ASSESSING THE TRANSFORMATION PROCESS OF TRADITIONAL HOUSES IN ANKARA INTO MUSEUMS THROUGH ADAPTIVE REUSE

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submitted by **TUĞBA VARLI** in partial fulfillment of the requirements for the degree of **Master of Science** i**n Conservation of Cultural Heritage in Architecture, Middle East Technical University** by,

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

Prof. Dr. Fatma Cânâ Bilsel
Head of the Department, **Architecture** _____

Assoc. Prof. Dr. Pınar Aykaç Leidholm
Supervisor, **Architecture, METU** _____

Examining Committee Members:

Assist. Prof. Dr. Özgün Özçakır
Architecture, METU _____

Assoc. Prof. Dr. Pınar Aykaç Leidholm
Architecture, METU _____

Assist. Prof. Dr. Sibel Yıldırım Esen
Architecture, METU _____

Assist. Prof. Dr. Seray Türkay Coşkun
Architecture,TED University. _____

Assist. Prof. Dr. Deniz Avcı Hosanlı
Interior Architecture and Environmental Design,
İzmir University of Economics _____

Date: 23.05.2023

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

Name Last name : Tuğba Varlı

Signature :

ABSTRACT

ASSESSING THE TRANSFORMATION PROCESS OF TRADITIONAL HOUSES IN ANKARA INTO MUSEUMS THROUGH ADAPTIVE REUSE

Varlı, Tuğba
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The concept of adaptive reuse encompasses the transformation of historic buildings to applications in modern functional requirements. Long-term conservation necessitates a thorough comprehension of the physical, architectural, and spatial aspects of the current building. The adaptation of historical buildings as museums, also known as museumization, is a prevalent strategy in the field of cultural heritage preservation. Especially the practice of converting traditional houses into museums has been increasingly popular in Turkey in recent years. In this context, the transformation process of these museums, which are known as "historic house museums" and are notable for their collections and tales, is critical in terms of the conservation concept. The process of museumization can lead to damage to the building in cases where the values of cultural heritage building are not analyzed well and the approaches are not determined correctly. The character, significance, and architecture of the historic houses, as well as its structural integrity and spatial features, can occasionally be overlooked through this approach.

In this thesis, historical buildings that were formerly used as residences but were later converted into museums studied in order to reveal the intervention

approaches. The transformation process of selected examples have been studied, including spatial organizations, modifications and transformations in the historical process, spatial additions, and intervention approaches involving reuse.

Keywords: Adaptive Reuse, House Museums, Museumization, Traditional House, Ankara

ÖZ

YENİDEN İŞLEVLENDİRİLEREK MÜZE OLARAK KULLANILAN ANKARA'DAKİ GELENEKSEL KONUTLARIN DÖNÜŞÜM SÜRECİNİN DEĞERLENDİRİLMESİ

Varlı, Tuğba
Yüksek Lisans, Kültürel Mirası Koruma, Mimarlık
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Yeniden işlevlendirme kavramı tarihi binaların yeni işlevsel gereksinimlerini sağlamak için üstlenilen bir dönüşüm sürecini içerir. Uzun vadeli bir koruma için mevcut yapının fiziksel, mimari ve mekansal özelliklerinin tam olarak anlaşılması gerekir. Müzeleştirme olarak da adlandırılan tarihi yapıların müze olarak uyarlanarak yeniden kullanımı, kültürel mirasın korunması alanında yaygın bir yaklaşımdır. Özellikle geleneksel konutların müzeye dönüştürülmesi yaklaşımının, son yıllarda Türkiye'de yaygınlaştığı görülmektedir. Bu bağlamda 'müze ev' olarak adlandırılan ve koleksiyonları ve anlatılarıyla öne çıkan bu müzelerin dönüşüm süreci koruma kavramı açısından büyük önem taşımaktadır. Müzeleştirme süreci, kültürel miras yapılarının değerlerinin iyi analiz edilmemesi ve yaklaşımların doğru tespit edilmemesi durumlarında yapının zarar görmesine yol açabilmektedir. Bu yaklaşım; tarihi yapının karakterini, anlamını ve mimarisini olduğu kadar fiziksel koşullarını ve mekansal niteliklerini de zaman zaman göz ardı edebilmektedir.

Bu tezde, önceleri konut olarak kullanılan ancak daha sonra müzeye dönüştürülen tarihi yapılar incelenerek müdahale yaklaşımları ortaya konmuştur. Mekansal

organizasyonlar, tarihsel süreçteki değişim ve dönüşümler, mekansal eklemeler ve yeniden kullanımı içeren müdahale yaklaşımları dahil olmak üzere seçilen örneklerin müzeye dönüşüm süreci değerlendirilmiştir.

Anahtar Kelimeler: Yeniden İşlevlendirme, Ev Müzeler, Müzeleştirme, Geleneksel Konut, Ankara

To all the women who are attempting to live honorably in this unjust society

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LIST OF ABBREVIATIONS

ICAMT	ICOM International Committee for Architecture and Museum Techniques
ICOM	International Council of Museums
ICOMOS	International Council on Monuments and Sites
DEMHIST	ICOM International Committee for historic house museums

CHAPTER 1

INTRODUCTION

Historical buildings had been changed since the eighteenth century for functional or financial reasons.[1] All architectural and technological disciplines involved in the building are required to change how the existing building is used because of the changing spatial needs that may arise over time, even in buildings that were entirely designed in accordance with the needs of the original architectural program. Buildings that are demolished before they reach the end of their structural life and replaced with new ones, lose their ability to meet needs or to continue to perform as intended. Buildings that have lost their original function preserve their structural features even if they lose their functions, so they are suitable for re-functioning. Preserving historical buildings and giving them new functions according to their space, size and potential can help future generations to understand the cultural layers, area, and building characteristics. According to the Department of Environment and Heritage[2], heritage buildings give a valuable window into the past and provide character to communities, and should thus be preserved for future generations. Many strategies have been developed to conserve historic buildings that function as cultural and historical bridges between the past and the future. These strategies have evolved from the past to the present. The idea of preserving historic monuments and the interpretations of key figures from that era, like Eugène Emmanuel Viollet-le-Duc, John Ruskin, and Alois Riegl, led to the theoretical establishment of the practice of altering existing buildings in the

[1] Cleempoel and Plevoets, 2011 p.8

[2] Australian Government: Department of the Environment and Heritage 2004, p. 3.

19th century.[3] Due to the increased knowledge of ecological issues and the realization of the value of cultural heritage, the repair of historic structures without demolishing them has emerged as a significant cultural interest and it has become a growing trend in the built environment.[4] There are various techniques that can be utilized to preserve historic structures, such as preservation, restoration, rehabilitation, and adaptive reuse. Among these, adaptive reuse is often considered the preferable choice because it involves making practical adjustments to the original buildings, which can also affect their form.[5] Scientific researches on the adaptive reuse approach focus on the search for methods to determine the suitable function for the unique characteristics of cultural assets.[6] Examining examples of buildings that have undergone functional changes with positive results, it turns out that such structures are typically industrial or monumental.[7] Especially the examples of functional changes that emerged in monumental and historical industrial buildings are also seen in examples of civil architecture that remained in housing areas that changed after rapid urbanization.[8] The museum, as an institution that undertakes the task of preserving and promoting the natural and cultural heritage of humanity[9], is widely preferred as the new function in the adaptive reuse projects. The function of a museum for heritage buildings involves two main points when handled within the framework of the conservation discipline. The first point is the preservation of the buildings' original qualities. The second point is exhibiting the unique qualities of the buildings and communicating its historical cultural value and importance to society. The function of a museum, in this context,

[3] Plevoets & Van Cleempoel, 2011, pp. 8-15

[4] Cramer and Breitling, 2007, p. 9.

[5] Elsorady D.A, 2013, p.154

[6] Yazgan 2011, p. 1.

[7] Feilden, B. (1994) Conservation of Historic Buildings, Rome, Italy, Formerly Director, International Centre for the Study of the Preservation and the Restoration of Cultural Property.

[8] Gazi, A., & Boduroğlu, E. (2015). Effects of functional change on historical houses: The example of "Alsancak Levantine Houses". Megaron, 10(1), 57-66.

[9] Code of Ethics for Museums, ICOM, 2006

requires a combined approach to preserving and exhibiting two essential components: the historical cultural assets itself and the exhibition objects. Converting cultural assets into museums is a process that is constrained by the limitations of an existing building that necessitates both conservation and exhibition, unlike designing a new museum from scratch. During this process, a museum design approach is developed, in addition to the conservation/restoration approach that takes into account the unique characteristics of the building.

1.1 Definition of the Problem

The adaptive reuse strategy aims to preserve a building by taking its cultural significance into account. Any changes regarding the use of historic buildings necessitate a comprehensive understanding of the current structure, including its authentic purpose, architectural and spatial aspects, material and structural properties, and heritage values and meanings. Therefore, it is important to think about whether the location, spatial configuration, architectural features, and volumetric dimensions of the existing building are appropriate for the new function, whether the building will lose its authentic features during the transformation, and whether the new function will have a negative impact on the building's cultural significance.[10] The museum is frequently chosen as a new function for adaptive reuse projects since it is an institution that takes on the responsibility of preserving and promoting the natural and cultural heritage of society. One of the major issues to take into account when adaptive reuse project contains historic buildings is essential to consider the development of a museum design approach and a cultural heritage conservation/restoration approach that are appropriate for the unique characteristics of the building. It is important what it

[10] Mısırlısoy D, Günçe K. 2016, p.97

means to transform a building that was not actually built as a museum into a museum, and what the difficulties and possible advantages of this situation are. [11]

Museums, as institutions provide information on cultural assets and increase social awareness, ensure the interpretation, understanding, and therefore valuation of cultural heritage.[12] Hence, it is semantically appropriate for the reuse of cultural heritage buildings. However, in addition to this semantic compatibility, there are also problems caused by the museum function, as in other new function options. These problems may affect the use of the museum, user perception, and the structural, architectural, and cultural condition of the building. Hence, identifying the source of these problems is of great importance for both the preservation of the structure and the proper continuation of the function. It is important for the sustainability of the building, to determine the challenges regarding the current situation within the framework of the principles for the conservation of the buildings built as residences that continue to be used as museums. In this context, in order to analyze the problems, the processes of museumization should be examined and evaluated.

In Turkey, other than state museums managed by the Ministry of Culture and Tourism, any foundation or individual can establish a museum categorized as a "private museum" that contains all kinds of immovable cultural assets for the realization of the subjects or purposes of the service provided.[13] A new awareness in Turkey was sparked by the opening of private museums in general and international exhibitions organized by different institutions in particular.[14] The number of private museums in Turkey is growing quickly along with the increased awareness in the field of museology. In the past ten years, museums like Sabancı

[11] https://icamt.mini.icom.museum/references/icamt-themes/adaptive-reuse/

[12] ICOM 2006.

[13] For the further information, see https://kvmgm.ktb.gov.tr/TR-135633/ozel-muzeler.html

[14] Savaş, 2010, vol: 27, pp. 139-160.

Museum, Istanbul Modern, Rezan Has Museum and Rahmi Koç Museum have opened. They were committed to using historical buildings to host their collections despite being different in size, location, and vision. Their mission statement made it clear that they intended to save historical sites and buildings for future generations in addition to their collections.[15] Associated with the intense interest of local governments in building museums, studies have been carried out to make sense of the function for the transformation of old buildings in cities in Turkey, especially civil architecture examples. The structures that have technological, historical or art historical value or reflect the characteristics of the period with their style, workmanship and materials in Turkey were converted into museums after they were registered by the High Council for the Protection of Cultural and Natural Assets, formerly known as the High Council of Monuments. [16] The process of transforming registered buildings into museums varies. Historical house museums in Turkey have been museumized with the thought that the identity of the house is preserved, even if there is no furniture left due to its architectural features, rather than the collection material in it reflects the house identity.

The methods used in the museumization process vary when the historic houses that have been turned into museums are examined. There are various methods of interventions, including but not limited to those that advocate for the reconstruction of the historic houses to its original state, fortifying the current state with new annexes, and strengthening and preserving the current state.[17] By examining the historic houses' current condition, it is possible to comprehend the implications of various intervention strategies better.

The main problem in adaptive reuse projects is the random decision of the new function for heritage buildings without in-depth analysis. The decision on the new

[15] Savaş, 2010, vol: 27, pp. 139-160

[16] Uz, 2010. p35

[17] Eyüce, and Eyüce, 2010 pp: 419-28.

use should be based on analytic and scientific method in order to find the most appropriate strategy for the adaptive reuse project. Otherwise, after a while, due to social and economic problems, heritage buildings may become disused or new use may harm the originality of the heritage building.[18] Similarly, saving historic houses by turning them into museums can have serious consequences, including disrespect for art or demolition and urban destruction. Rescue operations usually end after the moment of rescue, and the rescued house is expected to function successfully as a museum in its own right.[19] For these reasons, it's crucial that the conservation approaches and strategies used on the historic houses are properly chosen, progressed according to a program, and that they operate as planned.

1.2 Aim and Scope of the Thesis

The aim of this thesis is to assess the transformation process of the traditional houses that constitute both tangible and intangible cultural heritage and have been transformed into a museum due to having lost their original functional requirements. In order to make this assessment, it is necessary to gain a comprehensive understanding of traditional houses, to identify their problems and difficulties, and to analyze their current situation. Evaluation -both general and case specific- through this analysis may affect the future of the traditional houses that will be converted into museums.

This thesis mainly aims to understand the relationships between museumization practices as an adaptive reuse project and their success (or failure) in terms of their impact on the conservation and functional context of buildings. The evaluation framework for assessing the transformation process is explained through analysis

[18] Mısırlısoy D, Günçe K. 2016, pp .91-98

[19] Young, 2007, pp 59-77,

and comparison of 4 case studies from Ankara. The study have also explored the challenges and opportunities associated with the conversion process.

This study examines the issues that arise in establishing a use-conservation balance between the preservation of historical assets and the appropriate method for the museology function in long-term heritage, as well as the significance and outcomes of the conservation strategy in this issue. The research discusses in the thesis investigates the impacts of museumization of traditional houses, in terms of preserving the identity of building itself and determine the new functional approach to displaying the original characteristics of the building and presenting its values in the process of functioning of traditional residential buildings as museums.

In this regard, the thesis will discuss the following questions:

- How are the interventions in historical buildings handled and managed to ensure the seamless integration of adaptive reuse strategies?
- What are the multifaceted challenges that arise during the complex process of establishing museums within carefully historical buildings, and how are they addressed?
- In the context of adaptive reuse, what wide-ranging effects and implications does the transformation of these selected buildings have on their historical, architectural, cultural, and social significance?
- How does the process of transforming traditional residential buildings into museums typically occur?

1.3 Methodology of the Thesis

This study was conducted in four phases: literature research, archival research, data collection, and field survey.

Firstly, literature research was carried out and discussed in the conceptual framework chapter about adaptive reuse, museumization, historic house museums,

and case studies from the world and Turkey in order to study and understand different perspectives. Accordingly, the topic of adaptive reuse as well as its development and reasons, which relate to numerous laws and regulations currently in effect, and a number of methods and strategies have been developed for contemporary adaptive reuse theory have been analyzed. After understanding this concept in general terms, the field of study was narrowed, and the concept of museumization as an adaptive reuse proposal was emphasized. The concept of museumization is briefly mentioned in the introduction part of the thesis by showing its history and reasons, as international and domestic examples.

After examining the museumization criteria, reasons, and results, the evaluation of transforming the traditional houses into a museum was made within the same framework. The thesis's main topic, the idea of historic house museums, has been thoroughly studied after being made aware of the basic conceptual framework. Historical house museums were examined in detail, and their types and ways of exhibition were explained. This concept, which does not have a wide field of study in the conservation literature, has been examined and explained through articles, books, and papers published under the leadership of DEMHIST[20]. In this context, examples from around the world and Turkey were explained, and the definitions and types of historic house museums were discussed. In this context, the terminological, definition and classification differences in our country and in the world will be explained. The common features and differences of these museums categorized according to various aspects were discussed.

Then, the historical background of Ankara and traditional Ankara houses, their architectural and spatial features, were examined during literature research and in archival documents in order to understand the cases to be examined and to make correct determinations. In the impact assessment of the historic house museums

[20] DEMHIST is an ICOM International Committee focusing on the conservation and management of house museums. For the detailed information: https://icom-demhist.org/what-is-demhist/

part; firstly historical, physical, architectural, and functional aspects were examined in literature research. Once the architectural and physical features of the cultural assets in question have been recognized and studied, the next step is to assess the impact of the proposed interventions.

While examining museumization of houses, the change process of the building and the impact of the transformation on the building were evaluated. In this context, cases were examined by making a selection among the buildings that were reused by functioning as a museum. Four of the museums which are traditional houses selected as a result of the said categorization, were examined in detail. Then, in light of all these data and in line with the selected cases, the situations of the traditional houses while they were transformed into a museum were examined.

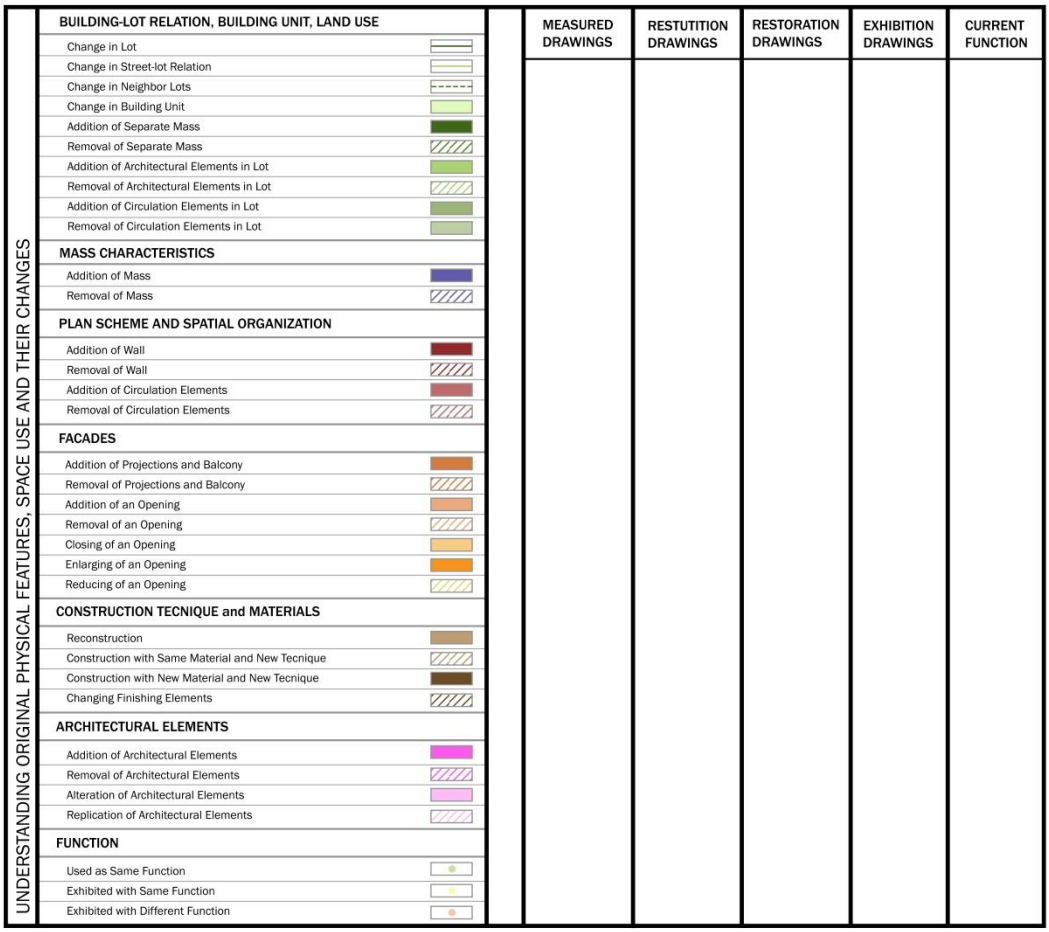
The documentation and interpretation of the past and present status of the cases were examined. The investigations were done through archives, original documents from libraries and institutions, and archival materials from the offices carrying out restoration works. Photographs of the buildings and architectural drawings of the new museum projects help to examine the aims and display strategies of the restoration process. Moreover, the field survey has been utilized, for the further analyses. The site survey is conducted in light of the information obtained from the literature and archival research and the studied examples. Selected case studies have been visited in order to observe the current condition of the buildings after conversions. Approaches to reusing a historic residential building as a museum and also the level of the interventions have been questioned.

Thus, the study aimed to determine for what reasons and for which qualities historical buildings are functioned as museums and the approaches and methods of intervention. The physical changes and use cases of museum buildings in the transformation process were evaluated. Afterwards, the conditions and functional properties of the buildings to be studied after the museumization process were compared and analyzed. The relationship of the case study buildings to be examined with their location, the conservation projects that the buildings have

undergone, the effects of the institutions to which they are affiliated, and the actors in the museumization process were examined. Finally, an analysis and discussion were made by combining all the information, opinions, and observations obtained. In line with the determined cases, the situation of the traditional houses while they were transformed into a museum was examined. After identifying and understanding the problems and challenges in the process of transforming residential buildings into museums, principles, and suggestions for future adaptive reuse projects were presented.

Figure 1.1 The Methodology for Transformation Process of Selected Buildings

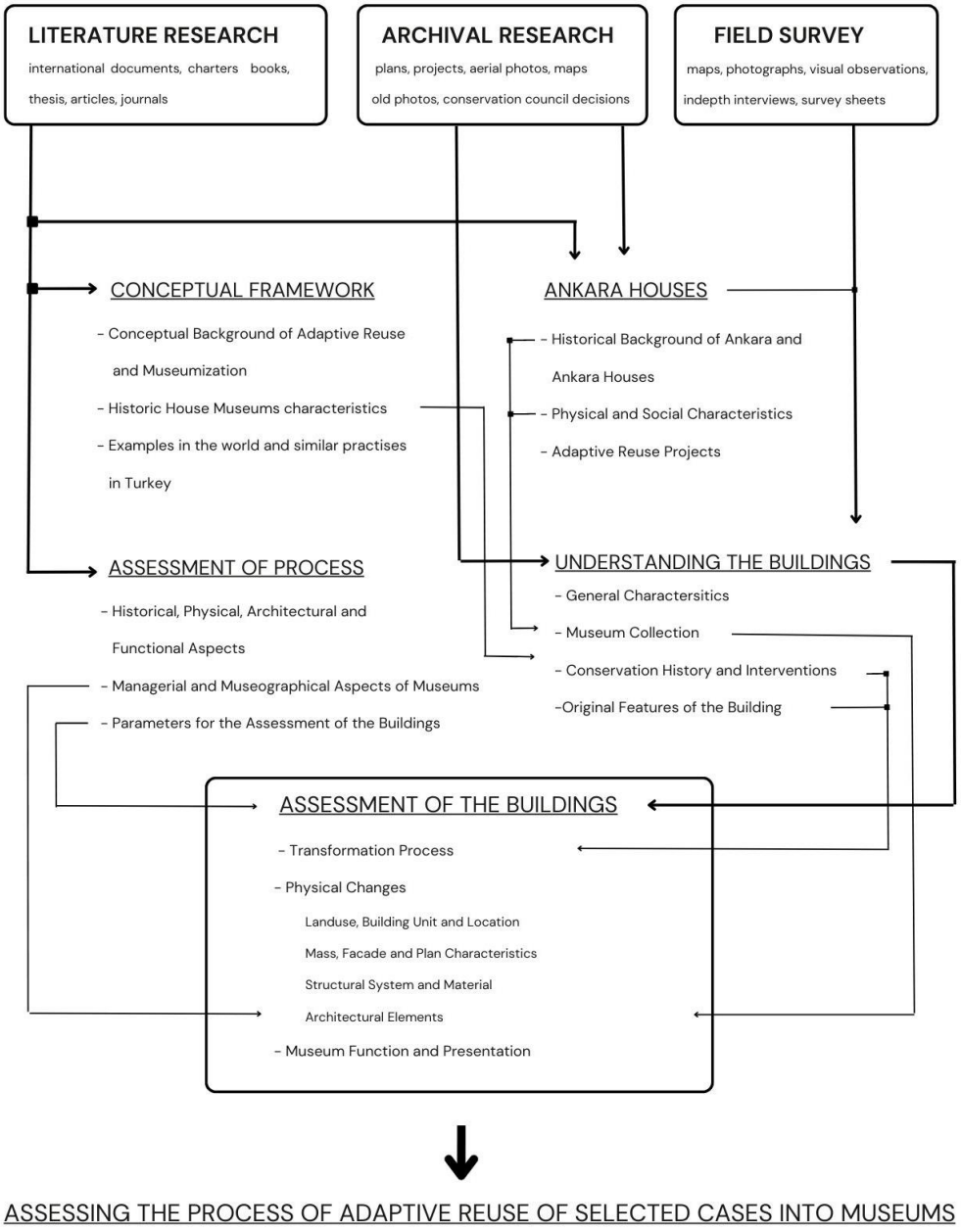
Figure 1.2 Example of Information Sheet for the Analysis of the Selected Buildings



(Author,2022)*

*The sheet prepared based on Ph.D. Thesis from Neriman Şahin Güçhan, 1995 and M.Sc. Thesis of Buse Melis Alpüren, 2022

Figure 1.3 Methodology Flow Chart of the Thesis



1.4 Selection of the Cases

Ankara has an important position in Turkey in terms of the number of museums and visitors. When the increase in museums and visitors in recent years is compared, the province with the highest number of museums in Turkey after Istanbul is Ankara.[21] So, the number of museums, and the number of visitors that have developed accordingly, have increased considerably over the years. A large portion of these increasing museum formations are emerging by transforming historical buildings. It is observed that the museumization approach is frequently applied within the scope of the conservation and preservation of the residential buildings in the traditional historical urban texture of Ankara. Within this context, Ankara is a good example for the examination and evaluation of traditional houses that have been converted into museums.

Within the scope of this thesis, traditional houses converted into museums from various regions of Ankara were selected. The case buildings were selected as a result of four-stage elimination.

Table 1.1 The elimination stages

(Author,2023)

Stage 1	*identification of buildings with traditional construction techniques*
Stage 2	*building-exhibition relationship – identification of the "collection houses" as defined by DemHist*[22]
Stage 3	*The selection of the collections with ethnographic artifacts and social customs*
Stage 4	*The elimination of the cases which are reconstructions*

[21] See Appendix D.

[22] Pavoni, 2005-2009 A list of House Museums and their proposed categories

As a first step, an initial study has been conducted on the residential buildings in Ankara that have been transformed into museums.[23] The study also included the identification and categorization of buildings constructed using traditional techniques that have been repurposed as museums. The study conducted on-site investigations of 14 museums in Ankara that are housed in traditional residential buildings. As a second stage of the selection; based on the building-exhibited object relationship, these buildings were classified into categories parallel to the museum type categorization published by the International Committee for Historic House Museums (DEMHIST)[24]. (Table 1.1)

Table 1.2 First elimination list; their location, name and museum types

(Author, 2023)

LOCATION	NAME	MUSEUM TYPE
Altındağ	Gökyay Foundation Chess Museum	Collection Houses
Altındağ	Hacı Bayram Veli Museum	Personality Houses
Altındağ	Intangible Cultural Heritage Museum	Local Society House
Altındağ	Poets and Writers House	Collection Houses
Altındağ	Mehmet Akif Ersoy Museum House	Personality Houses
Beypazarı	History and Culture Museum	Collection Houses
Beypazarı	Living Museum	Collection Houses
Çamlıdere	Semerkand Museum	Humble Homes
Çamlıdere	Culture House and Ethnography Museum	Collection Houses
Çubuk	City Museum	Collection Houses
Kazan	Satı Kadın Museum	Personality Houses
Kalecik	Atatürk House and İstiklal Museum	Historic Event Houses
Keçiören	Ankara Vineyard House	Ancestral Homes
Sincan	Alagöz Karargah Museum	Historic Event Houses

[23] See Appendix E

[24] Pavoni, 2005-2009 A list of House Museums and their proposed categories

This study identified the most common type of museum among the historic house museums in Ankara based on the preliminary determinations and resulting categorizations. The analysis revealed that collection houses, which are characterized by a collection of furnishings intrinsic to the house or formed by the inhabitant/s, were the most common type of museum found in these buildings. These buildings are typically transformed into museum in order to display and preserve the collections in their original or possibly original location. However, it is evident that 'collection house' museums in Ankara differ from each other beyond this classification, based on the relationship between the museum's structure and the objects exhibited.[25] As a third stage of the selection, designated collection houses in Ankara are divided into two different categories based on the exhibited objects' relationship. These categories include museums that exhibit ethnographic artifacts depicting life and social customs in traditional houses and museums that display new collections independent of traditional houses. The first category of museums focuses on displaying ethnographic artifacts that describe life and social life in traditional houses. These museums aim to preserve and exhibit tangible and intangible cultural heritage and traditions. The second category of museums displays a new collection that is independent of traditional houses. This type of museum is more focused on other types of cultural artifacts that do not necessarily relate to traditional life.

In the fourth and final stage, detailed research was conducted on the identified structures, including an examination of their restoration history. Based on this examination, the museums created through the reconstruction method were excluded as they were deemed incapable of providing accurate information.

[25] See Appendix C

Table 1.3 Third elimination list

(Author,2023)

LOCATION	NAME	CONSERVATION STATUS	MUSEUM TYPE
Altındağ	Gökyay Foundation Chess Museum	Reconstruction	Group 2
Altındağ	Poets and Writers House	Restoration	Group 2
Beypazarı	History and Culture Museum	Restoration	Group 1
Beypazarı	Living Museum	Restoration	Group 1
Çamlıdere	Culture House and Ethnography Museum	Partly Reconstruction	Group 1
Çubuk	City Museum	Reconstruction	Group 1
Keçiören	Vineyard House	Partly Reconstruction	Group 1
Group 1: museums that exhibit ethnographic artifacts depicting life and social customs Group 2: museums that display new collections independent of traditional houses			

After these evaluations, museums displaying ethnographic objects that depict traditional household life, which is the most common type of museum, will be examined as a case study in the thesis. In this case, the transformation process of traditional houses that have been reused as museums in Ankara will be evaluated in detail through the following four examples:

- Beypazarı History and Culture Museum
- Beypazarı Living Museum
- Çamlıdere Culture House and Ethnography Museum
- Keçiören Vineyard House

CHAPTER 2

A THEORETICAL OVERVIEW OF ADAPTIVE REUSE OF TRADITIONAL HOUSES AS MUSEUMS

2.1 Adaptive Reuse of Historic Buildings as a Conservation Approach

The idea of adaptation, which has greater economic and symbolic value than demolishing the urban fabric and constructing new elements, started to used extensively in the 1970s as a result of technological advancement and sociocultural change in industrial cultures.[26] The term of re-use was originally employed in the United States, following which this terminology moved to Great Britain and subsequently to Europe. While the first instances of reuse happened in the USA in the 1970s,[27] in central Europe, for example, historic buildings are renovated rather than demolished and replaced in 40% of new construction projects.[28]

The concept of reuse was first included in the conservation literature with the Athens Charter.[29] However, the proposed new use must be reasonable in terms of maintaining the cultural relevance of the historical texture. Even though heritage buildings are modified for a variety of uses, these modifications should retain the uniqueness and architectural character of the building rather than pass on inaccurate or incomplete information to subsequent generations. Reusing historic structures in adaptable ways encourages sustainable growth. Because it

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[26] URBED (Urban And Economic Development) LTD 1987, p.3.

[27] POWELL, 1999 pp. 9-10

[28] Schittich 2003, pp. 8-9

[29] ICOMOS,1931

significantly contributes to sustainability, reusing and adapting buildings has thus become a major trend in the field of conservation of the built environment.[30]

Adaptive reuse has been included in various legal regulations until today. Gustavo Giovannoni defended the view that historical buildings should be re-functioned by preserving their aesthetic and historical identity.[31] This view became widely accepted in the Athens Regulation signed in Athens in 1931, and in the Carta del Restauro in Italy the same year. Venice Charter for the Conservation and Restoration of Monuments and Sites prepared in 1964, suggested that the monuments, which needed to be preserved as historical documents, should be protected through continous using. This concept of functional change at the international level was also included in the European Convention for the Conservation of the Architectural Heritage of 1985 and the ICOMOS Traditional Architectural Heritage Regulation of 1999.[32]

There are different perspectives on the idea of adaptive reuse in laws, regulations, declarations, and international standards set by international conservation organizations. These international charters and policy documents have approached the idea of adaptive reuse from a different perspective, calling attention to the sensitivity of cultural assets in reuse techniques as well as the necessity of adaptive reuse in particular circumstances. While those created in earlier times concentrated on the new function and purpose, later periods' approaches to the topic were based on the intervention circumstances, the continuity of the use of the architectural legacy, and the financial benefits. (See Table 2.1)

[30] Bullen and Love 2009, pp. 351-60.

[31] Ahunbay 2009, p.18-19; Erder 2007 p.59.

[32] Gazi and Boduroğlu 2015, p.59.

Table 2.1 International charters and their key points

Year	Publication or Document	Key Points
1931	Athens Charter (ICOMOS)	Purpose which respects their historic or artistic character and not indifferent from its original function
1964	Venice Charter (ICOMOS)	Purpose that benefits society without affecting the building's design or other elements.
1975	The Declaration of Amsterdam (ICOMOS)	New features that maintain the architecture of the building while meeting modern day needs.
1985	Convention for the Protection of the Architectural Heritage of Europe (COUNCIL OF EUROPE)	Authorities should encourage the adaptation of old buildings to new uses
1987	The Washington Charter (ICOMOS)	The present physical layout should be conserved, and new functions should be appropriate for the old town.
1999	Charter on the Built Vernacular Heritage (ICOMOS)	Vernacular buildings should be reused in a way that respects the structure's integrity, character, and form.
2011	The Paris Declaration (ICOMOS)	Adaptive reuse is to adapt new functions to historic buildings by providing modern living standards.
1981 / 2013	The Burra Charter (ICOMOS)	Adaptation may involve the introduction of new services, or a new use, or changes to safeguard the place.
2018	Leeuwarden Declaration (COUNCIL OF EUROPE)	With smart adaptations, values of heritage sites may be increased.

A number of methods and strategies have been developed for contemporary adaptive reuse theory available today. Various theoretical perspectives have coexisted for a long time, and each perspective provides its own insights and recognizes its own fundamental problems. Categories of reuse methods proposed by various authors in contemporary theories of adaptive reuse categorized by Cleempoel and Plevoets include the typological, architectural, technical, programmatic, and interior approach.[33] The first approach is a *typological approach* that classifies buildings according to their pre- and post-transformation functions. One of the earliest books on adaptive reuse, Cantacuzino's "New uses for old structures," appeared in 1975. Many authors who follow Cantacuzino's strategy

[33] Cleempoel and Plevoets; 2011, pp. 16-19

have used a comparable strategy, concentrating their study on the issue of what function(s) would be appropriate for particular typologies.[34] (Table 1.2)

Table 2.2 Classification into Building Typologies

(Plevoets & Van Cleempoel, 2011)

Industrial Buildings	Factory, Warehouse, Barn, Granary, Mills, Brewery, Malting, Mining Site, Railway Station
Religious Buildings	Church & Chapel, Convent, Beguinage, Presbytery
Semi-Public Buildings	City Hall, Museum, School, Hospital, Observatory, Court House Office, Library, Theatre, Hotel & Hostel, Post Office
Residential Buildings	Castle, Country House, Farm, Town House
Military Buildings	Fortress, Barrack, Gate
Commercial Buildings	Craft Shop, Department Store, Exchange, Bank, Market, Boutique, Passage

Fisher and Powell used a slightly different typological method, grouping a selection of examples based on how they are used now (program). (Table 2.3)

Table 2.3 Classification into Architectural Programs.

(Plevoets & Van Cleempoel, 2011)

PROGRAM	Dwelling, Culture (Museum & Exhibition, Library, Theatre), Education, Retail, Office, Leisure, Care, Industry, Religious, Military, Mixed-use development

[34] Supporters of the typology approach: Cantacuzino, S. , 1975 -1989; Cunnington, P. , 1988; Latham, D., 2000; Douglas, J., 2006, Bordage F. & Faure, F., 2002; Stratton, M. (ed.), 2000; Henehan, D., Woodson, D., & Culbert, 2004; Fisher, A., 1992; English Heritage, 2005; MacKeith, M., 1986

The architectural approach focuses on the examining the morphological connections between the old and new and explores various design strategies on how to intervene in or on an existing building. This method relies heavily on case study analysis, description, and thorough (architectural) documentation. (Table 2.4)

Table 2.4 Described Strategies towards Adaptive Reuse

(Plevoets & Van Cleempoel, 2011)

Robert 1989	(1) building within, (2) building over, (3) building around, (4)building alongside, (5) recycling materials or vestiges, (6)adapting to a new function, and (7) building in the style of
Brooker & Stone 2004 & 2018	(1)intervention, (2) insertion, and (3) installation, (4)reprogramming, (5) super use, (6) artifice, (7)narrative, (8)on/off site
Jäger 2010	(1) additions, (2) transformations, and (3) conversions
Cramer and Breitling 2007	1) modernization, (2) adaptation, (3) replacement, and (4)corrective maintenance

The technical approach highlights the interest in the cross-disciplinary reuse issues that are contested in technical matters. Some authors have viewed the adaptation of the structure only as a technical issue, treating the building only as a shell or container. The necessity of a multidisciplinary approach to the reuse of historic structures, covering conservation, architectural, planning, and engineering

challenges, is instead highlighted by some other authors who concentrate on the technical aspects of reuse.[35] (Table 1.5)

Table 2.5 Technical Issues on Adaptive Reuse

(Plevoets & Van Cleempoel, 2011)

Upgrading Loadbearing Structure	Frames (timber structures, iron structures,...), Floors, Walls, Roofs, Underpinning, Heavy-lifting
Upgrading Building Envelope	Internal Surfaces, Introduction of New Floors, Façade, Accessibility and Circulation
Upgrading Comfort, Safety and Energy Efficiency	Fire-resistance, Thermal Performance, Acoustic Performance, Preventing Moisture and Dampness, Indoor Air Quality

The programmatic approach is another adaptive reuse strategy that has been used for a while but has not yet been properly examined in theoretical evaluations. With this strategy, a specific purpose or program is chosen as the beginning point, and then an appropriate existing (old) building is looked after. In earlier research on this strategy, contemporary architecture and interventions have a tendency to take precedence over components of historical conservation. Finally, *the interior approach* has been started to be studied with the increasing interest in this field in recent years. Common to interior approach is a heavy emphasis on the "soft values" of the structure, such as its ambiance, stories, and immaterial components, as well as a more "poetic" approach to architectural adaptation.[36]

In addition to all of these strategies, the decision-making process for reuse is also crucial. Regarding the present and future of the architectural property, the manner in which the procedure is conducted is important. There are many factors that influence adaptive reuse decision making such as actors, original function of the

[35] Cleempoel and Plevoets; 2011, p. 160
[36] Plevoets & Van Cleempoel, 2019 pp15-19

building, physical character, heritage values, needs of the area, conservation actions, adaptive reuse potentials, functional changes. These require extensive evaluation for a successful adaptive reuse project.[37] Due to planning and policy constraints, the adaptive reuse methodologies may vary in any different situation. Mısırlısoy and Günçe[38] proposed a model for creating adaptive reuse plans for any heritage building in any situation by taking the local planning and policy challenges into account. The model has two goals: it can be used to outline the issues in decision-making as well as to assess the acceptableness of the reused historic buildings.

Table 2.6 A method for establishing adaptive reuse strategies for historical buildings.

(Mısırlısoy and Günçe, 2016)

Step	Description
1	Definition of the actors involved in decision-making process. (users, producers, investors, regulators)
2	Analysis of existing building stock, including original use, physical characteristics, heritage value, and district needs.
3	Decision on necessary conservation actions based on analysis of existing fabric.
4	Identification of adaptive reuse potentials, including physical, economic, functional, environmental, political, social, and cultural potentials.
5	Decision on possible new function for the heritage building, with options for original function with necessary adaptations, mixed use, or totally new use. Preparation of management plan for the future.

[37] Mısırlısoy and Günçe, 2016, p.97

[38] Mısırlısoy and Günçe 2016, p.97

The model suggests a qualitative approach, but the ultimate choice is dependent on a number of factors, including the decision-makers, project participants, the setting of the heritage building, relevant policy concerns, etc. These factors can be taken into account while interpreting and making the ultimate judgment.[39] These models and suggestions are important for the future of adaptive reuse projects because it is important to be able to programmatically do this process for the conservation of cultural heritage assets.

It is important to ensure that the historical structures that reflect the characteristics of the period they were constructed in and serve as a symbol of culture, are reused in order to maintain their connection to society. A common method of conserving heritage buildings is adaptive reuse, which involves renovating a building to adapt to new use by giving economically feasible alternatives to decaying unoccupied structures, underutilized structures, or demolition.[40] The reevaluation of old buildings and giving them new use are economically efficient and prevent the development of new structures that would have fulfilled those purposes otherwise. Moreover, values of historical structures are carried into the future and upheld socio-culturally by their reintegration into modern society.[41]

However, because there is occasionally a blurry border between renovation, facadism, and adaptive reuse, the practice can become controversial.[42] The selection of a new purpose must take into account the physical and geographic features of the context of the building as well as the expectations and desires of the local inhabitants.[43] The design methodologies used by the architects, as well as the cultural heritage values, locations, histories, functions, and user contexts of the

[39] Mısırlısoy D, Günçe K. 2016

[40] Wang and Zeng 2010, pp. 1241-49.

[41] Wang and Zeng 2010, pp. 1241-49.

[42] ICAMT, https://icamt.mini.icom.museum/references/icamt-themes/adaptive-reuse

[43] Bullen and Love, 2011. pp.411–421.

buildings, all influence how adaptive reuse projects are developed. They should next explore development that is sensitive to the property. If adaptive reuse does not preserve the building's heritage values, it will fail.[44]

The change of function of any historic building requires a proper understanding of the logic of the existing building, including the idea of form, use of materials, cultural and historic values.[45] While appointing new functions to the heritage buildings many aspects of the structure need to be taken into consideration; for instance the coherence of the new function to the location of the building, its spatial formation, and volume dimensions to ensure the building maintains its authenticity and integrity during and after the transformation.[46] It is important to determine how and why the building was set out in a particular style, and to understand the authentic relationship between architectural elements and detailing and how it was incorporated into the building form, as this will help organize the new layout for new uses. The choice of new uses for historic buildings should be made by experts and individuals that are increasingly concerned about architectural conservation.[47]

2.2 Adaptive Reuse of Historic Buildings as Museums

Adaptive reuse of historic buildings as museums, which is commonly referred to as museumization, is among the most frequently adopted approaches among the refunctioning studies.[48] Museumization is defined by ICOM as the act of physically taking anything from its natural or cultural surroundings and giving it museum

[44] ICAMT

[45] Mısırlısoy and Günçe , 2016, p.91

[46] Altınoluk, 1998. p.22

[47] Mısırlısoy and Günçe 2016 p.91

[48] Latham 2000, pp.85-86

status, turning it into a museum object, or putting it in a museum setting.[49] At the national and international scale, it is commonly observed that structures that exist but cannot continue their original function are transformed into museums as exhibition objects, and damaged structures are reintroduced for economic value.[50] The most significant reason for historical buildings being used as museums is the importance placed on them as things to be displayed. When considering how to integrate historic structures, cultural assets like industrial heritage, and residential architecture buildings with a new use, the museum function is the first that comes to mind.[51] Historical buildings served as museums; in addition to safeguarding the continuation of cultural assets and maintaining cultural, urban, and spatial richness.[52]

In 2022 the ICOM defines the museums as:

> "A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.."[53]

In recent years, UNESCO's emphasis on the protection of tangible and intangible cultural heritage, in relation to the holistic approaches brought by the principles of sustainable development, has brought a holistic approach to conservation in museums.[54] In connection with this, the conversion of historical buildings into museums has started to be seen more frequently. One of the most prominent museum critics, Stephen Weil, stated that historically, museums "used to be largely

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[49] Desvallées and Mairesse 2010, p. 50.

[50] John Urry, London, Consuming Places , Routledge &CRC Press, 1995

[51] Yazgan 2011, p. 18.

[52] Kervankıran 2014, pp. 345-69.

[53] https://icom.museum/en/resources/standards-guidelines/museum-definition/

[54] https://www.unesco.org.tr/Pages/181/177/

about things and characterized by objects."[55] The traditional definition of a museum was articulated in terms of what it does.[56] As a result, the purpose of museums was seen as being physical and tangible, similar to the significance of "material evidence," which has historically been the focus of museums.[57] On the other hand, the inclusion of intangible values within the definition and framework of a museum today indicates that these institutions' mission and methods of realization have changed.

The structure and purpose of museums have changed over the years which vary depending on the goals, functions, and management methods of these said museums.[58] Throughout history and different cultures, the expectations and concerns of the communities has influenced the formation of museums and have affected their form, purpose, and appeal—from the temples of sacred objects to the storage location of colonial spoils; from public monuments to places for self-expression and empowerment.[59] The significant aspects of the museum's adaptation to these shifting circumstances and the demands of the present are revealed by criticism of the museum's definition. "The museum is continuously changing in terms of concept and practice," said by Parry and Sawyer at this point.[60]

In the classification of museum types, the type of collection is generally the primary concern taken into consideration. However, the classification of museums from a single point of view proved to be inadequate in time. Therefore, other aspects such as the audience, representation or management were also included in the classification of museums.

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[55] Weil 1990, p.33
[56] Weil 1990, pp. 57-65.
[57] Weil 1990, pp. 57-65
[58] ICOM 2010
[59] Parry and Sawyer, 2005. pp. 39-52
[60] Parry and Sawyer, 2005. pp. 39-52.

According to the detailed grouping made on the basis of the declaration at the 18th General Assembly of the ICOM that convened in Norway on 7 July 1995, the museums are classified under the headings of their collections, management, service area, audience, and the representation method as follows:[61]

Table 2.7 Museum types according to their collections, management, service area, audience, and the representation method

(Author, based on ICOM, 1995)

Museums by Collections	General Museums, Archaeology Museums, Art Museums, History Museums, Ethnographic Museums, Natural History Museums, Geology Museums, Science Museums, Military Museums, Industrial Museums, City Museums, Historic House Museums, etc.
Museums by Management	State Museums, Local Government Museums, University Museums, Military Museums, Independent or Private Museums, Commercial Organization Museums.
Museums by Service Area	National Museums, Regional Museums, Local Museums.
Museums by Audience	Educational Museums, Specialized Museums, General Society Museums.
Museums by Representation Method	Traditional/Common Museums, Museum Monuments, Open Air Museums, Eco museums, Memorial Museums, Virtual Museums

There is an integrated relationship between space and exhibition in museums. The significance of the exhibition object as well as the visual connection visitors will form with it are influenced not only by the physical characteristics of spaces and

[61] Burçak MADRAN, *Müze Türleri,* Yeniden Müzeciliği Düşünmek, Y.T.Ü. Yayınları, İstanbul. (1999).

how they relate but also by the positioning and presentation of the exhibition objects in these spaces.

As it is mentioned before, museums, as spaces for the conservation and representation of cultural heritage, have begun to differentiate and reveal new genres in terms of their content and presentation. In this context, the museum, which has undergone changes in the historical process in parallel with the formation and development of modern society, has started to spread rapidly and use cultural heritage buildings more frequently. As the predecessor of modern museums, Uffizi Gallery was opened to visitors after the rearrangement of offices of the Florentine magistrates in the 18th century.[62] Similarly, the Louvre Museum, which is accepted as the first public museum, opened in 1793, was originally a palace.[63]

There are two main views when it comes to using cultural assets as museums. The first one argues for the acceptance of cultural properties as objects to be exhibited and deems exhibition a suitable use that allows the preservation of the authentic characteristics of the building. This view also professes that the museum function intersects with the character and symbolic values of historic buildings, hence, allowing the conservation of the authentic features of cultural assets. [64]

The second view, however, argues that the museum is a passive function and is not suitable for all cultural assets.[65] This view is furthered by the claim that the reuse of historic structures as museums both damages the authenticity of the building and creates museums that cannot fully fulfill the requirements of the function. [66] Unlike new museum constructions, the process of reusing cultural assets as museums is

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[62] Alberts 2016, p. 193.

[63] For the further information, see Tony Bennett, *The Birth of the Museum.*

[64] Fitch 2001, pp. 44-7; Ahn 2007, pp.15-30; Latham 2007, pp. 85-6.

[65] Büyükdigan 2003, pp. 617-33.

[66] Woodcock, 1998. pp 48-60

restricted by the limited and scarce possibility of an already existing building needing conservation while meeting the criteria for exhibition. In this process, a museum design approach is established in accordance with the characteristics of the building in addition to the conservation approach to cultural assets.

The awareness regarding historical conservation, which developed and started to rise after World War II in the middle of the 20th century, provided two important developments in the museumization of houses. The first one was the development of local, national, and international lists and registrations of historically significant buildings.[67] As they continue to function, legal restrictions help maintain some of their important characteristics and authenticity. The public's awareness of the importance of historical conservation has been greatly influenced by the registration of even fairly common buildings, including residences. The rise of the concept of preserving building complexes, such as historic but no longer functioning industrial buildings, was a second linked outcome of the heritage movement.[68] Building a structure and filling it with historical artifacts was adequate in the past, but then, the concept of preserving the homes of famous writers, musicians, and politicians who observed historic events or made their stamp on the collective memory emerged. Thus, the idea of transformation of historical houses into museums began to spread.[69] The museumization of personal and social spaces, which started with the museumization of the house of the first president in the United States, was first carried out by the director of the American Museums Association, Laurence Vail Coleman.[70] In the 1930s, about 20 houses between the years 1895-1910 were museumized. The process of museumization of

[67] Young 2006, p. 1.
[68] Young 2006, p. 1.
[69] Young, 2017, p7
[70] Butcher-Younghans, 1993, pp 3-5

houses; started with knowing its past and cultural values, creating its local values and identity, and developed with the curiosity and interest of the society.[71]

2.2.1 Museumization of Traditional Houses

A house museum can be simply defined as a home that has been museumized and is primarily displayed in its domestic context.[72] Houses have been converted into museum objects for a variety of purposes over a period of almost as long as the history of modern museums since the 1830s.[73] One of the first house museums, in which the residential function of the building was a part of the display, with the layout and furnishings of the house preserved to the extent permitted, was the Sir John Soane Museum in London.[74]

a. Exterior of Sir John Soane Museum (www.soane.org)

b. Interior of Sir John Soane Museum (www.lkbush.com)

Figure 2.1, London the Sir John Soane Museum

[71] Young 2007, pp. 60-61

[72] Young, 2017 p. 7,14

[73] Young, 2006 p.1

[74] Young 2006, p. 1.

The evaluation of "historic house museums" as a new type of museum in Europe started with the establishment of DemHist[75] in Genoa in 1997. The first definition of Historic House Museums has been considered and a preliminary definition was produced by the conference under the title, *Inhabiting History: Historical House Museums*:

> "Museum homes, which are open to the public as such, that is, with their furnishing and collections, even if on successive occasions, which have characteristic color schemes, and which have never been used to display collections of a different provenance, constitute a museographical category in every particular, and one that varies widely in typological respects. Briefly, the specific character of this type of building is the indissoluble link between container and contained, between palace/house/apartment and permanent collections/furnishings/ornamental fixtures." [76]

Rosanna Pavoni, who chaired the International Committee for Historic House Museums in 2001, emphasizes that the building and the collection material should be considered as a whole.

> "House museum captures the conservational and educational qualities of museums, and also the communicative, cognitive and emotional connotations of the house: the crucial question is to what extent and in what proportions these qualities should be combined, qualities that do not cancel each other out, but on the contrary, reinforce and validate each other."[77]

The historic house museums are used as exhibition spaces in museums with their collection as well as their architectural features. It differs from other museum types because it can only emerge by bringing together both the original furniture and collections from the historical periods in which the house was used. Their spaces

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[75] DEMHIST is an ICOM International Committee focusing upon the conservation and management of House Museums. Its name is an abbreviation of the French term "demeures historiques".

[76] Pinna, 2001. p.4

[77] Pavoni, 2001. pp.16-17

cannot be changed or transformed, their collections cannot be duplicated, and they can only be completed with deficiencies directly related to the space and its subject.[78] Historical house museums present cultural artifacts, historical information, and an overall picture of how people lived. With their collections and distinctive architecture, these houses are also used as exhibition spaces. Additionally, they use their current collections to reflect the experience and leave the interpretation of this to the museum visitor. So it can be said that the historical house museums aim to accurately present the daily life at the home to the museum visitors.[79]

There are considerable differences between historical houses and museumized houses. While historical houses consist of only an original building and an original collection, museum houses can accurately reflect the original structure and collection as well as social and political experience exhibit the past correctly, and meet the criteria of museology (maintenance, conservation, sales departments, security, marketing). These are places that ensure that the said aspects are properly presented to visitors.[80]

In DEMHIST, the museum house is defined as a special type of museum that can be associated with social memories when considered together with the original collection of historical buildings; while in the United States, which approaches international definitions with a different interpretation, museum houses are defined as a reflection of American culture and a demonstrator of social identity, so volunteers donate. [81] It is observed that the understanding of a non-profit institution in which it actively works and has a say is dominant.

The museum houses are shaped by the culture in which they exist, the socioeconomic state of the community, the state funding provided to museums and

[78] Pinna 2001, p. 4.
[79] Pinna 2001, p. 7.
[80] Pinna 2001, p. 7.
[81] Seden 2007, p. 270.

the administrative personnel, hence, they differ from society to society. In some cultures, museum houses are built by the society utilizing state funding which also supports and pays for their preservation; whereas in others, this is not the case. [82] Museum houses are often formed through the efforts of relatives or acquaintances of the people, who live there, as well as local organizations and governments.[83] In this context, it may be required to study and evaluate the culture, the state's management style, and the communities' relationship with the concept while examining the museum houses.

2.2.2 Types of Historic House Museums

In order to explain the existence and functions of museums, the definitions and classifications made by some experts and the International Council of Museums have developed over the years and their scope has expanded.

Butcher-Younghans' classification is referred to as the first effort in the literature and was based on museums in the United States in 1993.[84] This classification divides house-museums into a few categories: "documentary", "representational" "aesthetic" and "the combination of three types". The documentary type is the most common among the house museums in the United States whose purpose is to tell the life of an individual or an important historical event. The representational type, are the museums that describe a way of life rather than a specific individual or a family, in order to interpret a particular architectural style of a particular period. Aesthetic museums are historical house-museums where decorative elements, furniture, and antiques from various periods are exhibited. These are the scene of private collections have a unique architectural design that serves as a backdrop for objects without visitors having to pay special attention to the events that once took

[82] Young, 2007 pp. 59-77
[83] Butcher-Younghans 1993, pp. 10-11.

[84] Pinna,2001. p.8.

place there. Museums that do not fully fit into these categories or have two or three purposes are classified as hybrids.[85]

At the Genoa Congress in 1997, Rosanna Pavoni and Ornella Selvafolta proposed a second categorization strategy. In this classification, museum houses are divided into the following subcategories:

"royal palaces, houses dedicated to famous men, houses created by artists, houses dedicated to a style or period, collectors' houses, historical houses as a setting for content, family houses, houses with a specific socio-cultural identity."[86] Linda Young, a former adjunct member and editor of DEMHIST, published a classification list of house museums in 2006, based on nearly six hundred examples of house museums in the United Kingdom, the United States, and Australia:

- Hero: Someone important lived here (or sometimes merely passed through).
- Collection: A collection of furnishings intrinsic to the house, or a collection formed by the inhabitant/s, worth conserving in its original location.
- Design: Specifically important form, fabric, decoration, technique, or innovation; may be aesthetic or technical.
- Historic event or process: Something historically significant happened here, once-off or regularly; may be particular or generic.
- Sentiment: Positive spiritual or communal feeling for the place, usually focusing on grandeur and non-specific antiquity (contrasted to history).
- Country house museum: Product of multi-generational development of the house, furnishings, collections, and gardens. (This category is almost exclusive to the UK).[87]

DEMHIST expanded these categorizations at the conference it held in 2007 in order to manage different houses to their different strengths. It has developed a

[85] Butcher-Younghans 1993, pp. 184-6.
[86] Pinna 2001, p. 8.
[87] Young 2006, p. 3.

historic house museum categorization project that aims to provide a framework for classifying and understanding different types of historic house museums.[88]

> i. Personality houses (writers, artists, musicians, politicians, military heroes, etc)
>
> ii. Collection houses (the former home of a collector or a house now used to show a collection)
>
> iii. Houses of Beauty (where the primary reason for a museum is the house as work of art)
>
> iv. Historic Event houses (houses that commemorate an event that took place in/by the house
>
> v. Local society houses (house museums established by a local community usually seeking a social cultural facility that may reflect its own identity, rather than for an historic reason)
>
> vi. Ancestral homes (country houses and small castles open to the public)
>
> vii. Power houses (palaces and large castles open to the public)
>
> viii. Clergy houses (monasteries, abbots' houses and other ecclesiastical buildings with a former or current residential use, open to the public)
>
> ix. Humble homes (vernacular buildings such as modest farms valued as reflecting a lost way of life and/or building construction)[89]

The classifications are determined by the purpose of the building, not by building types. The institution has published a list of House Museums[90] and their recommended categories. In addition to the above categories, houses with the title 'period rooms' and 'houses for museums' were also published in this list. The *period rooms* which was used frequently in the second half of the 19th century in museums, creates an atmosphere of a furnished environment typical of the home, giving museum-goers a chance to visualize how people in the past lived in a

[88] Bryant and Behrens 2007, pp.1-2

[89] Bryant and Behrens 2007, pp.1-2

[90] See Appendix F for the list of Demhist examples

particular time period.[91] *Houses for museums* includes houses that were specifically built or acquired to serve as museums or cultural institutions, rather than houses that were originally built as private residences and later converted into museums. The choice regarding the museumization of the houses is made according to the criteria determined by ICOM and UNESCO for the selection of cultural assets that need to be protected.[92]

a. Exterior of Abel Salazar House Museum (www.icom-demhist.org)

b. Interior of Abel Salazar House Museum (www.patrimoniocultural.gov.pt)

Figure 2.2 Personality House Example-Portugal

a. Exterior of Simon van Gijn House Museum (Stephan,2022)

b. Interior of Simon van Gijn House Museum (Horanyi,2022)

Figure 2.3 Collection House Example-Netherlands

[91] (Pavoni, 2001. p.16

[92] See Appendix F for the list of Demhist examples.

a. Exterior of Kenwood House
(Gardener,2021)

b. Interior of Kenwood House
(Evans,2023)

Figure 2.4 Houses of Beauty Example-UK

a. Exterior of Osborne House
(Wild,2022)

b. Interior of Osborne House
(Sun,2022)

Figure 2.5 Power Houses Example- UK

Within the scope of this thesis, the most comprehensive grouping categorization study, which was updated by DEMHIST in 2007, was used. Accordingly, historical houses that have been converted into museums in Ankara are divided into categories.

2.2.3 Historic House Museums in Turkey and Ankara

In Turkey, there is no definite official definition for Historical House Museums, but there is an article covering Atatürk Houses within the definition of "Immovable Cultural Heritage" of the Ministry of Culture and Tourism.[93]

> g) Because of the significance of the immovable in our national history, it is one of the buildings that were the site of major historical events in the 'Milli Mücadele' and the establishment of the Republic of Turkey, the areas to be determined, and the houses used by Mustafa Kemal Atatürk without the time element and registration.

This definition differs from the definitions found in the international literature in the way that the objects in the spaces defined as immovable cultural assets are not mentioned. For this reason, it has been determined that in addition to the collection material in the houses that are museumized in our country, the items collected by the people living around the house are also exhibited in the house.

There are definitions made by different people about museum houses in Turkey. Afet Inan was the first scholar to mention museum houses in Turkey. She provided justifications for the need for and advantages of creating House Museums in her article in 1973.[94]

> …However, when you mention a "house museum," it won't be a place where things are arranged in rows and showcases. When this house is entered, it will be decorated as though a family had lived there on that particular day, and everything will be in its proper location. Examples of living room furnishings, kitchen utensils, bathroom accessories, and other home furnishings will be provided. Here, even the clothing from the era should be mentioned.
>
> …Visiting and recognizing such furnished houses as a touristic place will first be a good example for our younger generations from our ancestors. They will

[93] Ministry of Culture and Tourism,1989, Article 4.
[94] Inan 1973, p. 123-8.

> not only read them as written in novels, they will have seen them with their own eyes.
>
> …For this reason, there is a need for Home Museums that will see the home culture of the Turkish nation with their eyes and evaluate that life, both for our younger generations and for foreigners who come to our country.

Sümer Atasoy who has been working on this subject defines museum houses that are museumized due to the building and the person living in it.[95] The definition made by Atasoy is not different from the definition of the Ministry of Culture and Tourism, as it highlights the building and the person living in it, omits the collection, and does not mention the furnishing. Another definition comes from Mehmet Önder, which is "museum houses are mansions and houses that need to be preserved historically and architecturally."[96] Önder did not refer to the collection material inside the museum houses and limited the museum houses to only mansions and houses.

In parallel with these definitions, the first attempt to transform the traditional houses in Ankara into a museum started with the transformation of the Presidential Atatürk Mansion into a museum. This building, which was used as Atatürk's house until it was moved to the 'Pembe Köşk' built right next to it in 1932, began to be used as a museum in 1950, but in 2007 it began to be exhibited as a residence describing the natural state of the period.[97]

[95] Burçak 1999, p. 14
[96] Burçak 1999, p. 14.
[97] Türkiye Cumhuriyeti Cumhurbaşkanlığı, "Atatürk Müze Köşkü" (4 April 2023)

a. Atatürk Museum Mansion Front Facade b. Atatürk Museum Mansion Back Facade

Figure 2.6 Atatürk Museum Mansion

(https://www.tccb.gov.tr/muzekosk/)

The development that can be shown as one of the important initiatives is the letter sent by Prof. Dr. Afet Inan to the metropolitan municipalities in 1972. [98]

> Ankara, our capital, and our neighboring cities are expanding at a tremendous pace. The new structures are constructed in accordance with the new lifestyle and ideals that are in use around the world today. Furthermore, our museums gather and exhibit the oldest historical items. But, in these emerging new cities, each region has houses and things that are used in accordance with their particular climate, customs, and traditions. Yet, these are either misplaced or lost since they are not given priority. As a result, 'Home Museums' are required, both for our future generations and for international visitors who come to our country to see and evaluate the Turkish nation's home culture.

For this initiative, she recommended that each municipality reserve a typical traditional house in its own region for this work and that the interior be furnished according to the old usage style rather than the items to be displayed in the shop windows.[99]

In Turkey, there is no general and holistic list of historical house museums. Historical house museums are listed among the organizations with which they are

[98] İnan, 1973. p.127
[99] İnan, 1973. p.128

associated. An important development in terms of house museums in Turkey has been the "First House Museums, Historic Houses International Symposium" held in Ankara in 2010. The aim of the conference was to raise awareness about house museums in Turkey, to initiate the institutionalization process, and to create an authorized group to further develop the subject.[100] The public's consciousness is beginning to change as a result of the recently founded and constantly expanding number of private museums and the global temporary exhibitions that these organizations host.[101] The article by Savaş on historical house museums is significant for examining the process of a museum's transformation and for exposing the country's public/private duality and contrast to theoretical interpretations in the context of the Sakıp Sabancı Museum, which has changed from being a "private residence" to a "public institution."[102]

a. Exterior of Sakıp Sabancı Museum (www.sakipsabancimuzesi.org)

b. Interior of Sakıp Sabancı Museum (Sabancı Holding 2021 Annual Raporu)

Figure 2.7 Sakıp Sabancı Museum, İstanbul

A new awareness in Turkey was sparked by the opening of private museums in general and international exhibitions organized by different institutions in particular.[103] After the museumization process of Atatürk houses, the houses of people who came to the forefront in social life and had a say in the fields of

[100] Günhan 2011, pp. 2-3.
[101] Savaş, 2010 p.139-160
[102] Savaş,2010. p.139
[103] Savaş, 2010, vol: 27, pp. 139-160.

literature, art and politics began to be museumized.[104] For example, the Aşiyan Museum, which was opened in 1945 as the Edebiyat-ı Cedide Museum; It exhibits the belongings and documents of the Edebiyat-ı Cedide ecole, which includes names such as Mehmet Rauf, Halid Ziya, Süleyman Nazif, Hüseyin Cahit, and Cenap Şahabettin, in the house where Tevfik Fikret once lived.[105]

a. Exterior of Aşiyan (Tevfik Fikret) Museum b. Interior of Aşiyan (Tevfik Fikret) Museum

Figure 2.8 Aşiyan Museum, Tevfik Fikret House

(https://kultursanat.istanbul/asiyan-muzesi/)

Due to the intense interest of the local governments in the construction of museums in Turkey, studies have been carried out to make sense of the function of the old buildings in the cities, especially in the examples of civil architecture.

a. Exterior of Sait Faik Abasıyanık Museum b. Interior of Sait Faik Abasıyanık Museum

Figure 2.9 Sait Faik Abasıyanık House Museum, İstanbul

(Uz,2010)

[104] Uz,2010. p.31.
[105] https://kultursanat.istanbul/asiyan-muzesi/

In summary, there is no effort to distinguish historical house-museums among all these general definitions, and there is no definition or regulation regarding historical house-museums specifically in Turkey. In light of this information; it is seen that the museum houses are one of the only / few residential structures that have a certain architectural feature apart from reflecting the historical period or historical personality. The buildings, which are one of the last remaining examples of houses that came to the fore with their distinctive architectural structure and ornamental features, are also defined as museum houses. Museum houses can also have the feature of witnessing a significant event in terms of history and culture.

A lot of houses, mansions, and kiosks that have come to the forefront in different regions of our nation owing to their regional features, belong to an individual of importance, and need to be conserved due to their architectural decorations, have been converted into museums. It has been determined that in these houses, besides the ethnographic objects collected from the local people, the archaeological artifacts found in the excavations in the close vicinity are also exhibited. Some mansions are designated as museums because only ethnographic artifacts are displayed there, but in other cases, archaeological, ethnographic, and actually-used items from the home are all displayed together.[106]

[106] Seden 2007, pp. 267-83.

CHAPTER 3

UNDERSTANDING THE SELECTED CASES: TRADITIONAL HOUSES IN ANKARA CONVERTED INTO MUSEUMS

In order to understand the construction technique, materials, plan organization and spaces of traditional Ankara Houses, this building category should first be examined in a broader perspective. The house type, which was formed within the lands of the Ottoman Empire and completed its life at the end of the 19th century, usually two, sometimes three-storey, timber framed construction, reflecting culture and traditions. Therefore, there are scholars that named this type of construction as Traditional Ottoman Houses.[107] Timber Ottoman houses are an important and perhaps the most common component of modern Turkey's cultural heritage. These houses, known as traditional Ottoman *hımış* houses, have a composite construction system with timber framed upper floor(s) on a masonry foundation.

3.1 Traditional Ottoman Timber-Framed Houses

Regarding its structural characteristics and historical connections, the Ottoman House can be described in a variety of ways. In actuality, Şahin examines these structures typologically can be categorized into three groups based on the parameters they establish using various theoretical pillars.[108]

- Group 1: The Turkish/Anatolian house according to the spatial order
- Group 2: The Turkish house according to geographical setting and local material
- Group 3: The traditional Ottoman house as the product of historical and cultural interaction

[107] Arel, 1982; Cerasi, 1998; Şahin,1995.
[108] Şahin, 1995. pp. 104-110

The first group of approaches is those that identify the traditional house as being Turkish, base their definitions on ethnic identity, and explain the physical development of the house in terms of the relationships between the *sofa*[109] and the room, and the spatial arrangement they produced.[110]

Sedad Hakkı Eldem defines the 'Turkish House' as is a type of house that was formed in the Rumeli and Anatolian regions within the borders of the former Ottoman Empire and continued for 500 years and became evident with its own characteristics.[111] Eldem's 'Turkish House' typology focuses on the spatial integration and spatial hierarchy of the building's components with the sofa serving as the primary focal point.[112] Kuban defines it as a type of residence that has met the needs of Turkish people for centuries, showing the shape and plan features suitable for the life culture and customs of the Traditional Turkish Family.[113] Küçükerman accepted the room as the main determinant instead of the sofa. He claimed that the Turkish room was designed according to the needs of family members and that the number of rooms differed from house to house, although it was more in wealthy houses.[114] Cansever states that in Ottoman architecture, the house was formed as a result of the coming together of the rooms, which are known to be derived from *Otağ*[115], which are independent living units. With their independent existence, the chambers join the unity with an order.[116] The oldest example of the traditional house type is the plan type created by bringing two

[109] main hall, main circulation and living space
[110] Eldem 1968; Kuban 1982; Küçükerman 1991
[111] Eldem, 1968.
[112] Şahin, 1995. p.105
[113] Kuban, 1976. p.192.
[114] Küçükerman, 1973. pp.30-48
[115] Otağ is domed tents with a very old history, called "yurt", "topak house" or "kiyiz üy" (felt house), which are common among Turkish and Mongolian tribes living in Central Asia. (Bammer,1996, pp.234-247)
[116] Cansever, 1994. p.101.

rooms side by side. The functional similarity of the room and the room stems from the fact that both are designed and shaped for multi-purpose use.[117]

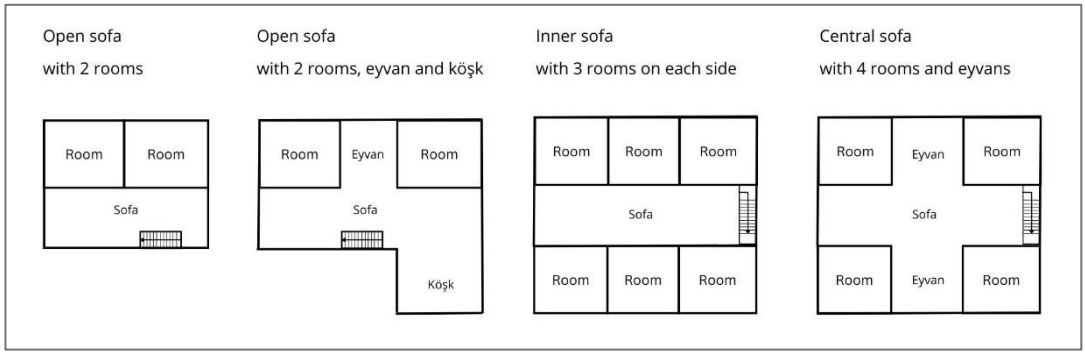


Figure 3.1 Schematic drawing of Ottoman/Turkish/Anatolian House Typology representing Eldem (1968), Kuban (1995) and Küçükerman (1991)

(Author, 2023 based on Şahin Güçhan, 2018)

The studies in the second group coincide in principle with the typological approach of the first group based on spatial order. The numerous types of traditional houses in Turkey are grouped into regions based on their typologies, which take into account the material and regional climatic circumstances.[118] According to their method of construction—masonry or timber framing—traditional houses were primarily divided into two groups in this typology. Although this typology appears to be focused on building materials and construction methods, their formal characteristics serve as the classification's primary criterion.[119] In this context, the classifications "A: Authentic Anatolian Synthesis" for *hımış* houses and "B: Transition Area" for masonry structures have been established by Kazmaoğlu and Tanyeli.[120]

[117] Cansever, 2002. vol.12.
[118] Aksoy 1963; Eriç 1979; Kazmaoğlu and Tanyeli 1979; Kuban 1966.
[119] Şahin Güçhan, 2018. p.4.
[120] Kazmaoğlu and Tanyeli. 1979. pp.29–41.

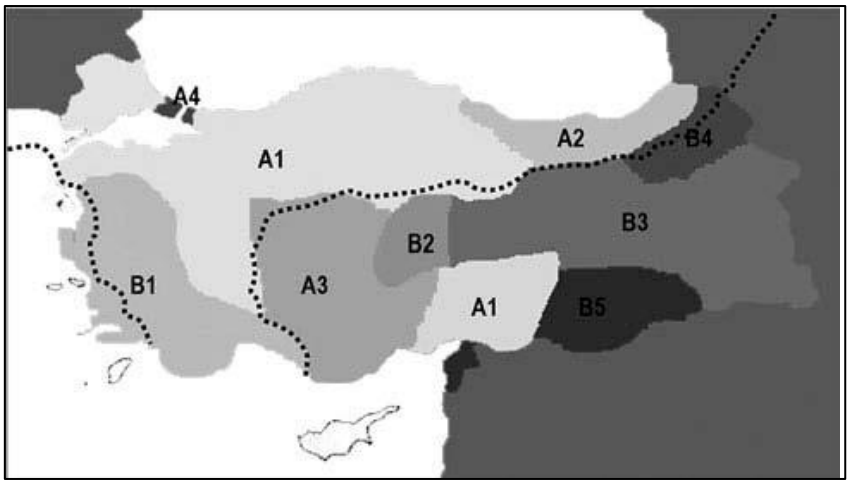


Figure 3.2 Map showing the diversity in the Ottoman/Turkish House

(overlapping the borders determined by Kazmaoğlu and Tanyeli (variations of (A) Authentic Anatolian Synthesis and (B) Transition Area) with those of Cerasi (dotted line) (after Kazmaoğlu and Tanyeli 1979; Cerasi 2001.)

(Şahin Güçhan, 2018)

Studies in the third category believe the previous typologies' characteristics to be insufficient and recommend holistic approaches. One of them is the studies of Arel and Cerasi, which define the Ottoman house as a product of cultural interaction in the geography where it spread.[121] Arel begins by defining the following in order to identify cultural meanings, using the physical status of the houses as evidence of cultural value and tendencies:

- principle of contrasts: ground floor/first floor
- tradition of köşk/divanhane/main room: nomadic traditions/tent customs
- contrast of open/closed spaces: relationship between open/closed spaces[122]

[121] Arel and Cerasi cited in Güçhan, 2018, p.4
[122] Şahin,1995. p.110

Understanding the Ottoman house is not possible with knowledge of climatic conditions or ethnic differences, according to Cerasi who investigates the formation of Ottoman house types by comparing their relationships with neighboring cultures.[123] Instead, Cerasi contends that knowledge of the mechanisms that lay the foundation for Ottoman cultural space and architecture is necessary. He refers to the "central zone" of this house form, which spans a fairly large geographic area including Anatolia, Rumelia, and the Balkans. Although it covers a larger area, the area he designates as the “core area” overlaps with the classification made in the second group.[124]

Figure 3.3 Examples from zone A

(a) Karabük—Safranbolu. (b) Ankara-Güdül. (c) Rize-Fındıklı.

(Şahin Güçhan, 2018)

[123] Cerasi 1998, pp.116-156
[124] Cerasi 1998, pp.129-132

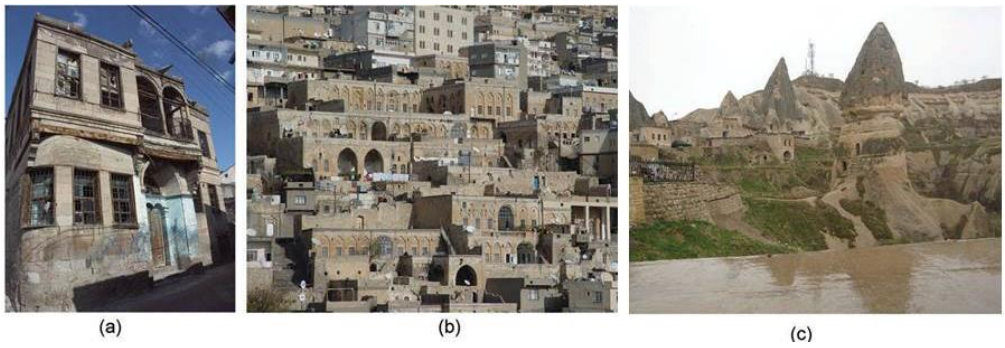


Figure 3.4 Examples from zone B

(a) Kayseri-Develi. (b) Mardin. (c) Capadocia-Ürgüp.

(Şahin Güçhan,2018)

Although "Ottoman House" is described with different names such as "Turkish House" or "Anatolian House" in different academic studies, the same physical and cultural components are used to describe the traditional house. These terms, with components such as spatial order relations, culture or climate, and material, served for common definition. However, regardless of these differences in the definition, it is seen that Ottoman Houses are defined by adhering to certain common values.

3.2 Traditional Ankara Houses

In the classification study of the Ottoman Houses, which includes 265 houses, made by Eldem, 12 houses from Ankara in plan types with inner, middle and outer sofa were studied.[125] While the plan type houses with inner and outer sofa belong to the 17th and 18th centuries, the plan type with the middle sofa is dated to the 19th century.[126] However, none of these structures are standing today. In addition, the house documented by Eldem, which is thought to belong to the 17th century, is not one of the oldest examples of Ankara houses because second floors were added to

[125] Eldem, 1968. pp. 35-141
[126] Şahin, 1995. p.106

houses after the 17th century.[127] Before this date, Ankara Houses consisted of single-storey, load bearing mud-brick structures. The addition of the second floors also led to the introduction of projections. [128] On the other hand, Ankara Houses were indirectly seen in Kuban's definition of Turkish House, as it describes the housing pattern in Konya.[129]

According to the definition of the Group 2, defined by Güçhan, Ankara Houses are classified as having pitched roofs, being built using the *hımış* technique, employing natural colors for the building materials, and having generally open-hall type plan solutions. Since the classification made by the writers is based on existing structures, Ankara House, which was previously defined as mud brick, flat roof and single storey, consists of houses with pitched roofs and *hımış* technique according to Tanyeli's classification.[130]

In this part of the study, Ankara houses have been discussed in terms of building-lot relations, building unit and location characteristics, mass characteristics, plan schemes and plan elements, facades, construction techniques and structural elements as well as architectural and decorative features based mainly on Neriman Şahin's doctoral thesis: "*A Study On Conservation And Rehabilitation Problems Of Historic Timber Houses In Ankara*".[131]

Building-Lot Relations

With the development of the settlement in the inner castle, which is a high and sheltered area within the city walls in Ankara, it is seen that a settlement structure with narrow streets and frequent houses has emerged. The land use of Ankara Houses has changed over the years. Since the old Ankara Houses from the 17th century are located in a courtyard, it is not possible to open to the street with

[127] Faroqhi, 1984. pp.232-234
[128] Şahin, 1995. p.106
[129] Kuban, 1976. p.192.
[130] Tenyeli and Kazmaoğlu, 1979. pp. 29-41
[131] Şahin,1995. pp.134-219

projections.[132] Between the 17th and 19th centuries, the lots were large enough and included service spaces. The increase in the population in this period caused the lots to be further divided.[133] The use of the ground floor for living activities in the 19th century reduced the functional relationship between the building and the courtyard. With the entrance of the service places into the house, the entrance to the houses began to be directly from the street.[134]

The building lots that constitute up the pattern have a wide range of sizes and no apparent geometric arrangement. There are multiple units in each lot that have been added to over time. [135]

The location of the building units in a lot show changes in Ankara Houses but Şahin classifies the lots according to the location of the main building:[136]

a. Main Building Located in the Courtyard
b. Main Building Facing the Street
    b1. Main Building Oriented to the Street with its Side Facade
    b2. Main Building Oriented to the Street with its Main Facade
c. Main Building Filling the Complete Lot

[132] Şahin, 1995. p.106
[133] Şahin, 1995. p.114
[134] Şahin, 1995. p.117
[135] Şahin, 1995. p.139
[136] Şahin, 1995. pp. 141-143

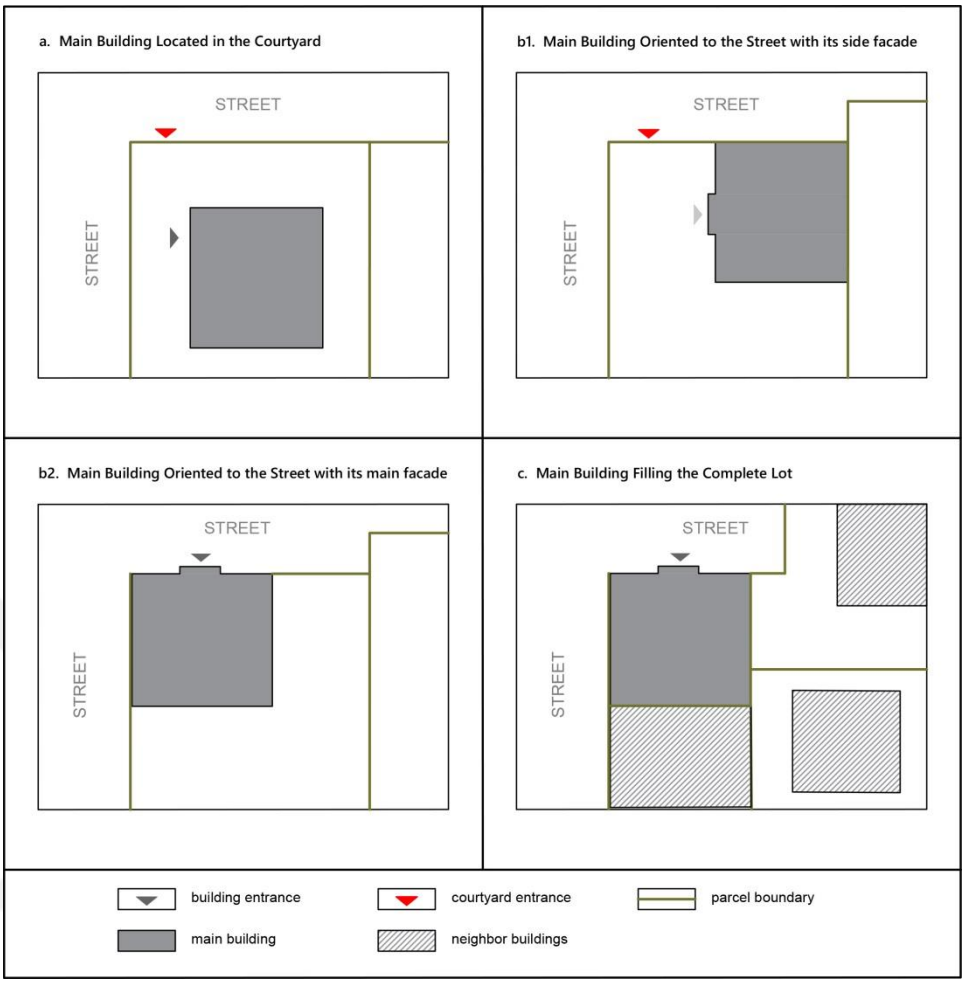


Figure 3.5 Schematic Drawing of Building / Lot Relations in Ankara

(Author, 2023)

For Ankara Houses, the courtyard is one of the most important components and can contain many elements. Courtyard may contain some service spaces or architectural elements such as kitchen, wood house, stove, storage area, toilet or pool, well and fountain. Next to the main building or annexed buildings, stone pavement was used in almost every courtyard.[137]

[137] Şahin, 1995. p.143

In Ankara, it is typical for lots to have one street facade, while corner structures have multiple street facades. Building entrances can be divided into 4 classes based on these locations: “entrance from the street to the court then to the building”, “entrance from the street to the building and then to the court”, “direct entrance from the street to the building” and “entrance to different levels or separate entrances of the building and the court”. [138] Based on Şahin's study, it is seen that the building-street-entrance relations of the Ankara House are parallel to the traditional definition of "Ottoman House". (Figure 3.6)

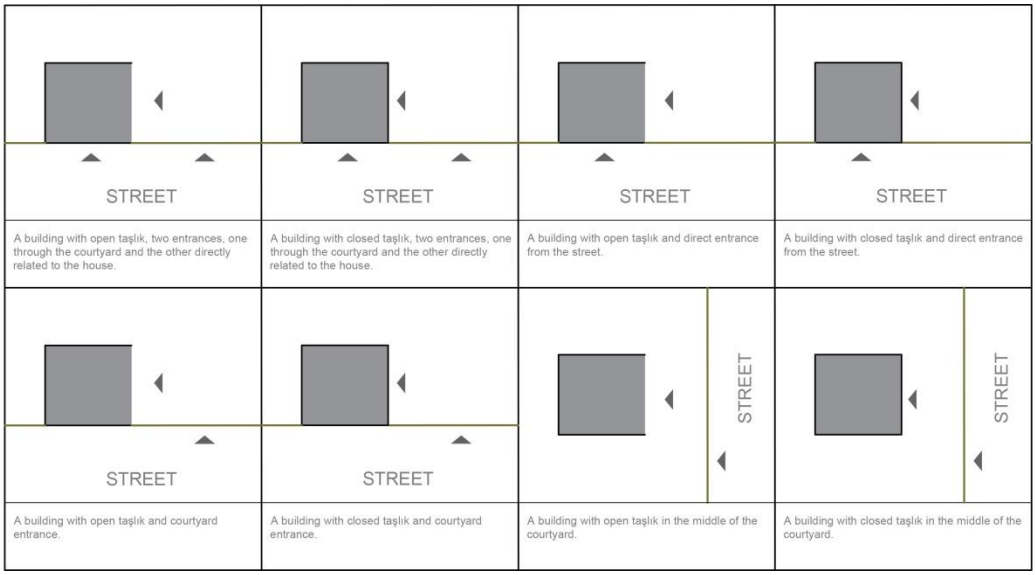


Figure 3.6 Building-Courtyard-Street Relationship of Traditional Ottoman House

(Author, 2023 based on Yürekli,1975)

Mass Characteristics

The mass characteristics of Ankara Houses vary according to their location. There is no specific systematic typology for the height difference between the ground floor and the first floor, but it may vary according to the topography. The number of floors varies between one and three floors, but mostly 2-storey buildings are

[138] Şahin, 1995. p.144-145

seen.[139] As mentioned before, there can be many service areas in the courtyard. These areas can be adjacent with the building or completely separate. Since it is a common situation to add new floors to single-storey buildings, it can be said that changing the number of floors is a feature of Ankara Houses that develops over time.

Spatial Organization and Plan Scheme

Ankara Houses have been plain and simple in terms of plan establishment and have the same plan types as the traditional Ottoman House. Only plan type *'without a sofa'* is a type that is not very common in Ankara houses. In some of the houses with *outer sofa*, which were built in a small number between the 17th and 18th centuries, the *sofa* continued between the rooms. The examples of the rooms arranged in a row are few, and they are often freely grouped in different directions and around the *sofa*. In general, plan types '*with an inner sofa'* were used.[140]

Ankara houses plan types;[141]

- Types without a Sofa
- Types with an Outer Sofa
- Types with an Inner Sofa
- Types with a Central Sofa

The type without a sofa is the simplest state of the Ottoman house. It is exactly the same as the nomad tent in terms of plan and interior arrangement.[142] In the plan type without a sofa, the rooms have no relations with each other. Each room is entered from the outside. These types are usually the case for houses with inner courtyards, front gardens or side gardens protected by gates and garden walls. They

[139] Akok,1951. p.7
[140] Eldem, 1954. p.60
[141] Akok, 1951; Şahin.1995; Tuncer,2002
[142] Köse 2005. p.170

are often built to balance the heavy demand for homes.[143] For this reason, it has been applied mostly in hot climatic regions, except for compulsory situations.[144]

In the types with an outer sofa, the sofa is located on one side of the building and faces the courtyard with one side open. The rooms are located on the other side of the sofa. It can be applied mostly in hot and temperate climatic regions.[145]

In the types with an inner sofa, the sofa was placed inside the building with rooms on both sides of it. The solution with inner sofa is also called *"karnıyarık".* This type may have projections on both sides.[146] The plan type with an inner sofa is the most common plan type used in Ankara house. In this type, the sofa is oriented either in the sunny, scenic direction or towards the street.

In the plan type with a central sofa, the central area, located right into the middle of the building, connects the rooms with each other. With the sofa in the middle, the house plans turned into squares or rectangles close to squares.[147] Four rooms were placed at the four corners of the building, and service spaces such as stairs, iwans, cellars and kitchens were brought between the rooms. While the sofa was originally four corners, the corners were chamfered over time and octagonal, polygonal, oval or elliptical shapes were formed. The fact that the sofa is protected has enabled the house to be well heated, which has been the reason for preference for cold regions.[148]

[143] Şahin,1995. p. 158
[144] Küçükerman, 2007. pp.108-109
[145] Küçükerman, 2007. pp.108-109
[146] Bektaş 2013. p.130
[147] Küçükerman, 2007. pp.108-109
[148] Bektaş 2013.p.130

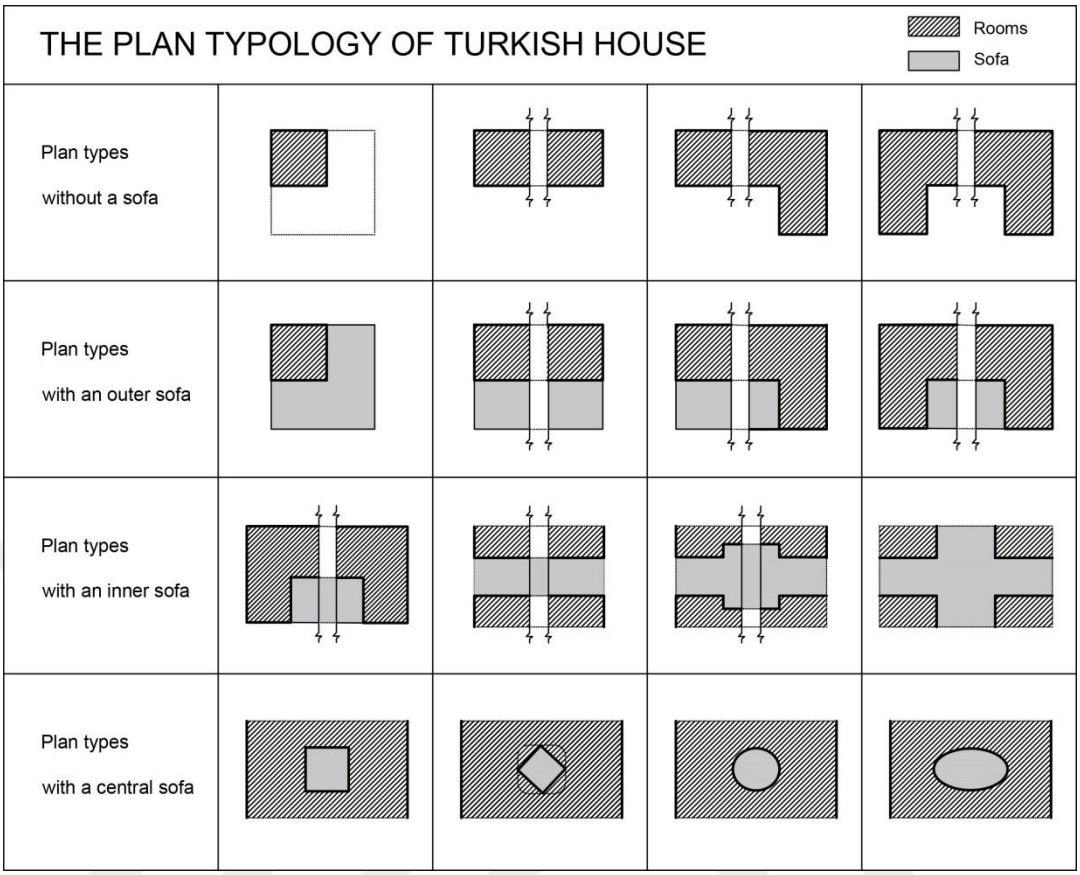


Figure 3.7 Plan Typology of 'Ottoman House'

(Author, 2023 based on Eldem,1972; Küçükerman,1973)

The spatial setup of the Ankara house is over the courtyard and the building is inside the courtyard. Service areas such as the kitchen, toilet, bathroom and storage area are located either in the courtyard or on the ground floor. There are many interior and spatial elements in Ankara Houses. [149] (Appendix G)

Facade Organization

In the facade organization of Ankara houses, the differences in the mass and spatial characteristics of the houses and different combinations of elements show diversity, and in this case, there is no fairly facade typology. Also, almost every case

[149] Şahin, 1995. p.149

represents a unique frontal organization.[150] Elements that form the facade of Ankara houses are windows, door frames, shutters, wooden cornices, posts, etc. and in mass scale are projection, balcony, caves, cihannüma and *köşk*. Plaster, paint, and stone or brick are the finishing elements that give the facade texture. The windows used on the upper floors are the most crucial component of the facades.

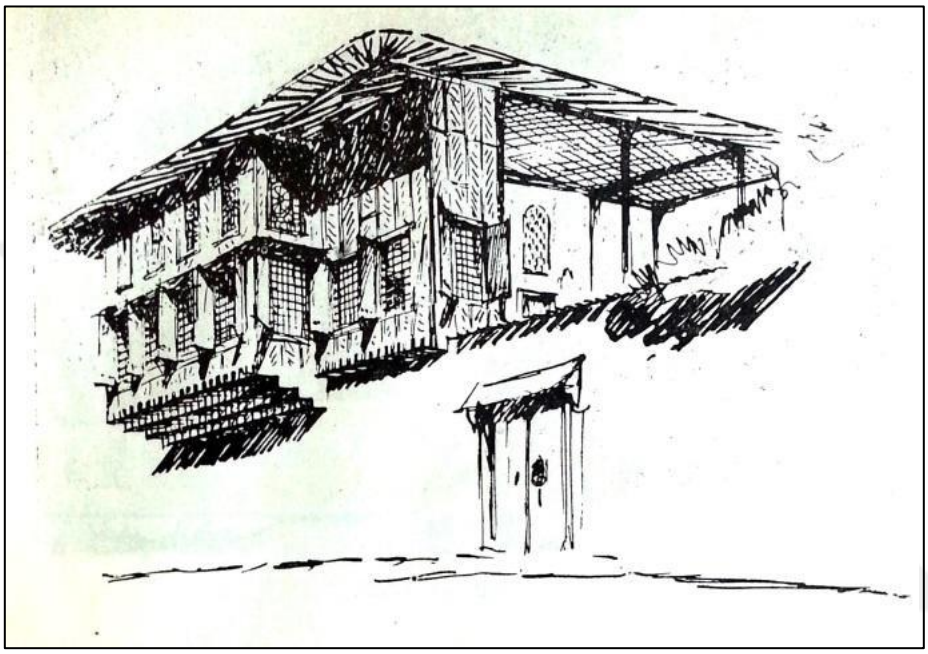


Figure 3.8 An example of the exterior of the Ankara Houses

(Erginbaş,1961)

Architectural Elements

The projection, balcony, *köşk*, and *cihannüma* are the elements that have an impact on the mass characteristics of the Ankara house. The interior architectural components that compose houses include the ceiling, the elements that form the room facades, such as the doors, windows, and their elements (cage, shutter, railing, etc.), the fireplace, niches, cupboards, lambalık, and gusülhane, sergen. All of these components are relatively basic and have unique local features in Ankara

[150] Şahin, 1995. p.159

houses, despite the fact that their regional names in Anatolia vary depending on their decorations and particular applications.

Projections

The most important factor affecting the facade appearance of the house is the projections. They are architectural elements that are supported by piers from the lower floors and allow the upper floor to overflow towards the street. Ankara houses gained different shapes and appearances thanks to the bay windows as they passed from single-storey to multi-storey.[151] The contribution of the projections created in different types and forms to the street perspective, which is constantly changing in the second and third dimensions, proves the existence of a high level architectural understanding. [152]

a. Mehmet Akif House Museum (Altındağ)

b. Alagöz Karargah Museum (Polatlı)

c. Living Museum Annex (Beypazarı)

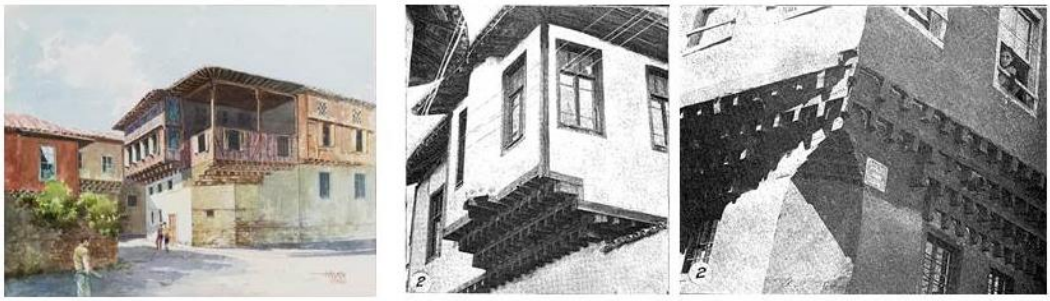
Figure 3.9 Projection Types in Ankara

(Author, 2022)

Projections may be arranged symmetrically through the entire facade, at the center, on either side, or at a specific location on the facade. Buildings with corners may have projections on both facades that are independent from one another or a single

[151] Kuban, 1978. p.192
[152] Şahin,1995. p.162

projection that extends to both facades from the corner. The angle between the ground floor walls and the street is typically used to define the projections' shape. The projections in Ankara frequently employ rectangular, triangular, or trapezoidal shapes. The structural systems of the projections can be divided into three categories: the simple projection, the projection with bracing elements, and the projection with overlapping elements (Ankara type)[153]. In the earlier homes, the projection with overlapping components, popularly known as the Ankara type, was widely utilized in between these. However, braced projections are more frequent in relatively more recent structures.



a. (Hotan, 1980) b. Akok, 1951

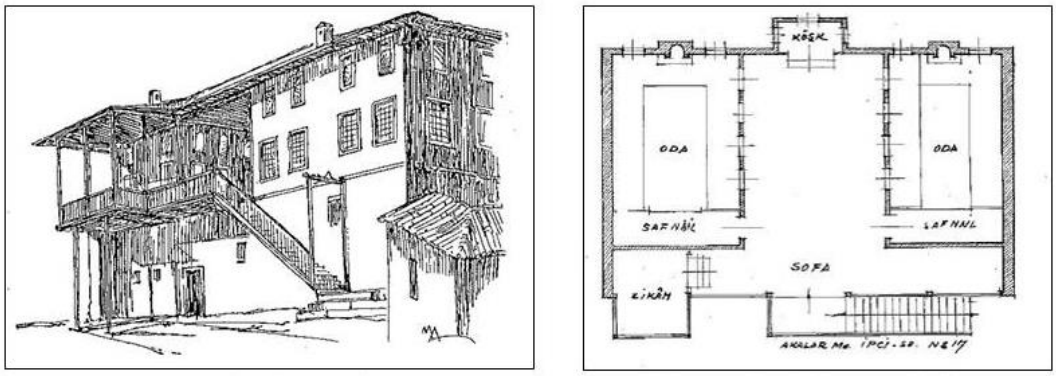
Figure 3.10 Ankara Type Projection Examples

Balcony

In the direction facing the front courtyard of the house, they are open and covered areas. It is in a very important position for the facade element of old Ankara houses. It is not seen very often in later period structures. It is usually carried by wooden buttresses. Balcony or *seyregah* or *zigah* was surrounded by timber columns, the inter-columns were either left plain or decorated with arches, and railings were placed at the bottom.[154] (Figure 3.11) It has been observed that in

[153] Şahin,1995. p.163
[154] Akok,1946. p.7

some houses that do not see the view well, balconies called *seyregah* are placed in other parts of the building.[155]



a. Example of *seyregah* b. Example of plan organization

Figure 3.11 Spatial Organization of Ankara Houses

(Akok,1951)

Cihannüma

Cihannüma, which means "who sees the world"[156] in Persian, is called the rooms in Ottoman civil architecture, mostly placed in the attic, overlooking the view, and surrounded by glass.[157] Cihannümas, which are common in Ottoman period houses, are called by different names such as "Köşk Oda", "Yıldız Villa", "Kuşkondu" in Anatolia. *Cihannüma* is a space, especially on the attic and front facades of large-scale houses, formed by the attic rising from the roof and used mostly for warehouse purposes, whose windows generally follow the arrangement of the main façade. This section, which is also used as a corner to watch the scenery, cool off on hot summer days or escape from the busy crowd at home, is an important

[155] Akok,1951. p.4.
[156] Kanar, 2000, p. 401.
[157] Arseven, 1983, p.22

building element of the Ottoman residential architecture with its different architectural and ornamental features.[158]

a. Beypazarı
(Torun,2004)

b. Çubuk
(Author,2022)

Figure 3.12 Cihannüma examples in Ankara

Ceiling

Most of the ceiling types in Ottoman house architecture can be seen in historical Ankara houses.[159] In line with the spatial hierarchy in the rooms, the ceilings in the rooms also vary from the simpler to the more decorative.[160] The sizes and decorations of the ceilings are proportional to the size of the room, the sofa or the balcony. The cores of the ceilings are made more carefully and decoratively than the other parts.[161] (Appendix H)

Flooring

In Ankara Houses, the floors built with timber beams in the interior are covered using timber and tiles. Timber and tile are the two main building materials used for flooring, but compacted soil is also used for the service spaces on the upper

[158] Çetin, 2008, p.45.
[159] Öz, 1944 , p. 30.
[160] Şahin,1995. p.145
[161] Akok,1951. p.7

floors.[162] It is seen that stone material is used for areas such as *taşlık* and courtyard on the ground floor. Private areas in the main rooms covered with timber flooring such as *sekialti* and *sekiüstü* are furnished with tiles.[163]

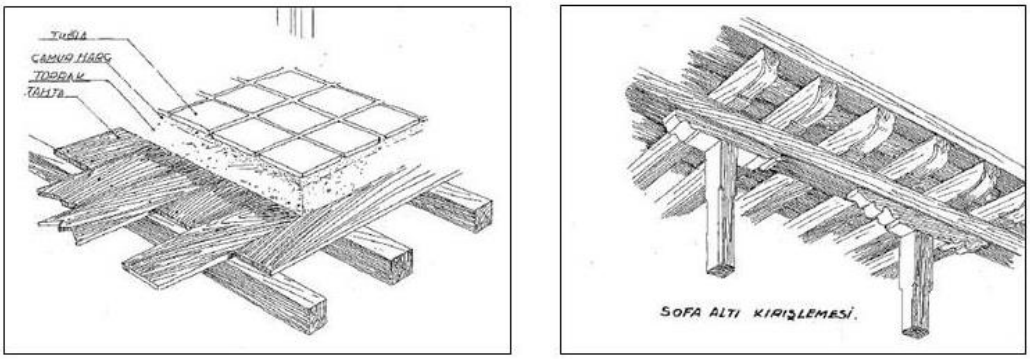


Figure 3.13 Tile paving with timber beams

(Akok,1951)

Safnail

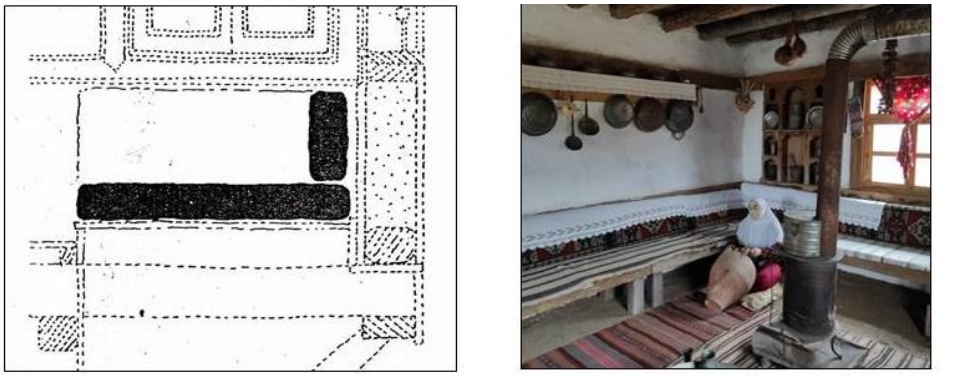
Safnail is the area where servants stand to take orders from the host or guest throughout the main rooms, separated from the floor by a railing when entering the door. [164] This area, which is called *pabuçluk* in some regions, is lower than the main room and covered with tiles.[165] (Figure 3.19)

Sedir

Sedir, is a built-in sitting element located just below the windows, in the areas where daylight enters the most. Although it can be arranged differently according to the forms of the rooms, it basically surrounds one or two walls on the opposite side of the room entrance.[166] There are even examples in early period houses

[162] Şahin,1995. p.166
[163] Akok, 1951. p.6; Şahin,1995. p.166
[164] Arseven, 1939. p.116
[165] Şahin, 1995. p.168
[166] Altun, 2008. p. 224; Kuban, 1995. pp. 114-117

surrounding three sides of the room.[167] The *sedir* is usually 25-40 cm high and 70-80 cm deep, and the seating area provided by the *sedir* is about 3-5 meters.[168] Although the characteristics of the houses and rooms differ depending on the climatic differences, the basic principles such as the location of the cedars do not change all over Anatolia.[169]



a. A section of *sedir* (Küçükerman, 1988) b. An example of *sedir*, Çamlıdere (Varlı, 2022)

Figure 3.14 Examples of *sedir*

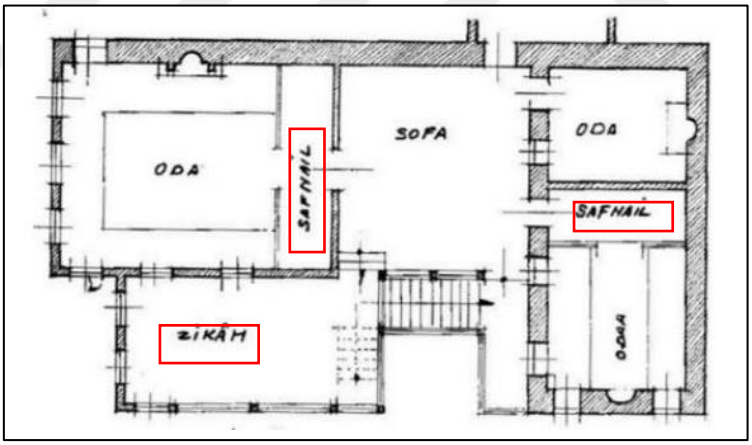


Figure 3.15 *Safnail* and *Seyragah (Zikah)* Example - Halıcı İbrahim House (Akok,1951)

[167] Şahin,1995. p.165
[168] Küçükerman, 1988. p. 148.
[169] Kuban, 1995. pp. 114-117.

Sandalyelik and Sergen

Sandalyelik is a wooden ledge or cornice typically situated along the wall positioned about 65-70 cm above the floor level and spanning around 15-20 cm in width. Its primary function is to protect the wall plaster from potential damage that may result from movable furniture like chairs.[170] *Sergen* is a shelf that wraps around the room at the window and door heights, with a width of roughly 12-15 cm. With its proportions of this size, it creates a space in the room for a gas lamp and numerous accessories.[171]

a. Çamlıdere Semerkand Museum (Varlı, 2022)

b. A house from Beypazarı (Ulaş, 2011)

Figure 3.16 Examples of *sandalyelik* and *sergen*

Cupboards, Lambalık, Niches

Built-in cupboards are the integral parts of the rooms made in different sizes for the purpose of storing and protecting the items in the room. *Yüklük* is a large closet where the beds necessary for sleeping in the room are stored. Its depth is 75-90 cm, and its width is 130-150 cm.[172] The height of the yüklük starts from 60-80 cm so

[170] Şahin, 1995. p.168
[171] Küçükerman, 1973. p.148
[172] Günay, 1998

that the bed can be easily taken. It has double doors, and the bottom is mostly used as a *gusülhane*. The yüklük also serves the purpose of providing sound insulation between the rooms.[173] *Lambalık* / *aynalık* or *şerbetlik* is a small niches or alcove located near the entrance of the house where a lamp or other valuable household utensils is put. There are cells in the form of a wide niche in the middle of the aynalık, and on both sides of these shelves are arranged as small compartments. These units are generally used in rooms and halls opposite the stove and on the same axis. There are also those made with wooden material or with gypsum plaster.[174]

Gusülhane

Inside the cupboards, there were sections called *gusülhane* and used for washing; The *gusülhane* is in the cupboards close to the stove or close to the stove of the next room. In this way, the interior can be kept warm. The size of these parts is just enough to put the seat and water bowl, and there is also a waste water drain.[175]

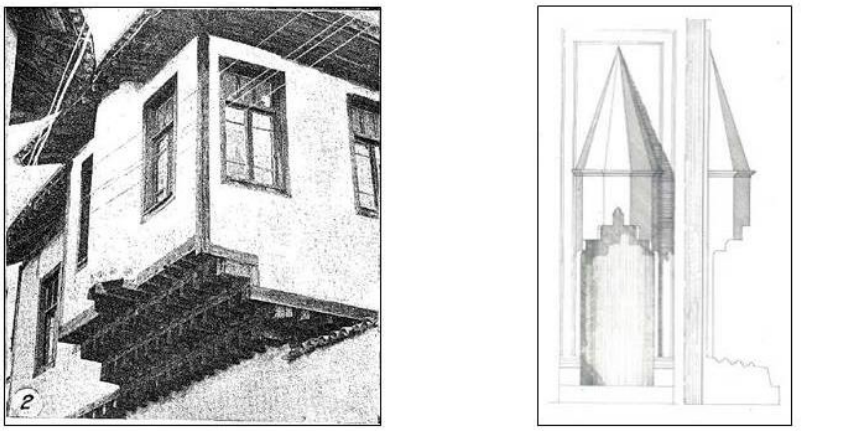
a. Beypazarı (Gürel,2009) b. Altındağ (Bilgiç,2008) c. Çamlıdere (Varlı,2022)

Figure 3.17 Examples of Cupboards, Lambalık and Gusülhane

[173] Kuban, 1995. p.117
[174] Akok, 1951. p.8
[175] Bozkurt, 2013. s.47

Ocak

In the old Ankara Houses, the fireplaces were placed in front of the niches left inside the thick walls or in the niches of the thin walls that protrude in the form of a projection. The hoods of the ocak that face the room are made of plaster, in the form of a half pyramid or a half dome.[176] *Yaşmaks*[177] are sliced in the form of half of a regular prism. Today, these fireplaces in Ankara Houses have almost completely disappeared.[178]



a. Altındağ (Akok,1951) b. Altındağ (Akok&Gökoğlu, 1946)

Figure 3.18 Example of fireplaces (ocak)

Ornaments

Painting and embroidery is an important element in Old Ankara Houses. This decoration technique, which is rarely seen today, can be found on ceilings, ceiling cores, doors and other parts of houses.[179] In Ankara Houses, mostly geometric and floral decoration techniques are seen. While geometric ornaments are mostly seen

[176] Akok,1951. p.8
[177] wooden cone in front of the stove
[178] Şahin,1995. p.172
[179] Akok&Gündoğdu, 1946. p.8

in plaster and carpentry works, floral patterns are seen in decorations such as painting and hand-drawn works.[180]

a. Çamlıdere (Varlı,2022) b. Beypazarı (Varlı,2022)

Figure 3.19 Examples of Ornaments in Ankara Houses

Construction Technique and Materials

A typical construction technique for traditional dwellings in Ankara involves the use of different materials and techniques for the ground and upper floors of the main buildings. Specifically, the ground floors are constructed using stone masonry with timber bond-beams,[181] which provide a strong and durable foundation for the building. There is a large stone masonry on the foundation walls of the Ankara houses.[182] The height of the foundation walls of some houses continues as stone until the level of the first floor, but in some houses they are built with mud brick. Its basic materials are generally composed of andesite called Ankara stone. The upper layers of the foundation wall are made of a mud-brick or rubble stone. Wall thicknesses usually vary between 50-90 cm, but the standard thickness is between 60-80 cm.[183] Timber beams are laid on mud-brick or stone masonry foundations.

[180] Akok,1951. p.9
[181] Keskin, 2008. p.62 cited as Asatekin,2008.
[182] Akok,1951. p.5
[183] Şahin,1995. p.175

The construction technique for the ground floor of buildings involves the use of different types of materials. Cut or rubble stones, or even mud-brick masonry, are commonly used to build the walls, while the foundations are made of only rubble stone. In the walling process, rough stone blocks are used in an irregular order to create the rubble stone masonry, with larger blocks placed on the outer parts and smaller blocks placed on the inner parts. To bind these stones together, an earth-based mortar made of silt, clay, and straw is used. [184] This particular type of mortar provides a strong and durable bond for the masonry walls.

On the other hand, the upper floors are constructed using a timber skeleton frame with brick and mud-brick infill.[185] This combination of materials and techniques offers several advantages, including flexibility and adaptability in the construction process, as well as resilience against the region's environmental conditions. It is likely that the use of these particular materials and techniques is informed by factors such as the availability of resources, the climate and geological conditions of the region, as well as cultural and historical building traditions.

The construction of roofs in Ankara Houses involves placing them on the upper storey's ceiling girders or roof beams. Directly placing the roof structure on the ceiling girders is not usual since the shape of the roof may not match the order of the girders. To avoid this issue, a secondary layer of roof girders is added on top of the ceiling girders to accommodate the roof's geometry. The use of hanging roofs with trusses is not a common practice in Ankara Houses.[186]

Overall, the use of stone and timber in the construction of traditional dwellings in Ankara reflects a harmonious blend of traditional and practical building techniques, resulting in structures that are not only visually appealing but also functional and resilient.

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[184] Şahin,1995. p.180
[185] Keskin, 2008. p.62 cited as Asatekin,2008.
[186] Şahin,1995. p.200

3.3 Case A: Beypazarı History and Culture Museum

Beypazarı, which was included to UNESCO's World Heritage Tentative List in 2020, is located in the upper Sakarya Basin of Central Anatolia, 100 kilometers northwest of Ankara. It neighbors the districts of Ayaş, Güdül, Çamlıdere, Kıbrısçık, Sebe, Nallıhan, Mihalıççık, and Polatlı.

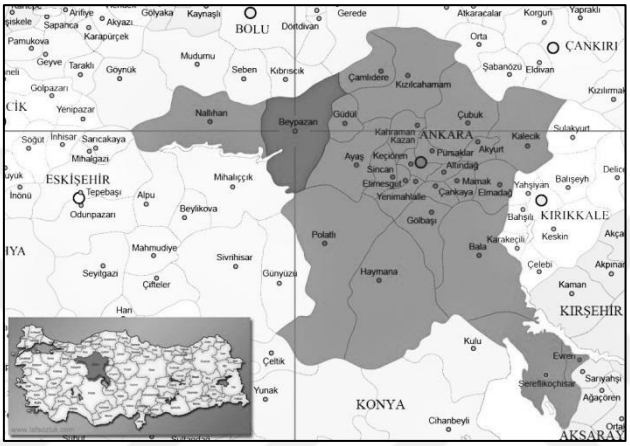

Figure 3.20 Location of Beypazarı

Beypazarı is suitable for irrigated agriculture thanks to the abundant rivers, especially the Kirmir, İlhan, Aladağ, Süveri and İnözü rivers. In addition, the city is rich in underground waters and is famous for its mineral water. The economy of the district is based on agriculture, animal husbandry, industry, handicrafts and cultural tourism, which has developed rapidly since the beginning of the 21st century, and the service sector, which has gained importance in parallel. [187]

In the Ottoman period, Beypazarı used the Alaeddin Mosque and its surroundings, which remained from the Seljuk period, as the central bazaar, and the residential area was concentrated in the Rüstempaşa District and Beytepe District. In the 19th

[187] Atak, 2008. pp.155-161

century, Zafer Neighborhood was established in order to settle immigrants from abroad, and over time, the settlement developed towards the north and west.[188]

The bazaar was still the center of the city in the Republican period, and the existing neighborhoods were preserved, and Gazipaşa and Ayvaşık Neighborhood were established in 1954 in order to settle the people living here as a result of the burning of the houses in the north of today's Kurşunlu Mosque. In addition, with the opening of Çayırhan Thermal Power Plant and the establishment of lodgings in 1978, the city developed towards the west and southwest. During the presidency of Turgut Özal, Kurtuluş and Hacıkara Neighborhoods were established with the cooperative law, the city continued to expand to the west and the industrial site remained within the city. For this reason, in the 1980s, the industrial area was moved to Akyazı location. Since 1999, Beypazarı has been opened to tourism, and as a result of visitors from Ankara and increasing commercial activities, the city has developed towards the Ankara road in the east and southeast.[189] The historical urban texture consists of the bazaar and its surroundings, including Beytepe, Cumhuriyet, Istiklal, Kurtuluş, Rüstempaşa and Zafer Neighborhoods.

[188] Bozkurt, 2004. pp.25-26

[189] Atak, 2008. p.69

3.3.1 Traditional Beypazarı Houses

Figure 3.21 Settlement Form in Beypazarı

(Gültekin, 2007)

The traditional texture (old settlement) dating back to the Ottoman Period has unique characteristics that are formed by the interaction of the geography and natural structure and local culture. The traditional texture, which was planned and reconstructed with the grid system after the fire in 1849, focuses on the bazaar with 600 shops and the Nasuh Paşa (Sulu) Inn, dated 1613, which was repaired in 2021[190] and have survived to the present day.[191]

The streets on which Beypazarı houses are located observe the pedestrian scale in the context of the housing-outdoor relationship. The roads between houses are on a human scale. The streets are wide enough for pedestrians or laden animals to pass. The corners of the houses are chamfered to respect the pedestrian. Since the urban texture is shaped according to the topography, the irregular housing islands are shaped according to the slope, and as they move away from the center, they form dead-end streets, some of which end with stairs. The entrances to the traditional

[190] http://www.beypazari.gov.tr/tarihi-yapilar
[191] Gültekin, 2007. p.264

houses are directly from the street on the slopes. In some houses with a small garden, the main entrance and the garden entrance are connected to the street. In the sections with less inclination, first the garden and then the house are reached and the main facade is in the street direction.[192]

The houses in Beypazarı have the characteristics of traditional Ottoman houses. The houses are generally 2 or 3 storeys and the ground floors are made of stone masonry, the upper floors are made of timber frame structural system with timber or mudbrick infill. Timber sills covering the exterior of traditional Beypazarı houses were plastered with mortar plaster (sweet lime). Generally, the walls facing north or on which there is a fireplace are filled with mudbrick, and the partition walls are made with the *şamdolma* technique, which is formed by combining sweet lime with lathwork.[193] In the building system peculiar to Beypazarı, the ground stone walls of the houses are mostly not load-bearing. An upper floor is built on the pillars that can be seen from the facade. After the big fire in Beypazarı, the lower floors lost their bearing capacity, and the upper floors were rebuilt so that the stone walls would not carry the load.[194] Generally, the symmetry-dominated facades can have projection or not and with *guşgana*[195]. Projections may be arranged symmetrically or asymmetrically on the entire facade, in the middle, on the sides, or at a particular portion of the facade. Projections and balconies are supported by buttresses. The facades are decorated with different elements such as timber balustrades, balcony and shutters together with projections.[196]

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[192] Gültekin, 2010.
[193] Torun,2004. p.116
[194] Aksulu,1985. pp. 18-23.
[195] *Guşgana* or *cihannüma* are spaces, especially on the attic and front facades of large-scale houses, formed by the attic rising from the roof and used mostly for warehouse purposes, whose windows generally follow the arrangement of the main facade. (see Chapter 3.1.2)
[196] Gültekin, 2007. p.265

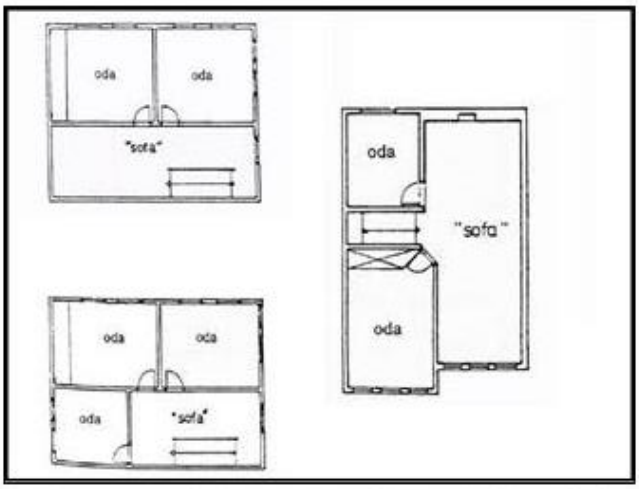
a. (Torun,2004)

b. (Özen,2011)

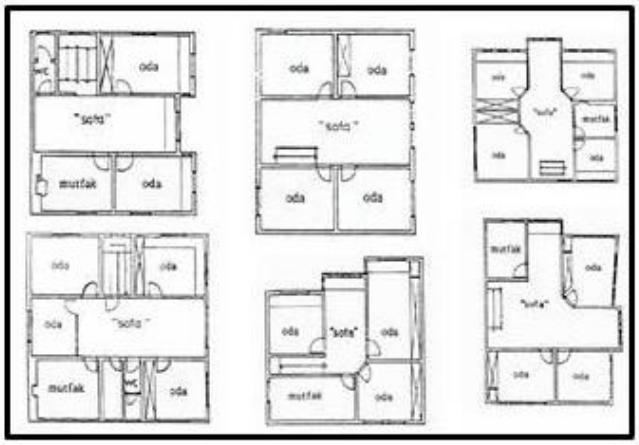
Figure 3.22 Examples of *guşgana* in Beypazarı

The houses have a plan scheme with outer, inner and central sofas. Due to the climate, plan types with inner and central sofa are in the majority. Ground floors are different from other floors due to their paved entrance (*taşlık*) function. The upper floors are the main living floors and are designed with more care. In Beypazarı houses, the courtyard is an element that determines the positioning of the building on the lot and is the main living space in months when the weather is suitable. In buildings with courtyards, service areas such as toilets, barns and haylofts and the section where the fireplace is located are elevated and separated from each other by the difference in level. The ground floors consist of paved entrance, barns and cellars. The cellars called *"messan"* or *"mahzen"* among the local people and the servant section in the large mansions are also seen in some examples.[197]

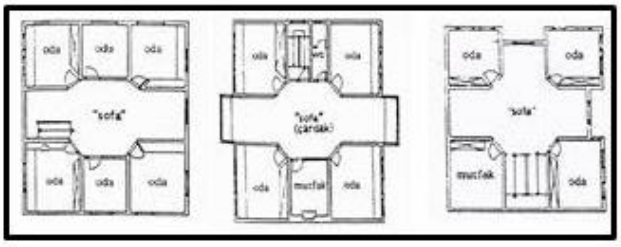
[197] Gültekin, 2007. p.266



a. Beypazarı Houses Plan Types-Outer Sofa



b. Beypazarı Houses Plan Types-Inner Sofa



c. Beypazarı Houses Plan Types-Central Sofa

(Demir, 2003)

In the rooms, there are decoration elements such as *sedir*, *dolap*, *sergen*, *lambalık* or *çiçeklik* and niches. Wooden *sedir* used for sitting and lying functions, are located on the walls opening to the garden or the view. There are fixed wooden cupboars *(dolap, yüklük)* in the rooms and sofas, where one wall is completely separated and which can be decorated or undecorated depending on the importance of the room. This cupboards offers "*yüklük*" places for the storage of mattresses, quilts, and pillows. Additionally, it typically includes a bathroom, known as a "*gusülhane*". [198]

a. An example of *'Gusülhane'* from a house in Beypazarı

b. An example of *'Lambalık'* from a house in Beypazarı

Figure 3.23 Examples of Güsülhane and Lambalık

(Ulaş,2012)

[198] Torun, 2004. p.122; Demir,2003. p.83

3.3.2 General Characteristics of the Building

The traditional house is located on Yenice Street No: 2 in Cumhuriyet District. The mansion was built by Ali Karaoğuz in 1900[199] and was used as a residence by his son Nurettin Karaoğuz and his family until 1977. The mansion was donated to Ankara Special Provincial Administration by Mehmet Nurettin Karaoğuz and turned into a museum in 1997.[200]

a. Cumhuriyet District Boundary (Google Maps,2023)

b. Layout of the Museum (TKGM, 2023)

Figure 3.24 Location of the Building

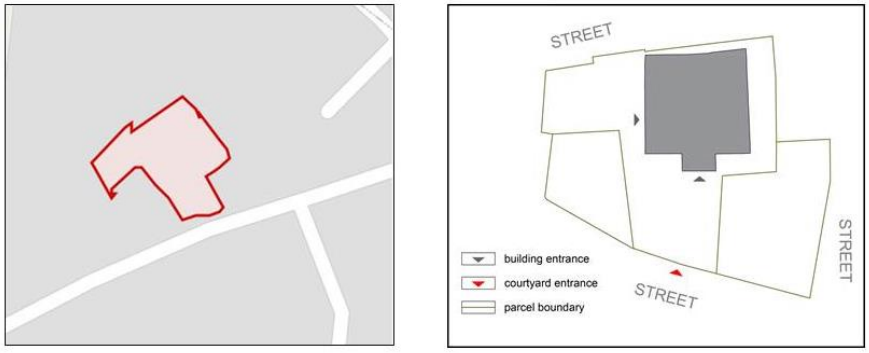
The building is situated in a central location within Cumhuriyet Mahallesi, one of the neighborhoods where the traditional housing pattern has been preserved. It is in close proximity to the 18th-century Aladdin Mosque[201].

The mansion is located in the middle of an irregular polygonal planned courtyard. The courtyard, which is surrounded by streets in the north, east and south

[199] http://www.envanter.gov.tr/anit/index/detay/36025
[200] Beşer Mühendislik ve Müşavirlik Ltd. Şti. Proje Raporu,2009
[201] Gültekin, 2005. p.264

directions, has neighboring houses and courtyards in the west and northeast directions. (Figure 3.25)

There are 3 different lots within the borders of museum area. According to the boundaries of the lot where the building is located; The building is in the *'Main Building Oriented to the Street with its Side*' type according to the building-lot classification.



a. Lot of the building (TKGM,2023) b. Building-lot relation of the building

Figure 3.25 Building-Lot Relationship of the House

(Author,2022)

The building displays similarities to the general architectural design of Beypazarı dwellings. The building does not have a direct entrance from the street. The entrance to the courtyard, which is constructed using rubble stones, is accessible through a door situated on the southern wall of the courtyard, opening to the street. The building has 2 entrances, the main entrance on the south. The main entrance of the building is located in the center of the south facade, which can be accessed after entering the courtyard. The secondary entrance is situated on the west wall and can be reached by stairs due to the level difference. The high level difference between the courtyard door and the main entrance door of the mansion is approximately 3 meters. The courtyard's level difference is managed through wide steps covered with natural stone. Additionally, the courtyard is divided into sections located at various elevations. There is a stone-walled and wooden-roofed museum

management building built adjacent to the mansion in the courtyard, and a toilet building with stone walls and a wooden roof in the eastern section.

a. Museum Management Building

b. Toilets

Figure 3.26 The Building in the Courtyard

(Author,2022)

There is also a wooden wheat granary just to the left of the courtyard entrance. Moreover, there is a security cabin built to ensure the security of the museum right next to the courtyard entrance.

a. The Granary in the Courtyard

b. The Security Cabin

Figure 3.27 The Granery and Security Cabin

(Author,2022)

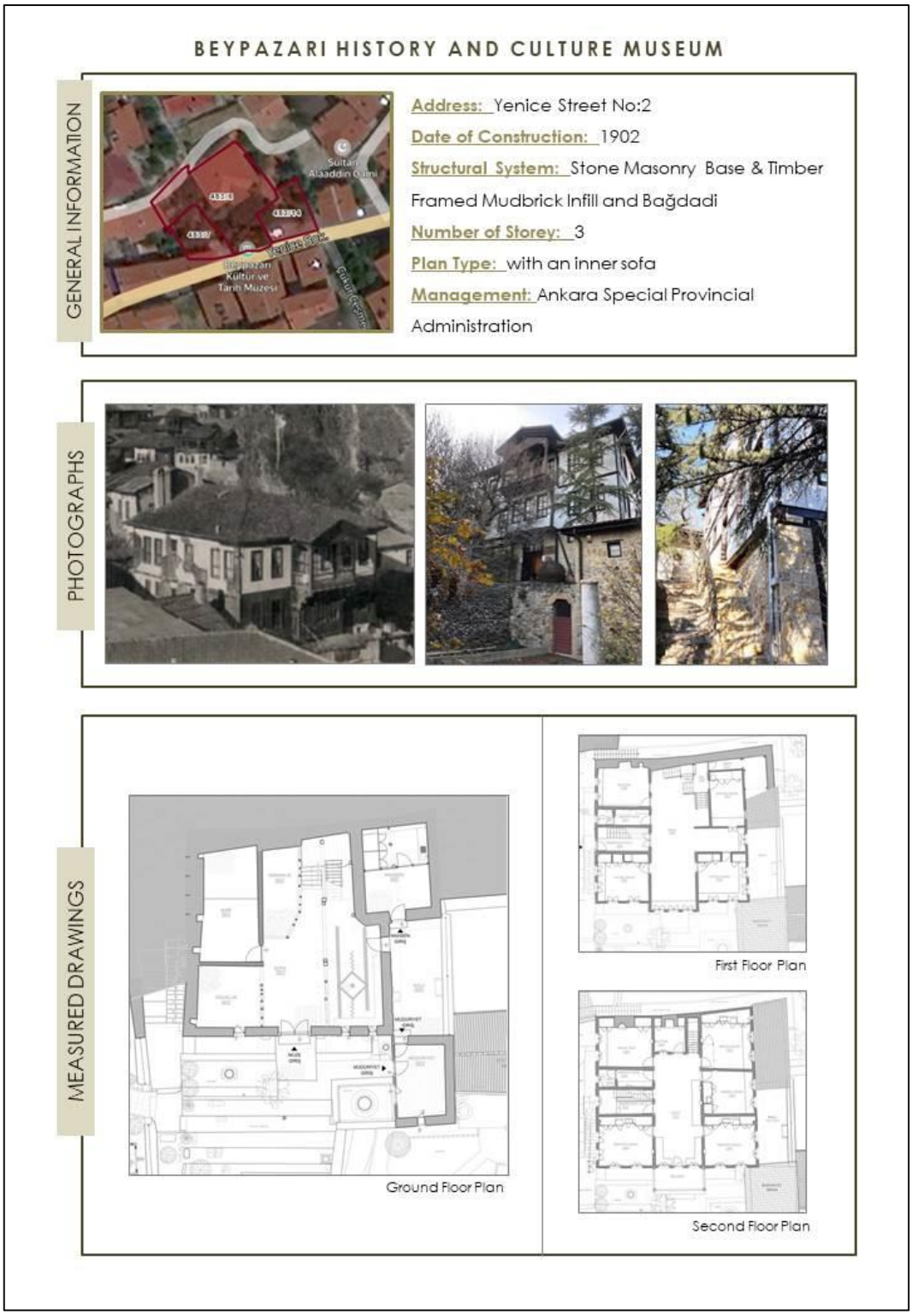


Figure 3.28 General Sheet of the Beypazarı History and Culture Museum

(Author,2022)

The building was built as three floors on a sloping land. It has two floors from the west facade where the secondary entrance is located. The facade organization of the building is similar to the traditional Beypazarı houses. There are two small iron fingered windows on the right and one on the left of the south facade of the ground floor. Timber pillars and buttresses are visible on the facade together with the rubble stone masonry. The first and second floor facades are plastered. It has projection in the middle of the south facade on the first floor. There are timber moldings at floor levels. A timber balcony located in the middle of the south facade of the second floor. It is covered with a triangular pediment roof. There is an arched door opening to the balcony on the facade and a window on each side of the door. The facade layout of the building is generally symmetrical. Similar to traditional Ottoman Houses, it is a bright building with plenty of windows.

The plan type of the house is type with an inner sofa. The ground floor of the building is entered through a double-winged wooden door in the middle of the facade. In the interior, there is a large sofa, a barn and stairs to the upper floor. The barn section in the northwest corner is separated from the sofa by timber load bearing walls and has display windows. The flooring of the ground floor is stone. The outer walls are made of rubble stone with lime plaster, and the walls surrounding the barn inside are covered with timber lathing with lime mortar on timber pillars. The timber pillars of the upper floors go down to the ground on this floor, but the pillars and buttresses are not covered. The timber-beam ceiling of the ground floor is not covered from below and the floor coverings of the upper floor are visible. The sofa is illuminated by the window above the entrance door and three small windows on the south wall. Other walls have small niches but no windows. A door to the east of the sofa leads to a small, stone-paved courtyard. The cellar in the north direction is accessed from this courtyard. The floor covering of the cellar, which is used as a kitchen and office by the museum staff today, made of natural stone. The walls are made of lime plaster on rubble stone, while the ceiling has a wooden coating on timber beams and earth filling to make it fire-resistant as food is stored.

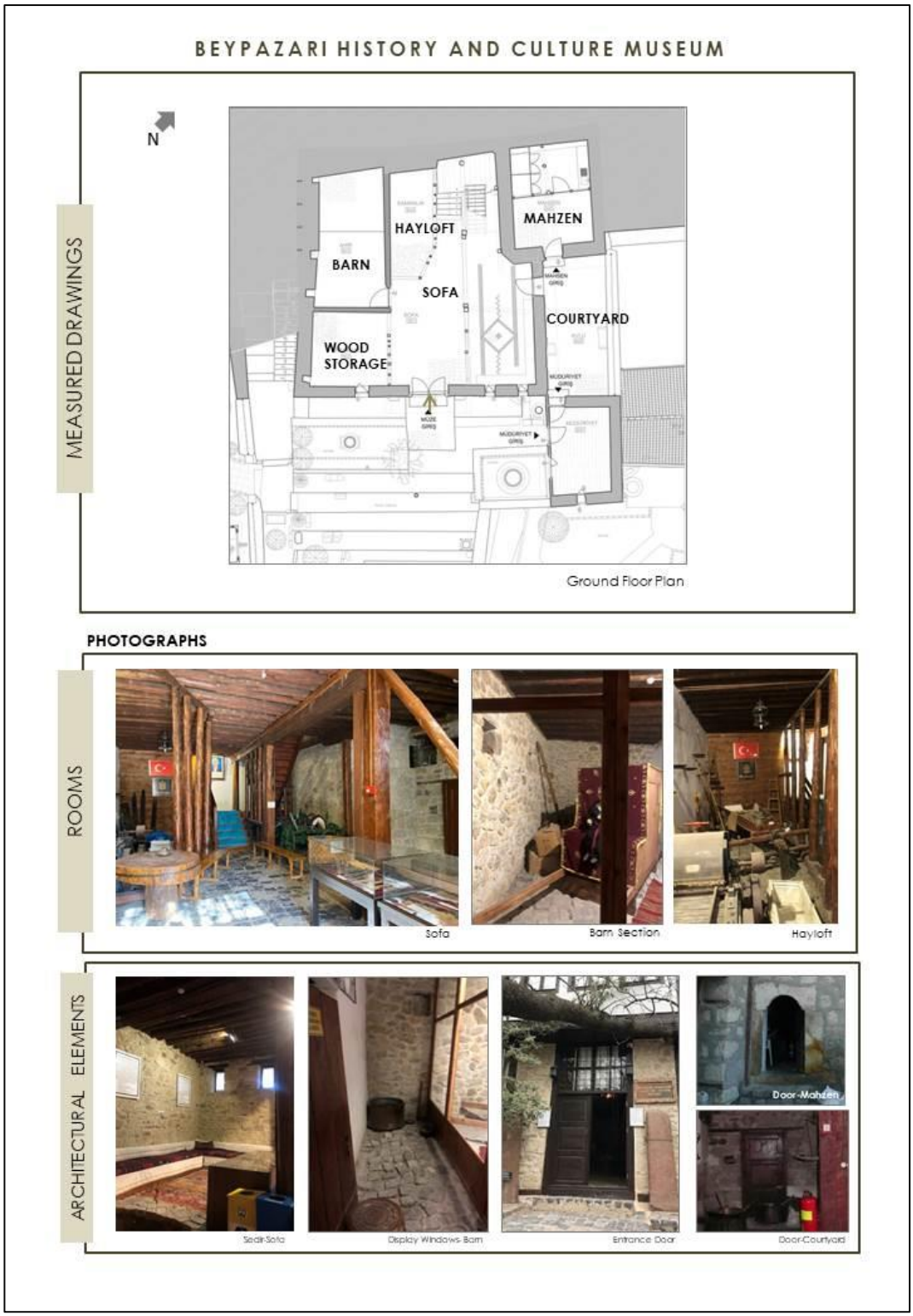


Figure 3.29 Ground Floor Sheet of the Beypazarı History and Culture Museum

(Author,2022)

The sofa on the first floor of the mansion is reached by wooden stairs on the ground floor. The sofa extending in the north-south direction has divided this floor into two in the middle. There is a wooden *sedir* south of the sofa. Doors on the east wall of the sofa open to a bedroom 2, room and attic. On the north wall of the bedroom 2 there is a transition to the extension of the sofa and a large wooden cupboards. A part of the wooden cupboard is the *gusülhane* belonging to the room.

From the northeast corner of the hall, a landing can be reached with four steps. From here you can reach the room and the roof of the cellar on the ground floor. On the north wall of the room is a wooden cabinet with a *gusülhane*. The doors on the west wall of the sofa on the first floor open to the kitchen, washroom, stair hall and bedroom areas. In the kitchen, a timber display window has been built in front of the door to prevent visitors from entering the room. It has a fireplace. It receives light from two small windows on the west side. There are wooden shelves on the walls. The lower part of the western wall is stone, the upper part is wooden carrier, so there was a leveling in this wall. To the south of the kitchen, there is washroom and a toilet, which are entered from the hall. There is a zinc-coated wooden bench in the washroom. The floor of the toilet and washroom is covered with concrete screed.[202] The stair hall, which is accessible by a double-winged wooden door from the sofa, features an additional doorway that leads to a landing. This landing can be accessed via a stone staircase located on the west side of the mansion, providing access to the middle and upper floors without the need to traverse through the ground floor. On the north wall of the bedroom 1 has a large wooden cupboard, part of which is also a *gusülhane*. There are also display windows for the museum. The floors of the sofa, washroom and bedrooms are wooden. The flooring of the stair hall and kitchen is stone, the toilet is stone and concrete screed.

[202] Beşer Mühendislik Ve Müşavirlik Ltd. Şti. Project Report, 2009. p.4

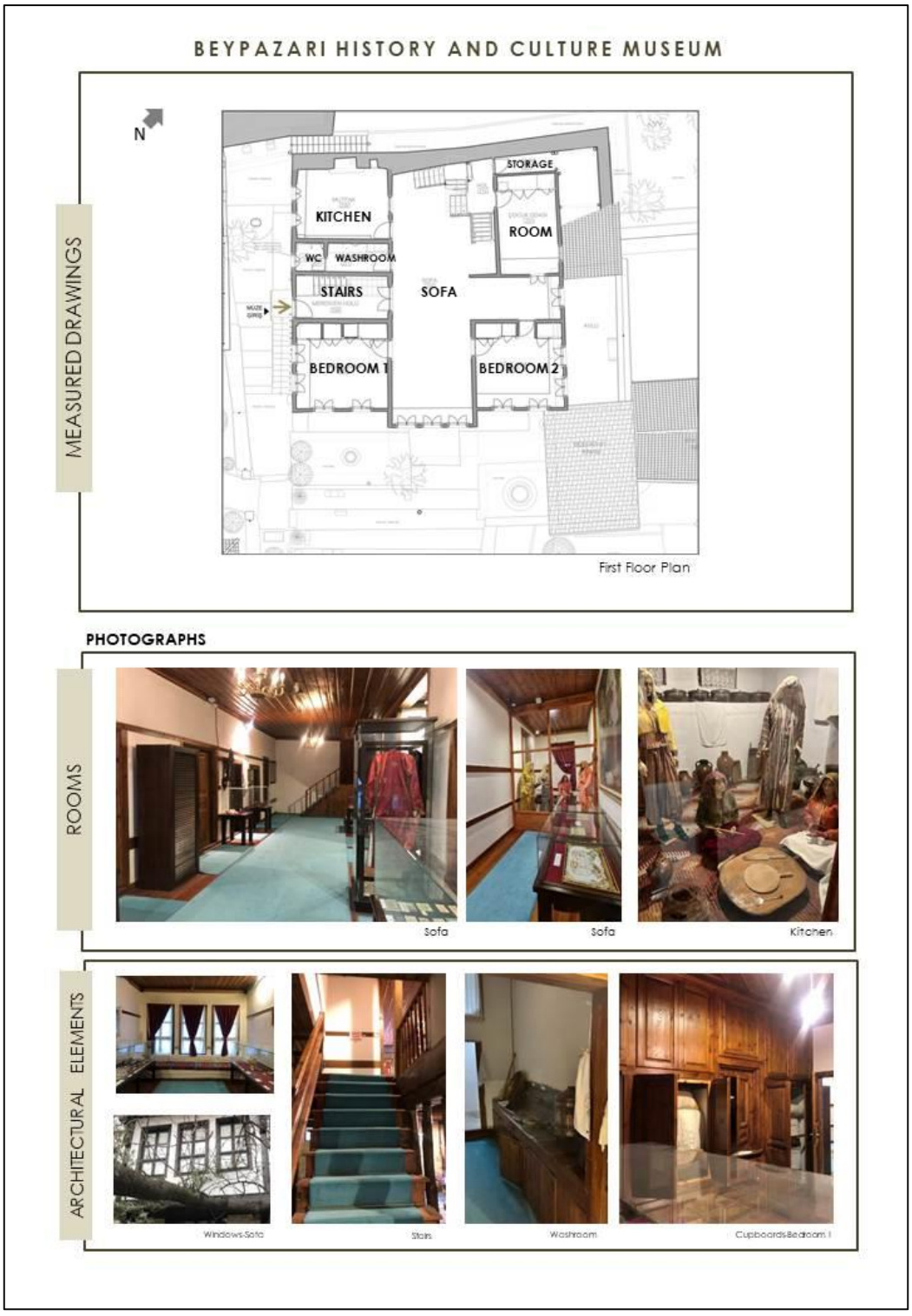


Figure 3.30 First Floor Sheet of the Beypazarı History and Culture Museum

(Author,2022)

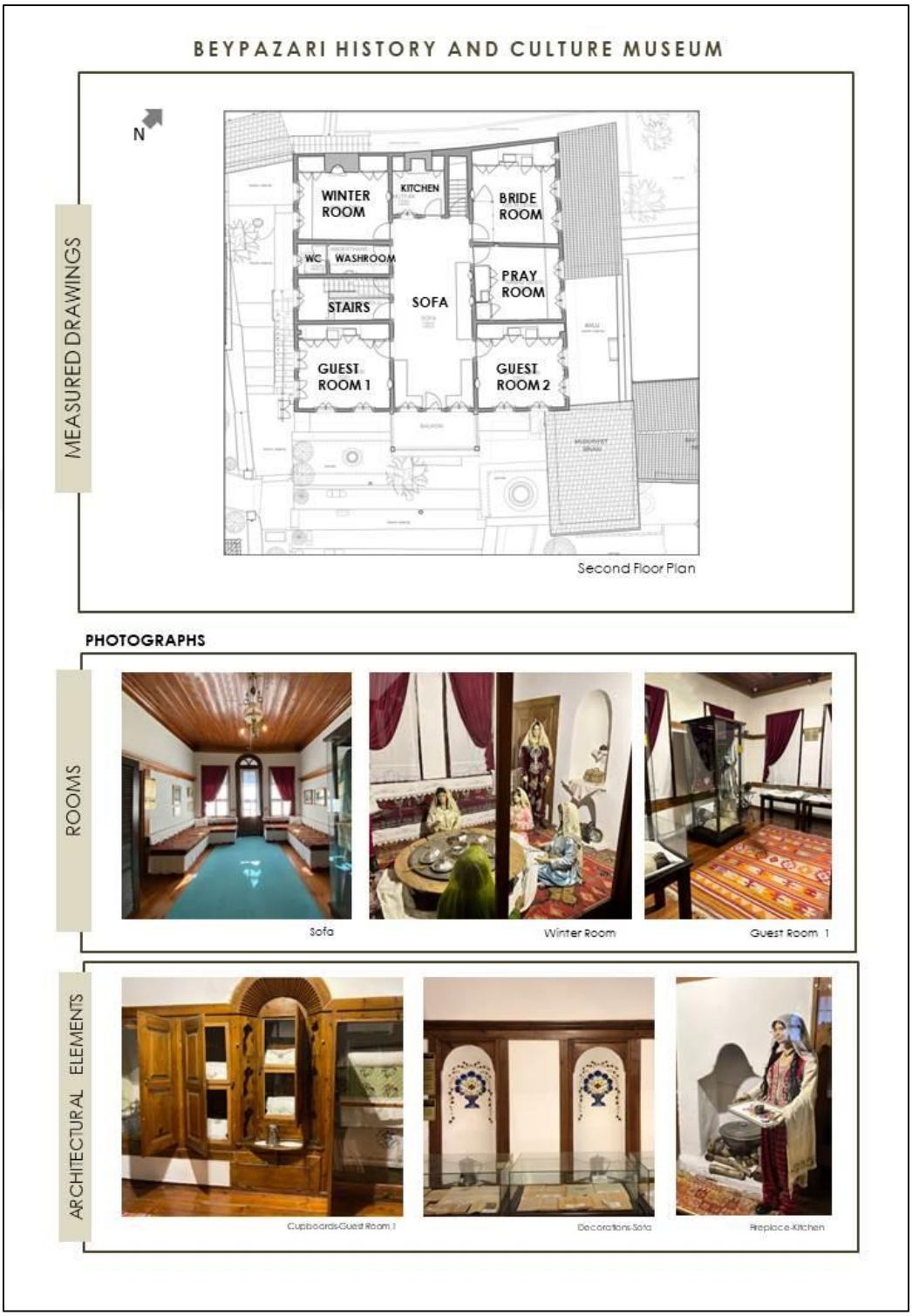


Figure 3.31 Second Floor Sheet of the Beypazarı History and Culture Museum

(Author,2022)

The upper floor of the mansion is accessed via a wooden staircase on the sofa of the first floor. The staircase leads to the sofa extending in the north-south direction. Three doors on the east wall of the sofa open to the bride's room, prayer room and guest room. There are also two small decorated arched niches on this wall. There is an arched wooden door opening to the balcony in the middle on the south wall and a window on each side of the door. There are also wooden *sedir* in the southern part. The four doors on the west wall of the sofa open to the guest room, the stair hall, the washroom and the winter room. To the north of the sofa is a small kitchen which exhibit with display windows. In the bride's room, a display window was built in front of the door, preventing visitors from entering the room. The interior of the room can be observed through the glazed section. There is a wooden sofa on the east wall of the room and a wooden cupboard with a *gusülhane* on the north wall. The section with the *gusülhane* in the closet has a small square window on the facade. There is a small niche with decorations on the west wall of the room. There is a prayer room to the south of the bride's room. There is a symbolic mihrab made with wooden elements on the south wall of the room. There are two windows and a *sedir* on the east wall. There are three small niches on the north wall next to the entrance. On the west wall, there is a wooden cupboard with a *gusülhane* section.

a. Decorations in Bride's Room b. Decorations in Prayer Room

Figure 3.32 Decorations on the niches

(Gürel,2009)

a. Niches, Prayer Room b. Mihrab, Prayer Room

Figure 3.33 Prayer Room Elements
(Gürel,2009)

There is a wooden cupboard with a *gusülhane* in the northern part of the guest room 1. There is an arched niche to the left of the wooden door on the west wall. The guest room 2 is symmetrical to this room. On the north wall is a wooden wooden cupboard with a *gusülhane*, on the east wall there is an arched niche to the right of the door. To the north of the guest room 1 is the stair hall, which opens to the sofa with two wooden doors. One of the doors belongs to the staircase leading from the middle floor of the mansion to the upper floor. The stairs leading up to the attic can be reached from the other door.

a. Stair Hall, reaching attic (Varlı,2023) b. Stairs, reaching first floor (Gürel,2009)

Figure 3.34 Stair Hall in the Second Floor
(Author,2022)

In the eastern wall of the winter room there is a small arched niche. On the north wall of the room, there is a deep niche with arches and wooden shelves in the middle, and a fireplace niche below it. There are cupboards with wooden doors on both sides of the niches with *gusülhane*. On the south wall is a wooden shelf that runs along the wall. The kitchen has a small square plan and there are three niches side by side on the north wall, the niche in the middle of which is the fireplace and the ones on the sides are kitchen cabinets with wooden doors and shelves.

The structural system of the mansion is stone masonry on the outer walls on the ground floor, timber framed on the inner walls, on the first floor, the north facade wall is a masonry stone wall, the other exterior and interior walls are timber framed, on the 2nd floor there is a completely timber framed system. The roof is also timber load bearing system The outer walls of the ground floor and the courtyard walls are made of rubble stone. The rubble stone walls on the facade are not plastered. The walls in the interior are timber framed with lathwork and plastered. The outer and inner walls of the first and second floors are timber framed system. Timber was used as a filling for the exterior walls and they were plastered, Interior walls are lathwork and plastered. The two fireplaces on the north wall were made of mud brick and brick and plastered. The floors and ceilings of the upper floors are wooden beams and lathwork. The roof is covered with traditional Turkish roof tiles.

a. The North Facade of the Building

b. The Attic of the Building

Figure 3.35 Construction System of the Building

(Gürel,2009)

3.3.3 Transformation Process: From House to Museum

The building, which was used as a residence by the family it belonged to until 1977, was donated to the Ankara Special Provincial Administration and expropriated after being empty for a while.[203] In 1976, The Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties registered the building as 'immovable cultural property to be protected.'[204] In 1990, the surveying and restoration projects were prepared under the guidance of the Ankara Directorate of Surveying and Monuments.

Figure 3.36 Measured Drawings in 1990

(Ankara Regional Conservation Council Archive,1990)

[203] BEŞER Engineering and Consulting Project Report
[204] Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties, 9.7.1976, Decision no: 74

The building in question underwent a series of changes and transformations throughout the years. Although originally intended to be restored and designed for this purpose, the structure has not been restored. Instead, the building was repurposed and transformed into a museum in 1997, with its collection obtained through donations.

However, the format of the exhibition was not designed as part of any exhibition project, so it was not possible to fully showcase the collection in a meaningful and interesting way. The mansion was encompassed within the scope of the "Ankara, Beypazarı Street Rehabilitation Project," initiated by Beypazarı Municipality in 1999.[205] As part of the project, analytical studies, surveys, restitution and restoration projects of the buildings located on Beypazarı's Yenice Street, Çukurçeşme Street, and Dikçakmak Street, which lead to this street and were designated by the Ministry of Culture, were prepared.

Figure 3.37 Beypazarı Street Rehabilitation Project, Site Plan

(prepared by EMRE Architecture-retrieved from Keskin,2008)

[205] General Directorate of Cultural Heritage and Museums Archive

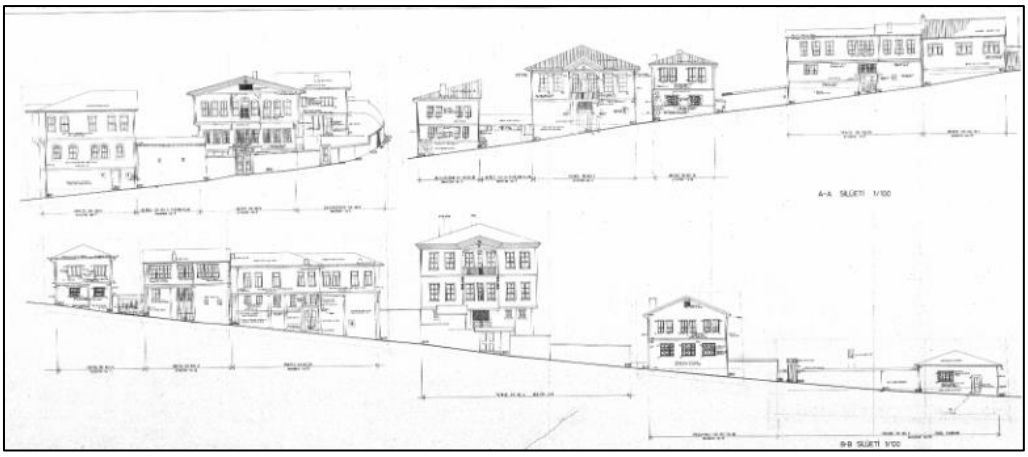


Figure 3.38 Beypazarı Street Rehabilitation Project, Restoration Project

(prepared by EMRE Architecture-retrieved from Keskin,2008)

However, it is apparent from the 2009 survey drawings that the planned facade works were not executed within the scope of the project. In 2008, the Turkish Ministry of Culture and Tourism's Cultural Heritage Preservation Regional Board changed the registration of the building and gave it the status of the 'History and Culture Museum Building.'[206] The museum continued to operate in this manner until 2009 when the Ankara Governor's Special Provincial Administration initiated a new conservation project. Therefore, a conservation project was planned for the building. The primary focus of the project was to preserve the building's unique architectural features, and accordingly, a surveying was conducted. Restitution and restoration projects were subsequently drawn up, but it is important to note that the emphasis of the project was on architectural preservation, with no interventions made to the museum's collection. Nonetheless, it is noteworthy that no specialized knowledge or expertise with respect to the museum and its collection was solicited or employed during the project process. The exhibition project formulated within

[206] Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties, 18.1.2008, Decision no: 2911

the purview of the restoration project encompassed proposals to restructure the pre-existing display arrangement and to renew the display windows utilized for exhibition purposes.

a. Display windows on first floor sofa in 2009 (Gürel,2009)

b. Display windows on first floor sofa in 2023 (Varlı,2023)

Figure 3.39 Same collection exhibition in renewed display windows

Shortly following the completion of the design phase of the building, the implementation phase was initiated and materials, as well as construction techniques deemed suitable for the local architecture, were employed in the application. According to Cumhur Gürel, the individual responsible for authoring the restoration project of the building, there were no complications experienced during the course of the implementation phase, with the application being conducted in alignment with the parameters set forth in the restoration project.[207] However, most of the window walls built to protect the exhibition objects are not in the restoration project, but are added in implementation phase. These window walls, which were used only for the bridal room exhibition in 2009, were used in almost every room in the current exhibition in 2023.

[207] Gürel,2022, oral interview

a. Second Floor Plan, Restoration Drawing (Gürel,2009)

b. Winter room window walls (Varlı,2023)

Figure 3.40 Changes in Implementation Phase

The building in question was registered in 1976, but it remained in disrepair for many years. Although survey and restoration projects were drawn up in 1990, they were never implemented due to the financial constraints of the municipality. The fact that this building was redesigned in 1999 and has not gone through the restoration process is an important indicator of the inadequacy of the municipality and local administrations in this regard. The surveying project drawn in 2009 shows that the building's originality has been largely preserved. The conversion of a building that has continued to function without any repairs for many years into a museum is of great importance to prevent it from suffering significant damage. The museum function plays a crucial role in preserving the building and its history, which has been maintained due to the active use of the building and regular maintenance.

3.3.4 Museum Collection

The building, which was used as a residence by the Karaoğuz family until 1977, was donated to the Ankara Special Provincial Administration by Mehmet Nurettin Karaoğuz after being empty for a while, and was organized as a museum in 1997. It

was later restored and rearranged in 2009. The museum collection and exhibition format have not been changed, rather the structure has been intervened.

The museum has the characteristics of an ethnographic museum. Besides, it revives a traditional Beypazarı House and reveals daily life. In the museum, there are objects and artifacts belonging to the Ottoman and Republican Periods, reflecting the culture of Beypazarı and its region. In the Beypazarı district, weddings that lasted seven days in the past; customs, traditions and customs are exhibited in the rooms together with the local clothes. In addition, in the garden of the museum, archaeological artifacts such as tomb steles, Doric columns and inscriptions belonging to the Roman and Byzantine periods are exhibited. There are also ram statues belonging to the Seljuk period, cubes used in the Ottoman Empire, and various collections.

Figure 3.41 Exhibition Objects in courtyard

(Author,2022)

Figure 3.42 Archaeological Objects in the courtyard

(Author,2022)

Agricultural implements are generally exhibited on the ground floor of the building. The horse carriage exhibited in the barn section was covered with glass during the restoration in 2009.

a. Waterpump b. Horse drawn vehicle c. Pitchers

Figure 3.43 Collections on the ground floor

(Author,2022)

The first floor is generally reserved for the stages of the wedding ceremony, which takes place according to Beypazarı traditions. On the wedding and henna day, the bride and groom's house, bundles (*bohça*) and traditional clothes are exhibited. In addition, old title deeds and identity documents, books and documents on various

subjects from the Ottoman Period are exhibited in the sofa. At the same time, rooms such as the kitchen and the washroom, prepared according to the lifestyle in Beypazarı houses, are exhibited in accordance with the period.

a. Collections in showcase b. Wedding Tradition Exhibition

Figure 3.44 Collections on the first floor

(Author,2022)

On the second floor of the museum, the continuation of the seven-day wedding tradition is exhibited. Similar to the first floor, various collection works which are donated by the inhabitants are exhibited in different parts of the building with the help of showcases.

a. Wedding Tradition Exhibition b. Documents from the Ottoman Period c. Collection Objects

Figure 3.45 Collections on the second floor

(Author,2022)

3.4 Case B: Beypazarı Living Museum

Folklore museums[208] are generally accepted as ethnography museums in Turkey. Because ethnographic museums have been the only museum type associated with the discipline of folklore in the country for a long time. In the world, folklore museums are folk museum, folk science museum, living museum, popular art museum, eco, econo museum, regional museum, open air museum, folk life museum, anthropology, ethnology and ethnography museums.[209] The Living Museum is the first official folklore museum in Turkey that exemplifies the diversity of folklore museums. The Living Museum, which is the prototype of the museums called open-air museums in the museum literature in Turkey, is a civil initiative.[210]

3.4.1 General Characteristics of the Building

The traditional house is in Çınar Street no:17 of İstiklal District which conserves the historical pattern. The house was built by Abbaszade Family and it calls ‘Abbaszadeler Mansion’. "Abbaszâdeler Mansion", which serves as a Living Museum, was built by Ali Bey, the eldest son of Abbaszades, one of the prominent families of Beypazarı. Built at the end of the 19th century[211], this mansion reflects the characteristics of its period with its traditional architecture. The entrance facade of the house is planned to face north and the back facade to face south. It is on a sloping land, leaning against the mountain slope.

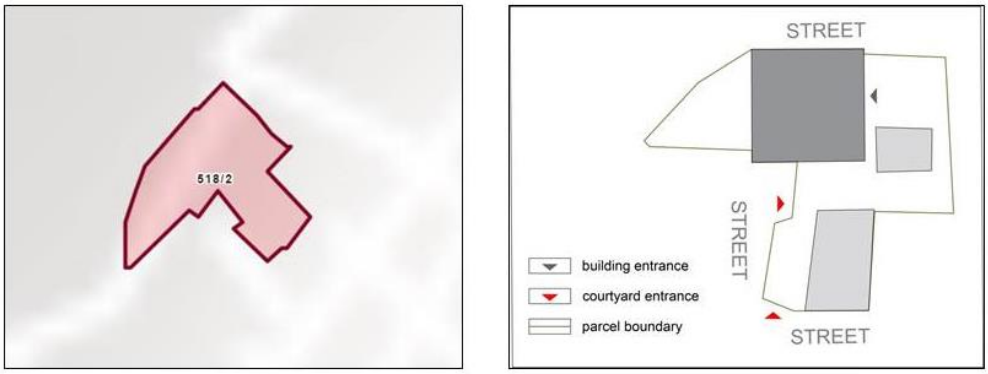
[208] a museum that displays interesting or historical objects that were part of the local people's everyday lives, such as clothes and tools.
[209] Demir, 2013. pp.2-3
[210] a.g.e. p.2
[211] Karaduman, 2017. p.228

a. İstiklal District Boundary (Google Maps,2023)

b. Layout of the Museum (TKGM, 2023)

Figure 3.46 Location of the Building

The mansion is located in an irregular polygonal planned courtyard. The courtyard, which is surrounded by streets in the south, south-east and south-west directions, has neighboring houses and courtyards in the south and east directions. In the courtyard surrounding the building, there are two annex building built as a servant's residence and the kitchen needs of the building.



a. Lot of the building (TKGM,2023)

b. Building-lot relation of the building

Figure 3.47 Building-Lot Relationship of the House

(Author,2022)

The building is in the '*Main Building Oriented to the Street with its Side'* option according to the building-lot classification of Güçhan. The building shows similarities to the general architectural design of Beypazarı houses. It has not direct entrance from the street. The courtyard has two different entrance from the street.

One of them is located on the main street and has double winged wooden door. Other one which is used for main entrance for the museum today, is located on the side street and has cut stone door frame.

a. Main Entrance of the Museum b. Old Main Entrance of the Building

Figure 3.48 Courtyard Entrances of the Building

(Author,2022)

When viewed from Çınar Street, the Abbaszadeler's House displays a unique high facade made of cut stone and stone masonry. This design effectively resolves the slope of the land. The back of the building, which is constructed with high stone masonry extending to the ground floor, is completely filled in, indicating that it was built to level the slope of the land. Therefore, access to the ground floor of the building is provided by a staircase consisting of cut stone steps and designed adjacent to the building. There is a fountain, a stone oven and the kitchen floor of the annex building in the courtyard on the ground floor of the building. At the exit from the courtyard, there is an area reorganized as the cafe of the museum.

a. The Fountain b. The Stone Oven c. The Kitchen of the Annex Building

Figure 3.49 The Courtyard Elements

(Author,2022)

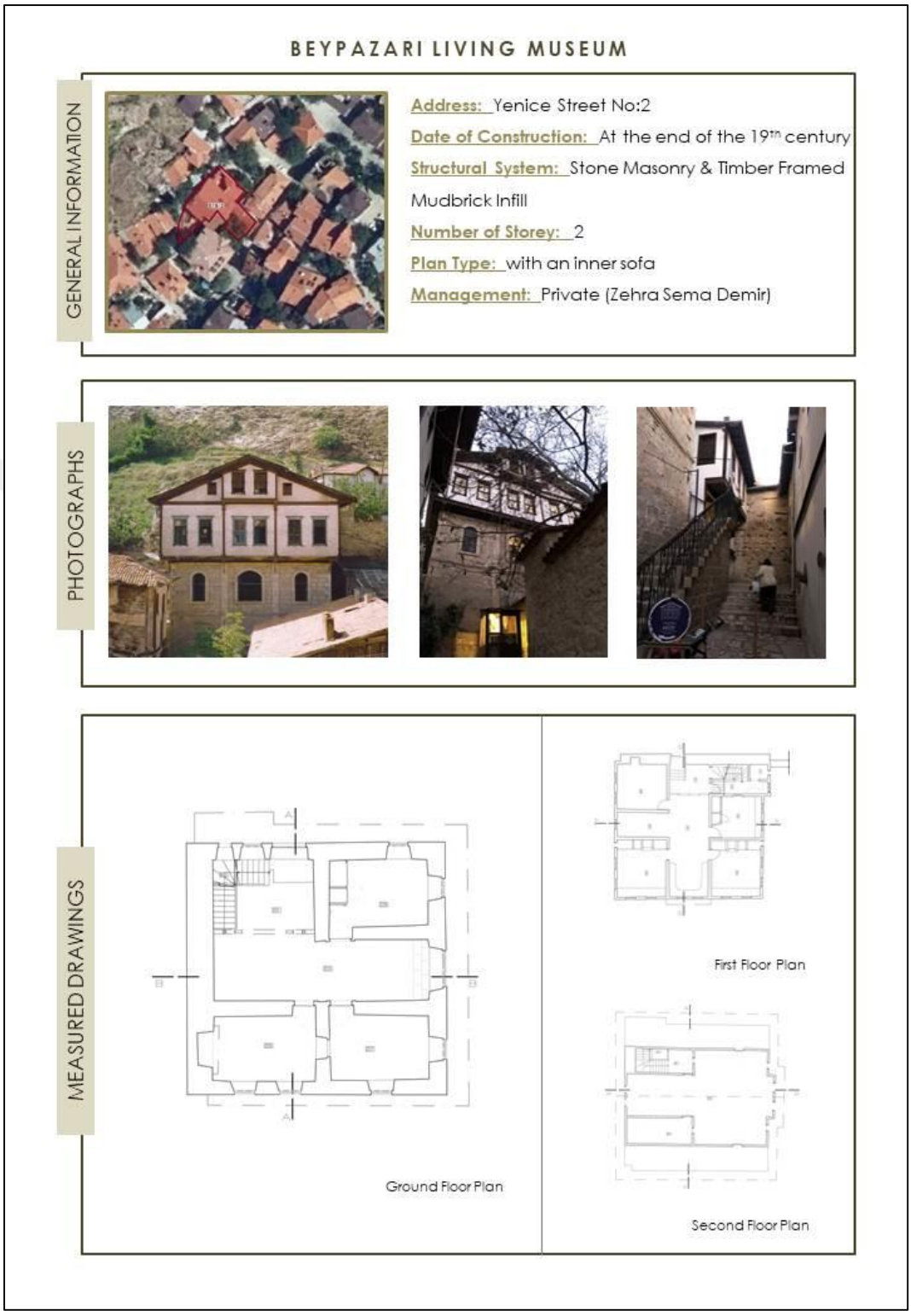


Figure 3.50 General Sheet of the Beypazarı Living Museum

(Author,2022)

a. Entrance of the Museum Cafe

b. The Museum Cafe

Figure 3.51 The Museum Café

(Author,2022)

The building was building as two floors and an attic floor on a sloping land. Because of the slope the ground floor of the building has been raised about 6 meters from the street level.[212] Despite bearing resemblance to traditional Beypazarı Houses in terms of its facade organizations, the building stands out due to its unique window dimensions and material. The stone masonry of the building is characterized by a row of rectangular cut-stones arranged in repeating rows, as well as a row of smooth-surfaced triangular blocking stones. The room-sofa-room sequence found in the building's interior plan is also carried over to the facade, where it is observed as neat cut stone columns situated between the rows of stone wall sequences. The ground floor facade is made of cut stone. The side walls were not given the same attention and the side walls were built of rubble stone with a smooth surface. The front facade of the building features ground floor windows with cut stone frame that protrude from the surface. The sofa has wide windows, while the side rooms have narrower ones. The building entrance door is located on the right side facade. To the left of the large wooden entrance door, which is almost centered on the building, there is one room window on the front. On the right side of the door, there are two windows of different sizes with cut stone frame that

[212] Çizgi Mühendislik Restoration Project, Facade Drawings

protrude from the building surface. On the left side facade, there are three small cellar windows with cut stone frame whose borders also protrude from the facade. All ground floor windows have iron bars. The ground floor back facade is composed of a thick stone wall that extends below the upper floor road level.

Figure 3.52 The Facade Organization

The layout of the first floor facade follows the traditional design of Beypazarı Houses. There are six identical windows on the front of the building, arranged symmetrically. However, symmetry is not prominent on the entrance and side facades. The windows on the side facade are fitted with iron railings. Two small windows are located on the attic of the back side of the building. In addition, there is one projection on the front of the building at the level of the attic. On the entrance facade, there is a projection where the toilet is located at the level of the first floor.

a. Projection on Front Facade b. Projection on Entrance Facade

Figure 3.53 Projections of the Building

(Author,2022)

Abbaszade Mansion has a plan type with an inner sofa. On the ground floor there is *taşlık (hayat),* sofa, kitchen, cellar, guest room and *mahzen*. To the right of the ground floor entrance, there is a staircase made of wood that leads to the upper level of the building. There are three rooms around the sofa. Room entrance doors are made of iron profile and sheet metal.[213] There is a stone *sedir* on the front of the sofa. A barred mahzen, previously used to store valuables things and foods, is located under the stairs. There is a fireplace in the kitchen located in the southwest of the sofa. The windows of the kitchen has iron shutters. There is a transition between the cellar and the kitchen. On the other side of the sofa is a room that was previously used as a guest room. There is a cupboard in the room. All of the rooms in the ground floor have iron doors.

[213] Çizgi Mühendislik Restoration Project Report, 2004, p.2

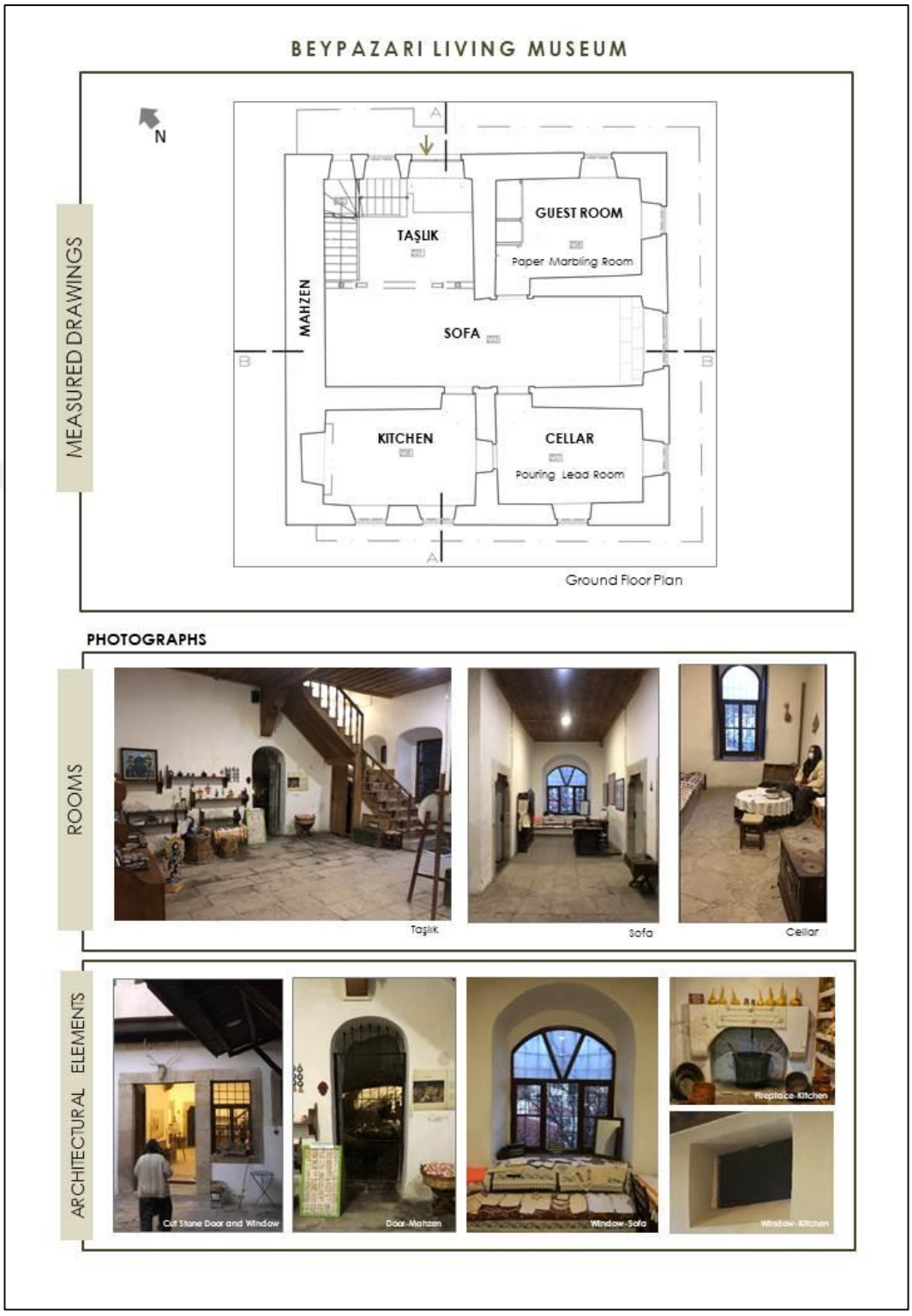


Figure 3.54 Ground Floor Sheet of the Beypazarı Living Museum

(Author,2022)

On the right side of the door as you enter the building on the ground floor, there are wooden steps leading to the higher story. There is a storage area at the top of the stairs. At the top of the stairs, there is a hall with a toilet and sink which lead a projection to the entrance facade of the building. Since the mansion, which has a second entrance from the back facade, is below the road level at the back, the entrance here can be reached by 4 stairs. The currently unused entrance is separated from the interior of the house by a wooden screen. There are three rooms, a kitchen which has a small fireplace, a sofa and an iwan on the upper floor. The sofa extends in the northwest-southeast direction and divides this floor into two. Each room has its own cupboars and gusülhanes. In addition, there are *sedir* in every room, including the sofa and the iwan. There is also a niche in the sofa.

a. A staircase in the kitchen b. A hall for toliet and sink

Figure 3.55 Elements in First Floor

(Author,2022)

The attic floor of the house is accessed by the same stairs. There is an interior window on the stair landing that sees the interior. The roof space is kept high and comfortable use is provided. The purpose of keeping the attic high is to dry and store the winter supplies of the house. The bottom of the roof frame is covered with wood. The windows which have wooden shutters opened on the front and back

facades provide ventilation. In addition, a small storage area was created on the roof. There are small niches with wooden doors on the northwest wall of the building.

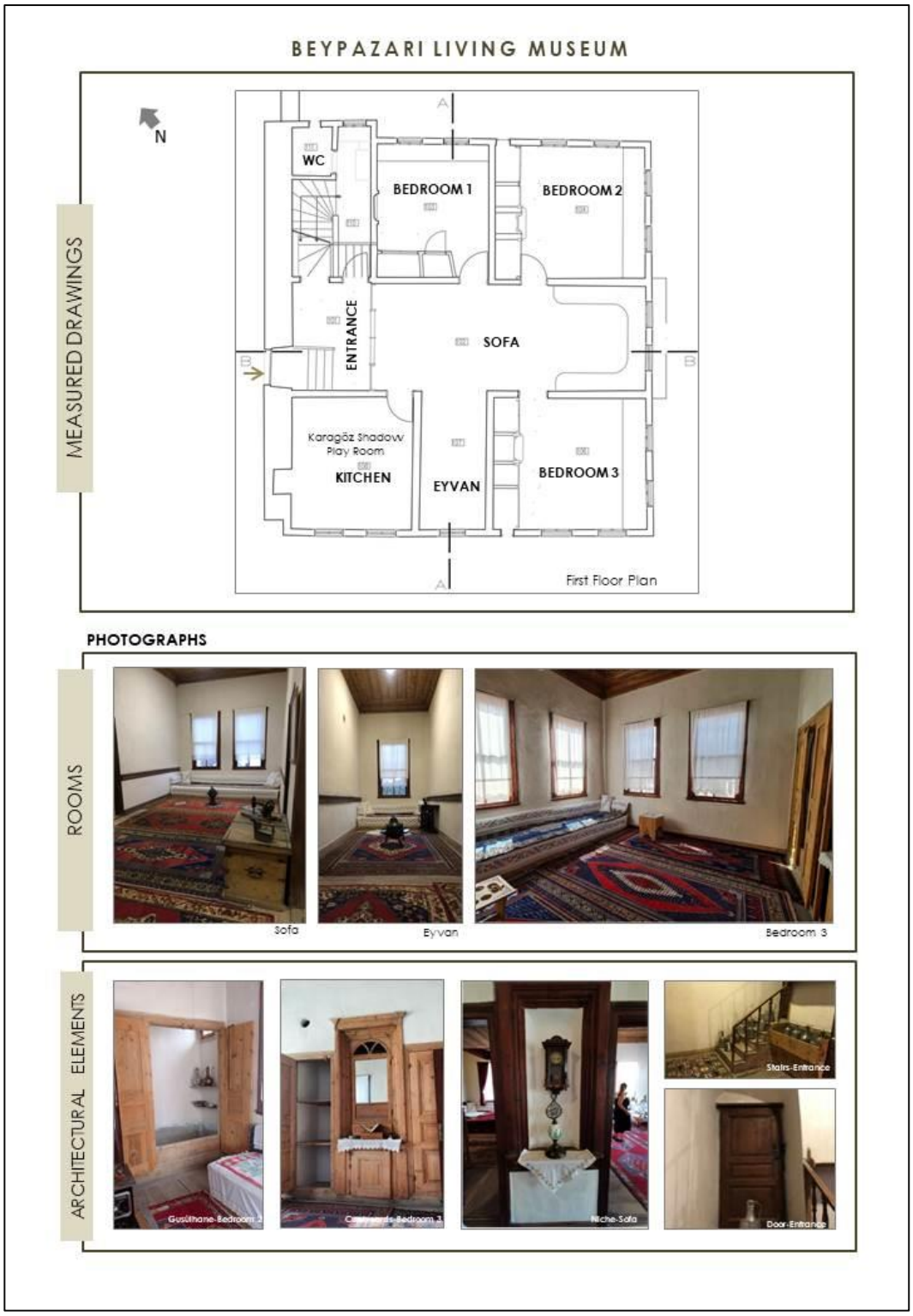


Figure 3.56 First Floor Sheet of the Beypazarı Living Museum

(Author,2022)

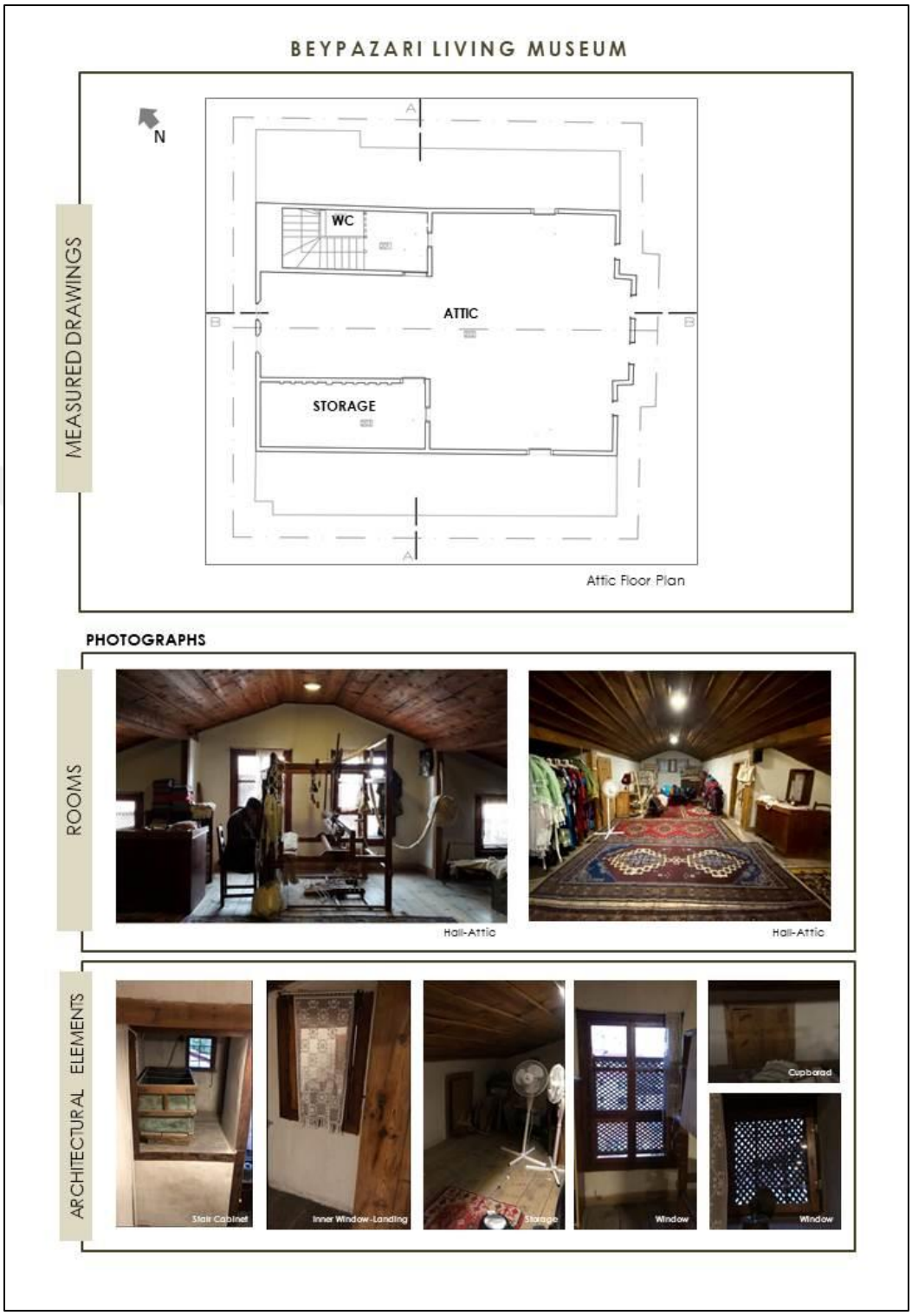


Figure 3.57 Attic Floor Sheet of the Beypazarı Living Museum

(Author,2022)

The ground floor and back facade of the building are constructed with masonry stone, while the upper floors are built using a timber-framed system filled with brick. The roof is also made of timber. The stone masonry up to the ground floor level is separated from the cut stone profile at the ground floor level with a floor molding. The back of the high stone masonry up to the ground floor is completely filled. The masonry wall was built using cut stone and rubble stone on the front facades, and completely using rubble stone on the other facades. All of the inner and outer walls of the ground floor are made of stone. While the outer walls were not plastered, plaster was used on the inner walls. The ground floor flooring is timber in the rooms and stone in the sofa area. The upper floors are constructed with timber and brick. The structural material of the upper floors of the house is timber, and the walls are covered with plaster. The floors on the upper floors are entirely timber.

Figure 3.58 Construction Techniques of the House

(Çizgi Mühendislik Mimarlık, 2004)

3.4.2 Transformation Process: From House to Museum

The Abbaszâdeler Mansion, located in the district of Beypazarı, has a rich historical background that has witnessed multiple changes in ownership and usage. The mansion, which was originally used as a residence by its owner until the 1960s, subsequently served as a tenanted property for several decades. In 1976,

The Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties registered the building as 'immovable cultural property to be protected.'[214] In the early 2000s, the Beypazarı Municipality embarked on an ambitious initiative known as the "Beypazarı Yeniden" aimed at expropriating and restoring historical buildings in the district.

Figure 3.59 'Beypazarı Yeniden' Project Examples

(Demir,2020)

[214] Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties, 9.7.1976, Decision no: 74

The Abbaszâdeler Mansion was identified as one of the properties that required extensive restoration, and surveying and restoration projects were initiated between 2003-2004.[215] Despite being earmarked for simple facade repairs, the restoration process of the mansion was comprehensive, reflecting the municipality's focus on architectural preservation. After the restoration process was completed, the building was repurposed as a museum, and the collection mainly comprised of local clothing and ethnographic artifacts.[216] In 2006, the cultural scientist Zehra Sema Demir leased the museum to transform it into a "Living Museum," a small-sized example of open-air museums.[217] This approach marked a departure from traditional ethnography museums, as visitors were offered a more immersive experience of the historical and cultural significance of the mansion.

Finally, on April 23, 2007, the Abbaszadeler Mansion was inaugurated as the "Living Museum," showcasing the rich history and culture of Beypazarı. The transformation of the mansion into a museum has played a vital role in preserving the rich heritage of the region, allowing visitors to experience and appreciate the cultural significance of the property.

The museum collections, obtained through purchase and donation and exhibition method, were designed by Zehra Sema Demir and her team. Since the museum function was given after the restoration project, no exhibition project was organized.

Although the building was registered in 1976, it did not undergo a conservation project for many years. The surveying and restoration project of the building was drawn in 1889, but the restoration project was not approved by the Ankara Regional Council for Conservation of Cultural and Natural Assets [218] Therefore,

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[215] Demir, 2020. p.25
[216] Oral interview with museum staff of Living Museum
[217] Türker&Türker, 2016. p.709
[218] Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties, 18.9.1989, Decision no: 891

the building continued to be used without any repairs. It has changed hands several times in its lifetime. Due to the fact that the building is used with more than one tenant at the same time, some additions have been made to the building. Later, the building was expropriated and went through the restoration process. The financial deficiency of municipalities and local governments is the primary reason behind the lengthy repair and protection process.

3.4.3 Museum Collection

The Living Museum is a private museum founded on April 23, 2007 by the folklorist Zehra Sema Demir. A building belonging to Beypazarı Municipality, registered by the Ministry of Culture and Tourism, was rented to Zehra Sema Demir, who is the owner of the project, to implement the Living Museum project.[219] In the museum, tangible and intangible cultural heritage products are transferred to the visitors through practices such as narration, theater and using narrative. Folk culture products are tried to be experienced by the museum visitors, thus it is aimed that the information transferred will be permanent and disseminated by word of mouth.

The collection, owned by the Living Museum, consists of authentic works acquired through purchase, and has been curated to portray the lifestyle of a noble family living in the early 20th century, which the museum aims to revive. The collection of the Living Museum can be grouped under two headings. The first of these is material culture and the other is intangible cultural heritage. The material culture reflecting the Beypazarı folk culture at the end of the 19th century and the beginning of the 20th century is exhibited in the museum with the room placement

[219] Demir,2013.p.7

method. The handicrafts exhibited in the museum, their teaching methods and oral culture are symbolic of any region of Turkey and they can reflect its value.

On the ground floor of the museum, tangible and intangible cultural items are exhibited together. In the kitchen section, the tools and equipment of the Beypazrı cuisine culture, most of which date back to the end of the 19th century and the beginning of the 20th century, are exhibited, as well as the stories of the proverbs and idioms that are about to disappear, by the costumed museum guides. In the *hayat* section of the mansion, exhibitions and activities are held on Turkish traditional arts and traditions that are about to disappear. In the life section of the mansion, exhibitions and activities are held on Turkish traditional arts and traditions that are about to disappear. Hand-craft scarfs, lace and linden printing applications are exhibited. In the cellar section, the history of certain practices against the evil eye is explained. Lead pouring can also take place at the request of the visitors. In the guest room, the details of the Turkish marbling art are explained and shown in practice.

a. Turkish Marbling Practice b. Lead Pouring Practice

Figure 3.60 Ground Floor Events in the Museum

(Author,2022)

On the first floor, there is a more object-oriented exhibition showing the lifestyle, materials and furniture of the period. All of the rooms have their own gusülhane, cupboards, bundle cabinets and sedir. Some of the rooms on this floor are also used to bring new experiences to the visitor. Fairy tale narration, performances of old

Turkish plays such as mangala, üçtaş, peçiç, and Karagöz and Hacivat play can be exhibited.

a. Karagöz-Hacivat Play b. Bride-Room Exhibition

Figure 3.61 First Floor Exhibitions

(Author,2022)

Finally, on the attic floor, a handloom, woven sink scarfs, loincloths and various local clothes are exhibited. Weaving looms are presented to the visitors practically.

a. Weaving loom practice b. Traditional Clothes

Figure 3.62 Attic Floor Exhibitions

(Author,2022)

3.5 Case C: Çamlıdere Culture House and Ethnography Museum

Çamlıdere is one of the northern border districts of the city, 95 km from the city center of Ankara. It is located in the southeast of the Köroğlu Mountains. It neighbors Gerede in the north, Kızılcahamam in the east and northeast, Güdül in the south and Beypazarı in the southwest. Çamlıdere was under the administrative jurisdiction of Beypazarı and later became a separate district (*bucak*) in 1896. It was then put under the administrative jurisdiction of Kızılcahamam in 1916 and maintained this status as a separate district bound to Kızılcahamam until 1953. With the Law No. 6191 enacted on 02.12.1953, it gained the status of a township (*ilçe*). [220]

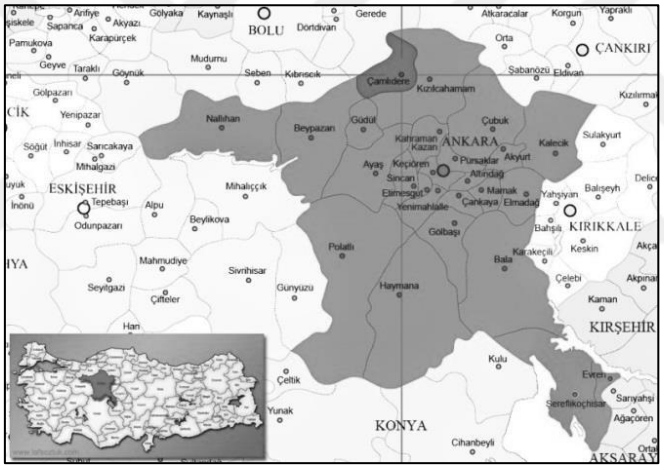
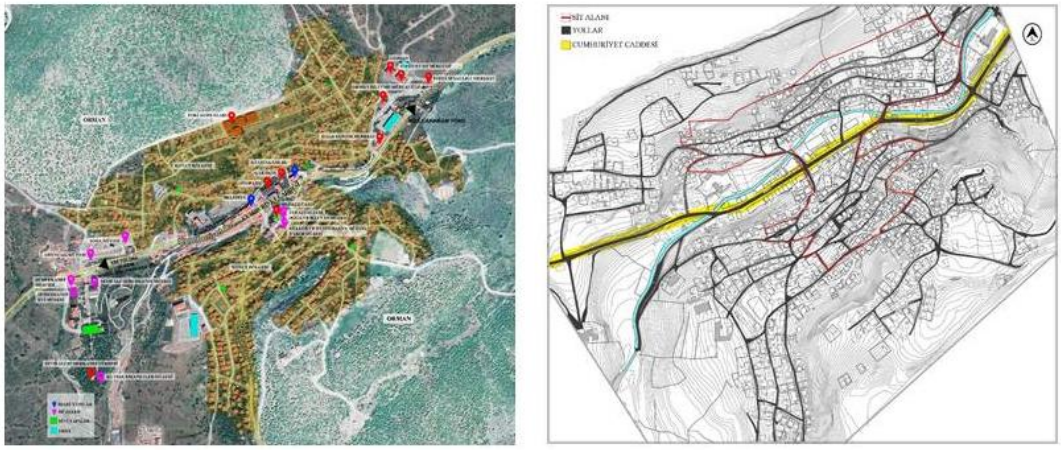


Figure 3.63 Location of Çamlıdere

[220] Gür and Gümüş, 2010, p.43



a. General Layout of the district

b. The Street-Road Relationship

Figure 3.64 General Layout of the Çamlıdere

(Takcı,2022)

Çamlıdere region land consists of slopes and valleys. Çamlıdere district center is located in a valley between mountains and forest-covered hills in the region where there are many streams. The settlement was formed in such a way as to give way to the Acun Stream, which passes through the town center and divides the town into two, and the slope of the slope on the north and south sides of the creek.[221] The topography with the location of the settlement on the slopes; has become the most determining factor affecting lot formations, street forms and traditional housing formation. The Merkez Mosque, built during the Ottoman period and located on Cumhuriyet Street, which is the district's main transportation axis, is where the settlement first evolved. The commercial area that evolved as a square is thought to be centered around and around the Merkez Mosque. Cumhuriyet Street became the trade axis over time. The settlement of the district develops along the slopes in the east-west direction.[222]

[221] Takcı, 2022, p.54
[222] Takcı, 2022, p.56

Agricultural lands are limited due to the nature of the region. As a result, animal husbandry has grown in popularity as a source of income. The fact that animal husbandry is one of the important income is reflected in the traditional housing typology.

3.5.1 Traditional Çamlıdere Houses

A great fire broke out in the district in 1910. It is stated in Ottoman documents that 120 shops, around 700 houses and mosques were burned.[223] Based on this data, it is thought that the houses in the area were built after 1910.[224] It is seen that the timber framed with timber infill was used in the periods before 1940, there were changes in the building typology after 1940 and the blend brick was used mostly in the structures built with traditional materials. After the 2000s, reinforced concrete houses were built over time, along with the houses where reinforced concrete and traditional materials were used together. [225] The region has not a dense settlement. The buildings have a separate layout and there are mostly gardens in the spaces between the buildings. The storey heights of the buildings in the Çamlıdere settlement pattern vary between two and three floors. Traditional residences are mostly made of 2 floors and consist of a ground floor and a first floor.[226] The typology seen throughout the district is similar. The timber framed with brick infil upper floors house system is widely seen. The infill materials of timber frame structure is generally stone, timber or hollow covered with timber laths (bağdadi) (Figure 3.31). It is seen in the photograph of 1940 in the VEKAM archive that the houses built with *bağdadi* system are earlier houses in the region (Figure 3.32).

[223] Ankara Kalkınma Ajansı, 2017. p. 201.
[224] Mandaloğlu, 2013. pp.24-41
[225] Takcı, 2022, p.57
[226] Takcı, 2022, p.63

Figure 3.65 Examples of timber framed with brick and timber infilled construction system from Atça village.

(Sağıroğlu, Toğay and Toğay, 2019)

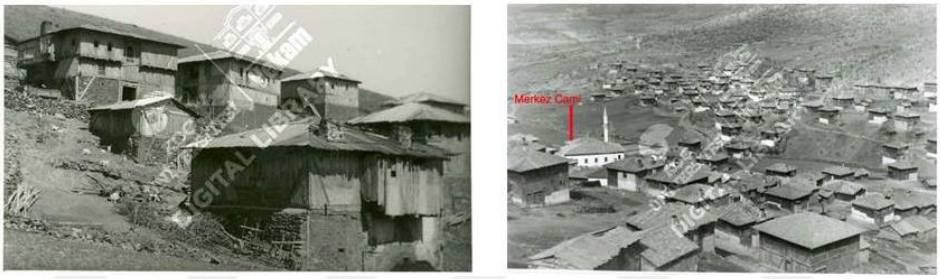


Figure 3.66 Çamlıdere Houses in 1940

(VEKAM Archive)

In traditional houses, there are also structures where the ground floor is all or part of masonry rubble stone, the other part is timber framed, and the upper floor is built with a timber framed system. (Figure 3.33) Another construction system in the region is the timber masonry system (Figure 3.34). This system, which is frequently seen in single-storey barns and storage buildings, is mostly used in the upper floors of the houses.

a. Tazcı,2022

b. Çamlıdere Municipality Archive,2006

Figure 3.67 Examples of masonry rubble stone and timber framed house

Figure 3.68 Examples of masonry timber technique from Atça, Kuyubaşı and Avşarlar villages

(Sağıroğlu, Toğay and Toğay, 2019)

It can be seen that buildings with brick filling material between timber frames were constructed in the area from 1940 to the latter quarter of the 20th century, and that in the years that followed, constructions with reinforced concrete systems gradually took their place. From 1940 until the last quarter of the 20th century, houses with

brick filling material between timber frame were built, and in the following years, structures with reinforced concrete systems were gradually adopted.[227]

In the plan schemes of the buildings, the ground floor was used as a barn. The upper floor is used as living space. In the common typology, the rooms are arranged around the central sofa. Some residence has wet areas on the upper floor that can be accessed from the sofa (Figure 3.17). Toilets projections from the facade and are built with a timber framed system. There are closed and open projections in the houses. In addition, some of the houses have a single storey barn and a hayloft in their gardens.

(Sağıroğlu et al., 2019)

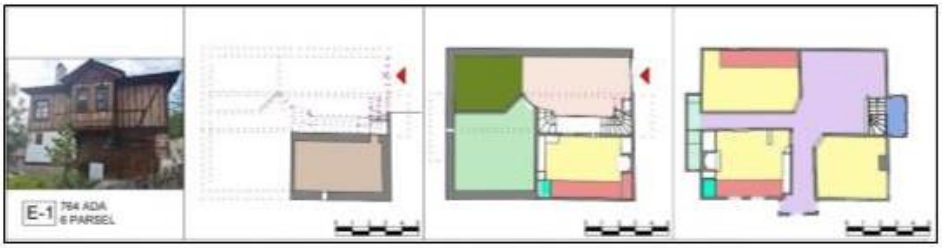
While the ground floor is shaped as closed to the outside, the upper floors, where the real life takes place, have rooms, sofas and projections that face the view.

[227] Takcı, 2022, p.63

Figure 3.69 Plan schemes of the Çamköy village

a. Example of a house with an outer hall

b. Example of a house with an central hall

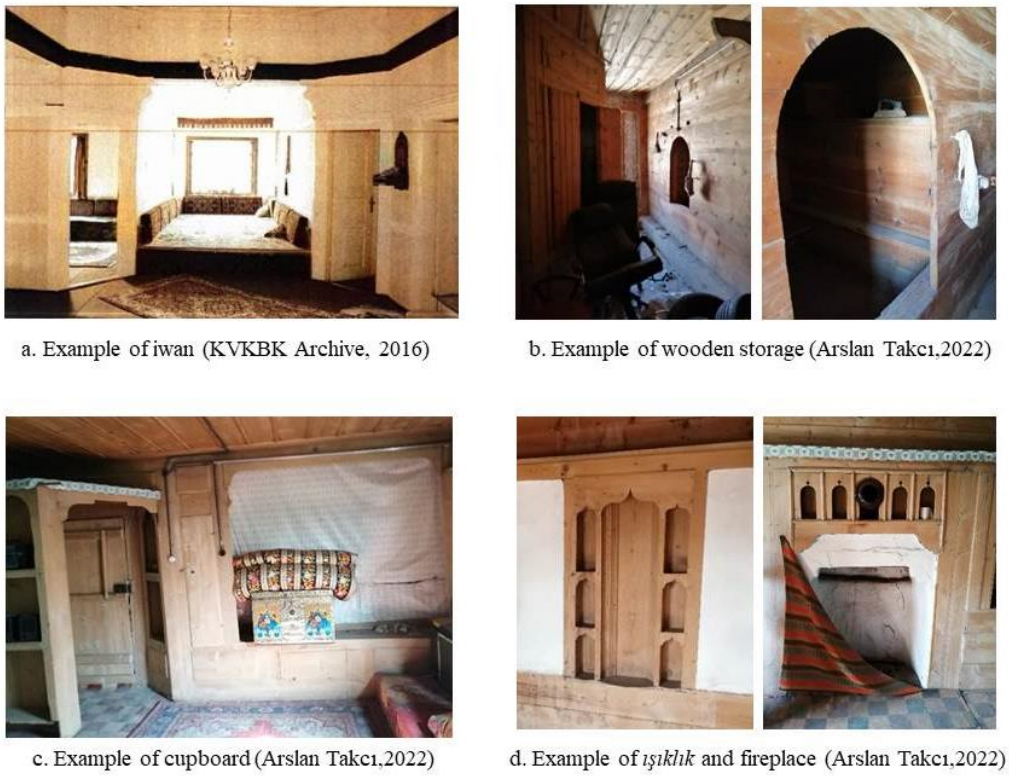


c. Example of a house with an cental hall with 3 rooms

Figure 3.70 Plan Typologies of the Çamlıdere Houses

Circulation between floors is mostly provided by single hand staircases. On the upper floors, there are rooms, a sofa, projections with landscape viewing areas, iwans, sitting areas, bathrooms and toilets. There are balconies in many buildings. There is no kitchen area in the form of a separate room in the buildings. Rooms have various equipment. They house the bathrooms, cupboards, storage and

fireplace elements. Kitchen work is done in rooms, fireplaces are used for cooking and heating.[228]



a. Example of iwan (KVKBK Archive, 2016)

b. Example of wooden storage (Arslan Takcı,2022)

c. Example of cupboard (Arslan Takcı,2022)

d. Example of *ışıklık* and fireplace (Arslan Takcı,2022)

Figure 3.71 Example of Architectural Elements of Rooms

The living spaces placed in the direction of the landscape by using the advantages of the slope were reflected in the facade language and caused the formation of similar facade elements in the houses. One of the most distinctive features reflecting this is the projections formed in the direction of the landscape. However, the projections are not placed in every building. The projections in Çamlıdere traditional houses can be made either closed or open. Open ones are considered as

[228] Arslan Takcı,2022. p.81

balconies. Closed ones were used not only as landscape viewing areas, but also for toilets.

a. Example of closed projection

b. Example of toilets in closed projection

c. Example of balcony

d. Example of balcony

Figure 3.72 Projection Types in Çamlıdere Houses

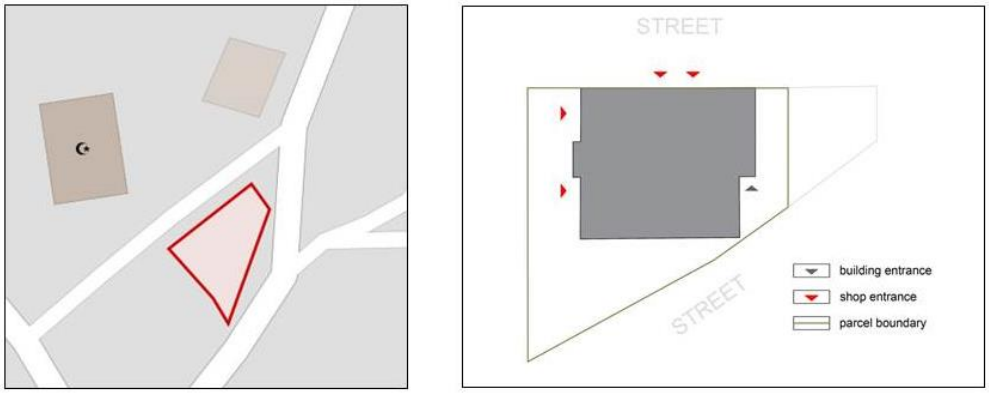
(Arslan Takcı,2022)

The shops and house types in and around the Merkez Mosque, which was used as a commercial area in the past, have been shaped differently compared to other houses as a result of economic activities.[229] Çamlıdere Culture House and Ethnography Museum building is one of these residences.

[229] Arslan Takcı,2022. p.79

3.5.2 General Characteristics of the Building

The traditional house is located at Beşbeyler Street no:28 in the historical center of the Çamlıdere district of Ankara. It is known that the historical building, which dates back to the beginning of the 20th century, was built by Hungarian masters in accordance with Çamlıdere Architecture.[230] In the said house, the third President of Republic of Turkey, Celal Bayar made a speech to the people of Çamlıdere in 1949.[231] On the street where the building is located, there is the 'Central Mosque', which is one of the old mosques of the district,[232] in the north and the 'Nature and Animal Museum' in the northeast. The lot where the building is located in the middle does not have a regular geometric shape.



a. Lot of the building (TKGM,2023)

b. Building-lot relation of the building

Figure 3.73 Building-Lot Relationship of the House

(Author,2022)

The lot is almost the same size as the building, the building does not have a courtyard. However, the stone retaining walls in the field define clear boundaries between the street and the building at the upper and lower levels. On the north and

[230] https://camlidere.bel.tr/proje_detay/kultur-evi-ve-muzemiz-hizmete-girmistir/17
[231] aynısı
[232] Arslan Takcı,2022. p.79

south facades, there are small areas that were thought to be gardens in the past, now covered with andesite stone flooring and framed by iron railings. There are two shops on the front of the building facing the street in the west direction. The building has multiple entrances as it is used for both residential and commercial purposes. There is direct access to the shops from the street. The main entrance of the building is from the small garden in the north, the entrance to the service areas is from the garden in the south.

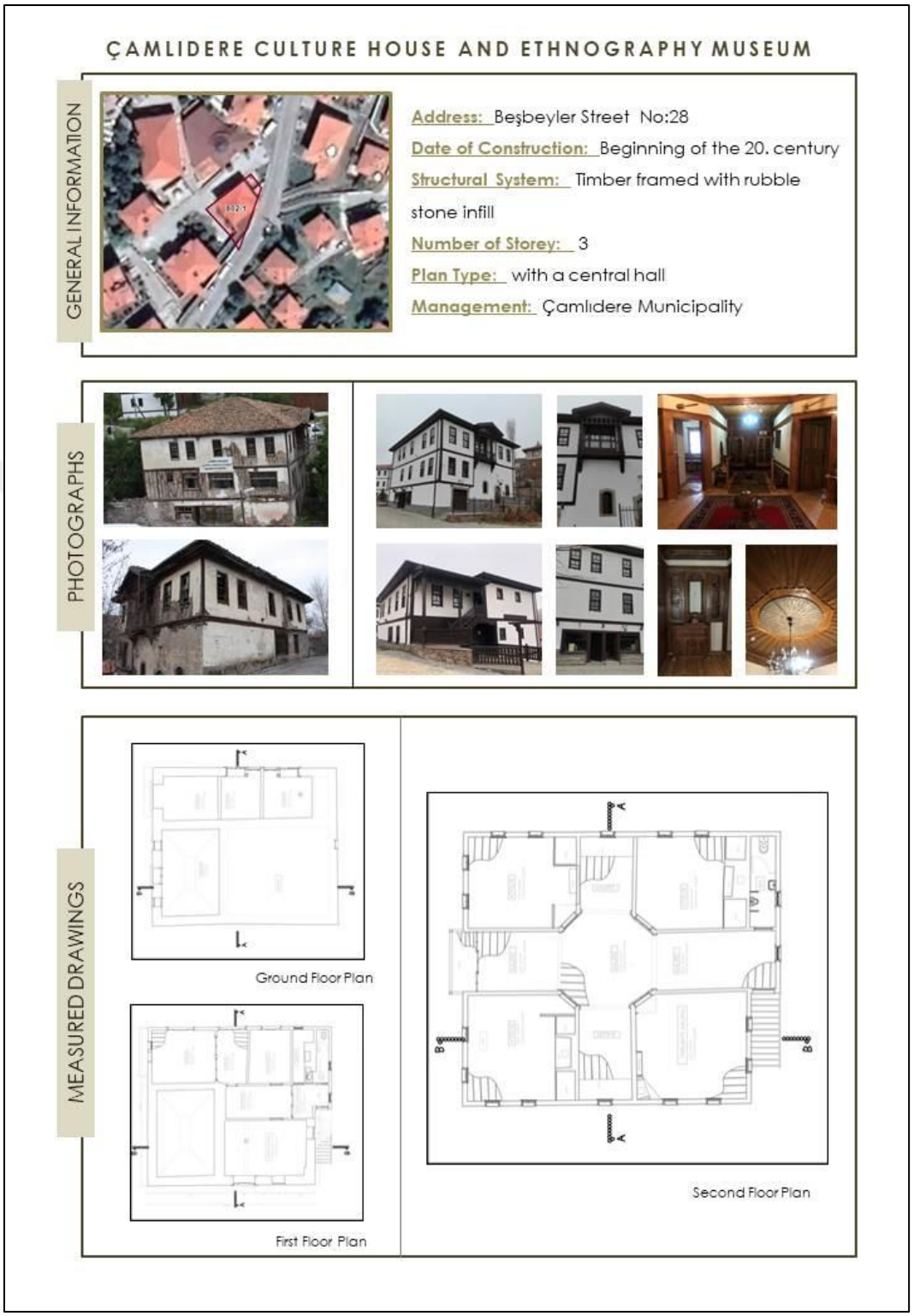


Figure 3.74 General Sheet of the Culture House and Ethnography Museum

(Author,2022)

The building was built as 3 floors on a sloping land. It has two floors from the street front where the main entrance is located, and three floors from the front side where the shops are located, together with the basement. The facade organization of the building is different than the traditional Ankara Houses. The living areas of the building always receive bright and natural light as it has many windows. The facade is generally not symmetrical. It has a timber balcony on the west side.

a. Nort-west view of the building (Author,2022)

b. South-east view of the building (Author,2022)

Figure 3.75 Facades of the Building

The building shows some differences from the traditional Çamlıdere residence in terms of plan organization. The fact that the building has a shop differs from traditional houses in terms of ground floor functions. Traditional Ankara and Çamlıdere houses usually have barns, warehouses, wooden houses and stony spaces on the ground floor. However, in buildings with shops, there are places built for commercial purposes instead of these spaces. The most important factor in the formation of this situation is the economic activities of the households.

Parts of the building that were used as shops in the past are still exhibited as shops. The ground floor plan scheme of the building consists of 4 shops exhibition and a service area. The shops facing the street in the north are single-volume. The windows of the shops are square-section timber frame. Entrances are provided through a single wooden door.

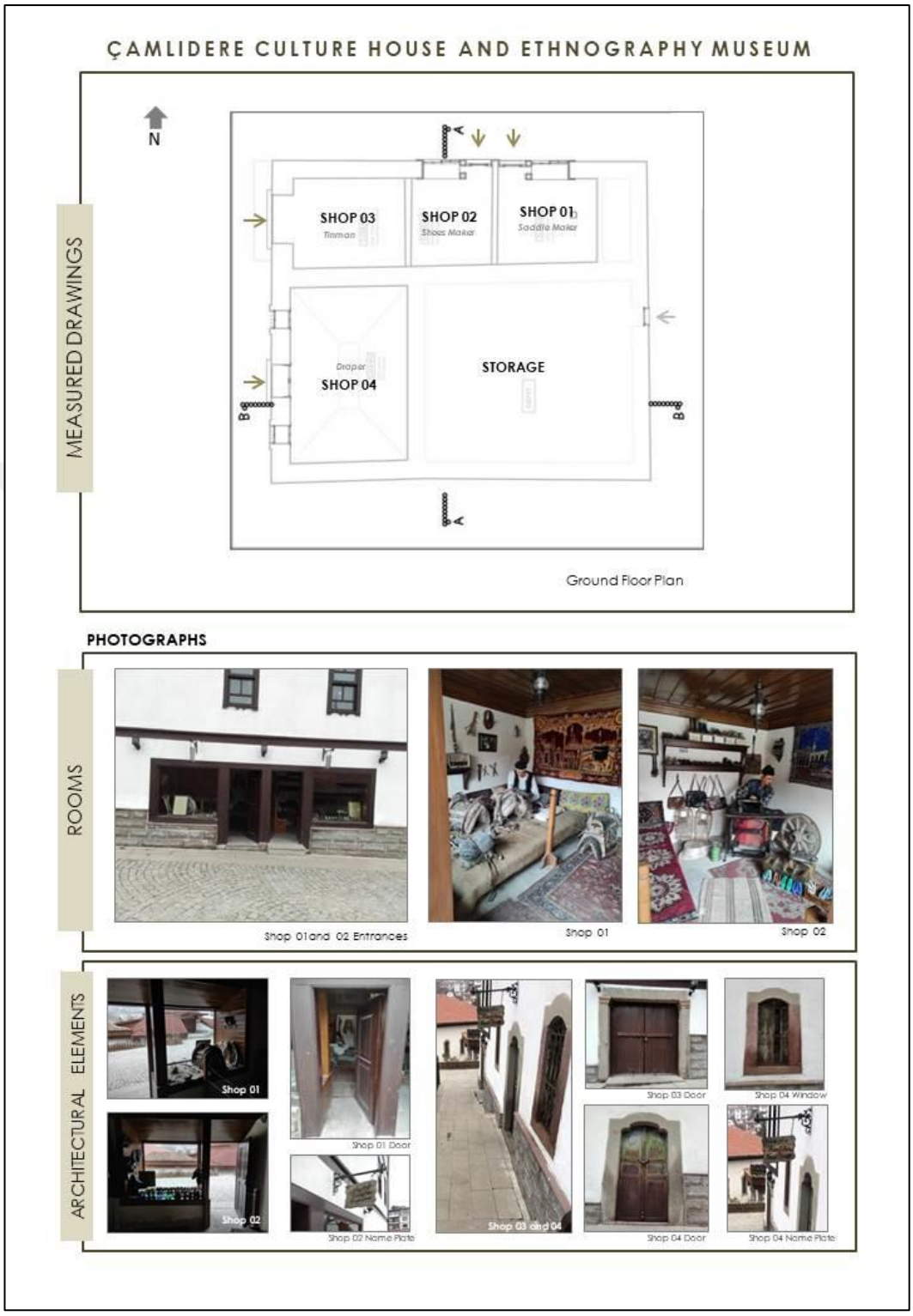


Figure 3.76 Ground Floor Sheet of the Culture House and Ethnography Museum

(Author,2022)

The entrances of the shops on the west side of the building have larger doors. The other 2 shop areas on the western facade of the building were designed to be exhibited as shops, but are now closed to the exhibition. The shop building that faces west and north has single volume and no windows. However, it has a door that gives access to the shop next to it. Therefore, it is thought that the shop next to this area was also used as a service area. The shop, which faces west and south, has a single volume and a vaulted roof. Across the road from the same type of shop, there is a single-storey, vaulted roof, currently functioning as the 'Terazi Museum'. The window sides of the shop have stone frame and arched. It has wooden guillotine windows from the inside and iron shutters and wrought iron railings from the outside. A space of the ground floor which is located to east facede of the building is used for storage. It has no windows and small door.

Since the building is located at the junction of two roads, there is an area leveled with stone retaining walls in a triangular shape in front of the east facade. The level where the main entrance is located is accessed from the street on the south facade. The main entrance of the building is accessed directly after entering through the small garden gate. The entrance garden is surrounded by wooden railings and is one floor higher than the road level on the west side.

a. Entrance of the garden and wooden railing

b. Entrance of the house

Figure 3.77 Main Entrance of the Building

(Author,2022)

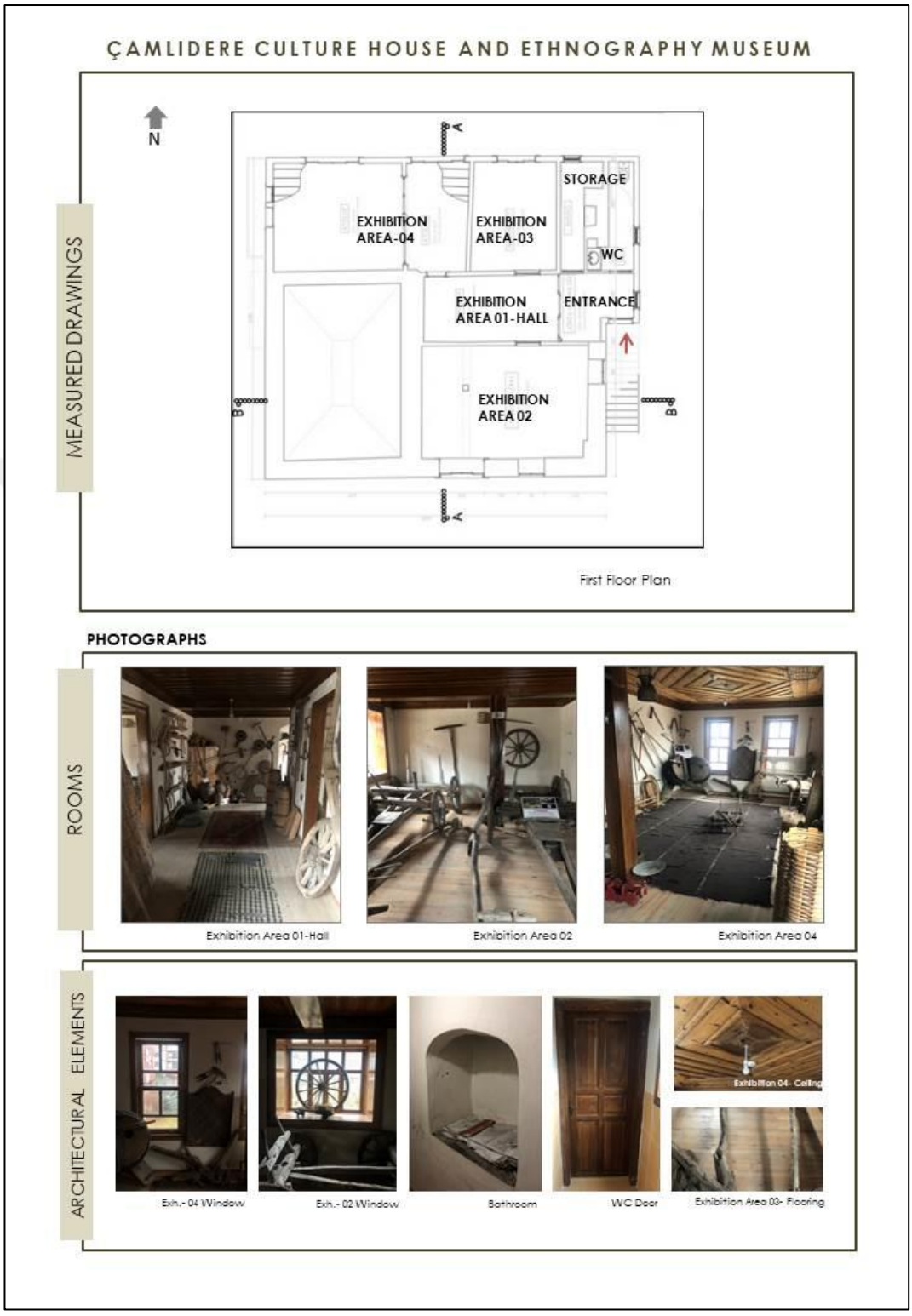


Figure 3.78 First Floor Sheet of the Culture House and Ethnography Museum

(Author,2022)

The entrance to the first floor of the building is made under the wooden staircase. The entrance is provided through single wooden door. The first floor of the building is used for 'agricultural museum'. There is primarily an entrance hall when you enter through the door. This hall connects to the rest of the exhibition sections. The entrance hall served as an exhibition hall as well. There is a sink and toilet for the use of visitors right across the entrance door. The area adjacent to the toilet functions as a storage area for museum staff. There is a niche on the wall of this room, which is thought to have been a fireplace. The room was neglected and the walls were moldy. On the left side of the entrance hall, there is a wooden column in the middle of exhibition space (Exhibition Area 02). The window of the room facing the south facade is wider and square in shape compared to the other windows. The main room of this floor, with its ceiling decorations and multiple windows, is the exhibition area located at the corner of the west and north facade of the building and, which can be reached from the end of the entrance hall. It also has a wooden column in the middle of the room (Exhibition Area 04).

The second floor of the historical house is accessed from the garden with a wooden staircase. The second floor of the building was planned as a 'cultural house' where guests from outside the district would stay and various meeting organizations would be held, but today it is used as a museum. The stairs lead directly to the entrance hall. This floor of the building has the plan of a typical Ankara House with a central sofa. The architectural elements seen on this floor are also similar to the Ankara Houses. There are a central sofa, 4 rooms, 3 iwans, 1 entrance hall and 1 toilet in the floor. There is a timber partition wall separating the entrance hall and the sofa. Similar to the plan scheme of the lower floor, the sink and toilet of the second floor are located opposite the entrance.

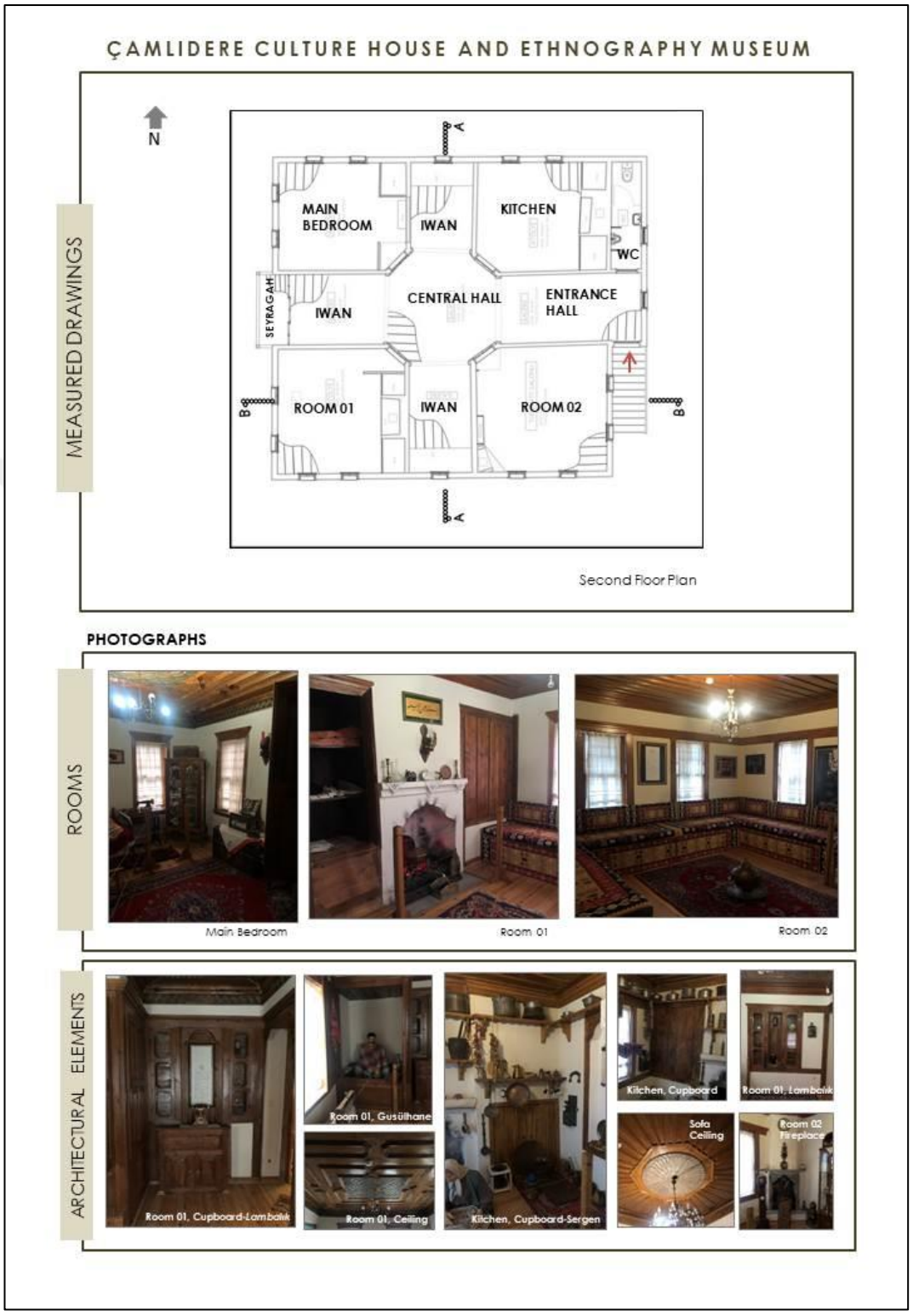


Figure 3.79 Second Floor Sheet of the Culture House and Ethnography Museum

(Author,2022)

The central sofa is octagonal, and the rooms are entered from the corners. The ceiling of the sofa is one of the decoration elements in the building. The core of the ceiling of the sofa created geometric forms with the proliferation of star arms and finished as a circle-shaped core. The core of the oil-paint ceiling is also in a different color. The circle-shaped core ornament is also placed in an octagonal panel formed with laths, and from this panel to the frame of the octagonal ceiling to the walls, it is arranged like a radial distribution with thin laths. There is a *seyregah* (balcony) in front of the iwan on the west side of the sofa. Three walls of the iwans have a profiled molding made of thin wooden laths. There is also a *sergen* that goes around the upper level of the window. Their ceilings are flat wooden ceiling. In addition, there are sedir in the iwans.

The main bedroom of the house is the room located on the corner of the north and west facades of the building, parallel to the main room on the lower floor. The room is the brightest and most scenic room in the house. There is a *'sekialtı'* at the entrance of the main bedroom. But the level of this place is the same level with the room in contrast to Ankara Houses characteristics. On one wall of the room, there is a *gusülhane* and a *lambalık*. However, it has ceiling decorations brought by being the main room. The room facing west is displayed as a guest room. There is a *lambalık*, a built-in closet, a fireplace and a *gusülhane* in the room. At the entrance of the room, there is a *sekialtı* similar to the one in the main bedroom. Moreover there is *sedir* surrounding two walls of the room. The room of the building facing north and east facade is exhibited as guest room. The main element of this room is *sedir* surrounding 3 sided of the rooms. Also, a fireplace and furniture is located the other side of the room. The room which is exhibitied as kitchen is also have fireplace and *yüklük*. Also it has sergen, *lambalık* and cupboards for the storage. Since the house is located on a corner lot, all rooms of the house receive light and are bright.

Structural system and material of the building is quite complicated because of the repairs. Cut stone was used in the corners of the ground floor and rubble stone was used as the filling material of the building. The first floor of the building was built

with masonry stone on the south facade and with the timber framed technique on the north facade. The second floor of the building, which reflects its traditional feature with its timber pillars from the corners, was built in the *hımış* technique by using rubble stone and brick in places as infill element with timber framed, and the facade surfaces of the building were also plastered.

a. North facade, cut stone-rubble stone and timber frame

b. South facade, stone masonry and timber framed

Figure 3.80 Construction Technique and Material of the Building

(Ağca, 2006)

3.5.3 Transformation Process: From House to Museum

The building in question has a special importance as it is associated with one of the first mayors of Çamlıdere. Initially, the ownership of the building was held by the mayor himself, but after his passing, his wife took over its management and ownership.[233] Later, the building was left to the heirs. For an extended period, the building remained under their control, which led to its gradual deterioration.

Then, in 1997, The Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties registered the building as 'immovable

[233] Ağca,2022, oralinterview.

cultural property to be protected.'[234] This designation provided the building with the necessary legal protections to prevent its demolition and ensure its preservation for future generations. However, after the registration decision, no intervention was made on the building, which is partly owned by the municipality and partly owned by the individual. As a result of the building's long-term neglect, it was badly damaged and eventually risked collapsing. For this reason, a sign warning the public against the potential danger posed by the municipality was hung in the building and its safety was ensured.

As a result of the building's long-term neglect, it was badly damaged and eventually risked collapsing. For this reason, the municipality has posted a demolition warning sign on the building, warning the public of the potential danger it poses.

Figure 3.81 Warning sign on the building

(Ağca, 2010)

In 2008, the Çamlıdere Municipality took a significant step towards preserving the building's historical significance by expropriating it. With its decision dated 12.06.2008 and numbered 3201 by the Ankara Regional Board for the Conservation of Cultural and Natural Assets, it was deemed appropriate to expropriate it for cultural purposes such as exhibition house - hall, excursion house,

[234] Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties, 12.12.1997, Decision no: 5568

library, municipality guesthouse.[235] It was expropriated through the use of the 'Cultural Fund' in accordance with the Regulation on Contributions to the Protection of Immovable Cultural Heritage.[236] By doing so, the municipality aimed to promote the Çamlıdere district's culture, history, and heritage to the local and international community.

In 2011, the surveying and restoration projects were prepared under the guidance of Çamlıdere Municipality. The building in question has undergone significant damage over a prolonged period of time. Although it was decided at the beginning that it would be used for cultural purposes such as a museum and a guest house, the restoration process did not proceed with a museum project. Originally, the plan was to turn it into a museum, but because there was no progress on that front, the focus shifted to simply restoring the building to a usable state. So, instead of being designed for a specific cultural purpose, the building was restored to be functional. The restoration process had its primary focus and attention aimed at saving the building from further deterioration. Due to significant structural deterioration during the restoration process, the timber elements of the building underwent extensive replacement. Additionally, the timber frame structure and roof of the building were reconstructed.

[235] Blok Architecture Project Report, 2011
[236] Ağca,2022. oral interview.

Figure 3.82 Reconstruction parts of the building

(Ağca, 2012)

Concurrent with the ongoing restoration efforts, the municipality announced a call for donations and purchases of various objects to be exhibited in the museum, ultimately resulting in the creation of the museum's collection through a combination of donated and purchased items. During the process of repurposing the building, it was planned to use the upper floor as a guesthouse. However, it was later decided that the lower floor would be used as an agricultural museum, while the upper floor would become a culture house. The design of the museum was based on the views of the mayor, and the architect who undertook the restoration project was not consulted during the placement of the museum inventory.[237] The building was opened to visitors in 2013.

The process of registering, expropriating, repurposing, and restoring the building was hampered by the financial difficulties of the municipality, which resulted in a slow and protracted process. Despite being registered in 1997, the building underwent extensive repairs in 2012 and was only able to commence use in 2013. The prolonged delay in the building's restoration process can be attributed to various factors, including limited resources and insufficient funding from the municipality. Moreover, the building's restoration plans and projects were largely

[237] Ağca,2022. oral interview.

dependent on the inclinations of the incumbent mayor, who played a significant role in the decision-making process. This may have contributed to the slow progress of the restoration, as the priorities and visions of different administrations may have diverged, leading to changes in plans and project delays.

The long and protracted restoration process had a significant impact on the building, leading to some damage and necessitating some reconstruction work. The building may have suffered from various factors, including weathering, decay, and neglect, resulting in significant structural damage. The damage was likely compounded by the fact that the building was left unused and unoccupied for an extended period, further exacerbating the deterioration process. However, with the change in municipal administration, the building's restoration process was accelerated, thanks to different supports and funding sources. As a result, the restoration work was completed more efficiently, and the building was able to resume its functions as a cultural and historical landmark.

3.5.4 Museum Collection

The immovable cultural property, whose ownership is registered to Çamlıdere Municipality, was expropriated in 2008 to be used for cultural purposes such as exhibition house - hall, excursion house, library, municipality guesthouse. In 2012, it was repaired by Çamlıdere Municipality and started to be used as a museum.[238]

The building was housed two different exhibitions. While there is an object-oriented exhibition called the 'agricultural museum' on the lower floor, there is a museum on the upper floor where the lifestyle of the period is exhibited. In addition, since the lower floors of the building were used as shops at the time, it is now exhibited as a shop. Collection objects are usually collected by donation or purchase.

[238] Blok Mimarlık Project Report, p.1.

On the ground floor, there are four shops: shoes maker, saddle maker, tinman and draper. These shops have been rearranged in accordance with their old functions and supported by lifeless models, and the period in which they were used has been revived.

a. Tinman Shop

b. Draper Shop

Figure 3.83 Shop Exhibitions

(Author,2022)

The first floor of the building has been re-functionalized as an agriculture museum. Agricultural machinery used in the region, various ethnographic objects and collections are exhibited. The exhibited objects are not arranged in a certain order.

a. Entrance Hall

b. Kitchen Area

c. Main Room

Figure 3.84 First Floor Exhibitions

(Author,2022)

a. Main Room b. Main Room c. Entrance Hall

Figure 3.85 First Floor Exhibitions

(Author,2022)

On the upper floor of the building, there is an exhibition showing the lifestyle and materials of the traditional Çamlıdere houses of the period. When the building was initially repaired, the intention was to use this floor as a cultural house, providing a place for guests to stay and rest. However, the decision was later made to repurpose this floor as a museum. It shows the functioning of spaces such as the sofa, iwan, kitchen, guest room, bedroom and living room, accompanied by lifeless models.

a. Kitchen b. Living Room

Figure 3.86 Second Floor Exhibition

(Author,2022)

a. Eyvan b. Bedroom c. Eyvan

Figure 3.87 Second Floor Exhibition

(Author,2022)

3.6 Case D: Keçiören Vineyard House

Keçiören is located 10 km from the center of Ankara and is the second largest district of Ankara in terms of population size. Keçiören, whose known history, dates back to 1200-1300, passed under the auspices of the Ottomans in 1356. [239] In the "Ankara Rehberi", the Turkish guide book of Ankara, it is written that there are some Paleolithic artifacts in Keçiören[240]. It is stated that there are some remains of Galatians and Byzantines in Hisartepe.[241] With the development of Kalaba (Galebe), Etlik and Ovacık villages in the 19th century, Keçiören, which became a

[239] www.kecioren.bel.tr/kecioren
[240] Özkan, 2014. p.96
[241] Özkan, 2014. p.96

separate district (*bucak*) of the central district of Ankara in 1936, became a neighborhood of Altındağ in 1966 and itself a district (*ilçe*) in 1984.[242]

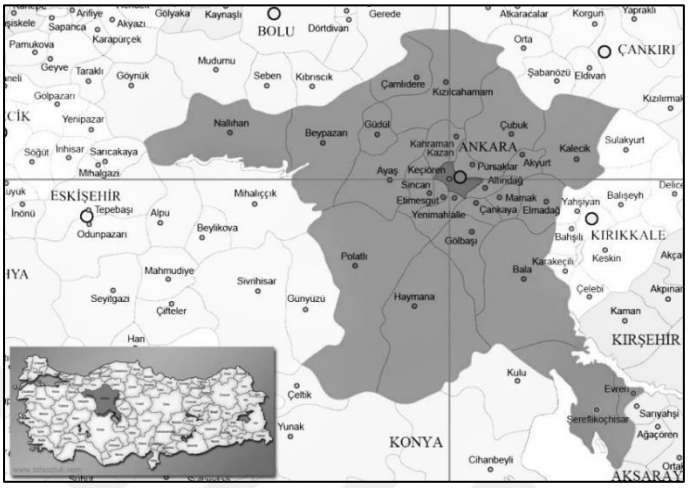


Figure 3.88 Location of Keçiören

Keçiören, located in the north of Ankara but looking south, has attracted attention with its fertile vineyards and gardens throughout history, therefore Ankara's first Agricultural School was established on this land by Sultan Abdülhamit the 2nd in 1905.[243] Due to its location, the prominent people of Ankara built their summer houses, namely "Vineyard Houses" in Keçiören and Etlik.[244]

3.6.1 Traditional Ankara Vineyard Houses

The traditional city of Ankara is surrounded by vineyards and vineyard houses located within them.[245] Viticulture in Ankara dates back to before Christ. It is known that during the Hittite Period, especially in the 9th and 8th centuries BC, the

[242] www.kecioren.bel.tr/kecioren
[243] Erdoğdu,1965. p. 125
[244] www.kecioren.bel.tr/kecioren
[245] Özgönül&Gökçe,2001. p. 272

Phrygians had very rich and well-kept vineyards in terms of variety.[246] According to studies on the use of vineyards in Ankara in the 16th and 17th centuries, 70% of the vineyards recorded in the city were "*15 ırgatlık*"[247] or smaller. By the end of the 19th century, the use of vineyards had become quite common in Ankara.[248]

At the beginning of the 20th century, the landscape surrounding the city of Ankara was characterized by various areas. After the Yenişehir plain, vineyards were observed to start towards Dikmen, Kavaklıdere, and Esat hills, which were located away from the floodplain area in the south. In the north, the vineyards were concentrated in the Keçiören, Etlik, and Kalaba hills, which were situated at the foot of the floodplain area of Çubuk and Ankara streams.[249]

a. Çankaya Vineyards, (inv.no: 1844)

b. Etlik Vineyards (inv. no:2124

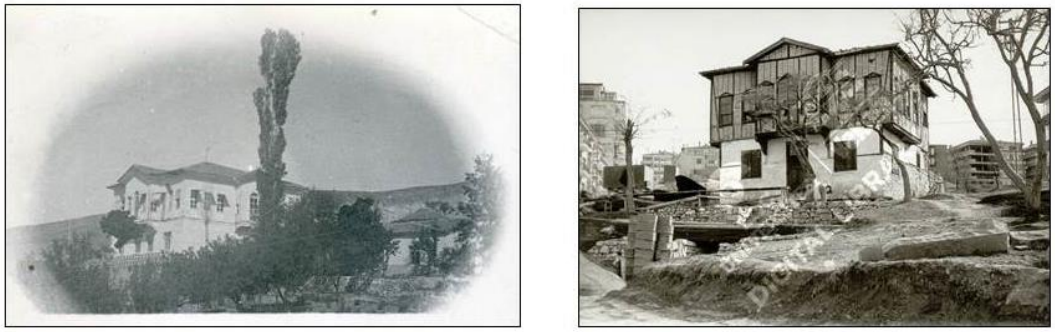
Figure 3.89 Ankara Vineyards

(VEKAM Digital Archive)

Ankara has been a city where different ethnic, religious, and cultural groups have coexisted for centuries. The urban population consisted of these diverse ethnic groups, regardless of whether they were Muslim or not. These groups owned houses in the vineyards surrounding the city, which they referred to as "vineyard

[246] Cengizkan,2002. pp 119-141
[247] According to Faroqhi(1994), the name of the unit used in the measurement of vineyards and orchards is called '*ırgatlık*', suggesting that this measure may have been derived from the amount of soil a capstan can till in a day.
[248] Akın,2010. p.13
[249] Şenyapılı,2004. p.23-26

houses."[250] It is said that especially the Etlik and Keçiören vineyards are in the hands of the minority, especially the wealthy Greek merchants.[251]



a. A vineyard house thought to be in Keçiören b. A vineyard house on Aşağı Ayrancı

Figure 3.90 A vineyard house thought to be in Keçiören

(VEKAM Digital Archive)

It is known that these houses were renovated at the beginning of the 20th century, decorated with engravings and colored glass, and a gazebo, pool, fountain, and lion statues were placed in their gardens.[252]

Figure 3.91 A pool and fountain in a vineyard house, Keçiören

(VEKAM Digital Archive, inv. no: 0632)

[250] Şenyapılı,2004. p.23-26
[251] Erdoğdu, 2001. cited as Akın, 2010. p.19
[252] Tuncer, 2002. p.302

Vineyard houses served two distinct functions. Firstly, they were used to inspect and store the produce from the vineyards for the winter. Secondly, they served as "summer houses" due to their location in the connective tissue with a cool climate.[253] Consequently, vineyard houses facilitated a harmonious coexistence with nature, reflecting a lifestyle intertwined with the natural surroundings.

The vineyard houses built in the vineyard consist of a single mass in large gardens, away from the neighboring buildings protection purposes.[254] All service areas are located inside the building. Outside of the building, there are only items such as a pool and fountain. The ground floors open to the garden only with the entrance door. These structures are more closed to the outside than the inner-city structures of the period.[255] While the sofa has become a transitional element in many townhouses built after the 19th century, the vineyard houses of the same period adhere to traditional definitions in terms of both the floor plan solution and the characteristics of the sofa.[256] The buildings typically feature a inner sofa as part of their floor plan, with the sofas themselves serving as prominent communal spaces rather than mere transitional elements.[257] In vineyard houses, reminiscent of traditional Ottoman residences, the primary living area is situated on the upper floor, characterized by an inner sofa flanked by rooms on either side. These sofas often incorporate sedir or divan elements, strategically positioned on the projections of the short side to provide panoramic views. There are niches decorated with motifs called lamp holders or mirrors on the sofas.

[253] Atauz,2004. p.61
[254] Özgönül&Gökçe,2001. p. 273
[255] Cansu,2008. p.10
[256] Özgönül&Gökçe,2001. p. 274
[257] Özgönül&Gökçe,2001. p. 275

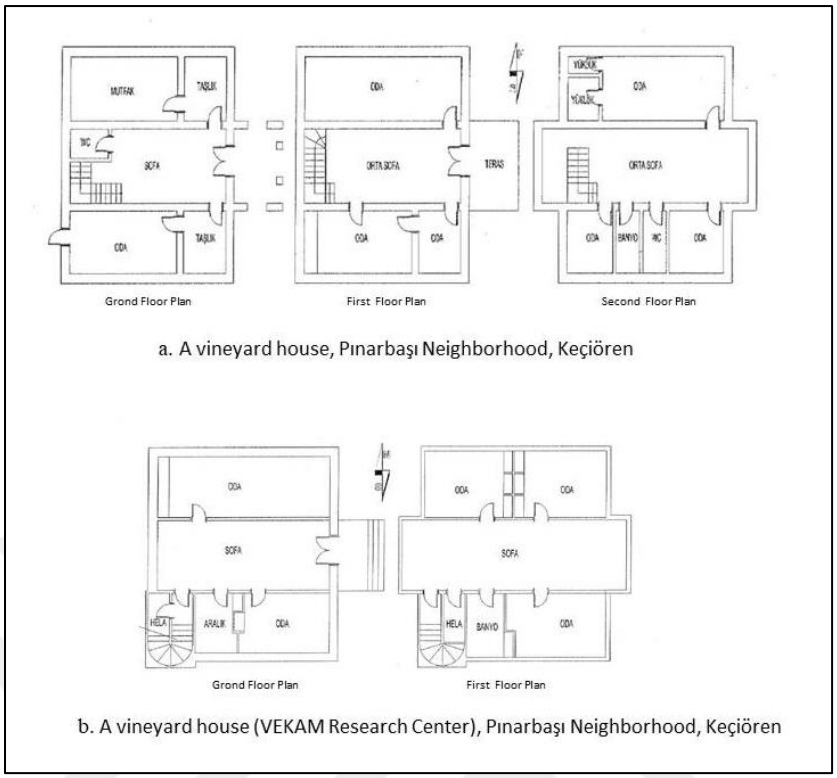


Figure Keçiören Vineyard Houses Plan Examples

(Cansu, 2008)

The square or rectangular rooms on the main floors of vineyard houses share similar characteristics with townhouses. Entrances to these rooms are usually located in the corner of the space, with sofas, cupboards, and niches occupying the room.[258] The windows of these rooms take on a rectangular shape, often in the form of guillotine windows with wooden shutters on the upper floors. Additionally, rooms have slatted wooden ceilings. On the ground floor, one can find service areas like kitchens and barns.

[258] Özgönül&Gökçe,2001. p. 275

a. A vineyard house in Akbıyık St.,Keçiören

b. A vineyard house in Mecidiye Durağı, Keçiören

Figure 3.92 VEKAM, Keçiören Vineyard House Museum Archive

The fundamental building materials employed in Ankara Vineyard Houses encompass stone, wood, and brick. Typically, the buildings feature cut stone in the corners, extending up to the upper floor level, while the remaining sections are constructed with rubble stone masonry walls. However, there are also instances where the entire ground floor is built with cut stone.

When comparing the materials used, intricate details, and craftsmanship with Ankara city houses of the 19th and early 20th centuries, a notable distinction emerges. The vineyard houses under examination exhibit a higher caliber of materials and more meticulous craftsmanship, showcasing their superior quality.

3.6.2 General Characteristics of the Building

The traditional house is located in Pınarbaşı Quarter, Şehit Hakan Turan Street No:18. The building, called the Gedikoğlu Vineyard House, was built by Ali Gedikoğlu, the brother-in-law of the famous businessman Vehbi Koç, in the early 20th century.[259] After Gedikoğlu's death, his wife Şehime Hanım sold the house to

[259] https://vekam.ku.edu.tr/ankara-bag-evi/hakkimizda/ankara-bag-evinin-tarihcesi/

Vehbi Koç in her old age. After Koç's death, the building collapsed in a large plot of land and was inherited this time by Semahat Arsel. Ankara Vineyard House, which was donated to the foundation by Vehbi Koç Foundation Chairman Semahat Arsel, was restored in 2006 and started to serve as a museum in 2007.[260]

a. Pınarbaşı District Boundary (Google Maps,2023)

b. Lots of the building (TKGM,2023)

Figure 3.93 Location of the Building

Vineyard House is used in two lots which are rectangular shape, next to each other. Both lots face the street but the courtyard has a single entrance from the main street front.

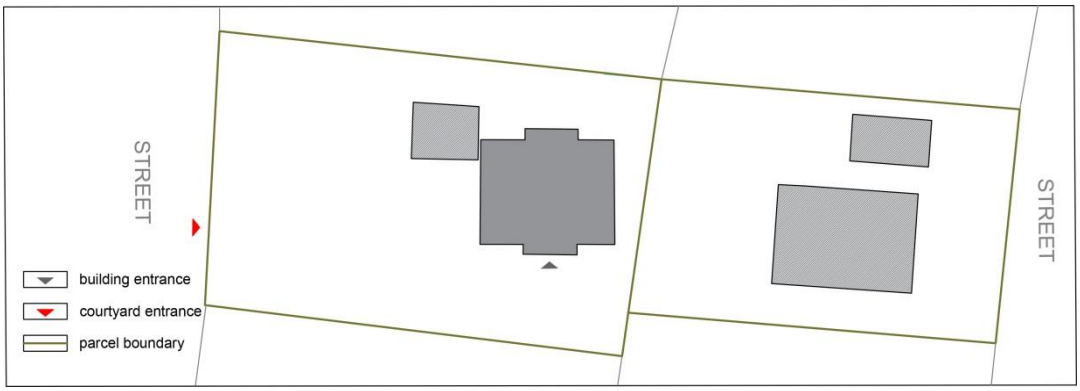


Figure 3.94 Building-Lot Relation of the House

(Author,2023)

[260] VEKAM Advertisement Brochure, 2007. pp. 30-34.

Since it is currently used as a museum, there is a security cabin at the entrance of the courtyard. The courtyard is surrounded by iron railings. The building is located in the middle of the courtyard. In the courtyard, there is a kitchen building next to the building and a multi-purpose hall structure on the other side. In addition, there is a well in the courtyard, in front of the kitchen, in connection with its former function. The multi-purpose hall can be used for conferences, exhibitions, etc. to be held in the area during the restoration of the building. An area has been reserved in the courtyard to be used as a parking lot. This area is separated from the entrance area by a level difference. The back side of the house gives a facade to the parking area, which can be reached with the help of the stairs on the left at the entrance from the courtyard.

a. Entrance of the courtyard

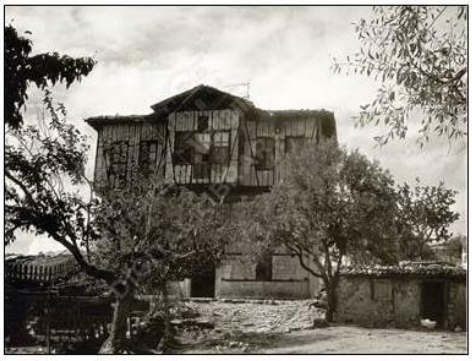
b. Multi-purpose Hall in the courtyard

Figure 3.95 Security Cabin and Multi-purpose Hall in the Courtyard

(Author,2023)

It is thought that the kitchen structure in the garden was built later, based on old photographs and because structures consisting of a single unit are generally seen in the vineyard houses.

a. Kitchen and Well in the Cortyard

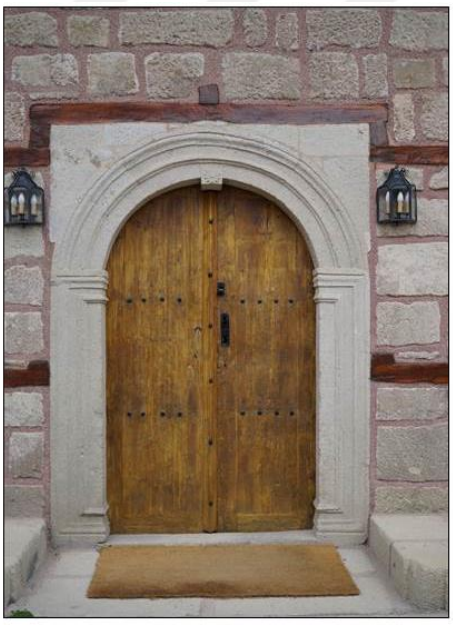


b. Old Photos of the House
(VEKAM Digital Archive)

Figure 3.96 Kitchen Building in the Courtyard

(Author,2023)

Similar to the traditional Ankara Vineyard Houses, it has a single entrance from the middle of the building. The entrance door made of solid wood is limited by round arched cut stone door frames.



a. Exterior of the Entrace Door of the House

b. Interior of the Entrace Door of the House

Figure 3.97 Entrance of the House

(Author,2023)

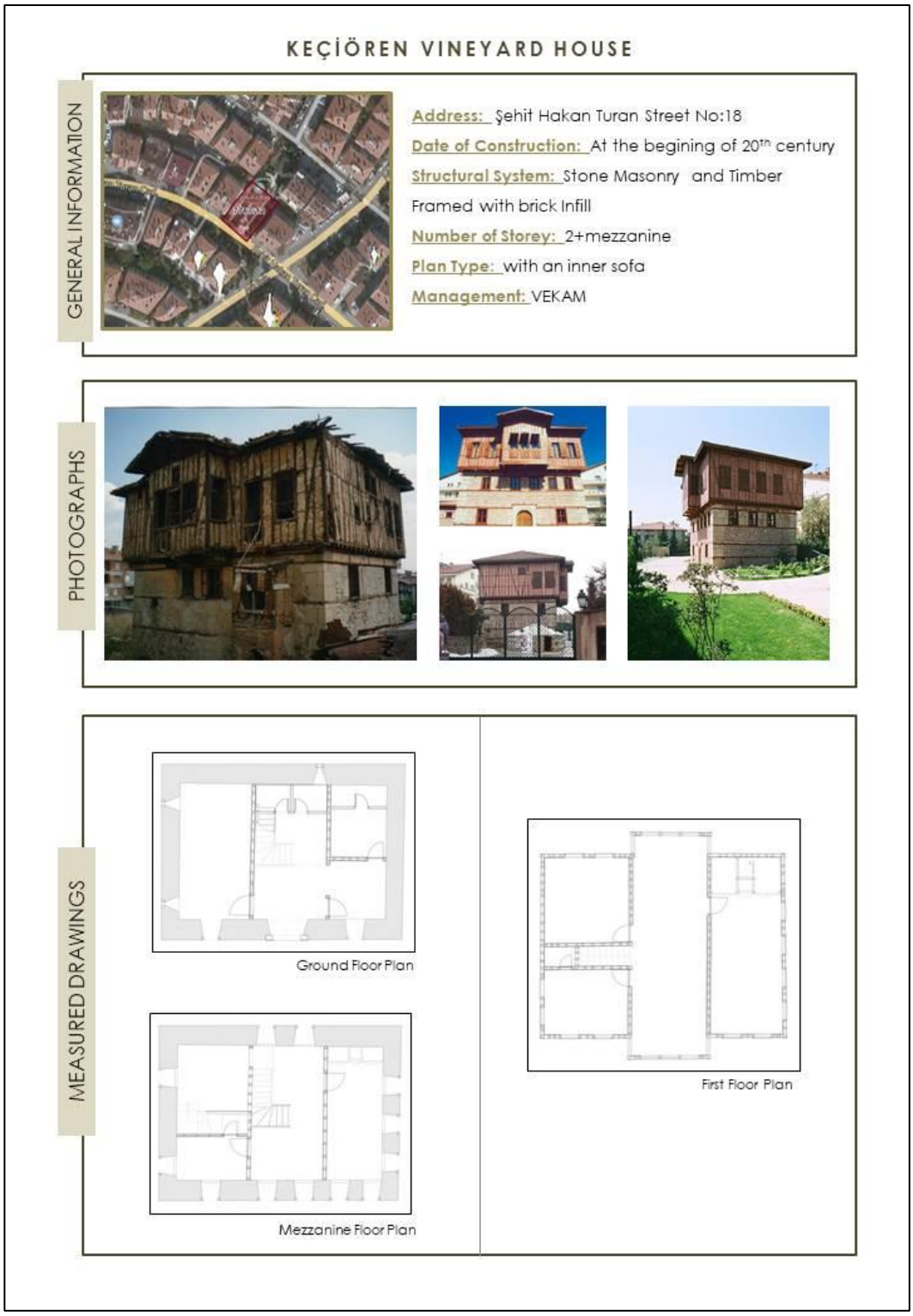


Figure 3.98 General Sheet of the Keçiören Vineyard House

(Author,2022)

Taşlık place is reached at the first entrance to the building. This area is lower than the other places but at the same level as the ground level. At the left side of the taşlık, there are stairs consisting of 14 steps for the reach to the upper floor (mezzanine). To reach this stairs, one step is climbed. Across the entrance hall, there are toilet spaces added for the museum function. The bottom of the stairs is used as a warehouse. On the left side of the entrance hall, there is a single-volume space exhibited as a kitchen. There is a cabinet, niche and hearth added to the building during the restoration phase on the short side of the back side of this room, which can be reached by a 25 cm step from the entrance hall. The room is ventilated with two high concave windows on the southwest wall and a large window on the south facade. While the spaces to the right of the entrance hall are reserved for museum security, collections are exhibited on the west wall. The space on the right side of the ground floor is divided into two. While one part is used as a security room, the other part is reserved as a warehouse and electrical room. The security room has an interior window facing the entrance hall. All floors on the ground floor are covered with terracotta base bricks.

a. Level difference in taşlık b. WC areas in taşlık c. Storage under the stairs

Figure 3.99 Elements in *Taşlık* Space

(Author,2023)

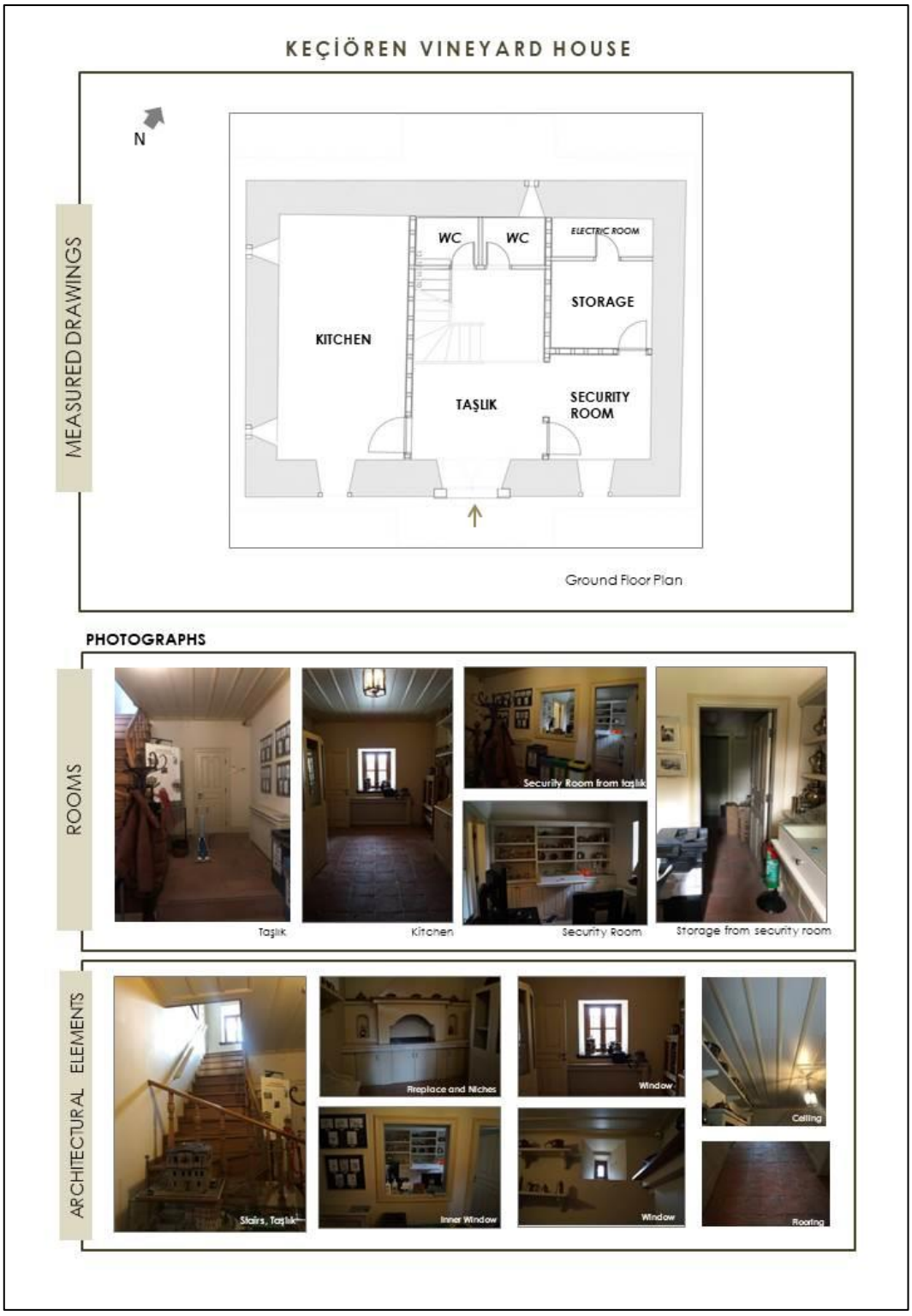


Figure 3.100 Ground Floor Sheet of the Keçiören Vineyard House

(Author,2022)

From the *taşlık* place on the ground floor, you can reach the sofa of the mezzanine floor by stairs. The mezzanine floor of the building conforms to the plan type with an inner sofa. Photographs of old traditional vineyard houses in Ankara are displayed on the sofa's east wall. On the east side of the hall, there is a work room used by the museum staff in the only place that extends along the sofa. There is a cupboard on the north side of this room. The room is illuminated by deep windows to the east and south. A hall leads to the upper level of the house to the west of the hall, to the left of the stairs. This hall leads to the stairs leading to the main living floor of the house. At the other end of the west side of the sofa, there is a work room used for museum personnel. This room has a storage area under the stairs leading to the main living floor.

a. Sofa of the Mezzanine Floor

b. Hall of the Mezzanine Floor

Figure 3.101 Elements of the Mezzanine Floor

(Author,2023)

Figure 3.102 Mezzanine Floor Sheet of the Keçiören Vineyard House

(Author,2022)

The staircase, which is reached by passing through the mezzanine hall, leads to the main living floor of the building. The first floor of the building is in the plan type with an inner sofa, similar to the traditional Ankara Vineyard Houses. This floor has a similar plan to the mezzanine floor. There are rooms on both sides of the sofa, one on one side and two on the other. Contrary to traditional Ankara Houses, the sofa is exhibited as a living space, not a transitional space. There are sedirs at both ends of the sofa and shelves on the walls where various objects are exhibited. Similar to the mezzanine floor, there is a single-volume main room on the east side of the sofa. This room is the most illuminated room in the house. There is a sedir on the south facade and a cupboard on the north side of the room. This cupboard was rebuilt with different details and techniques during the restoration process. The bedroom is to the east of the sofa, facing the north side of the house. This room is illuminated only with the help of two windows from the north side, which is the rear side of the building. Lastly, on the west side of the sofa, there is the room that is currently exhibited as the dining room. This room is much brighter than the bedroom, thanks to its two-sided windows. Besides, there is a storage room located above the stair hall in the room.

Figure 3.103 The Storage of the Dining Room

(Author,2023)

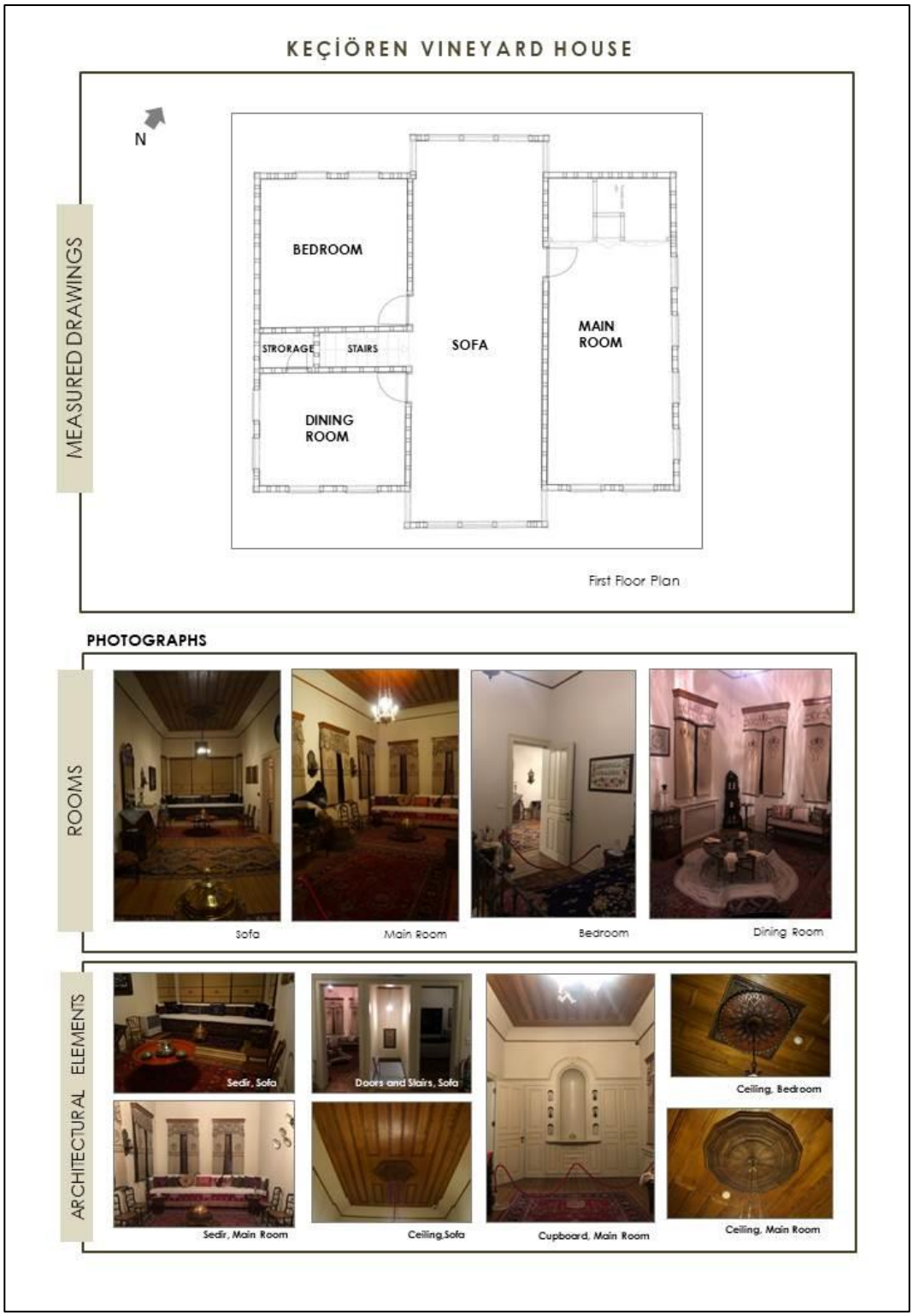


Figure 3.104 First Floor Sheet of the Keçiören Vineyard House

(Author,2022)

The building consists of a ground floor rising on stone walls, a 2.20m high mezzanine and a completely timber framed upper floor. The ground and mezzanine floors of the building are made of andesite stone, also known as "Ankara Stone". The outer walls of the ground floor and the mezzanine are stone, and the inner walls are built with timber framed filled with mud-brick. The building corners of the stone walls were made of cut stone due to its binding function. There are wooden beams between the stone walls. The outer walls of the first floor is timber framed with brick infill. The floor of the ground floor is terracotta base brick, the floors of the other two floors and the ceiling cores of the upper floor are decorated with timber cladding. Ceiling cores are decorated with some floral and geometric shapes in all rooms on the upper floor.

a. The building in 2006 (Göktaş,2006)

b. The building in 2023

c. Inner walls in 2006 (Göktaş,2006)

Figure 3.105 Construction Technique and Material of the Building

3.6.3 Transformation Process: From House to Museum

The vineyard house, which was built by Ali Gedikoğlu in 1900, was used by the Gedikoğlu family until the end of the 1930s.[261] After Ali Gedikoğlu's death, the house was handed over to Vehbi Koç and, in 1974, The Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties registered the building as 'immovable cultural property to be protected.' [262]

The building continued to be used as a vineyard house by the family until the end of 1930s.[263] However, later on, the house became obsolete. Therefore, it remained empty for many years and suffered a lot of damage during this time. Although it was registered in 1974, no attempt was made to repair the building. Since the building is private property, an initiative was expected by the owners. Despite the financial means of the owners of the building, the building was left without repair for ten years. After Vehbi Koç's death in 1996, the building was inherited by Vehbi Koç's eldest daughter, Semahat Arsel, as the Chairman of the Board of Vehbi Koç Foundation, donated the building to the foundation and started working on its repair. The repair project was prepared in 2004 in three phases: surveying, restitution and restoration.

The damage caused to the structure by being empty for many years has affected the size of the repair. The timber frame upper floor of the building had to be completely reconstructed.

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[261] https://vekam.ku.edu.tr/ankara-bag-evi/hakkimizda/ankara-bag-evinin-tarihcesi/
[262] Turkish Ministry of Culture and Tourism: Regional Council for the Conservation of Cultural Properties, 15.6.1974, Decision no: 7872
[263] https://vekam.ku.edu.tr/ankara-bag-evi/hakkimizda/ankara-bag-evinin-tarihcesi/

a. Sofa

b. Main Room

Figure 3.106 Surveying Photos of the House

(Göktaş,2004)

Unlike other museum examples in Ankara, the building has gone through the restitution phase. However, the restitution project is not comprehensive. No comparative study or historical research has been done. For this reason, there were points that were reflected differently from the original state of the building during the reconstruction phase. Especially in terms of architectural elements, different details and techniques have been proposed.

Similar to other examples, there is no museum project in the building. However, this museum was designed and started to be exhibited under the leadership of the museum experts of the Sadberk Hanım Museum.

3.6.4 Museum Collection

Opened as a museum in 2007, Ankara Vineyard House houses the Semahat-Nusret Arsel Copper, Çanakkale Ceramics and the Pouch Collections with donated objects from the Sebahat & Nurset Arsel collection.

In the museum, three basic collections consisting of Copper collection, Çanakkale Ceramics and Money Bags stand out. The copper collection consists of items such

as copper pan, bowl, lenger, bowl, pitcher, coffee pot and bath bowls used in daily life. Çanakkale ceramics are seen as decorative works, especially vases. The money bags are formed by knitting or weaving techniques and decorated with floral, geometric and animal motifs. In addition, there are works in which ornamental materials such as sequins and beads are used. However, there are also a large number of textile works that are not considered in a separate category. Bed and pillow covers used in daily life, sitting groups, curtains, etc. Various works are included in this group. There are many examples patterned with various embroidery techniques (calculus, dival work).

In Ankara Vineyard House, there are also items collected by the Koç family from various places, which are considered as ethnographic artifacts.[264] These items have been carefully preserved and have survived to the present day. The museum houses different collections, with the Semahat Arsel Collection being particularly prominent in terms of its content. Some items in this collection have been brought from the Sadberk Hanım Museum.

The ground floor of the building is exhibited as a service floor in parallel with the traditional vineyard culture. At the entrance of the building, there is a model of the house before the restoration. In the kitchen section of the building, the tools related to the kitchen are exhibited in accordance with the context.

[264] Tozun,2020. p.278

a. Kitchen Objects b. Kitchen Objects

Figure 3.107 The Kitchen Collections

(Author,2023)

On the eastern wall of the security room, just opposite the kitchen, there is an exhibition of copper items for the kitchen, as well as various handmade needlework jewelry and accessories.

a. Model of the House b. Kitchen Objects and Handmade Accessories

Figure 3.108 Ground Floor Collections

(Author,2023)

Old photographs of traditional vineyard houses in the vicinity of Ankara Keçiören are exhibited on the mezzanine floor of the building, on the walls of the sofa. On the wall of the transition hall to the upper floor, pouches from the Semahat Arsel

collection are exhibited. Pieces from the copper collection are presented in various parts of the house.

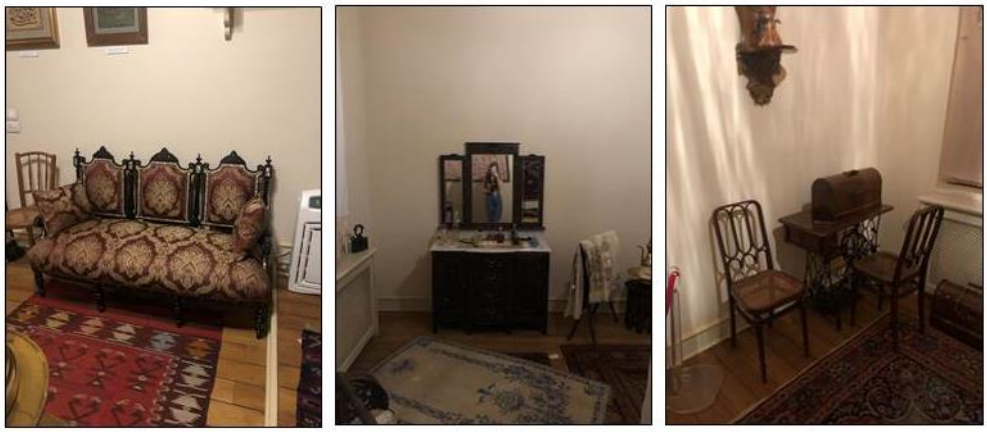
a. Copper and Pouches Collection b. Old Photos of the Keçiören Vineyard Houses

Figure 3.109 Mezzanine Floor Collections

(Author,2023)

The upper floor is designed and furnished with an understanding that reflects the vineyard house life of the transition period from the Ottoman Period to the Republic. *Sadberk Hanım Museum* specialists (Istanbul) created an exhibition showing the transition from traditional life to modern life in the rooms of the house. Various copper works, furniture showing the transition to modern life, as well as the floor table and sedirs symbolizing traditional life are exhibited on the upper floor of the house in their own context. The placement of furniture and accessories in different styles demonstrates the coexistence of a traditional lifestyle and a contemporary lifestyle. In front of the windows of the sofa, which is a sitting and gathering area, ottomans are placed one step above the ground.

The living room, main room of the house which is the place where family members gather and spend time in daily life, is also exhibited as an area where traditional music is performed and music is listened to on stone records.



a. Sofa b. Dresser c. Chairs

Figure 3.110 Objects showing the transition to modern life

(Author,2023)

a. Textile Collections b. Floor Table Objects

Figure 3.111 First Floor Collections

(Author,2023)

a. Main Room

b. Cupboard of the Main Room

Figure 3.112 Main Room Collections

(Author,2023)

CHAPTER 4

EVALUATION OF SELECTED CASES: FOUR TRADITIONAL HOUSES IN ANKARA CONVERTED INTO MUSEUMS

In this chapter of the thesis, it is aimed to assess the transformation process of the traditional houses that constitute both tangible and intangible cultural heritage and have been transformed into a museum due to having lost their original functional requirements. For this reason, selected cases which were adaptively reused as museums in Ankara, are evaluated. The evaluation model was established in three stages to analyze the transformation process of traditional residences that are cultural assets and have been converted into museums.

- Assessing the Transformation Decisions of the Selected Cases: The purpose of this section is to evaluate the stages of the building in the process of transforming into a museum, decision processes, project design and implementation process.
- Assessment of Physical Changes to the Selected Cases: The aim of this section is to evaluate the physical changes of the building resulting from the restoration project and the problems related to the conservation of its original features.
- Assessment of the Museum Function of the Selected Cases: The purpose of this section is to evaluate the technical and spatial adequacy required by the museum function and the presentation of the collection.

4.1 Assessing the Transformation Decisions of Selected Cases

Changing the function of the building creates new regulatory conditions.[265] Identifying the new use of a heritage building is a difficult problem in the decision-making process because there are many factors in the process. Therefore, it is important how the structures analyzed in the thesis go through this process. The decisions to transform the buildings into museums, restoration processes and subsequent interventions are of great importance in terms of evaluation. In this context, the processes of individual structures are examined in Chapter 3. Then, an evaluation will be made by considering the transformation processes of similar museum buildings in Ankara.

To thoroughly evaluate the process of transforming houses in Ankara into museums, it was necessary to examine additional museum houses beyond the initial four samples analyzed. Upon examining the various buildings that have been converted into museums in Ankara, it is evident that this process can be described as giving restored buildings a museum function rather than a true museumization.

[265] Langston, C., & Shen, L. Y. (2007). Application of the adaptive reuse applicationmodel in Hong Kong: a case study of Lui Seng Chun. International Journal ofStrategic Property Management, 11, 193–207.

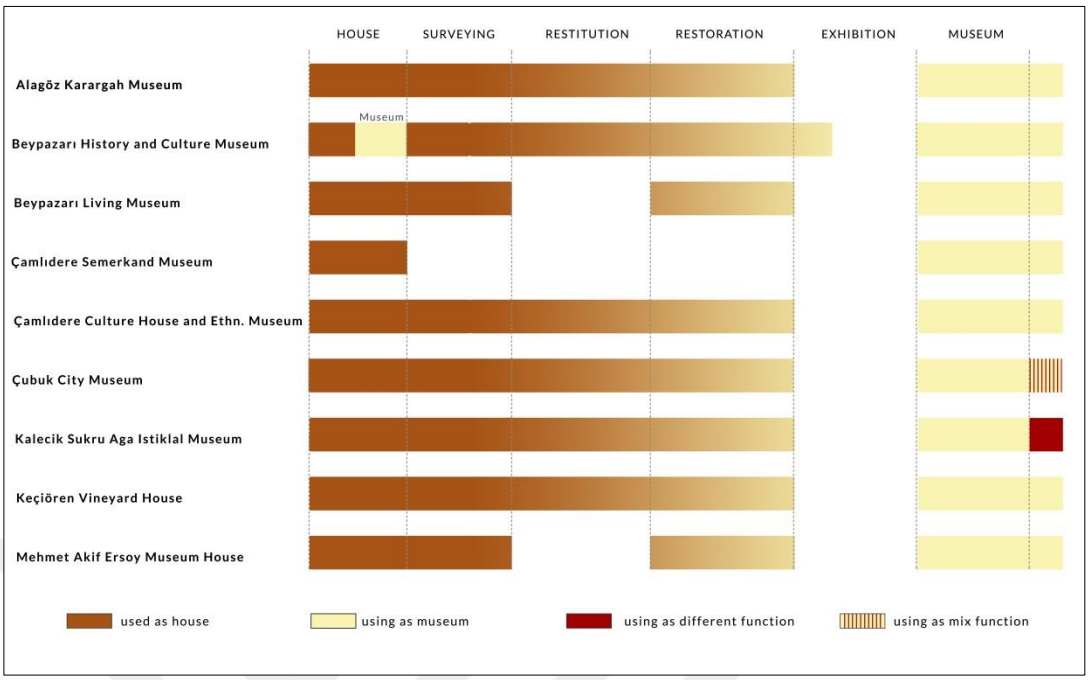


Figure 4.1 Transformation Process of the Museum Houses in Ankara

(Author,2023)

Out of the nine samples that were studied, eight of them were transformed into museum without a specific exhibition project in place. In one particular case, Beypazarı History and Culture Museum, a limited museum project was undertaken, focusing solely on changing the display windows. Also, in the Keçiören example, although there was no dedicated museum project, expert opinions were utilized in curating the museum exhibition.

Among the nine samples examined, only three of them never progressed beyond the restitution stage. Although three of the samples, namely the Çamlıdere Culture and Ethnography Museum, Alagöz Karargah Museum, and Keçiören Vineyard House, underwent the restitution phase, a comprehensive historical research and comparative study have not to be conducted for these sites. Furthermore, it is evident that some of the museum buildings (Çubuk City Museum and Kalecik

İstiklal Museum) have lost their original function and are being utilized for alternative purposes such as wedding hall or center for youth programs).

These findings highlight the lack of a cohesive approach towards the development and transformation of these samples into museums. The absence of a comprehensive museum project in most cases raises questions about the sustainability and effectiveness of these museum spaces. It is essential to prioritize thorough historical research and comparative analysis to ensure the accurate representation and preservation of cultural artifacts within these museum environments These problems are an indication that the museumization process in Turkey is not working properly.

4.1.1 Overall Assessment of Transformation Process

Many issues were discovered when the museumization process of Ankara's residential buildings converted into museums was examined. Foremost, it is apparent that these buildings have not been appropriately adapted to their new function, as the restoration of residential buildings has been approached from a limited perspective. In addition, the examined examples do not have an exhibition project, similar to other museumized housing structures in Ankara.

TRANSFORMATION PROCESS	OLD FUNCTION	SURVEYING	RESTITUTION	RESTORATION	EXHIBITION	NEW FUNCTION
Beypazarı History and Culture Museum	HOUSE MUSEUM	+	+	+	-	LIVING STYLE MUSEUM
Beypazarı Living Museum	HOUSE	+	-	+	-	LIVING STYLE MUSEUM
Çamlıdere Culture House and Ethnography Museum	HOUSE	+	+	+	-	LIVING STYLE MUSEUM
Keçiören Vineyard House	HOUSE	+	+	+	-	LIVING STYLE MUSEUM

Figure 4.2 Transformation Process Analysis of 4 Cases

(Author,2023)

One significant issue that arose during this process is that even though the new functions of the buildings were clear before restoration; their restoration projects were not properly adjusted to accommodate their new museum function. This oversight may have been influenced by various factors. For instance, some of the houses that were converted into museums in the past were likely influenced by different knowledge, experiences, and approaches than the current conservation approaches. Additionally, financial and technical inadequacies of the local government may have contributed to the issue of inadequate design. The lack of resources could have impacted the level of expertise and craftsmanship available for the restoration process, leading to inadequate projects that did not take into account the buildings' new function as museums.

Another factor to consider is the process takes too long and damages structures, which may have had a negative impact on the overall process. When buildings that have already suffered significant damage are repurposed, their original design may not be suited for their new function. In such cases, the design may need to be significantly altered or compromised, which may result in a less-than-ideal conservation.

The decision to transform houses into museums is typically made evident at the stage of building repairs. It is also noteworthy that some of the samples examined did not have the restitution stage. This issue can be attributed to relevant regulations set forth by conservation boards. According to the forms of intervention determined by the Conservation Board principle decision numbered 424 and 660[266] "restoration drawings" are required for many buildings that undergo fundamental repairs, and "restitution projects" should be implemented if necessary. However, it was found that many of the structures examined did not have restitution drawings or projects. Additionally, almost all of the structures lacked an exhibition project, with the exception of the Beypazarı Culture and History Museum. Nonetheless, this project only included the renewal of windows for displaying collections and did not specify a display order or theme. One of the primary reasons for these issues is that the function of the building as a museum was only decided after the repair stage. Additionally, a lack of experts on the subject, financial inadequacy, and the attitudes of local governments are contributing factors.

In some cases, some of the structures examined could not fulfill their museum function for various reasons and started to be used again for other purposes. Therefore, it is essential to conduct a comprehensive analysis of the social and physical factors before deciding to transform a building into a museum to ensure its successful functioning as a museum.

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[266] See Appendix I.

Effective management of the process of transforming a building into a museum is crucial for both the preservation of the building and the successful fulfillment of its functional requirements. One of the critical decision-making stages in this process is determining the function of the building at the beginning stages. Also, it is essential to consider the purpose of the museum, the target audience, and the collections that will be exhibited in the museum during this stage. The determination of the function of the building will guide the entire process, from the planning of the repairs and restoration works to the selection of the exhibition themes and designs.

In conclusion, determining the function of the museum is a critical decision-making stage that should guide the entire process of transforming a building into a museum. A comprehensive analysis of social and physical factors is necessary to ensure the successful functioning of the museum. This process is essential to preserve the building's historical and cultural value and to provide visitors with an enjoyable and informative experience.

4.2 Assessment of Physical Changes to the Selected Cases

In the process of transforming traditional houses into museums, the physical transformations of the buildings are of utmost importance in terms of both authenticity and conservation principles. In this regard, it is crucial to conduct a detailed analysis of the changes brought about by the conservation process and the museum function, which is precisely what has been done in this part of the evaluation.

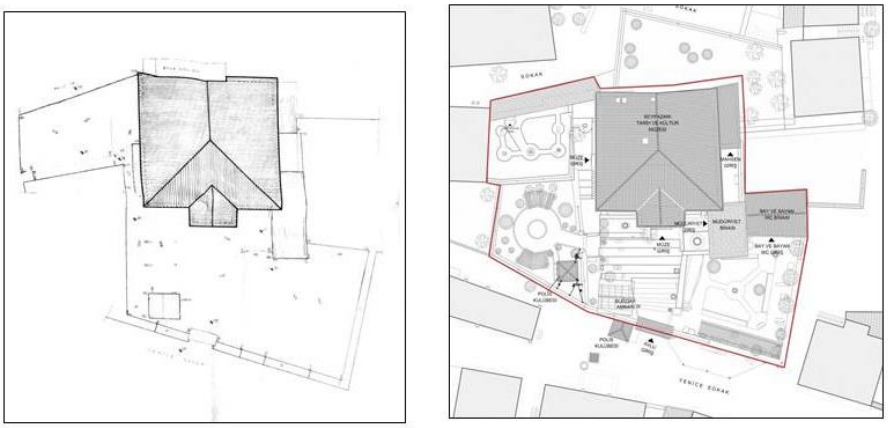
The analysis of physical transformations was conducted through the use of detailed catalogues that documented the original and current state of the buildings. By comparing the original and current state of the buildings, the extent of the physical changes brought about by the conservation process and the museum function was identified. There are various titles in the evaluation catalogue to determine the physical alteration status of the buildings. Building-Lot Relationship, Mass

Characteristics, Facade Layout, Plan Layout, Structural System, Materials and Architectural Elements sub-titles were created, and various physical properties of the buildings were evaluated under these titles. The detailed analysis of physical transformations through catalogues provides valuable insights into the changes brought about by the conservation process and the museum function, and serves as a useful tool in evaluating the success of these transformations.

4.2.1 Assessment of Changes in Land use, Building Unit and Location

Upon examining the environmental changes in the examined structures, it is observed that there were no significant alterations in all four samples. However, in the case of Beypazarı Culture and History Museum[267], it is noteworthy that after the building was transformed into a museum, the surrounding lots were utilized to expand the garden area. (Figure 3.25) This expansion has resulted in an increase in the usage area of the museum, providing a more comfortable experience for visitors to rest. Nonetheless, this positive development may create a misunderstanding in terms of reflecting the original use of the building, which should be carefully considered.

[267] See Appendix A.



a. Site Plan in 1990
(Ankara Regional Conservation Council Archive)

b. Site Plan in 2009
(Drawn by Beşer Engineering and Consultancy)

Figure 4.3 Changes in Lots

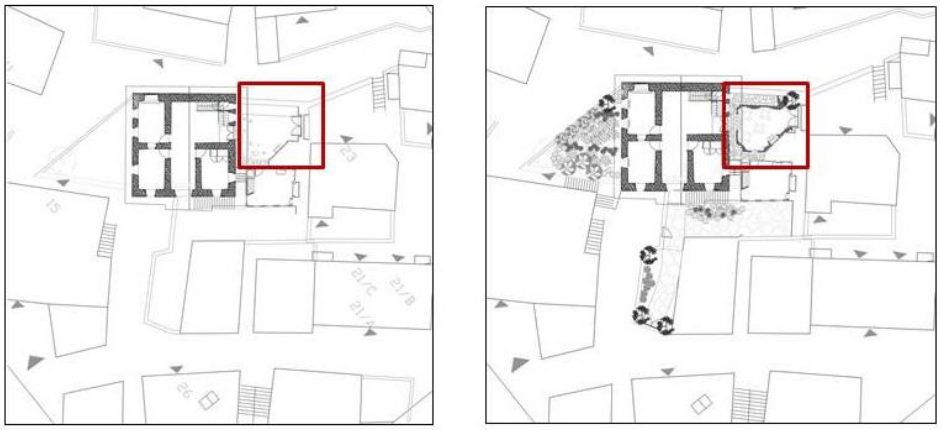
Furthermore, there were service buildings added to the museum courtyard. One of these structures is the museum staff building, which is adjacent to the main building. As that building was positioned in the same way in the 1990 drawings, it was used in the restoration project to meet the needs of the museum function rather than being removed. Additionally, other annex building was constructed from materials suitable for the context, and its location far from the museum courtyard and main building allows for the meeting of the toilet needs of museum visitors without causing any visual disturbance.

a. Museum Management Building b. Toilets

Figure 4.4 Addition Buildings in a Courtyard

(Author,2022)

In the case of the Beypazarı Living Museum, there were no significant changes made to the lot boundaries of the building. Additionally, the annex buildings located within the courtyard of the museum were preserved, indicating a conscious effort to maintain the original character of the building. Similar to the Beypazarı History and Culture Museum, an adjacent lot was incorporated into the museum's garden area to enhance the visitor's experience. The new lot is now utilized as a museum cafe and provides a suitable area for visitors to rest and relax. (Figure 3.51) Furthermore, the service buildings located within the museum's courtyard were originally constructed when the building functioned as a residence. These buildings have been repurposed to meet the demands of the museum function, while still maintaining their original form. It is also noteworthy that the service structure, which can be accessed from the ground floor of the museum, has been exhibited in a similar manner to its original function.



a. Site Plan of Surveying Project

b. Site Plan of Restoration Project

Figure 4.5 Addition of new lot for museum cafe purposes

(Drawn by Çizgi Engineering and Architecture)

a. Entrance of the Museum Cafe

b. The Museum Cafe

Figure 4.6 Museum Café

(Author,2022)

In the case of the Çamlıdere example, there were no significant changes made to the building lot. As a result, the original function and layout of the building have been largely preserved. The shop areas, which were originally a part of the building's original function, are still exhibited in the same way, thereby retaining

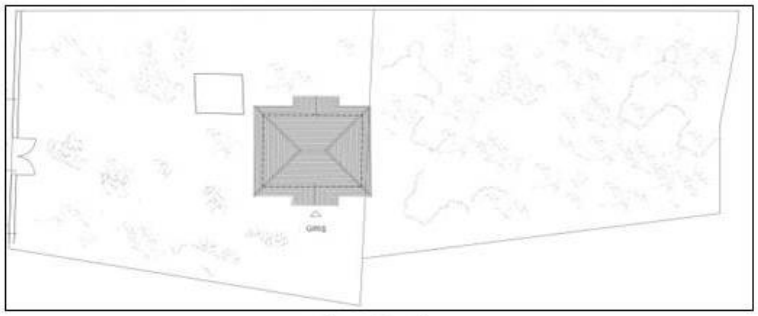
their historical value and significance. This is a positive feature that adds interest to the building and makes it appealing for visitors.

a. Tinman Shop b. Draper Shop

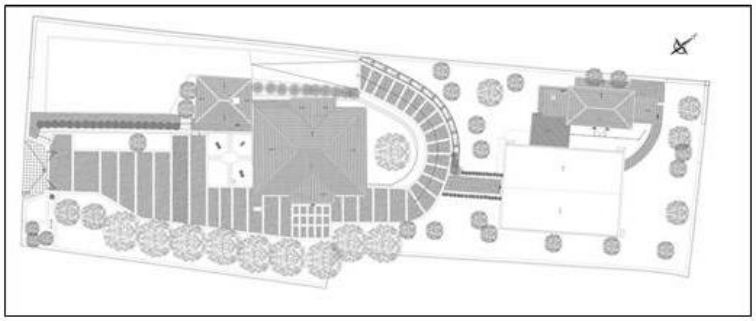
Figure 4.7 Shops Exhibition of the Museum

(Author,2022)

Finally in the case of Keçiören Vineyard House, landscaping was done in the courtyard of the building. As the museum also hosts various events and conferences, a multi-purpose hall and some service buildings has been added to the courtyard. In addition, a parking lot was created by creating a level difference in the courtyard. Due to the arrangement of the Vineyard House area in accordance with its museum function and the higher-rise apartments around the building, the building-lot relationship is incompatible with the original situation.



a. Site Plan in 2004



b. Site Plan in 2022

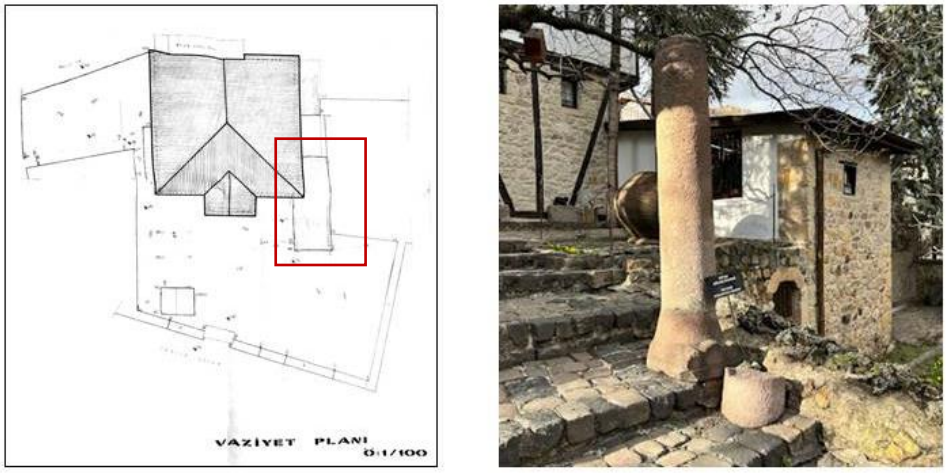
Figure Changes in Site Plan

(drawn by AY-MİR Architecture ,2004)

4.2.2 Assessment of Changes in Mass Characteristics and Building Heights

It has been determined that the examined structures are similar to the mass features of traditional Ankara Houses. Considering the mass properties of the current state of the buildings, no additions or removals have been made to the main building in the examined structures except the Çamlıdere case. It should be noted that only a service building adjacent to the main building exists in the Beypazarı History and Culture Museum as stated previously. This structure is also present when looking at

the 1990 drawings. In addition, in terms of material usage and height, it does not cause huge damage to the integrity of the traditional house.

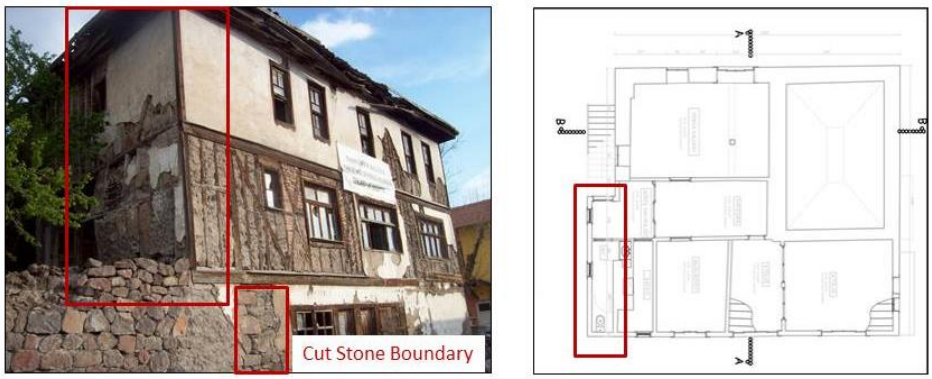


a. Site Plan
(Ank. Regional Conservation Council Archive,1990)

b. Museum Staff Building
(Varlı,2023)

Figure 4.8 Annex Building in Beypazarı History and Culture Museum

In the Çamlıdere example, there is a toilet that was added to the building later as needed. This part has been added to the end of the structure. This addition is different both in terms of construction technique and in terms of plan organization.



a. Photographs of the house in 2010

b. Surveying Drawings of the house

Figure 4.9 Mass Change of the Building

(Ağca,2010)

4.2.3 Assessment of Changes in Plan Scheme and Spatial Organization

Changes to housing plans can occur for various reasons, including the inadequacy of traditional buildings to meet modern living standards, changes in the function of the living space, and alterations to accommodate the changing needs of the occupants. One of the most significant reasons for changes in housing plans is the inadequacy of traditional housing buildings to meet modern living standards.[268] Depending on the period in which the building was constructed, the original layout may no longer be suitable or functional for current needs. This can result in the need for plan changes due to the insufficiency of wet service areas such as kitchens and bathrooms or storage areas. The fact that the function of the building is a museum may also create some needs such as large, partitioned or dark areas.

In Beypazarı History and Culture Museum, before the 2005 restoration, additions had been made that damaged the original plan scheme. During the restoration phase, these additions were removed, and the building was returned to its original plan scheme. After the building became a museum, some display windows were added to protect the collection, which generally preserved the original plan scheme and did not affect the visitors' perception. These windows can be easily removed if necessary.

[268] Schleifer, 2006, p. 281.

Figure 4.10 Display Windows in Beypazarı History and Culture Museum

(Author,2022)

In addition, an important change was made to the building's circulation for controlled passage and security for the museum. The upper floor door, which had served as a double entrance when the building was a residential function, was closed. Furthermore, some of the stairs providing internal circulation on the same part of the building have been closed for use, and a collection exhibition was located in front of it creating a change in the original circulation of the building.

Figure 4.11 Closed entrance and stairs

(Author,2022)

As for the Beypazarı Living Museum, the building, which was originally designed as a single-family house, was later converted into a multi-unit residence. This required changes to the original plan to accommodate separate entrances, individual living spaces and additional facilities such as common areas, so a number of partition walls were added to the structure. Fortunately, during the restoration process, the additions were removed and the building was returned to its original plan scheme. In addition, similar to the Beypazarı History and Culture Museum, the second entrance of the building was closed for security and controlled access for the museum function.

a. Addition partition walls before restoration (Göktaş,2004)

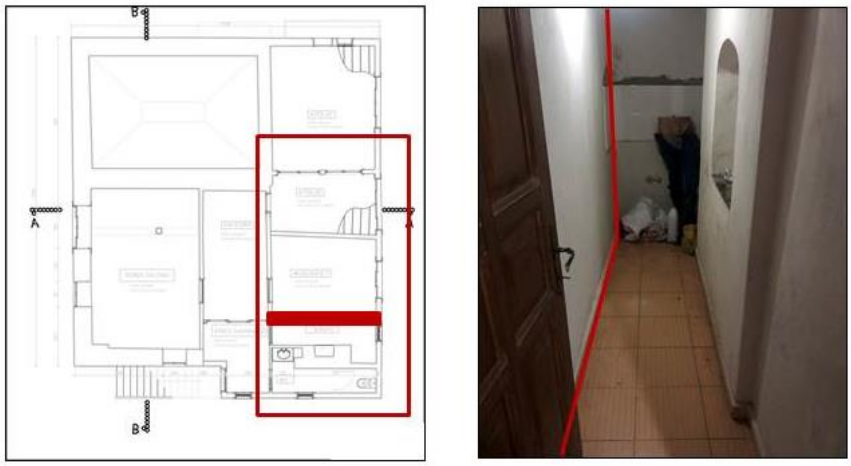
b. Closed entrance (Varlı,2023)

Figure 4.12 Addition walls and closed entrance in Living Museum

(Author,2022)

In Çamlıdere building, the plan scheme on the ground floor was preserved and exhibited. However, closing the entrance to some of the shops harms the holistic perception of the building. Reconstruction of the upper floors has been an advantage to reflect the original plan scheme. However, although the first floor plan scheme, which was thought to be changed, was reconstructed, the plan scheme from the residential building was preserved. It is thought that the kitchen and toilet-bathroom spaces were changed in residential period of the building. The fact that the building did not go through the restitution phase during the conservation

process may be one of the important reasons for this. In addition, the building was reconstructed on the second floor to reflect the original plan scheme.[269]



a. First Floor Plan

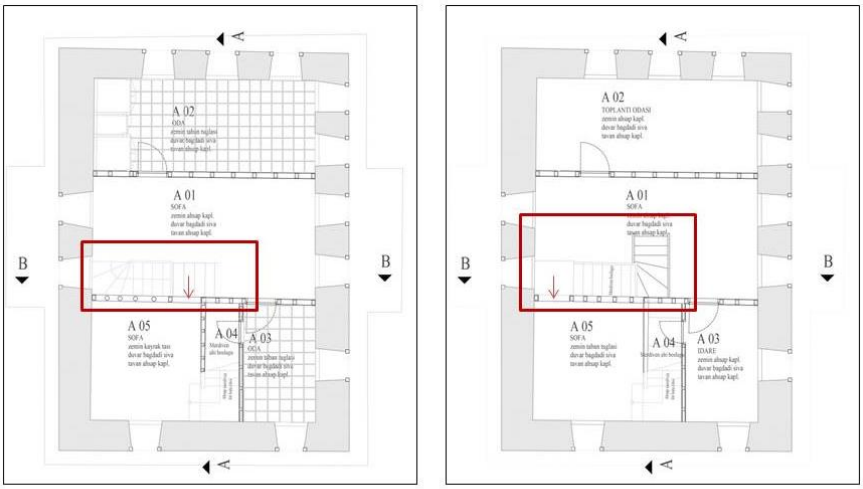
b. Addition Wall

Figure 4.13 Plan Organization Changes

(Author,2022)

There are some major changes in the plan organization of the Keçiören Vineyard House. The biggest change in the plan scheme is the change of the staircase in the original state of the building. The staircase was built further back than the original plan scheme and the L part was made to the lower floor. This change also affected the entrance of the hall space used to reach the upper floor.

[269] See Appendix A



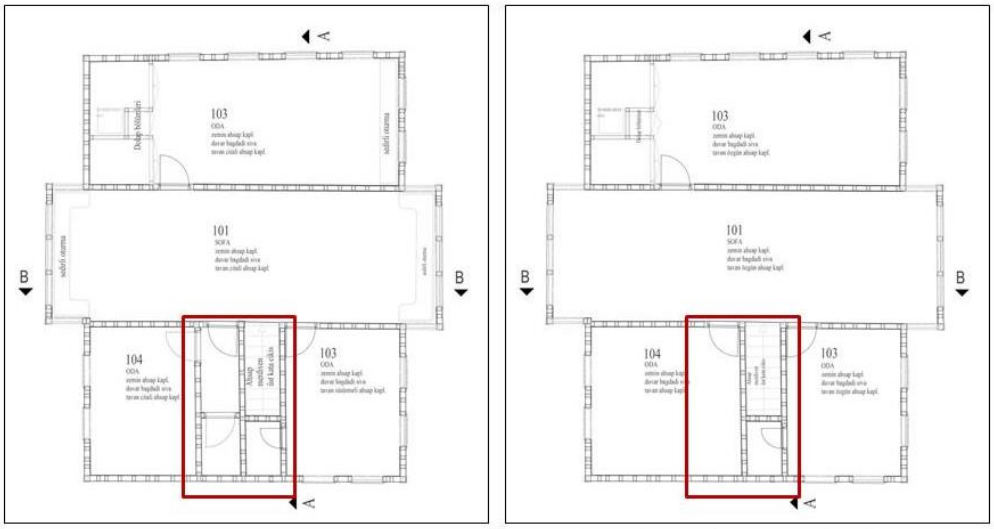
a. Restitution Drawing of Mezzanine Floor

b. Restoration Drawing of Mezzanine Floor

Figure 4.14 Change in Plan Organization in Vineyard House

(drawn by AY-MİR Architecture, 2004)

In addition, the partition wall in the bedroom on the upper floor and the area that was probably used as a *sekialtı* in its original form disappeared during the repair.



a. Restitution Drawing of First Floor

b. Restoration Drawing of First Floor

Figure 4.15 Change in First Floor of Vineyard House

(drawn by AY-MİR Architecture ,2004)

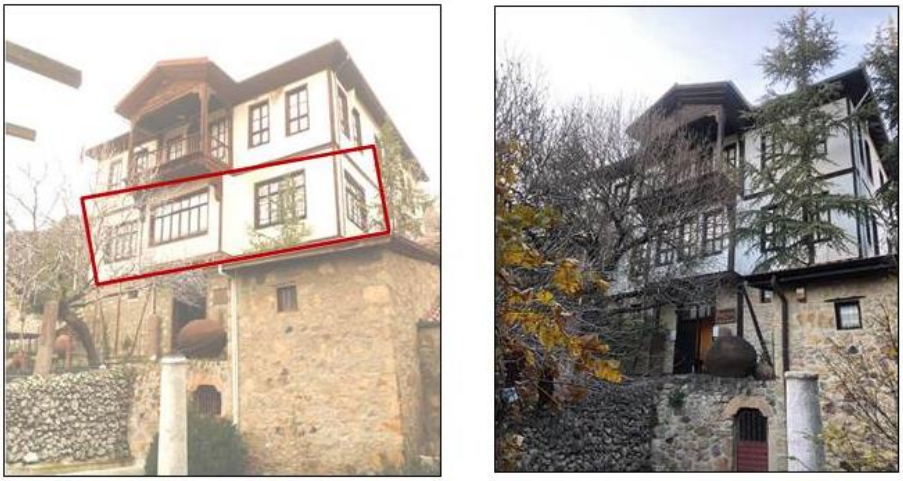
4.2.4 Assessment of Changes in Facade Organization

The design of a building's facade and elements is closely linked to the interior spaces, and changes in one are often reflected in the other. According to Asatekin[270], alterations to the facade's design and components are essentially reflections of alterations made to traditional houses' interiors. In many cases, the design of a building's facade and the elements that adorn it are indicative of the functions and activities that take place within the building's interior. This connection is particularly evident in traditional architecture, where the interior and exterior of buildings are closely interwoven. Changes in the facade scheme and elements, therefore, can be seen as a reflection of changes in the way people use and inhabit a building's interior spaces. For instance, alterations to the interior layout of a traditional dwelling might necessitate changes to the facade, such as the addition of new windows or doors to facilitate access or provide additional ventilation. Similarly, changes in the building's function, such as the conversion of a residential property into a commercial one, might require modifications to the facade to better reflect the new use.

Likewise, in the Beypazarı History and Culture Museum, it was observed that the enlargement of windows during the time when the building was being used as a residence had led to a disruption in the original facade organization.[271] Fortunately, the restoration process of the building involved the rearranged of the original facade layout. However, since the building currently serves as a museum, there is a requirement for dimmer areas to display the exhibits effectively. To avoid interfering with the building's original facade layout while still ensuring adequate control over the amount of light that enters the premises, the windows were sealed by fixing boards on the interior side. Furthermore, in some areas, traditional curtains were employed to regulate the light and establish a uniform ambiance for

[270] Asatekin,2005. p. 389
[271] See Appendix A.

the exhibition. Nonetheless, this approach is a necessary compromise between the need to maintain the integrity of the original facade and the requirement for controlled lighting within the museum' interior.



a. Photographs of the house in 2003 b. Photographs of the house in 2022

Figure 4.16 Changes in Facade Organization during the Restoration Process

In the example of the Beypazarı Living Museum[272], the facade layout was preserved both when it was a residence and a museum. While the building was in the restoration process, the facade was only interfered with for simple repairs.

In the case of Çamlıdere[273], similar to the example of the Beypazarı History and Culture Museum, the facade layout of the building has changed considerably during the residence time. The closed, newly opened and enlarged windows, as well as the balcony added to the facade, caused the facade layout to be perceived completely differently. The building was restored to its original facade layout during the restoration process. However, since the building did not undergo a detailed restitution phase, the original facade layout is not exactly known.

[272] See Appendix A.
[273] See Appendix A.

a. Photographs of the house in 2010

b. Photographs of the house in 2022

Figure 4.17 Changes of the North and West Facade of the Building

(Author,2022)

In the example of Keçiören Vineyard House, some changes have occurred on the facade. Some openings on the facade were removed and all architectural elements were renewed.

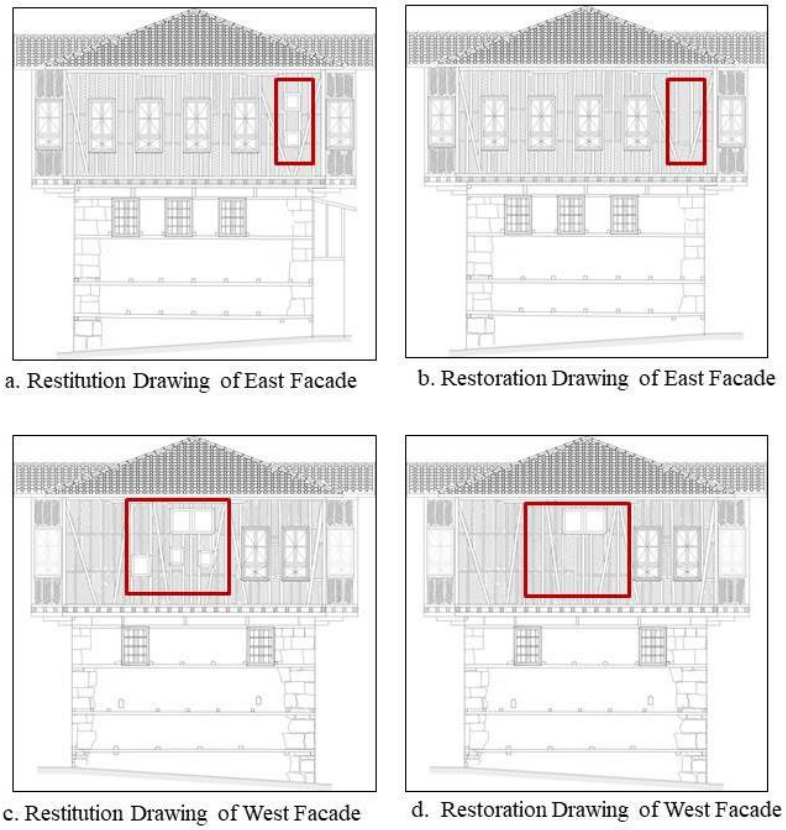
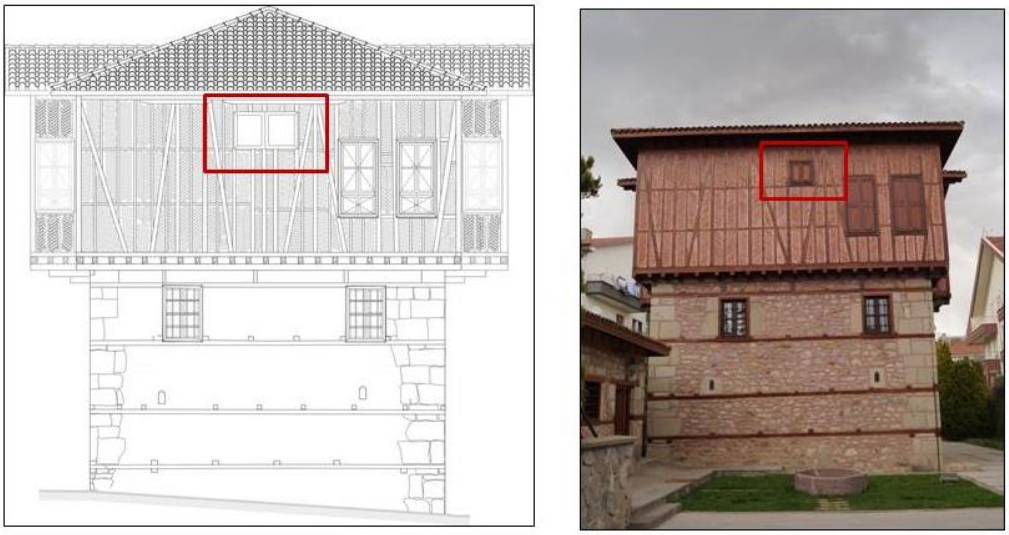


Figure 4.18 Changes in Facade Organization of Vineyard House

(drawn by AY-MİR Architecture ,2004)

Although the accuracy of the restitution drawings of the building is debatable, it is clear that these drawings were not taken into account during the restoration phase. In addition, minor changes occurred during the implementation.



a. Restoration Drawing of West Facade

b. Photograph of the West Facade

Figure 4.19 Change in Implementation Phase

(drawn by AY-MİR Architecture ,2004)

4.2.5 Assessment of Changes in Construction Technique and Materials

Traditional buildings are characterized by their unique structural systems and building materials, which reflect the cultural and historical contexts in which they were constructed. In Ankara, the *hımış* technique is commonly used in the construction of traditional housing structures.[274] The analyzed buildings also conform to this generalization, attesting to the importance of this construction technique in the region's architectural heritage.

However, various factors, such as user interventions, restoration interventions, and changes over time, can significantly alter the original construction techniques of these structures. In addition to these interventions, administrative and economic

[274] Keskin, 2008. p.62 cited as Asatekin,2008.

reasons often drive changes in traditional building materials. In many cases, the use of cheaper, more readily available materials is preferred over the original materials. Such interventions may be necessary to address functional, aesthetic, or safety concerns, but they can also impact the authenticity and historical significance of the buildings. For instance, the usage of modern construction techniques and materials may compromise the original structural system and material composition of traditional buildings. Such changes can have significant implications for the building's structural integrity, environmental performance, and aesthetic quality.

One of the structures that was examined, the Beypazarı History and Culture Museum, is an example of a building in which no change was observed in the original construction technique. However, over time, users of the building made changes to the materials used in its construction. During the restoration process, these changes were identified and removed, and the original materials were replaced. The application of sweet plaster, which is of great importance to the region, was carefully executed with the assistance of local master builders.[275] This process contributed significantly to the originality and historical significance of the building.

Similarly, within the structure of the Beypazarı Living Museum, the construction techniques and materials are upheld in their original form. Notably, rather than experiencing alterations made by users, any materials that were damaged over time were carefully replaced with original materials that were compatible with the building. The preservation of the building’s authentic materials is a distinguishing feature, reflecting a commitment to maintain the historical accuracy of the structure.

In contrast to the previous examples, the case of Çamlıdere Culture House presents a different situation. Due to the building being left unoccupied for an extended period and a lengthy preservation process, it suffered significant damage.

[275] Cumhur Gürel Architecture Project Report

Consequently, the timber frame elements of the building had to be reconstructed using modern construction techniques, instead of the original construction methods employed. During the reconstruction process, the timber frame was filled with plaster using rabitz wire on the outer parts and gypsum on the inner parts, deviating from the original brick filling.[276] Additionally, the facade's paint and plaster were modified to ensure compatibility with current conditions. Unfortunately, the restoration process resulted in the loss of the building's original construction technique and material properties in the reconstructed parts. Nonetheless, efforts were made to preserve the historical significance and authenticity of the building as much as possible.

a. Timber Framed with stone infill b. Timber Framed with plaster and gypsum

Figure 4.20 Changes of Construction Technique and Material

(Ağca,2010)

In the case of Keçiören Vineyard House, there is a situation similar to that of Çamlıdere. The building has been subjected to reconstruction of the upper floor due to the damage caused by being vacant for many years. For this reason, original construction techniques and materials are not seen today. However, unlike the Çamlıdere example, the reconstruction of the building’s upper floor was made with the help of old photographs and documents, with original techniques and materials.

[276] Blok Architecture Project Report, p.1

a. Photographs of the house in 2006 (Göktaş,2006)

b. Photographs of the house in 2023 (Varlı,2023)

Figure 4.21 Changes of Construction Technique of the Building

4.2.6 Assessment of Changes in Architectural Elements

The changes in architectural elements in traditional houses are a reflection of the evolving tastes and preferences of the people who inhabit them. While some of these changes have been made to accommodate modern lifestyles and conveniences, others have been driven by economic, environmental, or cultural factors.

The Beypazarı History and Culture Museum is an example of a building where both the architectural elements and the building itself have been preserved. During the restoration process, the wooden room partitions on the first floor, which were not original to the building and dated back to the museum's use, were removed. However, the sedirs, cupboards, gusülhanes, fireplaces, and decorated wall paintings were well preserved and are still present in the building. As part of the restoration process, the window frames was replaced with compatible with the original material and the original enlarged openings that had worn over time were restored to their original size.

a. Photographs of the house in 2003 (Gürel,2003)

b. Photographs of the house in 2022 (Varlı,2022)

Figure 4.22 Changes of Architectural Elements

In the case of the Beypazarı Living Museum, similar to the previous example, some changes were made during the restoration process. The dividing walls added later from the residence period on the upper floor of the building were removed to adapt the building to its new use as a museum. However, the architectural elements of the building were preserved as much as possible during the restoration process. The courtyard of the building, which includes the fountain and oven, as well as the sofas and cabinets in the rooms, was well preserved and is currently used as exhibition, objects, reflecting the traditional lifestyle of the people who lived there. These architectural elements are not only functional but also serve as important cultural and historical artifacts that provide insight into the way of life of previous generations.

The Çamlıdere example sustained significant damage due to prolonged vacancy, which resulted in the destruction of several of its original architectural elements. To bring the building back to its original state, a thorough conservation project was carried out. The entire timber framed system was replaced, and significant work was done to rebuild damaged flooring, roof, and door and window profiles. The west-facing balcony has also been rebuilt from scratch. Although the restoration project was extensive, it was not feasible to completely restore the building to its former state. Modern equivalents were used to replace some of the damaged flooring, roof, and profiles, while some parts could not be saved. Since the building

will function as a museum, the shop buildings on the ground floor have been completely renovated and exhibited. Additionally, while it was not originally part of the building's floor plan, the toilet and bathroom located on the ground floor have been maintained and continue to be utilized. This decision was made in recognition of the practical needs of museum visitors and staff, as well as to ensure that the building remains fully functional and accessible. Nevertheless, some of the original windows, doors, cupboards, and ceiling cores of the building have survived, serving as a tangible link to its fascinating history.

a. Photographs of the balcony in 2010 (Ağca,2010)

b. Photographs of the balcony in 2022 (Varlı,2022)

Figure 4.23 Changes of Balcony

a. Photographs of the cupboard in 2010 (Ağca,2010)

b. Photographs of the cupboard in 2022 (Varlı,2022)

Figure 4.24 Changes in Cupboards

In the example of the Keçiören Vineyard House, many changes were detected in terms of architectural elements. First of all, all the windows of the building were replaced by staying true to their original details. In addition, the cupboards in the building were remade in a different detail and technique. This situation does not comply with the original identity of the building and conveys false information to the visitors. Similarly, the fireplace section in the kitchen and the cabinets next to it were rebuilt in a different detail and technique during the restoration phase. Some ceiling cores on the upper floor were preserved and repaired during demolition. However, some of them were rebuilt in their original form and detail.

a. Fireplace and Cupboard in Kitchen b. Cupboard in Main Room

Figure 4.25 Reconstructed Architectural Elements

(Author,2023)

4.2.7 Overall Assessment of Physical Changes

In this section, the current situation analysis made within the scope of four different projects are evaluated under the following parameters: change in relation to locational features, change in mass, planimetric features and spatial perception, facade, architectural elements, construction technique, and space usage which have been analyzed in catalogue.[277] The data obtained from the analysis are carefully examined and presented in tables.

[277] Appendix A.

Table 4.1 General Assessment Table of Changes

(Author,2023)

ASSESSING THE CHANGES		Beypazarı History & Culture Museum	Beypazarı Living Museum	Çamlıdere Culture House Ethnography Museum	Keçiören Vineyard House
BUILDING-LOT RELATION	Change in Lot				
	Change in Street-lot Relation		●	●	
	Change in Neighbor Lots	●	●		
	Change in Building Unit				
	Addition of Mass in Lot	●			
	Removal of Mass in Lot				
	Addition of Architectural Elements in Lot	●		●	●
	Removal of Architectural Elements in Lot				
	Addition of Circulation Elements in Lot	●		●	
	Removal of Circulation Elements in Lot				
MASS	Addition of Mass			●	
	Removal of Mass				
PLANIMETRIC FEATURES	Addition of Wall	●		●	●
	Removal of Wall			●	●
	Addition of Circulation Elements				
	Removal of Circulation Elements				●
FACADES FEATURES	Addition of Projections and Balcony				
	Removal of Projections and Balcony				
	Addition of an Opening			●	
	Removal of an Opening			●	●
	Closing of an Opening			●	
	Enlarging of an Opening				
	Reducing of an Opening				
CONST. TECH. MATERIALS	Reconstruction			●	●
	Construction with New Material			●	
	Construction with New Tecnique			●	
	Changing Finishing Elements			●	●
ARCH. ELEMENTS	Addition of Architectural Elements	●		●	●
	Removal of Architectural Elements				●
	Alteration of Architectural Elements		●	●	
	Replication of Architectural Elements	●	●	●	●
FUNCTION	Rooms Used as Same Function		●	●	●
	Rooms Exhibited with Same Function	●	●	●	●
	Rooms Exhibited with Different Function	●	●	●	

These parameters are organized and evaluated under three main categories: "changes in exterior" and "changes in interior" and "changes in construction technique and material" Comprehensive evaluation and assessment charts are created for each group, allowing for a detailed analysis of the changes.[278] By considering the alterations in both the exterior and interior aspects of the houses, a total change for each case is determined. Then, the results of these changes were evaluated together with the changes in the construction technique of the structures and the overall change results were found. This holistic approach ensures a thorough understanding of the impact and transformation of each case on the buildings.

Two main parameters were considered in the evaluation of the exterior: mass changes and facade changes. When assessing the mass changes, the additions made to the building within the lot were also taken into account. Furthermore, structures that underwent reconstruction were evaluated separately using the construction technique parameter at the end of the evaluation. In the evaluation of the facade, the emphasis was placed on changes in proportion rather than architectural elements. Any changes related to architectural elements were considered minor changes.

In the interior evaluation of the buildings, two main parameters were identified: plan features and architectural elements. The change in plan features of the buildings was found to have a more significant impact compared to the change in architectural elements. As a result, when conducting the final evaluation of the buildings, the examples with substantial plan changes and relatively minor architectural element changes were primarily assessed based on the extent of plan transformation.

[278] Assessment parameters prepared by author based on the research method of METU Architecture / Graduate Program in Conservation of Cultural Heritage/ CONS507 Class Working.

THE CHANGES IN MASS	
There is no change	M1
Original mass is not change but there are mass additions in the lot of the building.	M2
Original mass is legible but there is minor adjacent mass additions.	M3
Original mass is partly legible because of adjacent mass additions.	M4
Original mass is totally changed because of floor and mass additions.	M5

THE CHANGES IN FACADES	
There is no change or Renewal of some architectural elements with original material and tecnique.	F1
Original facade organization has negligible change and some of the architectural elements are renewed with original material and tecnique.	F2
Original facade organization has minor change and the architectural elements are renewed with original material and tecnique.	F3
Original facade organization is not legible and has major change.	F4
Original facade organization is totally changed.	F5

		THE CHANGES IN MASS				
		M1	M2	M3	M4	M5
THE CHANGES IN FACADE	F1	E1	E1			
	F2	E1	E2	E2		
	F3		E2	E3	E3	
	F4			E3	E4	E4
	F5				E4	E5

THE CHANGES IN	MASS	FACADE	M+F
Beypazarı History and Culture Museum	M2	F1	E1
Beypazarı Living Museum	M1	F1	E1
Çamlıdere Culture House and Ethnography Museum	M3	F3	E3
Keçiören Vineyard House	M2	F3	E2

Figure 4.26 Changes in Exterior of the Cases

(prepared by author based on the research method of METU Architecture / Graduate Program in Conservation of Cultural Heritage/ CONS507 Class Working

THE CHANGES IN PLAN	
There is no change	P1
There is a minor changes enabling the transitions but original relations are legible.	P2
There is minor changes in plan organizations due to its new requirement.	P3
There is major changes in plan organizations due to needs of its new requirements.	P4
The plan organizations is totally changed.	P5

THE CHANGES IN ARCH. EL.	
There is no change, well conserved.	A1
There are original architectural elements, but some of them renewed.	A2
There are original arch. el., but some of them replaced with the one with different detail.	A3
There are original architectural elements, but most of them changed or removed.	A4
There is no original architectural elements.	A5

THE CHANGES IN ARCHITECTURAL ELEMENTS	THE CHANGES IN PLAN				
	P1	P2	P3	P4	P5
A1	I1	I2			
A2	I1	I2	I3		
A3		I2	I3	I4	
A4			I3	I4	I5
A5				I4	I5

THE CHANGES IN	PLAN	ARCH EL	P+A
Beypazarı History and Culture Museum	P2	A2	I2
Beypazarı Living Museum	P1	A2	I1
Çamlıdere Culture House and Ethnography Museum	P4	A3	I4
Keçiören Vineyard House	P4	A4	I4

Figure 4.27 Changes in Interior of the Cases

(prepared by author based on the research method of METU Architecture / Graduate Program in Conservation of Cultural Heritage/ CONS507 Class Working

Upon evaluating the buildings, it is evident that no significant changes were observed in the mass and facade properties, except for the case of Çamlıdere. The mass changes in the Beypazarı History and Culture Museum and Keçiören Vineyard House samples were primarily attributed to additional buildings constructed along the lot borders. In the Çamlıdere example, a small extension for a toilet was made to a section of the building, which did not significantly alter the overall volume of the structure. Hence, the main structures, in general, did not undergo substantial changes in terms of mass. Regarding the facade features, the buildings in Beypazarı maintained their original facade organization, with only selective renewal of certain architectural elements taking place. In the Çamlıdere case, notable changes were observed due to both the aforementioned mass alteration and the influence of the building's reconstruction. Nevertheless, the fundamental facade organization remains distinguishable.

Upon examining the planimetric changes in the buildings, the addition of glass walls in the rooms of the Beypazarı History and Culture Museum, due to its function as a museum, has impacted the overall plan organization. However, since these walls are removable and do not significantly alter the building's general layout, they are considered minor changes. Additionally, the partition walls constructed in the cellar section contradict the original plan scheme of the annex. In Çamlıdere building, changes are observed on the first floor that are not compatible with the original plan of the building.As these alterations are irreversible and not permissible, the assessment was conducted accordingly. Lastly, the added toilet structures, storages and changing the stairs in the Keçiören Vineyard House disrupt the original plan scheme of the building. The buildings' architectural elements exhibit similar characteristics. Almost all of them have undergone renovations in terms of architectural elements. However, in some buildings, these changes were executed with incorrect details and techniques, resulting in the disappearance of the original architectural elements.

In addition, an overall change table was prepared by evaluating exterior and interior changes together.

The major change has been identified as the renovation of the damaged rear facade stones and the restoration phase where waterproofing was performed in Beypazarı History and Culture Museum. The Beypazarı Living Museum structure, on the other hand, underwent minor repairs, and the materials and techniques employed remained in harmony with its original form. However, reconstructed structures experienced more significant effects in terms of change. Despite the inclusion of reconstructed buildings in the evaluation during the final stage, it was observed that the total changes were consistent with the assessment of construction technique. This demonstrates that reconstructed structures inherently lose their originality during the process of change, leading to substantial alterations and losses that are inevitable, even if the intention was to restore them to their original state.

		THE CHANGES IN EXTERIOR			
		E1	E2	E3	E4
THE CHANGES IN INTERIOR	I1	T1	T2	T2	T3
	I2	T2	T2	T3	T3
	I3	T2	T3	T3	T4
	I4	T3	T3	T4	T4

THE CHANGES IN	EXTERIOR	INTERIOR	TOTAL CHANGE
Beypazarı History and Culture Museum	E1	I2	T2
Beypazarı Living Museum	E1	I1	T1
Çamlıdere Culture House and Ethnography Museum	E3	I4	T4
Keçiören Vineyard House	E2	I4	T3

THE CHANGES IN CONS. TECH.	
There is no change	C1
There is minor change, structural repair of a small part of the building.	C2
Partly reconstruction with original material and tecnique	C3
Partly reconstruction with original material and new technique.	C4

THE CHANGES IN	CONS. TECH.	E+I TOTAL	OVERALL
Beypazarı History and Culture Museum	C2	T2	02
Beypazarı Living Museum	C1	T1	01
Çamlıdere Culture House and Ethnography Museum	C4	T4	04
Keçiören Vineyard House	C3	T3	03

Figure 4.28 Overall Changes of the Buildings

After examining all of the examples, it is clear that the restoration processes of residential buildings have primarily aimed to return them to their original state. This has involved the removal of added elements and spaces in the buildings, as well as the preservation and exhibition of the original architectural elements. In the case of the Beypazarı buildings, simpler repairs were necessary to bring them back to their original state. However, the building in Keçiören, on the other hand, has both structural and spatial changes due to its reconstruction. Furthermore, in the case of the museum building in Çamlıdere, more extensive reconstruction was required. Unfortunately, this reconstruction caused additional losses in the original elements of the building, which could not be salvaged or restored.

In addition to restoring the buildings to their original state, changes were also made to adapt them for their new function as museums. For example, in the Beypazarı History and Culture Museum building, display windows were added to protect the exhibition objects from damage and landscaping was done in the courtyard of the building to create a more pleasant experience for museum visitors. In the Living Museum, activity areas were created to allow visitors to engage with and learn more about the cultural traditions of the area. Similarly, in Çamlıdere Culture House, shops were added to the ground floor to provide visitors with a more immersive experience of the building's commercial history.

Analyzing physical changes in structures is essential for evaluating the effectiveness of repair projects and making informed recommendations for future restoration efforts. By studying the changes made in these restoration projects, we can better understand how to balance preservation with practical needs and adapt buildings for new functions without compromising their historical integrity.

Furthermore, the analysis of physical transformations also highlights the importance of considering the museum function during the conservation process. This includes the need to make modifications to the building's physical layout and design to accommodate the various museum functions, such as exhibition spaces, storage areas, and visitor facilities. These modifications must be carried out in a

way that is compatible with the traditional architectural features of the building, while also meeting the functional requirements of the museum.

4.3 Assessing the Museum Function, Collection and Presentation

The repair process should be planned and implemented accordingly based on the determined function of the museum. To fulfill the needs of a museum, it is essential to consider both the social and physical aspects of the building. In the context of social aspects, it is necessary to understand the environmental needs and expectations of the museum visitors. The location of the museum and its accessibility should be taken into account to ensure that the museum is convenient and accessible to the visitors.

The criteria that are used to assess the museum function in the traditional houses:

Historical significance: Does the museum adequately showcase the history of the traditional house and its cultural significance?

Accessibility: Is the museum accessible to all visitors, including those with disabilities?

Functionality: Does the museum function well as a cultural institution, with adequate exhibit space, lighting, climate control, and other amenities?

Climatization: Does the museum use sustainable practices in its operations, such as energy-efficient lighting and HVAC systems, recycling programs, and environmentally-friendly cleaning products?

Collection: Is there a particular theme to the collection? Is the exhibition's design logical and well-planned?

The Beypazarı History and Culture Museum

In terms of historical significance parameter; the museum project contributed to preserving the history of the building. The collection was carefully arranged in a manner that respected the building's original function, with spaces such as the kitchen being presented as a place where traditional wedding preparations were made. The bedrooms were similarly displayed to provide visitors with a sense of what life was like in the building during its original residential period. However, in some areas where the collection did not focus on traditional ways of life, windows were added and the building was used more as a shell to provide a suitable exhibition space.

Regarding accessibility, the museum building does not have suitable equipment for disabled visitors. As the building was originally designed as a residence, it may contain inaccessible spaces, including the museum garden and other exhibition spaces.

From the perspective of functionality, it is worth noting that the Beypazarı History and Culture Museum building was not originally designed for use as a museum, and as such, it lacks certain features necessary for this function. For example, the building does not provide adequate climatic control, lighting, or storage space required for the proper display and preservation of museum artifacts. To address some of these issues, efforts were made to control the lighting conditions in the exhibition areas by periodically closing windows with curtains and wooden elements. However, the absence of a specific lighting or ventilation system designed for the exhibition areas can result in variable environmental conditions that may be too hot, too cold, or too dark, depending on the season. Furthermore, there are no events or presentations available to engage and interact with museum visitors. Explanations and directions for the exhibition objects are insufficient. At the same time, the signs nailed to the top of the doors do not contain sufficient explanation and damage the originality of the building.

a. Closed Windows with plate for prevent lighting

b. Donator list for collections

Figure 4.29 Beypazarı History and Culture Museum Functionality

(Author,2022)

Since the building was turned into a museum a long time ago and was restored many years ago, it does not have any system in terms of climatization.

In terms of the museum collection, although the main theme of the museum collection is 'Beypazarı wedding tradition,' there are objects in the museum that are not related to this theme. Furthermore, the placement of these elements in themed exhibitions can be confusing for visitors. Furthermore, there is no exhibition order for the ethnographic objects displayed in the garden.

The Beypazarı Living Museum

In terms of historical significance parameter; the history of the building was respected in the Living Museum, and the building was exhibited together with the collection. The museum building exhibits the spaces that were originally used for residential purposes, and many of these spaces have been preserved with their original functions intact. For instance, the bedrooms, living rooms, and kitchens are displayed as they would have been during the time when the building was still a private residence. In addition, some of the rooms on the ground floor have been repurposed as activity areas for museum visitors. However, the main focus of the

museum is on showcasing the traditional way of life of the local community, and as such, the upper floors of the building reflect the cultural and architectural characteristics of the period in which it was constructed. By preserving and exhibiting these spaces, the museum offers a glimpse into the daily lives of the people who lived in the region during the past centuries.

Regarding accessibility, this structure also suffers from this issues, as there are stairs that prevent disabled access starting from the entrance of the courtyard. Additionally, there are no signs or support systems in place to assist visitors with disabilities.

a. Main Entrance of the Museum b. Second Entrance of the House

Figure 4.30 Accessibility Deficiencies of the Museum

(Author,2022)

From the perspective of functionality, while the building has sufficient space for storage and other necessary functions due to the two service structures in the courtyard, it lacks the controlled light and air conditioning systems required for a museum. However, the exhibition objects themselves effectively demonstrate the functioning of the residence, and there is sufficient space for exhibiting them. There are no explanatory or guiding texts available in the museum, which can make it easy for visitors to fully appreciate and understand the exhibits. Currently, visitors must rely on information provided by the museum staff on site. However,

during peak visiting periods, there may not be enough staff available to provide adequate information and answer all visitors' questions.

The building has no climatization system because it was converted into a museum many years ago and it is not a new structure but a traditional house.

In terms of the museum collection, the museum collection is centered around the theme of traditional lifestyle in order to showcase the daily life and practices of the local people from a bygone era. This theme has been meticulously preserved and reflected in all areas of the museum, from the arrangement of the exhibition objects to the design of the activity areas. The museum collection includes a wide variety of artifacts such as household items, traditional costumes, and handcraft objects all presented in a way that reflects their historical context and traditional uses. In addition to displaying static objects, the museum also offers interactive applications and displays that provide visitors with an immersive and educational experience of the traditional way of life. Featuring traditional practices such as lead casting, linden printmaking, storytelling, game demonstrations and rug making, these interactive exhibits allow visitors to understand the time, skill and effort put into these traditional crafts. Such displays not only make the museum different from other institutions, but also help explain and contextualize the traditional way of life for visitors.

Çamlıdere Culture House and Ethnography Museum

In terms of historical significance parameter; it is important to consider each floor of the building individually to gain a better understanding of the cultural significance and historical integrity of the structure when evaluating the Çamlıdere example. The presence of lifeless models and necessary tools on the ground floor of the building is a crucial aspect of the exhibition, as it offers visitors an insight into the past function of the building. The models and tools provide a tangible representation of the former use of the building as shops on the lower floors,

emphasizing the historical and cultural significance of the building. The first floor of the building, which is used as an agricultural museum, is not in a historical integrity with the building. The structure of the first floor was used as a shell without any intervention made on it to accommodate the objects being exhibited. Therefore, visitors may not get a full sense of the historical context and significance of the agricultural practices and techniques showcased on this floor. On the other hand, the second floor of the building offers a more comprehensive exhibition that highlights the historical integrity and traditional lifestyle associated with the building. The exhibition on this floor features a curated selection of collection objects that have been chosen to match the spaces and functions of the building's original use. In addition, the exhibition on the second floor includes spaces that have been recreated to align with the building's old function. This can provide visitors with a more immersive and authentic experience, allowing them to connect with the building's past and cultural heritage. Overall, while the first floor may have some limitations in terms of historical integrity, the exhibition on the ground and second floor provides a more comprehensive and engaging experience that showcases the building's traditional lifestyle and historical significance.

Regarding accessibility; the building's current design and layout may pose some challenges for visitors with disabilities, as there is no disabled access available. The presence of stairs and height differences throughout the building, including the shops on the ground floor, can make it difficult for visitors with mobility issues to navigate and fully appreciate the exhibition. Furthermore, the absence of any guiding tool or assistance may make it challenging for visitors to understand the exhibition and its significance, especially those who are visually impaired or have difficulty reading signage. This may result in visitors missing out on important aspects of the exhibition and its cultural heritage. It is also important that the models on display in the shop areas may not be appropriate for children.

a. Entrance of the Shop Exhibition b. Entrance of the Museum

Figure 4.31 Accessibility Deficiencies of the Museum

(Author,2022)

From the perspective of functionality, the building has some deficiencies in terms of museum comfort. The museum collection on the first floor is very dense compared to the exhibition area and there is no display order. Accordingly, no lighting or temperature control was provided. In addition, the bathroom area is used for storage, as there is not enough storage space in the building despite this intense exhibition. There are no special storage conditions for collections throughout the museum. In addition, there are no resting areas, cafes or museum shops for visitors. Accordingly, there is no system in terms of climatization, similar to other structures.

In terms of the museum collection parameter, since the re-functioning process of the building does not include a museum project, a planning and exhibition method for the collection has not been established. The building contains exhibitions in 3 different themes. There is no thematic unity in this context, but this difference is interesting for visitors. The shop exhibits on the ground floor are exhibited in harmony with their past function and in a self-consistent manner. The collection on the first floor is displayed randomly; even small objects do not have any protective and informative display windows. There are no guiding or explanatory boards and signs about the collection. In addition, there is no classification in the collection; all

the objects obtained by donation are exhibited at the same time and in the same way. The upper floor collection, on the other hand, creates an exhibition that is in harmony with the building and with each other, as it focuses on the lifestyle.

a. No organization for collections b. No explanatory for collections

Figure 4.32Functionality Deficiencies of the Museum

(Author,2022)

Keçiören Vineyard House

In terms of historical importance parameter; the vineyard house museum draws attention to the historical and cultural importance of the building. The exhibition highlights both the building and the collection. The room functions of the period when the building was used as a residence were mostly exhibited in the same concept. Environments where visitors can feel the past life of the house have been created. Only the mezzanine floor is reserved for museum staff. Therefore, the mezzanine floor may not be interpreted correctly by the visitors.

Regarding accessibility, it has similar situations with other structures. There is no accessibility equipment or warning in parallel with the musealization of the building as a residence. Even the newly built multi-purpose hall in the courtyard of the building does not have sufficient support for people with disabilities.

In terms of functionality, the vineyard house has adequate ventilation and lighting. Since the items used in traditional houses are exhibited in the museum, no additional ventilation or lighting was needed. However, there is no equipment to provide light control or heat control for the collections. There are showcases created only for certain collections. As there is a need for storage space in the building, similar to other examples, an area on the ground floor is reserved for this. At the same time, as mentioned before, the use of the mezzanine floor by the museum staff shows that the building has a lack of space in this direction.

Figure 4.33 Use of Mezzanine Floor for Staff

(Author,2022)

In terms of the museum collection, there is no problem in the exhibition method, as the vineyard house was designed by museum experts. However, there is no explanation or identification plate for visitors. The building must be visited in the company of a museum staff. The collections are positioned to showcase the lifestyle of the period. In addition, other collections such as pouches or copper are presented together in the transition areas.

Overall Assessment

Table 4.2 Overall Assessment Table of Museum Function of the Cases

THE ASSESSING CRITERIA + meet the criteria ± meet the criteria but have some deficiencies - does not meet the criteria	Historical Significance	Accessibility	Functionality	Sustainability	Collection
Beypazarı History and Culture Museum	+	-	-	-	±
Beypazarı Living Museum	+	-	±	-	±
Çamlıdere Culture House and Ethnography Museum	+	-	-	-	±
Keçiören Vineyard House	+	-	±	-	+

The museums' lack of accessibility and sustainability are the features that cannot be compared with modern museums. Since museum collections are exhibited in traditional residential buildings, it is a difficult process to solve this problem without interfering with the original conditions of the buildings. These require more detailed and interdisciplinary studies.

During discussions about the adequacy of buildings for museum function, it became apparent that one of the most significant challenges was the lack of a planned and programmed museum exhibition. Given the original function of these buildings, their facilities may not provide an optimal environment for certain types of museums. In cases where only the collection is exhibited, independent of the building, there may be inadequacies in terms of both the museum's function and the exhibition of the building itself. As seen in the Çamlıdere example, when the

collection items are not placed in a certain theme and care, ambiguities may arise in terms of both the meaning of the collection items and the context of the building. This is because when the collection is displayed independently, the historical context and cultural significance of the building may be pushed into the background.

The locations of the studied structures are such that visitors can easily reach them. All four buildings are located in places where visitors are concentrated and easily accessible. In this respect, its function as a museum has been an advantage for the buildings and visitors.

Problems with the way collections are displayed and the order in which they are presented can result from not seeking help from relevant experts. The opinions and suggestions of museum experts are important for ensuring visitors can understand the building and collection accurately, as well as for the long-term sustainability of the museum.

4.4 Overall Assessment of the Selected Buildings

When the three different evaluation elements evaluated came together, physically different effects of the differences in the transformation processes of the houses converted to museums were observed. It is seen that the buildings that have not been used for a long time and are neglected have suffered great damage and these damages are reflected in the historic houses as reconstruction. The fact that the transformation period from a residential function to a museum function is short is important in terms of preserving the authenticity of the historical building in connection with the maintenance and repair of the building. Deficiencies in the transformation process of buildings have greatly affected the rate of physical change. It is seen that the degree of alteration of the houses that have not passed the restitution stage or that have not been studied in detail has increased. It is clear that both buildings, which were reconstructed although they did not undergo a comprehensive restitution, suffered great physical losses. In addition, it has been

determined that the buildings examined in terms of their suitability for the museum function have similar features in terms of historical significance, accessibility and sustainability. This situation can be associated with the similarity of the museum type and the same old function of the buildings. Buildings that exhibit traditional life as a type of museum have not lost their historical and cultural importance. These structures are important in terms of cultural sustainability in terms of carrying traditional life and traditional architecture to future generations. In addition, although the buildings examined in terms of functionality show differences, there is no building that can fully fulfill the requirements of the museum function. The fact that some buildings have larger areas, the usability and suitability of the surrounding areas has produced positive results in terms of the museum function. The usability of the courtyard and side lots of the buildings played an important role in meeting various functional requirements. Lastly, the collection, exhibition method and presentation of the museums are related to the physical capabilities of the buildings. In addition, it is clearly seen that the collections exhibited with expert opinion have a more meaningful and thematic content.

In conclusion, the conversion of the vast majority of the samples examined without a well-defined and comprehensive 'museumization project' highlights the need for a more holistic approach to the development and preservation of cultural heritage structures.

Table 4.3 Overall Assessment

TRANSFORMATION PROCESS	OLD FUNCTION	SURVEYING	RESTITUTION	RESTORATION	EXHIBITION	NEW FUNCTION
Beypazarı History and Culture Museum	HOUSE MUSEUM	+	+	+	±	LIVING STYLE MUSEUM
Beypazarı Living Museum	HOUSE	+	-	+	-	LIVING STYLE MUSEUM
Çamlıdere Culture House and Ethnography Museum	HOUSE	+	+	+	-	LIVING STYLE MUSEUM
Keçiören Vineyard House	HOUSE	+	+	+	-	LIVING STYLE MUSEUM

THE CHANGES IN	CONS. TECH.	E+I TOTAL	OVERALL
Beypazarı History and Culture Museum	C2	T2	02
Beypazarı Living Museum	C1	T1	01
Çamlıdere Culture House and Ethnography Museum	C4	T4	04
Keçiören Vineyard House	C3	T3	03

THE ASSESSING CRITERIA + meet the criteria ± meet the criteria but have some deficiencies - does not meet the criteria	Historical Significance	Accessibility	Functionality	Sustainability	Collection
Beypazarı History and Culture Museum	+	-	-	-	±
Beypazarı Living Museum	+	-	±	-	±
Çamlıdere Culture House and Ethnography Museum	+	-	-	-	±
Keçiören Vineyard House	+	-	±	-	+

CONCLUSION

The use of traditional buildings with new functions as a conservation approach is a process that includes not only physical interventions to preserve the original qualities of these properties but also interpretation and presentation approaches that communicate the features of these properties to the public. These approaches are important as they ensure that traditional buildings are not only preserved for future generations but also serve a purpose in the present day. By repurposing cultural properties, we can breathe new life into them and create spaces that are relevant to contemporary society.

However, the process of repurposing traditional residential buildings must be undertaken with care, in order to ensure that their unique and characteristic features are preserved. This involves a range of physical interventions, including restoration and renovation, as well as interpretation and presentation approaches that highlight the historical, cultural, and artistic significance of these properties. By doing so, we can ensure that traditional buildings are preserved for future generations, whilst also creating spaces that are relevant to contemporary society.

Upon examination of the buildings, it appears that the process of transforming traditional houses into museums may not fully align with the definition of 'adaptive reuse' in the conservation literature. It is clear that a strategy is commonly used in the process of functioning traditional houses as museums when examples from our country are analyzed. It is using a specific historical house as a museum without developing a specific program. This is because most of the buildings examined have undergone a repair process and subsequently been repurposed for a new function, rather than undergoing a comprehensive project process that produces functional solutions that are fully compatible with the original structure. Thus, in

the approach of repurposing, the function of the building assumes equal importance to its character. This is due to the fact that traditional residences typically exhibit modest spatial capacities and limited programming. Hence, the successful implementation of the adaptive reuse approach relies heavily on the high level of harmony attained between the existing space and the proposed new function bestowed upon the building.

It is crucial to thoroughly analyze the structures in order to comprehend and assess the process of converting traditional homes into museums. Therefore, using the technique depicted in Figure 1.1, a thorough analysis of the structures should be performed. Then, to assess the transformation processes of converting traditional houses into museums, it is crucial to consider both the transformation process of the buildings, the physical alterations made to the building and the requirements imposed by modern museum standards, as well as the museum collection itself. The physical changes implemented on the buildings serve as a means to evaluate the long-term preservation of the structures, while the museum function plays a vital role in assessing the demands associated with its purpose. During the restoration process, when developing a conservation approach for the original function of the building, the incorporation of technical drawings, analysis, and visualizations specific to the museum function may not have been thoroughly considered or implemented. This can result in a disparity between the original building and its new function, ultimately impacting the long-term sustainability of the property.

To ensure the comprehensive implementation of the adaptive reuse process in preserving traditional houses, it is essential to undertake an extensive project procedure that encompasses technical drawings, thorough analysis, and in-depth historical research of the building. This approach guarantees that the new function aligns seamlessly with the original structure while retaining its distinctive features and characteristics.

Upon analyzing the four cases of traditional residential buildings converted into museums in Ankara within the framework of the thesis, it is evident that numerous deficiencies exist in the parameter of the transformation process. In general, it is observed that the museum function was introduced after the restoration project was completed. Even in cases where the function was initially determined, there was a lack of development regarding the museum project or specialized museum aspects. Moreover, comprehensive analysis studies were not conducted on the structures. To ensure the future of these buildings and to accurately represent and preserve cultural artifacts within museum environments, it is of paramount importance to undertake comprehensive historical research and comparative analyses. It is necessary to incorporate diverse expertise and collaborate effectively. The absence of a comprehensive musealization project in most instances, coupled with the inadequate progress of the process, underscores the need for a holistic preservation approach for buildings converted into museums in Turkey.

As a result of the buildings being studied, the restoration of residential buildings is clearly approached from a constrained perspective, and these buildings are not adapted to their new functions, as evidenced by the 4 examples examined by the thesis in terms of their transformation process, identified as a parameter for evaluation. In addition, unlike other museum- housing buildings in Ankara, the samples under examination do not have an exhibition project. Another consequence to consider is that the process takes too long and has a negative impact on the overall process.

In the physical change evaluation results of the buildings, it is seen that the reconstructed buildings undergo more physical changes and begin to lose their original character features. Trying to make museum projects in accordance with the densely physical characteristics of the buildings has yielded successful results in buildings that remain empty for a long time and are not damaged.

As a result of the museum function evaluation of the buildings, traditional lifestyle buildings that exhibit the original state of the building, in the context of the

historical and cultural background, provide a more accurate approach for visitors. When these buildings can no longer continue their original function, their reuse with functions that are closest to their original purpose, and that do not compete with the building, is vital for the conservation approach. Therefore, displaying the original state and lifestyle of the building is crucial for the conservation and sustainability of traditional houses. This approach ensures that the historical and cultural significance of these buildings is not lost or overshadowed by the new function, but rather integrated into the exhibition itself. By showcasing the original state of the building, visitors can better understand its historical and cultural context, which can enhance their overall museum experience. In addition to all these factors, when considering the adaptive reuse of historical residential buildings, it is critical not to disregard the importance of density in the realm of architectural conservation. Although reusing these buildings for museums is frequently considered an effective decision it is clear that there are already too many museums in this category. As a result, traditional houses that have lost their original function require a well-defined conservation approach. It is critical to distinguish between buildings that have lost their original character and those that have retained their original character. It is important to understand that not all historical structures are equally suited to becoming museums. Some structures may have lost their uniqueness. Because of alterations or changes over time, some buildings may have lost their originality or historical context. Others, on the other hand, may have preserved their original architectural features, materials, and cultural significance. Incorporating the demands and needs of the society, as well as considering broader societal trends, ensures that the evaluation study is comprehensive and aligns with the aspirations of the community.

In addition to all these parameters, social needs, economic and political conditions can also have great effects in the transformation process. Because, as is understood from the structures examined, the economic inadequacy of the local governments has caused the structures to be damaged. That's why financial analysis is so important. The evaluation should be carried out by professionals with relevant

expertise and should prioritize the public interest. Incorporating the demands and needs of the society, as well as considering broader societal trends, ensures that the evaluation study is comprehensive and aligns with the aspirations of the community.

Academic studies and research are required to establish the most appropriate approaches for the conservation and adaptive reuse of historic residential buildings. Architectural conservation techniques, community needs and preferences, economic viability, and sustainability considerations should all be addressed in these studies. Architects, art historians, museum specialists, and heritage professional can develop a well-informed and holistic approach to repurposing historical residential buildings by conducting extensive research.

In conclusion, when transforming traditional houses into museums, it is essential to consider the museum's function and ensure that the exhibition is programmed and planned effectively. It is also important to reuse these buildings with functions that are closest to their original purpose and ensure that the original state of the building and its cultural significance are preserved and integrated into the exhibition. By taking a comprehensive approach to the adaptive reuse of traditional houses, we can preserve our cultural heritage and provide visitors with an accurate understanding of our history and traditions.

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APPENDICES

A. Catalogue Of Surveyed Buıldıngs

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

BEYPAZARI CULTURE AND HISTORY MUSEUM

ADRESS: Cumhuriyet, Bulgurdede 5. Sk No:2, 06730 Beypazarı/Ankara

*Measured, restitution and restoration drawings are taken from Beşer Mühendislik ve Müşavirlik Ltd. Şti.

**This table has been prepared with reference to Nermine Şahin Gurcan's doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara and Ecevit Mehlı Ayşenin's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

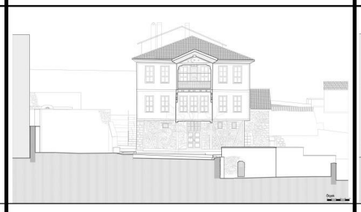
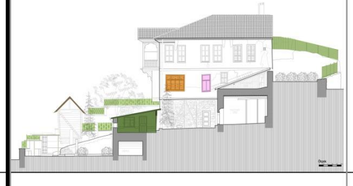
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	MEASURED DRAWINGS (2009)		RESTUTITION DRAWINGS	RESTORATION DRAWINGS	
	Facades	2009 Photographs		Facades	2021 Photographs
FRONT (SOUTH) FACADE					
LEFT (WEST) FACADE					
RIGHT (EAST) FACADE					
A-A SECTION					

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

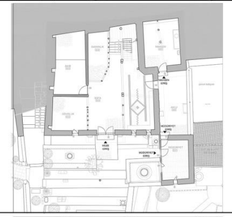
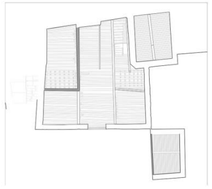
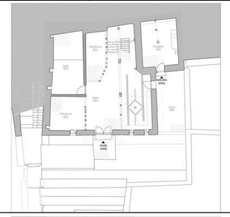
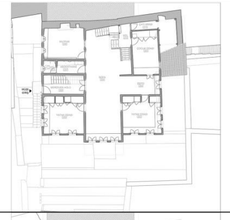
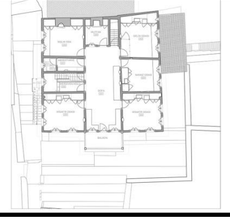
BEYPAZARI CULTURE AND HISTORY MUSEUM

ADRESS: Cumhuriyet, Bulgurdede 5. Sk No:2, 06730 Beypazarı/Ankara

*Measured, restitution and restoration drawings are taken from Beşer Mühendislik ve Müşavirlik Ltd. Şti.

**This table has been prepared with reference to Nermin Şahin Güçhan's doctoral thesis A Study on Conservation and Revitalization Problems of Historic Timber Houses in Ankara and Safranbolu, in Relation to Architectural Values.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE
Change in Lot
Change in Street-lot Relation
Change in Neighbor Lots
Change in Building Unit
Addition of Separate Mass
Removal of Separate Mass
Addition of Architectural Elements in Lot
Removal of Architectural Elements in Lot
Addition of Circulation Elements in Lot
Removal of Circulation Elements in Lot
MASS CHARACTERISTICS
Addition of Mass
Removal of Mass
PLAN SCHEME AND SPATIAL ORGANIZATION
Addition of Wall
Removal of Wall
Addition of Circulation Elements
Removal of Circulation Elements
FACADES
Addition of Projections and Balcony
Removal of Projections and Balcony
Addition of an Opening
Removal of an Opening
Closing of an Opening
Enlarging of an Opening
Reducing of an Opening
CONSTRUCTION TECNIQUE and MATERIALS
Reconstruction
Construction with Same Material and New Tecnique
Construction with New Material and New Tecnique
Changing Finishing Elements
ARCHITECTURAL ELEMENTS
Addition of Architectural Elements
Removal of Architectural Elements
Alteration of Architectural Elements
Replication of Architectural Elements
FUNCTION
Used as Same Function
Exhibited with Same Function
Exhibited with Different Function

	MEASURED DRAWINGS (2009)		RESTITUTION DRAWINGS	RESTORATION DRAWINGS	EXHIBITION DRAWINGS
	Floor Plans	Ceiling / Flooring			
SITE PLAN					
GROUND FLOOR PLAN					
FIRST FLOOR PLAN					
SECOND FLOOR PLAN					

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

BEYPAZARI LIVING MUSEUM

ADRESS: Istiklal District, Cinar Street. No:17, 06730 Beypazari/Ankara

*Measured, restitution and restoration drawings are taken from Ay-MIR Mimarlik

**This table has been prepared with reference to Nerimen Sahin Gurcan's doctorat thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara) and Buse Melis Alpuner's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

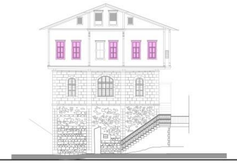
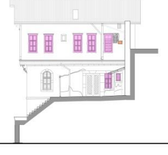
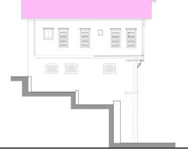
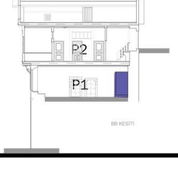
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	MEASURED DRAWINGS		RESTUTITION DRAWINGS	RESTORATION DRAWINGS	
	2004	2004 Photographs		2009	2022 Photographs
FRONT (SOUTH) FACADE					
RIGHT (EAST) FACADE					
LEFT (WEST) FACADE					
A-A SECTION		 P1 P2			 P1 P2

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

KEÇİÖREN VINEYARD HOUSE

ADRESS: Pınarbaşı District, Şehit Hakan Turan Street No:18, 06280 Keçiören/Ankara

*Measured, restitution and restoration drawings are taken from Ay-MİR Mimarlık

**This table has been prepared with reference to Nerimen Şahin Gucharis doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara) and Buse Melis Alpuren's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

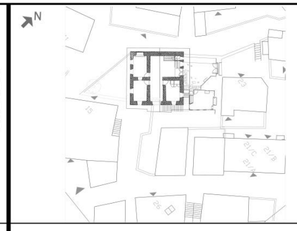
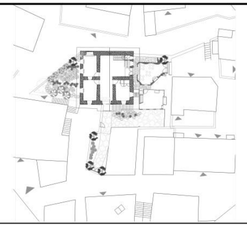
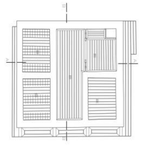
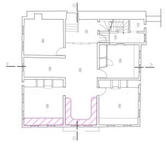
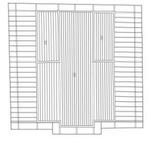
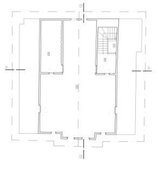
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	Floor Plans	Ceiling / Flooring	RESTITUTION DRAWINGS	RESTORATION DRAWINGS	CURRENT FUNCTION	EXHIBITION DRAWINGS
SITE PLAN						
GROUND FLOOR PLAN						
FIRST FLOOR PLAN						
MEZZANINE FLOOR PLAN						

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

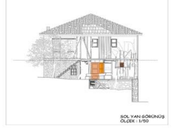
ÇAMLIDERE CULTURE HOUSE AND ETHNOGRAPHY MUSEUM

ADRESS: Yahyalar, Beşbeyler Cd., 06740 Çamlıdere/Ankara

*Measured, restitution and restoration drawings are taken from BLOK Mimarlık.

**This table has been prepared with reference to Nermin Şahin Gucbar's doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara and Bolu Melda Akpınar's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE
Change in Lot
Change in Street-lot Relation
Change in Neighbor Lots
Change in Building Unit
Addition of Separate Mass
Removal of Separate Mass
Addition of Architectural Elements in Lot
Removal of Architectural Elements in Lot
Addition of Circulation Elements in Lot
Removal of Circulation Elements in Lot
MASS CHARACTERISTICS
Addition of Mass
Removal of Mass
PLAN SCHEME AND SPATIAL ORGANIZATION
Addition of Wall
Removal of Wall
Addition of Circulation Elements
Removal of Circulation Elements
FACADES
Addition of Projections and Balcony
Removal of Projections and Balcony
Addition of an Opening
Removal of an Opening
Closing of an Opening
Enlarging of an Opening
Reducing of an Opening
CONSTRUCTION TECNIQUE and MATERIALS
Reconstruction
Construction with Same Material and New Tecnique
Construction with New Material and New Tecnique
Changing Finishing Elements
ARCHITECTURAL ELEMENTS
Addition of Architectural Elements
Removal of Architectural Elements
Alteration of Architectural Elements
Replication of Architectural Elements
FUNCTION
Used as Same Function
Exhibited with Same Function
Exhibited with Different Function

	MEASURED DRAWINGS		RESTUTITION DRAWINGS	RESTORATION DRAWINGS	
	2010	2010 Photographs		2010	2022 Photographs
FRONT (NORTH) FACADE					
RIGHT (WEST) FACADE					
BACK (SOUTH) FACADE					
A-A SECTION					

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

CAMLIDERE CULTURE HOUSE AND ETHNOGRAPHY MUSEUM

ADRESS: Yahyalar, Başpınar Cd., 03740 Çamlıdere/Ankara

*Measured, restitution and restoration drawings are taken from BLOK Mimarlık

**This table has been prepared with reference to Nermin Şahin Gurbet's doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara and Bolu Melo Alpanın's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

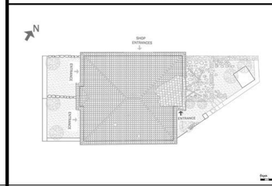
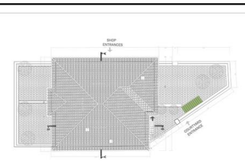
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	MEASURED DRAWINGS (2010)		RESTUTITION DRAWINGS	RESTORATION DRAWINGS		CURRENT FUNCTION	EXHIBITION DRAWINGS
	Floor Plans	Flooring and Ceiling		Floor Plans	Flooring		
SITE PLAN							
GROUND FLOOR PLAN							
FIRST FLOOR PLAN							
SECOND FLOOR PLAN							

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

KEÇİÖREN VINEYARD HOUSE

ADRESS: Pınarbaşı District, Şehit Hakan Turan Street No:18, 06280 Keçiören/Ankara

*Measured, restitution and restoration drawings are taken from Ay-MİR Mimarlık

**This table has been prepared with reference to Neriman Şahin Gucharin's doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara and Build More Adjusters's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

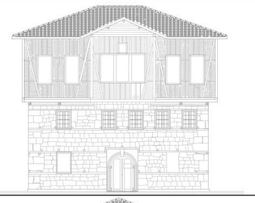
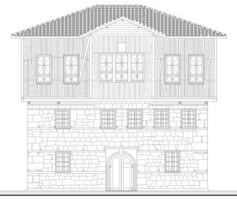
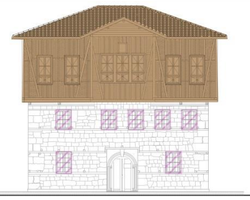
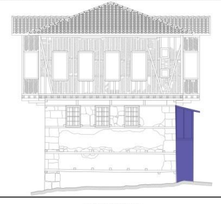
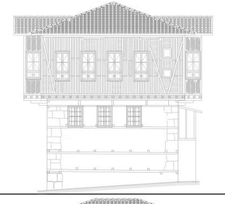
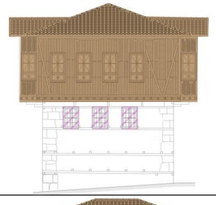
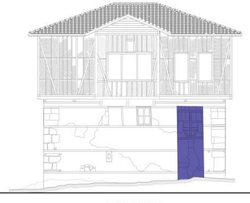
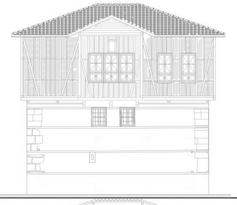
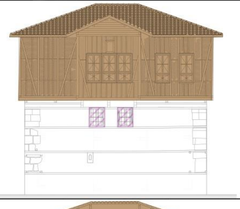
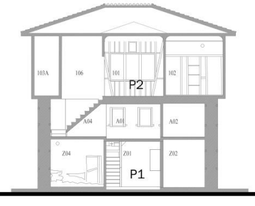
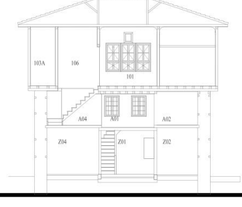
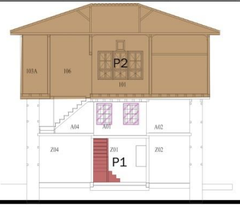
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	MEASURED DRAWINGS		RESTUTITION DRAWINGS	RESTORATION DRAWINGS	
	2004	2004 Photographs		2009	2022 Photographs
FRONT (SOUTH) FACADE					
RIGHT (EAST) FACADE					
LEFT (WEST) FACADE					
A-A SECTION		 P1 P2			 P1 P2

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

KEÇİÖREN VINEYARD HOUSE

ADRESS: Pınarbaşı District, Şehit Hakan Turan Street No:18, 06280 Keçiören/Ankara

* Measured, restitution and restoration drawings are taken from Ay-MAR Mimarlık

** This table has been prepared with reference to Nermen Şahin Gurbanis doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara and Bolu Abant Aşpınarı's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

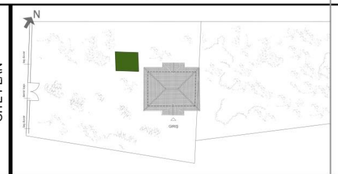
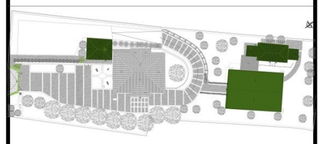
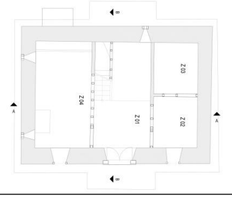
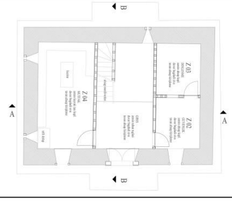
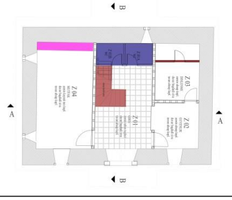
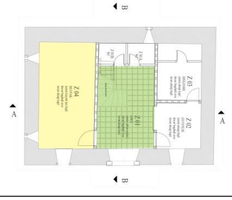
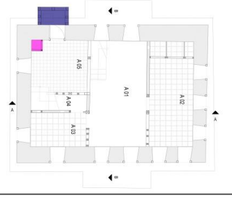
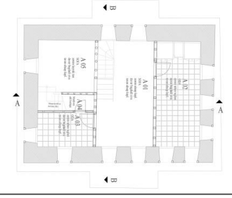
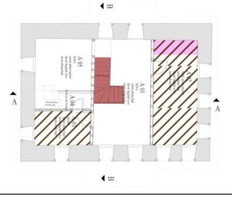
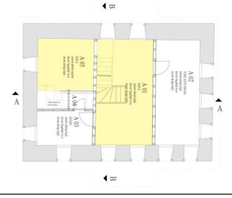
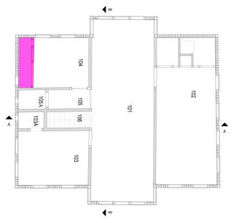
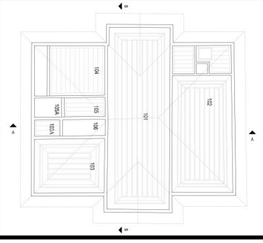
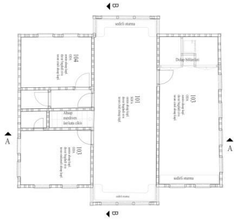
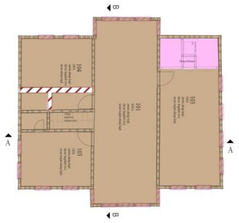
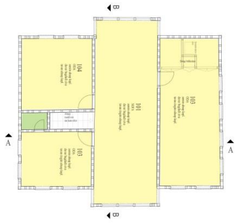
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	Floor Plans	Ceiling / Flooring	RESTITUTION DRAWINGS	RESTORATION DRAWINGS	CURRENT FUNCTION	EXHIBITION DRAWINGS
SITE PLAN						
GROUND FLOOR PLAN						
MEZZANINE FLOOR PLAN						
FIRST FLOOR PLAN						

B. Catalogue of Other Museums in Ankara

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

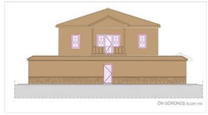
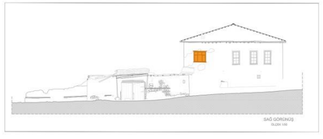
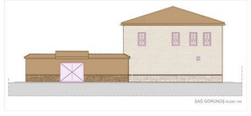
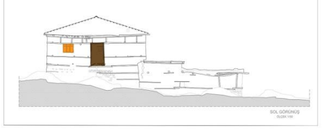
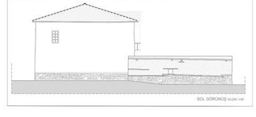
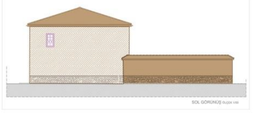
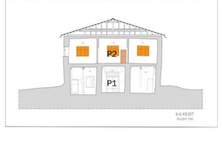
KALEGİK ATATÜRK EVİ VE İSTİKLAL MÜZESİ

ADRESS: Gümüşsprnar, Hüseyin Sağlıkoya Blv. No:93, 06870 Kalecik/Ankara

*Measured, restitution and restoration drawings are taken from SAYKA Architecture & Construction

**This table has been prepared with reference to Nermine Şahin Gurban's doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara and Esse Meles Alçuveri's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE
Change in Lot
Change in Street-lot Relation
Change in Neighbor Lots
Change in Building Unit
Addition of Separate Mass
Removal of Separate Mass
Addition of Architectural Elements in Lot
Removal of Architectural Elements in Lot
Addition of Circulation Elements in Lot
Removal of Circulation Elements in Lot
MASS CHARACTERISTICS
Addition of Mass
Removal of Mass
PLAN SCHEME AND SPATIAL ORGANIZATION
Addition of Wall
Removal of Wall
Addition of Circulation Elements
Removal of Circulation Elements
FACADES
Addition of Projections and Balcony
Removal of Projections and Balcony
Addition of an Opening
Removal of an Opening
Closing of an Opening
Enlarging of an Opening
Reducing of an Opening
CONSTRUCTION TECNIQUE and MATERIALS
Reconstruction
Construction with Same Material and New Tecnique
Construction with New Material and New Tecnique
Changing Finishing Elements
ARCHITECTURAL ELEMENTS
Addition of Architectural Elements
Removal of Architectural Elements
Alteration of Architectural Elements
Replication of Architectural Elements
FUNCTION
Used as Same Function
Exhibited with Same Function
Exhibited with Different Function

	MEASURED DRAWINGS		RESTUTITION DRAWINGS	RESTORATION DRAWINGS	
	2009	2009 Photographs		2009	2022 Photographs
FRONT (SOUTH) FACADE					
RIGHT (EAST) FACADE					
LEFT (WEST) FACADE					
A-A SECTION		 P1 P2			 P1 P2

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

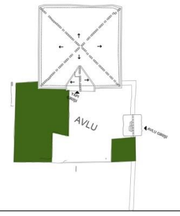
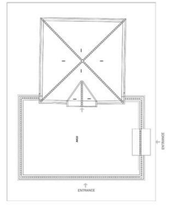
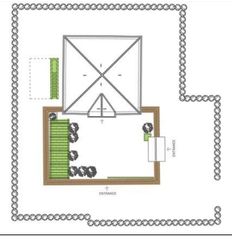
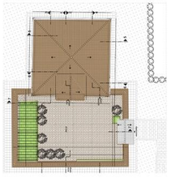
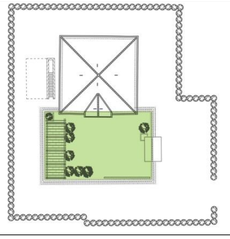
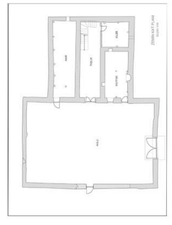
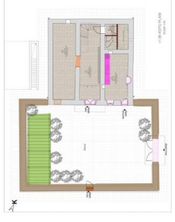
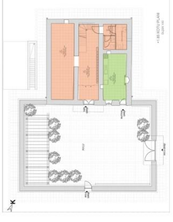
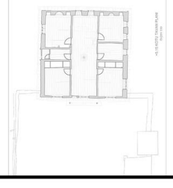
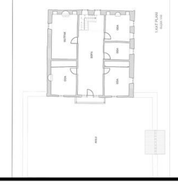
KALECİK ATATÜRK EVİ VE İSTİKLAL MÜZESİ

ADRESS: Gümüşpınar, Hüseyin Sağlıkaya Blv. No:93, 06870 Kalecik/Ankara

*Measured, restitution and restoration drawings are taken from SAYKA Architecture & Construction

**This table has been prepared with reference to Nermin Şahin Gurbuz's doctoral thesis A Study on Conservation and Restoration Proposal of Atatürk's Childhood House in Ankara and Mete Tapan's conference presentation

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE
Change in Lot
Change in Street-lot Relation
Change in Neighbor Lots
Change in Building Unit
Addition of Separate Mass
Removal of Separate Mass
Addition of Architectural Elements in Lot
Removal of Architectural Elements in Lot
Addition of Circulation Elements in Lot
Removal of Circulation Elements in Lot
MASS CHARACTERISTICS
Addition of Mass
Removal of Mass
PLAN SCHEME AND SPATIAL ORGANIZATION
Addition of Wall
Removal of Wall
Addition of Circulation Elements
Removal of Circulation Elements
FACADES
Addition of Projections and Balcony
Removal of Projections and Balcony
Addition of an Opening
Removal of an Opening
Closing of an Opening
Enlarging of an Opening
Reducing of an Opening
CONSTRUCTION TECNIQUE and MATERIALS
Reconstruction
Construction with Same Material and New Tecnique
Construction with New Material and New Tecnique
Changing Finishing Elements
ARCHITECTURAL ELEMENTS
Addition of Architectural Elements
Removal of Architectural Elements
Alteration of Architectural Elements
Replication of Architectural Elements
FUNCTION
Used as Same Function
Exhibited with Same Function
Exhibited with Different Function

	MEASURED DRAWINGS (2015)		RESTUTITION DRAWINGS	RESTORATION DRAWINGS		CURRENT FUNCTION	EXHIBITION DRAWINGS
	Floor Plans	Flooring and Ceiling		Floor Plans	Flooring and Ceiling		
SITE PLAN							
GROUND FLOOR PLAN							
FIRST FLOOR PLAN							

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

POLATLI ALAĞÖZ KARARGAH MUSEUM

ADRESS: Alağöz Polatlı Merkez, 06909 Polatlı/Ankara

*Measured, restitution and restoration drawings are taken from MİMOS Mimarlık Şehircilik ve Müşavirlik Ltd. Şti.

**This table has been prepared with reference to Nermin Şahin Gurcharn's doctoral thesis A Study on Conservation and Revitalization Problems of Historic Timber Houses in Ankara and Burak Metin Aşçıoğlu's unpublished masters thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

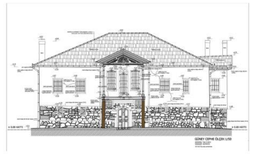
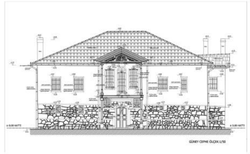
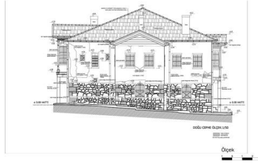
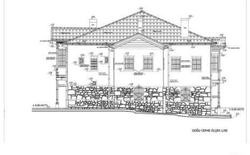
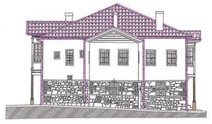
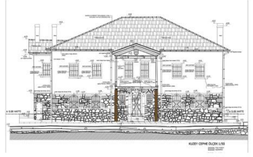
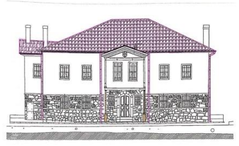
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	MEASURED DRAWINGS (2013)		RESTUTITION DRAWINGS	RESTORATION DRAWINGS	
	Facades	2013 Photographs		Facades	2022 Photographs
FRONT (SOUTH) FACADE					
RIGHT (EAST) FACADE					
BACK (NORTH) FACADE					
C-C SECTION		 P1			 P1 P2

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

SİNCAN ALAGÖZ KARARGAH MUSEUM

ADRESS: Alagöz Mahallesi, 06909 Sincan/Ankara

*Measured, restitution and restoration drawings are taken from MIMOR Mimarlık Şehircilik ve Müşavirlik Ltd. Şti.

**This table has been prepared with reference to Nermin Şahin Gurbet's doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara) and Buse Melis Akpınar's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

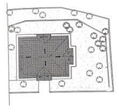
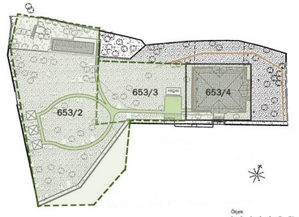
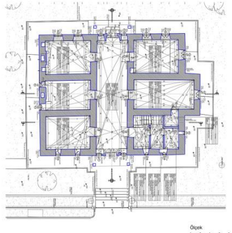
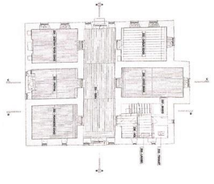
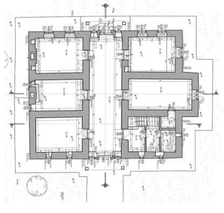
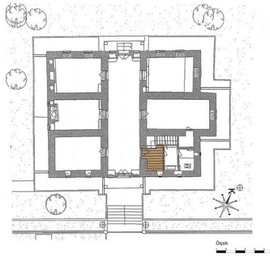
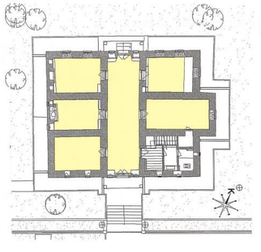
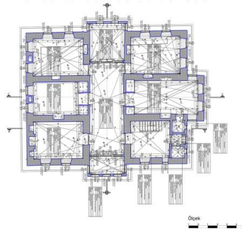
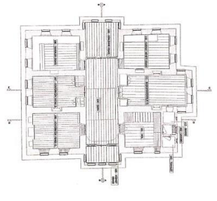
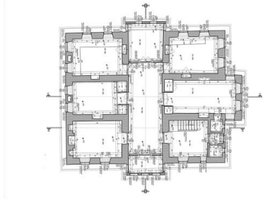
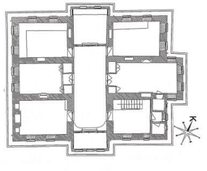
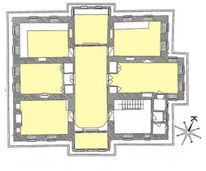
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	MEASURED DRAWINGS (2013)		RESTUTITION DRAWINGS	RESTORATION DRAWINGS		EXHIBITION DRAWINGS
	Floor Plans	Flooring and Ceiling		Floor Plans	Function	
SITE PLAN						
GROUND FLOOR PLAN						
FIRST FLOOR PLAN						

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

ALTINDAĞ MEHMET AKİF ERSOY MUSEUM HOUSE

ADRESS: Hacettepe District, Mehmet Akif Ersoy Street. No: 9 C, 06230 Altındağ/Ankara

*Measured, restitution and restoration drawings are taken from ANB Architecture

**This table has been prepared with reference to Nerimen Şahin Gürhan's doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara) and Basel Melis Alpumer's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE

- Change in Lot
- Change in Street-lot Relation
- Change in Neighbor Lots
- Change in Building Unit
- Addition of Separate Mass
- Removal of Separate Mass
- Addition of Architectural Elements in Lot
- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS

- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION

- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES

- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
- Removal of an Opening
- Closing of an Opening
- Enlarging of an Opening
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS

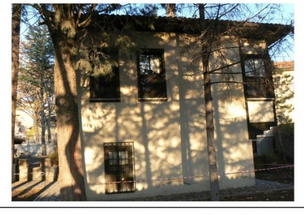
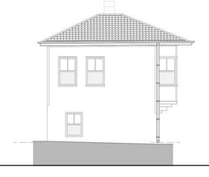
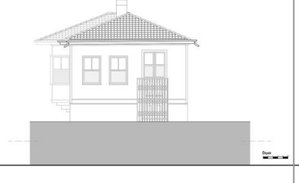
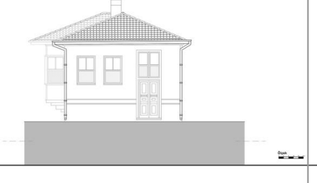
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS

- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION

- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	MEASURED DRAWINGS (2007)		RESTUTITION DRAWINGS	RESTORATION DRAWINGS	
	Facades	2007 Photographs		Facades	2021 Photographs
FRONT (EAST) FACADE					
LEFT (SOUTH) FACADE					
RIGHT (NORTH) FACADE					
A-A SECTION		 P1 P2			

UNDERSTANDING ORIGINAL PHYSICAL FEATURES, SPACE USE AND THEIR CHANGES

ALTINDAĞ MEHMET AKİF ERSOY MUSEUM HOUSE

ADRESS: Hacettepe District, Mehmet Akif Ersoy Street, No: 9 C. 06230 Altındağ/Ankara

*Measured, restitution and restoration drawings are taken from ANB Architecture

**This table has been prepared with reference to Neriman Şahin Güçhan's doctoral thesis A Study on Conservation and Rehabilitation Problems of Historic Timber Houses in Ankara) and Buse Melis Alpuren's unpublished master's thesis.

BUILDING-LOT RELATION, BUILDING UNIT, LAND USE
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- Change in Neighbor Lots
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- Removal of Architectural Elements in Lot
- Addition of Circulation Elements in Lot
- Removal of Circulation Elements in Lot

MASS CHARACTERISTICS
- Addition of Mass
- Removal of Mass

PLAN SCHEME AND SPATIAL ORGANIZATION
- Addition of Wall
- Removal of Wall
- Addition of Circulation Elements
- Removal of Circulation Elements

FACADES
- Addition of Projections and Balcony
- Removal of Projections and Balcony
- Addition of an Opening
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- Closing of an Opening
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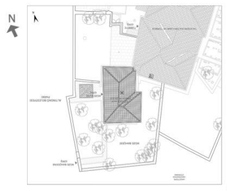
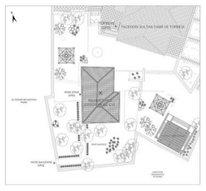
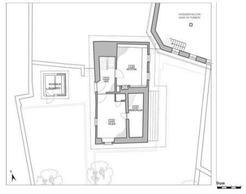
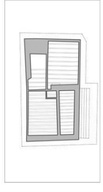
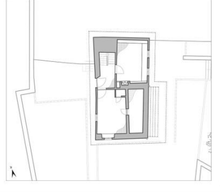
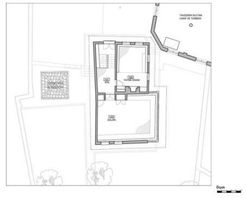
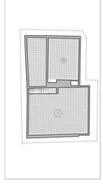
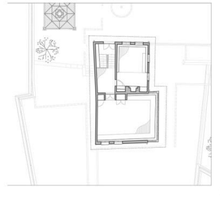
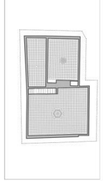
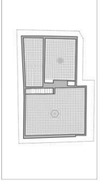
- Reducing of an Opening

CONSTRUCTION TECNIQUE and MATERIALS
- Reconstruction
- Construction with Same Material and New Tecnique
- Construction with New Material and New Tecnique
- Changing Finishing Elements

ARCHITECTURAL ELEMENTS
- Addition of Architectural Elements
- Removal of Architectural Elements
- Alteration of Architectural Elements
- Replication of Architectural Elements

FUNCTION
- Used as Same Function
- Exhibited with Same Function
- Exhibited with Different Function

	MEASURED DRAWINGS (2010)		RESTUTITION DRAWINGS	RESTORATION DRAWINGS		CURRENT FUNCTION	EXHIBITION DRAWINGS
	Floor Plans	Flooring and Ceiling		Floor Plans	Flooring		
SITE PLAN							
GROUND FLOOR PLAN							
FIRST FLOOR PLAN							

C. Museum Collection Theme

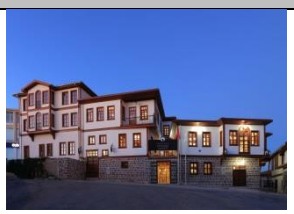
LOCATION	NAME	MUSEUM TYPE
Altındağ	Gökyay Foundation Chess Museum	Chess Collection
Altındağ	Hacı Bayram Veli Museum	Hacı Bayram Veli's Life and Works
Altındağ	Intangible Cultural Heritage Museum	Lifestyle and Event
Altındağ	Poets and Writers House	Poets and Writers' Works Collection
Altındağ	Mehmet Akif Ersoy Museum House	Mehmet Akif's Life and Works
Beypazarı	History and Culture Museum	Lifestyle and Ethnographic Objects Collection
Beypazarı	Living Museum	Lifestyle Objects Collection
Çamlıdere	Semerkand Museum	Lifestyle Objects Collection
Çamlıdere	Culture House and Ethnography Museum	Lifestyle and Agricultural Objects Collection
Çubuk	City Museum	Lifestyle and Ethnographic Objects Collection
Kazan	Satı Kadın Museum	Satı Kadın's Life and Works
Kalecik	Atatürk House and İstiklal Museum	Atatürk's Works Collection
Keçiören	Ankara Vineyard House	Lifestyle and Objects Collections
Sincan	Alagöz Karargah Museum	Sakarya War and Atatürk's Works Collection

D. Change in the number of museums and visitors by province within the years 2014-2021

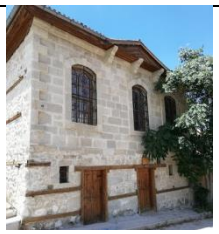
City	2014		2021	
	Number of Museums	Number of Visitors	Number of Museums	Number of Visitors
Ankara	37	839 512	52	960 443
Antalya	2	61 549	4	86 559
Bursa	11	339 189	19	515 123
Edirne	5	445 118	10	349 967
Eskişehir	5	58 372	12	409 762
İstanbul	46	4 396 599	63	1 250 641
İzmir	17	129 383	19	61 143
Samsun	3	84 963	7	218 403

(https://data.tuik.gov.tr [last accessed on 15.01.2023])

E. Traditional Houses Converted into Museums in Ankara

LOCATION	NAME	MANAGEMENT	PHOTOS
Altındağ	Gökyay Foundation Chess Museum	Gökyay Foundation	
Altındağ	Hacı Bayram Veli Museum	Altındağ Municipality	
Altındağ	Intangible Cultural Heritage Museum	Gazi University	
Altındağ	Poets and Writers House	Altındağ Municipality	
Altındağ	Mehmet Akif Ersoy Museum House	General Directorate of Foundations	
Ayaş	Ali Karataş Culture House and Museum (in project phase)	Ayaş Municipality	

Bala	Atatürk History and Culture House	The Ministry of Defense	
Beypazarı	History and Culture Museum	Ankara Special Provincial Administration	
Beypazarı	Living Museum	Zehra Sema Demir	
Çankaya	Atatürk Museum Mansion	The Presidency of The Republic of Turkey	
Çamlıdere	Culture House and Ethnography Museum	Çamlıdere Municipality	
Çamlıdere	Semerkand Museum	Çamlıdere Municipality	
Çubuk	City Museum	Çubuk Municipality	

Güdül	Güdül City Museum	Güdül District Governorship	
Haymana	Çalış Village Atatütk House	Çalış Municipality	
Kazan	Satı Kadın Museum	Kazan Municipality	
Kalecik	Atatürk House and İstiklal Museum	Kalecik Municipality	
Kalecik	Karahan Mansion and Museum	Vural Karahan	
Keçiören	Ankara Vineyard House	VEKAM	
Kızılcahamam	Nuray Yeşil City Museum	Kızılcahamam Municipality	

Sincan	Alagöz Karargah Museum	The Ministry of Defense	
Yenimahalle	Atatürk House Museum	Ankara Board Of Trade	

F. Historic House Museums Examples

Table 5.1 Historic House Museums Examples from DEMHIST (www.icom-demhist.org)

Baku, Azerbaijan		"Abdulla Shaig Talibzadeh is one of the great figures of Azerbaijan cultural history. Known as a master of the classics, a poet, dramatist, literary critic, master of enlightenment and cultural interpreter of Azerbaijan."
Porto, Portugal		"Abel de Lima Salazar was teaching at the Faculty of Medicine at the University of Porto and working as a researcher, he also produced a large body of artistic work. In addition to the permanent collection, there is a regular temporary exhibition programme, in which established and emerging contemporary artists participate."

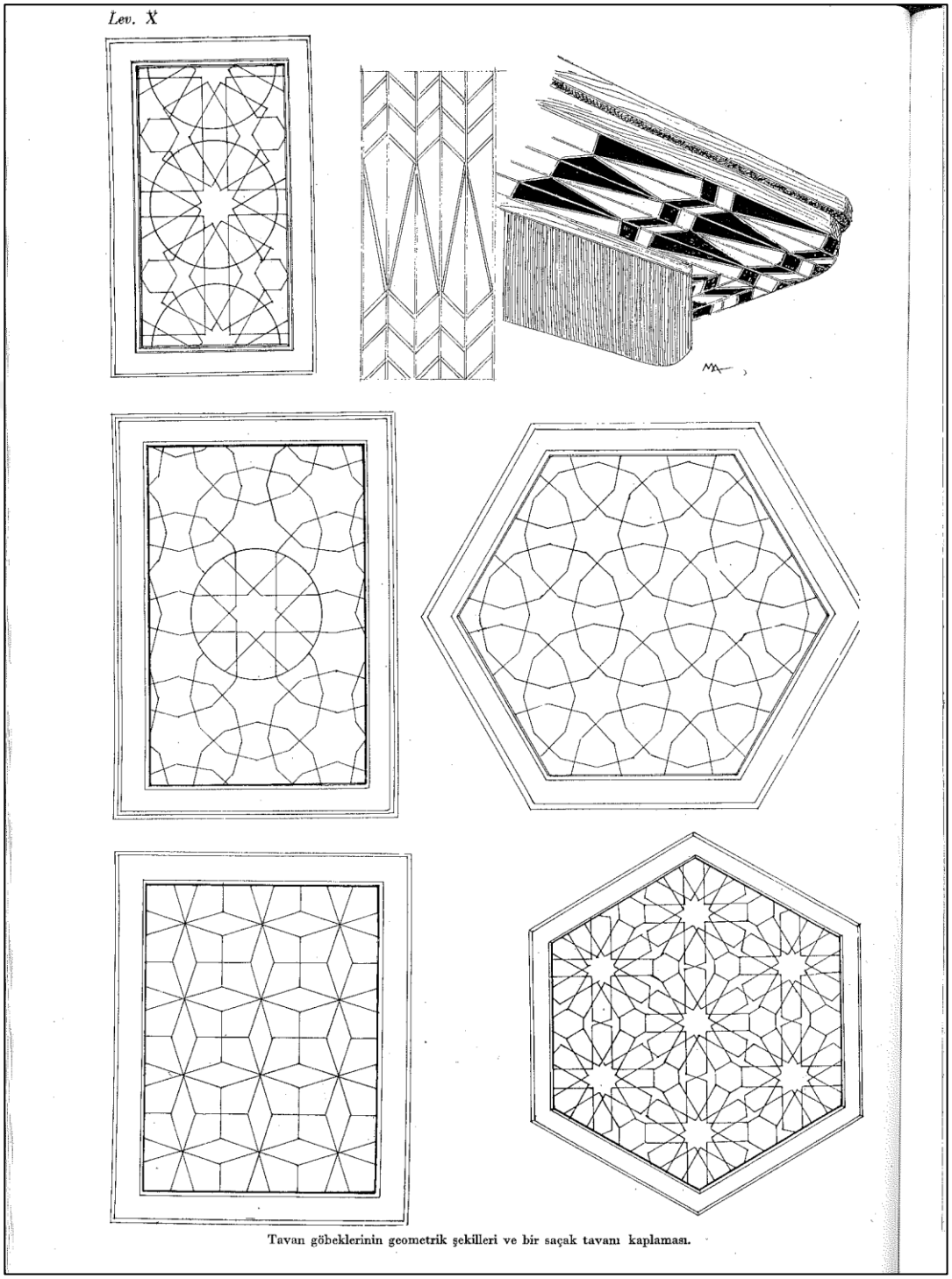
Campos do Jordão, São Paulo, Brazil		"The Boa Vista Palace was the former governor's official winter residence and in 1969 a group of experts selected additional furniture, paintings, sculptures, tapestry, and art objects to build the palace collection so that today it functions as a palace-museum open to the public displaying Brazilian historical furniture and art."
Providencia, Chile		"Eduardo Frei Montalva House Museum is the first Chilean museum dedicated to a former President of the Republic. Named a National Monument in 2005, it commemorates the historical importance of Montalva, placing an emphasis on his role as intellectual and statesman"
Antwerp, Belgium		"The Museum Plantin-Moretus in Antwerp (Belgium) was the home and workplace of Christophe Plantin and the Moretus family."
Kaunas, Lithuania		"The Museum of the Historical Presidential Palace in Kaunas focuses on the two decades of Independent Lithuania from 1919 to 1940 when the building served as the Presidential Palace; however, other periods are also increasingly attracting visitors and history researchers."

G. Interior and Spatial Elements of Ankara Houses

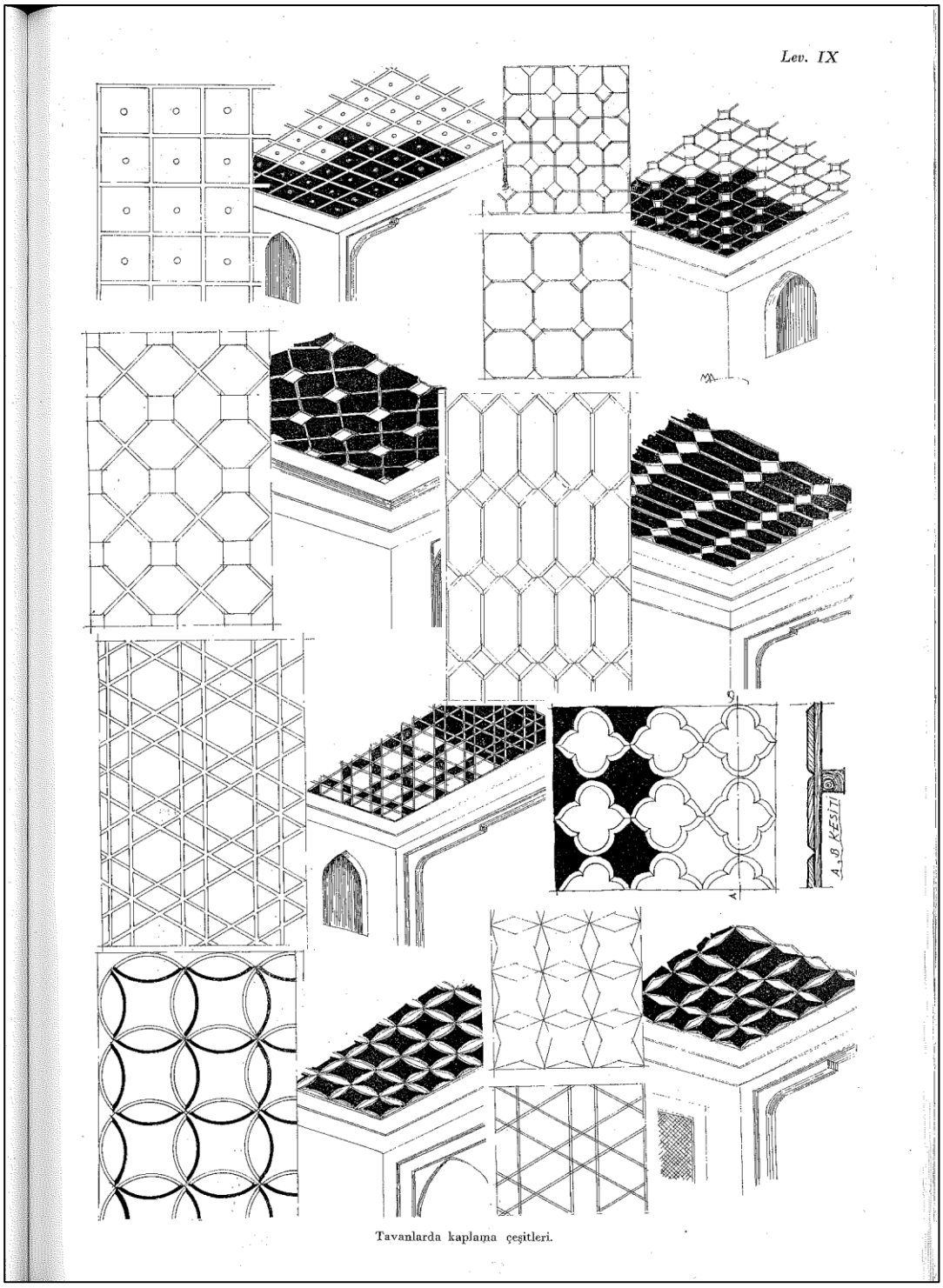
Elements	Meaning
ahır	stable
ahır sekisi	mezzanine on stable
bahçe or hadika	garden
cihannüma	space located at the attic
çardak	trellis
divanhane	guest room
fırın evi	bake-house
gusulhane	bathing alcove located in the wall, in the cupboards
harem	woman section
hayat or sergah	court or semi open places
karhane	workshop
kenif	toilet
kiler	cellar, store room
köşk or şahnışin	kiosk or raised section in the semi open main hall
lambalık or çiçeklik or ışıklık	recessed apse on the wall or between the cupboards
mahfel	raised section seperated by the lattice in the main hall
mahruta-i dahiliye or haremlik	section for women or internal section
mahruta-i hariciye or selamlık	the external section
mahzen	magazine, storage place for food
mutbak	kitchen
niş or tembel deliği	niches

ocak	fireplace
oda altı	lowered section in the room
odunluk	wood house
örtme or tahtapuş	shodowed, semi open circulation and entrance spaces
safnail or saffı naal or sekialtı	a section separated from the floor by a railing for servants
samanlık	straw house
sandalyelik	timber cornice aims to preserve the wall plaster from damage
sedir	built-in sitting platform
sergen	open shelves in tn timber
seyregah or zigah	an ornomental, three sided open space directed to the view, balcony
sof karhanesi	mohair workshop
sofa or sayegan	main hall
sokak kapısı önünde seki	lowered leveling in front of the entrance door
su kuyusu	well
tabhane	winter room
taraça	terrace or balcony
taşra oda or fevkani or tahtani	rooms
taşlık	the entrance space in the ground floor
yazlık ev	summer section or house
yüklük	biggest cupboard allocated for storing the beds and pillows

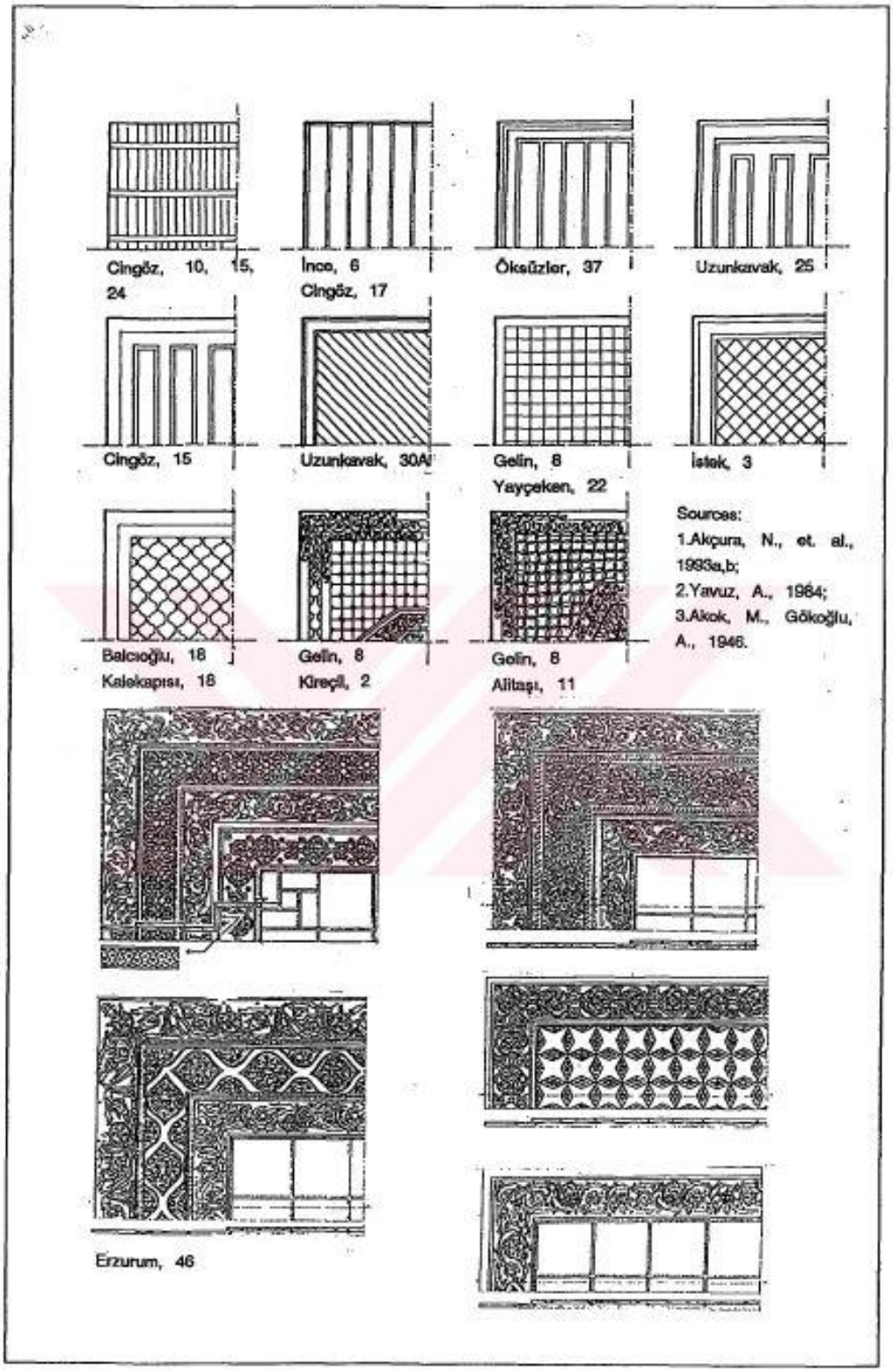
H. Ceiling Types in Ankara Houses



(Akok,1951)

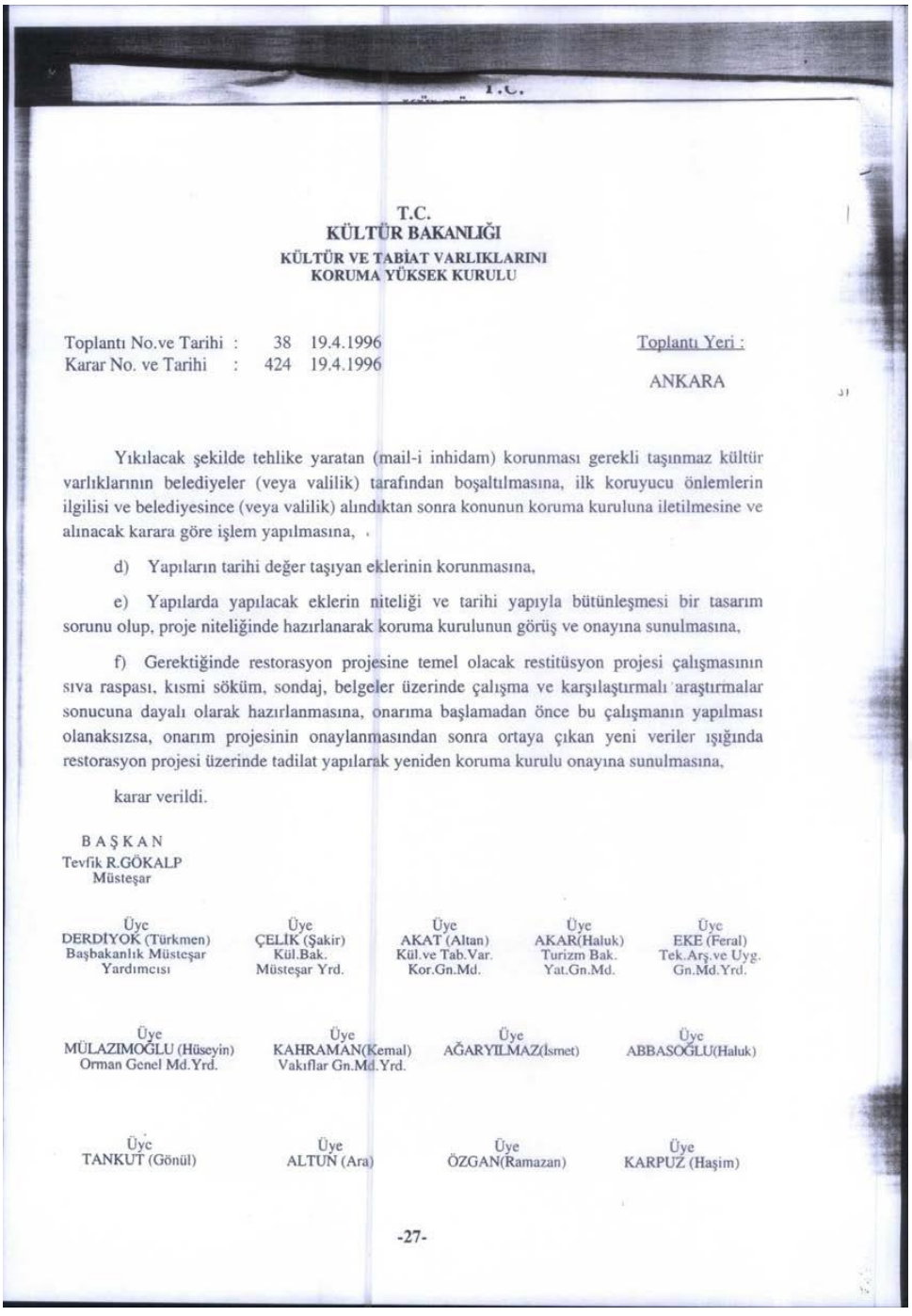


(Akok,1951)


Cingöz, 10, 15, 24
İnce, 6
Cingöz, 17
Öksüzler, 37
Uzunkavak, 25
Cingöz, 15
Uzunkavak, 30A
Gelin, 8
Yayçeken, 22
İstek, 3
Sources:
1.Akçura, N., et. al., 1993a,b;
2.Yavuz, A., 1984;
3.Akok, M., Gökoğlu, A., 1946.
Balcıoğlu, 18
Kalekapısı, 18
Gelin, 8
Kireçli, 2
Gelin, 8
Alitaşı, 11
Erzurum, 46

(Şahin,1995)

İ. Conservation Board Decisions



T.C.
KÜLTÜR BAKANLIĞI
KÜLTÜR VE TABİAT VARLIKLARINI
KORUMA YÜKSEK KURULU

Toplantı No.ve Tarihi : 38 19.4.1996
Karar No. ve Tarihi : 424 19.4.1996

Toplantı Yeri :
ANKARA

Yıkılacak şekilde tehlike yaratan (mail-i inhidam) korunması gerekli taşınmaz kültür varlıklarının belediyeler (veya valilik) tarafından boşaltılmasına, ilk koruyucu önlemlerin ilgilisi ve belediyesince (veya valilik) alındıktan sonra konunun koruma kuruluna iletilmesine ve alınacak karara göre işlem yapılmasına,

d) Yapıların tarihi değer taşıyan eklerinin korunmasına,

e) Yapılarda yapılacak eklerin niteliği ve tarihi yapıyla bütünleşmesi bir tasarım sorunu olup, proje niteliğinde hazırlanarak koruma kurulunun görüş ve onayına sunulmasına,

f) Gerektiğinde restorasyon projesine temel olacak restitüsyon projesi çalışmasının sıva raspası, kısmi söküm, sondaj, belgeler üzerinde çalışma ve karşılaştırmalı araştırmalar sonucuna dayalı olarak hazırlanmasına, onarıma başlamadan önce bu çalışmanın yapılması olanaksızsa, onarım projesinin onaylanmasından sonra ortaya çıkan yeni veriler ışığında restorasyon projesi üzerinde tadilat yapılarak yeniden koruma kurulu onayına sunulmasına,

karar verildi.

BAŞKAN
Tevfik R.GÖKALP
Müsteşar

Üye	Üye	Üye	Üye	Üye
DERDİYOK (Türkmen) Başbakanlık Müsteşar Yardımcısı	ÇELİK (Şakir) Kül.Bak. Müsteşar Yrd.	AKAT (Altan) Kül.ve Tab.Var. Kor.Gn.Md.	AKAR(Haluk) Turizm Bak. Yat.Gn.Md.	EKE (Feral) Tek.Arş.ve Uyg. Gn.Md.Yrd.

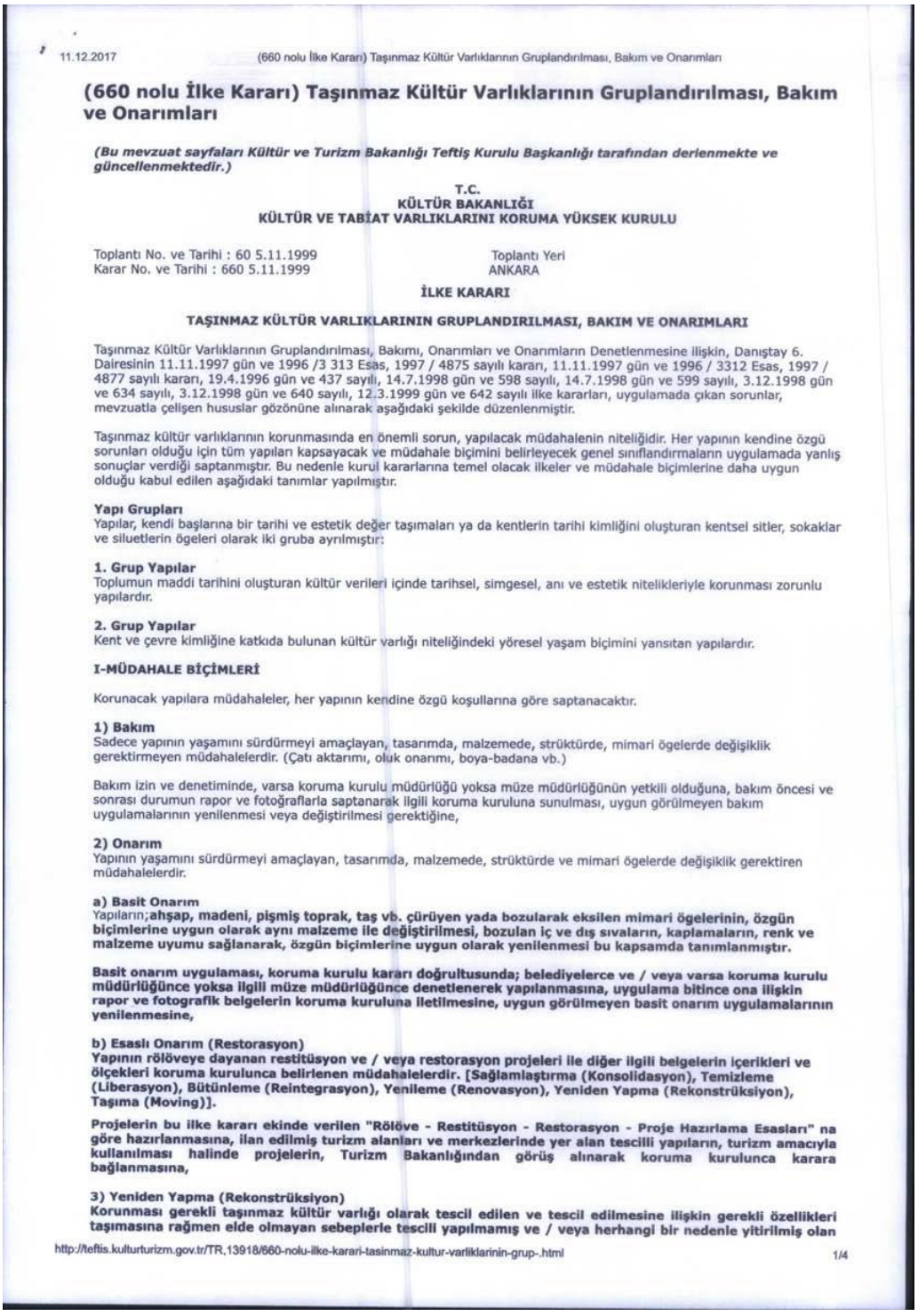
Üye	Üye	Üye	Üye
MÜLAZIMOĞLU (Hüseyin) Orman Genel Md.Yrd.	KAHRAMAN(Kemal) Vakıflar Gn.Md.Yrd.	AĞARYILMAZ(İsmet)	ABBASOĞLU(Haluk)

Üye	Üye	Üye	Üye
TANKUT (Gönül)	ALTUN (Ara)	ÖZGAN(Ramazan)	KARPUZ (Haşim)

-27-

Figure 0.1 Decision dated 19.4.1996 and numbered 424

(Uçarkuş,2017)



11.12.2017 (660 nolu İlke Kararı) Taşınmaz Kültür Varlıklarının Gruplandırılması, Bakım ve Onarımları

(660 nolu İlke Kararı) Taşınmaz Kültür Varlıklarının Gruplandırılması, Bakım ve Onarımları

(Bu mevzuat sayfaları Kültür ve Turizm Bakanlığı Teftiş Kurulu Başkanlığı tarafından derlenmekte ve güncellenmektedir.)

T.C.
KÜLTÜR BAKANLIĞI
KÜLTÜR VE TABİAT VARLIKLARINI KORUMA YÜKSEK KURULU

Toplantı No. ve Tarihi : 60 5.11.1999 Toplantı Yeri
Karar No. ve Tarihi : 660 5.11.1999 ANKARA

İLKE KARARI

TAŞINMAZ KÜLTÜR VARLIKLARININ GRUPLANDIRILMASI, BAKIM VE ONARIMLARI

Taşınmaz Kültür Varlıklarının Gruplandırılması, Bakımı, Onarımları ve Onarımların Denetlenmesine ilişkin, Danıştay 6. Dairesinin 11.11.1997 gün ve 1996 /3 313 Esas, 1997 / 4875 sayılı kararı, 11.11.1997 gün ve 1996 / 3312 Esas, 1997 / 4877 sayılı kararı, 19.4.1996 gün ve 437 sayılı, 14.7.1998 gün ve 598 sayılı, 14.7.1998 gün ve 599 sayılı, 3.12.1998 gün ve 634 sayılı, 3.12.1998 gün ve 640 sayılı, 12.3.1999 gün ve 642 sayılı ilke kararları, uygulamada çıkan sorunlar, mevzuatla çelişen hususlar gözönüne alınarak aşağıdaki şekilde düzenlenmiştir.

Taşınmaz kültür varlıklarının korunmasında en önemli sorun, yapılacak müdahalenin niteliğidir. Her yapının kendine özgü sorunları olduğu için tüm yapıları kapsayacak ve müdahale biçimini belirleyecek genel sınıflandırmaların uygulamada yanlış sonuçlar verdiği saptanmıştır. Bu nedenle kurul kararlarına temel olacak ilkeler ve müdahale biçimlerine daha uygun olduğu kabul edilen aşağıdaki tanımlar yapılmıştır.

Yapı Grupları
Yapılar, kendi başlarına bir tarihi ve estetik değer taşımaları ya da kentlerin tarihi kimliğini oluşturan kentsel sitler, sokaklar ve siluetlerin ögeleri olarak iki gruba ayrılmıştır:

1. Grup Yapılar
Toplumun maddi tarihini oluşturan kültür verileri içinde tarihsel, simgesel, anı ve estetik nitelikleriyle korunması zorunlu yapılardır.

2. Grup Yapılar
Kent ve çevre kimliğine katkıda bulunan kültür varlığı niteliğindeki yöresel yaşam biçimini yansıtan yapılardır.

I-MÜDAHALE BİÇİMLERİ

Korunacak yapılara müdahaleler, her yapının kendine özgü koşullarına göre saptanacaktır.

1) Bakım
Sadece yapının yaşamını sürdürmeyi amaçlayan, tasarımda, malzemede, strüktürde, mimari ögelerde değişiklik gerektirmeyen müdahalelerdir. (Çatı aktarımı, oluk onarımı, boya-badana vb.)

Bakım izin ve denetiminde, varsa koruma kurulu müdürlüğü yoksa müze müdürlüğünün yetkili olduğuna, bakım öncesi ve sonrası durumun rapor ve fotoğraflarla saptanarak ilgili koruma kuruluna sunulması, uygun görülmeyen bakım uygulamalarının yenilenmesi veya değiştirilmesi gerektiğine,

2) Onarım
Yapının yaşamını sürdürmeyi amaçlayan, tasarımda, malzemede, strüktürde ve mimari ögelerde değişiklik gerektiren müdahalelerdir.

a) Basit Onarım
Yapıların;**ahşap, madeni, pişmiş toprak, taş vb. çürüyen yada bozularak eksilen mimari ögelerinin, özgün biçimlerine uygun olarak aynı malzeme ile değiştirilmesi, bozulan iç ve dış sıvaların, kaplamaların, renk ve malzeme uyumu sağlanarak, özgün biçimlerine uygun olarak yenilenmesi bu kapsamda tanımlanmıştır.**

Basit onarım uygulaması, koruma kurulu kararı doğrultusunda; belediyelerce ve / veya varsa koruma kurulu müdürlüğünce yoksa ilgili müze müdürlüğünce denetlenerek yapılanmasına, uygulama bitince ona ilişkin rapor ve fotografik belgelerin koruma kuruluna iletilmesine, uygun görülmeyen basit onarım uygulamalarının yenilenmesine,

b) Esaslı Onarım (Restorasyon)
Yapının rölöveye dayanan restitüsyon ve / veya restorasyon projeleri ile diğer ilgili belgelerin içerikleri ve ölçekleri koruma kurulunca belirlenen müdahalelerdir. [Sağlamlaştırma (Konsolidasyon), Temizleme (Liberasyon), Bütünleme (Reintegrasyon), Yenileme (Renovasyon), Yeniden Yapma (Rekonstrüksiyon), Taşıma (Moving)].

Projelerin bu ilke kararı ekinde verilen "Rölöve - Restitüsyon - Restorasyon - Proje Hazırlama Esasları" na göre hazırlanmasına, ilan edilmiş turizm alanları ve merkezlerinde yer alan tescilli yapıların, turizm amacıyla kullanılması halinde projelerin, Turizm Bakanlığından görüş alınarak koruma kurulunca karara bağlanmasına,

3) Yeniden Yapma (Rekonstrüksiyon)
Korunması gerekli taşınmaz kültür varlığı olarak tescil edilen ve tescil edilmesine ilişkin gerekli özellikleri taşımasına rağmen elde olmayan sebeplerle tescili yapılmamış ve / veya herhangi bir nedenle yitirilmiş olan

http://teftis.kulturturizm.gov.tr/TR,13918/660-nolu-ilke-karari-tasinmaz-kultur-varliklarinin-grup-.html 1/4

Figure 0.2 Decision dated 5.11.1999 and numbered 660

(Uçarkuş,2017)