Chapter 4, studies for understanding place and assessment of significance should be done for other State Theaters buildings as well. The basis of plan should be based on the conserving and revealing cultural significance of the building. Preparing the significance maps and significance level tables like Küçük Tiyatro CMP proposal can also guide for intervention decisions. Today, there is no study that reveals the significance of these other theater buildings, which will guide State Theaters for its actions. This may lead to situations that are not preferred in terms of conservation.

For instance, the later addition of an elevator for the disabled to the Akün and Şinasi stages brought an improvement for the building in terms of accessibility, but as the elevator was placed inside the gallery opening of the decorative stairs which is a characteristic element that define the architectural identity and design aesthetic that emphasize spatial flow and space experience is damaged. The placement of the new introduction panel that close the metal reliefs above the main entrance, also damage a feature of unity of art and architecture of its era that contribute the significance of the building. So, within a CMP proposal the defined significance and its contributing members will help and guide to consider intervention impact on significance and can

guide State Theaters to make decisions for the interventions that it is responsible for in that perspective.

Figure 5.1 Photos From Akün Stage- Foyer And Main Entrance (Author, Photos Dated 2015 (Left) And 2023 (Right))

Since CMP is a document prepared specific to the place and its significance, it should be organized uniquely to place. So, while the policy areas mentioned above provide a general framework applicable to theaters in Ankara, the actions and projects should be detailed and prepared specific to the needs of the structure. Proposing management plans for each of these buildings exceed the scope of the thesis and forming a separate area of study.

So, in this section a general evaluation is provided regarding what can be the approach to develop strategies, actions, and projects, over highlighting common themes and potential differentiating factors. In here the initial aim should not be forgotten that at least the action and projects should sustain preservation of significance or improve the significance.

In determining strategies, considering the Ankara and State Theaters buildings categorizing them on various themes such as historical and registered buildings, recently constructed or renovated buildings, and unregistered buildings with significant architectural and contextual value can guide determining strategy development focusses. This approach allows strategic priorities to vary, enabling actions and projects to be detailed according to the specific needs of each structure.

For instance, as previously mentioned in policy development areas, strategic priorities for the Büyük Theater, Üçüncü Sahne and the Küçük Tiyatro may focus on the building's cultural heritage value and its cultural importance and societal connections. Restoration projects, interpretation methods showcasing the building's different historical periods, and strategies for cultural heritage awareness and community engagement may vary in intensity for these buildings.

Meanwhile, for recent constructions like the Çayyolu Cüneyt Gökçer and Pursaklar stages, strategies could focus more on systematic maintenance and repair processes and enhancing operational efficiency.

Alternatively, for converted buildings, approaches to stage design and technical adaptation to theater needs, alongside protocols for integrating all stakeholders into the building's management plans, could gain importance, especially as many are part of complexes or apartment structures. Considering that many of these buildings were constructed in the 1960s or later, updating heating, ventilation, and other infrastructure systems according to today's needs and defining stakeholder participation can be strategized to avoid negatively impacting the building's significance. For prominent structures of their era, like Akün and Şinasi, identifying the building's key significance components and providing recommendations to

prevent negative impacts from necessary maintenance and repair actions could be beneficial.

To mention some actions and projects proposed for Küçük Tiyatro CMP, they can also contribute to other State Theaters stages, either adopting an integrated approach that extends beyond a single structure and integrated to whole system or separately can contribute to strengthening management and sustain conservation, sustainability for function, and increase social connections can be summarized as stated in following Table 5.1..

Table 5.1 Table of Action and Project Guide for Ankara State Theater Buildings

Action and Project Guide for Ankara State Theater Buildings	
1	Preparing the guide for assessing building significance and its contributing elements
2	Establishing archives and record systems to support and document research (Reference to Küçük Tiyatro CMP proposal [S1b-A/P]-4, [S2-A/P]-2)
3	Regular maintenance and monitoring the structural components and technological infrastructure (Reference to Küçük Tiyatro CMP proposal [S1a-A/P]-5, [S1b-A/P]-3)
4	Improving stage technologies (Reference to Küçük Tiyatro CMP proposal [S1a-A/P]-1, [S1a-A/P]-5)
5	Risk management and security projects (Reference to Küçük Tiyatro CMP proposal [S1a-A/P]-4)
6	Accessibility improvement projects (Reference to Küçük Tiyatro CMP proposal [S1b-A/P]-1, [S4-A/P]-2)
7	Efforts to increase awareness (Reference to Küçük Tiyatro CMP proposal [S2-A/P]-1)
8	Strengthening protocols (Reference to Küçük Tiyatro CMP proposal [S3-A/P]-1)
9	Sustainable budget planning (Reference to Küçük Tiyatro CMP proposal [S3-A/P]-2)

In this context, the proposed HBIM system for the Küçük Tiyatro can be planned to cover all other State Theaters buildings.[197] For the theaters the existing workflows

[197] The action of the HBIM system for Küçük Tiyatro has been defined under action [S1b-A/P]-4. Integration into a Digital Archive System .

and application for monitoring and maintenance can be detailed and techniques can be further specified for individual buildings, while common monitoring schedules can be developed adaptable to whole buildings.

Additionally, standard guidelines can be established when considering the critical improvement areas for the technological infrastructure of the stage. Actions that aim to increase knowledge and awareness about theater culture and theater spaces can be planned with an upper strategy that enable a more holistic approach with different themes rather than focusing on a single structure. As will be discussed in greater detail in the following section, a general approach can be adopted towards standardizing protocol contents, distributing responsibilities in management, and utilizing these protocols conserving significance which is also another action proposed for Küçük Tiyatro CMP under the action [S3-A/P]-1 Capacity building and Improving protocols. The needs of the structure and budget requirements can be effectively addressed by utilizing CMP, moving away from hypothetical determinations and relying on pre-established data. Budgets sourced from various funds and donations can also be prioritized and allocated based on the risks associated with the buildings. Beyond these actions and projects, addressing planning studies and integrating local administrations and other relevant stakeholders into a system can result in a higher quality environment and responses to needs, enhancing these structures' roles in urban identity and social bonds.

Preparation of CMP is a process created in collaborative way with the participation of stakeholders, requires time and specific budget allocation. In this sense, State Theaters may prefer to prepare priority CMPs for selected buildings. These CMP studies can be prioritized and prepared in groups. The question sets for selection the case stated in Section 3.3.2. can guide starting work with buildings of high-significance groups.

As the manager of these theater spaces, the State Theaters play a crucial role in making decisions about building and the quality of theater space, regularly conducting routine maintenance and repair work in the boundary drawn by protocols

and regulations and spreading and performing the art of theater as a leading institution of the Republic. This proposal's contribution that are aligning with the institutional goals and a system that is already working can be defined as offering a building-specific strategy guide that scales down from large-scale strategies to building level, enabling an efficient process tracking and management at the building scale with a focus for conserving the cultural significance. For these buildings, in the current approach, contemporary issues required for the building are carried out that the budget limits allow. But with the management and conservation guide as a CMP can supply expanding this approach to long-term projections developed specifically for selected buildings. Such projections distribute responsibilities for maintenance and repair activities among relevant stakeholders and direct the State Theaters's routine actions are handled through with a focus on conserving significance, thus enables facilitating and enhancing the State Theaters ' management role in this process.

If we return back to the topic for CMP usage in registered and unregistered structures, it can be stated that the CMP for registered structures is more structured and legally applicable, while, for unregistered structures, it can be considered as a guiding document, without a legal base, making it more a conservation and management guide that its applicability is up to initiative of the institution.

For this reason, for unregistered buildings, the strength of CMPs can be enhanced by utilizing the Kat Mülkiyeti Kanunu- Flat Ownership Law (1965). Issues regarding the management plan are defined in this law, which is in fact a binding contract for all flat owners. The duties of the manager are outlined in the management plan, and unless stated otherwise, operations should be carried out by the manager including maintenance works like protection, repair, and cleaning, as well as central heating, hot and cold air functions, as specified in the management plan. If not specified, these operations are required at all times (Kat Mülkiyeti Kanunu, 1965: Act-35). The law also states that flat owners are obliged to maintain the main estate and protect its architectural condition, beauty, and durability (Kat Mülkiyeti Kanunu, 1965: Act-19-22). This law also give power to State Theaters buildings, for the cases require

responsible share for renovating or repairing common areas, such as heating and cooling systems, where building owners may hesitate to invest in practice if it is defined with a management plan.

However, transforming the management plan defined by this law into one that meets the needs of theaters requiring CMP can be applicable integrate this request into contracts by State Theaters with building owners and recording the CMP as a management plan under the Flat Ownership Law. By this way the document can serve as a legally protective measure for the building in cases of ownership change or deviations from management plans. This method can provide temporary protection for unregistered buildings.

Improving protocols and capacity building

From here improvement areas such as protocols, efficient ways to use current regulations and capacity building for State Theaters are explained, which enable strengthening a CMP or even without CMP contribute State Theaters building management that can improve current situation.

For many buildings owned by the State Theaters , documents that define the basic responsibilities for building use, as well as maintenance and repair, are contracts and protocols made with the building owner. Protocols for various theater buildings in Ankara used by State Theaters for staging purposes were examined in the scope of the thesis.[198] It should be also stated that some protocols being outdated or inaccessible, still so the findings provide valuable data about the system. These protocols cover areas and uses subject to rental, purposes of use, fixtures, materials, and related issues. They may also state inventory for the used elements, rental fees, rental periods and increases, tenant responsibilities, parking areas, and termination

[198] These protocols include Akün, Şinasi, Büyük Tiyatro, Tatbikat Stage,75. Yıl stage. Pursaklar Stage Cer Modern and Ziraat Stage. There are also protocols for buildings periodically used by the State Theaters , such as TAD, Mamak Municipality Music Teacher's School Building, and Cer Modern, exhibit structural differences

conditions. But from this research it can be said that rental agreements vary from building to building, with different definitions and included topics on usage, maintenance, and repair of the buildings.

Establishing protocols with minimum standards can reduce potential problems during the usage process. It is better to use the stages that the State Theaters should use well-structured protocols and rent for the long term. But beside managing and defining details for usage, they can be used for conservation the significance components. For example, in the Akün Theater, we see an effort to preserve some special elements through lease contracts and transformation.

Although the building is not registered, significant efforts were taken in the sub-contract in the transformation of the building from cinema to theater states it is specified that the art pieces in the foyers and entrances will be preserved, the project will proceed without adhering to the old decoration. Although there was a selective conservation approach while the art objects in the entrance and foyer were preserved, while the characteristic wooden and ceramic works covering the stage and walls of the cinema hall were abandoned due to the new design of the auditorium and acoustic design of the theater. However, as stated by the architect Özgür Ecevit of the building, it is not a conservation project, but instead a transformation from cinema to theater (Yapı Dergisi, 2004). In this context, defining the elements worthy of preservation through protocols serves as an efficient instrument, though it is not equivalent to formal registration.

Developing protocol is also an action proposed for Küçük Tiyatro CMP under action [S3-A/P]-1 Capacity building and Improving protocols. The fact that most of the buildings are not connected to the private property of State Theaters raises issues about who will be responsible for the maintenance and repair processes of the structures. Protocols should define the responsibilities of all parties, ensuring that any changes involve the consultancy of the State Theaters. The problems of other parts of the building affecting the theater, such as heating and ventilation, should be considered and defined, and budget sharing for comprehensive repairs should be

stated. The distribution of management and other employees in common uses, responsibilities for improving fire safety and accessibility requirements, and shared expenses should be clearly and detailed stated, especially in emergency situations. It is also important to define responsibilities for malfunctions encountered in other parts of the building that may affect the theater structure. Renovation and improvement of the building should be planned with protocols in a manner sensitive to the building's significance. Protocols should also include a significance report, clarifying themes for improvement based on that report between the parties.

Currently, there are legal regulations specifically organized for cultural structures. The Ankara Büyük Tiyatro (Opera) Binası ve Müştemilatının İdare Yönetmeliği (1972) defines responsibilities for maintenance, cleaning, operation, internal and external security, sabotage, and fire between the State Theaters and the General Directorate of State Opera and Ballet. On the other hand, the Istanbul İstanbul Atatürk Kültür Merkezi İşletme ve Kullanma Yönetmeliği (1976) seem to active as it is not repealed. This regulation includes topics like air conditioning, fire prevention, and safety installations as well as cleaning, area usages, stage mechanics maintenance, and responsible departments which in fact define a management system for the structure.

As mentioned in more detail in Chapter 3 and Chapter 4, State Theaters also have regulations about maintenance and basic repairs, use and housekeeping works and responsibilities of the staff but, not detailed with defined process and guides like cycles for maintenance and monitoring. So establishing regulations specific the building or a more detailed process defining legal framework can sustain a more efficient management structure to State Theaters for buildings. With this legislation regulation as proposed before, even the CMP’s or in other words management plans for actions and projects for unregistered building can found their legal base.

For unregistered contemporary buildings, Act 5846 *Fikir ve Sanat Eserleri* Law can also be considered a way that enable a level of protection. In that respect an architectural project either accepted as work of fine art or a scientific or literary work,

due to copyright protection any modifications to the project require the permission of the designer.

In addition to the organization scheme brought by the Monument Council in section 5.2.1., this section provide recommendations for improving the current capacity of the State Theaters organization for conservation and repair works, which is also another action proposed in Küçük Tiyatro CMP under the action [S3-A/P]-1 Capacity building and Improving protocols. As outlined in Chapter 3 regarding the management structure of State Theaters , the Art Technical Directorate stands out with its extensive knowledge and experience in art, stage design, and technique. However, this unit does not include any disciplines such as architecture, civil, mechanical, and electrical engineering. In State Theaters, these disciplines are under the Administrative and Financial Affairs Department, State Theaters Technical Works Directorate. Having these two-expertise related to the building under two separate entities reveals a less efficient system compared to consolidating them into a single department or integrating an additional technical staff unit under the Art Technical Directorate.

By aligning the aforementioned expertise within the same directory, the Art Technical Directorate could gain a Technical Support unit identity. However, to sustain this goal, the regions should also be strengthened, as all technical works consultancy brings an extra load to a General Directorate-bounded central unit. Today, there are no architects, civil, or mechanical engineers in the regions, so the existing system supplies the expert needs from other institutions, resulting in long waiting times and a lack of sustainability in expertise. Considering the unique characteristics of theater buildings, acquiring expertise within the institution should be regarded as a more valuable approach.

Therefore, a second proposal for improving the capacity building of State Theaters involves employing technical staff, including architects, mechanical engineers, and civil engineers, in the directory or in the Istanbul and Ankara Regions. These regions host nearly half of the stages. These personnel could be used for technical tasks

required for consultancy and monitoring for maintenance and repair works in the buildings.

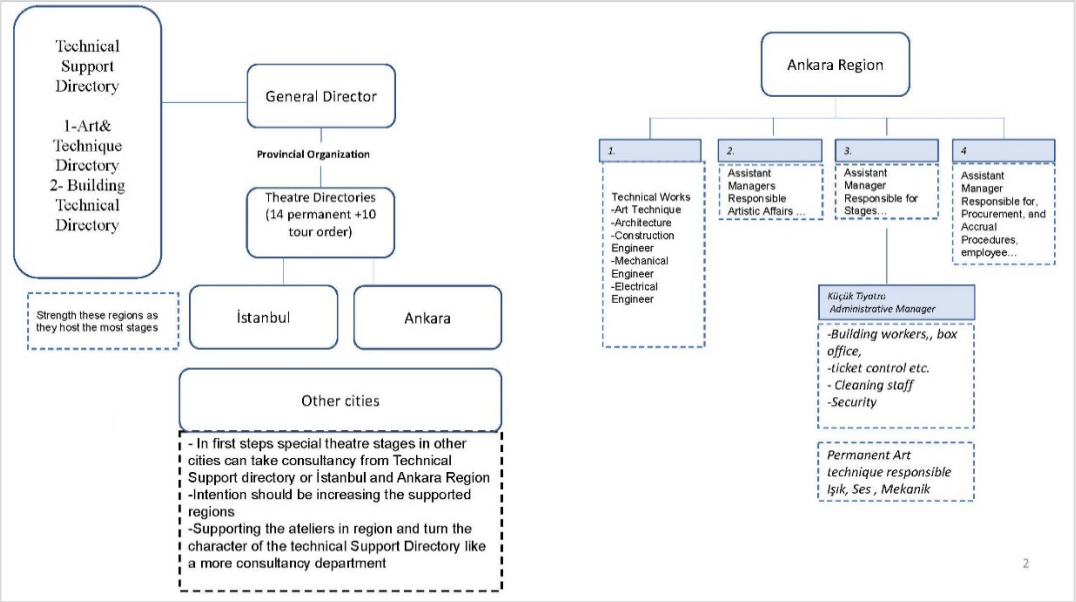


Figure 5.2 Recommendation for Strengthening The State Theaters Administration Structure in Terms of Building Works

Furthermore, the load over General Directorate could be relieved by strengthening regional organizations, supporting ateliers, and transforming the Technical Support Directorate into a more consultancy-like department character which gain this directorate much more a technical Support identity. And over time, the facilities of this unit can provide recommendations for best practices or sustain technical support on specific topics, not only for State Theaters buildings but also for other theater structures as well as it is in the current situation.[199] This unit could establish

[199] Today, the Art Technical Directorate shares its technical expertise in theater design to numerous institutions . As stated in interviews with related staff from State Theaters have revealed that the Directorate has contributed in terms of technical knowledge to projects such as the Serdivan Municipality Hall, Pursaklar Municipality, Gölbaşı, Şehitkamil Municipality, Samsun Municipality

guidelines for building care, technical improvement and monitoring. They can publish cyclical templates for monitoring and maintenance and suggest strategies and guides for improving theater buildings. They can also prepare technical and academic research topics gained through time expertise and they can also prepare inventory for the stages they use, and institutional regulations. The schematic proposal for technical support directory and strengthened organization for regions can be seen in Figure 5.2.

5.2 Administrative Authority: Local to National Context

The fundamental element which turns CMP to function effectively beyond being just a written text is that it has an organizational structure. In this context, in terms of the applicability of the plan, the stakeholders should be defined clearly with their responsibility and roles.

In this section of the thesis, the management issue is addressed at two different scales. First, a model that is compatible with national legislation and can provide an applicable framework especially for registered structures has been developed. This model has been shaped with new sub-units and stakeholders by going beyond the framework defined in the law, through the example of State Theatres and offer a Monument Council in that respect.

Although the focus of the thesis is the State Theatres, similar protection and maintenance problems of other registered or unregistered structures that host cultural, artistic and performance activities such as cinemas and cultural centers, as well as other private theater structures, have been taken into consideration. In this context, how a management structure that can overcome conservation, maintenance

cultural centre, Karabük cinema hall revision, Yozgat conference hall transformation into a stage, and their ideas and suggestions were conveyed in the construction of Istanbul Akm. Apart from this, it is also stated that they decided on issues like determining the colour code for the Konak theater.

and management problems and develop national strategies can be established and the components of this organization have been discussed. The legal regulations discussed in Section 2 and examples such as the Theatre Trust examined in Section 2 3.2 have made significant contributions to this section of the study.

5.2.1 Implementing a Monument Council for State Theaters

As detailed in Chapter 2, the Act 2863 and the Management Site the Establishment and Duties of the Monuments Board (SMEDMB, 2005) specify the management of sites and the duties of Monument Boards. Although the legislation defines a board for monument-specific decisions at the building scale, the board's function and responsibility don't direct to creation of a conservation management plan.

In the regulation the members of the monument board reflect a broad participation with direct authority over the structure, advisory members such as universities, NGOs, stakeholders who contribute to the understanding of the monument's significance and financial funders[200]. The board's chairman is tasked with ensuring coordination among these parties and is responsible for activities such as preservation, maintenance, repair, and visitor management. Furthermore, the administration is obligated to adhere to the reports issued by the monument board (SMEDMB, 2005: Art.18, 20-21).

Despite these responsibilities, the tasks of the board involve defining a five-year protection and development project focused on the spatial, physical, and thematic development of the monument. It includes setting a vision and preparing regular reports to be submitted to relevant authorities for implementation. In fact the plan implicitly resembles a CMP that aim conservation and development, and is based on

[200] These stakeholders are selected from among at least one faculty member from relevant departments of regional universities, representatives of professional chambers, non-governmental organizations, local government representatives, donors who contribute to the preservation and development of the monument, and individuals with authority over the structure (SMEDMB, 2005: Art. 18).

biannual meetings and a five-year projection (SMEDMB, 2005, Art. 18-21). On the other hand the regulation does not define the processes and organization required are not defined as the articles for site management plans, including the necessary advisory board, coordination, and oversight committees, in as much detail for monument boards (SMEDMB, 2005: Art.5-17).

In existing regulation, the absence of detailed objectives, conservation processes and organization for the project in the legislation for the monument board, results in unclear process definitions reduces the applicability of law[201]. Unlike site management regulations, there is no emphasis on the conservation of significance, nor a framework for policies and actions. Although a chairman and a monument board are defined, for structures managed by a state institution, this new area of work is outlined without integrating into the existing system beyond the Public Financial Management and Control Law, creating a challenging framework for practical application. As stated in the national management plans reviewed in Chapter 2 for Edirne and Ahi Şerafeddin Mosque, these plans, though focusing on the monument, have referenced regulations concerning site management and similarly structured their management organization according to the legislation with roles like site chairperson, advisory board, and Coordination and Supervision Boards.

When we look at Burra Charter for what approach should be addressed in order to create an organization scheme for CMP, that can fill the gaps in the existing law in the work to be; we can state that Burra Charter does not provide explicit definitions of how this organization should be structured, but on the other hand it offers principles that can guide the development of a foundational organizational schema (Australia ICOMOS, 2013a).

[201] The steps involved in preparing the management plan for site management, as stated in the legislation, include the assessment of the current situation, site analysis, determination of vision and policy, scheduling of work programs, and preparation of projects (SMEDMB, 2005: Art. 9).

For instance, this structure should ensure that knowledge, skills, and disciplines contribute to the study and care of the building, while management and interpretation facilitate public participation. Ideally, associations inclusion should be integrated into all steps of the management plan (Australia ICOMOS, 2013a: Art. 4, Art. 12, Art. 26.3). Furthermore, the conservation process should be designed within a system that involves analytical, documentary, oral, and other evidence, which aim to identify significance of the place. This study should also contribute evaluation of significance and developing policies, as well as keeping them up to date. This brings routine reviews, and monitoring actions and outcomes. For a CMP, defined processes for conservation are crucial, particularly the association of significance and policies with the management plan. It is necessary to delineate and regulate boundaries for managing the elements that affect the building's significance (Australia ICOMOS, 2013a: Art. 26.2, 15.1, 27.1). Additionally, responsibilities within the organization and for individuals must be clearly defined in the management plan and decision-making process (Australia ICOMOS, 2013a: Art. 29).

This written document serves as a guide for the conservation process and stakeholders involved. It emphasizes the necessity for individuals with relevant expertise to provide direction and supervision at every stage (Australia ICOMOS, 2013a: Art. 30). Maintaining a continuous archive that is accessible (Australia ICOMOS, 2013a: Art. 32, 33) and documenting all factors and keeping records affecting new developments and management decisions, including studies about the history of a place, is essential (Australia ICOMOS, 2013a: Art. 31, 32.2).

The Burra Charter places the significance of conservation at its core, considering not only the material but also the associations and relationships and bounds with the location. It emphasizes a management approach that includes stakeholder participation, monitoring of action outcomes, constant renewal of the plan, and conservation with adequate resources within a sustainable framework (Australia ICOMOS, 2013a: Art. 2; 9.1; 12; 26; 34).

In conclusion, an efficient organizational scheme should have the following qualities:

-A multidisciplinary management structure allowing stakeholder involvement.

-A framework where the significance of the place, policies, and actions are defined, and continuously monitored through scientific data, analysis, and studies aimed at understanding the site.

-A structure that regularly update

-Defined roles, responsibilities, and processes guided by the management plan.

-A system for recording conservation actions and studies related to the building's significance

-Adequate consultancy provided by knowledgeable and skilled partners

-Provision of adequate resources.

In this context, considering the structure of Küçük Tiyatro, which is owned by the Directorate General of Foundations and primarily utilized by the State Theaters, and acknowledging the existing complex management structure of the State Theaters Management—capable of overseeing not just a single building but all State Theaters stages across the country—a proposal for the management organization of CMP is presented. These establishing “Monument Council” and “capacity building” was also proposed as an action in previous section [S3-A/P]-1 . This proposal includes more detailed and clearly defined units and their responsibilities, specifically for the Monument Council. This suggested structure can also be viewed as areas that require development in current legislation, potentially providing a more applicable framework to Monument Council.

In that regard the units to organize this CMP plan for Küçük Tiyatro, as it can be seen in Figure 5.3. As stated in the legend in the table, organizations are stated differentiating in frame that are compatible with the law regarding the Monument Council, organizations that are not included in the law but are recommended, and

units that are suggested to be added are showed with "* "to the law of State Theaters . The Monument Council and the Monument Chairman are defined in the law. Here, the role of the president has been changed to coordinator. In the table, a gradually increasing scale of colours has been preferred according to decision-making capacity. The scheme includes subunits as follows:

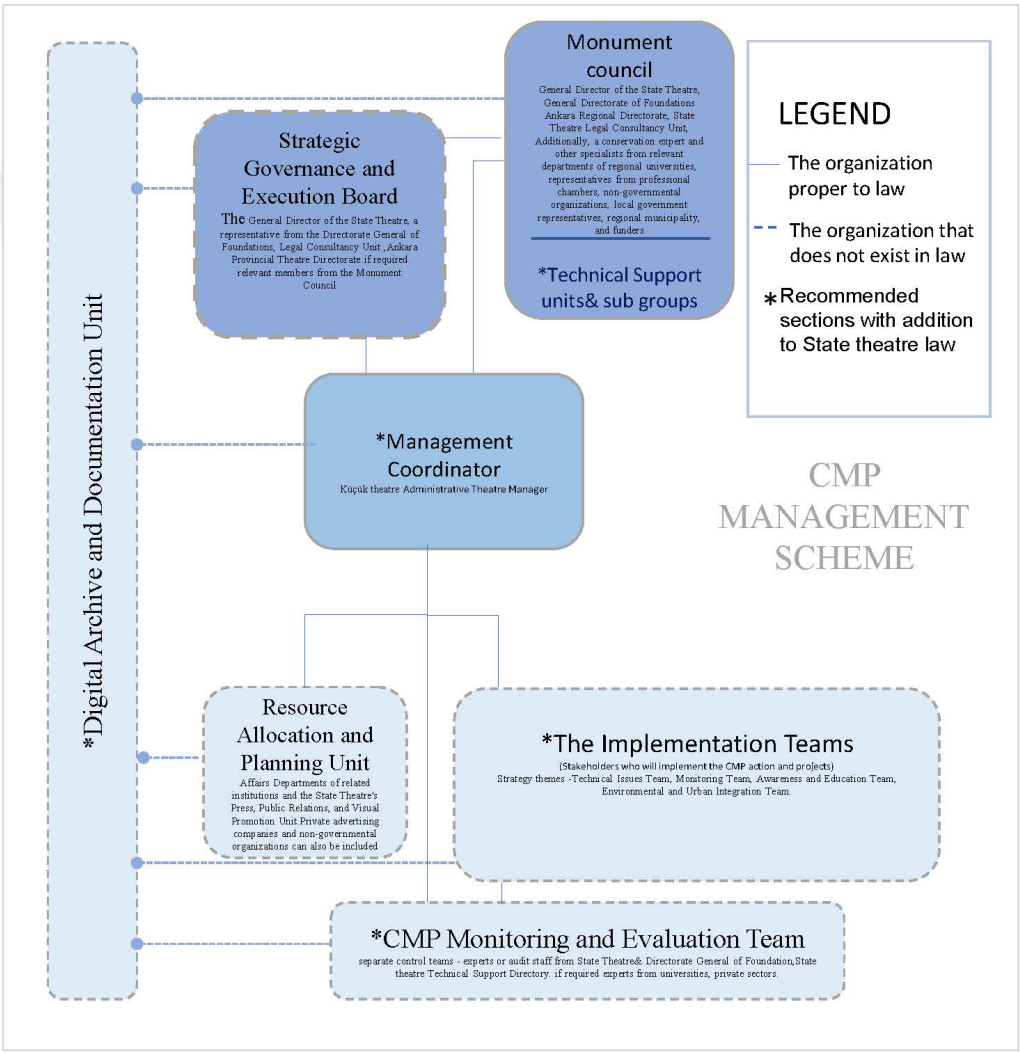


Figure 5.3 The Monument Council Proposal

1- Monument Council: This organization composed of a wide range of stakeholders for collaboration, serves as the main body for consulting on the conservation of building significance and assessing issues that impact its significance. It is involved in the preparation of the CMP plan[202] and in developing decisions about the building's future on matters not covered by the CMP. The Council can recommend best practices and provide ongoing technical support for specific topics. It evaluates annual reports prepared by the coordinator manager, based on the work of implementing stakeholders, and reviews the year-end monitoring reports from the control team. It is recommended that the Monument Council have a meeting once a year with all members. The Council can also form subgroups for specialized or urgent issues, inviting new participants from within or outside the institution when needed. Particularly for technical matters, subgroups may have meetings more than once throughout the year at the request of the coordinator manager.

This Monument Council is in fact similar with the advisory boards established for site management defined in legislation or project-based Science and Advisory Boards[203]. But the monument council differentiate from aforementioned boards as it functions continuously, guiding the building's lifecycle rather than being limited with the action time. The proposed Monument Council is still obliged to obey the processes defined in Law 2863 and related Supreme Board decisions.

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[202] If a team is established to prepare a CMP for this purpose, the Monument Council will also provide consultancy to it.

[203] In recent years, the Directorate General of Foundations and the Ministry of Culture and Tourism have frequently established science and advisory boards for special buildings or special building complexes' restoration projects, that can be found both on the UNESCO World Heritage List or also among notable buildings that are not included in this list. Examples can be given as Nemrut Tümülüsü, Diyarbakır *Surları,* Divriği *Ulu Cami* and *Darüşifası*, Ayasofya, Kız Kulesi and Bodrum *Kalesi*. This practice has become quite common, although there is no specific legal framework governing it. The creation of these boards often depends on the nature, scope, and size of the project, as well as the institution's facilities and technical staff adequacy and capacity. These consultation boards sustain great assistance for the projects requiring a specialized approach and sensitivity related to heritage. These boards consist of experts in relevant fields who address the needs and qualifications of the buildings.

This structure will provide legal base and obligatory structure for stakeholders to obey, and will make CMP more than a document but instead makes it a functional and feasible guiding management tool that consider the long term period.

Monument Council Members: They include the General Director of the State Theaters, General Directorate of Foundations Ankara Regional Directorate, State Theaters Legal Consultancy Unit, Additionally, a cultural heritage conservation expert and other specialists from relevant departments of regional universities, representatives from Chambers of Architects, non-governmental organizations, local government representatives, regional municipality, and funders constitute the broader membership. The Technical Support Unit include staff from the State Theaters Art and Technical Directory and also relevant experts from institutions or universities. The State Theaters Art Technical Directorate should also be a permanent member of the Council with appropriate staff relevant to the meeting agenda. An enhancement to strengthen the State Theaters Art Technical Directorate that is proposed in the previous sections.

2- **Strategic Governance and Execution Board:** This unit members are composed of high-level decision-makers responsible bodies for implementing the CMP, in this case including the owners and user and other institutions member. They sustain the required legal approval for the CMP and ensure the decisions of Monument Council are applied, which in fact manning fulfilling their responsibilities. This Board has the authority to approve strategic decisions, evaluate overall progress with collaboration of Monument Council, and also decide usage of mutual funds in regard to reports prepared by institutions' Administrative and Financial Affairs Departments. They also sustain necessary changes and improvement for internal organizational of institution based on the Monument Council's recommendations and reports from implementing units.

Strategic Governance and Execution Board Members: The General Director of the State Theaters, representative from the General Directorate of Foundations are direct members as they are primary user and owner. For strength implementation and

feasibility, the Legal Consultancy Unit and members of the Ankara Provincial Theater Directorate take place in this Board. Depending on the board agenda, relevant members from the Monument Council can also be included.

3-Management Coordinator: For this role proficiency in cultural heritage conservation or management is required. If the manager chosen from a governmental authority, then requires orientation training should be given. The Management Coordinator manages the CMP preparation process, maintains coordination between stakeholders, and make connections with implementing partners, and monitors progress by preparing quarterly reports considering the process alignment with the CMP. Annual reports should be prepared in collaboration with the relevant implementing units and presented to the Strategic Governance and Execution Board and Monument Council. Management Coordinator organizes also responsible to manage the archival and record-keeping unit for collecting relevant reports in the HBIM archive.

Coordinator Director Member: For the implementation the Küçük Tiyatro Administrative Theater Manager selected. In terms of CMP, conservation or management issues according to responsible staff education can be taken from related universities.

4- Monitoring and Evaluation Team: These unit responsibility for monitoring and evaluating whether the goals and performance indicators of actions and projects defined in the CMP have been achieved, it is like a audit on CMP actions, also evaluating the reports for implementer teams. The prepared annual reports should be presented to the Monument Council and Strategic Governance and Execution Board through the Management Coordinator. These reports may also include recommended areas for improvement and identified issues.

Monitoring and Evaluation Team Members: This team should be composed of experts or audit staff from the relevant authority, and separate control teams may be established for different projects including experts from universities, private sectors.

For State Theaters the expert staff should be include from the Technical Support Directory.

5-Digital Archive and Documentation Unit: The Coordinator Manager establishes a record and archive unit to maintain all final reports, important documents, plans, and projects. All CMP-related documents and reports should be stored in this archive, which remains accessible to relevant stakeholders.

Digital Archive and Documentation Unit Members: This unit should be integrated into the archives of the State Theaters, and the State Theaters Information processing unit should be included in this unit.

6-Resource Allocation and Planning Unit: In the case of Küçük Tiyatro, there is a shared responsibility area which also includes the budget on basic repair and comprehensive repair works, as the owner and user are different partners. In that case it is essential to collaboratively plan a budget for the building's benefit. In order to use the resources effectively, necessary budget reports should be prepared in continuous following of building necessities, required actions and projects defined with CMP. These reports should be prepared by the related administrative and financial affairs units of the institution and should be shared annually with Strategic Governance and Execution Board and Monument Council. A common budget may also be sourced with a collaborative study of the institution’s relevant promotion units, from funds, donations and special rentals for private performances.

Resource Allocation and Planning Unit Members: This unit includes the Administrative and Financial Affairs Departments of related institutions and the State Theaters's Press, Public Relations, and Visual Promotion Unit. Private advertising companies and non-governmental organizations can also be included in the unit within the scope of the project.

7- Implementation Teams: These teams refer to group of stakeholders responsible for executing the actions and projects defined with CMP. Each implementing body should define a responsible node to work in coordination with the Coordinator

Manager to ensure smooth coordination and process management. These teams should Prepare periodic reports demonstrating progress, in conjunction with the Coordinator Manager.

Sub-units Implementer Teams: For the CMP proposed for Küçük Tiyatro teams related with strategies can be established Technical Issues Team, Monitoring Team, Awareness and Education Team, Environmental and Urban Integration Team. The detailed stakeholders for groups were defined in detail in previous Chapter.

For Küçük Tiyatro CMP, a management organization of Monument Council is proposed for an effective and practical implementation. The defined model defines responsibilities to manage, monitor, and track the process, and reviewing the management plan.

5.2.2 Sustainable Management for Conservation of Performing Arts and Cultural Buildings

As stated in Chapter 1 and Chapter 3, The theater buildings are important cultural heritage that encompass the architectural, historical, social and technological values, they contribute to city identity, collective memory and nation history. However, these structure faces numerous problems as stated in Introduction, including legal gaps especially for contemporary and financial problems. Since many of these buildings are not originally designed as theater, they often don’t meet the design requirement, also face problems like material aging and infrastructural issues while their renovation and maintenance processes are costly. Especially for the private theaters, finance is a big problem, which even cause threat on functional continuity. Even for State Theaters budget limitations are stated as a problem in Strategic Plans. As there are a little number of theater buildings that is originally designed with this function they also reveal to be converted and rented spaces. These lead to problem in creating collaboration challenges between owner and lessees. Mainly owner hesitate to make an investment in regard to the benefit of the theater due to high

costs. The urban transformation and commercial pressure on the other hand cause function losses and demolition. Also, the social awareness for the cultural heritage value of theaters is not at required level. As well as the limited studies about these building groups creates a challenge in understanding their significance.

When this theater building group and the problems encountered that result their loss, function change or quality loss, it can be seen that the reasons that lead to these problems that spread in different multi levels in economic, social, management, legal and cultural reasons. With stated challenges, a comprehensive approach for theater conservation in wider scale became important. In that respect the case Theater Trust from UK, that is examined in Chapter 2, reveals a good example as an organization that provide an alternative frame for conservation of theater building with an organized management in broad concept.[204] In that respect a National Supreme Board for Culture and Art spaces are proposed. This organization aim to sustain a management approach in broad frame in national and local frames, that provide strategies for conservation of these buildings, advice policy development, sustain financial resources for selected theaters, give technical support, and community engagement. The organization also aim to support studies to collect detailed archive and research service, which can increase sustain public awareness

In Türkiye, considering the aforementioned aspects, establishing a similar organizational structure can be a solution towards the multifaceted issue of conserving theater buildings. By this organization not only theaters, but also cinemas and other cultural art spaces can also be included under interest of a Supreme Board. The preservation of these buildings, which require specialized knowledge and

[204] The trust reveal as a public advisory body, aims to sustain theater protection for national benefit. The Theater at Risk Register program, supply initiatives for theaters that are under risk, regardless of size or type, or even nonregistered theaters can be included in this register program. They intend to raise awareness and sustain collaboration between stakeholders, including local authorities. The Trust have a multistakeholder structure which enable it to give advice on many topics for theater. The trust also makes campaigns and sustain funding support.

experience, should be approached not just from a physical consultancy perspective but also through strategies involving financial resource, enhancing societal awareness, and fostering collective efforts should be considered. In that respect Management with structured strategies derived by this organization can contribute to existing problems.

They also initiate studies to collect detailed archive and research service, sustain public awareness and collect funds. Considering the building stock in Türkiye, the unregistered building should also be in the scope of this organization the buildings managed either by State Theaters, municipality or private sector. The buildings selection can be prioritized by value and risk inputs. Financial support can be given to the priority groups that has significance and under danger of destruction like in the cases in Theater Trust example. For the selection the questions set that has been used for selecting case in Chapter 3 can be developed with creating a matrix with integrating other inputs like risk level, condition of building and applicability of conservation project and social connections.

This organization should be a separate legal entity as an organization related to the Ministry of Culture and Tourism and has no hierarchical connection with the ministry; it is proposed to be an autonomous organization. This connection may bring the organization a statue to define national level strategies. The Board should study operate as an impartial organization but take budget from government. But it is important to note that this organization is different from monument council that takes its base from the Law 2863. The Supreme Board organization is considered to be in a more flexible structure that also cover the unregistered buildings, in a broad context.

The basic structure of units proposed for National Supreme Board for Culture- Art Spaces can be seen in Figure 5.4 and their responsibilities and related partners are given below.

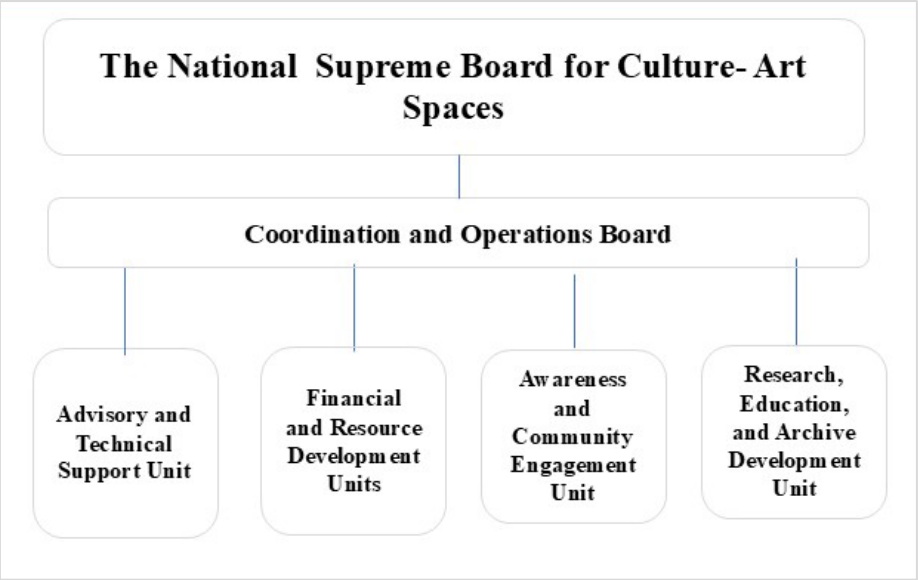

Figure 5.4 Basic Scheme for Proposed National Supreme Board

1- The National Supreme Board for Culture- Art Spaces: In current situation there is not any conservation strategy that encompass whole culture and art buildings in broad perspective. The aim of Supreme Board is to provide policies and strategies in national level that contribute the conservation of these building groups. They evaluate the studies of the subunits annually and decide on improving strategies and priority actions for the Board. It is considered board in broad perspective with a diverse participant partner as a high-level decision maker not only strategies to conserve these buildings but also for proposing legal improvements and determining the board's working principles. Additionally, it makes final decisions regarding the selection of theater buildings and their financial support, as well as approving financial management.

The Supreme Board Members for Culture- Art Buildings can include, Representatives from Ministry of Culture and Tourism and local governments, municipalities, the General Director of State Theaters , The representatives for City theaters and private theaters, State Theaters Technical Support Department as proposed in previous section, members of the relevant staff from universities,

chambers, representatives of non-governmental organizations and local governments, as well as funders deemed appropriate by the Board, selected members private theater actors and art technician associations.

2-Coordination and Operations Board: It works like a coordinator body between the Supreme Board and subunits as well as related partners. It can also be considered as the secretarial unit responsible managing the operational process, the actions and projects of the subunits. This unit collaborates with subunits to prepare annual reports. Among its responsibilities they can manage meetings with relevant stakeholders and Supreme Board.

The members of executive board should include managers appointed by Supreme Board, managers of subunits and support staff.

3- Advisory and Technical Support Unit: The culture and art spaces require a technical expertise in design and technical infrastructure. The expertise on this topic condensed on active implementors like State Theaters and theaters that function for a long time. Also, there are not defined guidelines for conservation and functional improvement of this buildings. This unit provide consultancy for conservation of culture and art buildings regarding restoration projects, technical improvement and space usages. The department aims sustain sustainable management, guide both physical and technical issues, as well as promoting and managing the theater as a business. They prepare guides on selected themes that will help the owners and users in developing CMPs for these spaces, points for efficient functional use, maintenance and monitoring strategies. This unit can also guide the municipalities for improvement in urban planning approach that conserve these building. They can give consultancy to local authorities for consultancy to the architectural aesthetic

commissions defined with the *Planlı Alanlar İmar Yönetmeliği* (3.7.2017/30113)[205] in Article 28(7). This unit can also offer technical support for theater management.

The technical support unit can be composed of staff from various disciplines. Architecture, Civil Engineer, Electrical and Mechanical Engineer, Urban Planners, Marketing manager, Finance manager, Subunits can also be for different areas for theater, opera, cinema and etc. The State Theaters proposed technical support unit representative in previous section is also a member for this unit.

4- Financial and Resource Development Units: There is a insufficient funding for theater investments. This unit is responsible for collecting donations, and it utilizes partial income paid by cultural and art buildings to sustain financial resources for the board. They should actively seek international funds and organize sponsorships for selected theater buildings. They may guide municipalities in allocating special budgets for cultural heritage projects. As in other global examples, access to funds should be contingent upon the existence of a CMP for the structure.

Beside the staff of this unit, stakeholders in this unit include donors, sponsors, international financial institutions, the Ministry of Culture and Tourism, municipalities, and local governments.

5-Awareness and Community Engagement Unit: As there is limited public awareness the significance of these buildings the social bonds needs to be strengthening. This unit organizes events, tours, workshops, and festivals to raise social awareness about the significance of these structures, fostering their acceptance by the community. The unit should use media tools effectively, with input from appropriate contributors. Special organizations can be created to attract attention by

[205] The interior heights of special buildings such as education, health, industrial buildings, cinemas, theaters and conference halls, multi-storey car parks, wedding halls, buildings belonging to official institutions and organizations and sports halls are determined by the decision of the architectural aesthetic commission according to technological and architectural requirements.

promoting certain buildings and highlighting their importance. Periodic questionnaires may be prepared to understand the needs of the relevant audience, theater workers, and their approaches to defined topics.

Beside the staff of this unit, stakeholders in this section should include media organizations, artists, theater associations, and the public.

6- Research, Education, and Archive Development Unit: There is limited knowledge about these buildings and limited academic studies. In that respective an archive and research centre should be established. Universities and local governments should be encouraged to prepare inventories in their regions. The research unit can encourage universities and organizations like ICOMOS Türkiye; DOCOMOMO to conduct special academic studies on these themes. They can apply routine questionnaires and surveys with local communities and artists. The relevant sub-units can organize educational events with related stakeholders. Stakeholders in this unit include universities, local governments, the Ministry of Culture and Tourism, State Theaters , municipal theaters, representatives of private theaters, the public, art and culture associations, theater practitioners, and art technician experts.

This proposal outlines a multi-layered and interdisciplinary management structure that sets strategic goals for the preservation of cultural and artistic structures at a national level. The aim is to provide necessary consultancy and detailed services, for the manager and owners of the culture - art spaces, about conservation approaches, maintenance and monitor processes in line with these goals, and address various problem areas with guides in terms of operational and managerial solutions, creating an archive in national level. The organization is designed to be participatory, enhancing sustainability and social awareness in the conservation of cultural and artistic buildings. These Supreme Board contribute defining strategies for transfer of theater buildings with their significance and within functional efficiency and qualifies spaces, by sustaining funding, public awareness and technical expertise and strengthening these buildings place in national and local identity.

CHAPTER 6

CONCLUSION

Theater buildings reveal as cultural icons not just as functional space, but they comprise historical, architectural, social, and scientific values, that reflect the nation identity as important members of cultural heritage. Despite their limited number, Türkiye's theater building stock includes numerous unregistered and a few registered examples of modest yet culturally significant theater buildings. As explained in through thesis, the theater buildings face challenges in many fields in economic, social, management, legal gaps, financial -administrative constraints, multistakeholder and ownership complexities; necessitates a comprehensive approach for their preservation.

This thesis study focused on conservation of theater buildings, with an approach that emphasize their significance. In that respect the research questions aimed at determining how to conserve theater buildings in a manner that coordinates stakeholders, ensures the continuation of their significance, and maintains the continuity of their functions. while understanding their problems, also search for ways for decision-making and management through different scales, from building based interventions to broader institutional and urban level strategies.

The research integrated and developed around two research areas theater buildings as cultural heritage with a focus on Ankara and State Theaters -Küçük Tiyatro context and CMPs as a tool for sustainable heritage management. The Burra Charter provided the guiding framework for planning management process, emphasizing significance-based conservation, a collaborative participation model and adaptability for diverse heritage context. The comprehensive studies in Chapters 2 and 3, contributed to thesis outcome.

As explained in the introduction part theatres face complex multi-layered problems extends individual building issues. For complex building functions-usages and management problems they face, CMP offers an efficient tool and a clear framework for a comprehensive, participatory , long term sustainable conservation approach and management process.

In that respect the CMPs usage as a tool in conservation process is examined through guides, charters, documentation, and over international and national examples. Also, the legal framework and legal gaps in conservation management in building scale in Türkiye areexamined. Where in Chapter 3 broad perspective was adopted to understand the theater building stock in Türkiye and various changing depth studies were conducted on the societal, cultural, and architectural contexts covering an area Türkiye, Ankara, and the State Theaters .

In that terms , the results of the thesis study and its contributions to the field are stated below:

-The Küçük Tiyatro was chosen as the primary case for developing a CMP. As an architectural and cultural symbol of Türkiye's cultural evolution and modernization process Küçük Tiyatro, the place where State Theaters born, had contributed a lot as an intersection point for examining and evaluating for architectural and institutional-level conservation and management issues within multiple stakeholders-ownership complexities and national legislation and allowing debates for improvement in broader management processes. On the other hand, State Theaters reveal to be the most important art institution of the Republic, that enabled many spaces are managed and used as theater up till now. Selecting State Theaters for thesis also provides valuable information into understanding the institutional culture, the roles and responsibilities of the institution in use, maintenance, and repair processes of building as well as its decision-making mechanisms and its legal regulations.

-In the thesis a multi-scale and multi-method approach, has been used combining literature survey, archival research, inventory studies, questionnaires, interviews, comparisons, site survey, significance mapping. The reason for including such a

wide scale and context in the study can be related with the CMP methodology necessitates evaluating not only at the building scale but also the social, cultural, and broader contexts.

Additionally, the limited number of studies focused on this building typology in Türkiye and Ankara necessitated using this method for a comprehensive evaluation. Another reason for this approach is that the research question of the thesis began with a search for how to preserve this building typology as cultural heritage, rather than focusing solely on the problems of a single structure.

In that respect the inventory study prepared to understand the theater building stock in Ankara, combined with subsequent research, provided a comprehensive evaluation framework by understanding the characteristics, problems and other issues, and urban context of the Küçük Tiyatro.

-The value-based conservation approach, conservation of significance can be stated as the core principle of the Burra Charter serves, and it makes the foundation of the thesis study. This approach, and the defined process of managing cultural significance frame formed by the Burra Charter, require not only understanding the physical issues but also the social, historical, and associative connections as well. This approach help to understand the significance which makes the building important- a cultural heritage also let focusing the limited resources on conserving the significance and provides developing policies against potential risks or its improvement which result development of more sustainable approaches.

- As with State Theaters and other public institutions, strategic plans focus on institutional strategies, and they can occasionally have strategies on building specific investments. As noted in the thesis State Theaters also have long-term institutional strategies such as adapting buildings' technology and stages to current needs, developing archives, and strengthening social connections, which can also have positive impact on theater buildings conservation.

Within the scope of the thesis, over the Küçük Tiyatro a CMP at the building scale is developed, aligned with the process of Burra Charter proposed. In the thesis, The Küçük Tiyatro CMP proposal offers a building-specific strategy guide and develop strategies and actions about sustaining functional continuity, routine repair and conservation works, supporting research and raise awareness, and strengthening effective, participatory management and environmental connections with a flexible and sustainable structure renewing in every five years to adapt to changing conditions. The CMP approach specific to Küçük Tiyatro proposes a more adaptable feature that can improve institution's relatively static regulations and current situation.

This approach also introduces an institutional and systematic framework to areas where written processes and details are absent or can be improved, in terms of institutional regulations and protocols. By proposing a significance based sustainable conservation management mechanism, the CMP proposal distinguishes itself from typical conservation projects, thereby enhancing a management strength of State Theaters at the building scale. Also represents a sample proposal for CMP application for theater building, in building scale and national context.

- The proposed Küçük Tiyatro CMP offers a participatory and sustainable mechanism with a Monument Council proposed structure, that integrate stakeholders to the conservation process and sustain adaptability through periodic reviews. These mechanisms considered to align with the Burra Charter principles while addressing Türkiye’s specific legal and administrative gaps.

- Following the proposed Küçük Tiyatro CMP, it is searched for applicability of CMPs to other State Theaters buildings in Ankara, over proposing core policies and common strategies with an emphasize to developed specific to case. Inspired by global example, different from a monument council, a national supreme board organization was proposed that can develop a national-level strategy for the conservation of other theater and cultural-art buildings in Türkiye, that care including

buildings that are registered as well as unregistered ones which is a necessity where these spaces are under danger of loss.

- In Türkiye, academic studies and thesis on CMP at the building scale are quite limited and in practice the approved management plans focused on rather mosques typology and limited to World Heritage List sites taking its legal base in regulations about area management. In this context, this study aims contribution to the field by demonstrating how the process of the Burra Charter can be applied at the building scale CMPS in Türkiye within national regulations and specifically through the typology of theater structures. Also, in broad perspectives the study offers a road map for incorporating CMPs and management practices in different scales. to other State Theaters structures as well as for other culture and art spaces.

The aspects that the studies can be developed through future research are summarized below.

- When considering the proposals through thesis, the CMP, its strategies and actions for Küçük Tiyatro could be further detailed through studies that incorporate thematic meetings with all relevant stakeholders in a participatory approach. Additionally, due to the limitations of the permissions obtained specifically for Küçük Tiyatro, it was not possible to study the office areas. Further studies encompassing the entire building will contribute to a holistic approach and facilitate the development of new strategies and actions that encompass the entire building and all its users.

- Diversifying the studies to define processes and organizational schemes for the Monument Council, with proposals for improvement for the law, that align with international conservation principles and are applicable to different building groups and ownership stakeholder statuses, will contribute to improve the legal gaps and implementation deficiencies in applying CMP the building scale in Türkiye, which also support the establishment of a participatory and sustainable approaches in conservation processes.

- In developing conservation approaches for performance structures like theater buildings, it is important to consider these buildings' nature, which is heavily used and provide living spaces with high visitor load and continuously under pressure to remain well-maintained and meet contemporary needs and technological requirements. When we examine the current situation we see theatre spaces reveal generally a part of a complex, where the single built spaces are rarely seen. Which in nature bring the management structure into a multi layered feature. Generally complex ownership, leasing, and user relationships, partial usages of a complex / structure, financial and managerial difficulties, inadequacies in protective legislation, evolving cultural habits, and the pressures of urban transformation, complicate their conservation and maintenance processes and challenges the decision making.

Considering a management plan serves as a strategic framework specific to the building, guiding managers at various levels, it acts as a tool to prevent irreversible mistakes in the preservation and maintenance of structures, especially as their complexity and problems increase, by providing regulatory strategies. In this context, for theater buildings that have institutionalized and become widespread in Türkiye over the past century, and where a relatively more recent building stock predominates, it is essential to develop conservation and maintenance approaches with considering the complex relationships, issues, management, and usage requirements imposed by the performance function. For these complexity of the function and relations neglecting whether the buildings are registered or not, or even for recent buildings like Istanbul AKM and CSO Ada, which are to become tomorrow's heritage, regulatory, long-term, and participatory management plans such as CMPs should be considered as an efficient tool that can facilitate healthy and sustainable conservation and maintenance for these building groups.

- When viewed from outside the concept of cultural heritage, todays', construction of qualified, new cultural and artistic buildings are limited while mainly existing spaces continue to be used or adapted for these performance and cultural functions. Ensuring the continuity of these spaces, whether as cultural heritage assets or simply

as functional cultural venues in a sustainable way , requires a management approach, that consider the needs of public spaces, the social and environmental connections, and implementing effective maintenance strategies while safeguarding effective function continuity and their site-specific significance. This approach extends beyond traditional heritage conservation and cover a broader context for these performing and cultural building stock. In that regard over the thesis study area, CMP proposal and management models in different scales can also provide a guiding framework for such approaches, offering strategic insights that go beyond conventional heritage discourse and present improvable, sustainable and adaptable solutions for managing and sustaining maintenance of the existing building stock.

- Legal gaps in the protection of contemporary heritage, monitoring and maintenance problems in conservation awareness constitute a significant obstacle to the protection of many building groups, as in the case theater buildings. For this reason, an organization such as the National Supreme Board proposal within the thesis, for culture and art space, which can undertake basic functions for developing national strategies for their conservation, providing technical consultancy and financial support, managing promotional activities and creating a national database, including unregistered structures can be developed as a model in further studies. Considering the monitoring, management problem for maintenance and regular repairs for the contemporary heritage in Türkiye, the variations can be developed for different building themes, that can sustain a road map for how to manage while considering the significance. By including different building groups and unregistered structures, the applicability of the model and the diversification of studies and strategic partners will contribute to the development of administrative management organizations that can provide solutions to practical problems in a holistic perspective, which is a necessity for Türkiye.

- Researching on methods like mandatory regulations for financial support or developing management guides for owners and users as seen in global examples, can help extend the practice of CMP which is universally accepted for all types of

cultural heritage, beyond the practice limited with UNESCO Heritage List areas in Türkiye, to include other heritage groups and its widespread adoption.

To sum up this thesis states how the process and principles of the Burra Charter can be applied at the building scale CMPs within Türkiye's legal and cultural framework over Küçük Tiyatro case and offering a roadmap for integrating CMPs and management strategies into broader national conservation practices for theater and other culture and art buildings. For further studies related with CMP usage in building scale and studies related with theater buildings, this work can provide information for sustainable and participatory conservation practices as well as can sustain a comprehensive information about the theater buildings and State Theaters.

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APPENDICES

A. Inventory List for Theater Buildings in Ankara (Kul Harmankaya & Güçhan, 2023)

	Name	Current Situation	Space Character	Capacity	Active Period	District/ Adress	Notes:
1	Millet Bahçesi	DE	SB	U	1920's	Altındağ/the area Ulus 100. Yıl Çarşısı take place	Identity: Architect : Mimar Vedat Bey (P.29),Location: 39°56'27.53"N, 32°51'13.86"E Other- The structure had an elaborated ceiling, lodges that were left for women, however it was also possible to sit together with families. The cinema was burned in 1929. (P.29)t was managed by Ahmet Hilmi was a member of "İştirakiyyun Fırkası" and he managed the stage in Millet Bahçesi, that burned three times, where theatre and cinema displays were done.(P.23)
2	Cumhuriyet Tiyatrosu	DE	SB	U	1920's-1930's	Altındağ/Bentderesi(P.16 ,P.17)	Identity- Management: Şaben Vehbi Bey (P.29) Other- The theatre was in a wooden shed in Cumhuriyet Bahçesi. It was transfered to cinema in 1929 but it was closed in early 1930's. (P.29)
3	Türk Ocağı/ HAlk Evi/ Üçüncü Tiyatro (P.17)	FL-MMP	SB	590 (P.17)	1930's/2020's	Altındağ/ Hacettepe, Türkocağı Sk	Identity-Architect: Arif Hikmet Koyunoğlu; Location: 39°55'59.83"N; 32°51'20.45"E Other- It is I.Group registered building. (M.4212/5) The theatre first thought to be a library. First used as halkevine, later as Tatbikat Sahnesi by state conservatory and as ÜçüncTiyatro. (P.17) Rented by private groups for some plays by Dünya Çocuk Oyuncuları Kültür Merkezi(P.18) Cinema displays were also made in this building. (P.29)
4	Küçük Tiyatro	T	TMF-A	467 (US.11)	1940's-2020's	Altındağ/İstiklal Cad. Çirmen Sokak Vakıf Apt. No:8 ULUS	Identity-Architect: Mimar Kemalettin ; Location : 39°56'18.16"N; 32°51'11.53"E Other- Used as storage for a long time before becoming state theatre stage(P.17)The building reflects the I. National Architecture style. The construction was completed in 1930. The building construction purpose was to supply rental houses, but it was changed for other governmental uses and lost its residential quality in time. As explained in the study of Yıldır US. Yavuz in the original plans dated 1926, the storages, open court," musiki ve hitabet salonu", stage, game and billiards hall take place in the ground floor. (P.26)
5	Büyük Tiyatro	T-O	SB	595 (US.11)	1940's-2020's	Altındağ/Atatürk Bulvarı No:50 ULUS	Identity- Architect: The building was designed as "sergievi" by Şevki Balmumcu, and converted to Opera House by Paul Bonatz. ; Location : 39°56'6.55"N; 32°51'12.12"E Other-It is I. Group registered building and it take place in the AKM area- 3rd region. (M.2996/7)
6	Oda Tiyatrosu	T	TMF-A	60 (US.11)	1950's-2020's	Altındağ/İstiklal Cad. Çirmen Sokak Vakıf Apt. No:8 ULUS	Identity- Architect: Mimar Kemalettin ; Location : 39°56'18.16"N; 32°51'11.53"E
7	Başkent Tiyatrosu/ Ankara Drama T. (P.18)	U	U	U	1960's	Altındağ/unknown	Other- Established to display performance in summer period. (P.22)
8	Altındağ Tiyatrosu	T	SB	307 (US.11)	1960's-2020's	Altındağ/Plevne Mah. Babür Cad. No:40 ALTINDAĞ	Identity- Location : 39°57'9.08"N; 32°52'39.77"E Other- Converted from a school hall to a theatre (P.17)
9	Gençlik Parkı Ceyhun Atıf Kansu Belediye Tiyatrosu	DE	U	U	1980's	Altındağ/Gençlik Parkı	Other- Çan Tiyatrosu used for some plays in 1980's(P.9)
10	Muhsin Ertuğrul Açıkhava Sahnesi / Gençlik Parkı Erkan Yücel Açık Hava Tiyatrosu	DE	OT	1200 (P.18)	1980's-2000's	Altındağ/Gençlik Parkı	Identity- Location : 39°56'10.35"N; 32°51'3.80"E Other- It was opened in 2006 for Devlet Tiyatroları(US.12)Ankara Ekin Tiyatrosu,Ankara Halk Tiyatrosu rented for some performances. Ankara Halk Oyunucları rented in 89-90 for some display(P.18)The space, rearranged by municipality in 1992(P.18) In the place of open air theatre, Municipality theatre building was constructed after the renovations in 2008. (US.29)
11	Başkent Tiyatrosu	T	SB	250 (US.18)	1990's	Altındağ/Gençlik Parkı (18)	Identity- Location: 39°56'15.52"N; 32°50'56.18"E
12	Gençlik Parkı Muhsin Ertuğrul Tiyatrosu	T	SB	406 (US.18)	2000's-2020's	Altındağ/Gençlik Parkı	Identity- Constructor: Metron Yapı ve Proje Taah.Tic.A.Ş.; Architect:Öner Tokcan; Project Date: 2005(M.2996/7) Location : 39°56'16.20"N; 32°50'55.63"E Other- The building serve with name Ankara Büyükşehir Belediyesi Başkent Tiyatroları.
13	Cer Modern Sahhnesi	T-MP	T-CC	360 (US.11)	2010's-2020'S	Altındağ/Altınsoy Cad. No:3	Identity- Location : 39°57'5.54"N; 32°50'57.33"E Other- The building started to be used by state theatre in 2019.
14	Ankara Tiyatrosu	U	U	320 (P.17)	U	unknown	Identity- Management: Rented by Ankara Sanat Tiyatrosu(P.18)
15	Yeni Sahne	DE	TMF	205 (P.19)	1950's-2000's	Çankaya/Sakarya Caddesi	Identity- Architect: Mahmut Tuna(renovation) , "Müşavir Mimar" Muhittin GÜRELİ (M. 1047/3) Project: 1953; 1984-"*Yapı kullanma izin belgesi* "(M. 1047/3) ;Management: Previously Beşinci Tiyatro from 1956- 59, first rented by Oğuz BORA ve Nuri GÖKSEVEN, after 1959 rented by State theatre. (P.19); Location: 39°55'24.22"N; 32°51'19.94"E Other-The demolition decision was made in 2007. (M.1047/3)

Inventory List for Theater Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Capacity	Active Period	District/ Adress	Notes:
16	Arı Tiyatrosu	FL-S	TMF (P.18)	608 (P.17)	1960's	Çankaya/Yukarı Bahçelievler Mahallesi	Identity- Architect: Rahmi Bediz and Demirtaş KAMÇIL architecture office (P.17,21); Location : 39°55'2.55"N; 32°49'36.80"E Other- Tarım Kredi Kooperatifleri Yardımlaşma Birliği Vakfı constructed the complex. The building was also used for theatre displays. Today used by TRT- Arı and Orkut Studios. The building mainly preserves its original architectural elements with material and art pieces. The stage is 11 m, h: 5.55m, height 13m.(P.17) In document of the municipal archieve it is mentioned that the TRT converted the theatre hall to studio in 1968. (M.6820/29)
17	Yenişehir Tiyatrosu	FL-C	TMF	U	1960's	Çankaya/İzmir Caddesi, 16	Identity-Project Date: 1967,1968(renovation)1970(cinema conversion); Architect: Yüksel Erdemir (M.1164/8) Location : 39°55'24.73"N ; 32°51'10.59"E Other- In the municipality archive files, it is mentioned that the theatre had started its displays in 1967 and continued till 1970's and it is mentioned that the theatre took place in the second basement floor. (M.1164/8)
18	Deneme Studio	U	U	U	1960's	Çankaya/Menekşe Street (P.18)	Other: It was rented by AST(P.18) The society itself was one of the oldest amateur theatre society.
19	Büyük Meydan Sahnesi	FL-CO	TMF	180 (P.17)170 (P.18)	1960-1970's	Çankaya/Necatibey Caddesi, 11	Identity-Project Date: 1965 ,Architect: Aygen Toruner(conversion to theatre), Location : 39°55'29.61"N; 32°51'9.80"E Other- There were two hall the first one is inside the Terzioğlu Hanı, the other one is in Necatibey- first Birleşmiş Oyuncular; Çağ Tiyatro, Unal Topluluğu display performance in there in 1970's(P.18) The project date of the building is dated 1965, and the architect is Kaya Kara, but the theatre conversion in basement floor is made by Aygen Toruner. (M.1161/7)
20	Meydan Sahnesi	DE	TMF	U	1960's	Çankaya/Atatürk Bulvarı No:53(M.1161/7)	Other- The adres knowledge taken from a 1965 dated document in the archieve file of Büyük Meydan Sahnesi in Municipality.(M.1161/7)
21	Ankara Sanat Tiyatrosu	T	TMF (P.18)	320 (P.18)	1960's-2020's	Çankaya/İzmir Caddesi, Ihlamur Sk. D:7/A, 06430 Çankaya	Identity- Location: 39°55'25.51"N; 32°51'12.87"E ; Architect/ Engineer: Osman Küsefoğlu (renovation-1963),Halil Aykan (1961)(M.1162/30)Management: Rented by Ankara Sanat Tiyatrosu Other- In municipality archive documents it is mentioned that the space converted to theatre from *"lokal"* (M.1162/30).Ekin theatre, Dünya Çocuk Oyuncuları Kültür Merkezi Yeni Tiyatro rented for some performances (P.18)
22	Küçük Komedi Tiyatrosu/ Tiyatro Tempo	T	TMF-A	294 (P.17)	1960's-2020's	Çankaya/GMK Boulevard, No:114,	Identity- Architect: Metin Fişekçioğlu ;Project:1965 (M.2910/3); Location :39°55'55.89"N; 32°50'36.36"E Other- The theatre take place in ground and basement floor. The theatre was previously used by Küçük Komedi Tiyatrosu, today used by Tiyatro Tempo.
23	Yeni Ulus Sineması	FL-CO	TMF-A	U	1960's-1970's	Çankaya/Tunalı Pasajı	Identity- Architect: Mehmet Savaş ;Project:1966 (M.2532/66); Location : 39°54'20.33"N; 32°51'39.53"E; Other- It was used for a little period than converted to passage (US.31) Yeni Ulus Sineması/Tiyatrosu took place inside theTunalı Passage today.
24	Ankara Yeni Sahne	T	TMF	300 (P.9)	1970's-1980's	Çankaya/Menekşe Sk. 8	Identity- Architect: Nejat Tekelioğlu(US.30) ; Location: 39°55'22.72"N ; 32°51'8.62"E Other- At the end of the 1990 it is used by Ankara Halk Tiyatrosu, later Ekin Tiyatrosu (US.9) and now Ankara Yeni Sahne uses the Menekşe Hall.
25	Hanif Eğlence Sitesindeki	U	U	U	1970's	Çankaya/Kavaklıdere (P.18)	Other- founded by the artist of Meydan Sahnesi, Ankara Birliği Sahnesi displayed performances (P.18)
26	Ankara Çağdaş Sahne	T	TMF	94 (US.17)	1980's	Çankaya/Gençlik Cd. 24/C Anıttepe/Ankara	Identity- Location: 39°55'48.32"N; 32°50'21.51"E
27	Sanat Evi	FL-MP	U	650 and 300 (P.9)	1980's	Çankaya/Selanik Cd., No:76 Kızılay(P.18)	Identity- Location : 39°55'16.52"N; 32°51'19.76"E Other- Dünya Çocuk Oyuncuları ,Sanat İş Kültür Merkezi rented for theatre displays. The building was rearranged and transferred to cultural centre.
28	Kardeş Oyuncular Sahnesi(P.18)	U	U	U	1980's	Çankaya/Demirtepe (P.18)	Other- Asal Çiyiltepe theatre showed performances (US.18)
29	Çağdaş Sahne/ Şinasi Sahnesi	T	TMF	490 (US.11)	1980's-2020's	Çankaya/Remzi Oğuz Arık Mahallesi, Tunus Cd. No:92	Identity- Architect: Adnan Unaran, Adnan Yücel ; Location : 39°54'15.27"N; 32°51'33.76"E Other- Ankara Halk Tiyatrosu Çan Tiyatrosu,Ankara Çocuk Tiyatrosu rented for some play in 1980'a (P.18) It has been used by State theatre since 1988. (US.11)
30	Çan Tiyatrosu (Eftal Kayış Sahnesi)	T	TMF-A	50 (P.18)	1980's-2020's	Çankaya/Adnan Saygun Cd., No:/8 Sıhıye; Sağlık Mah. No:6(P.18) Süleyman Sırrı Cadde No:12/9	Identity- Location : 39°55'32 96"N; 32°51'28.92"E Other- It have 1 tv room, kitchen, mini cafe, wc, costume room (P.18) Converted from apartment unit.
31	Mahir Canova Sahnesi	FL-M	U	198 (US.21)	1990's	Çankaya/Kara Kuvvetleri Eğitim ve Doktrin Komutanlığı	Identity- Location: 39°54'4.23"N; 32°49'19.19"E

Inventory List for Theater Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Capacity	Active Period	District/ Adress	Notes:
32	Cüneyt Gökçer Sahnesi	T	SB	531 (US.11)	2000's-2020's	Çankaya/Çayyolu Mahallesi, Ahmet Taner Kışlalı Cad	Identity- Location : 39°52'59.28"N; 32°40'59.86"E
33	75. Yıl Sahnesi	T	TMF-A	268 (US.11)	2000's-2020's	Çankaya/Mithatpaşa caddesi No:18 Kızılay Çankaya / Ankara	Identity- Location : 39°55'26.48"N; 32°51'23.58"E Other- It started to be used as State theatre after 2005(US.12)
34	Akün Sahnesi	T	TMF	361 (US.11)	2000's-2020's	Çankaya/Atatürk Bulvarı No:227	Identity- Architect: Adnan Unaran , Adnan Yücel; Project Date:1971 (M.2513.103) Other- It has been used by State theatre since 2003. (US.11)
35	Meydan Sahnesi	FL-CO	TMF	200 or 360 (US.14)	2010's	Çankaya/Atatürk Boulevard, 53, new adress Atatürk Boulevard, 61/12	Identity- Location : 39°55'30.75"N; 32°51'18.57"E Other- previously Cinema 70(US.14) In the archive files of the Büyük Meydan Sahnesi, İt is mentioned that the meydan stage is small and not sufficient to supply the high demand. (M.1161/7)
36	Çankaya Sahne	T	TMF-A	850 (M-23)	2010's	Çankaya/Remzi Oğuz Arık Mah. Paris Cad. 49B/A Çankaya/Ankara	Identity- Project Date: 1966 (M.1300/6); Location: 39°54'19.46"N; 32°51'18.22"E Other-The building was later converted to Airport Disko ve Çakıl Gazinosuve Çakıl Gazinosu. Today used as theatre, Çankaya Sahne.
37	Mithatpaşa Tiyatrosu/Ekmel- Ali Hürol Tiyatrosu / Ziraat Sahnesi	T	TMF-A	400 (P.9) 198 (US.11)	2010's-2020's	Çankaya/Mithatpaşa Cd. 64 (US.12)	Identity- Architect/Engineer: Ali Keskin; Project: 1968; (m.1079/1); Location: 39°55'7.78"N ; 32°51'34.11"E Other- Mithatpaşa sineması, Yeni Ankara Tiyatrosu displayed performances /after 2015DT Sahnesi(US.12) used as cinema for a period, renovated by ZiraatBankası in 2010's(US.16)
38	Tatbikat Sahnesi	T	TMF	227 (US.7)	2010's-2020's	Çankaya/Güvenevler Mahallesi Güneş Sk. No:21	Identity-Project Date: 1962 (M.4433/11) Owner: Türk Amerikan Derneği; recently rented by Erdal Beşikçioğlu also used by state theatre ,Architect: Affan Kırımlı (M.4433/11); Location : 39°53'54.79"N; 32°51'27.87"E Other- It is the part of the complex of Türk Amerikan Derneği - converted from cinema.
39	AST Bilkent	T	SM	U	2020's	Çankaya /Üniversiteler Mah. 1	Identity- Project Date:1998; Location: 39°53'1.25"N, 32°45'28.39"E
40	Kavaklıderede bir tiyatro	U	U	215 and 140 (P.17)	U	Çankaya/Kavaklıdere	Other- Ankara Drama Topluluğu, Cemal Vuruşkan Tiyatrosu had used it(P.17)
41	İrfan Şahinbaş Atölyesi	T	SBC	216 (US.11)	1990's-2020's	Yenimahalle/Macun Mahallesi, 177. Cd. 19/A, 06374 Macunköy / Yenimahalle	Identity- Architect: Mehmet Yenicioğlu, Owner: Treasury allocation in Macunköy complex (US.11) ;Project Date: 1973(M. 7622/10) Location : 39°57'5.54"N; 32°45'59.63"E Other: It was designed as a costume and decor atelier according to the project in 1973.(M. 7622/10)
42	Stüdyo Sahne	T	SBC	100 (US.11)	2000's-2020's	Yenimahalle /Macun Mahallesi, 177. Cd. 19 A	Identity- Architect: Mehmet Yenicioğlu,Owner: Treasury allocation in Macunköy complex (US.11) ;Project Date: 1973(M. 7622/10) Location : 39°57'05.45"N; 32°45'59.60"E Other: It was designed as a costume and decor atelier according to the project in 1973.(M. 7622/10)
43	Orhan Asena Sahnesi	T	SBC	U	U	Yenimahalle /Devlet Tiyatroları Sosyal Tesisleri Macunköy Yenimahalle / Ankara	Identity- Architect: Mehmet Yenicioğlu,Owner: Treasury allocation in Macunköy complex (US.11) ; Project Date: 1973(M. 7622/10) Location : 39°57'5.54"N; 32°45'59.63"E
44	Pursaklar Devlet Tiyatroları Sahnesi	T-MP	T-CC	679 (US.20)	2020's	Pursaklar/Saray Cumhuriyet, Fatih Sultan Mehmet Cd. No:28	Identity- Location : 39°55'54.40"N; 32°57'59.63"E Other- Cultural centre hall is used by state theatre in 2020.
45	Devrimci Ankara Tiy./ Ankara Halk Tiy.(P.18)	U	U	U	1970's	unknown	-
46	Birlik Sahnesi	DE	U	U	U	unknown	Other- Dünya Çocuk Oyuncuları Kültür Merkezi rented for some performances(P.9)
47	İki Salonlu Tiyatro(P.17)	U	TMF	215, 140 (P.17)	U	unknown	Other-Başkent Theatre used these halls for a period.(P.18)

LEGEND	Current Situation:	Space Character:
	T : Theatre	TMF:Theatre use in Multi function Building
	DE: Don't exist	TMF-A:Theatre use in Multi function Building-Apartment Theatre
	FL: Function Loss	T-CC : Theatre Use in Culture Centre
	FL-C: Function Loss-Cinema	OT: Outdoor Theatre
	FL-M:Function Loss- Military use	SB: Single Building
	FL-MMP:Function Loss- Museum& Multipurpose Usage	SBC: Single Building in a Complex
	FL-CO:Function Loss-Commercial use (Passage,Store)	SM: Theatre in shopping mall
	FL-S: Function Loss-Studio	
	FL-MP:Multipurpose Usage	
	T-MP: Theatre& Multipurpose Usage	
	T-O : Theatre&Opera	
	U : Unknown	

B. Inventory List for Cinema Buildings in Ankara (Kul Harmankaya & Güçhan, 2023)

	Name	Current Situation	Space Character	Seat Capacity	Active Period	District/ Adress	Notes:
1	Meclis Bahçesi - Şehir Bahçesi Sineması	DE	SB	U	1920's	Altındağ/the area Ulus 100. Yıl Çarşısı take place	Identity: Architect : Mimar Vedat Bey (P.29), Location: 39°56'27.53"N, 32°51'13.86"E Other- The structure had an elaborated ceiling, lodges that were left for women, however it was also possible to sit together with families. The cinema was burned in 1929.(P.29) It was managed by Ahmet Hilmi was a member of "İştirakiyyun Fırkası" and he managed the stage in Millet Bahçesi, that burned three times, where theatre and cinema displays were done.(P.23)
2	Kulup-Halk-Park Sineması	DE	SB	1400 (P.9)	1920's-1970's	Altındağ/V. Dr. Reşit C. 3 (P.6), İş Bankası Karşısı (P.1) Ulus Meydanı (P.2) in front of the Sümerbank	Identity- Manager: It was managed by Sinema İş after 1941(P.9); Other- The building named as Kulup Cinema, 1929/1936;Halk Sinema in 1936-41: ; Park Sineması after fire in 1941,active period continued till 1970(P.10,P.11)The building had a timber floor covering like Ankara cinema; a modern technology was used.(P.9) Darülbedayi displayed their plays in this building. (P.29)
3	Yeni Sinema	DE	U	800 (P.9)	1920's-1950's	Altındağ/Denizciler Cd (P.6,P.7)Ulus- today Ulus Çarşısı take place in the area(P.11), Anafartalar C(P.1, P.2)	Identity-Manager: Deputy of Bursa, Muhittin Pars , 1933- Ankara Sinema İşleri Türk Ltd. Şti. (P.23) Other-The building demolished in the imar works in 1950's.Darülbedayi displays were made in this cinema(P.12)
4	Sümer Sineması Güneş Sineması	DE	U	U	1930's-1940's 1960's-1970's	Altındağ/Çocuk Sarayı C. Denizciler C. (P.1, P.2) Denizciler Cd. (P.3,P.5)	Other-The converted pool became the Sümer Cinema.(P.15) The pool first transfered to gazino later converted to cinema. (P.29) The Sümer Cinema later named as Güneş Cinema,Yeni Theatre and Yeni Cinema.(US.25, P.29)
5	Sus Sineması	DE	CMF	600 (P.15)	1930's-1980's	Altındağ/Çocuk Sarayı C.(P.1, P.2) Anafartalar Çocuk Esirgeme Kurumu, connection point of the Anafartalar and Denizciler Street	Identity-Management:It was managed by Sinema İş after 1938 .After it was managed by İlhani Tuncay(P.9) Other-Designed and constructed by German architects. Transformation of the building done by competition of İş Bank.(P.11)The cinema continued its function till 1980's. (US.25) It was a cinema with balcony. (P.29)
6	Açık Hava Sineması	DE	OC	U	1940's	Altındağ /Hamamönü İstanbul C. (P.1)	-
7	Yıldız Sineması	U	OC	U	1940, 1950's* 1980's	Altındağ/Abdullah Arsan-Müdafai Hukuk C.,(P.1)Bentderesi, Aktaş Mahallesi (US.10, P.29)	İdenetity: Management: Abdullah Özgörür (P.29) Other- It was an open air cinema.(P.9, P.29)*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
8	Yayla	DE	OC	U	1940-1950's*	Altındağ/ Koyunpazarı Güllük Sokak (P.29)	Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
9	Saray Sineması	FL-W	SB	940 (P.11)	1950-1970's	Altındağ/Hamamönü, Erzurum Sk. (P.3,P.5,P.6)	Identity- Architect: Fikret Kılıççöte(1960) , Muhittin Güreli (1958); Project Date: 1960(renovation), 1958 (M.4322/31) ; Location 39°55'58.53"N; 32°52'3.03"E Other- In plans there are two halls.In municipality archieve a document dated 1963 and 1968 , it is mentioned that the theatre unit is incompleted in the basement floor. (M.4322/31) It first became an ateri hall and later converted to a wedding hall.
10	Nur Sineması	DE	CMF-H	900 (P.9)	1950's-1980's	Altındağ /Dışkapı- Y.Beyazıt (P.11), Çankırı Cd. (P.3,P.5,P.6)	Identity- Architect:Abidin Mortaş (P.24), Management: Kazım Rüştü (P.29) Other- After the expropriation works of municipality it was demolished. It burned in 80's (P.9) The building was constructed adjacent typology with an hotel building in front and cinema complex behind. The hotel side was used as offices of an American commitee. (P.24) The building was one of the qualified cinema buildings of Ankara. From photographs , the special details in design can be observed. The architect attentive design approaches in details can be seen in Nur Cinema too.
11	Sakarya Sineması	U	U	U	1940-1950's* 1960's	Altındağ /Ulucanlar Cd. (P.3)	Other: It was an open air cinema. (P.29)*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
12	Yaman Sineması	U	U	U	1960's-1970's	Altındağ /Çankırı Cd. 67 (P.3,P.5,P.6)	Identity- Location: 39°56'56.55"N; 32°51'23.13"E
13	Karşıyaka Sineması	U	OC	U	1960's-1980's	Altındağ/Bentderesi Cd. (P.3,P.5)	Other- It was an open air cinema. (P.9)
14	Uzay Sineması	FL-W	SB	850 (P.9)	1970's-1980's	Altındağ/Hamamönü (P.11), Yenişehir (P.5,P.6,P.7)	Identity- Location: 39°56'0.29"N; 32°52'17.52"E
15	Stad Sineması	FL-H	CMF-H	850 (P.9)	1970-1980's	Altındağ-Ulus/Cumhuriyet Cd. (P.5,P.6)Ulus, Stad Hotel	Identity- Location: 39°56'23.11"N; 32°51'5.50"E; Architecture Doğan Tekeli ,Sami Sisa,Metin Hepgüler ; Hotel construction: 1966-1970 (US.42) Other- The cinema is not used today.
16	Şan /Atlas Sineması	U	U	650 or 592 (P.11)	1950's-1970's	Altındağ/Yıldırım Beyazıt Meydanı (P.3,P.5,P.6) Çankırı Street (P.29)	Identity- Location: 39°57'7.34"N; 32°51'37.41"E Other: After 1964, Şan cinema continued under the name Atlas.It was a cinema with balcony. (P.29)
17	Yüksel Sineması	DE	OC	U	1940-1950's* 1980's	Altındağ/Altındağ (P.3,P.5,P.6,P.7)	Other- It was an open air cinema. (P.9,P.29)*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
18	Emek Sineması Eser Sineması	FL-W	CMF-H	200 (P.9)	1960's-1980's 1970's	Altındağ/Emek Hotel (P.9,P.11); Acur S 1 (P.7), next to Altındağ Belediyesi (P.3) Altındağ C. 35 (P.5),	Identity- Location: 39°57'10.64"N ; 32°51'47.77"E Other-Emek cinema is the same building with Eser cinema.

Inventory List for Cinema Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Seat Capacity	Active Period	District/ Adress	Notes:
19	Zafer Sineması	DE	OC	U	1940-1950's* 1980's	Altındağ/Altındağ Plevne Mah. (P.5,P.6)	Identity: Management: Cemil Erdemir, İsmail Safa Akay (P.29) Other- It was an open air cinema. (P.9, P.29)*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
20	Süreyya Sineması	DE	U	U	1970's-1990's	Altındağ/Aydınlık Evler Çetin Sk. 47 (P.5), Mustafa Baş. C. (P.8)	-
21	Cici Sineması	DE	U	U	1960's-1970's	Altındağ/Aydınlık evler Dulda S 35 (P.5)(p.29)	-
22	Bursa Yıldırım S.	U	U	U	1970's	Altındağ/İskitler C. (P.5)	-
23	Örnekdoğan Sineması	DE	U	800 (P.9)	1970's	Altındağ/Altındağ Cd. (P.6)	-
24	Bahar Sineması	U	U	U	1970's	Altındağ/Beybaba S (P.6)	-
25	Telsiz Sineması	DE	OC	U	U	Altındağ /Dışkapı Telsiz Asfalt (US.10)	Other- It was an open air cinema.(US.10)
26	Altındağ Açıkhhava S.	DE	OC	U	U	Altındağ/Altındağ (US.22)	Other- It was an open air cinema.(US.22)
27	Tan	DE	OC	U	1940-1950's*	Mamak/ Kayaş Yolu (P.29)	Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and
28	Dumlupınar	DE	OC	U	1940-1950's*	Mamak/ Kayaş Yolu (P.29)	Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and
29	Yılmaz Sineması	FL-W	CMF	800 (P.9)	1970's	Mamak/Uzgörenler Sk. 40 (P.5)	Identity- Location: 39°56'12.58"N; 32°52'57.32"E
30	Türkiş Sineması	DE	OC	U	1970's	Mamak/Tıp Fakültesi C 119 (P.6)	Identity- Location: 39°55'40.36"N; 32°53'32.60"E Other- It was an open air cinema. (US.22)
31	Mamak Sineması	U	U	U	1970's	Mamak/Mamak Kayaş C. (P.5,P.6)	-
32	Nata Vega (Prestige)	C	SM	1877 (US.45)	2010's-2020's	Mamak/Üreğil Cad. 1132. Sokak Anatolium AVM Kat:2 Prestige Sinemaları	Identity-Architect: A Tasarım Mimarlık (US.); Identity- Project Date:2008-2010 (US.41); Location: 39°53'11.50"N, 32°56'2.01"E Other: The cinema has 14 hall. (US.45)
33	Hale Gazinosu	DE	SB	U	1920's	Çankaya/Connection point of Atatürk Boulvard and Necatibey	Other- It is mentioned that the single storey, Hale Gazinosu hall was used for cinema displays. (P.28)
34	Ulus Sineması	DE	CMF-A (P.27)	1200 (P.11)	1930's-1960's	Çankaya/Kazım Özalp C. (P.2) Atatürk Boulvard (P.9)	Identity-Architect:Bekir İhsan ; Project Date:1933-1934 (M.1064/15); Location: 39°55'15.29"N ; 32°51'17.87"E Other-The publication date for the article t "Kira Evi"in Arkitek is in 1935. In the article it was mentioned that construction process of the cinema is still ongoing. (P.27)In the place of the building today Soysal Pasajı take place in the area of this cinema. It is the first cinema opened in Yenişehir (P.12) It was a cinema with balcony.The building had hot and cold air installation.
35	Sakarya Açık Hava Cinema	DE	OC	U	1930's-1940's	Çankaya/İsmetpaşa Semti(P.11)	Identity: Management: İş Bankası Company (P.29) Other- It was an open air cinema.(P.11)
36	Büyük Sinema	FL-CO	CMF-A	1550 (P.14)	1940's-1970's	Çankaya/Atatürk Bulvarı 67/14 (P.2,P.3)	Identity- Architect:Abidin Mortaş (P.14) ; Location: 39°55'26.34"N ; 32°51'17.87"E Other- The architect considered all details, and decoration of the cinema. The structural project of the special ceiling was done by engineer Orhan Emre and controlled by engineer Saim Ölçen. The foyer and the counters were in the ground floor. Following the stairs, spectators arrived to the parter hall. Between waiting hall and parter hall, there was a parter smoking hall. There was also an atrium there, in the side waiting halls area there were also buffets and management rooms. Special figures of Turgut Zaim and Nurettin Ergüven took place on the hall wall (P.14) It had a decorative oval ceiling, in the foundation of the building the stone of the Taş Mektep was used. (P.10) Arena private theatre made displays. (P.18)
37	Ankara Sineması	DE	SB (P.11)	U	1940's-1980's	Çankaya/on Necatibey Boulvard (P.2,P.11)	Identity- Location: 39°55'35.88"N; 32°51'16.64"E Other- The building was a three storey building. It had timber ground covering, after Balıkçıolu İş Merkezi was constructed in front of the Sağlık Bakanlığı building(P.11)
38	Çiçek Açıkhhava Sineması	DE	OC	U	1940-1950's* ,1970's	Çankaya/Kurtuluş (P.6)	Other: *The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
39	Cebeci Sineması	DE	SB	1260 (P.11), 1500 (P.9)	1940's-1980's	Çankaya/Talatpaşa Bulvarı No:158(3, 7)	Identity-Arcitect: Zeki Gökay(1967-68),Seyfi Sonad(1949); Project Date:1968,1967(renovation)/1949 (M.2747/48), later managed by Memduh Demiralp, İlhan Pektaş(P.9) ; Location: 39°56'3.36"N; 32°52'28.44"E Other- The storage of the cinema was later converted to Süreyya sineması, wich later converted to düğün salonu.It had timber ceiling and timber floor covering, upper floors there were dwellings for workers(P.9)
40	Yenidoğan Bahçesi	DE	OC	U	1940-1950's*	Çankaya/ Cebeci (P.29)	Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and

Inventory List for Cinema Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Seat Capacity	Active Period	District/ Adress	Notes:
41	Cebecide bir bahçe	DE	OC	U	1940-1950's*	Çankaya/ Cebeci (P.29)	Identity: Management: Cemali kardeşler (P.29) Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and
42	Hacer Buluşun Sineması	DE	OC	U	1940-1950's*	Çankaya/Dumlupınar Caddesi	Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
43	Yıldız Sineması	DE	CMF	U	1940's-1980's	Çankaya/Bahçelievler 6C 48 (P.5), 8C 48 (P.7) Abdullah Arsan Müdafai Hukuk C. (P.1)	Identity- Location : 39°55'18.82"N ; 32°49'01.63"E Other- There existed indoor and open air cinema .Terrace, terrace was used as open air cinema (P.11) Today Ziraat Bankası take place in the address.
44	Gümüş Sineması	DE	OC	U	1950's	Çankaya/Bahçelievler (US.4)	Other- Building terrace was used as open air cinema. (US.4)
45	Kızılırmak Sineması	C	CMF-A	749 (US.7); 949 (US.45)	1950's-2020's	Çankaya/Kızılırmak Road 21 (5,6,7,8)	Identity- Management:Feyyaz Köksal, later Edip- İlhami Tuncay 70's;1986 İrfan Demirkol, at last Can Köksal manage the cinema(P.9); Architect: Semuhi Sonar (apartment), Project Date: 1956-57,1970 (renovation)(M.1087/31); Location: 39°54'55.19"N; 32°51'29.11"E Other- The building was also used for theatre performances. The cinema was first used as a social facility of American Embassy, later converted into cinema by Edip-İlhami Tuncay.(P.9) The entrance to the cinema is reached by stairs at the side of the building. The side walls of the cinema is elevated with narrow vertical niches. Today it is a multi hall cinema. The original design was apartment with building name Vehbi Yekabaş Apartmanı later named as Kerem Apartmanı and Sineması. The conversion to cinema was done by Feyyaz Köksal. In municipalith archieve documents cinema usage can be seen in 1959 and the demand for addition cep cinema
46	İnci Sineması	DE	OC (US.10)	1200 (P.9,P.11)	1950's-1980's	Çankaya/Cemal Gürsel Caddesi (P.3,P.5,P.6)Kurtuluş, close to Sun Sineması(P.9,P.11)	Other- The building transferred to wedding hall in 1980's. (P.29)Demolished after a long time closure period (P.9)
47	Melek Sineması/ Sine -Ankara	DE	U	700 or 755 (P,29,P.9,P.11)	1950's-2000's	Çankaya/Cebeci- Dörtyol, today Cebeci Stadium take place(P.9)	Identity- Location: 39°55'55.49"N ; 32°52'22.16"E Other- It served with 4 cinema hall. (P.9) It was a cinema with balcony. (p.29) It continued ass a cinema for a period under the name Sine Ankara but later converted to wedding hall. (P.29)
48	Site Sineması	DE	SB	680 (P.9)	1960's-1980's	Çankaya/Cemal Gürsel Cd. 54 (P.5,P.6)	Identity- Civil Engineer: Göncer Ayalp(M.1013/31) Project Date:1966 (M.1013/31) ; Location: 39°55'43.12"N; 32°52'14.99"E Other: Today Eğitim Bir sen Konukevi ve Eğitim Merkezi take place. Wedding hall, cinema and patisserie was the designed original function in 1965. There were a fuel tank, market and cinema usages in 1976 (M.1013/31) It was being used as wedding hall in 1990's.
49	Kurtuluş/ Koray / Konak	U	SB (P.9)	U	1960's	Çankaya/Kolej(P.9)	Other: The building was used under different names after renovations.The building continued under the name Konak in 1963 (P.29)
50	Dünya Sineması	DE	SB (P.9)	250(P.9,P.11)	1960's-1970's	Çankaya/Talatpaşa Bulv. 160/A (P.6)	Identity- Arcitect: Zeki Gökay(1967-68),Seyfi Sonad(1949); Project Date:1968,1967 (renovation)/02.07.1949 (M.2747/48) ; Location: 39°56'3.36"N; 32°52'28.44"E Other- It was demanded to use basement floor as cinema in 1967In 1976 Dünya Cinema started to be used as Dünya wedding hall. (M.2747/48). Two
51	Eti Sineması	C	CMF-A	300 or 320 (P.9)	1960's-2020's	Çankaya/GMK Boulvard , No:45(P.9), No 45/20 (P.5,P.6)	Identity- Architect: Metin Fişekçioğlu; Project Date:1967(M.1186/10); Location: 39°55'32.35"N ; 32°50'50.80"E Other-The cinema take place in the ground and basement floor. At the beginning the building was used as a cinema and a theater hall alternately.
52	As Sineması	DE	SB	400 (P.9)	1960's-1970's	Çankaya/On GMK Boulvard, close to the Maltepe Mosque(P.9)	Identity- Management: İlhami Tuncay Other- Demolished in the construction of Maltepe bridge. It was at the same building with Gölbaşı building(9)
53	Alemdar Sineması	FL-CO	CMF-A	U	1960's-1980's	Çankaya/GMK Bulvarı, No:71 Maltepe (P.5,P.6,P.7)	Identity- Architect: Özen Avşar; Project: 13.06.1966 (M.1191/17) Location: 39°55'42.09"N ; 32°50'45.96"E Other-The cinema were used to be in ground, basement and first floor level. However today there isn't any trace for the original function.
54	Gölbaşı	DE	SB	1200 (P.9)	1960's-1990's	Çankaya/Yeşilırmak Sk (P.3)	Other- Demolished during construction of Maltepe bridge. It was on GMK Boulvard, close to the Maltepe Mosque, in front of the Havagazı Fabrikası(P.9),
55	Başkent Sineması	FL-N	CMF	250 s(P.9)	1960's-2000's	Çankaya/GMK Boulvard 119 (P.5)	Identity- Architect: Zeki Gökay; Project Date:1966 (M.4249/43) .Management: Later rented to İbrahim Emre. (P.9) ; Location: 39°55'56.37"N ; 32°50'31.74"E Other- Two cinema hall take place in the building. In the system project dated 1976; the "gazino" usage, cinema and shop usage can be seen together.(M.4249/43)
	Burç Sineması-Orkide Sineması			180 (P.9)	1960's-1970's		

Inventory List for Cinema Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Seat Capacity	Active Period	District/ Adress	Notes:
56	Orduevi Sineması	FL-M	SB	U	1960's-1980's	Çankaya/Conuction part of Atatürk Boulvard and Necatibey	Identity- Architect: Neşe Arolat; Construction Date:1966 (M.1160/1); Location: 39°55'33.08"N ; 32°51'15.79"E Other- In a document in municipality archive the capacity is mentioned as "1000-1200" seat.(M.1160/1) In Arkitekt, there is an article about the competition project of the cinema building for the same area. It is not certain that this project was the applicated one. The architect for the mentioned project were Muhlis Türkmen, İnal GÖRAL (P.25)The building
57	Cep Sineması	FL-CO	CMF-A	350 (P.9); 234 (M.1168/12)	1960's-1980's	Çankaya/Müdafaa Cad No:10 (P.6,P.7)Next to Güvenpark	Identity- Architect: Özer Avşar; Project Date:16.2.1967(M.1168/12); Manager: Owner was a retired soldier, later managed by Erkal Yüceyuğ, later bought by İlhan Pektaş(P.9) ;Location: 39°55'11.21"N ; 32°51'9.19"E Other- The building conserves the main features of the mass .
58	Nergis Sineması	FL-E	CMF-A	1100 (P.9)	1960's - 1990's	Çankaya/Menekşe Sk. No:10 (P.5,P.6,P.8)	Identity- Architect:Nejat Tekelioğlu;Project: 1967 (M.1165/12); Location: 39°55'21.68"N ; 32°51'7.26"E Other- The cinema has 400 seat capacity in balcony - 700 seat capacity in main hall(P.9). The foyer is recessed behind the commercial units and the hall take place at the basement floor. The building mass is generally conserved. The main divided into three small halls.
59	Mithatpaşa Sineması	FL-T	CMF-A	400 (P.9)	1960's-2000's	Çankaya/Mithatpaşa Cd. 64 (P.5)	Identity- Architect/Engineer: Ali Keskin; Project: 19.06.1968; (m.1079/1) Location: 39°55'7.78"N ; 32°51'34.11"E Other:It was renovated by ZiraatBankası in 2010's as theatre.
60	Aykut Sineması/ Metropol Sineması	FL-MP	SB	250 and 600 (P.9)	1960's-2010's	Çankaya/Selanik Street, 76 (P.5,P.6,P.7)	Identity- Project Date:1966,1968,1974 (renovation)(M.1087/25); Architect: Göncer Ayalp (Civil Engineer)(M.1087/25) ; Location: 39°55'16.52"N; 32°51'19.76"E Other-The building was used as Aykut cineması, Makine Mühendisleri Odası (1974)and Metropol cinema. (M.1087/25) The building was converted from Makine Mühendisleri Odası building to theatre Sanat AŞ,(P.18) after 1986 turned to cinema usage as Metropol. It was used as cinema and theatre, the 2 hall divided to obtain 8 halls. Today the building had lost its
61	Kerem Sineması	C	CMF-A	U	1960's-2020's	Çankaya/Olgunlar Sk (P.3)	-
62	Zevkli Sinema	DE	OC	U	1950's-1960's	Çankaya/Bahçelievler Karakol karşısı (P.3)	Identity- Location: 39°55'42.01"N ; 32°49'35.58"E Other- Cinema Screen was at Bahçelievler 2.Stree side, entrance was from 3.Street (US.4,US.5)
63	Arı Sineması	FL-S	CMF	2000 and 608 (P.11), 1978 (P.9)	1960's-1980's	Çankaya/Bahçelievler 4.Cd. (P.5,P.6) Yukarı Bahçelievler Mahallesi Wilhelm Thomsen Cd. No:7	Identity- Location : 39°55'2.55"N ; 32°49'36.80"E Architect:Rahmi Bediz and Demrtaş KAMÇIL(M.6820/29) ; Project Date:1957 (M.6820/29) Other- Tarım Kredi Kooperatifleri Yardımlaşma Birliği Vakfı constructed the complex. The building was also used for theatre displays. Today used by TRT- Arı and Orkut Studios. The building mainly preserves its original architectural elements with material and art pieces. However the technical equipments all changed according to the needs of studio. The capacity was 2000 seat for cinema hall and 608 seat for theatre.(P.11)TRT rented the Arı Cinema in 1985 for 49 years and converted it to the studio. (M.6820/29)
64	Güven Sineması	DE	U	U	1960's	Çankaya/Belligün Sk. No:12 (P.3)	Identity- Location: 39°54'23.95"N; 32°52'10.84"E
65	Kavaklıdere Sineması	FL-E	CMF-A	750	1960's-2000's	Çankaya/Tunalı Hilmi Caddesi No:105 Kavaklıdere	Identity- Architect: Nejat Tekelioğlu(US.8,US.30); Project Date: 1965 (US.8); Location: 39°54'17.00"N; 32°51'38.83"E Other- In the first design the cinema hall was designed as a single big hall with a 750 seat capacity with lodge and balcony. However, after alterations, the single hall is divided into 4 small halls, two with 205 capacity and 180 capacity and the other halls with 118 seat capacity. The art pieces, the abstract geometric patterned ceramic panels can be seen on the foyer walls.
66	Karınca Sineması	FL-CO	CMF-A	900 (P.9) 980 (P.11)	1960's-1970's	Çankaya/Esat Cad. 70 (P.5,P.6)	Identity- Architect: Fehmi Doğan, Mehmet Ünal ; Project Date:1967 (US.8); Location: 39°54'33.42"N; 32°51'47.85"E Other-The building is consist of 2 basement, 1 ground floor and 5 normal storey. The building conserves the main features of the original design in mass.
67	Lale Sineması	FL-CO	CMF-A	350 (P.9)	1960's-1970's	Çankaya/Tunalı Hilmi Caddesi No:103 (P.5)	Identity-Owner:Tevfik ÜNSAL; Architect:İlhan Erol ; Project Date: 1968(M.2532-8) ;Location: 39°54'17.82"N; 32°51'38.70"E Other-The entrance to the apartment, cinema and shops take place at the ground floor.
68	Ses Sineması	FL-CO	CMF-A	900 (P.9)	1960's	Çankaya/Tunalı Hilmi C. 87 (P.6)	Identity- Architct: Melih Koray; Project Date:1969; (M.2532.15); Location: 39°54'22.48"N; 32°51'39.96"E Other-The remain of original purpose can not be perceived. On the other hand the building preserve original building mass. In the municipality archive documents it is mentioned that appropriate design considerations considered for theatre usage.(M.2532.15)
69	Yeni Ulus Sineması	FL-CO	CMF-A	U	1960's-1980's	Çankaya/Tunalı Pasajı (P.11),Tunalı Hilmi Cd. C.97 (P.7)	Identity- Architect: Mehmet Savaş ; Project:27.06.1966 (M.2532/66); Location : 39°54'20.33"N; 32°51'39.53"E Other- It was used for a little period than converted to passage (US.31) Yeni Ulus Sineması/Tiyatrosu took place inside the Tunalı Passage today.

Inventory List for Cinema Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Seat Capacity	Active Period	District/ Adress	Notes:
70	Çankaya Sineması	FL-T	CMF-A	850 (IM-23)	1960's-1980's	Çankaya/Paris C. 49 B/1 (P.5,P.6) Şili Meydanı(P.9)Remzi Oğuz Arık Mah. Paris Cad. 49B/A Çankaya/Ankara	Identity- Architect: Fehmi Doğan,Mehmet Ünal;Project Date: 1966 (M.1300/6); Location: 39°54'19.46"N; 32°51'18.22"E Other-The building was later converted to Airport Disko ve Çakıl Gazinosu ve Çakıl Gazinosu. Today it is used as theatre, Çankaya Sahne.
71	Talip Sineması	FL-CO/FL-P	CMF-A	350 (P.9)	1960's	Çankaya/Tunalı Hilmi (P.5,P.6)Tunalı Hilmi Caddesi No:67	Identity- Architect:Nejat Tekelioğlu ; Project Date: 1969 (US.8) ;Location: 39°54'30.26"N; 32°51'43.18"E Other- Today commercial the space has usages like Carefour, shops and car parking. The entrance to the cinema was at ground floor. The special ceramic panels can be seen in front façade and inside the garage which were designed by Hamiyet Hanım.
72	Akün Sineması	FL-T	CMF	911 (P.9)/ 361 (US.11)	1970's-2000's	Çankaya/Remzi Oğuz Arık Mahallesi, Atatürk Blv No:227 Çankaya/Ankara (P.6,P.8,P.9)	Identity- Architect: Adnan Unaran , Adnan Yücel; Project Date:1971 (M.2513.103); Location: 39°54'13.73"N ; 32°51'32.51"E Other- The building was designed as a part of the complex 'Emekli Sandığı'.The horizontal block is used as Office block while the cubic mass was used as cinema and theatre. The foyer of the Akün is in the ground and first floor. The hall covers 3 storey. The art objects can be seen inside the foyer and entrance of the building .
73	Çağdaş Sineması	FL-T	CMF	650 (P.9)	1970's	Çankaya/Remzi Oğuz Arık Mahallesi, Tunus Cd. No:92	Identity- Architect: Adnan Unaran , Adnan Yücel; Project Date:1971 (M.2513.103) ;Location: 39°54'14.04"N; 32°51'34.01"E Other-The building was also used for theatre displays. Today used as Şinasi Sahnesi.
74	Dilek Sineması	FL-W	CMF	550 (P.9)	1970's-1980's	Çankaya/Esat Cad. 55/E (P.5,P.6)	Identity- Location: 39°54'41.12"N ; 32°51'37.53"E
75	Dedeman Sineması	FL-HO	CMF-A	U	1970's	Çankaya/Büklüm S:4 (P.5)	Identity- Location: 39°54'45.08"N; 32°51'28.01"E; Other- Today the building is used as Akay Hastanesi.
76	Hanif Sineması	DE	U	300 (P.9)	1970's	Çankaya/Tunalı, close o Cinnah-ABD Kltür Merkesi (P.9), V. Dr. Reşit C. 3 (P.5)	Other- First became night club, later demolished and a business centre constructed in its place (P.9)
77	Derya Sineması	DE	U	950 s (P.9)	1970's	Çankaya/Ihlamur Sokak 12/5 (P.5,P.6)	Identity- Location:39°55'26.10"N; 32°51'11.95"E
78	Derya Sineması	FL-MP	CMF	1100 (P.9)	1970's	Çankaya/Necatibey C 57(P.5,P.6)	Identity- Location: 39°55'20.61"N ; 32°50'53.06"E Other-Today the building used as İnşaat Mühendisleri Odası exhibition hall.
79	Sinema 70	FL-CO	CMF	250 (P.9)	1970's-1980's	Çankaya/Atatürk Boulvard (P.5,P.6,P.7)	Identity- Location: 39°55'30.75"N; 32°51'18.57"E Other- Later there is as period for theatre displays.(IM-14)
80	Menekşe Sineması	FL-T	CMF-A	300 (P.9) or 350 (US.30)	1970's-1990's	Çankaya/Menekşe Sk. 8 (5,6,7,8)	Identity- Architect: Nejat Tekelioğlu(US.30) ; Location: 39°55'22.72"N ; 32°51'8.62"E Other- According to Ayhan Nergiz who is also the owner of the Kavaklıdere cinema, Menekşe and Nergiz Cinema was constructed to solve the problems they encountered with displaying the films. So, they preferred to transfer film between their cinemas without any problem. Since they first thought to use it as theatre, they didn't prefer a high capacity(US.30) At the end of the 1990 it is used by Ankara Halk Tiyatrosu, later Ekin Tiyatrosu (US.9) and now Ankara Yeni Sahne uses the Menekşe Hall.
81	Ankapol Sineması	FL-EN	CMF-A	634 (P.9)	1970's-2000's	Çankaya/Kızılırmak Caddesi, No:14, Kavaklıdere Mah.	Identity- Location: 39°54'52.54"N; 32°51'30.28"E Other- The cinema closed in 2008. (US.1) The cinema hall today used as an entertainment hall Jolly Joker. The foyer take place in the ground floor and the stage take place at the basement that is reached by the stairs from ground floor. It is thought that the hall mass and balconies of cinema hall is preserved
82	Batı sineması	FL-CO	CMF	780 or 650 (P.9,P.11)	1970's-2010's	Çankaya/Atatürk Bulvarı 151 (6,7)	Identity- Project Date: 1969,1976 (Renovation) (M.1100/6); Architect: Haluk Umar(M.1100/6) ; Location: 39°54'51.81"N ; 32°51'16.67"E Other- After2000's converted into three small cinema hall(P.11)It had 3 halls that one hall of 500 and two hall had 100 seat capacity. In early design beside cinema usage, there are also shops, patisserie and disco usages in basement and ground floor. In one of the municipality archive document, theatre usage is mentioned (M.1100/6)
83	Efes Sineması	C	CMF-A	200 (P.9)	1970's-2020's	Çankaya/Efes Pasajı , İzmir C. 16/6 (P.7)	Identity-Project Date: 1970(cinema conversion); Management: Rented by İlhan Pektaş(P.9) ;Architect: Yüksel Erdemir(M.1164/8); Location: 39°55'24.73"N ; 32°51'10.59"E Other- The cinema take place in the ground and basement floor of the building. In the municipality archive files it is mentioned that one of the store was first converted to a theatre, than later converted to a cinema in
84	Ümit Sineması	DE	U	U	1970's	Çankaya/Yeni Ankara Sk 4 (P.6), Yeşerti Sk (P.5)	Identity- Location:39°55'55.49"N ; 32°52'22.16"E
85	Sun (Elvan) Sineması	FL-CO	CMF-A	420 (P.9)	1970's-1980's	Çankaya/C. Gürsel C 72 (P.6) Cebeci,close to Sitecinema	Identity- Location: 39°55'49.50"N ; 32°52'29.77"E
86	Mini Sineması	FL-N	CMF-A	253 (M.1191/25)	1970's	Çankaya/GMK Bulvarı 55 (P.5), Maltepe, close to the mosque	Identity- Architect: Melih TÜMER Project: 1967(M.1191/25) Managed: Tosyalı Ahmet (P.9) ; Location: 39°55'37.11"N ; 32°50'48.17"E Other- It was demanded to convert billard hall into mini cinema in 1967(M.1191/25). It was closed in 1970's and converted into night club(P.9)

Inventory List for Cinema Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Seat Capacity	Active Period	District/ Adress	Notes:
87	Bulvar Sineması	FL-W	CMF	U	1970's	Çankaya/GMK Bulvarı, No:69	Identity- Location: 39°55'40.88"N ; 32°50'46.78"E Other- According to the interview with the wedding hall official, the cinemas stage was at the same place of the dance track and the cinema was a single hall cinema.
88	Kerem Sineması	C	CMF-A	900 (P.9)	1970's-2020's	Çankaya/GMK Boulvard No:40(P.7)	Identity- Management(P.9) Nezihe Fazilet Sayar; Architect: Metin Fişekçioğlu (M.1158/8) ; Location: 39°55'31.00"N ; 32°50'53.38"E Other- There is a demand for an addition of cinema block at the back of constructed building. (M.1158/8)
89	Süreyya Sineması	U	SB	300 (P.11)	1970's	Çankaya/Demirbahçe,Cebeci (P.11),	Other- The cinema was converted from a water tank in 1975. (P.9) the building probably named as Süreyya cinema in a period, according to literature survey.(P.11)
90	Ankara Açık Hava Sineması	DE	OC	U	1970's	Çankaya/Turgut Rs M. (P.6)	-
91	Renkli Cinema	DE	SB	U	1960's-1980's	Çankaya/Bahçelievler(P.7)(P.9)	Other- The building damaged in a fire dated 1966. (P.29)PTT building constructed in its place(P.9) However the cinema take place in the telephone guides dated 72 and 80's. The cinema life in that context is not certain.
92	Dedeman Sineması	FL-EN	SB	1400 (US.3)	1970's-1980's	Çankaya/Bahçelievler C:43(P.6), C 101/3(P.7)	Identity- Location : 39°55'39.51"N ; 32°49'37.39"E ; Architect: Turgut Olgaç Project: 1970(M.1487/9) Other- The building is single cinema building constructed as a neighbourhood cinema. It was known as Dedeman Sİneması at first. The cinema had 4 hall(P.9)The building today has a aluminium facade cladding at back and side facades, while in front facade there is a big black panel of the concert hall . Also there is a bowling hall usage in the building.
	On Sineması				2000's	Çankaya/Prof. Muammer Aksoy Cd No:40	
93	Seyran Sineması	U	U	U	1980's	Çankaya/Esat (P.11)	-
94	Atakule	C	SM	200 (US.45)	1980's-2020's	Çankaya/Cinnah Cad. Zübeyde Hanım Meydanı Atakule AVM No: 1 D: 501 K:2	Identity- Architect: Ragıp Buluç (1989),A Tasarım Mimarlık (New project date - 201o(US.41; US.32)); Project Date:1989;Renovation opening-2018; Location: 39°53'8.24"N, 32°51'20.75"E Other: The cinema has 5 hall. (US.45)
95	Megapol	FL-E	SB	U	1990's	Çankaya/Kızılay, Konur 2 sok, No:33 (P.9)	Identity- Location: 39°55'1.72"N ; 32°51'24.39"E Other- The entrance to the cinema is from the main street. The building opened in 1990's with multi halls. Unfortunately, today it lost its function
96	Büyülü Fener-Bahçeli	C	SB	395 (US.7, US.45)	1990's-2020's	Çankaya/Yukarı Bahçelievler Mahallesi Aşkabat Cad. (7. Cad.) 66.Sk (18.Sk)	Identity- Location : 39°55'9.98"N ; 32°49'30.08"E Other- The building was constructed in 1996 by the agency DENK(US.28). In the beginning the building had 3 cinema hall, with 212,184 and 120 seat capacity. Today the building give service with 6 cinema hall. (US.45)
97	Bilkent Center	C	SM	729 (US.45)	1990's-2020's	Çankaya /Üniversiteler Mah. 1597. Cadde, No:3 Bilkent Center Bilkent	Identity- Project Date:1998; Location: 39°53'1.25"N, 32°45'28.39"E Other: Previouslu the cinema had 9 hall, today 7 hall are used. (US.45)
98	Büyülü Fener-Kızılay	C	SB	1184 (US.45)	2000's-2020's	Çankaya/Meşrutiyet Cad., Hatay Sk. No:18	Identity- Owner/management: Management by İnci- İrfan Demirkol (P.9) ; Location: 39°55'3.57"N ; 32°51'30.33"E Other- The building was constructed in the place of an house with 20 apartments.The Cinema hosted many film festivals in years. There are 11 cinema halls with small capacities in building. (US.45)
99	Arcadium	C	SM	1161 (US.45)	2000's-2020's	Çankaya/ Koru Mah. 2432 Cad. No: 192	Identity- Architect:Öncüoğlu + ACP (US.35) ; Project Date:2003; Location: 39°52'56.98"N, 32°41'9.03"E Other: The cinema has 8 hall. (US.45)
100	Cepa	C	SM	1798 (US.45)	2000's-2020's	Çankaya/ Mustafa Kemal Mah. Dumlupınar Blv.	Identity- Architect: Mimar:Öncüoğlu + ACP Mimarlık Şehircilik (US.32); Project Date:2007; Location: 39°54'34.40"N, 32°46'43.31"E ; Other: The cinema has 10 hall. (US.45)
101	Minasera	FL-E	SM	U	2000's-2010'S	Çankaya/ S.Saltoğlu Bul. No: 5 Çayyolu	Identity-Constructor: İlhan Sonbay(US.36) ; Project Date:2008; Location: 39°52'24.65"N, 32°41'49.71"E
102	Panora	C	SM	1302 (US.45)	2000's-2020's	Çankaya/Oran Mah. Turan Güneş Bulvarı No: 182	Identity- Architect: A Tasarım Mimarlık(US.32,US.41) ; Project Date:2004-2007 (US.41); Location: 39°50'54.84"N, 32°49'57.27"E Other: The cinema has 12 hall. (US.45)
103	Ankara 365 AVM (Cinemapink)	C	SM	615 (US.45)	2000's-2020's	Çankaya/Birlik Mah. 428. Cad. No:41 365 AVM Yıldız	Identity- Architect: Öncüoğlu + ACP(US.35);Project Date: 2004 ; Location: 39°52'31.93"N, 32°52'14.45"E Other: The cinema has 6 hall. (US.45)
104	Taurus (Cinemarine)	C	SM	1891 (US.45)	2000's-2020's	Çankaya/Taurus AVM Konya Yolu Mevlana Bulvarı No:190	Identity-Architect: A Tasarım Mimarlık ; Project Date:2010 (US.41); Location: 39°53'18.21"N, 32°48'43.87"E Other: The cinema has 16 hall. (US.45)
105	Gordion	C	SM	1608 (US.45)	2000's-2020's	Çankaya/Koru Mah. Ankaralılar Cad. No:2	Identity-Design: Chapman Taylor and RedevConcepts, Project Date:2009 (US.43) Location: 39°54'0.73"N, 32°41'30.55"E Other: The cinema has 11 hall. (US.45)
106	Kent Park (Prestige)	C	SM	1259 (US.45)	2010's-2020's	Çankaya/Mustafa Kemal Mah. Dumlupınar Blv. No: 164 Kentpark AVM	Identity- Architect: Öncüoğlu + ACP Mimarlık Şehircilik(US.32); Project Date:2010; Location: 39°54'32.62"N, 32°46'34.91"E Other: The cinema has 10 hall. (US.45)
107	Next Level (Cinegold Ankara)	C	SM	399 (US.45)	2010's-2020's	Çankaya/ Next Level AVM Kızılırmak Mah. Dumlupınar Bulvarı No:3 C-2	Identity-Architect: Brigitte Weber Architects(US.32) ; Project Date:2011- 2013; Location: 39°54'38.61"N, 32°48'44.17"E Other: The cinema has 3 hall. (US.45)

Inventory List for Cinema Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Seat Capacity	Active Period	District/ Adress	Notes:
108	13 Mart Sineması	C	CM F	197 (US.45)	U	Kocatepe Mh. Bayındır 2Sk. No:58 İç Kapı n:15 Çankaya ANKARA	Other: The cinema has 1 hall. (US.45) It has periodical usage.
109	Ankara Maltepe Elektrik ve Havagazı Fabrikası	DE	C-IC (P.11)	U	U	Çankaya/Maltepe	-
110	Karacabey Hamamı Sineması	U	U	U	U	Çankaya/Cebeci	Identity-Management done by Fotoğrafçı Mahir Bey. (P.23,P.29)
111	Ferah Açık Hava S.	DE	OC	U	U	Çankaya/Esat Caddesi(US.23)	Other- It was an open air cinema.(US.22)
112	Binbirgece Sineması	U	U	U	1970's	Gölbaşı/Gölbaşı (P.4)	-
113	Acar Sineması	U	U	U	1960's	Keçiören/Keçiören (P.3)	-
114	Sefa Sineması	U	U	U	1960's	keçiören/Keçiören Tepebaşı (P.3)	-
115	Konak Sineması	DE	SB	U	1960's-1970's	Keçiören/Selvi Sk. No:23 (P.3,P.5,P.6)	Identity- Location : 39°58'36.66"N ; 32°49'13.81"E
116	Cem Sineması	FL-CO (P.9)	U	463 (M.4185/9)	1970's-1980's	Keçiören/Keçiören Pamir Caddesi No:10 (6,7)	Identity- Architect: Mehmet Tepeler ;Project Date:1970(M.4185/9);Location: 39°59'55.42"N ; 32°51'59.01"E Other- T Mimarlık Koll Skt. İnformation also take place for the projects.
117	Göktürk	DE	U	830 (P.9)	1980's	Keçiören /Etlik (P.29)	-
118	Antares	C	SM	2450 (US.45)	2000's-2020's	Keçiören/ Halil Sezai Erkut Cad. Kasalar Mevkii Antares AVM No:121	Identity- Architect: A Tasarım Mimarlık (US.32); Project Date:2005-2007 (US.41); Location: 39°58'10.90"N, 32°49'15.27"E Other: The cinema has 10 hall. (US.45)
119	Forum Ankara (Cinemapink)	C	SM	1260 (US.45)	2000's-2020's	Keçiören/ Yozgat Yolu Bulvarı No:99	Identity- Architect: CPU T+T Design (US.33); Project Date:2008; Location: 40° 1'1.13"N, 32°49'23.07"E Other: The cinema has 9 hall. (US.45)
120	FTZ (Keçiören Cinefora)	C	SM	494 (US.45)	2000's-2020's	Keçiören/Kalaba Mahallesi, Fatih Cd. No:30	Identity- Architect: Boyut Mimarlık(US.37); Project Date:2003; Location: 39°58'35.65"N, 32°52'0.96"E Other: The cinema has 5 hall. (US.45)
121	Vega AVM (Subayevler Prestige)	C	SM	992 (US.45)	2020'S	Keçiören/Hasköy, Volkan Caddesi No:1, 06135	Identity: Architect: A Tasarım Mimarlık, Project Date: 2017 (US.41) ; Location: 39°58'29.74"N, 32°53'3.07"E Other: The cinema has 7 hall. (US.45)
122	Şato Sineması	U	U	U	U	Keçiören/ÇekirgeStreet, Keçiören(P.11)	-
123	Arzum Açık Hava S.	DE	OC	U	U	Keçiören/Keçiören,Mecidiyeköy Durağı(US.22)	Other- It was an open air cinema.(US.22)
124	Yakacık Açık Hava S.	DE	OC	U	U	Keçiören/Keçiören(US.22)	Other- It was an open air cinema.(US.22)
125	Açık Hava Birlik S.	DE	OC	U	1970's	Sincan/Sincan (P.4)	-
126	Birlik Sineması	U	U	U	1970's	Sincan/Sincan (P.4)	-
127	Alemdar Sineması	FL-CO	CMF	1577 or1400 (P.9, P.11)	1950's-1970's	Yenimahalle/Yenimahalle, Ragıp Tüzün Caddesi, No :136 (P.5,P.9)	Identity- Architect/Engineer: Zeki Alemdar; Project Date: 1956 (M.8041/3) ; Location: 39°57'58.37"N; 32°48'45.31"E Other-Project renovation demand for conversion of cinema and patisserie to bazaar was made in 1976.There is a note that the cinema was closed in 1973. The owner is also the constructer of the cinema (M.8041/3)The building hosted party convention, theatre tours and concerts .It served with indoor and outdoor cinema. It had a capacity of 530 seat in balcony and 1027 or1400 seat capacity in a hall, the terrace was used as 1200 capacity open cinema(P.9,P.11)
128	Seyran Sineması	FL-CO	U	500 (P.9)	1950's-1970's	Yenimahalle/Yenimahalle Serdar Sk. 122 (P.6) 8(P.5)	Identity- Architect: Mehmet Erdemli (Renovation), Torkum M.Sekder(1955); Project Date:18.4.1955; Management: demand Fazlı Arıkan and Seyran Sinemacılık (1956)(M.8051/6) Location: 39°57'54.69"N; 32°48'37.36"E Other- It had a balcony with 500 seat capacity .(P.9)
129	Güneş Sineması	DE	U	250 or 360 (P.9,P.11)	1960's-1980's	Yenimahalle/Yeni Mahalle, İvedik Cd. (P.3), Akın Caddesi (P.5,P.6)	Other- It has also open air cinema with 2500 seat capacity .(P.9)
130	Demet Sineması	DE	U	400 (P.9)	1970's-1980's	Yenimahalle/Yenimahalle Demetevler 5 C.129 (P.5,P.6)	Other- A business centre constructed in its place .
131	Ankamall	C	SM	2379 (US.45)	1990's-2020's	Yenimahalle/Gazi Mah. Mevlana Blv. No:2	Identity- Investor: GİMAT GYO A.Ş.(US:39); Project Date:1999; Location: 39°57'0.47"N, 32°49'52.50"E Other: The cinema has 10 hall. (US.45)
132	Armada	C	SM	1269 (US.45)	2000's-2020's	Yenimahalle/ Eskişehir Yolu No:6 Armada AVM	Identity- Architect: A Tasarım Mimarlık(US.32) ; Project Date:1998-2002(US.41); Location: 39°54'44.35"N, 32°48'33.57"E Other: The cinema has 11 hall. (US.45)
133	Acity (Cinevizyon)	C	SM	678 (US.45)	2000's-2020's	Yenimahalle/Macun Mah. FSM Bulvarı No.244 Istanbul Yolu	Identity- Architect: Uğur Kınık (US.39) ; Location: 39°56'45.36"N, 32°45'46.18"E Other: The cinema has 8 hall. (US.45)

Inventory List for Cinema Buildings in Ankara (Kul Harmankaya & Güçhan, 2023) (Continued)

	Name	Current Situation	Space Character	Seat Capacity	Active Period	District/ Adress	Notes:
134	Atlantis (Batıkent)	C	SM	1089 (US.45)	2010's-2020's	Yenimahalle/ Kardelen Mah. Başkent Bulvarı No:224	Identity- Architect:4M Mimarlık Ltd. Şti./ Salih Zeki Salalı- Fatih Açıkalın(US.33) ; Project Date:2009(US.33) ; Location: 39°58'10.58"N, 32°42'53.31"E Other: The cinema has 10 hall. (US.45)
135	Podium Ankara	C	SM	1602 (US.45)	2010's-2020's	Yenimahalle/ Macun Mah. Bağdat Cad. Podium AVM No: 60	Identity-Design: RTKL (American Company), Project Date: 2015 (US.44); Location: 39°57'42.43"N, 32°46'16.09"E; Other: The cinema has 9 hall. (US.45)
136	Park Vera	FL-E	SM	U	2010's-2020's	Yenimahalle/Park Vera Alışveriş Merkezi Fatih Sultan Mehmet Bulvarı No:284 Macun Mahallesi	Identity-Location: 39°56'43.45"N, 32°45'7.42"E Other: The cinema is not used today.
137	Seyran Açık Hava S.	DE	OC	U	1940-1950's *	Yenimahalle/İş Bankası place in Yenimahalle(US.6)	Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
138	Yılmaz Açık Hava S.	DE	OC	U	U	Yenimahalle/Yenimahalle(US. 26)	Other- It was an open air cinema. (US.26)
139	Akın Sineması	DE	U	U	U	Yenimahalle/Yenimahalle(US. 26)	-
140	Ümit Açık Hava S.	DE	U	U	U	Yenimahalle	Other- It was an open air cinema.(US.22)It take place in a close area of *"Gazi Mahallesindeki Ders Aletleri Yapım Merkezi"* (US.22)
141	Göksu AVM (Sinemax)	C	SM	887 (US.45)	2000's-2020's	Etimesgut/ Göksu Mah.Selçuklular Cad. GÖKSU AVM No:57/21	Identity- Project Date:2006; Location: 39°59'11.73"N, 32°38'47.73"E Other: The cinema has 6 hall. (US.45)
142	Optimum Ankara (Avşar)	C	SM	1319 (US.45)	2000's-2020's	Etimesgut/ Ayaş Yolu Kavşağı Optimum AVM No: 93/13	Identity- Constructer: Rönesans Gayrimenkul Yatırım (US.40);Construction Date:2004; Location: 39°57'54.48"N, 32°37'57.07"E Other: The cinema has 9 hall. (US.45)
143	Metromall	C	SM	875 (US.45)	2010's-2020's	Etimesgut/Tunahan Mahallesi Dumlupınar 30 Ağustos Caddesi No:2	Identity-Architect: MSA Mimarlık(US.32),Project Date: 2013-2014, Completed in 2017 (US.32); Location: 39°58'58.60"N, 32°36'41.06"E; Other: The cinema has 6 hall. (US.45)
144	Belediye Emek S.	U	U	U	1970's	Beypazarı/Beypazarı (P.4)	-
145	Saray Sineması	U	U	U	1970's	Kızılcahamam/Kızılcahamam (P.4)	-
146	Nizam Sineması	U	U	U	1970's	Şereflikoçhisar/Şereflikoçhisar (P.4, US.9)	-
147	Polatlı Belediyesi Salonu	FL-MP	C-CC	646 (P.9)	1990's	Polatlı/Kurtuluş Atatürk Cd. No:63	Identity- Location : 39°35'00.35"N; 32°08'22.57"E
148	Kartaltepe AVM	C	SM	398 (US.45)	2010's-2022	Polatlı/ İstiklal Mahallesi, Mehmet Emin Yurdakul Cd. No:1	Identity-Location: 39°34'53.47"N, 32° 9'28.57"E; Other: The cinema had four hall. (US.45) The cinema closed in 2022.
149	Kalecik Belediye Sineması	FL-MP	C-CC	154 (US.45)	2020's	Yenidoğan Yeşilyurt, Hüseyin Sağırkaya Blv. No:37, 06870 Kalecik/Ankara	Other: The cinema has 1 hall. (US.45)
150	Işık Sineması	DE	OC	U	1940-1950's*-1960's	Çınar Sk. (P.3)	Identity: Management: Deniş Ünsal, Celal Törün (P.29) Other- It was an open air cinema.*The certain active period date is not known, however in the sources the cinema is defined under 1940's and 1950's open air cinemas(P.29)
151	Hemsin	DE	OC	850 (P.9)	1980's	U	Other- It was an open air cinema.(P.9)
152	Tekin Sineması	DE	OC	1500 (P.9)	1980's	U	Other- It was an open air cinema.(P.9)
153	Eser	DE	OC	U	1980's	U	Other- It was an open air cinema.(P.9)
154	Aile	DE	OC	U	1980's	U	Other- It was an open air cinema.(P.9)
155	Tuzluçayır	DE	OC	U	1980's	U	Other- It was an open air cinema.(P.9)
156	Lalezar	DE	OC	U	1980's	U	Other- It was an open air cinema.(P.9)
157	Hakan	DE	OC	U	1980's	U	Other- It was an open air cinema.(P.9)
158	Balgat	DE	OC	U	1980's	U	Other- It was an open air cinema.(P.9)
159	Çukurambar	DE	OC	U	1980's	U	Other- It was an open air cinema.(P.9)

LEGEND	Current Situation:	Space Character:
	C : Cinema	CMF: Cinema use in Multi function Building
	DE: Don't exist	CMF-H: Cinema use in Multi function Building-Hotel
	FL: Function Loss	CMF-A: Cinema use in Multi function Building- Apartment Cinema
	FL-W: Function Loss-Wedding Hall	OC: Outdoor Cinema
	FL-EN: Function Loss-Entertainment (Concert hall)	SB: Single Building
	FL-P: Function Loss-Car Park	C-CC : Cinema Use in Culture Centre
	FL-E: Function Loss-Empty	C-IC-Cinema use in industrial complex
	FL-CO:Function Loss-Commercial use (Market,Passage,Store)	SM: Cinema in shopping mall
	FL-N: Function Loss- Night Club	
	FL-H: Function Loss-Hotel	
	FL-HO: Function Loss-Hospital	
	FL-M:Function Loss- Military use	
	FL-S: Function Loss-Studio	
	FL-T: Function Loss-Theatre	
	FL-MP: Multi purpose usage by chambers	
	U:Unknown	

C. Introductory Sheet for State Theaters Stages in Ankara

Building : Türk Ocağı/ Halk Evi/ Üçüncü Tiyatro

Adress : Altındağ/ Hacettepe, Türkocağı Sk

Sheet/Lot: 4212/5

National Grid Reference: 39°55'59.83"N; 32°51'20.45"E

Construction Date: 1927-1930

Design & Construction:

Architect: Arif Hikmet Koyunoğlu

Owner: Kültür ve Turizm Bakanlığı

Current Occupants: Ankara Resim ve Heykel Müzesi

Registration Status:

☒ Registered ☐ Not-registered

Registeration Date:

Group: Group I

Number of Storey: 1B+G+2N

Construction Technique: Masonary+Reinforce concrete system

Function:

Original Function: Türkocağı- Theatre (Multifunctional)

Typology:

Function in Mass

Single ☐ Complex: ☐ Apartment ☐ Trade ☒ Other

Stage Format: Proscenium theatre

Flying Tower	Side Wing
☒ Exist ☐ Don't exist	☒ Exist ☐ Don't exist; Shallow rear area

Auditorium Forms/Type: Rectangular plan with Curved Rear Wall

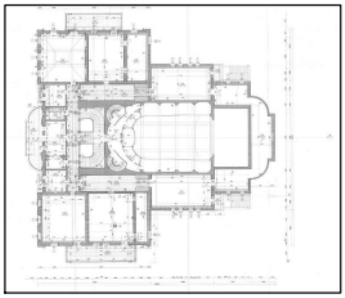
Balcony& boxes: ☒ Rear Balcony ☒ Side balcony ☒ Box

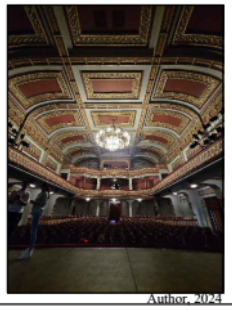
Stage Size: w:14,30-d:8,20 *

Hall Capacity: 400

Condition

Facades	Interior	
☐	☐	In very good condition
☒	☒	In good condition (Slight deterioration on material)
☐	☐	In fair condition (Material deterioration/partial loss)
☐	☐	In poor condition (Material decay and/or material loss)
☐	☐	In a very poor condition (Material decay and/great material losses/ structural deformation)
	☐	Buildings that could not be examined





Author, 2024

The desicion to construct Türk Ocağı building was made in 1926 and of the competition included the construction of a a modern building where various examples of old Turkish fine arts would be exhibited. Addtionally the building was to include a state-of-the-art theatre hall that had a modern stage, an assembly hall and a museum, library, hall of honor, administration rooms, bathrooms, printing house, central heating, a basic electrical installation and marble workmanship were among the required conditions. (Fırat, 1998: 63-64) The building was designed by Arif Hikmet Koyunoğlu and it is one of the important sample from our I. National Architecture style.

Türk Ocağı and Halkevi hosted many plays. After 1941, it priefly functioned as tatbikat stage. In 1956 it became one of the stages of State Theatre under the name Üçüncü Theatre. The restoration efforts prioritized modern functionality while preserving the building's original decoration (Devlet Tiyatroları Genel Müdürlüğü, 2019, p. 27). During this period the capacity was 474 in parter,74 in gallary and 24 in lodgesHowever in strategic plan the operation capacity stated as 400 seats. The stage has a back win.

The theatre main entrance is situated at the rear of the facade.The side facades are not as elobarately decorated when compared to front facade. The ground floor features a foyer, cloakroom, and access to the main hall. A staircase descends to the basement, housing artist rooms and storage. The hall, designed over three levels, accommodates a side gallery and rear lodge on the first floor, and an upper rear lodge take place on the third floor. Currently, the basement floor hosts administrative offices of the Resim Heykel Museum, while the ground and first floors house the museum.

The construction of the reinforced concrete works of the building was carried out by the Austrian company named Wella under the guarantee of Emlak Kredi Bank, and the professional supervision and technical authority was carried out by Koyunoğlu. It was made by Master Hüseyin Avni and his assistants, who came from Istanbul for stonemasonry. (Fırat, 1998, pp: 63-64) Marbles were brought from the Marmara Island. It was stated by the architect in the interview with Hikmet Koyunoğlu that the electrical installation was done by Siemens and the heating system was done by Körting Kanor. It has been stated that there is a steel curtain in front of the stage in the stage equipment, that in the event of a fire, the curtain is lowered by pressing a button and the water is drained, but this curtain is stolen later, the stage installation was spesifically designed there are projections on both sides, depending on the play, for example, the image of the storm can be transferred to the stage, sounds can be heard. (Birkan&Pehlivanlı, 1977, pp:8-16)

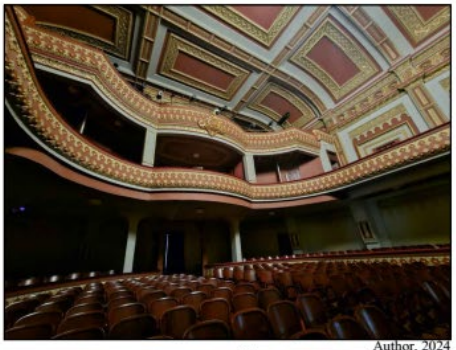
Today the elevator system under the stage and special stage machinery are still observable ,although the stage machinary is no longer functional. Nummerous details have been considered in the structure, which stands out with its technical care in the use of materials, innovative approach and high workmanship. As stated by Hikmet Koyunoğlu, special door handles were cast by an iron master, and 10% silver was added into the casting to prevent it from greening and rusting, but these door handles were also stolen. (Birkan&Pehlivanlı, 1977, pp:8-16) Special molds were used for ornamentation, and the stairs were made of solid block marble. The Turkish Hall, located on the first floor, has special plaster decorations. The stage of the theatre hall was planned to be two-storey, like a large elevator, the works in the hall were tendered to the European Company, the stage installation was done by Simens in 8 months, and the decoration on the lower floor could go up when a button was pressed. A raw silk screen was brought in to reduce the image with projection behind the stage. Hot and cool air installation and heating system have been installed in the hall. An installation was created so that the air could constantly change, and large fans were used for this. Attention has been paid to acoustic properties. The loggia and its ceiling located opposite the hall are highly decorated. It is reported that the wooden seats of the hall were made of rosewood. (Fırat, 1998, p:78)

*Drawings taken from Ankara Resim ve Heykel Müzesi Müdürlüğü

Introductory Sheet for State Theaters Stages in Ankara (Continued)

Building : Türk Ocağı

Author, 2024



Author, 2024

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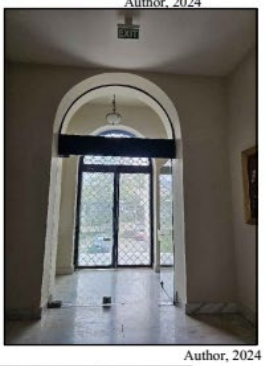

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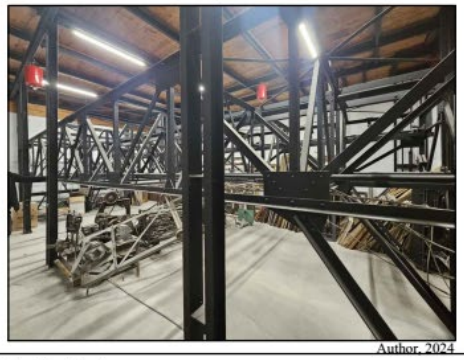


Author, 2024

Author, 2024

Outstanding Features

-Demonstrate a typical architecture for the I National architecture period
-Special workmanship can be seen in original structure
-New technologies and innovations can be seen in the construction system,the stage technologies
-Special workmanships in construction, metal works, ornematation
-Reinforced concrete usage is an innovation for its period
-The design of the building represents and artistic quality
-The building take place at a central location and reveal as a landmark, also it is one of the attration point for the site
-The building is very important as it is one of the first theatre afor the early republic period building and host important events
-Important place in architectural history
-Designed by the important architect of its period
-represent uniquness /rarity character in design, material, technology
-It has been continued to be used since it was constructed (though albeit intermittently for theatre)
-Since it is one of the oldest hall for the city and being used as a museum it has a special bond with community and have an important place in collective memory
-The design it self helps us understand the cultural and entertainment life of its period, as well as still the building conserve its significance

Building : Küçük Tiyatro

Adress : Altındağ/İstiklal Cad. Çirmen Sokak Vakıf Apt. No:8 ULUS

Sheet/Lot: 729/1

National Grid Reference:

Location : 39°56'18.16"N; 32°51'11.53"E

Construction Date:

1928-30 (Construction) ; theatre till 1947

Design & Construction:

Architect: Mimar Kemalettin

Owner:

Vakıflar Genel Müdürlüğü

Current Occupants:

Devlet Tiyatroalrı Genel Müdürlüğü, Ankara Devlet Tiyatrosu Müdürlüğü, Küçük- Oda theatres

Registration Status:

☒ Registered ☐ Not-registered

Registeration Date:

Group:1972-1996 Group II, since 1996 Group I

Number of Storey

B+G+4S+1R

Construction Technique:

Reinforce concrete+ partial massonary

Function:

Original Function: Rental House + musiki ve hitabet salonu;store+ "kahve ve gazino&billard hall

Other Periods: storage, box hall, various institutions

Current Function: Theatre & DT General Directorate+ Ankara Regional

Typology:

Function in Mass

Single ☐ Complex ☒ Apartment ☐ Trade ☐ Other

Stage Format

Proscenium theatre

Flying Tower	Side Wing
☒ Exist ☐ Don't exist	☐ Exist ☒ Shallow rear area ☐ Don't exist

Auditorium Forms/Type

Rectangular with Curved Rear Wall

Balcony& boxes

☒ Rear Balcony ☒ Side balcony ☐ Box

Stage Size

w:11,7-d:11

Hall Capacity

467

Condition

Facades	Interior	
☐	☐	In very good condition
☐	☒	In good condition (Slight deterioration on material)
☒	☐	In fair condition (Material deterioration/partial loss)
☐	☐	In poor condition (Material decay and/or material loss)
☐	☐	In a very poor condition (Material decay and/great material losses/ structural deformation)
	☐	Buildings that could not be examined

State Theatre Archieve

State Theatre Archieve

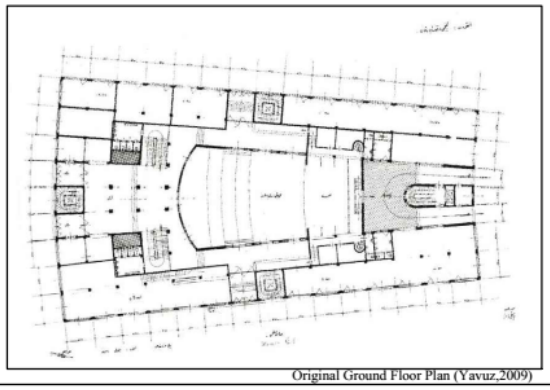
In fact the *II.Vakıf Apartmanı* was designed by Mimar Kemalettin in 1926-1927 and the construction completed in 1930. The construction purpose was to supply rental houses, but it was changed for other governmental usages and lost its residential quality in time. In the original plans dated 1926, the storages, open court," musiki ve hitabet salonu", stage, game and billiards hall take place in the ground floor. It has been used as storage for years.

The space used as a warehouse in the Ulus Evkaf apartment building was transformed into a theatre with a capacity of 700 seats. Although the building opened the curtains with on 1947, the State Theatre opened its curtains with full authority on October 1, 1949, establishment of State Theatre Law in 1949. (Nutku, 2018:65) The Oda theatre stage later added in 1956's

The theatre mass covers the middle area till the second floor level. The building is constructed with reinforce concrete system, in the drawings the rear wall of auditorium and the wall surrounding stairs seem thicker, that suggests partial masonory system might applied in building. The building is in a special state in terms of its structural system throughout its period, with its large openings passed in auditorium. Also the cantilever projections in the hall balcony. Tn the original drawing the hall is named as *"musiki ve hitabet salonu*". In drawings we see the stairs at back of the stage leading to upper intermediate gallery. The stage was designed with a sofita .

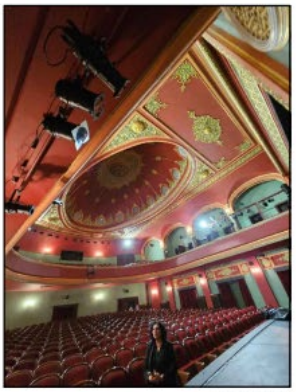
The artistic design approach can be observed in the main auditorium that is designed with rear and side balconies of lodges. The dome covering the space is elaborated with circular glazed windows. The theatre halls use the same foyer which has a characteristic design with marble columns and floor covering. In the foyer the paintings of Turgut Zaim can be seen. The building designed with circular corners and the balconies at facades. There are 4 entrances in each side of the building. ,

The building designed in I National architecture style but more modern with simplicity in decoration and architectural elements used. Partial addition can be seen at the one corner of the building which used to be a restaurant for a period. The building take place at a central location and reveal as a landmark, also it is one of the attraction points for the site.



Original Ground Floor Plan (Yavuz,2009)

Building : Küçük Tiyatro



Author, 2024

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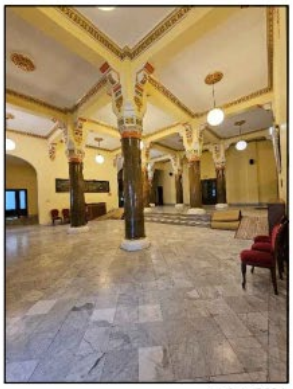


Author, 2024

Author, 2024

Outstanding Features

-Demonstrate a typical architecture for the I National architecture period
-New technologies and innovations can be seen in the construction system, ventilation and heating systems,
-Special workmanships in construction, metal works, ornematation
-The paintings belong to Turgut Zaim reveal as important art pieces in building
-The building take place at a central location and reveal as a landmark, also it is one of the attration point for the site
-The building is very important as it is one of the first theatre from republic period building and host important cultural events and theatre history
-The design of the building represents and artistic quality
-Important place in architectural history in the debates of the national architecture
-Designed by an important architect of its period
-represent uniquness /rarity character in design, technology
-It has been continued to be used as an theatre since 1947
-Since it is one of the oldest theatre it has a special bond with community and have an important place in collective memory
-The design it self helps us understand the cultural and entertainment life of its period, as well as still the building conserve its significance

Building : Büyük Tiyatro

Adress : Altındağ/Atatürk Bulvarı No:50 ULUS

Sheet/Lot: 2996/7

National Grid Reference:
39°56'6.55"N; 32°51'12.12"E

Construction Date:
1933-35 (Sergievi) ; 1948-49(Opera conversion)

Design & Construction:
Architect: Şevki Balmumcu (Sergievi)
1948- Poul Bonatz (Conversion to opera)

Owner:
Devlet Opera ve Balesi General Directory

Current Occupants:
State Opera and Ballet Directorate General & seweral days State theatre use the building

Registration Status:
☒ Registered ☐ Not-registered
Registeration Date:
Group: Group 1

Number of Storey
2B+G+1N

Construction Technique:
Reinforce Concrete

Function:
Original Function: 'Sergievi'
Current Function: Opera & Theatre

Typology:
Function in Mass
Single ☒ Complex ☐ Apartment ☐ Trade ☐ Other

Stage Format
Proscenium theatre

Flying Tower	Side Wing
☒ Exist ☐ Don't exist	☒ Exist ☐ Shallow rear area ☐ Don't exist

Auditorium Forms/Type
Rectangular form with curved rear wall

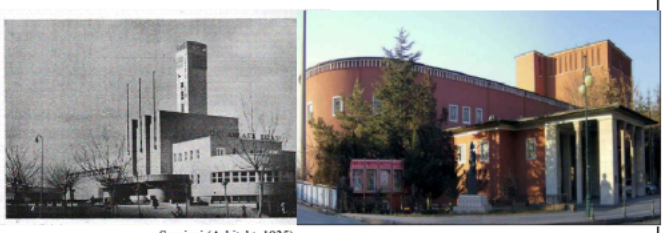
Balcony& boxes
☒ Rear Balcony ☐ Side balcony ☐ Box

Stage Size
w:16,30-d:22,28

Hall Capacity
595

Condition

	Facades	Interior
In very good condition	☐	☐
In good condition (Slight deterioration on material)	☒	☒
In fair condition (Material deterioration/partial loss)	☐	☐
In poor condition (Material decay and/or material loss)	☐	☐
In a very poor condition (Material decay and/great material losses/ structural deformation)	☐	☐
Buildings that could not be examined	☐	



Sergievi (Arkitekt, 1935)

The building was designed by a native architect Şevki Balmumcu after winning the competition for sergievi. Construction began in 1933, and it was opened in 1935. In 1948 the sergievi was converted to a space for opera, ballet and theatre performances. However it was 1949, the permanent displays.. (Devlet Tiyatroları Genel Müdürlüğü, 2019:24; .Nutku,2018:66)

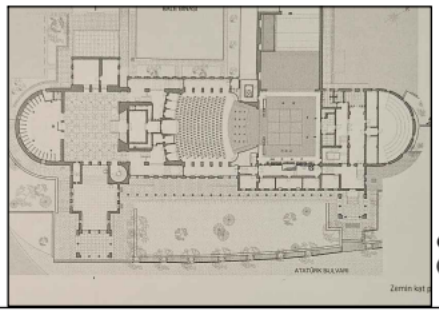
The opera house design conserved the mass organization of sergievi in great extent however there are removals such as tower , additions for sofita,staff entrance,e collonaded portico, as well ase ornamented surfaces and stucco decorations . These changes caused a shift from modern style to a more a neoclassic look, making it a representative for II. National Architecture. For inner space arrangements metal and glass ceiling of the exhibition hall was removed and converted to auditorium .Additional areas like foyer area, performance classes and workshops were added.

The building represents a high craftsmanship in reinforce concrete systems, and high quality materials. Plaster decoration can be seen in foyer ceiling; The collanaded design can also be observed in foyer and hall. In facade, Ankara stone on ground level as finishing material. It is also used in side walls of the stairs and window casings. The original color of the building was ivory, but is now plastered and painted close to a darker Ankara Stone color . Plaster decoration can be observed in building interior spaces.

Above the entrance of the presidential lodge, on wall there are paintings of the Cemal Sait Tollu and three paintings above the main entrance by Bedri Rahmi Eyüpoğlu. (Altan, 2008,p.14-26)

The hall designed with a proscenium arch stage hall with balcony, with a side wing connected to backstage area. Notably there is a stage lift under the stage that is currently not in use today. During conversion the foyer and performance hall wooden ceiling as in white and dusty red color, with panels elevated linear intersected wooden lattice. A plaster decorations can be observed on foyer ceiling in building high quality marble, metal works and wood materials were used .During restoration, the original ventilating and heating system were activated. (Pekdemir, 2021)

The building take place at a central location and reveal as a landmark, also it is one of the attraction point for the site.The building is very important as it is one of the first theatre and opera house for the early republic period building and host important cultural events and theatre and opera history.



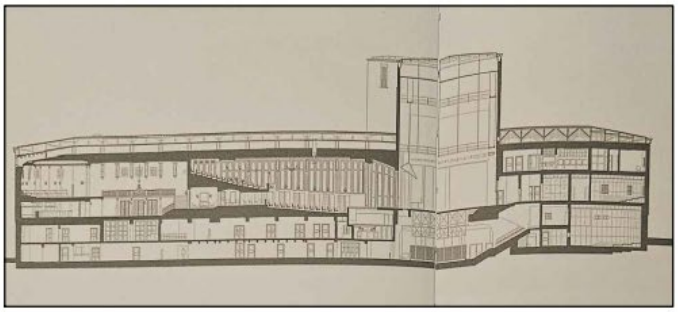
Ground Floor Plan (Pekdemir, 2021)

Building : Büyük Tiyatro

Entrance

Foyer

Auditorium



Section Drawing (Pekdemir, 2021)

Stairs left from exhibition hall period

Lift under stage

Stairs

Photographs (Kul Harmankaya, 2024)

Outstanding Features

-Demonstrate a typical architecture for the II National architecture period
-Special workmanship can be seen in original structure remains, as well as in the conversion
-New technologies and innovations can be seen in the construction system, ventilation and heating systems,
-Special workmanships in construction, metal works, ornematation
-Reinforced concrete usage is an innovation for its period
-The design of the building represents and artistic quality
-The paintings belong to Sait Tollu, Bedri Rahmi Eyüpoğlu.reveal as important art pieces in building
-The building take place at a central location and reveal as a landmark, also it is one of the attration point for the site
-The building is very important as it is one of the first theatre and opera house for the eartly republic period building and host important cultural events and theatre and opera history
-Important place in architectural history in the debates of the national architecture as sergievi and with its conversion
-Designed by the important architects of its period
-represent uniquness /rarity character in design,
-It has been continued to be used as an opera and theatre since 1948
-Since it is one of the oldest theatre and opera hall for the city it has a special bond with community and have an important place in collective memory
-The design it self helps us understand the cultural and entertainment life of its period, as well as still the building conserve its significance

Building : Altındağ Tiyatrosu

Adress : Altındağ/Plevne Mah. Babür Cad. No:40 ALTINDAĞ

Sheet/Lot: 5569-4

National Grid Reference: 39°57'9.08"N; 32°52'39.77"E

Construction Date: 1960's

Design & Construction: Unknown

Owner: Mili Emlak Daire Başkanlığı (Hisar Emlak Müdürlüğü)

Current Occupants: Devlet Tiyatroları

Registration Status: ☐ Registered ☒ Not-registered

Registeration Date:

Group:

Number of Storey: 1

Construction Technique: Reinforce Concrete System

Function:

Original Function: Sport Hall of Yıldırım Beyazıt Lisesi

Current Function: Theatre

Typology:

Function in Mass

Single ☒ Complex ☐ Apartment ☐ Trade ☐ Other

Stage Format: Proscenium theatre

Flying Tower	Side Wing
☐ Exist ☒ Don't exist	☒ Exist ☐ Shallow rear area ☐ Don't exist

Auditorium Forms/Type: Rectangular

Balcony& boxes: ☐ Rear Balcony ☐ Side balcony ☐ Box

Stage Size: w:9,75-d:10,62

Hall Capacity: 307

Condition

Facades	Interior	
☐	☐	In very good condition
☐	☐	In good condition (Slight deterioration on material)
☐	☐	In fair condition (Material deterioration/partial loss)
☐	☐	In poor condition (Material decay and/or material loss)
☐	☐	In a very poor condition (Material decay and/great material losses/ structural deformation)
☒		Buildings that could not be examined

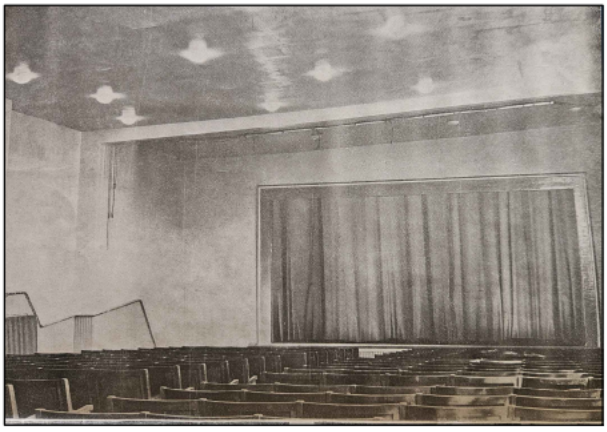
State Theatre Archieve

State Theatre Archieve

As Cüneyt Gökçer stated, efforts were made to bring theatre to the people of the Altındağ district by providing lists of theatre locations and operating days. Tickets for the Küçük Theatre were sold for two and a half liras per day, and the Altındağ community filled all available seating, demonstrating sufficient demand to attend to this theatre (Devlet Tiyatroları Genel Müdürlüğü, 2019:37)

The theatre was converted from the sports hall of Yıldırım Beyazıt Lisesi. The facility has stopped for a period since undergone repair and maintenance work. Archival images from the State Theatre reveal that the theatre's entrance is accessed via a pergola-covered area. The hall features a timbered ceiling, with timber paneling on the side walls at the level of chair height. The foyer, as seen in old photographs, had a "*dökme mozaik*" floor covering and tile accents on the walls, along with furniture such as small tray tables and stools.

The stage is a proscenium design and hall designed in single level. Stage plans indicate the presence of a wing and artist facilities. Acoustic inclined panels are positioned on the ceiling, with gaps utilized for lighting. The walls feature carpet-like motifs up to a certain height, with the upper section cladded with separately and vertically arranged timber elements. The hall coverings and ceiling panels appear to be later additions, as they are not present in a 1964 photograph. A painting on the wall bears resemblance to the work of Turgut Zaim in Küçük Tiyatro. Notably, the lighting fixtures within the hall are aesthetically coordinated with the space and each other.



State Theatre Archieve

Building : Altındağ Tiyatrosu

State Theatre Archieve

State Theatre Archieve

State Theatre Archieve

State Theatre Archieve

State Theatre Archieve

Outstanding Features

-In hall there are later added wall cladding with mothifs on it
-The building reveal as a landmark, also it is one of the attration point for the site
-Since it is one of the oldest theatre and opera hall for the city it has a special bond with community and have an important place in collective memory
-The building helps us understand the cultural and entertainment life of its period

Building : Şinasi Sahnesi

Adress : Çankaya/Remzi Oğuz Arık Mahallesi, Tunus Cd. No:92

Sheet/Lot: 2513/103

National Grid Reference:
39°54'15.27"N; 32°51'33.76"E

Construction Date:
1968- 1975 (occupation licence)*

Design & Construction:
Architect:
Adnan Unaran Adnan Yücel

Owner:
Amelie Gayrimenkul Yatırımları Anonim Şirketi

Current Occupants:
Hall- State theatre.

Registration Status:
☐ Registered ☒ Not-registered
Registeration Date:
Group:

Number of Storey
Theatre+Cinema Block
-3B+G+2N+Suspended Floor

Construction Technique:
Reinforce Concrete System

Original Function: Theatre (Archieve files)

Current Function: Theatre

Typology:
Function in Mass

Single	Complex			
☐	☐ Apartment	☒ Trade	☐ Other	

Stage Format
Proscenium theatre

Flying Tower	Side Wing
☐ Exist ☒ Don't exist	☐ Exist ☒ Shallow rear area ☐ Don't exist

Auditorium Forms/Type
Rectangular- curved walls

Balcony& boxes
☐ Rear Balcony ☐ Side balcony ☐ Box

Stage Size
w:11,21-d:13.60

Hall Capacity
490

Condition

Facades	Interior	
☐	☐	In very good condition
☒	☒	In good condition (Slight deterioration on material)
☐	☐	In fair condition (Material deterioration/partial loss)
☐	☐	In poor condition (Material decay and/or material loss)
☐	☐	In a very poor condition (Material decay and/great material losses/ structural deformation)
	☐	Buildings that could not be examined

The early projects and documents include cinema and pastry and office usage. (till 1965 to 1967) In documents for the approved projects dated 1968, the lower block mentioned with cinema and theatre function usages. The construction of the cinema and theatre block started in 1968. The theatre, cinema and office block project approved by municipality in 1974 and occupancy licence for theatre taken in 1975.

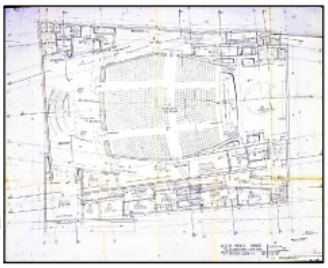
-The office block foundation was laid together with the cinema and theatre block. The Office block projects were approved in 1974,1976 and final control in 1978 by municipality. In documents and original plans, the space was defined as theatre. In sources in 1970's and 80's the building usage as cinema and theatre under the name of Çağdaş Sahne and started to be used by State theatre since 1988, taking its name from the first Turkish theatre play '*Şair Evlenmesi'* - İbrahim Şinasi.

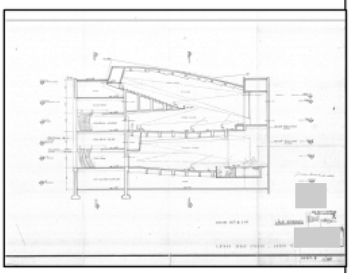
In original drawings, the other usages in the lower block can be named as Akün Sineması as pastry and night club. Today these social spaces are empty.The foyer designed in two level in -1 and -2 storey. The theatre has a single hall design without balcony. Theatre hall has 490 seat capacity. The hall is an accessible hall since the rows designed with a slope instead of using stairs. For hall acoustic carpet cladding, decorative side walls (with *mke kontrtabla,kauçuk* and *sky kaplama*) and suspended ceiling were used. The suspended ceiling has decorated with hexagon motifs and 6 ventilation system covers. The theatre has a proscenium arch. There is an apron stage, no sofita and side wings. But there is also a space for projection and light room and the sources reflect the together usage of cinema and theatre function

The ground is covered with natural beige stone, while there is a rustic stone wall covering in walls together with wood veneer wall are outstanding materials. In backstage, the *dökme mozaik* has been used as floor cladding.There are ceramic panels in foyer and protocol room as well. On the ceramic panel 'Hamiye 1973' is written. And in the protocol area passage, there is also an artwork of glazed tiles probably designed by the same artist of Akün. The special decoration with metal plates around the gallery opening slab.Rotating stage and the elevators at the side of stage in original design, cannot be observed today. It seems that this detail wasn't applied during construction. The orchestra pit area is today closed and not being used. In backstage the dressing and rest rooms are organized in two floor that the dressing and make up area connecting with the stairs in the room uplesding to wet spaces.

The building has an elegant brutalist style with its mass portions of high rise and lower blocks. New materials and building technologies can be seen in exposed concrete and aluminium details in openings and sunshades. The tests for the selected material in archive files affected the, selection of firms . It is an important example where the designing architect and the producing architect, who ensures the use and detailing of new materials, work together, as an indicator of specialization in architectural production. (Uz,2019)

The building takes in an important place. Entrance to the Şinasi theatre is from Tunus Street. The entrance facade of theatre is elevated with concrete columns that creates a gallery behind that theatre Office spaces open and the entrance is emphasized with three concrete columns and cantilever eave.



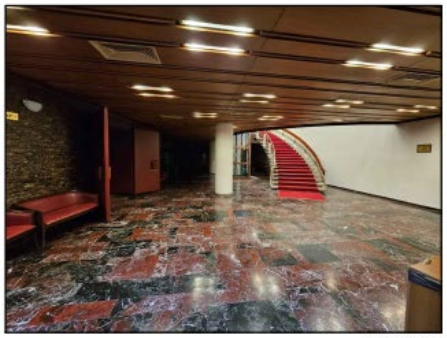


*Drawings are taken from municipality& SGK archieve.Since the images were obtained by taking photographs from original drawings,they contain perspective and scale errors.

Building : Şinasi Sahnesi

State Theatre Archieve

State Theatre Archieve



Author, 2024

Author, 2024

Author, 2024

Author, 2024

Author, 2024

Outstanding Features

-Designed with international architectural principles, it is possible to see innovative approaches in terms of technology and material selection such as exposed concrete and aluminium and other new materials.
-The building has architectural ,technological and document values in terms of innovation in building technology and new material usage with a good workmanship, shedding light on the building practice of its period.
-The building reveals as one of the qualified sample of combination of high rise office block and social and commercial function integration in same complex, in a period where low-rise buildings are demolished and replaced by high-rise office , hotel and residential buildings ,symbolizes the transformation of city .
- The building is one of the landmark building that affects the city silhouette of Ankara and as an attraction point reveals as one of the symbol buildings on boulevard.
-The design of the building and inner spaces, selected materials, workmanship and art pieces usage, reflect the design taste of its period.
-The proportion of the lower block, the relationship of the social spaces with both streets and the connection sustained at side of the complex contributes to its urban environment. - The building has a social value as the cultural function continue its existence since construction. And its the only remained building of other 11 cinema and theatre space in its close surrounding.
--Many authentic architectural element has been conserved that helps us to understand the character of design approach of its period.
-The building reveals as one of the qualified buildings constructed buy Emek İnşaat, who have built many qualified buildings using new construction technologies and materials

Building : Akün Sahnesi

Adress : Çankaya/Atatürk Bulvarı No:227

Sheet/Lot: 2513.103

National Grid Reference: 39°54'15.27"N; 32°51'33.76"E

Construction Date: 1971 (Project)

Design & Construction:

Architect: Adnan Unaran, Adnan Yücel

Owner: Amelie Gayrimenkul Yatırımları Anonim Şirketi

Current Occupants: Hall- State theatre.

Registration Status:

☐ Registered ☒ Not-registered

Registeration Date:
Group: -

Number of Storey

Theatre+Cinema Block
-3B+G+2N+Suspended Floor

Construction Technique: Reinforce Concrete System

Function:

Original Function: cinema

Current Function: theatre

Typology:

Function in Mass

Single ☐ Complex ☐ Apartment ☒ Trade ☐ Other

Stage Format

Proscenium theatre

Flying Tower	Side Wing
☐ Exist ☒ Don't exist	☐ Exist ☐ Shallow rear area ☒ Don't exist

Auditorium Forms/Type

Proscenium theatre/ Flexible design for diff.types

Balcony& boxes

☐ Rear Balcony ☐ Side balcony ☐ Box

Stage Size

w:19,12*-d:13,21**

Hall Capacity

361

Condition

Facades	Interior	
☐	☐	In very good condition
☒	☒	In good condition (Slight deterioration on material)
☐	☐	In fair condition (Material deterioration/partial loss)
☐	☐	In poor condition (Material decay and/or material loss)
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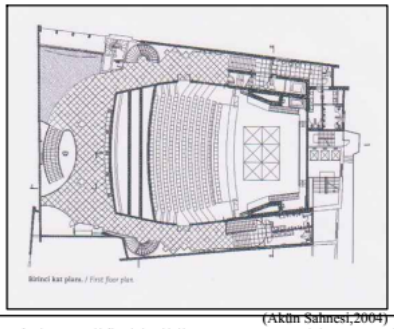


(Akün Sahnesi,2004)

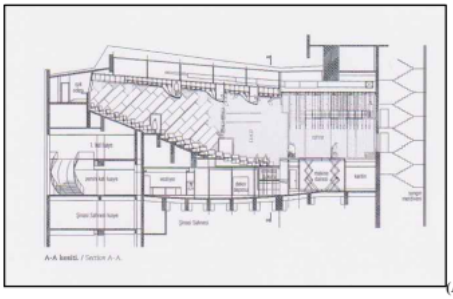
The building reveals as one of the qualified buildings constructed buy Emek İnşaat The early projects and documents include cinema and pastry and office usage. (till 1965 to 1967) In documents for the approved projects dated 1968.
In original design the cinema hall was designed with balcony having a seat capacity of 350 in balcony and 550 seats at hall. Due to space requirements for backstage artists dressing and resting rooms, storage areas and technical spaces the hall divided into two part and a hall. Additional 7 seat row can be arranged in balcony while the lower hall is used for other spaces required for theatre like technical spaces, storage areas, artists dressing and resting places. The passage through auditorium is from the stairs leading upstairs. A buffet place is designed in ground floor. Also, the niches for exhibiting the items related play are placed at side corridors that leading to the stairs for hall entrance

The seats of cinema are used by recoating. The wood cladding on wall and ceiling and the ceramic work is removed, the floor cladding made by carpet. There is no sofita and side wings in stage. In new designed a flexible stage wanted to be created, which gives different usages like frame and arena stage. The seats can also be arranged according to the stage usages. (frame scene-554; frame scene (with orchestra tip and front scene usage- 503; arena stage-362; half arena stage- 444)-Stage depth can be arranged to 10,5- 18 m; Movable front stage portal has a width of 13,5-15,5 and 5-6 m .

The hydraulic elevator system enables different arrangements on stage. Orchestra pit can be formed in front of the stage as well as 6 elevator at 2,5x 2,5 m size can be used. The galleries are arranged at the back of the stage in 4.5 m height and also there are 3 light galleries on top of the hall.The lighting system take place at sides of the stage, grills above stage and suspended to the light bridges and bars parallel to stage. As custom demand the stage and the hall walls designed in black color. The red mdf formed boards are together used with black colored suspended ceiling. The used materials have sound isolation quality.

The ground finishing, glazed tiles behind the stairs, metal plates surrounding the side of gallery opening and ceramic panel in entrance is the only conserved components of the original design. On the ceramic panel Atilla Galatalı name take place 1972. In original design there were passage to the cinema hall, today these openings are closed, and coat room is designed in front of this area.The stair that has a sculptural character is conserved with changes of deformed precast concrete step units with steel profiles. And the cladding also revised with Elazığ vişne and Roman beige, the handrail details are also changed.

Designed with international architectural principles, it is possible to see innovative approaches in terms of technology and material selection such as exposed concrete and aluminium and other new materials. The proportion of the lower block, the relationship of the social spaces with both streets and the connection sustained at side of the complex contributes to its urban environment.



(Akün Sahnesi,2004)

Building : Akün Sahnesi

State Theatre Archieve

Author, 2024

State Theatre Archieve

Author, 2024

State Theatre Archieve

Author, 2024

Outstanding Features

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Building : Çayyolu Cüneyt Gökçer Sahnesi

Adress : Çankaya/Çayyolu Mahallesi, Ahmet Taner Kışlalı Cad

Sheet/Lot:
MU-09

National Grid Reference:
39°52'59.28"N; 32°40'59.86"E

Construction Date:
2006-(Opening Date)

Design & Construction:
MTF LTD Şti. -Bülent ÇETİNER

Owner:
State Theatre (State land)

Current Occupants:
State Theatre

Registration Status:
☐ Registered ☒ Not-registered
Registeration Date:
Group: -

Number of Storey
2B+ 1G+1N

Construction Technique:
Reinforce Concrete + steel roof

Function:
Original Function: Theatre

Typology:
Function in Mass
Single ☒ Complex ☐ Apartment ☐ Trade ☐ Other

Stage Format
Proscenium theatre

Flying Tower	Side Wing
☒ Exist	☒ Exist ☐ Shallow rear area
☐ Don't exist	☐ Don't exist

Auditorium Forms/Type
Rectangular (articulated at back)

Balcony& boxes
☒ Rear Balcony ☐ Side balcony ☒ Box

Stage Size
w:18,86-d:19,80

Hall Capacity
531

Condition

Facades	Interior	
☐	☐	In very good condition
☒	☒	In good condition (Slight deterioration on material)
☐	☐	In fair condition (Material deterioration/partial loss)
☐	☐	In poor condition (Material decay and/or material loss)
☐	☐	In a very poor condition (Material decay and/great material losses/ structural deformation)
	☐	Buildings that could not be examined

Author, 2024

The land belonging to the Treasury was allocated in 1994, and construction started in 1997. It is one of the few buildings in the state theatres that has a unique purpose of ,theatre function.

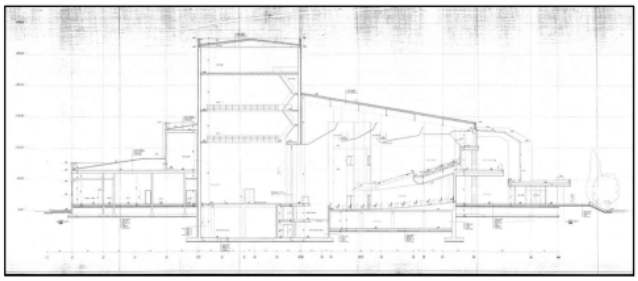
The main foyer is reached by passing through the entrance hall, where there is a windbreak with a revolving door and a security and box office at the entrance of the building. There is a cloakroom connected to the main foyer, seating and waiting areas, a waiting area with screen where most of the latecomers can be followed live display, buffet counters, administrative office, and wet spaces. The living room is accessed through two doors from the main foyer, and access to the living room is provided by the stairs leading to the upper floor for the balcony.

The main feature that distinguishes Çayyolu Stage from other stages is that the stage architecture and backstage are designed in accordance with the theatre function. When the stage architecture is examined, there are light bridges on the stage, there are manual and motorized sofit pipes, and there are light bridges in front of the stage whose width and height can be adjusted. It is seen that there is a movable portal, an elevator for the stage and the orchestra, and this mechanical arrangement covers the first and second basement floors under the stage.

The sofita height is approximately 20 m, the stage depth is approximately 19.8 meters, and the stage width is approximately 18.8 meters in total. A large side stage is connected to the corridor where the props used for the play are stored and the side door that provides access to the props into the building is located.The ceiling, floor and side walls of the stages are black. In addition, one side of the interior walls of the hall is covered with wooden plates, while the other side is left plain, and wooden elements are used on the wall surface for acoustic and decorative purposes. The lodges are located on both sides of the stage on the balcony floor. The floor is covered with gray carpet.

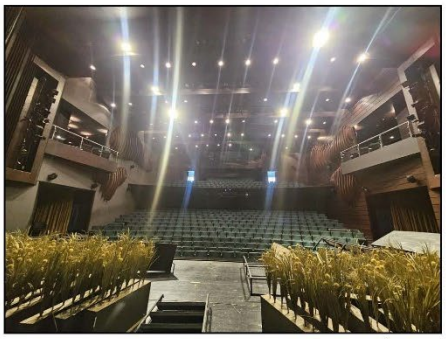
There are two sound systems hanging on a metal chain next to the stage, and there are stage side lighting in two bars next to the stage. There are 3 light bridge at the front level of the balcony and on the ceiling. There is a sound and light control room at the back of the balcony.The sidewings also connected to an area that opens outside enabling the access of used decors. From stage there is also transition to the backstage areas that artist rooms with toilets, larger artist rooms with make-up, dressing and toilets take place. In addition, the recreation and cafeteria section for artists, the lighting and sound supervisors' room, warehouses and resting areas, wet areas, warehouses and administrative offices are located on the ground floor. In basement floors storages, space for the orchestra, technical space for the stage elevator take place. In the first floor of the facility, there are administrative offices, toilets and two rehearsal rooms. The facility is located very close to the metro line and there is a parking lot in the garden of the building for those who come to the theatre. There is also a generator arrangement in the garden of the facility.

The building is designed as a single block, and mass movements can be seen in the facade layout. The highest mass, where the sofita is located, is chosen from the facade. The aluminum joinery and glass cladding design, which was used extensively in the period, gives the main character to the façade.

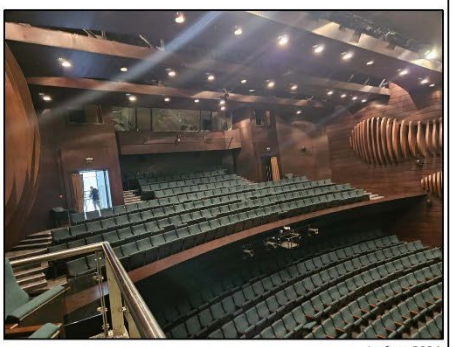


(State Theatre)

Building : Çayyolu Cüneyt Gökçer Sahnesi



Author, 2024



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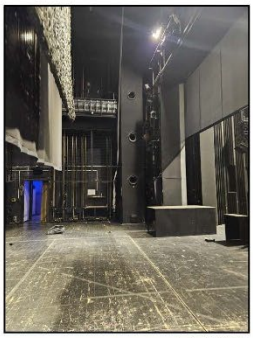

Author, 2024

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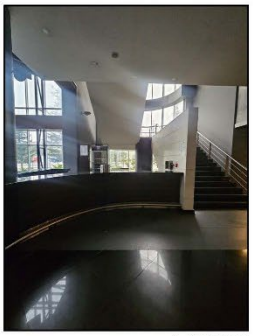
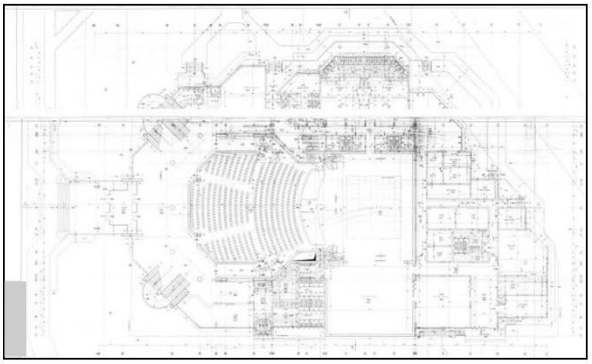


Author, 2024



(State Theatre)

Outstanding Features

-It was build with theatre function in origin,The stage architecture is an advanced example for Turkey theatre buildings, includes special stage elevator system, a sofita with galleries; light bridges in auditorium, well organized backspaces
-It was built with aluminum facade cladding systems that were widely used during the construction period
-Special workman ships can be seen in acoustic member and facade cladding system
-The building is a landmark for the region, also it is one of the attraction point for the site
-The building was designed as theatre in its original function. Its the size, capacity and technical advancement enable plays with larger productions and larger number of performers
-The building has been used over 15 years as theatre
The building has a special bond with community , the space is important in collective memory
-The design it self helps us understand the cultural and entertainment life of its period, as well as still the building conserve its significance

Building : 75. Yıl Sahnesi

Adress : Çankaya/Mithatpaşa Cad. No:18 Kızılay

Sheet/Lot: 1045/9

National Grid Reference:
39°55'26.48"N; 32°51'23.58"E

Construction Date:
Unknown

Design & Construction:
Architect: Unknown

Owner:
Ministry of Culture and Tourism- DÖSİMM

Current Occupants:
Hall- State theatre

Registration Status:
☐ Registered ☒ Not-registered
Registeration Date:
Group: -

Number of Storey
B+ G+10

Construction Technique:
Reinforce concrete system

Function:
Original Function: Unknown

Typology:
Function in Mass
Single ☐ Complex ☐ Apartment ☒ Trade ☐ Other

Stage Format
Proscenium theatre

Flying Tower	Side Wing
☐ Exist ☒ Don't exist	☐ Exist ☐ Shallow rear area ☒ Don't exist

Auditorium Forms/Type
Rectangular plan

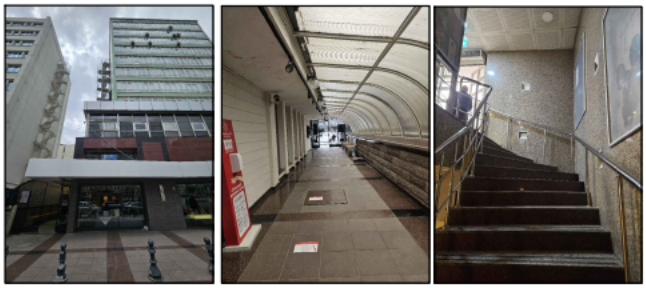
Balcony& boxes
☒ Rear Balcony ☐ Side balcony ☐ Box

Stage Size
-

Hall Capacity
268

Condition

Facades	Interior	
☐	☐	In very good condition
☒	☒	In good condition (Slight deterioration on material)
☐	☐	In fair condition (Material deterioration/partial loss)
☐	☐	In poor condition (Material decay and/or material loss)
☐	☐	In a very poor condition (Material decay and/great material losses/ structural deformation)
	☐	Buildings that could not be examined



The hall was named as the 75th Year Cultural Center owned by DÖSİM, under the auspices of the Ministry of Culture and Tourism. The theatrical spaces are situated on the ground and basement levels, while the upper floors currently house administrative offices.

The entrance take place at the side of the building Upon entry, a compact security checkpoint precedes, in front of the entrance of hall balcony. An administrative office is located adjacent to this area. A staircase leads from entrance hall to the foyer on the basement level. The area beneath the stairs has been repurposed as a cloakroom, and a small buffet area and restrooms are also situated nearby.

The hall have a rear balcony and a single side balcony, with a small area latter allocated for lighting control. The balcony accommodates 73 seats, while the parter floor have 268 seating capacity The balcony generally not beeing used. The hall floor is surface covering with PVC material, the foyer flooring is granite, and the seats are coated in blue fabric. Lighting fixtures are positioned in front of and above the balcony, as well as along the stage sides. Backstage facilities include artist rooms and restrooms. Notably, the stage lacks side wings or a sofita, and the stage area is colored in black. There is no overhead stage lighting. Both the hall and foyer are climate-controlled via air conditioning units.

The building's facade exemplifies the characteristic design of its era. The lower levels, host commercial spaces that can be easily distinguish with wide mass. The upper floors, featuring continuous band windows, while the side elevations remain predominantly blank, with a single window row on one side. The building's simple, prismatic massing typifies the style prevalent at the time of its construction.

Outstanding Features

-Theatre-cinema under offices/apartments was a common typology during the period. The façade layout and mass form of the building reflect the characteristics of the period.
-The building take place at a central location,it is one of the attration point for the site
-There is a cultural function continuity as it was started to be used in 1960's.
-The building is one of the places used for cultural purposes in the region for a long time, and is one of the places that enable the people to establish connection with the region for culture and entertainment purposes.

Building : Ziraat Sahnesi

Adress : Çankaya/Mithatpaşa Cd. 64

Sheet/Lot:
1079/1

National Grid Reference:
39°55'7.78"N ; 32°51'34.11"E

Construction Date:
1968 (Project)

Design & Construction:
Architect: Ali Keskin

Owner:
Ziraat Bankası

Current Occupants:
Hall- State theatre

Registration Status:
☐ Registered ☒ Not-registered
Registeration Date:
Group: -

Number of Storey
2B+ G+8

Construction Technique:
Reinforce Concrete System

Function:
Original Function: Cinema
Current Function: Theatre

Typology:
Function in Mass
Single ☐ Complex ☒ Apartment ☐ Trade ☐ Other

Stage Format
Proscenium theatre

Flying Tower	Side Wing
☐ Exist ☒ Don't exist	☐ Exist ☐ Shallow rear area ☒ Don't exist

Auditorium Forms/Type
-

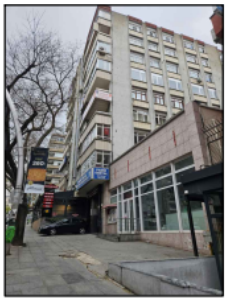
Balcony& boxes
☒ Rear Balcony ☐ Side balcony ☐ Box

Stage Size
-

Hall Capacity
198

Condition

Facades	Interior	
☐	☐	In very good condition
☒	☒	In good condition (Slight deterioration on material)
☐	☐	In fair condition (Material deterioration/partial loss)
☐	☐	In poor condition (Material decay and/or material loss)
☐	☐	In a very poor condition (Material decay and/great material losses/ structural deformation)
	☐	Buildings that could not be examined



The building, rented from Ziraat Bank, was previously used as a cinema. The 1968 project approved by the Metropolitan Municipality outlines a design comprising one basement level, an entrance floor, seven standard floors, and one terrace floor.

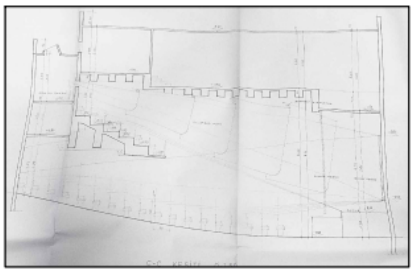
The project allocates space for a hall, stage, and curtain. While a connection exists between the stage and foyer, there is not a side wing. A part of the basement floor where the hall is located was planned to be a heating room, ventilation centre and warehouses.

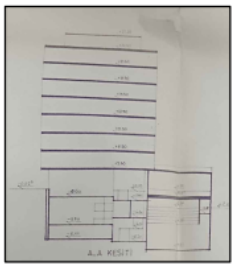
The theatre entrance, accessed from the street front, leads via a staircase to the foyer where the balcony and stage are situated. The hall is designed with a proscenium stage and rear balcony, with an area in the balcony reserved for lighting control. Theatre functions occupy the first and second basement floors. Ground floor space is allocated to security, ticketing, and stairs leading to foyers. The balcony floor features customer restrooms, a Warehouse.

The two-level foyer features stairs ascending to upper floors housing administrative office, technical room and storage area. The first basement floor contains a cloakroom.

The hall side walls are clad in fabric-like material, with upper sections featuring timber elements. At the back of the hall there is also a space which possibly used as machine room for cinema displays, used as sound and lighting control room today.

The building facade exhibits symmetrical design, with a central vertical element emphasized by corner balconies and metal railings.

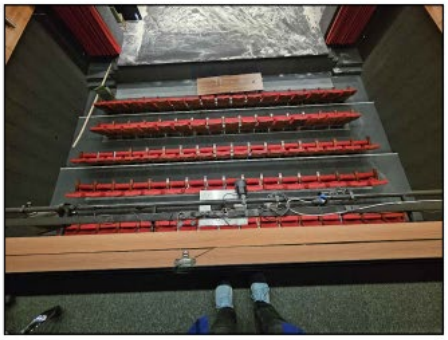




*Drawings are taken from Ankara Metropolitan Municipality archieve.Since the images were obtained by taking photographs from original drawings,they contain perspective and scale errors.

Introductory Sheet for State Theaters Stages in Ankara (Continued)

Building : Ziraat Sahnesi



Outstanding Features

-Theatre-cinema under offices/apartments was a common typology during the period. The façade layout and mass form of the building reflect the characteristics of the period.
-The building take place at a central location,it is one of the attration point for the site
-There is a cultural function continuity as it was started to be used in 1960's.
-The building is one of the places used for cultural purposes in the region for a long time, and is one of the places that enable the people to establish connection with the region for culture and entertainment purposes.

D. Introductory Sheet for Selected Private Theaters in Ankara

Building : Arı tiyatrosu

Adress : Çankaya/Yukarı Bahçelievler Mahallesi

Sheet/Lot: 6820/29

National Grid Reference: 39°55'2.55"N; 32°49'36.80"E

Construction Date: 1968(Project)

Identity: Architect: Rahmi Bediz and Demirtaş KAMÇIL architecture office

Function in Mass

Single Complex

☐ ☐ Apartment ☐ Trade ☒ Other

Hall Capacity : 608

Stage and Hall Type: Frame Proscenium theatre/Fragmented

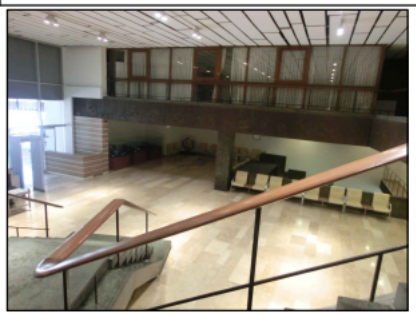
Author, 2015

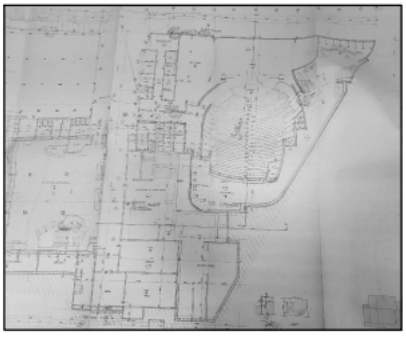
The building was designed as a 12,000 m2 complex for the Tarım Kredi Kooperatifleri Yardımlaşma Birliği Vakfı. The cooperative's original complex encompassed a cinema, wedding hall, theatre, school, and commercial units. The cinema (now Arı Studio) and theatre (now Orkun Studio) were repurposed as studios after TRT rented these spaces. The cinema operated as one of Ankara's largest for a time. The remaining areas continue to be utilized by the Tarım Kredi Kooperatifleri Yardımlaşma Birliği Vakfı (Bayraktar, 2006:32-33). The project received approval in 1968 and commenced operation the same year.

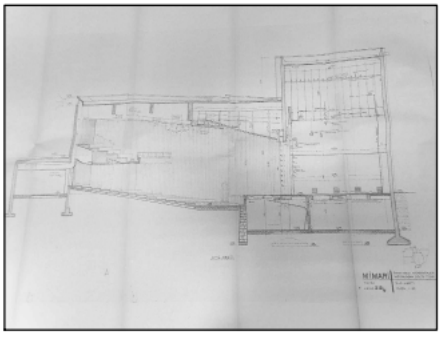
The building comprises separate blocks; the office block stands at 10 stories, while the cinema and theatre are lower. The building's exterior is clad in travertine and plaster. The cinema was among the largest of its era in Ankara. The theatre block constitutes a connected yet distinct building from the office block. The theatre hall, now known as Orkun Studios, boasts an elaborate design spanning the ground and basement floors. The theatre features a balcony, 2 boxes, an orchestra space, and side wings for the stage. A passage leads from the stage to the artist rooms and restrooms. A soffit is also incorporated above the stage.

While slight modifications have occurred, the original features of these two halls have been largely preserved. The building showcases numerous ceramic artworks on walls, even on door handles in the halls. The theatre design includes a passage to the foyers with stairs, curved walls, and varied levels to facilitate spatial flow. Notable metal railwork is visible in both the façade arrangement and the theatre's walls.

Author, 2015

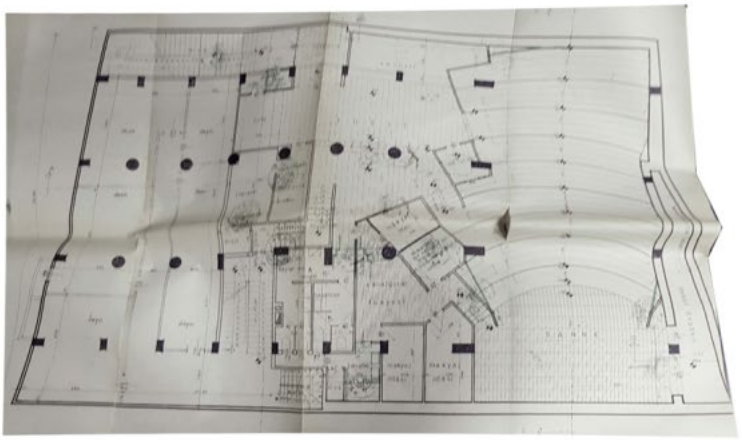


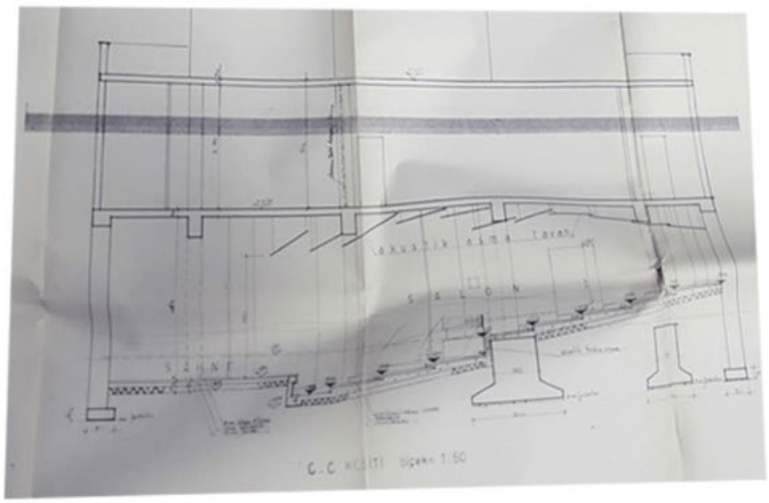




*Drawings are taken from Ankara Metropolitan Municipality archieve.Since the images were obtained by taking photographs from original drawings,they contain perspective and scale errors.

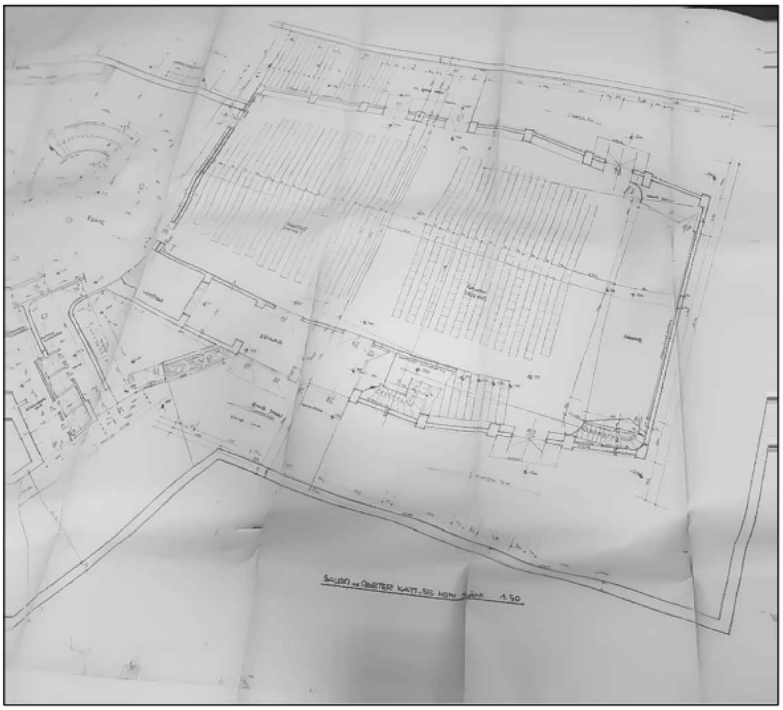
Building : Büyük Meydan Sahnesi	In original plan the basemen usages in 1964 was heating room, coal shed, storage area and shelter. The theatre space conversion approval from the garage can be seen from the 1965 dated municipality documents. The interventions done in ground and basement floor. There is a passage for the artist rooms, artist foyers, make up room and wc. Also, there is a storage area next to stage. In basement floor there is a foyer, administration room, toilets, coatroom. Also there is a light control room. A part of the basement has been reserved as a warehouse. On the ground floor, there is an office, switchboard, technician's room, photo film, library and communication area, training and meeting space and dining hall. Acoustic suspended ceiling covering is visible. There is no sofita.
Adress : Çankaya/Necatibey Caddesi, 11	
Sheet/Lot: 1161/7	
National Grid Reference: 39°55'29.61"N; 32°51'9.80"E	
Construction Date: 1965(Project)	
Identity: Architect: Aygen Toruner(conversion to theatre)	
Function in Mass Single ☐ Complex ☐ Apartment ☒ Trade ☐ Other	
Hall Capacity : 180	
Stage and Hall Type: Frame Proscenium theatre/Rectangular plan-single hall	





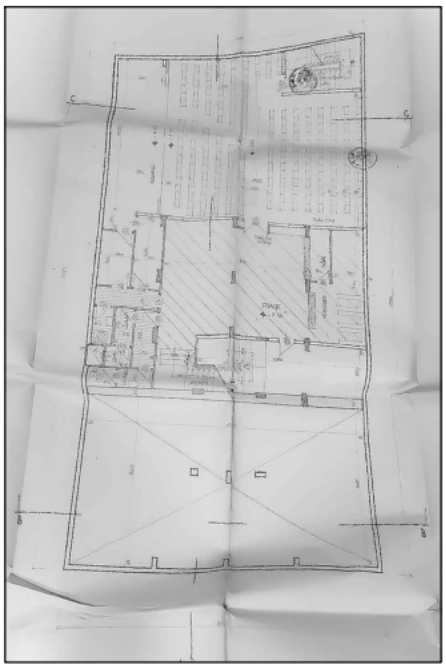
*Since the images were obtained by taking photographs from the original drawings from the Metropolitan Municipality archive, they contain perspective and scale errors.

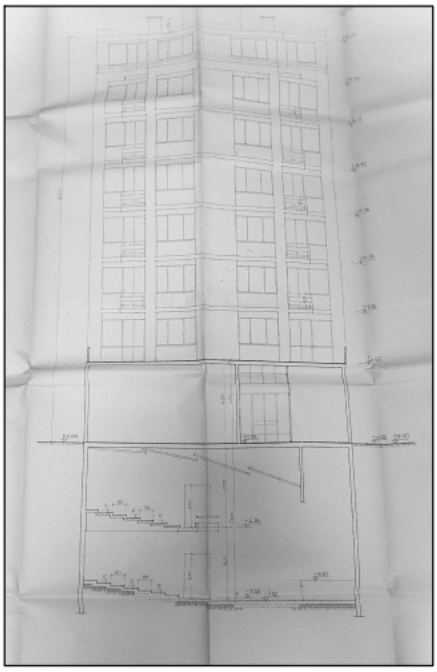
Building : Çankaya Sahne	The apartment and the cinema composed of two separate blocks, that have two separate entrances as well. The cinema was designed in two floors. As it can be seen in original drawings in the cinema design there were no side wing. However, a narrow stair can be seen at the side of the stage where there is a connection for the spaces under stage, and there is a narrow storage area at the other side of the stage. There is a circular stair at the middle of the foyer. The hall designed as cinema There is a balcony which take place at the side and rare of the hall, The side balcony consists of seating areas that descend like a ramp. In the ground floor, there are also shops, for cinema hall there are foyers, toilets, a projection room take place in ground floor.
Adress : Remzi Oğuz Arık Mah. Paris Cad. 49B/A Çankaya/Ankara	
Sheet/Lot: 1300/6	
National Grid Reference: 39°54'19.46"N; 32°51'18.22"E	
Construction Date: 1966 (Project)	
Identity: Architect: Fehmi Doğan,Mehmet Ünal	
Function in Mass Single ☐ Complex ☒ ☐ Apartment ☐ Trade ☐ Other	
Hall Capacity : 850	
Stage and Hall Type: Frame Proscenium theatre/Rectangular plan-Hall with rear and side balcony	



*Drawings are taken from Ankara Metropolitan Municipality archieve.Since the images were obtained by taking photographs from original drawings,they contain perspective and scale errors.

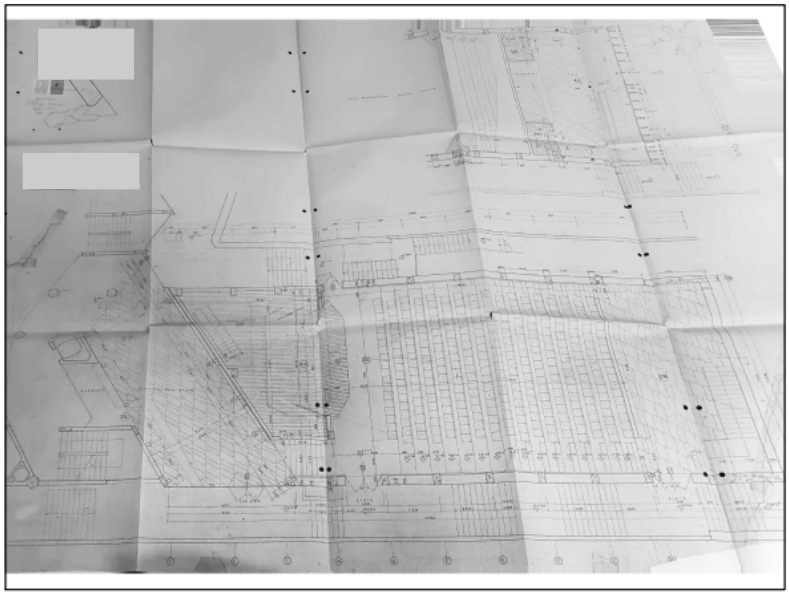
Building : Küçük Komedi Tİyatrosu	The entrance to the theatre is in the middle of the front facade. The theatre takes place on the ground and 2 basement floors. At the entrance, there is a narrow corridor that leads to the stairs. At the side of the theatre entrance, the building's main entrance takes place. There are also shops at the sides of these entrances. In the original plan, it is seen that the hall was designed with a balcony, in frame stage form. On basement floors, there are foyers, buffet and closet area, and administration as well as toilets. The stage is connected to side rooms that are probably for artists. The rest of the basement floor areas are left for heating room, coal shed and shelter. The theatre was previously used by Küçük Komedi Tiyatrosu. Inside the theatre entrance, there are ceramic panels on the foyers, which can also be observed in some of the period buildings. The front facade is designed in two levels. In the middle, the adjacent window openings are projected, and at the corners of this projection take place. The balcony joins with the back window surface. The building mass is conserved. It is thought that the upper floor is a later addition.
Adress : Çankaya/GMK Boulevard, No:114,	
Sheet/Lot: 2910/3	
National Grid Reference: 39°55'55.89"N; 32°50'36.36"E Construction Date: 1965(Project)	
Identity: Architect: Metin Fişekçioğlu	
Function in Mass Single Complex ☐ ☒ Apartment ☐ Trade ☐ Other	
Hall Capacity : 294	
Stage and Hall Type: Frame Proscenium theatre/Rectangular plan-Hall with rear balcony	





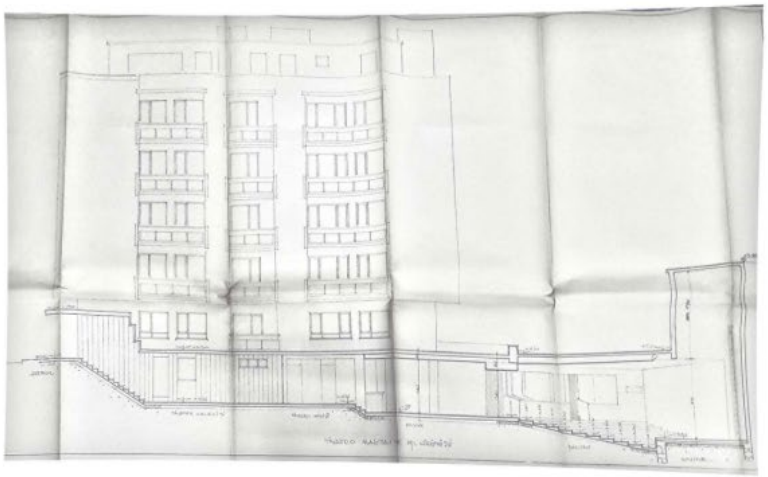
*Drawings are taken from Ankara Metropolitan Municipality archieve.Since the images were obtained by taking photographs from original drawings,they contain perspective and scale errors.

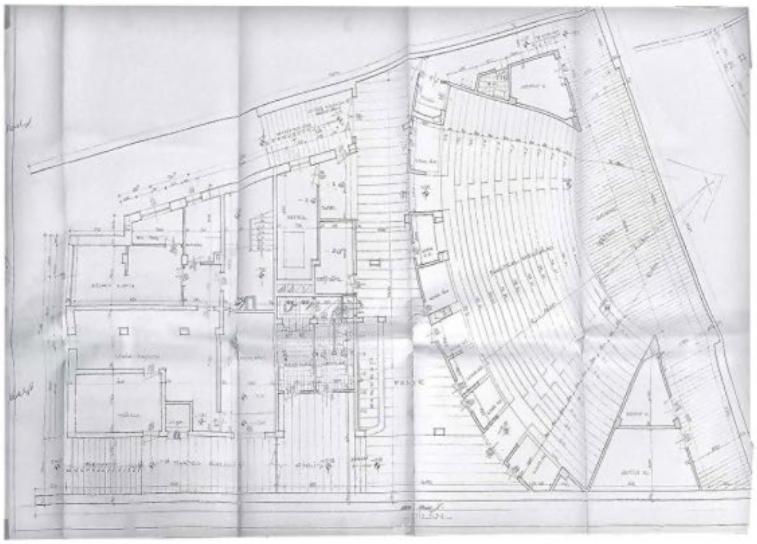
Building : Tatbikat Sahnesi	The theatre is part of the Türk Amerikan Derneği complex. As imlied in drawings on the entrance floor, a foyer and coatroom are situated, and an additional foyer exists on the basement level. Multiple exits are provided from both the foyer and the auditorium. The hall has a rectangular plan scheme with frame stage. On the other hand, there is no balcony. A connection to the backstage area is present, as well as stairs leading to the actors' rooms. The theatre building is a connected block to the main building of the Türk Amerikan Association. This façade, which is articulated with vertical elements and appears permeable, presents a distinctly modern appearance. The entrance is emphasized with a simple eave.
Adress : Çankaya/Güvenevler Mahallesi Güneş Sk. No:21	
Sheet/Lot: 4433/11	
National Grid Reference: 39°53'54.79"N; 32°51'27.87"E	
Construction Date: 1962(Project)	
Identity: Architect: Affan Kırımlı	
Function in Mass Single ☐ Complex ☐ Apartment ☐ Trade ☒ Other	
Hall Capacity : 227	
Stage and Hall Type: Frame Proscenium theatre/Rectangular type	



*Drawings are taken from Ankara Metropolitan Municipality archieve.Since the images were obtained by taking photographs from original drawings,they contain perspective and scale errors.

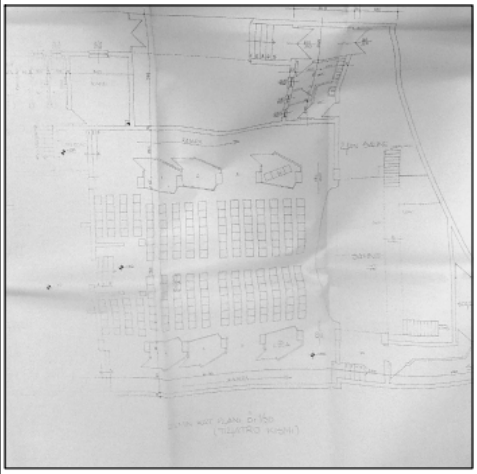
Building : Ankara Sanat Tiyatrosu	An examination of the municipal archives reveals that the theatre was originally converted from a pavilion, as evidenced by the 1961 project plans. These plans depict a space featuring an orchestra stage located at the rear of the hall, in addition to a kitchen and preparation area. The 1963 project plans illustrate a notable modification in the hall's design, with a fan-shaped layout and rear boxes, but hall has no balcony. In the basement level there are foyer and restrooms. Additionally, the design includes a connection from the stage to the artist rooms and their respective restrooms. A distinctive aspect of this building's configuration is the inclusion of a soffit. It can be inferred that municipal approval stipulated the soffit height should not exceed the ceiling height of the ground floor in the adjacent apartment block.
Adress : İzmir Caddesi, İhlamur Sk. D:7/A, 06430 Çankaya	
Sheet/Lot: 1162/30	
National Grid Reference: 39°55'25.51"N; 32°51'12.87"E	
Construction Date: 1963(Renovation)	
Identity: Architect/ Engineer: Osman Küsefoğlu	
Function in Mass Single ☐ Complex ☒ Apartment ☐ Trade ☐ Other	
Hall Capacity : 320	
Stage and Hall Type: Frame Proscenium theatre/Fan type	





*Since the images were obtained by taking photographs from the original drawings from the Metropolitan Municipality archive, they contain perspective and scale errors.

Building :	Yeni Sahne
Adress :	Çankaya/Sakarya Caddesi
Sheet/Lot:	1047/3
National Grid Reference:	39°55'24.22"N; 32°51'19.94"E
Construction Date:	1953(Project)
Identity:	Architect: Mahmut Tuna(renovation) , "Müşavir Mimar" Muhittin GÜRELİ
Function in Mass	Single ☐ Complex: ☐ Apartment ☐ Trade ☒ Other
Hall Capacity :	205
Stage and Hall Type:	Frame Proscenium theatre/ Rectangular type



*Drawings are taken from Ankara Metropolitan Municipality archieve.Since the images were obtained by taking photographs from original drawings,they contain perspective and scale errors.

In fact, the theatre is opened as a private theatre Beşinci Tiyatro in 1956. First play staged in 1960 and continue till 2006. The building demolished in 2007. (Devlet Tiyatroları Genel Müdürlüğü, 2019: 34)

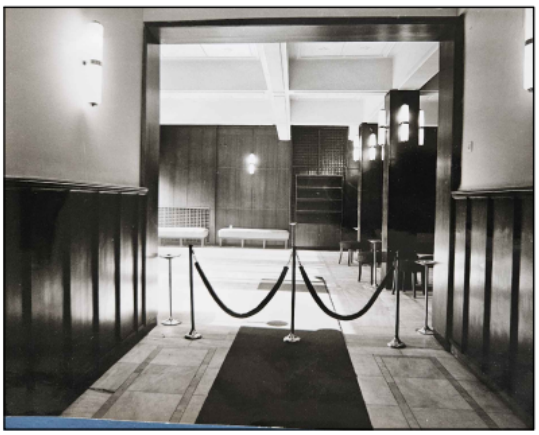
It is understood from the license in the archives of the Metropolitan Municipality that the application to increase the building depth was rejected in the correspondence made in 1968, but later permission was given for the addition of floors and buildings for a partial area in 1984. - It is also understood that the building licence was given in 1953 In the letter of the Turkish Foresters Association dated 17.10.2006, which is included in the building file, it is stated that the demolition of the buildings and the construction of a new building was accepted in the General Assembly because 70% of the land was empty. In municipality archives, the intention to protect the building by district municipality couldn't prevent the demolishment as the demand to register the building is not accepted due to the building is not found within the scope of Law No:2863. There are also statements made by the association citing different bureaucratic justifications regarding its responsibilities in the demolition of the building. (Demirtaş, 2013)

In the plan a side stage is observed to be adjoined to the main stage in parter floor facilitating direct access from the performance area to the dressing rooms. The hall configuration features a ramp instead of stairs, ensuring accessibility. In drawing three loggias take place on either side, while on the other hand in photos these side loggias don't exist. the administrative office and tea house areas can be accessed from the foyer. The restaurant and administrative sections are planned on the 1st floor.

From the photographs in DT archive, the inner hall walls are covered with wood panels with special ornamentation starlike figure and a lighting member at centre. Gypsium ornamentations of Hitit sun can be observed in the foyer. (State Theatre Archive) The foyer is cladded with similar wood panel until a level while the other half is covered with decorative wallpaper.

The facade has been elevated with vertical and horizontal element that borders the balconies. And the openings of the same size repeat on the facade, creating a rhythm. The entrance of the theatre is emphasized with a decorative member and leading stairs to the hall in downstairs.

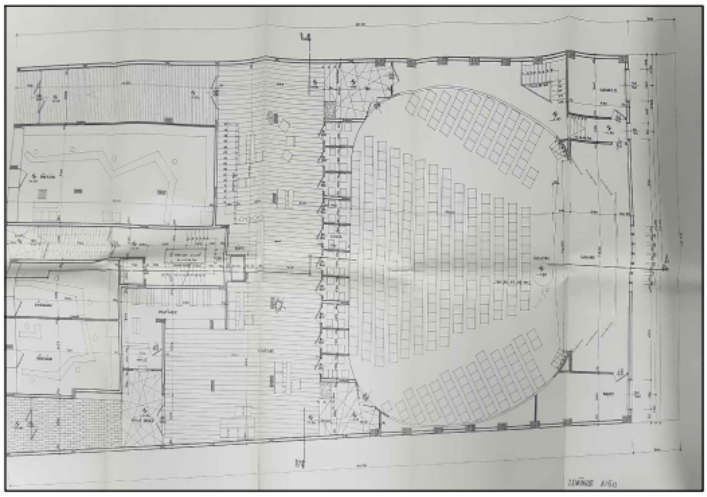
With the loss of the Yeni Sahne, DT lost it's a long term permanent stage in Kızılay region.

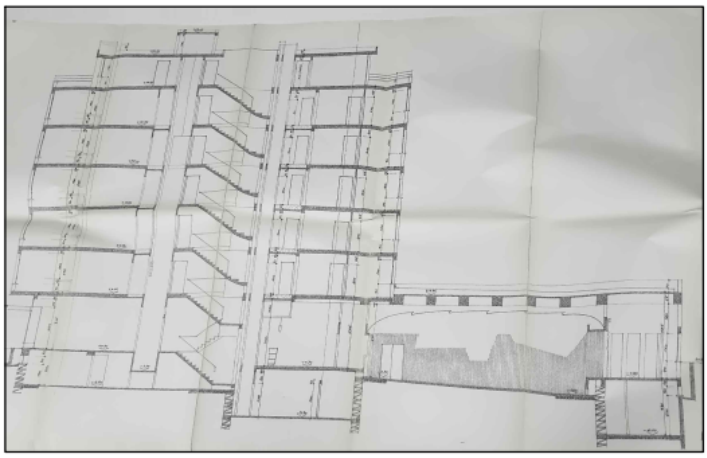


State theatre archieve

State theatre archieve

Building : Yeni Ulus Sineması	The building was used as a theatre for a short period before being converted into stores , known as the Tunalı Passage, which now occupies the site of the former theatre. The 1967 project plans indicate a theatre hall located at the entrance and ground floor levels. In 1969, a request was submitted to the municipality to convert the space into a cinema hall. However, by 1979, the transformation of the theatre had instead been converted into a passage. The proposed modifications for the cinema hall included the removal of boxes, the insertion of a projection room for cinema machinery the narrowing of the stage and balcony, the elimination of storage and artist rooms, and the removal of four columns supporting the stage. Yet, according to municipal archive documents, it appears this conversion was not implemented as requested. The original drawings depict a fan-shaped hall, with a connection to the artist rooms and storage area from the stage. Beneath the stage on the basement floor, a storage area, artist rooms, and restrooms were situated. On the entrance floor, a foyer, coat room, and buffet were located, with stairs positioned on the other sides. The building consist of 1 basement floor,1 ground floor, 5 normal floor and 1 terrace floor.The building has a bare façade design.
Adress : Çankaya/Tunalı Pasajı	
Sheet/Lot: 2532/66	
National Grid Reference: 39°54'20.33"N; 32°51'39.53"E	
Construction Date: 1966(Project)	
Identity: Architect: Mehmet Savaş	
Function in Mass Single Complex ☐ ☒ Apartment ☐ Trade ☐ Other	
Hall Capacity : Unknown	
Stage and Hall Type: Frame Proscenium theatre/Fan type- Balcony	





*Drawings are taken from Ankara Metropolitan Municipality archieve.Since the images were obtained by taking photographs from original drawings,they contain perspective and scale errors.

E. Audience Questionnaire

-Yaş aralığınız nedir?

18-20 20-29 30-39 40-49 50-59 60 üstü

-Öğrenim durumunuz nedir?

İlkokul Mezunu Lise Mezunu Üniversite Yüksek Lisans

-Bir yıl içindeki Küçük Tiyatroya/Oda Tiyatrosuna gitme sıklığınız nedir?

Küçük Tiyatro	0	1-2	3-4	4-5	5 üstü
Oda Tiyatrosu	0	1-2	3-4	4-5	5 üstü

-Küçük Tiyatroyu seçme nedenlerinizi belirtiniz. *(Birden fazla seçeneği tercih edebilirsiniz) (Küçük tiyatro salonunu kullanmadıysanız değerlendirme yapmayınız.)*

0 Sahnelenen oyuna göre gelmeyi tercih ediyorum.
0 Salonun, tiyatro atmosferinde oyun izlemeyi tercih ediyorum.
0 Ulaşım kolay olduğu için gelmeyi tercih ediyorum.
0 Konforlu seyir imkanı bulduğum için tercih ediyorum.
0 Diğer (lütfen açıklayınız) .....

- Oda Tiyatrosunu seçme nedenlerinizi belirtiniz. *(Birden fazla seçeneği tercih edebilirsiniz) (Oda tiyatrosu salonunu kullanmadıysanız değerlendirme yapmayınız.)*

0 Sahnelenen oyuna göre gelmeyi tercih ediyorum.
0 Salonun tiyatro atmosferinde oyun izlemeyi tercih ediyorum.
0 Ulaşım kolay olduğu için gelmeyi tercih ediyorum.
0 Konforlu seyir imkanı bulduğum için tercih ediyorum.
0 Diğer (lütfen açıklayınız) .....

-Küçük Tiyatro salonuna ilişkin aşağıda belirtilen hususları kendi deneyiminize göre değerlendiriniz. *(Küçük tiyatro salonunu kullanmadıysanız değerlendirme yapmayınız.)*

	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
0 Salon akustiği yeterlidir.					
0 Koltukların komforu yeterlidir.					
0 Seyir komforu yeterlidir.					
0 Havalandırma koşulları yeterlidir.					
0 Salon sıcaklığı yeterlidir.					
0 Aydınlatma yeterlidir.					

Audience Questionnaire (Continued)

-Oda Tiyatrosu salonuna ilişkin aşağıda belirtilen hususları kendi deneyiminize göre değerlendiriniz. ***(Oda tiyatrosu salonunu kullanmadıysanız değerlendirme yapmayınız.)***

	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
0 Salon akustiği yeterlidir.					
0 Koltukların komforu yeterlidir.					
0 Seyir komforu yeterlidir.					
0 Havalandırma koşulları yeterlidir.					
0 Salon sıcaklığı yeterlidir.					
0 Aydınlatma yeterlidir.					

-Yapıya ilişkin aşağıda belirtilen hususları değerlendiriniz.

	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
0 Tuvaletler yeterlidir.					
0 Fuaye alanı yeterlidir.					
0 Kafetarya mekanı yeterlidir.					
0 Vestiyer hizmeti yeterlidir.					
0 Oyuna ilişkin bilgilendirme ve tanıtımın alanları yeterlidir.					
0 Bekleme alanlarındaki tefriş düzenlemeleri yeterlidir.					
0 Otopark imkanı yeterlidir.					
0 Ulaşım imkanı yeterlidir.					
0 Bina çevresindeki düzenlemeler yeterlidir. (bina aydınlatma,sokak mobilyası vb.)					

-Küçük tiyatro yapısına erişiminizi nasıl sağladınız.

0 Özel araç 0 Otobüs/ Dolmuş 0 Metro 0 Taksi

-Küçük tiyatro yapısına ilişkin iyileştirmeye ihtiyacı olduğunu düşündüğünüz hususlar varsa lütfen belirtiniz.

.....

-Küçük tiyatro binasının tarihçesi hakkında bilgi sahibi misiniz?

0 Evet 0 Kararsızım 0 Hayır

Audience Questionnaire (Continued)

-Aşağıda belirtilen özelliklerden hangisi/hangileri Küçük Tiyatronun yapısıyla özdeşleştirdiğiniz ve yapıya karakteristik özelliğini veren unsurlardır. *(Birden fazla seçenek seçebilirsiniz.)*

0Bina ve salon rengi
0 Sahne
0 Koltuklar
0 Fuaye
0 Yapının bir bütün olarak atmosferi
0 Diğer.....
0 Kubbeli Salon
0 Sahne perdesi
0 Yapı malzemeleri
0 Kafeterya
0 Yapıdaki süslemeler/ bezemeler
0 Balkon
0 Bina girişi
0Bina Cepheleri/ Görünüşü

-Küçük tiyatro yapısına ilişkin belirtilen değer yargılarına ilişkin değerlendirmelerinizi belirtiniz .

	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum	Fikrim Yok
Küçük Tiyatro binasındayken, döneminin izlerini taşıyan tarihi bir yapıda olduğumu hissederim.						
Küçük Tiyatro Ankara'da tiyatro izlemeyi tercih ettiğim , aile/ arkadaşlarımla birlikte sosyalleştiğim mekanlardan biridir.						
Küçük Tiyatro kent ve tiyatro izleyicisi ile özel bir bağı olan, birçok insanın anılarında yer eden bir yapıdır.						
Küçük Tiyatro binasının tasarımını estetik bulurum.						
Küçük Tiyatro binası Ankara'nın ilk apartman yapılarından olup, küçük tiyatro salonu yapının özgün tasarımında da yer almaktadır.						
Küçük Tiyatroda nitelikli yapı malzemesi ve özenli işçilik kullanılmıştır.						
Bina yapıldığı dönemin yapı teknolojileri açısından öne çıkan, yenilikçi yapılarından biridir.						
Küçük Tiyatro görünüm olarak bütünlüğünü koruyan bir erken cumhuriyet dönemi yapısıdır.						
Küçük Tiyatro Ankara'da kullanılmaya devam eden en eski tiyatro sahnelerinden biridir.						
Küçük Tiyatro önemli bir mimarın eseridir.						
Küçük Tiyatroda önemli ressam/ressamların resimleri sergilenmektedir.						
Küçük Tiyatro Ulus'ta önemli bir tarihi çevre içinde yer almakta olup, bölgenin sembolik yapılarından biridir.						
Küçük Tiyatro bulunduğu bölgeye değer katan ve birçok kişi tarafından bilinen bir yapıdır.						
Küçük Tiyatro önemli kişilere ve olaylara tanıklık etmiş bir yapıdır.						
Küçük Tiyatro mimarlık tarihi açısından önemli bir yapıdır.						
Küçük Tiyatro Ankara'nın simge kültür- sanat yapılarından biri olup, Türk tiyatro tarihi için büyük öneme sahiptir.						
Küçük Tiyatro eski bir yapı olmasına rağmen, günümüzde tiyatro yapısı olarak ihtiyaçları karşılayabilmektedir.						
Küçük Tiyatro korunması gereken tescilli bir kültür varlığıdır.						

Yapıyı sizin için değerli kılan bir özelliği bulunuyorsa lütfen belirtiniz. .....

-Kültürel miras olarak değerleriyle yapıyı tanıtan rehberli bir geziye katılır mısınız?

0 Evet 0 Kararsızım 0 Hayır

-Küçük tiyatro yapısını da kapsayan Ulus bölgesindeki yapıları tanıtan rehberli bir geziye katılır mısınız?

0 Evet 0 Kararsızım 0 Hayır

-Devlet tiyatrolarının sahnelerinde gitmeyi en çok tercih ettiğiniz sahne/sahneleri ve tercih etme nedenlerinizi belirtiniz?

.....

-Ankara'da sahne ve gösteri sanatları için gitmeyi en çok tercih ettiğiniz sahne/sahneleri ve tercih etme nedenlerinizi belirtiniz?

.....

F. Staff Questionnaire

-Kurumdaki göreviniz nedir?

Sanatkar personel Uygulatıcı uzman personel Uzman personel Diğer

-Yaşınız?

18-20 20-29 30-39 40-49 50-59 60 üstü

-Kurumda bulunma süreniz nedir?

1-5 5-10 10-15 15-20 20-25 25-30 30 üstü

-Küçük Tiyatro salonuna ilişkin aşağıda belirtilen hususları kendi mesleki deneyimlerinize göre değerlendiriniz. ***(Küçük Tiyatro salonunda çalışma deneyiminiz bulunmuyorsa bu soruyu cevaplamayınız.)***

	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
0 Salon akustiği yeterlidir.					
0 Sahne boyutları yeterlidir.					
0 Sahne yüksekliği yeterlidir.					
0 Sahne mekanik donanımları yeterlidir.					
0 Sahne ışıklandırması yeterlidir.					
0 Ses sistemi yeterlidir.					
0 Salon havalandırması yeterlidir.					
0 Salon sıcaklığı yeterlidir.					

-Oda Tiyatrosu salonuna ilişkin aşağıda belirtilen hususları kendi mesleki deneyimlerinize göre değerlendiriniz. ***(Oda Tiyatrosu salonunda çalışma deneyiminiz bulunmuyorsa bu soruyu cevaplamayınız.)***

	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
0 Salon akustiği yeterlidir.					
0 Sahne boyutları yeterlidir.					
0 Sahne yüksekliği yeterlidir.					
0 Sahne mekanik donanımları yeterlidir.					
0 Sahne ışıklandırması yeterlidir.					
0 Ses sistemi yeterlidir.					
0 Salon havalandırması yeterlidir.					
0 Salon sıcaklığı yeterlidir.					

-Yapıda kullandığınız sahne arkası ve diğer mekanlara ilişkin aşağıda belirtilen hususları değerlendiriniz. *(Kullanmadığınız mekanlar için değerlendirme yapmayınız.)*

Sanatçı Soyunma ve Makyaj Odaları	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
Hacimsel olarak yeterlidir.					
Isıtma yeterlidir.					
Havalandırma yeterlidir.					
Tefriş Yeterlidir.					
Mekana ilişkin belirtmek istediğiniz bir husus varsa lütfen belirtiniz.					

Işık ve Ses Kontrol Odası	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
Hacimsel olarak yeterlidir.					
Isıtma yeterlidir.					
Havalandırma yeterlidir.					
Tefriş Yeterlidir.					
Mekana ilişkin belirtmek istediğiniz bir husus varsa lütfen belirtiniz.					

Depo	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
Hacimsel olarak yeterlidir.					
Isıtma yeterlidir.					
Havalandırma yeterlidir.					
Tefriş Yeterlidir.					
Mekana ilişkin belirtmek istediğiniz bir husus varsa lütfen belirtiniz.					

Tuvaletler	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
Hacimsel olarak yeterlidir.					
Isıtma yeterlidir.					
Havalandırma yeterlidir.					
Tefriş Yeterlidir.					
Mekana ilişkin belirtmek istediğiniz bir husus varsa lütfen belirtiniz.					

Personel Odası/Ofisi	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
Hacimsel olarak yeterlidir.					
Isıtma yeterlidir.					
Havalandırma yeterlidir.					
Tefriş Yeterlidir.					
Mekana ilişkin belirtmek istediğiniz bir husus varsa lütfen belirtiniz.					

-Yapıya ilişkin aşağıda belirtilen konuları değerlendiriniz. ***(Mesleki veya yapı kullanımınız kapsamında olmayan seçeneklerde değerlendirme yapmayınız.)***

	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
Prova alanı imkanları yeterlidir.					
Dinlenme ve bekleme alanı yeterlidir.					
Yeme-içme alanları olarak imkanlar yeterlidir.					
Oyuna ilişkin bilgilendirme ve tanıtım alanları yeterlidir.					
Otopark imkanı yeterlidir.					
Ulaşım imkanı yeterlidir					
Bina çevresindeki düzenlemeler yeterlidir. (bina aydınlatma,sokak mobilyası vb.)					

-Küçük tiyatro yapısına erişiminizi nasıl sağladınız.

Özel araç Otobüs/ Dolmuş Metro Taksi Servis

-Küçük tiyatro yapısına ilişkin iyileştirmeye ihtiyacı olduğunu düşündüğünüz hususlar varsa lütfen belirtiniz.

.....

-Küçük tiyatro binasının tarihçesi hakkında bilgi sahibi misiniz?

0 Evet 0 Kararsızım 0 Hayır

-Aşağıda belirtilen özelliklerden hangisi/hangileri Küçük Tiyatronun yapısıyla özdeşleştirdiğiniz ve yapıya karakteristik özelliğini veren unsurlardır. *(Birden fazla seçenek seçebilirsiniz.)*

0Bina ve salon rengi 0 Kubbeli Salon 0 Yapıdaki süslemeler/ bezemeler
0 Sahne 0 Sahne perdesi 0 Balkon
0 Koltuklar 0 Yapı malzemeleri 0 Bina girişi
0 Fuaye 0 Kafeterya 0Bina Cepheleri/ Bina Görünümü
0 Yapının bir bütün olarak atmosferi
0 Diğer.....

-Küçük tiyatro yapısına ilişkin belirtilen değer yargılarına ilişkin değerlendirmelerinizi belirtiniz .

	Kesinlikle katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum	Fikrim Yok
Küçük Tiyatro binasındayken, döneminin izlerini taşıyan tarihi bir yapıda olduğumu hissederim.						
Küçük Tiyatro Ankara'da tiyatro izlemeyi tercih ettiğim , aile/ arkadaşlarımla birlikte sosyalleştiğim mekanlardan biridir.						
Küçük Tiyatro kent ve tiyatro izleyicisi ile özel bir bağı olan, birçok insanın anılarında yer eden bir yapıdır.						
Küçük Tiyatro binasının tasarımını estetik bulurum.						
Küçük Tiyatro binası Ankara'nın ilk apartman yapılarından olup, küçük tiyatro salonu yapının özgün tasarımında da yer almaktadır.						
Küçük Tiyatroda nitelikli yapı malzemesi ve özenli işçilik kullanılmıştır.						
Bina yapıldığı dönemin yapı teknolojileri açısından öne çıkan, yenilikçi yapılarından biridir.						
Küçük Tiyatro görünüm olarak bütünlüğünü koruyan bir erken cumhuriyet dönemi yapısıdır.						
Küçük Tiyatro Ankara'da kullanılmaya devam eden en eski tiyatro sahnelerinden biridir.						
Küçük Tiyatro önemli bir mimarın eseridir.						
Küçük Tiyatroda önemli ressam/ressamların resimleri sergilenmektedir.						
Küçük Tiyatro Ulus'ta önemli bir tarihi çevre içinde yer almakta olup, bölgenin sembolik yapılarından biridir.						
Küçük Tiyatro bulunduğu bölgeye değer katan ve birçok kişi tarafından bilinen bir yapıdır.						
Küçük Tiyatro önemli kişilere ve olaylara tanıklık etmiş bir yapıdır.						
Küçük Tiyatro mimarlık tarihi açısından önemli bir yapıdır.						
Küçük Tiyatro Ankara'nın simge kültür- sanat yapılarından biri olup, Türk tiyatro tarihi için büyük öneme sahiptir.						
Küçük Tiyatro eski bir yapı olmasına rağmen, günümüzde tiyatro yapısı olarak ihtiyaçları karşılayabilmektedir.						
Küçük Tiyatro korunması gereken tescilli bir kültür varlığıdır.						

Yapıyı sizin için değerli kılan bir özelliği bulunuyorsa lütfen belirtiniz. .....

-Kültürel miras olarak değerleriyle yapıyı tanıtan rehberli bir geziye katılır mısınız?

0 Evet 0 Kararsızım 0 Hayır

-Küçük tiyatro yapısını da kapsayan Ulus bölgesindeki yapıları tanıtan rehberli bir geziye katılır mısınız?

0 Evet 0 Kararsızım 0 Hayır

-Devlet tiyatrolarının sahnelerinde çalışmayı en çok tercih ettiğiniz sahne/sahneleri ve tercih etme nedenlerinizi belirtiniz?

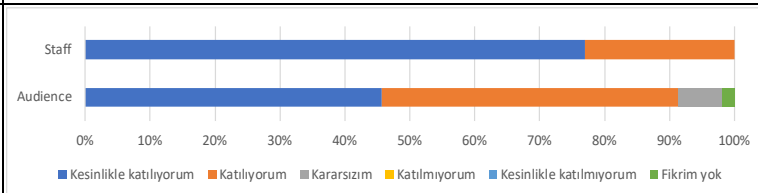
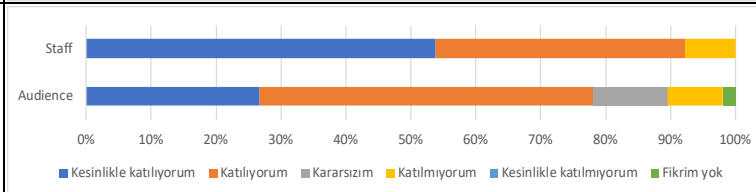
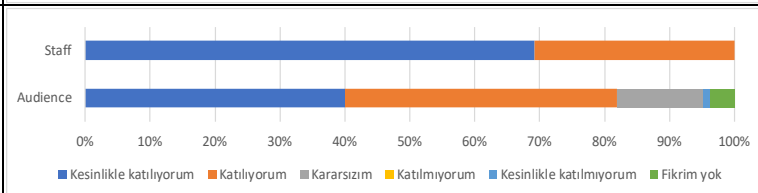
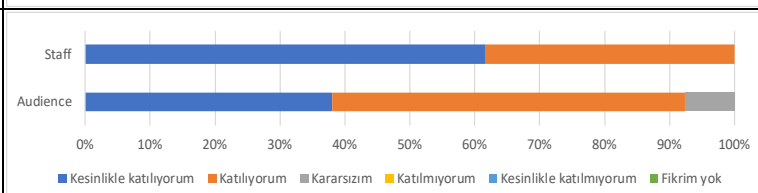
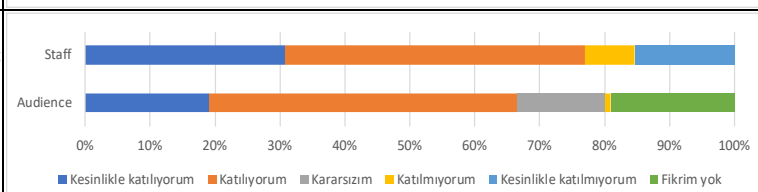
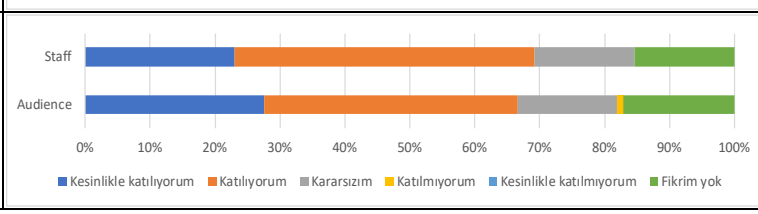
.....

-Ankara'da sahne ve gösteri sanatları için çalışmayı en çok tercih edeceğiniz sahne/sahneleri ve tercih etme nedenlerinizi belirtiniz?

.....

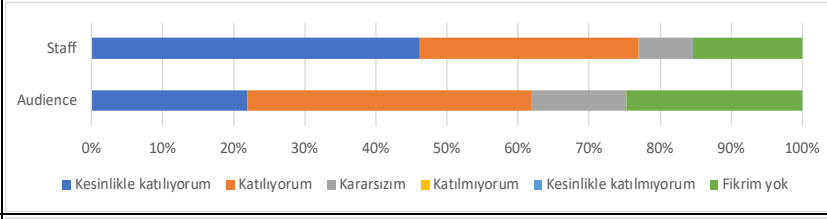
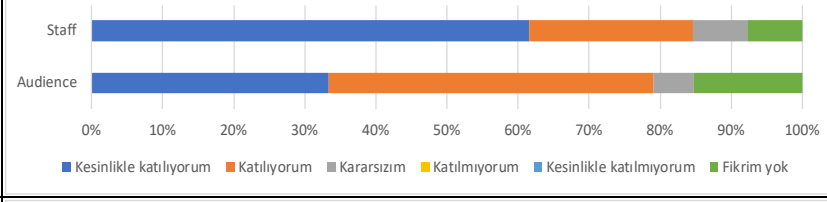
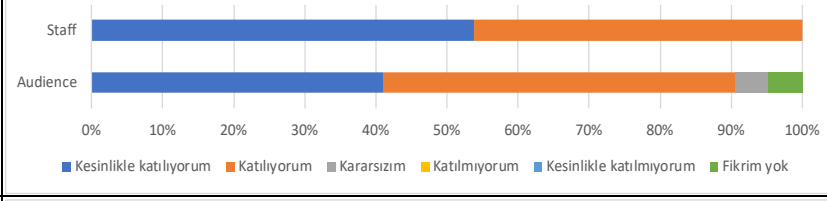
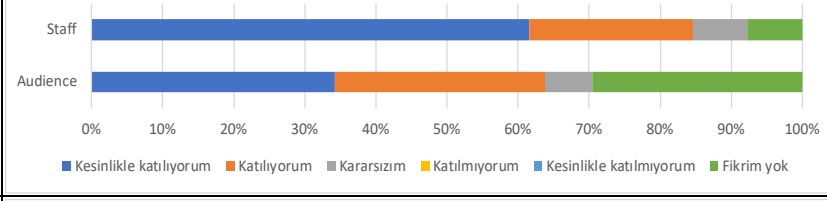
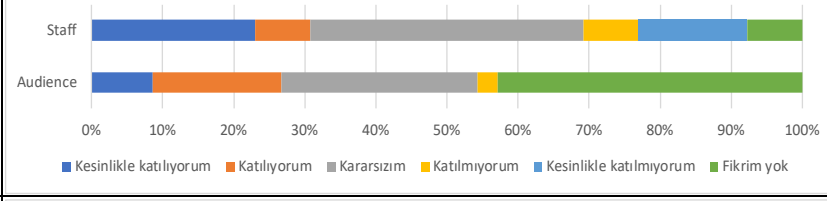
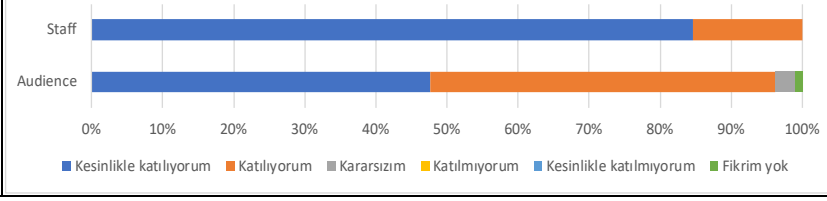
G. The Results of Questionnaire for Evaluation of Value Judgements

- Results of Questionnaire - Evaluation of Value Judgements (a)

Question	Distribution Graph (Number of Attendance of Audience:105 ; Number of Attendance of Staff:13)
When I am in the Küçük Theater building, I feel as though I am in a historical bulding that bears the traces of its era.	
The Küçük Theater is one of the places in Ankara where I prefer to watch theater and socialize with my family and friends.	
The Küçük Theater is a structure with a special bond to the city and its theater audience, and it holds a place in many people's memories.	
I find the design of the Küçük Theater building aesthetically pleasing.	
The Küçük Theater building is one of the first apartment buildings in Ankara, and the Küçük Theater Hall is part of its original design.	
High-quality construction materials were used in the Küçük Theater building, and it features high quality craftsmanship.	

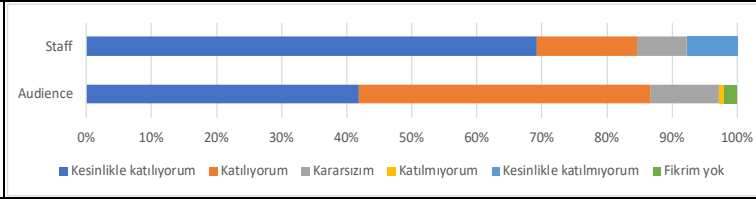
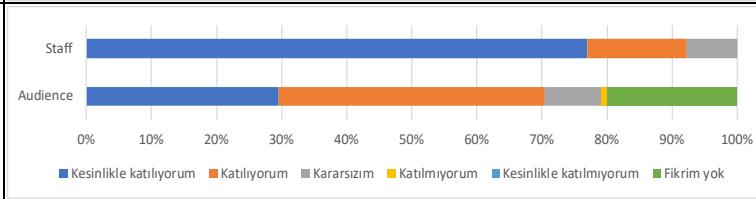
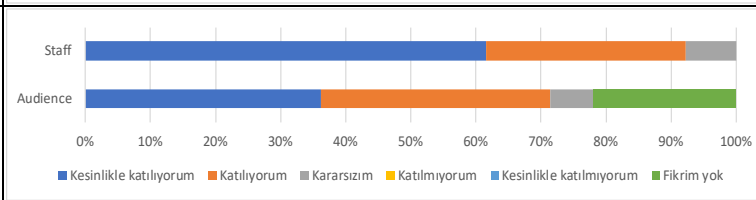
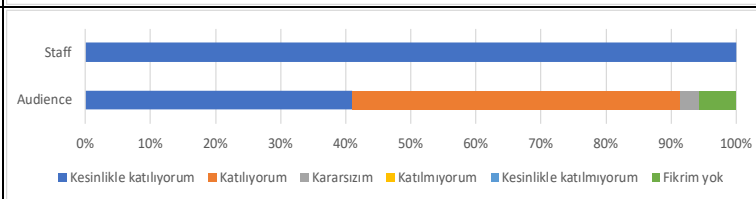
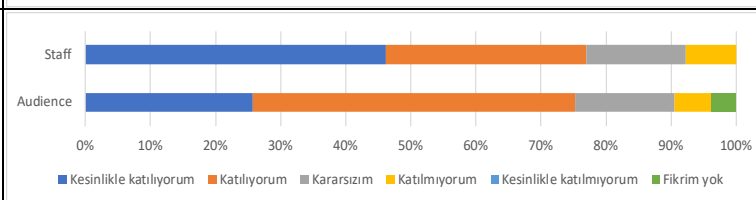
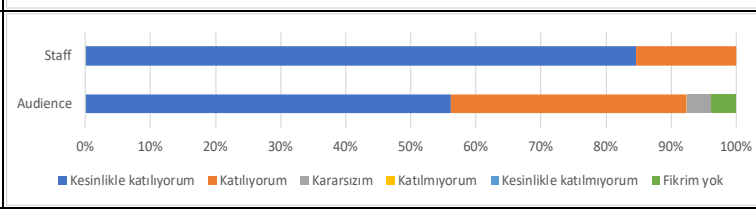
The Results of Questionnaire for Evaluation of Value Judgements(Continued)

- Results of Questionnaire - Evaluation of Value Judgements (b)

Question	Distribution Graph (Number of Attendance of Audience:105 ; Number of Attendance of Staff:13)
The Küçük Theater building is one of the innovative building of its time, standing out in terms of construction technology.	
The Küçük Theater is an Early Republican Era building that has preserved its visual integrity.	
The Küçük Theater is one of the oldest theater stages in Ankara still in use today.	
The Küçük Theater is the work of an important architect.	
The works of significant painter are exhibited in the Küçük Theater.	
The Küçük Theater is located in an important historical area in Ulus and is one of the symbolic buildings of the region.	

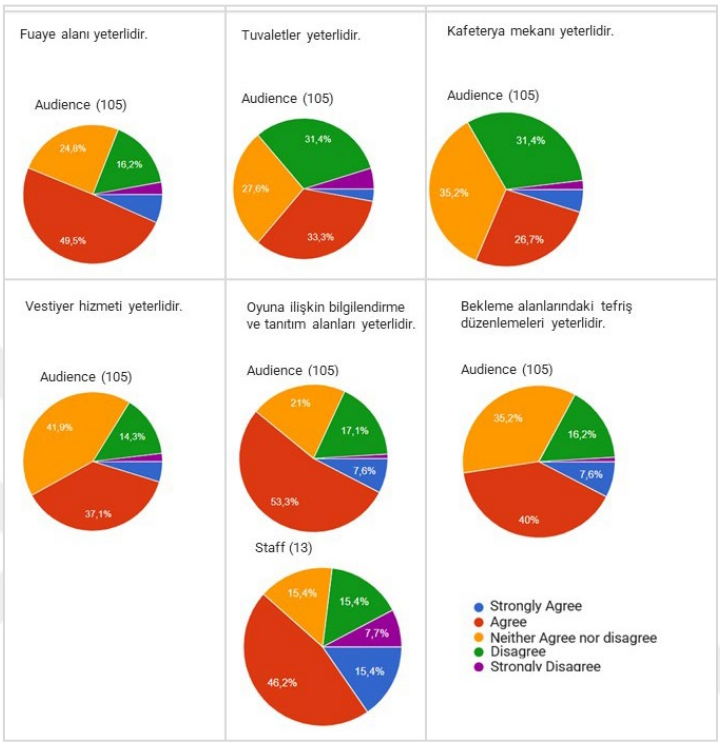
The Results of Questionnaire for Evaluation of Value Judgements(Continued)

Results of Questionnaire - Evaluation of Value Judgements (c)

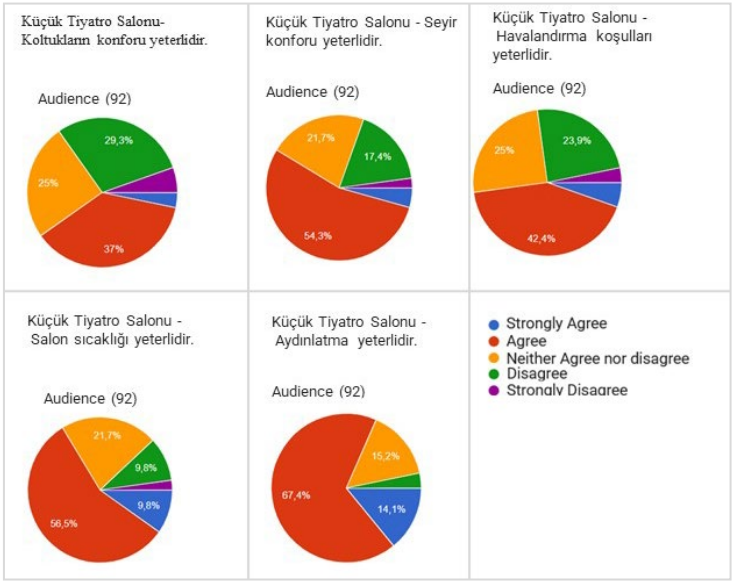
Question	Distribution Graph (Number of Attendance of Audience:105 ; Number of Attendance of Staff:13)
The Küçük Theater is a structure that adds value to its surroundings and is known by many people.	
The Küçük Theater has witnessed important people and events.	
The Küçük Theater is significant in terms of architectural history.	
The Küçük Theater is one of Ankara's iconic cultural and artistic structures and holds great importance for the history of Turkish theater.	
Although the Küçük Theater is an old building, it still meets the needs as a theater venue today.	
The Küçük Theater is a registered cultural asset that needs to be preserved.	

H. The Results of Questionnaire for Evaluation of Building Problems and Usages

- Results of Questionnaire Related with Foyer Area

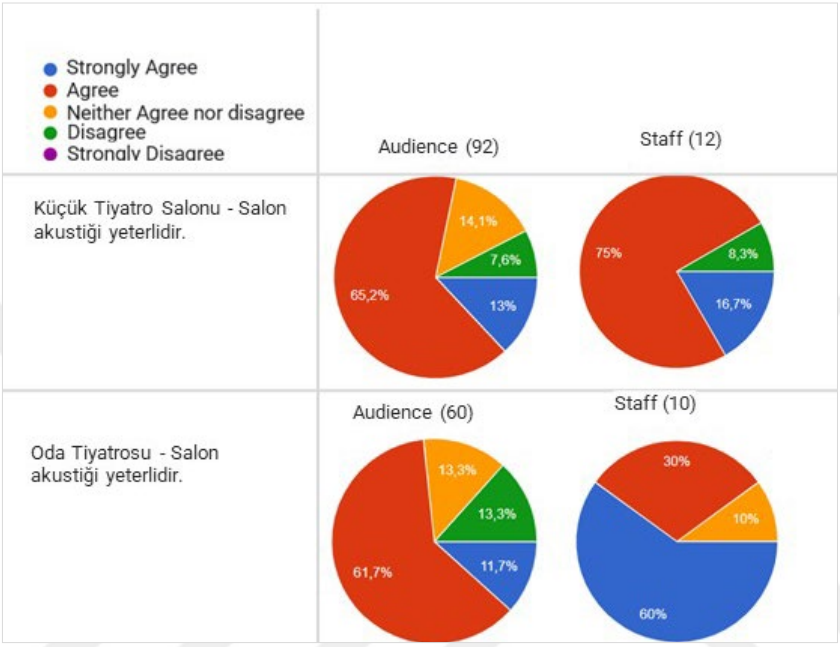


- Results of Questionnaire Related with Küçük Tiyatro Auditorium

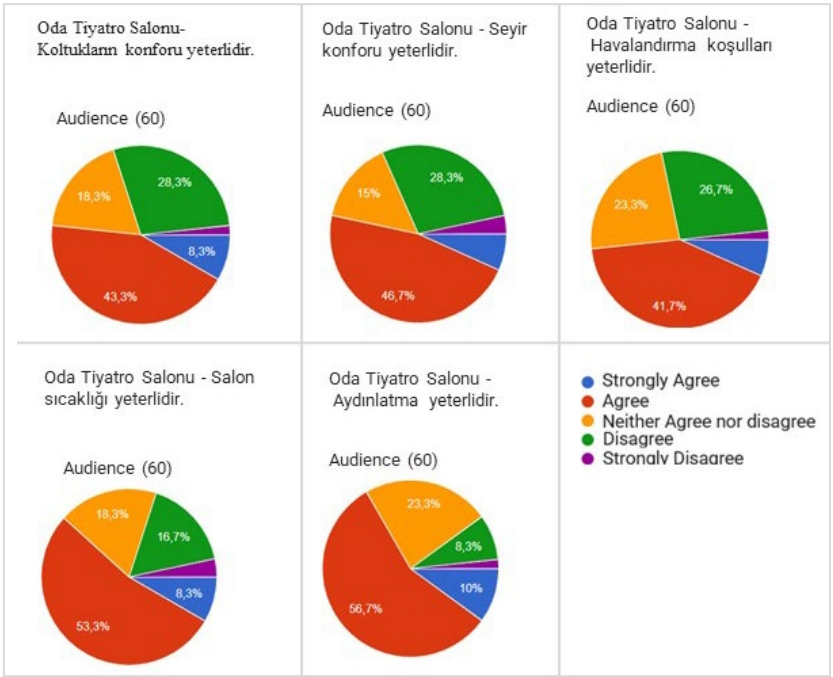


The Results of Questionnaire for Evaluation of Building Problems and Usages (Continued)

- Results of Questionnaire Related with Acoustic Quality of Theater Halls

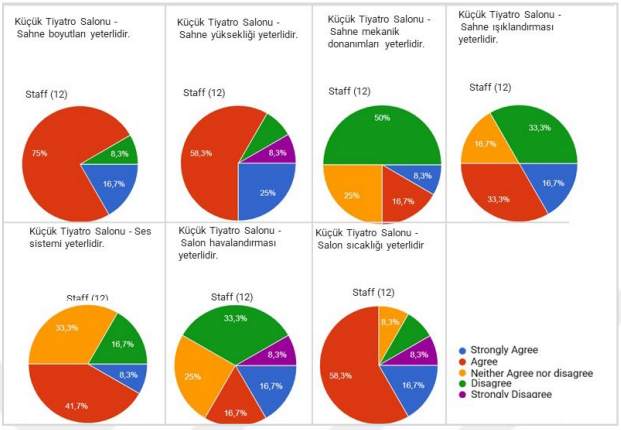


- Results of Questionnaire Related with Oda Theater Hall

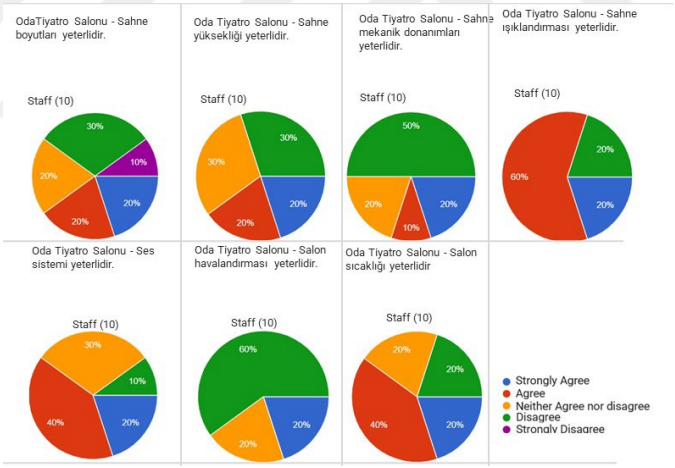


The Results of Questionnaire for Evaluation of Building Problems and Usages (Continued)

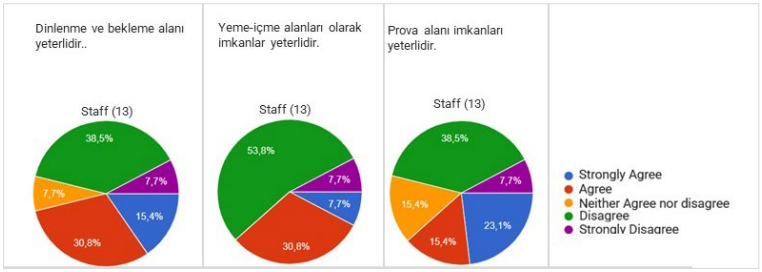
- Results of Staff Questionnaire Related with Küçük Tiyatro Stage



- Results of Staff Questionnaire Related with Oda Theater Stage

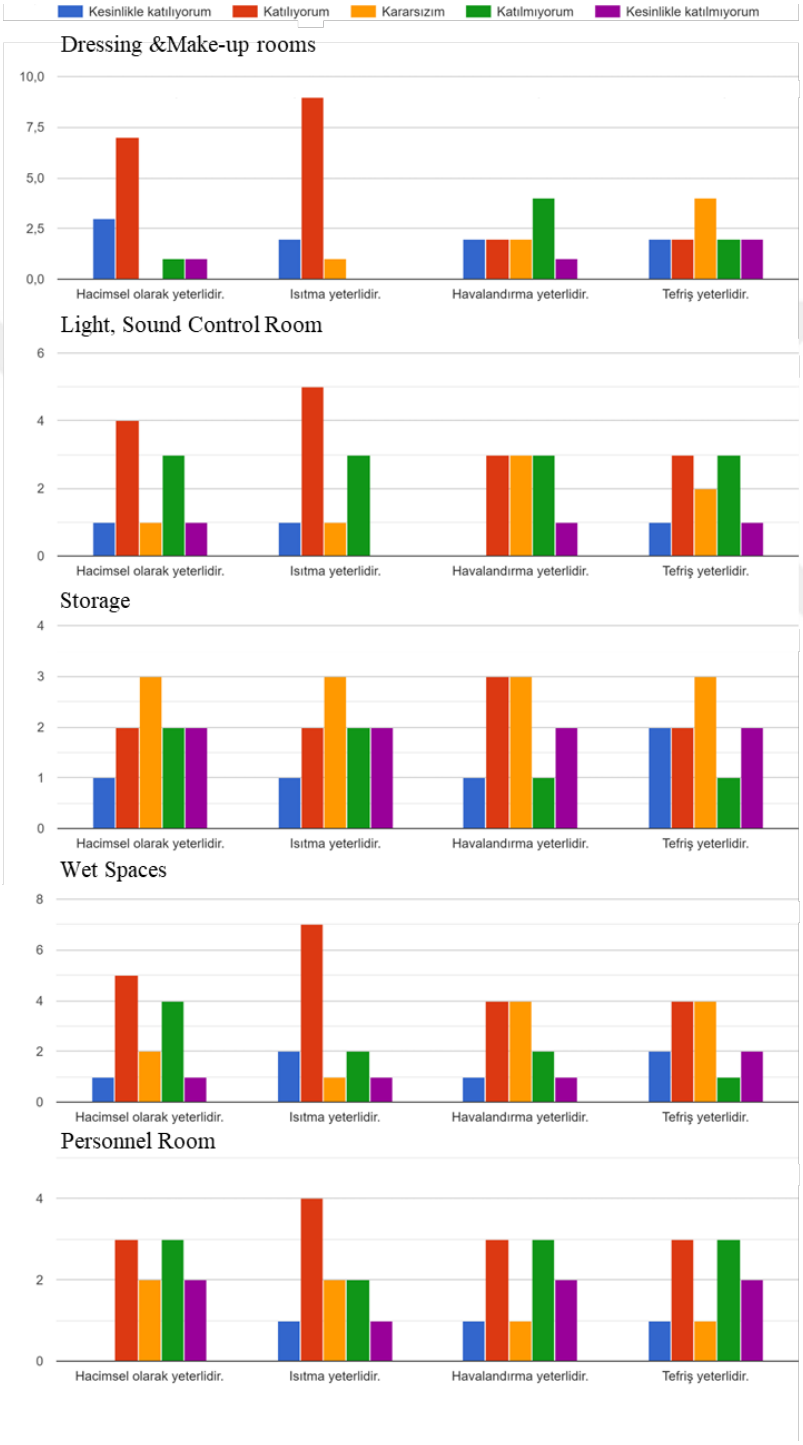


- Results of Staff Questionnaire for Supplementary Units in Backstage

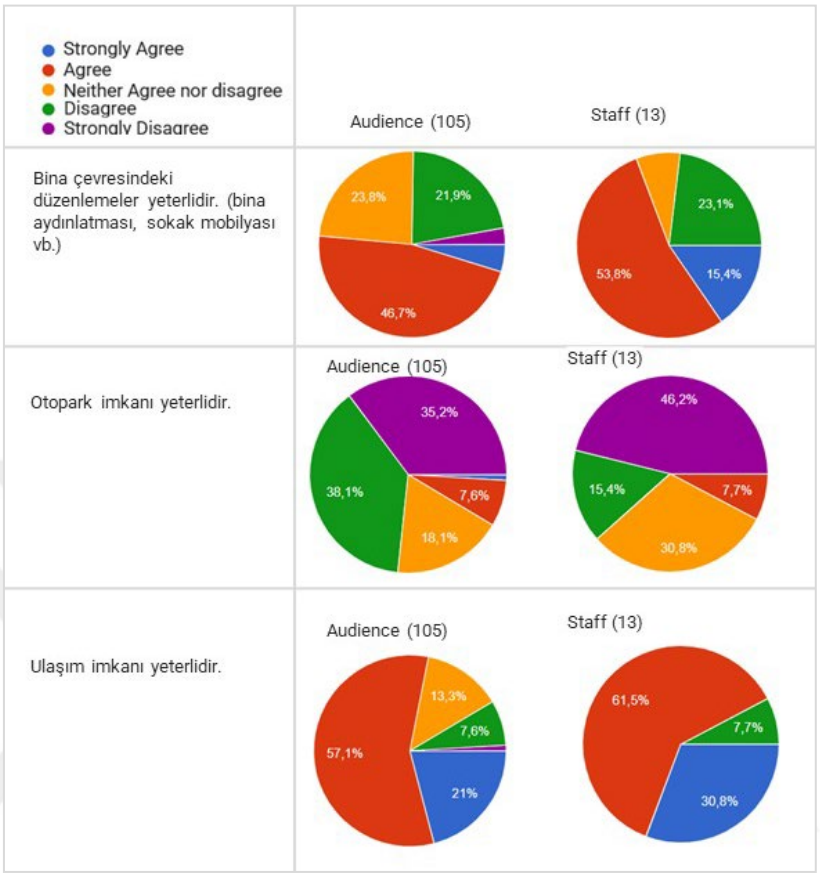


The Results of Questionnaire for Evaluation of Building Problems and Usages (Continued)

- Results of Staff Questionnaire for Backstage Areas

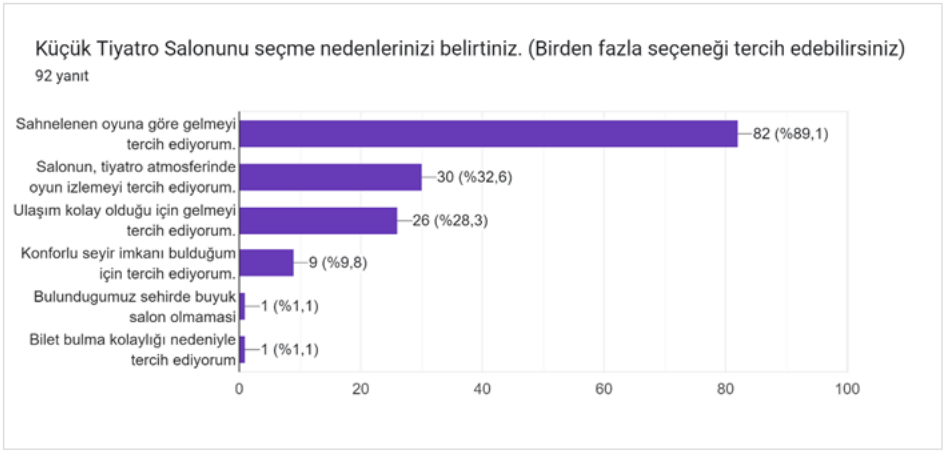


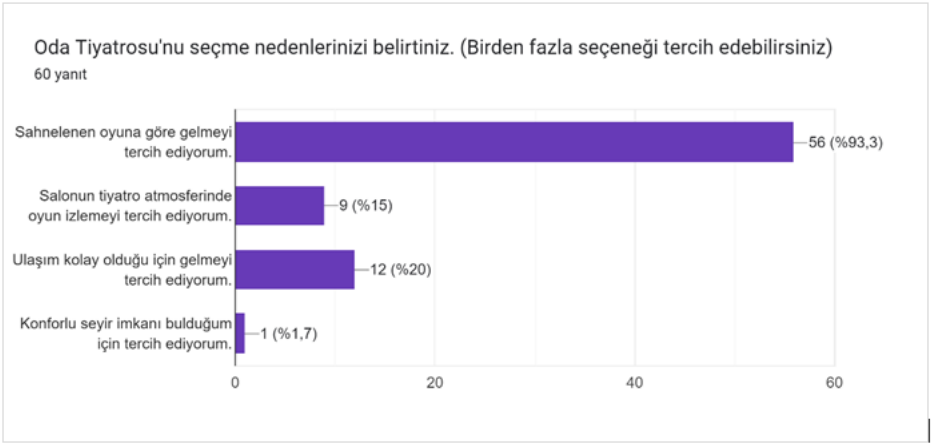
İ. The Results of Questionnaire for Access and Environmental Arrangements



J. The Results of Questionnaire about Reasons for Audience Selection

- Results of Questionnaire about Reasons for Audience Selection of Theater Halls





The Results of Questionnaire about Reasons for Audience Selection(Continued)

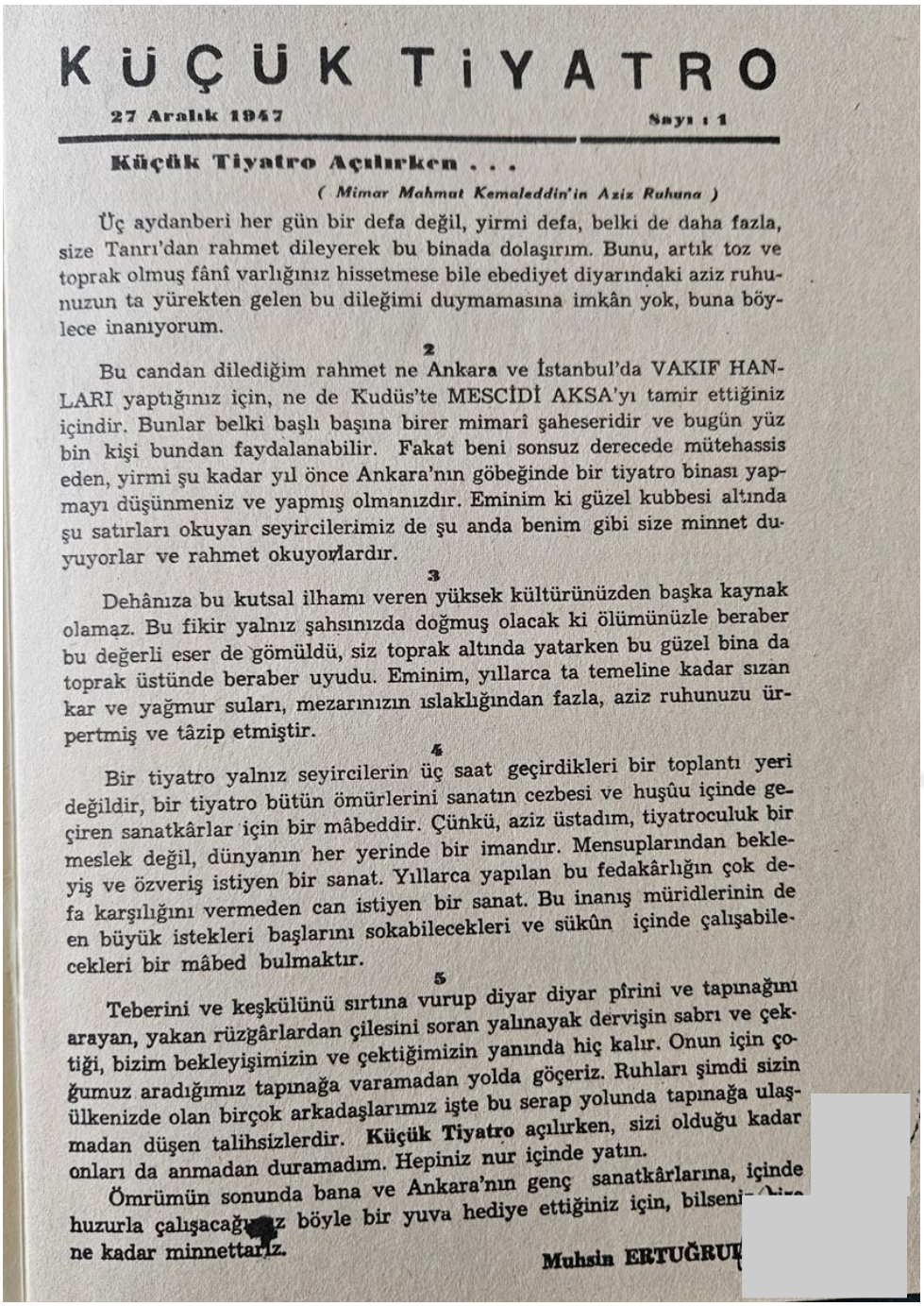
- Results of Questionnaire for Selection Criteria of Theaters

Stage	Audience (60)	Staff (10)
Çayyolu Cüneyt Gökçer	The plays displayed, qualified plays/Ambians, texture, atmosphere/Good qualities of stage and auditorium, a modern hall, wide hall/High comfort, physical qualities/The audience and actor relation- the unraised stage area, places that have no distance between seats and stage, places that have no distance between seats and stage/Parking area and easy transportation/Good sight lines/Location and facilities, subway	stage conditions/large parking area/architecture/the feeling of being part of history and culture
Küçük Tiyatro	Historical qualities, The historical texture, architectural atmosphere, nostalgic,ambians/Acoustic/The quality of play/parking area/Easy transfer, subway	The magic of the building/Acoustic/integration with the audience/architecture/the feeling of being part of history and culture
Opera /Büyük Tiyatro	The parking area , easy transportation/Acoustic /Good quality for stage, wide hall/comfort/The quality of play/good ventilation/The historical texture, ambians, historical atmosphere	The magic of the building/Acoustic/integration with the audience/architecture/the feeling of being part of history and culture
Akün theatre	The audience and actor relation- the unraised stage area, places that have no distance between seats and stage/Parking areas near theatre/wide hall/ The quality of play/Location, being close to Kızılay/a good stage and auditorium /acoustic/first row and stage relation	The magic of the building/location
Şinasi Theatre	Easy transportation/good sightlines/The quality of play/Good sight lines, wide hall/ location ,being close to Kızılay	wide stage
Studio and İrfan Şahinl	first row and stage relation/Easy transportation/Experimental plays, the plays/The audience and actor relation- the unraised stage area- places that have no distance between seats and stage/sightlines	stage conditions/large parking area
Oda theatre	the play/easy transportation/Parking area	
Etimesgut CKM Stage	Location/ good sightlines	

- Results of Questionnaire for Audience and Staff Preferences for Other Stages Accept State Theaters

Audience (49)		Staff(6)
Congresium-Big productions and plays on tour	Panora AVM- Child plays	Tatbikat Stage
MEB Şura-Big productions and plays on tour, tours especially from İstanbul, contemporary, sufficient for today	Tatbikat Stage (Erdal Beşikçioğlu), easy access, small but nice hall, the quality of plays, good sightlines	Aralık Sahne
Çankaya Sane- Stand up shows, location, close to relation and subway, the quality of play	CSO- the quality of performance, the historical building	
Nazım Hikmet Sahne- Stand Up shows, the plays	Cer Modern-Easy access, activities with child, parking area, open air stage, the summer activities, the quality of play	
Bilkent Sahne	Vişnelik, the green and comfortable environment	
ODTÜ KKM	Aralık Sahne- nice working staff , unraised stage	

K. Muhsin Ertuğrul, Küçük Tiyatro Açılırken (Ertuğrul,1947)



KÜÇÜK TİYATRO

27 Aralık 1947 Sayı : 1

Küçük Tiyatro Açılırken . . .

(Mimar Mahmut Kemaleddin'in Aziz Ruhuna)

Üç aydanberi her gün bir defa değil, yirmi defa, belki de daha fazla, size Tanrı'dan rahmet dileyerek bu binada dolaşırım. Bunu, artık toz ve toprak olmuş fânî varlığınız hissetmese bile ebediyet diyarındaki aziz ruhunuzun ta yürekten gelen bu dileğimi duymamasına imkân yok, buna böylece inanıyorum.

2

Bu candan dilediğim rahmet ne Ankara ve İstanbul'da VAKIF HANLARI yaptığınız için, ne de Kudüs'te MESCİDİ AKSA'yı tamir ettiğiniz içindir. Bunlar belki başlı başına birer mimarî şaheseridir ve bugün yüz bin kişi bundan faydalanabilir. Fakat beni sonsuz derecede mütehassis eden, yirmi şu kadar yıl önce Ankara'nın göbeğinde bir tiyatro binası yapmayı düşünmeniz ve yapmış olmanızdır. Eminim ki güzel kubbesi altında şu satırları okuyan seyircilerimiz de şu anda benim gibi size minnet duyuyorlar ve rahmet okuyorlardır.

3

Dehânıza bu kutsal ilhamı veren yüksek kültürünüzden başka kaynak olamaz. Bu fikir yalnız şahsınızda doğmuş olacak ki ölümünüzle beraber bu değerli eser de gömüldü, siz toprak altında yatarken bu güzel bina da toprak üstünde beraber uyudu. Eminim, yıllarca ta temeline kadar sızan kar ve yağmur suları, mezarınızın ıslaklığından fazla, aziz ruhunuzu ürpertmiş ve tâzip etmiştir.

4

Bir tiyatro yalnız seyircilerin üç saat geçirdikleri bir toplantı yeri değildir, bir tiyatro bütün ömürlerini sanatın cezbesi ve huşûu içinde geçiren sanatkârlar için bir mâbeddir. Çünkü, aziz üstadım, tiyatroculuk bir meslek değil, dünyanın her yerinde bir imandır. Mensuplarından bekleyiş ve özveriş istiyen bir sanat. Yıllarca yapılan bu fedakârlığın çok defa karşılığını vermeden can istiyen bir sanat. Bu inanış müridlerinin de en büyük istekleri başlarını sokabilecekleri ve sükûn içinde çalışabilecekleri bir mâbed bulmaktır.

5

Teberini ve keşkülünü sırtına vurup diyar diyar pîrini ve tapınağını arayan, yakan rüzgârlardan çilesini soran yalınayak dervişin sabrı ve çektiği, bizim bekleyişimizin ve çektiğimizin yanında hiç kalır. Onun için çoğumuz aradığımız tapınağa varamadan yolda göçeriz. Ruhları şimdi sizin ülkenizde olan birçok arkadaşlarımız işte bu serap yolunda tapınağa ulaşmadan düşen talihsizlerdir. **Küçük Tiyatro** açılırken, sizi olduğu kadar onları da anmadan duramadım. Hepiniz nur içinde yatın.

Ömrümün sonunda bana ve Ankara'nın genç sanatkârlarına, içinde huzurla çalışacağımız böyle bir yuva hediye ettiğiniz için, bilseniz ne kadar minnettarız.

Muhsin ERTUĞRUL

L. The Registration of the Buildings in Site Document (Directorate General Of Foundations, 060101101-KR014)

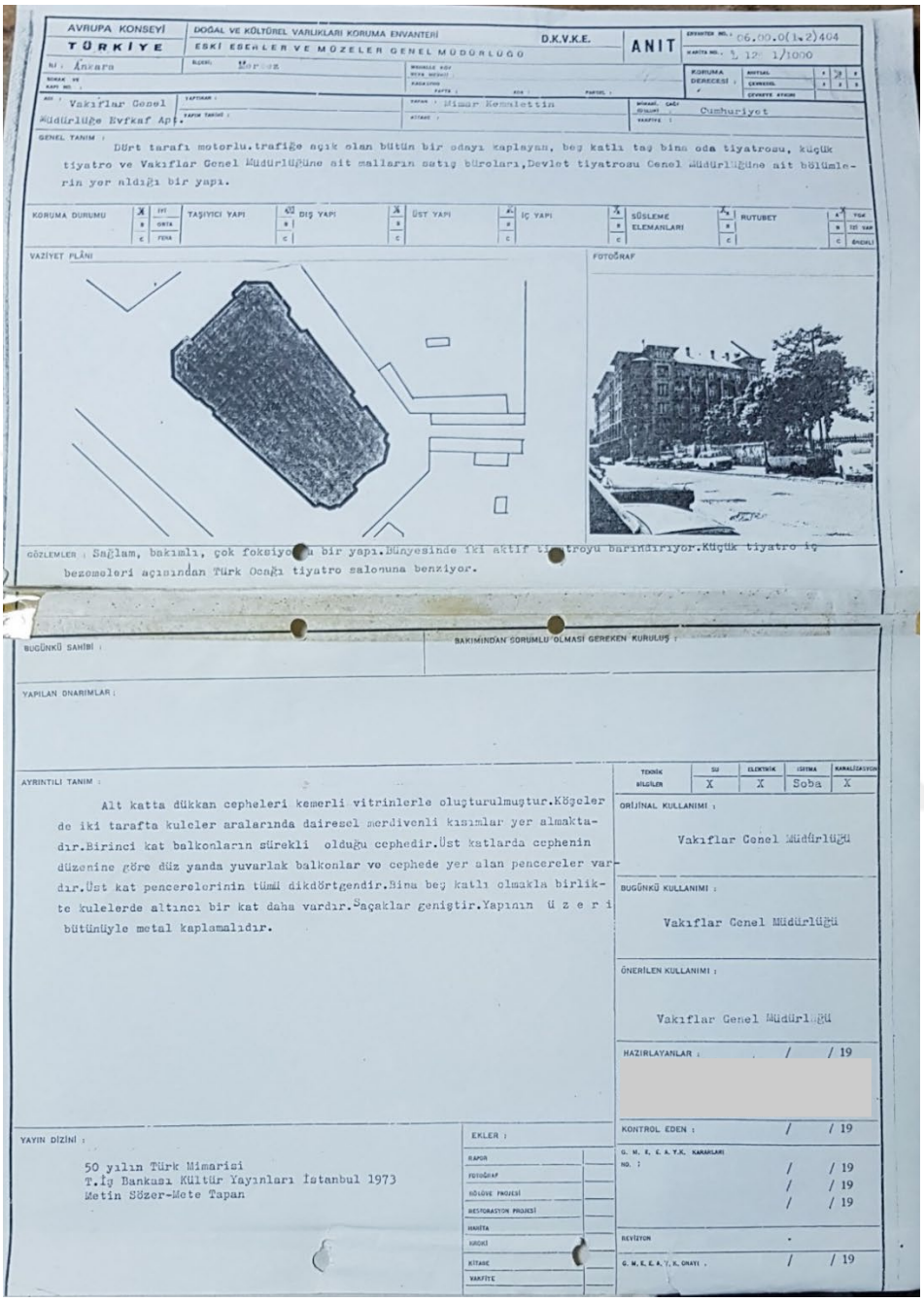
T.C.
KÜLTÜR BAKANLIĞI
GAYRİMENKUL ESKİ ESERLER VE ANITLAR
YÜKSEK KURULU BAŞKANLIĞI
KARAR

46

Toplantı No. Ve Tarihi: [illegible],12.4.1980 — Toplantı Yeri: İSTANBUL
Karar No. ve Tarihi: A-2167, 12.4.1980

Sı.No:	Adı	Adresi
404	Vakıf Apartmanı-Ankara	İl Merkezi, A.1
405	Osmanlı Bankası A	" , Atatürk Bulvarı, A.2
406	Gümrük Ve Tekel Bakanlığı	" , Atatürk Bulvarı A. 2
407	Opera Binası	" , Atatürk Bulvarı A.2
408	İlk Adalet Bakanlığı	" , İller Bankası Arkası C.2
409	Türkocağı Binası	" , Talatpaşa Bulvarı A, 2
410	Etnoğrafya Müzesi	" , Talatpaşa Bulvarı A.2
411	Atatürk Heykeli	" ,, Etnoğrafya Müzesi Bahçesi A.2
412	Roma Hamamı	" , Çankırı Caddesi A.1
413	İller Bankası	" , Atatürk Bulvarı Ç.2
414	Defterdarlık	" , Ulus, Ç.2
415	Konut	" ,, Demirtaş Mah.Fırın Sok.No:19. Ç.2
416	"	" ,Demirtaş Mah.Fırın Sok.No.16. Ç.2
417	"	" , Midakimili mah.Çarkez Sok.No. 26.Ç.3
418	"	" , Üzbekler Mah.Yeni Yıldırım Sok No:19 Ç.3
419	"	" , Akolar Mah. İpçi Sok.No:13Ç.2
420	"	" , " Hamam Arkası Sok. No:13 Ç.2
421	"	" , Çeşme Mah. Çeylan Sok.No:6Ç.3
422	"	" , Çeşme Mah. Mezitbey Sok.No:1 Ç.2
423	"	" , " Direkli Sok.No:17Ç.
424	"	" , " Develi Sok.No:7 Ç.3
425	"	" , " Direkli Sok. No: 7 Ç.2
426	"	" , Başkır Mah. Kayabaşı Sok.No:2 Ç.2

M. The Registration Document (Council Archive)



AVRUPA KONSEYİ
TÜRKİYE
DOĞAL VE KÜLTÜREL VARLIKLARI KORUMA ENVANTERİ
ESKİ EGELER VE MÜZELER GENEL MÜDÜRLUGO
D.K.V.K.E.
ANIT

İl : Ankara
Vakıflar Genel Müdürlüğe Evkaf Apt.
Mimar Kemalettin
Cumhuriyet

GENEL TANIM :
Dört tarafı motorlu trafiğe açık olan bütün bir odayı kaplayan, beş katlı taş bina ada tiyatrosu, küçük tiyatro ve Vakıflar Genel Müdürlüğüne ait malların satış büroları, Devlet tiyatrosu Genel Müdürlüğüne ait bölümlerin yer aldığı bir yapı.

KORUMA DURUMU | TAŞIYICI YAPI | DIŞ YAPI | ÜST YAPI | İÇ YAPI | SÜSLEME ELEMANLARI | RUTUBET

VAZİYET PLÂNI

FOTOĞRAF

GÖZLEMLER : Sağlam, bakımlı, çok fokeiyo[illegible] bir yapı. Bünyesinde iki aktif tiyatroyu barındırıyor. Küçük tiyatro iç bezemeleri açısından Türk Ocağı tiyatro salonuna benziyor.

BUGÜNKÜ SAHİBİ :

BAKIMINDAN SORUMLU OLMASI GEREKEN KURULUŞ :

YAPILAN ONARIMLAR :

AYRINTILI TANIM :
Alt katta dükkan cepheleri kemerli vitrinlerle oluşturulmuştur. Köşeler de iki tarafta kuleler aralarında dairesel merdivenli kısımlar yer almaktadır. Birinci kat balkonların sürekli olduğu cephedir. Üst katlarda cephenin düzenine göre düz yanda yuvarlak balkonlar ve cephede yer alan pencereler vardır. Üst kat pencerelerinin tümü dikdörtgendir. Bina beş katlı olmakla birlikte kulelerde altıncı bir kat daha vardır. Saçaklar geniştir. Yapının üzeri bütünüyle metal kaplamalıdır.

TEKNİK BİLGİLER	SU	ELEKTRİK	ISITMA	KANALİZASYON
	X	X	Soba	X

ORİJİNAL KULLANIMI : Vakıflar Genel Müdürlüğü

BUGÜNKÜ KULLANIMI : Vakıflar Genel Müdürlüğü

ÖNERİLEN KULLANIMI : Vakıflar Genel Müdürlüğü

HAZIRLAYANLAR : / / 19

KONTROL EDEN : / / 19

G. M. K. K. A. Y. K. KARARLARI NO. : / / 19 / / 19 / / 19

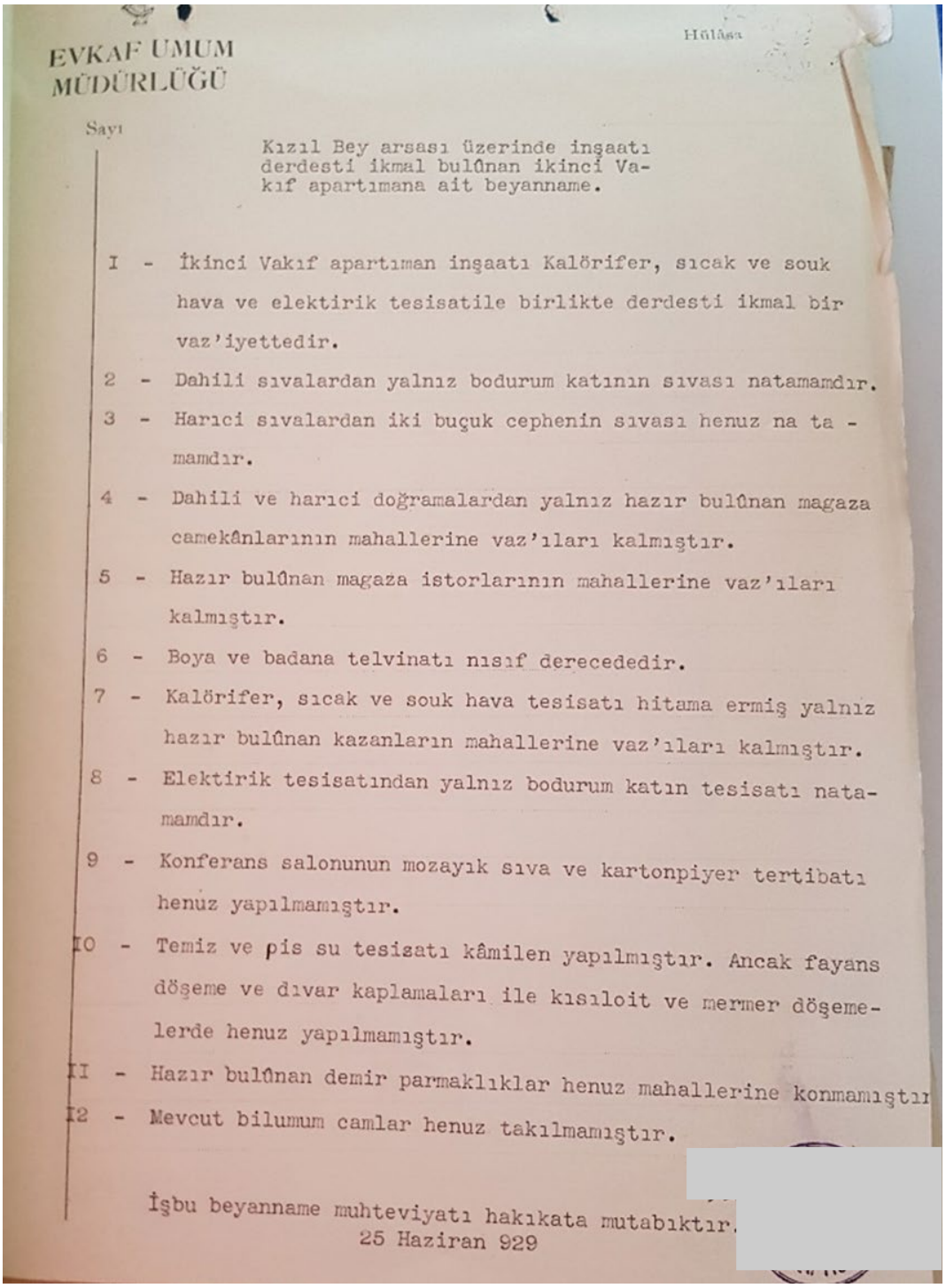
REVİZYON

G. M. K. K. A. Y. K. ONAYI : / / 19

YAYIN DİZİNİ :
50 yılın Türk Mimarisi
T.İş Bankası Kültür Yayınları İstanbul 1973
Metin Sözer-Mete Tapan

EKLER :
RAPOR
FOTOĞRAF
RÖLÖVE PROJESİ
RESTORASYON PROJESİ
HARİTA
KROKİ
KİTABE
VAKFİYE

N. 1929 Dated Declaration



EVKAF UMUM
MÜDÜRLÜĞÜ

Hülâsa

Sayı

Kızıl Bey arsası üzerinde inşaatı derdesti ikmal bulûnan ikinci Vakıf apartımana ait beyanname.

I - İkinci Vakıf apartıman inşaatı Kalörifer, sıcak ve souk hava ve elektirik tesisatile birlikte derdesti ikmal bir vaz'iyettedir.

2 - Dahili sıvalardan yalnız bodurum katının sıvası natamamdır.

3 - Harıci sıvalardan iki buçuk cephenin sıvası henuz na ta - mamdır.

4 - Dahili ve harıci doğramalardan yalnız hazır bulûnan magaza camekânlarının mahallerine vaz'ıları kalmıştır.

5 - Hazır bulûnan magaza istorlarının mahallerine vaz'ıları kalmıştır.

6 - Boya ve badana telvinatı nısıf derecededir.

7 - Kalörifer, sıcak ve souk hava tesisatı hitama ermiş yalnız hazır bulûnan kazanların mahallerine vaz'ıları kalmıştır.

8 - Elektirik tesisatından yalnız bodurum katın tesisatı nata- mamdır.

9 - Konferans salonunun mozayık sıva ve kartonpiyer tertibatı henüz yapılmamıştır.

IO - Temiz ve pis su tesizatı kâmilen yapılmıştır. Ancak fayans döşeme ve dıvar kaplamaları ile kısıloit ve mermer döşeme- lerde henuz yapılmamıştır.

II - Hazır bulûnan demir parmaklıklar henuz mahallerine konmamıştır

I2 - Mevcut bilumum camlar henuz takılmamıştır.

İşbu beyanname muhteviyatı hakıkata mutabıktır.
25 Haziran 929

O. Spatial Information Sheets for Ground Floor of Küçük Tiyatro

SPACE G01 (High) NAME Entrance Hall

The space is the main entrance for Küçük and Oda theatre. The space area kept similar with origin design and being used as main entrance for the hall since construction. The opening for the coat storage can also be seen in original drawings. However the size of this opening and usage is unknown.

SIGNIFICANCE ☐Out of review
☐ Very High ■ High ☐Moderate
☐ Low ☐ Neutral ☐ Negative

Detected Alterations
☐ usage _____
☐ Wall (addition, removal) ☐opening (addition,removal, relocate)
☐ Stair /ramp (addition, removal)
☐ material change ☐ furniture ☐ other _____
Notes:

Condition
☐ In good condition (material and form integrity)
■ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

SELECTED COMPONENTS
-Finishing materials (ground High, Wall- Ceiling Low)
-Lighting elements (High)
-Door (High)
-Furniture (safety control) (Negative)

SOURCES
■original drawings
photographs
published sources
☐☐☐☐ comparative study
comparative study within bldg
☐☐☐ Institution/Board document
other

Intervention Records
☐ Are there any reported problem or demand?
☐ Is there any recorded repair/maintanance work ? / If registered is there any board desicion?
Notes:

Problems
Slight deterioration an floor finishing, doors brass units can be observed.
Cables passage on door has a negative impact on appearance.
-Does the component meet the current technical,usage and comfort neceties? ☐ Yes ■ Partially ☐ No
The x-ray machine narrows the passage area.

SELECTED COMPONENTS	Does the component have/ is	MATERIAL/DESIGN	CONDITION	ALTERATIONS/INTERVENTION RECORDS	SOURCES
-Finishings floor , walls ,ceiling	■ Design taste of period ☐ identical character ☐ New materials/bldg techn. ☐ rare/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ■High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	-Finishings For the floor marble tiles are used, the walls are painted in yellow while the ceiling is covered with white in color. For the floor marble tiles are placed diagonally with a linear marble tile arrangement on the outer frame.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS Slight material losts, cracks can be seen on marble surfaces. Partial stained areas are observed on on wall surfaces.	☐Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes:	■original drawings photographs ☐☐☐☐☐ published sources comparative study comparative study within bldg ☐☐☐☐☐ Institution/Board document other
-Lighting Element	■ Design taste of period ☐ identical character ☐ New materials/bldg techn. ☐ rare/unique ■ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ■High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	The lighting element is like the other typical pendant lighting element used in theatre foyer. It has a special soft design of a glass white ball connected to brass pipe	■ Good ☐ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS	☐Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes:	■original drawings photographs ☐■☐☐ published sources comparative study comparative study within bldg ☐☐☐■ Institution/Board document other
-Door The inner door opening to the foyer	■ Design taste of period ☐ identical character ☐ New materials/bldg techn. ☐ rare/unique ■ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ■High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	Door The inner wooden frame door has a arched design with a special detail of brass railings at middle. This type of door has been used in other entrance.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS There is color change in brass units of the door ad also some surface deterioration can be seen on wooden frames. Cables passage on door has a negative impact on appearance.	☐Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes:	☐original drawings photographs ■☐☐☐☐ published sources comparative study comparative study within bldg ■☐☐☐☐ Institution/Board document other
X ray control	☐ Design taste of period ☐ identical character ☐ New materials/bldg techn. ☐ rare/unique ☐ special workmanship/detail ■ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ☐High ☐ Moderate ☐ Low ☐ Neutral ■ Negative	-	☐ Good ☐ Fair ☐ Poor ■ Very poor ■ out of review PROBLEMS The x ray unit narrows the passage area in entrance, which create a problem in crowded times. Also it is not visually compatible.	☐Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes:	☐original drawings photographs ☐☐☐☐☐ published sources comparative study comparative study within bldg ☐☐☐☐☐ Institution/Board document other

SPACE G02 (High) NAME Entrance Hall

The space is one of the entrances for the theatres, however it is generously used for exit. The space area is kept similar with origin design .

SIGNIFICANCE ☐Out of review
☐ Very High ■ High ☐Modarate
☐ Low ☐ Neutral ☐ Negative

Detected Alterations
☐ usage _____
☐ Wall (addition, removal) ☐opening (addition,removal, relocate)
☐ Stair /ramp (addition, removal)
☐ material change ☐ furniture ☐ other _____
Notes:

Condition
☐ In good condition (material and form integrity)
■ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

SOURCES
■ original drawings
■ photographs
☐ published sources
☐ comparative study
☐ comparative study within bldg
☐ Institution/Board document
☐ other

Intervention Records

Problems
Slight deterioration an floor finishing, doors brass units can be observed.

-Does the component meet the current technical,usage and comfort neccesities? ■ Yes ☐ Partially ☐ No

SELECTED COMPONENTS
-Finishing materials (ground High, Wall- Ceiling Low)
-Lighting elements (High)
-Door (High)
-Furniture (exhibition furniture) (Neutral)

SELECTED COMPONENTS	Does the component have/ is	MATERIAL/DESIGN	CONDITION	ALTERATIONS/INTERVENTION RECORDS	SOURCES
-Finishings For the floor marble tiles are used, the walls are painted in yellow while the ceiling is covered with white in color.	■ Design /taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ■High ☐ Modarate ☐ Low ☐ Neutral ☐ Negative	-Finishings For the floor marble tiles are placed diagonally with a linear marble tile arrangement on the outer frame.	☐ Good ☐ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS Slight material losts, cracks can be seen on marble surfaces. Partial stained areas are observed on on wall surfaces.	☐ Detected alteration ☐ recorded problem Notes: ☐ recorded repair/ ☐ If registered board desicion	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ Institution/Board document ☐ other
-Lighting Element	■ Design /taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ■High ☐ Modarate ☐ Low ☐ Neutral ☐ Negative	The lighting element is like the other typical pendant lighting element used in theatre common spaces. It has a design of a glass white ball connected to brass pipe	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS Color changes can be seen in brass units.	☐ Detected alteration ☐ recorded problem Notes: ☐ recorded repair/ ☐ If registered board desicion	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ Institution/Board document ☐ other
-Door The inner door opening to the foyer	■ Design /taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ■High ☐ Modarate ☐ Low ☐ Neutral ☐ Negative	Door The inner wooden frame door has a arched design with a special detail of brass railings at middle. This type of door has been used in other entrance.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS There is color change in brass units of the door ad also some surface deterioration can be seen on wooden frame. Color change on door has a negative impact on appearance.	☐ Detected alteration ☐ recorded problem Notes: ☐ recorded repair/ ☐ If registered board desicion	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ Institution/Board document ☐ other
furniture- for exhibition	☐ Design /taste of period ☐ identical character ☐ New material/bldg techn. ■ rarity/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ☐High ☐ Modarate ☐ Low ■ Neutral ☐ Negative	-	☐ Good ☐ Fair ☐ Poor ☐ Very poor ■ out of review PROBLEMS The wooden stands used for exhibition are placed at one side of entrance.	☐ Detected alteration ☐ recorded problem Notes: ☐ recorded repair/ ☐ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ Institution/Board document ☐ other

SPACE G05 NAME Foyers

The foyer in ground floor is composed in two levels. The foyer has a characteristic design with collonaded hall that column tops are elevated with with stalactite and plastered ornamentation.The colorful ornamentation continues in ceiling together with the joint part of beams and columns, as well as on the plaster core placed from the lighting. In foyer there are also there are oil paintings on wall belong to of Turgut Zaim.There are portable ramps on stairs for acccesibility.

SELECTED COMPONENTS
-Finishing (High)
-Columns (Very High)
-Ornamentation (Very High)
-Paintingsof Turgut Zaim (High)
-Doors (High, Low)
-Sound system (Neutral)
-Lighting elements (High)
-Side Stairs & railings(High)
-Furniture (Neutral)

SIGNIFICANCE ☐Out of review
■ Very High ☐ High ☐Moderate
☐ Low ☐ Neutral ☐ Negative

SOURCES
■ original drawings
■ photographs
☐ published sources
☐ comparative study
☐ comparative study within bldg
■ institution/Board document
■ other

Detected Alterations
☐ usage
■ Wall (addition, removal) ■ opening (addition,removal, relocate)
■ Stair /ramp (addition, removal)
☐ material change ☐ furniture ☐ other
Notes: The openings for Oda theatre foyer,cafeteria are later interventions.The stair to the passages of oda theatre and cafeteria don't take place in original drawings. The side hall at the south west,side is divided from foyer with a wall addition.

Intervention Records
☐ Are there any reported problem or demand?
☐ Is there any recorded repair/maintanance work ? / If registered is there any board deticion?
Notes:

Condition
☐ In good condition (material and form integrity)
■ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

Problems
Slight deterioration on floor finishing, doors brass units can be observed. Stained surfaces can be seen on wall.

-Does the component meet the current technical,usage and comfort necceties? ■ Yes ☐ Partially ☐ No

SELECTED COMPONENTS	Does the component have/ is	MATERIAL/DESIGN	CONDITION	ALTERATIONS/INTERVENTION RECORDS	SOURCES
-Finishings For the floor marble (High) tiles are used, the walls are painted in yellow while the ceiling is covered with white in color. The ornamentation can be seen on ceiling. (High)	■ Design taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	-Finishings For the floor marble tiles are placed diagonally.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS Slight material losts, cracks can be seen on marble surfaces. Partial stained areas are observed on on wall surfaces.	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ registered board desicion Notes:	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Columns	☐ Design taste of period ☐ identical character New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	The columned hall gives the character of the main foyer. The column lass a brass circle above base and there are plaster and color ornamentation together with statistics on capitol of the columns.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS In fact the columns are good condition, partial stained areas can be seen in column base and brass units.	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ registered board desicion Notes:	■ original drawings ■ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Ornamentation	■ Design taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ■ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	The ornamented surfaces can be seen in column capitol, the connection part of beams,ceiling and lighting core. At base there are plastered relief and on it color decoration can be seen in color of green,gold and rose. Before the restoration in 2006 there are photographs that the ornamentation and spaces are in white in color.	■ Good ☐ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS	☐ Detected alteration ☐ recorded problem ■ recorded repair/ ☐ registered board desicion Notes:	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Painting on Wall	☐ Design taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ■ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	In main foyer there are three oil painting. Under the one "Orta Oyunu" the artist is narrod as Turgut Zaim. The other paintings name as "Göç" and " Yörük kadını ve keçiler".	☐ Good ☐ Fair ☐ Poor ■ Very poor ■ out of review PROBLEMS	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ registered board desicion Notes:	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Side Stairs and metal railings	■ Design taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ■ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	The side stairs are leading to the foyer in first floor . The stairs has a marble cladding and special metal work in railings. The first and second steps have circular corners.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS There are slight deterioration and color change in marble surface	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ registered board desicion Notes:	■ original drawings ■ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Auditorium door	■ Design taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ■ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	The two-winged audotorium door has square, rectangular and squarc wooden frames.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS There is color change in brass units of the door . There are slight deterioration in wood.	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ registered board desicion Notes:	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other

SPACE G05 NAME Foyers

The foyer in ground floor is composed in two levels. The foyer has a characteristic design with coffonaded hall that column tops are elevated with with stalactite and plastered ornamentation.The colorful ornamentation continues in ceiling together with the joint part of beams and columns, as well as on the plaster core placed from the lighting. In foyer there are also there are oil paintings on wall belong to of Turgut Zaim.There are portable ramps on stairs for acccesibility.

SELECTED COMPONENTS

-Finishing (High) -Side Stairs & railings(High)
-Columns (Very High) -Furniture (Neutral)
-Ornamentation (Very High)
-Paintingsof Turgut Zaim (High)
-Doors (High, Low)
-Sound system (Neutral)
-Lighting elements (High)

SIGNIFICANCE ☐Out of review
■ Very High ☐ High ☐Moderate
☐ Low ☐ Neutral ☐ Negative

SOURCES
■ original drawings
photographs
published sources
comparative study
comparative study within bldg
Institution/Board document
other

Detected Alterations
☐ usage
■ Wall (addition, removal) ■ opening (addition,removal, relocate)
■ Stair /ramp (addition, removal)
☐ material change ☐ furniture ☐ other _____
Notes: The openings for Oda theatre foyer,cafeteria are later interventions.The stair to the passages of oda theatre and cafeteria don't take place in original drawings. The side hall at the south west side is divided from foyer with a wall addition.

Intervention Records
☐ Are there any reported problem or demand?
☐ Is there any recorded repair/maintenance work ? / If registered is there any board desicion?
Notes:

Condition
☐ In good condition (material and form integrity)
■ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

Problems
Slight deterioration an floor finishing, doors brass units can be observed. Stained surfaces can be seen on wall.

-Does the component meet the current technical,usage and comfort neceeties? ■ Yes ☐ Partially ☐ No

-Door opening to cafeteria and oda theatre foyer	Design taste of period ☐ New material/bldg techn. ☐ special workmanship/detail ☐ art work/ornamentation ☐ identical character ☐ rarity/unique ☐ Out of category ■ Other - harmony with the general texture	The doors are compatible with the original doors in the building in terms of color,material and the use of brass on the base.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS There is color change in brass units of the door . There are slight deterioration in wood.	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes: According to the original drawings the opening and connection sustained after the transformation for cafeteria.	original drawings photographs published sources comparative study comparative study within bldg Institution/Board document other
	SIGNIFICANCE ☐ Out of review Very High ☐ High ☐ Moderate ■ Low ☐ Neutral ☐ Negative				
-Door opening to side storage area	Design taste of period ☐ New material/bldg techn. ☐ special workmanship/detail ☐ art work/ornamentation ☐ identical character ☐ rarity/unique ■ Out of category ☐ Other - harmony with the general texture	The doors are compatible with the original doors in the building in terms of color.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS There is color change in brass units of the door . There are slight deterioration in wood.	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes: According to the original drawings the side foyer was not closed, the additional wall fanlimited the side foyer is used storage area .	original drawings photographs published sources comparative study comparative study within bldg Institution/Board document other
	SIGNIFICANCE ☐ Out of review Very High ☐ High ☐ Moderate ■ Low ☐ Neutral ☐ Negative				
-Sound System	Design taste of period ☐ New material/bldg techn. ☐ special workmanship/detail ☐ art work/ornamentation ☐ identical character ☐ rarity/unique ■ Out of category ☐ Other	-	☐ Good ☐ Fair ☐ Poor ■ Very poor ■ out of review PROBLEMS Thesound systems are placed at the rear wall of foyer.	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes:	original drawings photographs published sources comparative study comparative study within bldg Institution/Board document other
	SIGNIFICANCE ☐ Out of review Very High ☐ High ☐ Moderate ☐ Low ■ Neutral ☐ Negative				
-Lighting Elements	Design taste of period ■ New material/bldg techn. ■ special workmanship/detail ☐ art work/ornamentation ☐ identical character ☐ rarity/unique ☐ Out of category ☐ Other	The lighting element is like the other typical pendant lighting element used in theatre common spaces. It has a design of a glass white ball connected to brass pipe. Differently from other spaces, on the ceiling there are ornamentation	☐ Good ■ Fair ☐ Poor ☐ Very poor ■ out of review PROBLEMS Color changes can be seen in brass units.	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes:	original drawings photographs published sources comparative study comparative study within bldg Institution/Board document other
	SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative				
furniture- for exhibition	Design taste of period ☐ New material/bldg techn. ☐ special workmanship/detail ☐ art work/ornamentation ☐ identical character ☐ rarity/unique ■ Out of category ☐ Other	-	☐ Good ☐ Fair ☐ Poor ■ Very poor ■ out of review PROBLEMS The wooden cabinets used for exhibition about the play and a few chair is placed.	☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion Notes:	original drawings photographs published sources comparative study comparative study within bldg Institution/Board document other
	SIGNIFICANCE ☐ Out of review Very High ☐ High ☐ Moderate ☐ Low ■ Neutral ☐ Negative				

SPACE G04 (Low) NAME ADMINISTRATION

SIGNIFICANCE ☐ Very High ☐ High ☐ Moderate ■ Low ☐ Neutral ☐ Negative

Detected Alterations
☐ usage _____
■ Wall (addition, removal) ■ opening (addition,removal, relocate)
☐ Stair /ramp (addition, removal)
☐ material change ☐ furniture ☐ other _____
Notes:

Condition
■ In good condition (material and form integrity)
☐ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

The administration room is cladded with wooden parquet. Similiryly the cloak room area at the entrance, this area was drawn connected with the area where today passage to cafeteria take place. The area may be intended to be used as cloakroom or buffet purposes in original design.

SOURCES
■ original drawings
☐ photographs
☐ published sources
☐ comparative study
☐ comparative study within bldg
☐ Institution/Board document
☐ other

Intervention Records
☐ Are there any reported problems or demand?
☐ Is there any recorded repair/maintainance work ? / If registered is there any board desicion?
Notes:

Problems
Slight deterioration an floor finishing and stained surfaces on wall can be observed.

-Does the component meet the current technical,usage and comfort neccecities? ■ Yes ☐ Partially ☐ No

SELECTED COMPONENTS
-Finishing materials (Neutral)

SPACE G07 (Moderate) NAME Foyer of Oda theatre

SIGNIFICANCE ☐ Very High ☐ High ■ Moderate ☐ Low ☐ Neutral ☐ Negative

Detected Alterations
☐ usage _____
■ Wall (addition, removal) ■ opening (addition,removal, relocate)
■ Stair /ramp (addition, removal)
☐ material change ☐ furniture ☐ other _____
Notes: The openings for Oda theatre foyer,cafeteria are later interventions.The stair to the passages of oda theatre and cafeteria don't take place in original drawings. The side hall at the south west side is divided from foyer with a wall addition.

Condition
☐ In good condition (material and form integrity)
■ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

The foyer of the oda theatre is later formed with the alterations for opening oda tehatre in 1956's.

SOURCES
■ original drawings
☐ photographs
☐ published sources
☐ comparative study
☐ comparative study within bldg
☐ Institution/Board document
☐ other

Intervention Records
☐ Are there any reported problem or demand?
☐ Is there any recorded repair/maintainance work ? / If registered is there any board desicion?
Notes:

Problems
Slight deterioration an floor finishing, doors brass units can be observed. Stained surfaces can be seen on wall.

-Does the component meet the current technical,usage and comfort neccecities? ■ Yes ☐ Partially ☐ No

SELECTED COMPONENTS
-Finishing -Low
-Furniture - Neutral

MATERIAL/DESIGN
-Finishings
For the floor marble tiles are placed diagonally, might be later intervention due to color change.

CONDITION
☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review

PROBLEMS
Slight material losts, cracks can be seen on marble surfaces. Partial stained areas are observed on on wall surfaces.

ALTERATIONS/INTERVENTION RECORDS
☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion
Notes:

SOURCES
☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ Institution/Board document ☐ other

SELECTED COMPONENTS
-Finishings
For the floor marble tiles are used, the walls are painted in yellow while the ceiling is covered with white in color.

Does the component have/ is
☐ Design taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/antique ☐ special workmanship/detail ☐ Out of category ■ art work/ornamentation ■ Other, harmony with the general texture

SIGNIFICANCE ☐ Very High ☐ High ☐ Moderate ■ Low ☐ Neutral ☐ Negative

furniture- for exhibition

Does the component have/ is
☐ Design taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/antique ☐ special workmanship/detail ■ Out of category ☐ art work/ornamentation ☐ Other

SIGNIFICANCE ☐ Very High ☐ High ☐ Moderate ☐ Low ■ Neutral ☐ Negative ☐ Out of review

CONDITION
☐ Good ☐ Fair ☐ Poor ☐ Very poor ■ out of review

PROBLEMS
The wooden cabinets used for exhibition about the play, the seats are leather covered and black in color.

ALTERATIONS/INTERVENTION RECORDS
☐ Detected alteration ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion
Notes:

SOURCES
☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ Institution/Board document ☐ other

SPACE G11(Moderate) NAME ODA THEATRE HALL

The hall don't take place in original design, but function is essential. It was formed in 1956's. It has a seat capacity of 60, 12 set row of 5 seats in each row. The ground is covered with carpet covering. The seats are different from the seats in stall. The side arms are made of wood and seats are covered with beige velvet. The side walls are covered with a fabric like wall paper and ceiling for acoustics wood panels with rectangular frames that are also covered with the same material of side walls. Though don't have various high significant components, the funtion is the significance of the hall

SIGNIFICANCE ☐ Out of review

☐ Very High ■ High ☐ Moderate
☐ Low ☐ Neutral ☐ Negative

SOURCES

■ original drawings
☐ photographs
☐ published sources
☐ comparative study
☐ comparative study within bldg
☐ Institution/Board document
☐ other

Detected Alterations

■ usage Converted space
■ Wall (addition, removal) ■ opening (addition,removal, reloosie)
☐ Stair /ramp (addition, removal)
☐ material change ■ furniture ☐ other _____
Notes:

Intervention Records

☐ Are there any reported problem or demand?
☐ Is there any recorded repair/maintainance work ? / If registered is there any board desicion?
Notes:

Condition

☐ In good condition (material and form integrity)
■ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

Problems

Slight deterioration an floor finishing, seats, finishing material on wall can be observed.

-Does the component meet the current technical,usage and comfort necocitas? ☐ Yes ■ Partially ☐ No

SELECTED COMPONENTS

-Finishing (Neutral)
-Seats (Neutral)
-Lighting (Neutral)
-Sound System (Neutral)

SELECTED COMPONENTS	Does the component have/ is	MATERIAL/DESIGN	CONDITION	ALTERATIONS/INTERVENTION RECORDS	SOURCES
-Finishings	☐ Design taste of period ☐ identical character ☐ New material/bldg taste, ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ☐High ☐ Moderate ☐ Low ■ Neutral ☐ Negative	-Finishings The ground is covered with floor covering. Tthere is not any special detail. The side walls are covered with a fabric like wall paper rose in color.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS Slight deterioration can be seen in floottr covering. In some parts there are peelings on wall paper. .	☐Detected alteration ☐recorded problem Notes: ☐recorded repair/ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg Institution/Board document ☐ other
-Seats	☐ Design taste of period ☐ identical character ☐ New material/bldg taste, ☐ rarity/unique ☐ special workmanship/detail ■ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ☐High ☐ Moderate ☐ Low ■ Neutral ☐ Negative	The seat armrests are made of wood and the foam is covered with velvet fabric.	☐ Good ■ Fair ☐ Poor ☐ Very poor ■ out of review PROBLEMS surfaces. In some coatings there are also deformations.	☐Detected alteration ☐recorded problem Notes: ☐recorded repair/ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg Institution/Board document ☐ other
-Lighting elements	☐ Design taste of period ☐ identical character ☐ New material/bldg taste, ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ☐High ☐ Moderate ☐ Low ■ Neutral ☐ Negative	The lighting elements have different character then the original lighting elements. There is not specific detail observed to make him an identical architectural element for the building.	■ Good ☐ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS	☐Detected alteration ☐recorded problem Notes: ☐recorded repair/ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg Institution/Board document ☐ other
-Lighting spots for stage	☐ Design taste of period ☐ identical character ☐ New material/bldg taste, ☐ rarity/unique ☐ special workmanship/detail ■ Out of category ☐ art work/ornamentation Other - harmoniy with the general texture SIGNIFICANCE ☐ Out of review Very ☐High ☐High ☐ Moderate ☐ Low ■ Neutral ☐ Negative	The lighting spots take place on the ceiling of hall.	☐ Good ☐ Fair ☐ Poor ☐ Very poor ■ out of review PROBLEMS	☐Detected alteration ☐recorded problem Notes: ☐recorded repair/ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg Institution/Board document ☐ other
-Sound Systems	☐ Design taste of period ☐ identical character ☐ New material/bldg taste, ☐ rarity/unique ☐ special workmanship/detail ■ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ☐High ☐ Moderate ☐ Low ■ Neutral ☐ Negative	The sound systems take place at back side of the hall.	☐ Good ☐ Fair ☐ Poor ☐ Very poor ■ out of review PROBLEMS	☐Detected alteration ☐recorded problem Notes: ☐recorded repair/ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg Institution/Board document ☐ other

SPACE G08 Very High NAME AUDITORIUM

SIGNIFICANCE ☐Out of review

■ Very High ☐ High ☐Moderate
☐ Low ☐ Neutral ☐ Negative

Detected Alterations

☐ usage _____
☐ Wall (addition, removal) ☐ opening (addition,removal, reloacate)
☐ Stair /ramp (addition, removal)
■ material change ■ furniture ☐ other _____
Notes: paint and ornamentation restoration

Condition

☐ in good condition (material and form integrity)
■ in a fair Condition, slight deterioration on material surface
☐ in a poor Condition, material deterioration and loss
☐ in a very poor Condition, material decay and/or structural deformation
☐ Other

Theauditorium is composed of a hall and balcony. The hall has a seat capacity of 356 and balcony with 111 seats. The dominant appearance is shaped with the dome and color and ornamentation. The hall has a frame scene with a proscenium arch and apron stage. The seat body and frame are made of wood and the foam is covered with velvet fabric. Wooden carving can be seen on the armchairs.Traces of authentic ventilation holes at sides of scene side walls in balcony and beneath balcony floor. The lighting spots take place at the edges of balcony.

SOURCES

■ original drawings
■ photographs
☐ published sources
☐ comparative study
☐ comparative study within bldg
☐ institution/Board document
☐ other

Intervention Records

☐ Are there any reported problem or demand?
■ Is there any recorded repair/maintenance work ? / If registered is there any board desicion?
Notes:

Problems

Slight deterioration an floor finishing, seats, finishing material can be observed.

-Does the component meet the current technical,usage and comfort nocesities? ■ Yes ☐ Partially ☐ No

SELECTED COMPONENTS

-Finishing (high)
-Ornamentation (Very high)
-Dome (Very Hith)
-Seats (Moderate)
-Lighting (Moderate)
-Ventilation holes (Very High)
-Sound System (neutral)

-Balcony(Very High)
-Lighting Spots (Neutral)

SELECTED COMPONENTS	Does the component have/ is	MATERIAL/DESIGN	CONDITION	ALTERATIONS/INTERVENTION RECORDS	SOURCES
-Finishings	■ Design taste of period/authentic features ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ■ special workmanship/detail ☐ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ☐ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	-Finishings The hall is covered with wooden parquet, carpet layed on both sides. The dominant color on the wall surface is green, and rose color is used in the ceiling, dome, vertical projected columns in ground hall, first floor arches and decorations. Important for acoustics.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS Slight deterioration can be seen on wood parquets. Partial stained areas and slight flaking in plaster are observed on on wall surfaces.	☐Detected alteration ☐ recorded problem ☐ recorded repair/ Notes: ■ If registered board desicion	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ■ institution/Board document ■ other
-Ornamentation	■ Design taste of period ■ identical character ☐ New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ■ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ☐ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	It is seen that decorations were made using gold, rose and green colors and plaster reliefs on the ceiling, dome, arch and balcony parapets and on the bands on the entrance hall doors. Before the restoration in 2006 there are photographs that the ornamentation and spaces are in white in color.	■ Good ☐ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS	☐Detected alteration ☐ recorded problem ☐ recorded repair/ Notes: ■ If registered board desicion	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ■ comparative study within bldg ■ institution/Board document ☐ other
-Dome	■ Design taste of period ■ identical character ■ New material/bldg techn. ☐ rarity/unique ■ special workmanship/detail ☐ Out of category ■ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	There are 14 round spaces with stained glass inside on the dome and densely decorated round and oval plaster reliefs in the middle belly. Similar decorations are placed on the ceiling in the transition to the dome. In original drawing there is a lantern over the centre however there is not an observed trace reflecting whether it exist in original construction.	■ Good ☐ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS	☐Detected alteration ☐ recorded problem ☐ recorded repair/ Notes: ■ If registered board desicion	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ■ comparative study within bldg ■ institution/Board document ☐ other
-Seats	☐ Design taste of period ☐ identical character ☐ New material/bldg techn. ☐ rarity/unique ☐ special workmanship/detail ☐ Out of category ■ art work/ornamentation ■ Other SIGNIFICANCE ☐ Out of review Very High ☐ High ■ Moderate ☐ Low ☐ Neutral ☐ Negative	The seat body and frame are made of wood and the foam is covered with velvet fabric. Wooden carving can be seen on the armchairs. In the photographs seat variations can be observed. But the color and details are compatible with the hall.	☐ Good ■ Fair ☐ Poor ☐ Very poor ■ out of review PROBLEMS surfaces. In some coatings there are also deformations.	☐Detected alteration ☐ recorded problem ☐ recorded repair/ Notes: ■ If registered board desicion	☐ original drawings ■ photographs ☐ published sources ☐ comparative study ■ comparative study within bldg ■ institution/Board document ☐ other
Ventilation Hole	☐ Design taste of period ☐ identical character ■ New material/bldg techn. ☐ rarity/unique ■ special workmanship/detail ■ Out of category ☐ art work/ornamentation ☐ Other SIGNIFICANCE ☐ Out of review Very High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	The ventilation system take place in the original design of the building, since the canals are placed inside walls and the ornamentation on the vent cover seems coherent with the rest of the ornamentation on the wall surfaces made of plaster reliefs and fresco. As the canals also take place inside the slab it makes special that vertical and horizontal ventilation canals were placed.	☐ Good ☐ Fair ☐ Poor ■ Very poor ■ out of review PROBLEMS The canals are not being used actively.	☐Detected alteration ☐ recorded problem ☐ recorded repair/ Notes: ■ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ■ comparative study within bldg ■ institution/Board document ☐ other

SPACE G08 Very High NAME AUDITORIUM

Theauditorium is composed of a hall and balcony. The hall has a seat capacity of 356 and balcony with 111 seats. The dominant appearance is shaped with the dome and color and ornamentation. The hall has a frame scene with a proscenium arch and apron stage. The seat body and frame are made of wood and the foam is covered with velvet fabric. Wooden carving can be seen on the armchairs. Traces of authentic ventilation holes at sides of scene side walls in balcony and beneath balcony floor. The lighting spots take place at the edges of balcony.

SELECTED COMPONENTS

-Finishing (high)
-Ornamentation (Very high)
-Dome (Very Hith)
-Seats (Moderate)
-Lighting (Moderate)
-Ventilation holes (Very High)
-Sound System (neutral)
-Balcony(Very High)
-Lighting Spots (Neutral)

SIGNIFICANCE ☐Out of review

■ Very High ☐ High ☐Moderate
☐ Low ☐ Neutral ☐ Negative

SOURCES

original drawings
photographs
published sources
comparative study
comparative study within bldg
Institution/Board document
other

Detected Alterations

☐ usage _____
☐ Wall (addition, removal) ☐ opening (addition,removal, relocate)
☐ Stair /ramp (addition, removal)
■ material change ■ furniture ☐ other _____
Notes: paint and ornamentation restoration

Intervention Records

☐ Are there any reported problem or demand?
■ Is there any recorded repair/maintainance work ? / If registered is there any board desicion?
Notes:

Condition

☐ In good condition (material and form integrity)
■ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

Problems

Slight deterioration an floor finishing, seats, finishing material can be observed.

-Does the component meet the current technical,usage and comfort necesities? ■ Yes ☐ Partially ☐ No

-Lighting elements	☐ Design taste of period ☐ New material/bldg techn. ☐ special work/artist(s)detail ☐ art work/ornamentation SIGNIFICANCE ☐ Out of review Very ☐High ■ High ■ Moderate ☐ Low ☐ Neutral ☐ Negative	☐ identical character rarity/unique ☐ Out of category Other : harmony with the general texture	It is considered that the two- and three-arm candelabra-like lighting with glass cap and ornamented surface does not match the other lighting elements character that take place in the foyer. These elements may belong to a different period due to the difference in material and design. The lightings were evaluated to be compatible with the general design in terms of color and size.	■ Good ☐ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS	☐ Detected alteration Notes:	☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Lighting spots for stage	☐ Design taste of period ☐ New material/bldg techn. ☐ special work/artist(s)detail ☐ art work/ornamentation SIGNIFICANCE ☐ Out of review Very ☐High ☐ High ☐ Moderate ☐ Low ■ Neutral ☐ Negative	☐ identical character rarity/unique ☐ Out of category Other : harmony with the general texture	The lighting spots take place in the edges of balcony, in ceiling in front of the control room and at sides of the ceiling hang to a bar and also in ground hall above the entrance door close to the stage.	☐ Good ☐ Fair ☐ Poor ☐ Very poor ■ out of review PROBLEMS	■ Detected alteration Notes: The lighting bridge before the restoration study in 2006 has been removed and side bars were added to balcony edges to improve the appearence of the hall.	☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Balcony	☐ Design taste of period ■ New material/bldg techn. ☐ special work/artist(s)detail ☐ art work/ornamentation SIGNIFICANCE ☐ Out of review Very ■High ☐ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	■ identical character rarity/unique ☐ Out of category ☐ Other	In balcony there are .seats and in original design there are six lodges in each side. However today only 2 lodges are being used in each side. The other for are used for lighting . The separation for these four logdes are removed but the traces can be seen on the column surfaces.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS	■ Detected alteration Notes: . The separation for these four logdes are removed but the traces can be seen on the column surfaces.	☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Columns	☐ Design taste of period ■ New material/bldg techn. ☐ special work/artist(s)detail ☐ art work/ornamentation SIGNIFICANCE ☐ Out of review Very ■High ☐ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	■ identical character rarity/unique ☐ Out of category ☐ Other	The columns can be seen in upper levels that are connected with each other with a Ihursa type arch.Similar ornamentation can be seen in the column capitals.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS In fact the columns are good condition, partial stained areas can be seen on brass units at the top of column.	☐ Detected alteration Notes:	☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion	■ original drawings ■ photographs ■ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other
-Sound Systems	☐ Design taste of period ☐ New material/bldg techn. ☐ special work/artist(s)detail ☐ art work/ornamentation SIGNIFICANCE ☐ Out of review Very ☐High ☐ High ☐ Moderate ☐ Low ■ Neutral ☐ Negative	☐ identical character rarity/unique ■ Out of category ☐ Other	The sound systems take place above the back entrance doors in upper level and also above the vertical carrying members in ground floor.	☐ Good ☐ Fair ☐ Poor ■ Very poor ■ out of review PROBLEMS	☐ Detected alteration Notes:	☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion	☐ original drawings ☐ photographs ☐ published sources ☐ comparative study ☐ comparative study within bldg ☐ institution/Board document ☐ other

SPACE G09 (High) NAME The Stage of Küçük Theatre Hall

The stage is in the same form as its original design.
Connections with the backstage was sustained from side of the stage . There are no original stage mechanical or sound systems It is understood from the original drawings that the stage platform might have been raised together with the structural system. Although there are not many original elements,the space evaluated as high value because it is part of the design fiction, inseparatible from the function and preserve its the original plan boundaries.

SIGNIFICANCE ☐Out of review

☐ Very High ■ High ☐Moderate
☐ Low ☐ Neutral ☐ Negative

SOURCES

■ original drawings
☐ photographs
☐ published sources
☐ comparative study
☐ comparative study within bldg
☐ Institution/Board document
☐ other

SELECTED COMPONENTS

-Stage platform (High)
-Stairs (Moderate)
-Stage machinery (Neutral)
-Stac lighting and sound systems (Neutral)

Detected Alterations

☐ usage _____
■ Wall (addition, removal) ■ opening (addition,removal, relocate)
☐ Stair /ramp (addition, removal)
☐ material change ☐ furniture ☐ other _____
Notes: Connection with backstage sustained.

Intervention Records

☐ Are there any reported problem or demand?
☐ Is there any recorded repair/maintanance work ? / If registered is there any board decision?
Notes:

Condition

☐ In good condition (material and form integrity)
■ In a fair Condition, slight deterioration on material surface
☐ In a poor Condition, material deterioration and loss
☐ In a very poor Condition, material decay and/or structural deformation
☐ Other

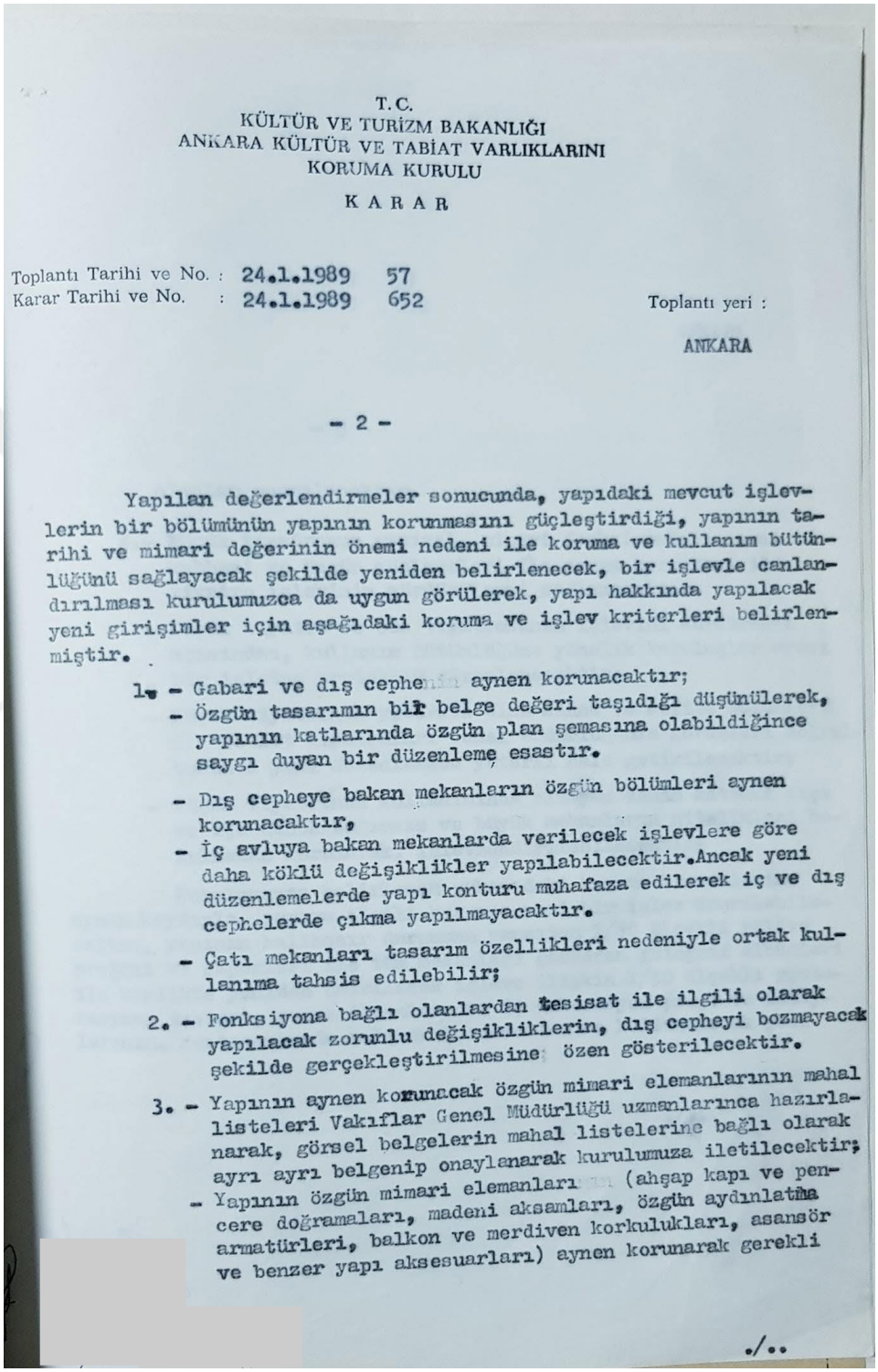
Problems

Slight deterioration an floor finishing.

-Does the component meet the current technical,usage and comfort neccesities? ☐ Yes ■ Partially ☐ No

SELECTED COMPONENTS	Does the component have/ is	MATERIAL/DESIGN	CONDITION	ALTERATIONS/INTERVENTION RECORDS	SOURCES
-Stage Platform Looking at the original drawings, it is an issue that needs to be investigated whether the concrete mass under the platform may be associated with the structural system. The function and place are significant in plan.	☐ Design taste of period ☐ ☐ ☐ ☐ New material/bldg techn. special workmanship/detail ☐ ☐ art work/ornamentation ☐ identical character ☐☐☐ rarity/unique ☐ Out of category ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	-Finishings The platform is later added on the stage, beneath the platform it seem to be a concrete layout.	☐ Good ■ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS Acording to interviews of the staff the height of the stage wanted to be lowered.	☐ Detected alteration Notes: ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion	■ original drawings ☐☐☐☐☐☐☐ photographs published sources comparative study comparative study within bldg Institution/Board document other
-Stairs The stair remain preserve the authentic design feature. Similar character with drawings.	☐ Design taste of period ☐☐☐ New material/bldg techn. special workmanship/detail ☐☐ art work/ornamentation ☐ identical character ☐☐☐ rarity/unique ☐ Out of category ☐ Other SIGNIFICANCE ☐ Out of review Very ☐High ■ High ☐ Moderate ☐ Low ☐ Neutral ☐ Negative	MATERIAL/DESIGN -The stair is a metal element.	■ Good ☐ Fair ☐ Poor ☐ Very poor ☐ out of review PROBLEMS	☐ Detected alteration Notes: ☐ recorded problem ☐ recorded repair/ ☐ If registered board desicion	■ original drawings ☐☐☐☐☐☐☐ photographs published sources comparative study comparative study within bldg Institution/Board document other

P. The conservation principles specified to the building by Regional Conservation Council (24.1.1989/652)



T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
ANKARA KÜLTÜR VE TABİAT VARLIKLARINI
KORUMA KURULU

K A R A R

Toplantı Tarihi ve No. : 24.1.1989 57
Karar Tarihi ve No. : 24.1.1989 652

Toplantı yeri :

ANKARA

- 2 -

Yapılan değerlendirmeler sonucunda, yapıdaki mevcut işlevlerin bir bölümünün yapının korunmasını güçleştirdiği, yapının tarihi ve mimari değerinin önemi nedeni ile koruma ve kullanım bütünlüğünü sağlayacak şekilde yeniden belirlenecek, bir işlevle canlandırılması kurulumuzca da uygun görülerek, yapı hakkında yapılacak yeni girişimler için aşağıdaki koruma ve işlev kriterleri belirlenmiştir.

1. - Gabari ve dış cephenin aynen korunacaktır;
- Özgün tasarımın bir belge değeri taşıdığı düşünülerek, yapının katlarında özgün plan şemasına olabildiğince saygı duyan bir düzenleme esastır.
- Dış cepheye bakan mekanların özgün bölümleri aynen korunacaktır,
- İç avluya bakan mekanlarda verilecek işlevlere göre daha köklü değişiklikler yapılabilecektir.Ancak yeni düzenlemelerde yapı konturu muhafaza edilerek iç ve dış cephelerde çıkma yapılmayacaktır.
- Çatı mekanları tasarım özellikleri nedeniyle ortak kullanıma tahsis edilebilir;

2. - Fonksiyona bağlı olanlardan tesisat ile ilgili olarak yapılacak zorunlu değişikliklerin, dış cepheyi bozmayacak şekilde gerçekleştirilmesine özen gösterilecektir.

3. - Yapının aynen korunacak özgün mimari elemanlarının mahal listeleri Vakıflar Genel Müdürlüğü uzmanlarınca hazırlanarak, görsel belgelerin mahal listelerine bağlı olarak ayrı ayrı belgenip onaylanarak kurulumuza iletilecektir;
- Yapının özgün mimari elemanları (ahşap kapı ve pencere doğramaları, madeni aksamları, özgün aydınlatma armatürleri, balkon ve merdiven korkulukları, asansör ve benzer yapı aksesuarları) aynen korunarak gerekli

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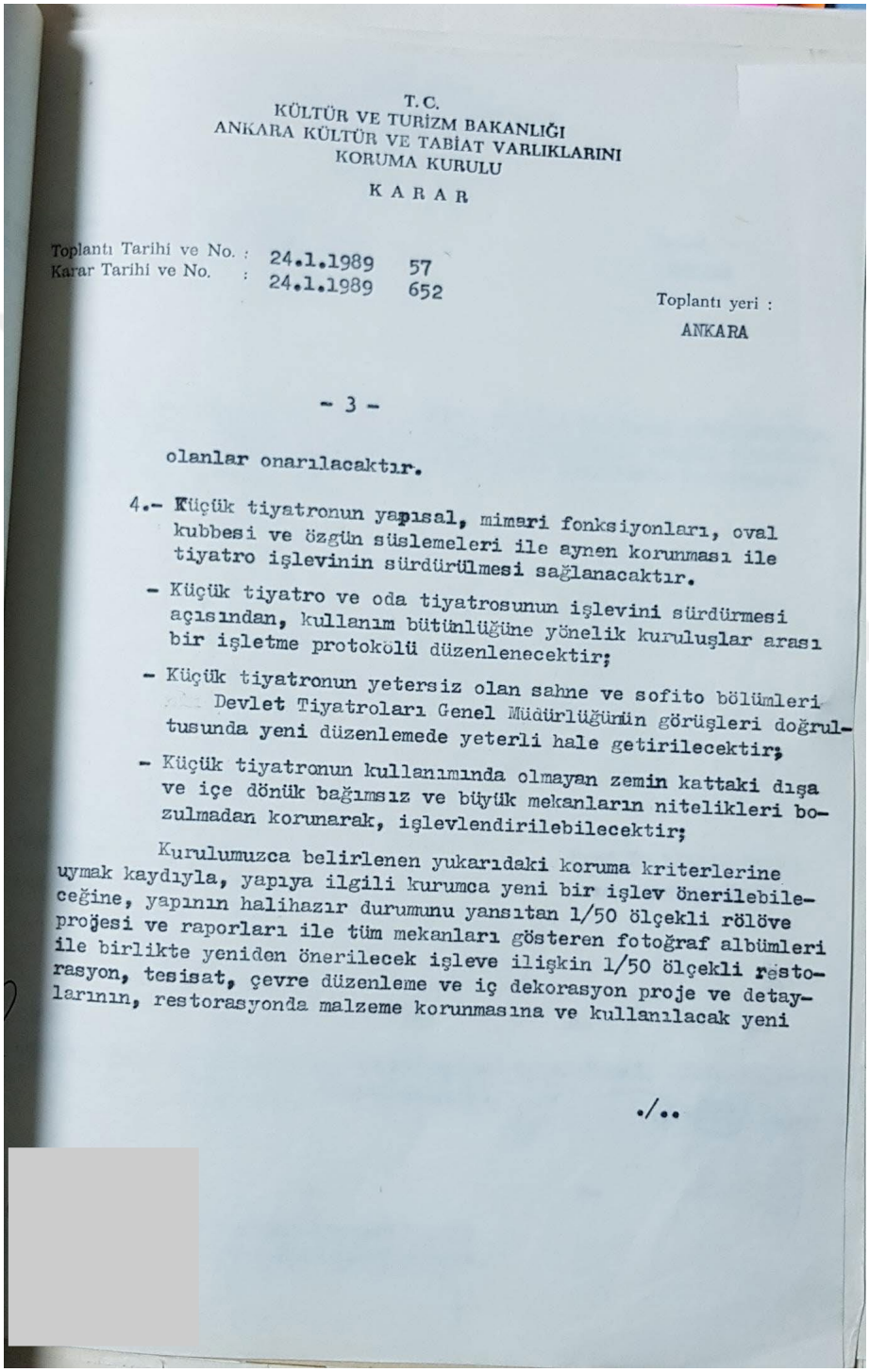
The conservation principles specified to the building by Regional Conservation Council (24.1.1989/652)



T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
ANKARA KÜLTÜR VE TABİAT VARLIKLARINI
KORUMA KURULU

K A R A R

Toplantı Tarihi ve No. : 24.1.1989 57
Karar Tarihi ve No. : 24.1.1989 652

Toplantı yeri :
ANKARA

- 3 -

olanlar onarılacaktır.

4.- Küçük tiyatronun yapısal, mimari fonksiyonları, oval kubbesi ve özgün süslemeleri ile aynen korunması ile tiyatro işlevinin sürdürülmesi sağlanacaktır.

- Küçük tiyatro ve oda tiyatrosunun işlevini sürdürmesi açısından, kullanım bütünlüğüne yönelik kuruluşlar arası bir işletme protokölü düzenlenecektir;

- Küçük tiyatronun yetersiz olan sahne ve sofito bölümleri Devlet Tiyatroları Genel Müdürlüğünün görüşleri doğrultusunda yeni düzenlemede yeterli hale getirilecektir;

- Küçük tiyatronun kullanımında olmayan zemin kattaki dışa ve içe dönük bağımsız ve büyük mekanların nitelikleri bozulmadan korunarak, işlevlendirilebilecektir;

Kurulumuzca belirlenen yukarıdaki koruma kriterlerine uymak kaydıyla, yapıya ilgili kurumca yeni bir işlev önerilebileceğine, yapının halihazır durumunu yansıtan 1/50 ölçekli rölöve projesi ve raporları ile tüm mekanları gösteren fotoğraf albümleri ile birlikte yeniden önerilecek işleve ilişkin 1/50 ölçekli restorasyon, tesisat, çevre düzenleme ve iç dekorasyon proje ve detaylarının, restorasyonda malzeme korunmasına ve kullanılacak yeni

./..

Q. State Theaters Circular

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
Devlet Tiyatroları Genel Müdürlüğü
İdari ve Mali İşler Dairesi Başkanlığı

Sayı : E-79502306-755.99-70821 15.06.2022
Konu : Yapım, Tadilat ve Onarım İşleri

GENELGE (2022/1)
DAĞITIM YERLERİNE

Genel Müdürlüğümüz 2013/3 sayılı Genelgesinde özetle, bakım onarımlarla ilgili ihtiyaçların temini noktasında sahne ile ilgili olanların Sanat Teknik Müdürlüğümüzce, sahne ile ilgisi bulunmayan ihtiyaçların ise İdari ve Mali İşler Dairesi Başkanlığı, Teknik İşler Şube Müdürlüğü koordinasyonunda yapılacağı belirtilmişti.

Bahse konu 2013/3 sayılı Genelge yürürlükten kaldırılmış olup Genel Müdürlüğümüz Merkez, Sanat Teknik Müdürlüğü ve tiyatro müdürlükleri ihtiyaçlarına ait bakım onarım ve yapım işlerine ait projelerle ilgili tüm ihtiyaçlar, yazılı olarak İdari ve Mali İşler Dairesi Başkanlığından talep edilerek gerçekleştirilecektir.

Röleve ya da proje hazırlanması gerekmeyen iç ve dış sıva, boya badana, çatı tadilatları, ahşap ve plastik doğrama değişimi, mimari ve tarihi yapı özelliği bulunmayan tavan ve duvar kaplamaları, elektrik ve sıhhi tesisat tamirleri gibi basit onarım ihtiyaçları kendi bütçelerinden karşılanmak üzere ilgili tiyatro müdürlüklerince gerçekleştirilecektir.

Birimlerden gelen ihtiyaç taleplerinin İdari ve Mali İşler Dairesi Başkanlığınca değerlendirilmesine müteakip, mühendislik hizmeti gerektirmeyen onarımlarla ilgili talepler için ödenekleri kendilerince karşılanması şartı ile yine ilgili birimlere yapım yetkisi verilebilecektir.

Taşra teşkilatlarına ait bakım onarım ihtiyaçlarının tespiti aşamasında, mühendislik bilgisi gerektirmesi halinde ilk etapta tiyatro müdürlüklerinin bulunduğu ilde bulunan Bakanlığımıza bağlı İdarelerden, sonrasında diğer İdarelerden teknik personel temin edilmesi yoluna gidilecektir.

Sanat Teknik Müdürlüğü ve tiyatro müdürlükleri, kendi bünyelerinde bulunan ses, ışık ve sahne mekaniği ile ilgili teknik birimlerin çalışma alanları içerisinde yer alan bakım onarım ihtiyaçlarını kendi imkânları ile karşılamaya devam edecektir.

Yapım işlerine ait projelendirme ve uygulama aşamalarında, gerek görülmesi halinde Sanat Teknik Müdürlüğümüz bünyesinde bulunan Mekanik, Ses ve Işık konularında deneyimli kadrolu teknik personelin bu konularda Genel Müdürlüğümüzce görevlendirilmeleri sağlanacaktır.

Bilgilerinizi ve gereğini rica ederim.

Bu belge, güvenli elektronik imza ile imzalanmıştır.

CURRICULUM VITAE

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EDUCATION

Degree	Institution	Year of Graduation
Ph.D.	METU Department of Architecture Conservation of Cultural Heritage	2025
MS	METU Department of Architecture Conservation of Cultural Heritage	2012
BS	METU Department of Architecture	2008

FOREIGN LANGUAGES

Advanced English

PUBLICATIONS

1. Kul Harmankaya, B., & Şahin Güçhan, N. (2023). An ınventory study for the cınema and theater spaces in ankara.TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi(27), 105-148.