FROM PLACES OF TRANSPORTATION TO PLACES OF DISPLAY: THE ANKARA RAILWAY AREA FROM THE MID- TO THE LATE 20TH CENTURY

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ABSTRACT

FROM PLACES OF TRANSPORTATION TO PLACES OF DISPLAY:
THE ANKARA RAILWAY AREA
FROM THE MID- TO THE LATE 20TH CENTURY

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With the arrival of the railway in Ankara in 1892, the industrial area of Ankara was shaped in accordance with and around the railway station. This thesis firstly examines the formation of the railway area that started with this prominent step and went on in accordance with city plans and constructions, and then analyzes the history of the transformation of some of the buildings in the area into places of display in relation to the different approaches to museum practice and conservation of railway heritage in Turkey as well as the changes in the urban context of Ankara. Thus, the study aims to evaluate the railway area in Ankara as it was formed as a transportation node and the gate of the city from the late 19th to the mid-20th century, and transformed into a cultural node towards the end of the 20th century with the transformation of the historic buildings in the area into places of display at the Atatürk House and Railway Museum

(1964), Railway Museum and Art Gallery (1990), Open-Air Locomotive Museum (1991) and CerModern (2000).

Keywords: Ankara, railways, railway heritage, museums, late Ottoman and Republican architecture

ÖZ

ULAŞIM MEKÂNLARINDAN SERGİ MEKÂNLARINA:
YİRMİNCİ YÜZYIL ORTASINDAN GEÇ YİRMİNCİ YÜZYILA
ANKARA DEMİRYOLU BÖLGESİ

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1892 yılında demiryolunun Ankara'ya ulaşmasıyla, Ankara endüstriyel alanı demiryoluyla ilişkili olarak ve onun çevresinde şekillenmiştir. Bu tez ilk olarak bölgenin bu belirgin adımla başlayıp kent planları ve yapılaşma ile devam eden şekillenişini incelemekte, sonrasında ise bölgedeki bazı yapıların sergi mekânlarına dönüşümünün tarihini, Ankara'nın kentsel bağlamındaki değişimlerle olduğu kadar, Türkiye'de müzecilik uygulamalar ve endüstri mirasının korunmasına dair yaklaşımlarla da ilişkilendirerek analiz etmektedir. Böylece tez, Ankara'nın demiryolu bölgesinin, geç 19. yüzyıldan 20. yüzyıl ortasına kadar kent kapısı ve ulaşım odağı olarak şekillenmesini ve 20. yüzyılın sonuna doğru bölgedeki tarihi yapıların Atatürk Evi ve Demiryolu Müzesi (1964), Demiryolu Müzesi ve Sanat Galerisi (1990), Açık Hava Lokomotif Müzesi (1991) ve CerModern'in (2000) sergi mekânlarına dönüşmesiyle bölgenin bir kültür odağına dönüşmesini değerlendirmeyi hedeflemektedir.

Anahtar Kelimeler: Ankara, demiryolları, demiryolu mirası, müzeler, Geç Osmanlı ve Cumhuriyet mimarisi

To My Mom,
the most inspiring woman in my life.

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CHAPTER 1

INTRODUCTION

1.1 Aim and Scope of the Study

As one of the most influential technological developments of the transportation history, the railway played an important role in the development of the cities where it passed through not only in physical and functional terms but also economically and socially. Following such developments in the 19th century, the Ottoman Empire was introduced with the railways in the early 1850s. The arrival of the railway in Ankara, in fact, had a significant role in the developmental history of this small Ottoman city. Besides being one of the outstanding reasons behind its proclamation as the capital of the new state, Turkish Republic, in 1923, it also kept its importance during the formation of the city in the following decades.

The railway area in Ankara has a very central place in the city, located close to the historical center Ulus and in-between Ulus and the newly developed center Yenişehir-Kızılay; thus, it acted for a long time as the main gate of the city. However, with the developments in the modes of transportation and the introduction of new modes of travel, the area lost its primary importance. Independently from this situation, the buildings within the area were subject to transformations in accordance with the needs and strategies of the time from the time of the formation of the area in the late 19th century to the end of the 20th century.

With the new functions given to these buildings and the reshaping of the surroundings due to the changing master plans, the railway area changed its characteristics in the

second half of the 20th century. Considering the previous significant role of this area as the gate, and the function and meaning it obtained after these transformations, the study will focus on the history of the area from the late 19th to the late 20th century, the process behind its transformation, the related concepts, and the actors involved, by examining the individual buildings at the area in detail. The area is composed of the rare examples of the industrial heritage in Ankara, which were transformed into important examples of museums. This study, in respect, will analyze four museums in the area that were established from the mid- to late 20th century, namely Atatürk House and Railway Museum (1964), Railway Museum and Art Gallery (1990), Open-Air Locomotive Museum (1991) and CerModern (2000).

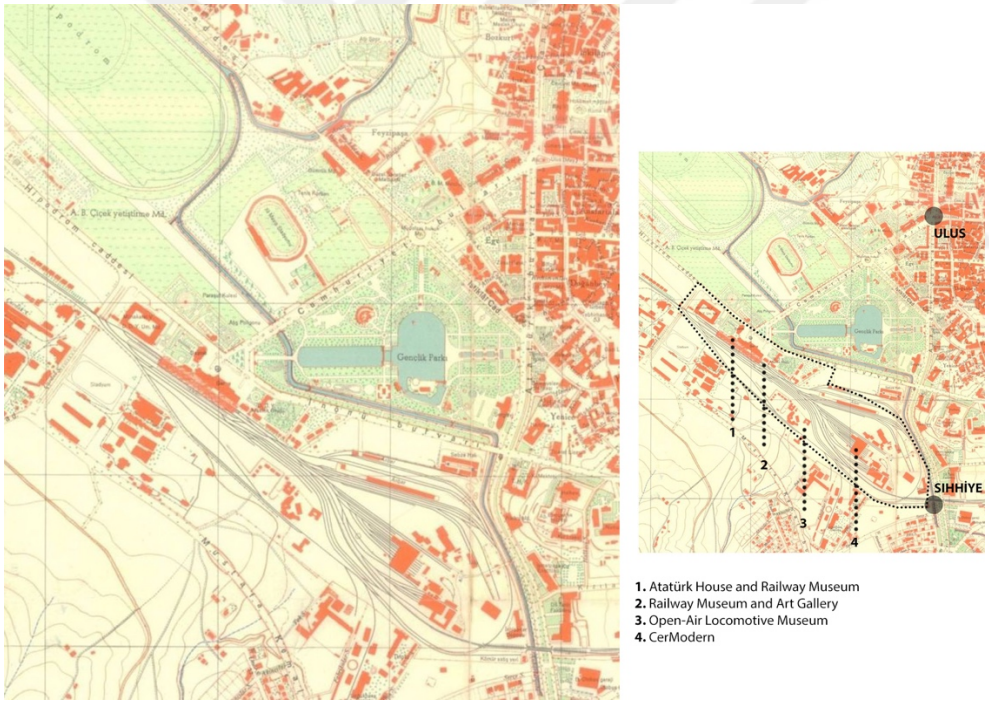

Figure 1 1944 Map of Ankara and the examined museum buildings within the Railway Area, marked by the author. (Source: VEKAM Ankara Map Collection, Inventory No: H006)

Located between the two centers of Ankara, Kızılay and Ulus, and having a history of more than a century, the Ankara railway area is one of the most important regions of the capital. The objective of this thesis, therefore, is to evaluate the transformation

of the area by examining its formation as the city gate from the late 19th century until the mid-20th century, and its transformation by the re-use of places of transportation in the second half of the 20th century as places of display within the conceptual frame of the conservation of railway heritage and the establishment of museums.

The periodical frame of the study begins in 1892 when the train station was opened in Ankara and the settlement of the city started to spread towards the area that began to be formed as the central place of transportation acting as the city gate, and ends in 2000 when the area and the buildings it incorporated took their new forms and functions as places of display. This time period demonstrates the changing physical composition, use and social meaning of the Ankara railway area through some milestones such as the proclamation of the city as the capital in 1923, the planned urban development through city plans, changing actors, and functional changes of the buildings.

The examined area firstly developed around the railway with the construction of industrial buildings spontaneously as affected from the master plans of the city (Lörcher- 1924, and Jansen- 1932-39) after the establishment of the Republic. Changed through time with the construction of buildings around such as Ankara Hotel (1924), Cer Ateliers[1] (1926-1927), II. Operation Directorate of State Railways (1928) and Ankara Station and Casino (1937), the area developed as the main gate of the city besides being one of the main public spaces of the new capital until the 1940s.[2]

[1] "Cer" means traction and moving by dragging according to the dictionary of the Turkish Language Society. In this case, it is used to define the parts of the railway complexes where train cars are taken for maintenance and repair.

[2] Gönül Tankut, *Bir Başkentin İmarı: Ankara, 1929-1939* (İstanbul: Anahtar Kitaplar Yayınevi, 1993); Ali Cengizkan, "1957 Yücel-Uybadin İmar Planı ve Ankara Şehir Mimarisi," in *Cumhuriyet'in 'Ankara'sı*, ed. Tansı Şenyapılı, 2nd ed. (Ankara: ODTÜ Yayıncılık, 2006), 24–59; Ali Vardar, "Başkent'in İlk Planları," *Planlama Dergisi (1989/2-3-4)*, 1989, 38–50; Sibel Bozdoğan, *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic* (University of Washington Press, 2001).

Therefore, analyzing the area starting from this period on will give information about the process through which the area gained its characteristic in time while being transformed into a cultural node in the second half of the 20th century by the transformation of the buildings within into display places. Not many new constructions took place in the area until the 1970s, when the Palace of Justice was constructed. Yet, with the development of other transportation means such as highways and airways, the importance of the area as the gate of the city decreased from the 1950s on. At the time, two of the buildings in the area were transformed into the Atatürk House and Railways Museum (1964), and Railway Museum and Art Gallery (1990), and Open-Air Locomotive Museum (1991) was opened in the area. After the military intervention in 1980, some parts of the area were included in the Atatürk Cultural Center Project. In addition, this period witnessed the removal of some of the industrial buildings in the area. In 1995, with the law that decided the conservation of the Cer Ateliers and their convertion into a modern art center, CerModern (2000), the cultural character of the area was completed.

The industrial complexes emerged after the Industrial Revolution in the 18th century, started to lose their function in the second half of the 20th century.[3] Starting from the 1970s onwards, when the conservation organizations and universities started to hold meetings about these structures, they started to be interpreted as a part of the cultural heritage.[4] In the same decade many international congresses were held and organizations including TICCIH, ICOMOS, ERIH and DOCOMOMO, claiming the necessity of documentation and re-use of this heritage were established.[5] While studies of the industrial heritage in Europe progressed towards the end of the 20th

[3] N. Müge Cengizkan, "Endüstri Yapılarında Yeniden İşlevlendirme: "İş"i Biten Endüstri Yapıları Ne "İş"e Yarar?", *Bülten*, no.45, 2006, 9.

[4] Ece Küreli, *"*Ankara Endüstri Mirasının (1925-1963) Belgelendirilmesi, Haritalandırılması ve Ön Değerlendirilmesi", (Master's thesis, Gazi University, 2013), 26.

[5] Fatih Us, "Bir 19. Yüzyıl Endüstri Mirasının Yeniden Kullanımı: "Samsun Tekel Tütün Fabrikası"nın "Bulvar Samsun Projesi"ne Dönüşümü", *Mimarlık,* 377.

century, the awareness about it also emerged in Turkey after the introduction of the natural gas, which left the coal gas factories idle in the 1990s.[6] After the prevention of the demolishing of those factories by the Conservation Board, the subject of industrial heritage started to be studied in the academic realm in the middle of the 1990s.[7] With the increasing interest in this heritage, railway buildings and landscapes also started to be regarded as a part of it.[8]

The re-use of the industrial buildings as museums is another topic of this study, which sets the historical context and illustrates the examples of such applications in different countries and in Turkey. After the awakened interest in the conservation and documentation of the industrial heritage, the re-use of historical industrial buildings began to be seen in respect to their qualities such as their location in cities, their public ownership, spacious buildings and vast building stocks.[9] These buildings were generally re-used for different public purposes, including the function of display. Pioneered by England, many railway museums were thus established after the 1970s. Exemplified in different cities such as Eskişehir, İzmir, İstanbul and Sivas, the railway museums in Turkey were either curated within or in close proximity to the station buildings. This study will take the examples from Ankara that played an important role in the transformation of the railway area.

In addition to the literature analyzing the urban history of Ankara, industrial heritage, station buildings and the museums in Turkey separately, this study focuses on the transformation of the buildings in the railway area from places of transportation to places of display. In order to build such a frame, the sources examining the national and international development of the concepts of industrial heritage and museums are

[6] Mehmet Saner, "Endüstri Mirası: Kavramlar, Kurumlar ve Türkiye'deki Yaklaşımlar", *Planlama*, no.52, 2012, 60.

[7] Ibid., 61.

[8] Emrah Köşkeroğlu, "Demiryolu Mirası- Korunması"*, Dosya,* November 2006, 19.

helpful.[10] At this point, it is also important to examine the history of museums in the Ottoman Empire and in the Turkish Republic. Starting in the 18th century, the concept of museum as emerged in the Ottoman Empire was to collect and store the artefacts for the gaze of the people of the palace. In the following Republican period, many museums were opened to the public in buildings that were mostly converted from other functions instead of designing buildings as museums.

After the establishment of the Turkish Republic in 1923, the museums gained importance as a part of the revolutionary agenda of the state and as a representative of the aimed bond of nationhood as different from the multicultural identity of the empire. The museums of this period were mostly displaying ethnographical and archaeological collections. Within time, as ICOM (International Council of Museums) itself renewed the definition and concept of the museums, the understanding of museums in Turkey also changed. While new types of museums (city museums, history museums, technical museums) were opened, art galleries from the 1950s and private museums from 1980s also increased in number.[11]

The study focuses on the establishment of places of display in the Ankara railway area from the mid- to the late 20th century as exemplary of the change in the practices of display during the period. In addition to the spatial changes as a result of urban transformation, and the changes in accordance with the social context, the change in the meaning of the area for the city will form the frame of analysis in the thesis.

[10] Saner, Mehmet. "Endüstri Mirası: Kavramlar, Kurumlar ve Türkiye'deki Yaklaşımlar", Planlama, no.52, 2012:53-66., Köşgeroğlu, F. Emrah. "An Approach for Conservation of Railway Heritage; Assesing and Experiencing the İzmir- Aydın Railway Line", (Master's thesis, Ankara: METU, 2005), Ahunbay, Zeynep, and Kösebay Erkan, Yonca. "Anadolu Demiryolu Mirası ve Korunması." *İTÜ Dergisi Mimarlık, Planlama, Tasarım*, no. 2, 2008: 14-25.

[11] Sade, Fatma Özge. Türkiye'de Tasarlanmış Müze Yapıları. (Master's thesis, ITU, 2005), Gürol Öngören, Pelin. Displaying Cultural Heritage, Defining Collective Identity: Museums from the Late Ottoman Empire to the Early Turkish Republic. (PhD diss., METU, 2012).

As such, the literature that analyzes the history of the area and the buildings as a transportation node, as well as the change of the area into a cultural node, will form the basic sources in this study.[12] Interviews with the managers of the Atatürk House and Railway Museum, and Railway Museum and Art Gallery were made to learn about the transformation history of the area, and curatorial process and the collections of these museums. Another interview was made with the State Railway architect Şule Sezginalp, and many original documents, drawings and photographs illustrating the changes in the arrangement of the buildings, and the restoration process they undergone. In addition, meetings were held with Dr. Fuat Gökçe to learn about the Atatürk Cultural Center (AKM) Project and the conservation process of Cer Ateliers and with Semra Uygur, the architect of CerModern, to grasp the approach of the CerModern project. Lastly, all of the buildings were visited, examined and photographed both in order to have a better understanding of them and to document their current situation for further research.

[12] Cengizkan, Ali. "Ankara 1923-1938: The Modern and Planned Capital of a Contemporary Nation State", in ANKARA: City of the Black Calpac 1923-1938, İstanbul Araştırmaları Enstitüsü, 2009., Cengizkan, Ali. "Ankara 1924-25 Lörcher Planı: Bir Başkenti Tasarlamak ve Sonrası" in Modernin Saati, Ankara: Mimarlar Derneği 1927 and Boyut Yayın Grubu, 2002., Tekeli, İlhan. "Başkent Ankara'nın Öyküsü" in Türkiye'de Kentleşme Yazıları. Ankara: Turhan Kitabevi, 1982.
Tekeli, İlhan. 1994, "Ankara'da Tarih İçinde Sanayinin Gelişimi ve Mekânsal Farklılaşması", Ankara Ankara içinde, ed. Enis Batur, 171-199, İstanbul: Yapı Kredi Yayınları.

1.2 Structure of the Study

This thesis consists of four chapters including the introduction and the conclusion. After the introduction to the study in Chapter 1, Chapter 2 focuses on the Ankara railway area and examines its formationas the city gate and transformation into a cultural node from the generation of the area during the late 19th century to the late 20th century. In the first part of the chapter, history of railways from the Ottoman Empire to the Turkish Republic is presented to understand the introduction of the railway and its further outcomes in the city. The second part of the chapter is also divided into two in order to firstly understand the formation of the area as the city gate from the late 19th to mid-20th century, and then its transformation into a cultural node in the second half of the century.

Chapter 3 focuses on the places of display in the railway area in Ankara. This chapter initially examines the concepts of industrial heritage, railway museums, and the re-use of railway heritage as museums in order to provide the conceptual and historical framework of the places of display established in the area. In this frame of analysis, the history of the display places in the area are the subject of the second part of the chapter. After illustrating the history of museums from the Ottoman Empire to the Turkish Republic, Atatürk House and Railway Museum (1964), Railway Museum and Art Gallery (1990), Open-Air Locomotive Museum (1991) and CerModern (2000), will be analyzed in detail in order to discuss the transformation of transportation places into display places.

Finally, Chapter 4 concludes the analysis by discussing the reasons behind the transformation of the area, and its reflection on the characteristics, social meaning and use of the area.

CHAPTER 2

THE ANKARA RAILWAY AREA

The region surrounded by Talatpaşa Boulevard in the north, Celal Bayar Boulevard in the south, Kazım Karabekir Street in the west, and Atatürk Boulevard in the east is defined as the Ankara Railway Area. As an important center of the city first as the gate of the city and then as a cultural node, the area is the main concern of this study. To have a better understanding of the background of this area, the history of the railways starting as a technological development in the Ottoman Empire in the second half of the 19th century, and its development after the establishment of the Turkish Republic in 1923 as a pioneer of the industrialization and modernization of the country, will be examined as the first topic of this chapter. Then, the effects of the arrival of the railway in Ankara in 1892, such as the shaping of the industrial area of the city and the following city plans, will be investigated in two parts. Firstly, the focus will be on the formation of the area as a city gate during the period until the 1950s, when the importance of the area decreased due to the introduction of other transportation means in the city; then the transformation of the area into a cultural node of the city in the second half of the century will be examined to understand the related transformation of the places of transportation in the area into places of display.

2.1 History of Railways from the Ottoman Empire to the Turkish Republic

In the 19th century, the Ottoman Empire undertook several technological developments including the construction of railways both to keep up with European institutions and to strengthen the connection between its center and periphery. The first discussions about the railways emerged between the Ottoman warfare officers and British engineers in the late 1830s, and caught the attention of the state due to its

benefits that might be used for the reformist projects of the state.[13] Then, the first railway construction took place in 1851 in the empire between Alexandria and Cairo. The beginning of the construction of a railway in the Anatolian land was related to the British intention to shorten the distance to India in the 1830s. However, the changing political and economic strategies made it possible to actualize the construction only in 1856 between İzmir and Aydın.[14] After some problems in Ottoman economy, further installations of railways required private capital and the German interest in the Ottoman lands gave birth the idea of financing a railway from Berlin to Baghdad.[15] Thus, Deutche Bank bought the line between İstanbul and İzmit and continued it to Ankara in 1892 and to Konya in 1896 with the aim of extending it to Baghdad.[16]

The railway connection to Ankara played a vital role during the War of Independence at the end of the First World War, and kept its importance after the establishment of the Turkish Republic not only as a site of transportation but also as a medium of the development and spreading of the ideology of the new regime.[17] The development of the railways in the early Republican period can be divided into three phases: The first

[13] Ahmet E. Tozoğlu, "Actors of Change: Railway Projects and Urban Architecture of Balkan Cities in the Late Ottoman Period.", (PhD diss., METU, 2013), 54.

[14] F. Emrah Köşgeroğlu, "An Approach for Conservation of Railway Heritage; Assesing and Experiencing the İzmir- Aydın Railway Line", (Master's thesis, Ankara: METU, 2005), 21.

[15] Edward M. Earle, *Turkey, the Great Powers and the Bagdad Railway. A Study in Imperialism. (*New York: Russell and Russell, 1966), 33.

[16] Ufuk Gülsoy, Hicaz Demiryolu, İstanbul: Eren Yayıncılık, 2010, 232. For further information about the arrival of the railways in Ankara, see: İlber Ortaylı, "19.Yüzyıl Ankara'sına Demiryolu'nun Gelişi ve Bölgedeki Üretim Eğlemlerinin Değişimi" in *Osmanlı İmparatorluğu'nda İktisadi ve Sosyal Değişim,* ed. İlber Ortaylı *(*Ankara: Turhan Yayınevi, 2000); Murat Özyüksel, *Hejaz Railway and the Ottoman Empire: Modernity, Industrialisation and Ottoman Decline* (New York: I.B. Tauris, 2014); Peter H. Christensen, *Germany and the Ottoman Railways: Art, Empire, and Infrastructure*. (New Haven and London: Yale University Press), 2017.

[17] In addition, the railway was a very significant medium in the control of the centralization of the state, the sustainability of the political consistency and the security of the provinces since it provided a quick transportation to far corners of the country. Suavi Aydın, ""Umran Yolu" Demiryollarının gelişimi ve Türkiye demiryolları" in *Tren Bir Hayattır*, ed. Tanıl Bora, (Istanbul: İletişim Yayınları, 2017).

phase covers the years between 1922 and 1927, when the construction of the railways was realized only within the limited national sources. When the financial sources of the state became short for covering the expenses of the railway construction, beginning in 1927, the bids were given to foreign companies with a condition of financing it.[18] Then, between 1927-33 the constructions were commissioned to foreign contractors, and in the third phase all the bids were given to local contractors. In the following years, some lines were exchanged between the state and the national companies. Until 1948, all the initiatives of the railways were given to the State Railways, and no lines were left that were run by private companies.[19] Since the state took over all the administration of the railways in the country, an institution was needed, and with the law numbered 506, Directorship of Anatolian and Baghdad Railways and Directorate of Haydarpaşa Port and Harbour *(Anadolu ve Bağdad Demiryolları ve Haydarpaşa Liman ve Rıhtım Müdüriyeti Umumisi)* was established under the Ministry of Public Works *(Nafıa Vekaleti)* on April 23, 1924. Other related developments were the organization of the first "Railway Congress" in 1925 (25 July-2 August), and the start of publishing a magazine called *Demiryolu Mecmuası* (Fig.1).*[20]* In the mid-1930s, "covering the motherland with an iron web of railroads" was the motto expressing the goals of the new state. In addition to the railways, roads, bridges and tunnels were also the territorial representatives of the aimed nationhood. The railway at that time was not only a mode of transportation but also an important instrument of the state to spread the revolutionary ideals to every corner of the country.[21] Nonetheless, the construction of new lines was only limited to 30 km in

[18] Selim İlkin and İlhan Tekeli, "Cumhuriyetin Demiryolu Politikalarının Oluşumu ve Uygulaması" *Kebikeç*, no. 11 (2011): 140, 138.

[19] Ibid. 150. For detailed information about the laws and statistics, and also the economic and political aspects of the establishment of the railways in the Early Republican Period, see: Tekeli, İlkin, 2011.

[20] İlkin, Tekeli, *"Cumhuriyetin Demiryolu",* 151.

[21] Sibel Bozdoğan. *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*. (Seattle: University of Washington Press, 2001), 119.

the period of 1950-1980.[22] The reason behind the decrease in the importance of the railways in the post-war period was related to the acceptance of the highways as technically and logistically more advantageous besides the dependence of the railways on the highways and their inflexible routes. In 1953, the configuration of the administration of railways was reshaped and the name was set as Turkish Republic State Railways *(Türkiye Cumhuriyeti Devlet Demiryolları).*[23] From the early 1980s to the early 1990s, not many improvements were made for the railway network in the country, and even the maintenance of the existing lines was inadequate.[24] It can be concluded that the new state gave priority to the conservation and maintenance of the existing railway lines, construction of new ones and the nationalization of their administration in the early years of the Republic as a politic strategy, which changed in favor of the highways in the second half of the 20th century when the railways mostly remained as constructed in the earlier period. [25]

[22] L. Özge Oral, and Özlem Yavuz, *Türkiye'de Demiryolları ve Karayollarının Ekonomik ve Sosyal Etkileri: 1956-2008 Dönemi İçin Bir İnceleme.* (İzmir: Dokuz Eylül Üniversitesi Yayınları, 2012), 63.

[23] Hasan Benlioğlu. "Türkiye'de 1950-1960 Yılları Arası Demiryolu Politikaları", (Master's Thesis, Gazi Üniversitesi, 2014), 112. The Law for Establshment of Administration of Turkish Republic State Railways dated July 29, 1953 and numbered 6186 also defined the responsibilities of the State Railways.

[24] Oral, Yavuz, "*Türkiye'de Demiryolları*", 63. The increase in the lenght of the railway network in Turkey in the second half of the 20th century (1950-1997) was only 11 % whereas the lenght of the highways increased 80 %. In addition, the part of the railway in the total transportation, which had been 30 % before 1985, decreased to 9 % at the time.

[25] İlkin, Tekeli, *"Cumhuriyetin Demiryolu",* 162.

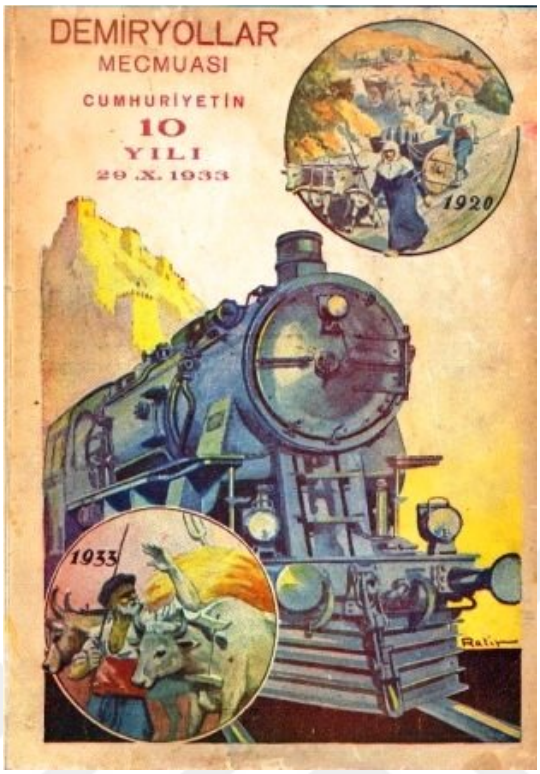

Figure 2 Cover page of *Demiryollar Mecmuası* on the tenth anniversary of the establishment of the Republic, depicting the developments in transportation. (Source: http://kentvedemiryolu.com/osmanlidan-cumhuriyete-bir-demiryolu-gezisi/) [Accessed: 22.08.2019]

2.2 History of the Ankara Railway Area

Starting with the arrival of the railway in Ankara in the late Ottoman Period, the transformation of the railway area proceeded until the end of the 20th century. Meanwhile, the master plans for the city and individual projects affected not only the physical and spatial conditions of the area and the buildings within but also their function and meaning also changed in this wide period. Therefore, the generation and the transformation processes of this area will be examined in the following parts of this chapter in order to set up the context of the museum buildings that will be studied in detail in the next chapter.

2.2.1 The Formation of the Railway Area as the Gate of Ankara from the Late 19th to the Mid-20th Century

Until the end of the 19th century, the public buildings in Ankara were mainly the mosques,[26] and traditional houses were the primary elements of the urban fabric.[27] After the Abdülhamid Period, schools and public buildings started to be built and the city started to develop on the plain area rather than the citadel.[28] At the time of the construction of the Ankara Train Station, its surrounding area was still mostly empty but the arrival of the railway in 1892 brought a construction movement to the city. The Germans who completed the construction of the railway also built a "direction building" for the railway director, and this building was used as the station building as well.[29] Later, a station building was also constructed within the area.[30] This two storey building served as the waiting hall, ticket office and bureau on the ground floor and as the house of the manager of the railways on the upper floor. [31] The building was demolished during the construction of the new station building in 1935.[32]

[26] Gökçe Günel, Ali Kılcı, "Ankara Şehri 1924 Haritası: Eski Bir Haritada Ankara'yı Tanımak", *Ankara Araştırmaları Dergisi*, 2015, 95.

[27] İnci Basa and Segah Sak. "The Role of Train Station in the Image Formation of the Early Republican Ankara." *Journal of Urban History 38*, no. 4, 2012, 779.

[28] Günel, Kılcı, "Ankara Şehri", 96.

[29] Abdülkerim Erdoğan, Gökçe Günel and Mehmet Narince, eds., Cumhuriyet ve Başkent Ankara, Ankara: Ankara Büyükşehir Belediyesi, 2007, 72.

[30] Another station building named Gazi Station was designed by Burhanettin Tanca and constructed as the first station of Ankara in the Republican period within the Atatürk Forest Farm on February 1, 1926. See: İnci Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı,* (Ankara: METU Faculty of Architecture Press, 2001), 225-226; Mehmet Aycı, "Ankara'nın garına bak", in *Memleket Garları,* ed. Kemal Varol, (Istanbul: İletişim Yayınları, 2012), 97.

[31] Ibid.,75.

[32] Melda Araz, "Impacts of Political Decisions in the Formation of Railroads and Railroad Architecture in Turkey between 1856-1950", (PhD diss., METU, 1995), 119.

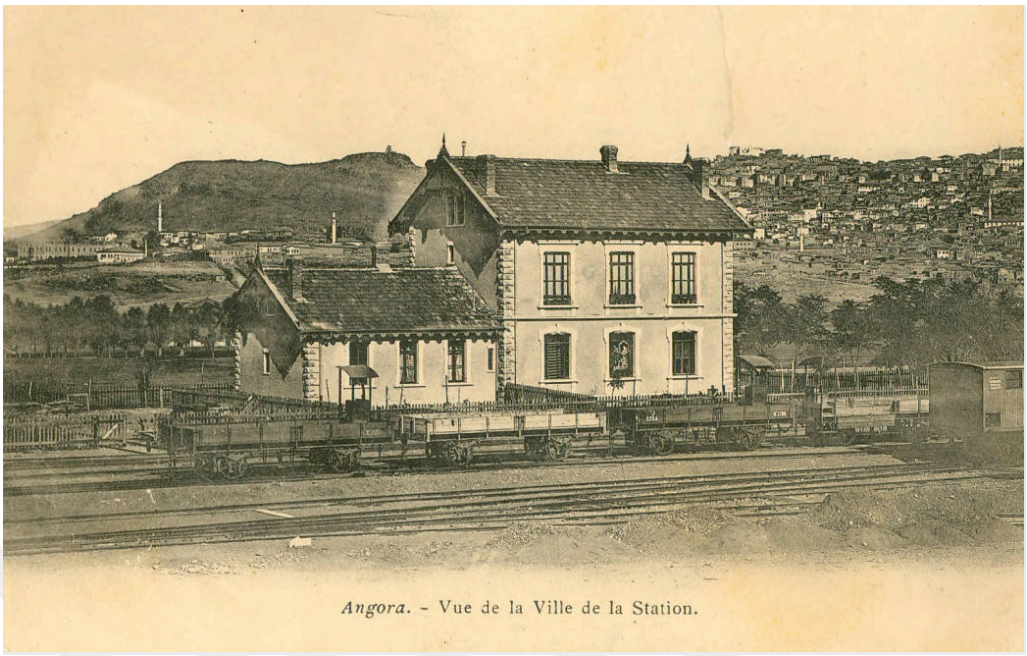

Figure 3 Director's House with the annex buildings, and the old city and citadel in the background. (Source: http://cdm21054.contentdm.oclc.org/cdm/fullbrowser/collection/AEFA/id/80/rv/singleitem/rec/18) [Accessed: 29.08.2019]

Figure 4 The postage stamp prepared for the 1st anniversary of the death of Atatürk (10.11.1939), depicting the Director's House building. (Source:https://colnect.com/tr/stamps/stamp/196156-Ataturks_First_Residence_in_Ankara-Death_of_Kemal_Ataturk_First_Anniversary-T%C3%BCrkiye. [Accessed: 16.03.2018]

Figure *5* The first train station with the plate written "ANGORA" also in Arabic letters, and the Director's House in the background. (Source: http://cdm21054.contentdm.oclc.org/cdm/singleitem/collection/AEFA/id/143/rec/116) [Accessed: 29.08.2019]

Figure 6 The first train station building of Ankara, viewed from a bridge that was moved later. (Source: http://users.metu.edu.tr/tonuk/E40003/Ankara/) [Accessed: 29.08.2019]

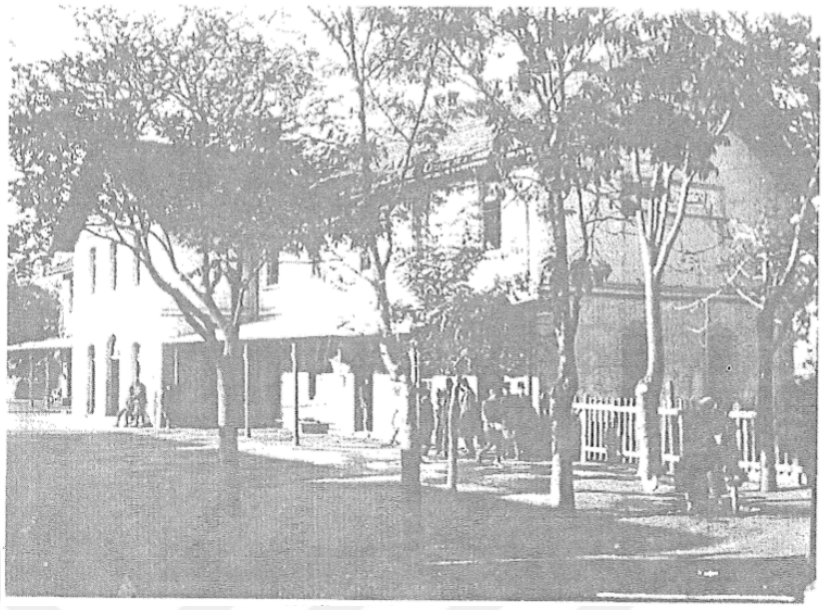

Figure 7 The first train station of Ankara in the beginning of the 1920s. (Source: Mungan Yavuztürk, p.226) [Accessed: 29.08.2019]

Although Ankara had a history dating back nearly three thousand years as an ancient settlement, its population was around 20-25 thousand when the city was chosen as the administrative center of the War of Independence between 1919 and 1923.[33] The proclamation of the city as the new capital of the Turkish Republic in 1923 caused a rapid increase in the population and accompanied a development on the built environment of the city.[34] Therefore, it is important to understand the changes of the shaping of the city to grasp the meaning of the railway area.

Ankara had been an important production and commercial town of the Ottoman Empire throughout the 17th and 18th centuries where Ankara wool *(Sof)* was produced

[33] Ali Cengizkan, "Ankara 1923-1938: The Modern and Planned Capital of a Contemporary Nation State", in ANKARA: City of the Black Calpac 1923-1938, İstanbul: İstanbul Araştırmaları Enstitüsü, 2009,18.

[34] For further information about the process of the decleration of Ankara as the capital, see: Suavi Aydın, Kudret Emiroğlu, Ömer Türkoğlu, Ergi D. Özsoy, eds. *Küçük Asya'nın Bin Yüzü: Ankara*, (Ankara: Dost, 2005).

and traded.[35] It lost its importance in the 19th century due to the introduction of industrial products of Western countries and the regression of the empire. Yet, the arrival of the railway to the city in 1892 influenced a dynamism and recovery in the city.[36] The city and its railway area had different development phases. It is possible to mention a spontaneous period before the foundation of the Turkish Republic, which dates back to the late Ottoman period when the developments in the urban context took place without a master plan. Later on, during the Republican period, the city developed according to master plans generally obtained after competitions. Yet, the developments did not always take place as foreseen and caused unexpected changes in the city.

The station complexes are important centers of cities that introduce a contemporary lifestyle to the society with their facilities such as restaurants and casinos.[37] The first train station of Ankara constructed in 1892, was the most important travel node and the "gate" of the city that also determined its borders since the arrival of the railway, and can thus be named as the first permanent intervention to the social life and the physical environment of the city.[38] This area not only connected Ankara to İstanbul and other Anatolian cities, but the Train Station also worked as a gate to the modernized capital reflecting the cultural and architectural developments of the city. Ankara was shaped as a city along the railway that was connecting it to Eskişehir as the completed part of the *Bagdadbahn* (Baghdad Railway) project.[39] Since the

[35] Sinem Türkoğlu Önge. "Spatial Representation of Power: Making the Urban Space of Ankara in the Early Republican Period", *Power and Culture: Identity, Ideology, Representation*, (Pisa: Plus-Pisa University Press, 2007), 73. For detailed information on *sof* production in Ankara, see: Filiz Yenişehirlioğlu, *Weaving the History: Mystery of a City, Sof*, (Istanbul: Koç University Press. 2018)

[36] Basa, Sak, "*The Role of Train Station",* 779.

[37] Elvan Altan Ergut, ed. *Bina Kimlikleri Söyleşileri-1 Ankara Gar Kompleksi,* Ankara: TMMOB, 2009, *39.*

[38] Ibid., 36.

[39] İlber Ortaylı, "19. Yüzyılda Ankara" in *Ankara Ankara,* Edited by Enis Batur, İstanbul: Yapı Kredi Yayınları, 1994, 121.

railway provides not only the transportation of labor but also raw materials, the industrial areas develop around railway lines.[40] Thus, some storing units, small-scale industrial structures and maintenance and repair ateliers of the railway started to appear around the lines in Ankara. Especially the east side of the station hosted warehouses and large stores for the transportation and trade of goods. In 1890 and 1906, two flour factories were established within the neighborhood. The maintenance and repair ateliers that would develop into railways factory *(Şimendifer Fabrikası)* on the east and ateliers for weapon factory on the west were the other unplanned developments around.[41] The existence of the railway connection had a strategical importance in the organization and process of the War of Independence, making Ankara the center of the national struggle. The importance of the railway continued after the war in the Republican times.[42]

From the date the National Assembly was founded in 1920, the governors were interested in contributing to the physical and spatial organization of Ankara that was going to be the new capital.[43] After Ankara had been proclaimed as the capital on October 13, 1923, Turkish Grand National Assembly decided the foundation of the first municipality, *Şehremaneti,*[44] and the construction of the city started.[45] Yet, during the early years of the Republic founded in October 29, 1923, the power was directed mostly towards safeguarding the country rather than planning it.[46] In

[40] Emrah Köşkeroğlu, "*Demiryolu Mirası- Korunması*", Dosya, November 2006, 19.

[41] Umut Cırık, "The Case of Ankara- Old Industrial District.", (Master's thesis, METU, 2005), 35.

[42] Küreli, "Ankara Endüstri Mirasının", 129.

[43] Cengizkan, Ali. "Ankara 1924-25 Lörcher Planı: Bir Başkenti Tasarlamak ve Sonrası" in *Modernin Saati*, Ankara: Mimarlar Derneği 1927 and Boyut Yayın Grubu, 2002, 37.

[44] Ibid., 38. A plan for founding the municipality was done four days after the declaration of the capital, on 17.10.1923, but the foundation was realized approximately four months later, on 16.02.1923.

[45] Günel, Kılcı, *"Ankara Şehri",* 103.

[46] Cengizkan, "*Ankara 1924-25 Lörcher Planı",* 37.

addition, the new state had to deal with not only the formation of the capital city with the required public buildings but also the provision of residential buildings. Therefore, answering the sheltering need was on the top of the agenda of the government.[47] The only construction decisions were being made about the residential problem caused by the rising population,[48] by the relocation of people and reuse of existing buildings. In this context, renting traditional residential buildings, which were divided and re-arranged in order to provide separate rooms for rent, although their conditions were not suitable for the diplomats or government officials, was a solution to this problem. Re-selling the abandoned residential buildings and vineyard houses, which were later appropriated by the government, was another way of answering the need. In addition, new houses and apartments were constructed in order to house the increasing population, which eventually formed the concept of the "New City" in the south of the old settlement.[49] Until 1926-1927, the other topics that the focus was on were health, agriculture, transportation, policies and issues about immigrants and economy.[50] Meanwhile, the Ministry of Population Exchange, Public Works and Housing also drafted a document including similar concerns as the urgent needs of the new capital city.[51] Yet, the planned development and growth was always in the core of the ideals of the young Republic with the aim of contributing to the modernization process of the country by developing its physical qualities to affect the social life as well.[52] Since the expectation from Ankara was not only to be a symbol

[47] Deniz Avcı Hosanlı, "Housing the Modern Nation: The Transformation of Residential Architecture in Ankara During the 1920s.", (PhD diss., METU, 2018, 74.

[48] İlhan Tekeli, "Başkent Ankara'nın Öyküsü" In *Türkiye'de Kentleşme Yazıları,* (Ankara: Turhan Kitabevi, 1982), 63.

[49] Avcı Hosanlı, *"Housing the Modern Nation"*, 76.

[50] Cengizkan, *"Ankara 1924-25 Lörcher Planı",* 37.

[51] Cengizkan*, "Ankara 1923-1938",* 24.

[52] Can Eyüp Çekiç, "CerModern: Bir Mavi Tren Bizi Sanatın Kalbine Götürecek", *Şehir Araştırmaları Dergisi*, No.1, (2016), 68.

of the new state but also the capital that would function in a modern way and reflect modern lifestyle, the growth of the city was foreseen independent from the old city.[53]

During these first years of the Republic, the rapid developments within the city were not within a professional planning discipline and the decisions were totally independent from each other.[54] The only constructions on the axis between Hakimiyet-i Milliye Square and the Train Station could be seen as the first intentions for a city plan and the 1924 City Map served as a base for the Lörcher Plan that would be the first master plan of Ankara.[55] Also, the reorganization of the municipality, solutions for sewerage, water and lightening systems, construction of roads and streets, inner-city transportation and infrastructure for telephone lines were the topics besides the search for a master plan.[56] Another attempt to shape the development of the city is the law of expropriation for the new settlement area called Yenişehir in 1925.[57] Lörcher was asked to plan the 150 hectares of the 300 hectares of expropriated land in the south of the railway, and he brought new ideas on the plot-block organizations, street and public squares and building heights.[58] Although the area was reserved for industrial development in Lörcher Plan, it was only after the establishment of the electricity, coal gas factory and an oxygen factory integrated to it respectively in 1929 and 1930 that the area started to be called as an industrial district.[59] After the railway and the station taken as the first determinants for the site-

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[53] Gönül Tankut, *Bir Başkentin İmarı*, (İstanbul: Anahtar Kitaplar, 1993), 44.

[54] Tekeli, "*Başkent Ankara'nın Öyküsü*", 60.

[55] Günel, Kılcı, "Ankara Şehri", 103. Also see: Cengizkan, Ali. "Ankara 1924 Lörcher Planı Raporu", *Belleten Dergisi,* no. 248, 2003: 153-191.

[56] Ali Cengizkan, *"Ankara 1924-25 Lörcher Planı",* 39.

[57] Ali Vardar, "Başkentin İlk Planları", *Planlama*, 1989, no.2-3-4, 38.

[58] Türkoğlu Önge, *"Spatial Representation of Power"*, 75.

[59] Cırık, *"The Case of Ankara",* 37.

selection of industrial structures, the electricity factory became another one since it was the only power plant that could provide electricity to the other industries.[60]

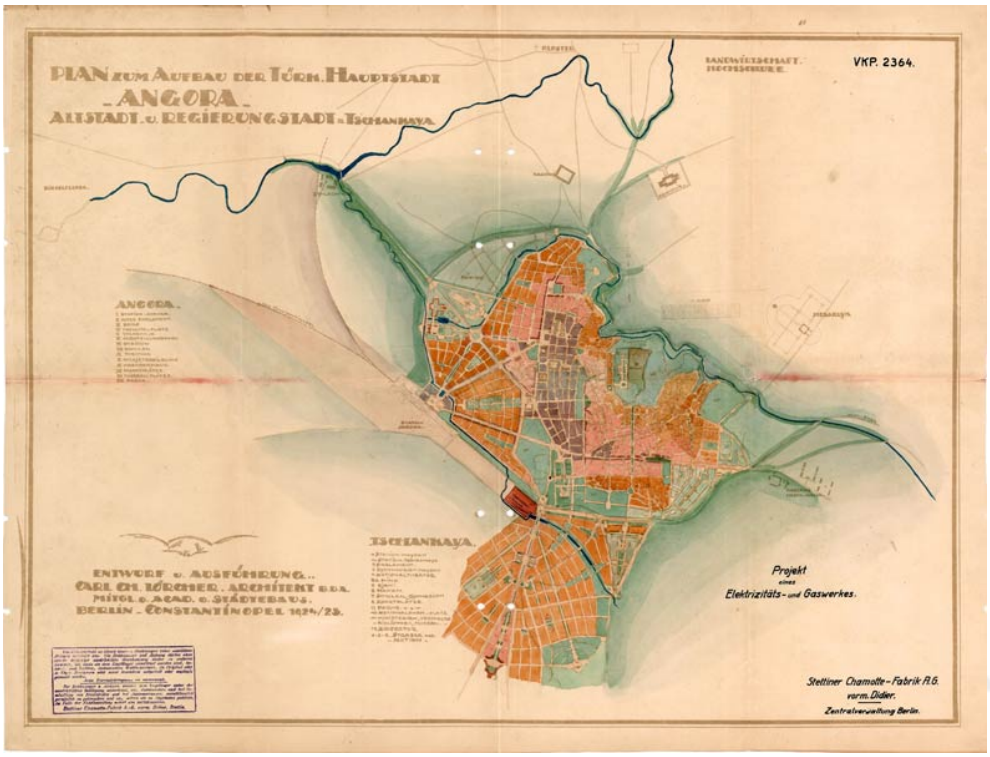

Figure 8 Lörcher Plan, depicting the foreseen growthof the city. (Source: http://www.goethe.de/ins/tr/ank/prj/urs/geb/sta/loe/trindex.htm)[Accessed: 10.05.2019]

Designed by the German architect and engineer Werner Issel, the Electricity and Coal Gas Factory turns into a campus by the construction of the power plant and chimneys in 1928, gas furnaces in 1929 and development of the power plant in 1933. The implementation of these large factories in close proximity to the railways can be considered as a more comprehensive process of urban development held due to the

[60] Mehmet Saner, "Transformation of Old Industrial District of Ankara and Political Actors.", (Master's thesis, METU, 2004), 17. For further information, see: Ali Cengizkan, "Ankara Elektrik ve Havagazı Fabrikası", *Betonart*, Special Issue: docomomo_tr, T. Elvan Altan and Ebru Omay Polat, eds, 2018, no.56, pp.16-23.

Lörcher plan until the early 1930s in comparison to the previous unplanned and fragmentary developments.[61] There were also more than forty buildings in the complex including the workers' houses, a dining hall and a mosque, which were not primarily production spaces but contributed to the industrial life and process within the area.[62]

Berliner architect Carl Christoph Lörcher (1884-1966) designed two independent city plans for Ankara, of which the first one was for the rehabilitation of the old city around the Citadel in 1924 and second one was for the construction of the new city *(Yenişehir)* in 1925.[63] At the beginning, the aim was to develop the city around the old city due to the strong connections. The city plan foresaw 200.000 population, and as related to the railway, it proposed to create 3 kilometers long and 400 meters wide area for industrial and railway developments.[64] In addition, the Lörcher Plan also suggested the construction of a hippodrome, and a park in the north and east of the railway area in between the Train Station and the newly developing center of Ankara around the National Assembly building.[65] As such, it laid the ground to better connect the railway area to the city.

The attempt of applying the town planning principles while constructing Ankara as the capital city was a modernist and systematic approach to the development of the city.[66] In this process, the existing railway that separated the old city from Yenişehir was not changed but a green belt with trees along the railway was offered to be able to expand the railway in case of need. The main road axis of the city, on the other

[61] Saner, "Transformation of Old Industrial", 16.

[62] http://www.goethe.de/ins/tr/ank/prj/urs/geb/ind/gas/trindex.htm

[63] Esra Akcan, Sibel Bozdoğan, *Turkey: Modern Architectures in History*. (London: Reaktion Books, 2012), 27.

[64] Ibid., 39.

[65] Ibid., 41.

[66] Türkoğlu Önge, "*Spatial Representation of Power*", 73.

hand, was planned to lay in perpendicular to the railway from the city center around the National Assembly building towards the south where the new settlement, Yenişehir, was proposed to develop.[67]

In 1927, a competition was held to obtain a new city plan for Ankara.[68] Among the three invited international urban planners[69], Professor Hermann Jansen who was teaching at Berlin Technical University won the competition. The jury that consisted of senior bureaucrats announced the result of the competition in 1929 and the implementation of the certain master plan took place between 1932 and 1939.[70] Jansen offered a two-sided station and an area for storages, which are used today for this purpose. Jansen's plan that proposed the zoning of the city and a main north-south axis, later to be called as Atatürk Boulevard, also suggested the city to develop towards the south and the station area to be the city center.[71] Some of the important public buildings of the new state was constructed on the Station Street (*İstasyon Caddesi*) connecting the city center and the Train Station, and this axis began to be used for public ceremonies.[72] The triangular urban area shaped by the station, the

[67] Ibid., 42.

[68] Ibid., 42.

[69]The German urban planner Joseph Brix and the head architect of the French Government Léon Jausseley were the other invited participants of the competition. Gönül Tankut, Bir Başkentin İmarı, 1993, 17.

[70] Tankut, *Bir Başkentin İmarı*, 1993, 17. In his plan, Jansen also suggested the construction of a museum building that would represent the Turkish culture within the citadel. See: Ali Cengizkan, *Ankara'nın İlk Planı: 1924-25 Lörcher Planı*. (Ankara: Ankara Vakfı Enstitüsü, Arkadaş Yayınevi, 2004), 110. Later, Ernst Egli also proposed a museum project to be constructed in the citadel. See: Pelin Gürol Öngören, "Ernst A. Egli 'nin Ankara'da İnşa Edilecek Milli Kütüphane, Akademi ve Müze Projesi", *Mimarlık,* 2016, no.387.

[71] Ibid.

[72] Elvan Altan Ergut, "Kentin Eşiğinde: Ankara'nın Yolculuk Mekânları." *Arredamento Mimarlık*, 2014: 66-70. The railway and its surrounding had been a place where the people who could not find another accommodation stayed. The sleeping cars were used to be parked on the rails for the night and the guests of the city stayed there (Özten, 2001, p. 64). This also created an area for the locals to observe the visitor diplomats within their daily life. Gülseren Mungan Yavuztürk, "Bir Garın Tarihine Yolculuk." *Kebikeç*, no. 11, 2001, 230.

National Assembly Building and the Ankara Palas Hotel defined in the early Republican decades the border of the city for visitors who were mostly the bureaucrats who arrived the city by train, worked in the assembly and stayed in that hotel.[73]

Figure *9* Jansen Plan, zonings and the railway area. (Source: *http://www.goethe.de/ins/tr/ank/prj/urs/geb/sta/jan/trindex.htm*) *[Accessed: 10.05.2019]*

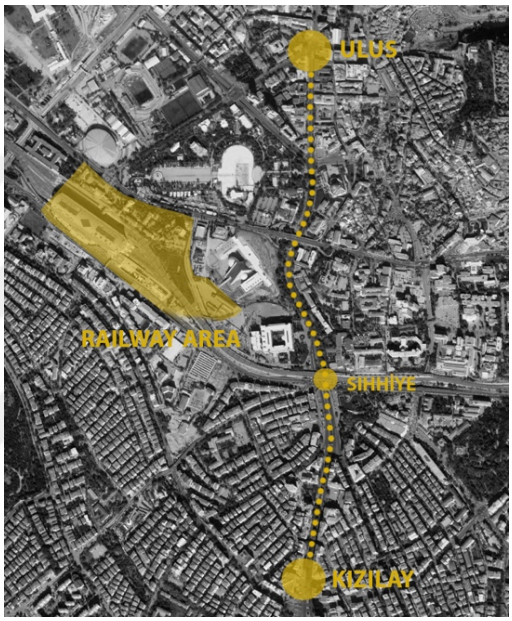

Figure 10 The position of the examined area to the Ulus and Kızılay centers, rendered by the author.

Some important buildings that shaped the railway area of the city were also constructed during the period of the implementation of Jansen's plan. One of them is the building that was commissioned by Atatürk himself and designed by one of the architects of the State Railways, Kemal Süha Esen, as the "Ankara Hotel" in 1924 in

[73] Meltem Özten, *"Erken Cumhuriyet Dönemi Anadolu Kentinde Bir Modernleşme Aracı Olarak İstasyon Caddesinin İncelenmesi: Ankara Örneği."* (Master's thesis, YTU, 2001), 68.

order to answer the increasing need of accommodation at the area[74]. Nonetheless, never used as a hotel because of the need of a management place after the nationalization of the railway company in 1924, the building started to function as the company's Management and Accounting Building (1924-1964), the State Railways Higher Education Students Dormitory (1964-1979), and the Division Directorate and Training and Education Department (1980-1988).[75] The building is important as the first construction in the station site after the establishment of the Republic, and as a representative of the early Republican architecture.[76]

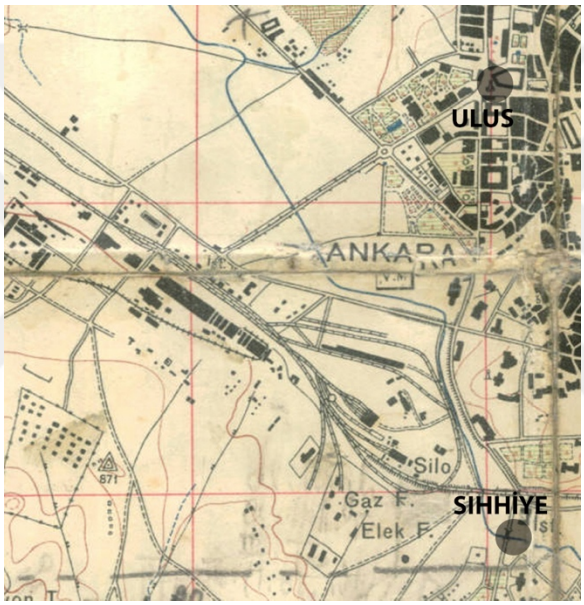

Figure 11 1934 Map of Ankara, depicting the railway area and its relation to the Ulus and Sıhhiye. (Source: http://cdm21054.contentdm.oclc.org/cdm/singleitem/collection/AEFA/id/907. [Accessed: October 1, 2019]

[74] Broader history of and information about this building will be given in the Chapter 3.3.1.2 Railway Museum and Art Gallery.

[75] İlknur Akın, "Kurtuluş Savaşı'nda Atatürk Konutu ve Demiryolları Müzesi." *Kebikeç*, no. 11, 2001, 232.

[76] Namık Erkal, "Ankara Devlet Demiryolu Müzeleri." *Tasarım Merkezi Dergisi*, 2006, 35.

Figure 12 The newly built station and casino buildings, the square and II. Operational Directorate Building, the square among them and the Director's House on the very right, 1940s. (Source: http://www.milliyet.com.tr/galeri/eski-ankara-53408?page=26) [Accessed: 10.08.2019]

The building located on the plot that is in between the square in front of the Train Station, the railways and Talat Paşa Boulevard, is one of the important public buildings of the capital that was constructed in the early years of the Republic.[77] The building defined the Station Square together with the station building. As one of the latest works of Kemaleddin Bey, it was designed in 1927 and opened to use in 1928. It was actually designed as a multi-storey residential building for the personnel of the State Railways, but it was given to the administration on the behalf of their need and never used for residency. Minister of Transport and Communication, Ali Çetinkaya, used a part of the building as his house for a while. Between 1947-57, the building was used as Vocational School of State Railways (*Devlet Demiryolları Meslek Okulu)* and then given to Ministry of National Education between 1947-57 to be used as Vocational School (*Meslek Okulu*) between 1957-61 again. After being used as

[77] İnci Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, (Ankara: METU Faculty of Architecture Press, 2001), 37.

State Railways Student Dormitory between 1961-62, the building served as the State Railways II. Operation Directorate Building *(TCDD 2. İşletme Müdürlüğü)*.[78]

Figure 13 The II. Operational Directorate Building in the early 1930s.
http://cdm21054.contentdm.oclc.org/cdm/singleitem/collection/AEFA/id/434/rec/6 [Accessed: 10.08.2019]

[78] Yıldırım Yavuz, *Mimar Kemalettin ve Birinci Ulusal Mimarlık Dönemi*, (Ankara: ODTÜ Mimarlık Fakültesi Basım İşliği, 1980), 289.

Figure 14 Rear facade of the II. Operation Directorate Building, 2019.(Photo by the author)

Figure 15 The corner of the building facing Talatpaşa Boulevard, with the arched windows, projected and highlighted part of the windows and softened edge. (Photo by the author)

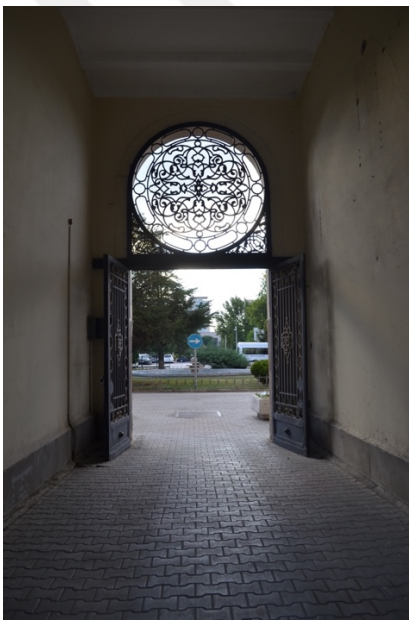

Figure 16 The gate connecting the square to the backyard of the II. Operation Directorate Building (Photo by the author)

Although the building was designed to surround a courtyard, only one-third of the design, which is on the side of the station, was realized. The realized part of the building is in a short U shape and the side that faces Talat Paşa Boulevard in front of the station was directed with a certain angle in order to catch the road line.[79] The building that consists of seven storeys has two storeys of basement and an attic. It has a concrete skeleton structure and brick walls that are covered with cut stone.[80] It was constructed by contemporary techniques, and still designed in the revivalist Ottoman style of the period called as the First National Style.

In the early 1930s, after the great economic depression of 1929, nationalization of the railways and port operators and intensive infrastructural works were a considerable part of the state expenses.[81] One of the prominent interventions to the railway area in Ankara in this period was the construction of the new station building. The importance given to the railways was proved by the construction of this building in 1937 with the design of Turkish architect Şekip Akalın, who was working at the architectural office of the State Railways and made an investigation trip in Europe to examine train stations. It was intended to be a splendid gate to welcome the people coming to the capital by railway.[82] In spite of its simplicity, the entrance hall of the building has a spectacular standing due to its vast dimensions (12-meter-high, 23x33 meter wide) and the daylight effects. Also, the half round stair towers, which are also seen in the European counterparts,[83] on both sides of the building give a monumental appearance to the it.The high posts of the long, symmetrical front façade complete the monumentality of the structure as the entrance gate of the city[84] and represent the

[79] Yavuz, "*Mimar Kemalettin",* 289.

[80] Ibid. 289.

[81] Aslanoğlu, *"Erken Cumhuriyet Dönemi",* 49.

[82] Doğan Hasol, 20. Yüzyıl Türkiye Mimarlığı, İstanbul: YEM Yayın, 2017, 195.

[83] Aslanoğlu, "*Erken Cumhuriyet Dönemi*", 65.

[84] Ibid., 68.

radical break of the new regime from the Ottoman culture.[85] The symmetrical façade, colonnaded entrance, side projections and the square defined by the L-shaped building were the characteristic features reflecting the power of the state and the architectural approach of the era, when nationalism and statist ideology were dominant.[86] Some other features of the building representing the modern and "international" architecture of the 1930s are the borders defining the roof and window endings, the vertical windows and rounded stairwell towers.[87] While the building reflects the image and identity of a modern city as intended by the new state, it also orients the movement and the development of the setting.[88] The buildings including the People's Houses, schools, factories and railway stations were associated with the new state and called as the "architecture of revolution", which is exemplified in the Ankara Train Station.[89]

Figure 17 The entrance facade of the station building, 2019. (Photo by the author)

[85] Basa, Sak, "*The Role of Train Station",* 779.

[86] Akcan, Bozdoğan, "*Turkey: Modern Architectures", 70.*

[87] Aslanoğlu, "*Erken Cumhuriyet Dönemi",* 227.

[88] Basa, Sak, "*The Role of Train Station*", 777.

[89] Akcan, Bozdoğan, "*Turkey: Modern Architectures", 20.*

The Casino building that closes north-western edge of Station Square is connected to the main block of the station with a curvilinear colonnade. While the new building of the Train Station was built, the old building that had been constructed during the late Ottoman period was demolished and only the Director's House [90]of the Train Station was left intact as located between the new station building and the Casino building; and the colonnade allows the sight of the Director's House from the square. The casino was built to provide passengers a resting place and the citizens of Ankara a facility where they could use as a recreation place. There is a 32-meter high, square planned clock tower that stands on the rounded end of the Casino building, which has a long rectangular plan scheme.[91] This tower contrasts with the horizontal main volume and emphasizes the modern character of the building. The space surrounded by the Casino building, Director's House, Station Building, Ankara Hotel Building and the II. Operation Directorate Building created a public open space, Station Square, which contributed to the targeted new lifestyle by the state besides the other developments providing social spaces in the south of the Citadel according to the Jansen Plan such as the parks, wide boulevards, shops and theaters .[92] This open space defined by the L-Shaped design of the new station and casino buildings, which also greeted the visitors of the capital as the main and only gate of it, also reflected the image of the civilized society that was created with the Republican ideals.[93] The spacious entrance hall of the new station building, with its height more than ten meters and the marble cladding on the floor and walls, completed this public open area of Station Square .[94]

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[90] İlknur Akın explains the reason why the building could be preserved as related to the fact that the aide-de-camp of Atatürk, Ali Metin Bey, resided in the second floor of the building after the death of Atatürk to preserve the building instead of abandoning it. (2001, 235).

[91] Hasol, *"20. Yüzyıl Türkiye",* 196.

[92] Elvan Altan Ergut, "The Exhibition House in Ankara: building (up) the 'national' and the 'modern'", *The Journal of Architecture*, 2011, 16:6, 857.

[93]Elvan Altan Ergut, "Kentin Eşiğinde: Ankara'nın Yolculuk Mekânları." *Arredamento Mimarlık*, 2014, 67.

[94] Zeynep Uludağ, "Ankara'da Cumhuriyetin Modern Kent Peyzajının Sembolik Değerleri: Ankara Garı ve Çevresi." In Göstergebilim Tartışmaları, eds. Esen Onat and Sercan Özcengil Yıldırım, İstanbul: YAZKO, 1983, 171.

Figure 18 The tower of the casino building, and the winged wheel emblem symbolyzing the railway, 2019. (Photo by the author)

Figure 19 The casino building and the railing of 35. Gün Gar Underpass, 2018. (Photo by the author)

Figure 20 The look to the station casino and its clock tower, II. Operation Directorate Building in the background.
(Source:http://cdm21054.contentdm.oclc.org/cdm/fullbrowser/collection/AEFA/id/64/rv/singleitem/rec/13) [Accessed: 09.08.2019]

Figure 21 The casino building and the new High Speed Train Station on the right, 2019. (Photo by the author)

Figure 22 The main hall of the station building, 2018. (Photo by the author)

Figure 23 The colonnade between the Atatürk House and Railway Museum and the square, connecting the station building to the casino, 2019. (Photo by the author)

Figure 24 The entrance of the Atatürk House and Railway Museum, the colonnade connecting the station and casino buildings in the background, behind the glass seperators, 2018. (Photo by the author)

Besides the station and the electricity and coal gas factories, a flour factory and other small industrial enterprises strengthened the industrial characteristics of the area. Not only these factory buildings themselves but also the gasometers, gas furnaces and chimneys reflected the level of technology and the architectural developments of the era while acting as urban objects with their monumental appearances.[95]

[95]See: http://www.goethe.de/ins/tr/ank/prj/urs/geb/ind/gas/trindex.htm

Figure 25 The aerial view depicting the railway related buildings and the parachute tower in the front, the Youth Park on the left, and the maneuver lines and maintenance ateliers in the background. (Source: http://www.tcdd.gov.tr/content/91) [Accessed: 10.08.2019]

In addition, the maintenance and repair ateliers and hangars of the railway were constructed in the early years of the Republic during the nationalization process of the railways as an important part of this area and stood as the only industrial heritage of Ankara after the demolishing of the campus of the Electricity and Coal Gas Factory.

Another building that limits the area on the northwest, located between the Casino Building and Kazım Karabekir Street, also facing Talatpaşa Boulevard, is the General Directorate of Turkish State Railways constructed between 1938-1941.[96] The building consists of a massive rectangular block with a courtyard in the middle of it, and has four storeys. The building has concrete frame structure, hollow-tile floor slab and central heating system, which are its contemporary features. The simple façade of the building was covered with Hereke and Bilecik marble.[97] With its monumental scale, unornamented façade, repetitive order of windows and the colonnade entrance

[96]Erdoğan, Günel, Narince, *"Cumhuriyet ve Başkent Ankara",* 140., Bedri Uçar, "DDY Umumi İdare Binası", *Arkitekt*, no. 11-12, 1941-42, 244.

[97] Uçar, *"DDY Umumi İdare",* 243.

in the middle, the building reflects the same style with the Station Building, which is a representative of the dominant "classical" style of the late 1930s that was used in the international context of the time.[98]

Figure 26 The front facade of General Directorate of Turkish State Railways facing Talatpaşa Boulevard, 2018 (Photo by the author)

Beginning with the arrival of the train in Ankara in the last decade of the 19th century during the Ottoman Period, the railway area of the city was shaped through the early decades of the Republic according to the master plans, regional plans and the construction, destruction and restoration of some of the buildings located around. Preserving its characteristics as an industrial area owing to the existence of the railway, related buildings and some factories, and as the gate of the city since the railway was the strongest mode of transportation in the first half of the 20th century, a shift in the meaning of the area from such a transportation center towards a cultural node started after the 1960s. The following part of the chapter will examine this

[98] For detailed investigation of the style in Turkey, see: Bozdoğan, Sibel, and Esra Akcan. *Turkey: Modern Architectures in History*, (London: Reaktion Books, 2012).

transformation by exploring the changes in the city plans, decisive actors and functions of the buildings in the area.

2.2.2. The Transformation of the Railway Area into a Cultural Node of Ankara in the Second Half of the 20th Century

The planning process of Ankara had a breaking point at the end of the 1930s. The unpredicted population growth caused the emergence of illegally developed settlements and squatter areas. Such expansion of the city beyond the boundaries drawn by Jansen led the government to enlarge the city and the Municipal Commission cancelled Jansen's contract in 1938.[99] This marks the end of the "most planned period" of Ankara with the conjuncture of the oncoming Second World War[100] and the death of Atatürk in the same year. Yet, the development of Ankara and the industrial district until the 1950s continued in accordance within the framework of the Jansen Plan.[101]

Within the time period that starts from the date Jansen quitted the planning position in 1938 until a new competition was held for a new master plan in 1956, it is hard to mention a planned development in the city.[102] After the previous master plans that led the city to develop on the north-south axis, the transportation on the highways, and intercity connections started to strengthen in the post-war period. Meanwhile, the city had reached the limits of the previous two master plans and fringes appeared

[99] Türkoğlu Önge, *"Spatial Representation of Power",* 79.

[100] Gönül Tankut, "Ankara İmar Planı Uygulamasının 1929-1939 Arasındaki Dikkat Çeken Verileri [The Significant Remarks during the implementation of Ankara's Development Plan between 1929-1939]", In *Tarih İçinde Ankara II*, ed. Yıldırım Yavuz, (Ankara: ODTÜ, Ankaralılar Vakfı, Ankara Enstitüsü Vakfı, Ankara Sanayi Odası, 2001), 10.

[101] Saner, "Transformation of Old Industrial", 21.

[102] Tankut, *"Ankara İmar Planı",* 17.

consisting of squatter houses, illegal housing and suburbanization.[103] The circumstances and interventions on the new use of the historic texture, planning of the floodplains and residential building construction pushed the city beyond expectations, accelerating the need for a new plan. In the 1950s, the construction of the road towards the airport opened in the north of the city, together with the highways connecting the city to İstanbul, Samsun, Konya and Eskişehir, defined the new structure of the city.[104] A new plan was thus expected to draw a consistent and comprehensive image for the city.[105] A commission was gathered in 1952 for the competition of a new master plan for Ankara and the decision for the application was made by *İmar Komisyonu* in 1953.[106] The proposal of Raşit Uybadin and Nihat Yücel won the competition for the new plan of the city in 1955.[107]

The period of 1950-1960 was also very significant for the changes in the political realm, and their reflection on the economy and construction that was triggered by the migration from villages to city centers. The period also witnessed the introduction of concrete factories and the increase in reinforced concrete structures. These steps affected the taste and choices of the citizens,[108] and the increase in the newly constructed "modern" structures such as office blocks, and residences together with highways and airways led to a very fast process of planning.[109]

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[103] Günay, Baykan. "Ankara Çekirden Alanının Oluşumu ve 1990 Nazım Planı Hakkında Bir Değerlendirme", in *"Cumhuriyet'in Ankara'sı"*, ed. Tansı Şenyapılı, (Ankara: ODTÜ Yayıncılık, 2006), 79.

[104] Günay, *"Ankara Çekirden Alanının",* 66.

[105] Ibid., 190.

[106] Ali Cengizkan, "Nihat Yücel: Bir Mimar Plancı", *Modernin Saati*, 2002, 190.

[107] Günay*, "Ankara Çekirden Alanının"*, 80.

[108] Ali Cengizkan, "Nihat Yücel: Bir Mimar Plancı", in *Modernin Saati*, (Ankara: Mimarlar Derneği 1927 and Boyut Yayın Grubu, 2002), 192.

[109] Ibid., 193.

As stated by Nihat Yücel, the main characteristics of their plan was creating an inner-city road network.[110] The transformative effect of this plan on the surrounding of the railways was the proposal of Celal Bayar Boulevard, which would only be completed in the 1980s yet was considered while other decisions were being made about the area in the 1950s.[111] The boulevard located parallel to the railways divided the industrial area into two parts as "industrial production area" and "industrial service area".[112]

The industrial production area in the south-east of the train station was divided into lots according to the Uybadin-Yücel Plan[113] by secondary roads that did not function as proposed until the 1980s.[114] The only intervention to the coal gas and electricity factories was their separation by these secondary roads.[115] For the area of the Ankara Palace of Justice, a fire department building and a road connecting the Celal Bayar and Talat Paşa Boulevards were suggested by this plan; however, it was never applied.[116] In 1965 a new implementation plan was prepared by the Municipality Directorate of Development *(Ankara İmar Müdürlüğü)* and this added some adjustments to the Uybadin-Yücel plan. One of the important interventions in this process was the removal of the flour and macaroni factories, and the division of that area into smaller lots.[117] The industrial service area that is bordered by Atatürk

[110] Ali Cengizkan, "Nihat Yücel ile Ankara İmar Planı Üzerine" in *Modernin Saati*, (Ankara: Mimarlar Derneği 1927 and Boyut Yayın Grubu, 2002), 198.

[111] Cırık, *"The Case of Ankara"*, 41.

[112] Mehmet Saner, "Ankara'da Eski Sanayi Bölgesinin Dönüşümü ve Politik Aktörler" in *Kentsel Dönüşüm Sempozyumu Bildirileri*, (İstanbul: Yıldız Teknik Üniversitesi Basım-Yayın Merkezi, 2003), 371.

[113] Cırık, *"The Case of Ankara",* 43.

[114] Ibid., 44.

[115] Ibid., 43.

[116] ODTÜ Mimarlık Fakültesi Çalışma Grubu, *Atatürk Kültür Merkezi (AKM) Alanı Hakkkında Bilgiler, Görüşler ve Öneriler Raporu*, (Ankara: METU, 2009), 13.

[117] Cırık, *"The Case of Ankara",* 44.

Boulevard and the Train Station was not interfered by the Uybadin-Yücel Plan other than the displacement of the maintenance and repair ateliers and maneuver lines. Yet, the lines and industrial service facilities continued to function until the end of 1970s.[118]

Ankara developed as a two-centered city from the 1950s onwards, with Ulus Square in the north and Kızılay Square in the south of Atatürk Boulevard acting as the two main nodes of the city.[119] As such, the railway area that was located in-between these two central districts of the city, was chosen as a cultural node and aimed to be redesigned by removing some of the existing functions within the area, and introducing the State Opera and Ballet, State Theatre, Concert Hall, State Conservatory, Fine Arts Academy, and other sportive and recreational public spaces. In 1971, a new design was presented by the Ankara Metropolitan Area Master Plan Office for the area. According to this new plan, a national library, a national museum, a contemporary art museum, a theatre, cinema and opera complex, and the justice palace were planned to be constructed in the area. Yet, due to some problems during the expropriation process, any application could not be realized.[120]

The physical transformation of the area started at the end of the 1970s after the decisions about the area taken by Ankara Metropolitan Area Master Plan Office (*Ankara Metropoliten Alan Nazım Plan Bürosu*) of the municipality in 1971.[121] The initiation about the removal of the maneuver lines, depots and maintenance and repair ateliers also coincided with this period. One of the most influential building activities of the time was the construction of the new Palace of Justice (*Adliye*) at the eastern

[118] Ibid., 45.

[119] Tuğrul Akçura, *Ankara: Türkiye Cumhuriyeti'nin Başkenti Hakkında Monografik Bir Araştırma*, (Ankara: ODTÜ, 1971).

[120] Aslı Korkmaz, "Ankara Atatürk Kültür Merkezi Alanının Fuar ve Sergi Alanı Olarak Tasarlanması", (Master's thesis, Ankara University, 2006, 115.

[121] Cırık, "The Case of Ankara", 45.

corner of the industrial area according to the winning project of a competition by Umut İnan, Yüksel Erdemir, Edip Önder Us and Can Aynagöz, which stood at the border between the railway area and Atatürk Boulevard.

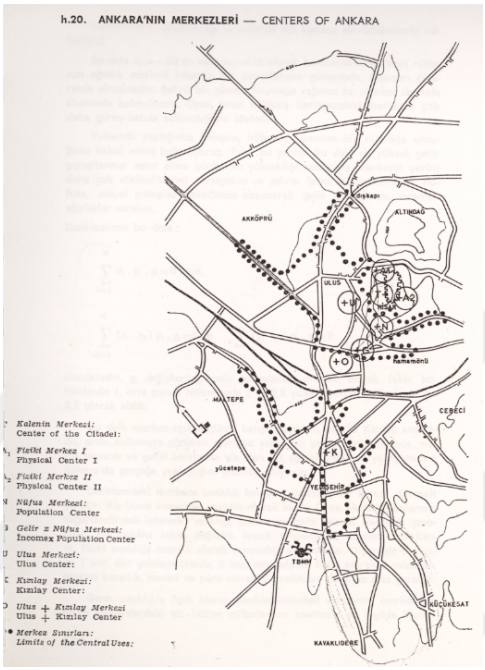

Figure 27 Centers of Ankara in the post-war decades with the railway area. (Source: Akçura, 1971)

Figure 28 1972 Map of Ankara, depicting the Railway Area and its position to Ulus and Sıhhiye, marked by the author. (Source: http://cdm21054.contentdm.oclc.org/cdm/singleitem/collection/AEFA/id/700/rec/6, Accessed: October 1, 2019.)

In 1979, the National Cultural Center Project was developed by the Ministry of Public Works, which combined the Hippodrome, Youth Park and the sites around them. This project was continued after the military intervention in 1980, and a law was accepted about the Atatürk Cultural Center, which was defined in a wide central area in Ulus from Atatürk Boulevard to the Train Station.[122] The law determined five zones for the area,[123] and a large part of the industrial service area was determined as the fourth zone.[124] The newly formed National Committee[125] became responsible for decisions about the area in order to establish it for the 100th anniversary of the birth of Atatürk in 1981.[126] A new project was prepared by the Ankara Master Plan Bureau in 1987 that involved a museum of science and technology, and a city park besides considering the integration of the buildings in the area and its open spaces, although this could not be realized.[127] The area designated as the loading and discharge site for the railways in the Jansen Plan was defined as the 4th division of the AKM Project.[128]

[122] According to the law dated 26.09.1980 and numbered 2302, the area was defined by Atatürk Boulevard in the east, İskitler Street (Konya Raod) in the west, İstiklal ve İstanbul Streets (including First and Second National Assembly Buildings, Court of Financial Appeals, Ulus Atatürk Monument and Ankara Palas Hotel) in the north, and Hipodrom Street and Talat Paşa Boulevard in the south (except the area reserved for the Palace of Justice).

[123] These included: a. First Zone: Old Hippodrome area – Culture and Arts Zone; b. Second Zone: Area of sports buildings – Sports and Recreation Zone; c. Third zone: Youth Park – Recreation Zone; d. Fourth Zone: Arts and Culture Zone; and e. Fifth Zone: Area between Ulus Square-Youth Park – Museums Zone. See: "Atatürk Kültür Merkezi Alanı Kentsel ve Mimari Programı", http://www.mimarlarodasiankara.org/index.php?Did=2110

[124] Cırık, "The Case of Ankara", 46.

[125] Bayar Çimen, "Ankara Kongre Ve Kültür Merkezi Mimari Proje Yarişmasi (Opera-Bale, Tiyatro ve Toplantı Salonu)", *Mimarlık*, no.265 ,1995, 18. On 23.09.1980, the law numbered 2302 was accepted about the construction of the Atatürk Cultural Center Complex and the borders of the Project area.

[126] Cırık, "The Case of Ankara", 46.

[127] Korkmaz, "Ankara Atatürk Kültür Merkezi", 116.

[128] ODTÜ Mimarlık Fakültesi Çalışma Grubu, *"Atatürk Kültür Merkezi",* 7.

A grain silo and the Depot and Workshop of Tekel General Directorate were located in the area where the Palace of Justice stands today.[129]

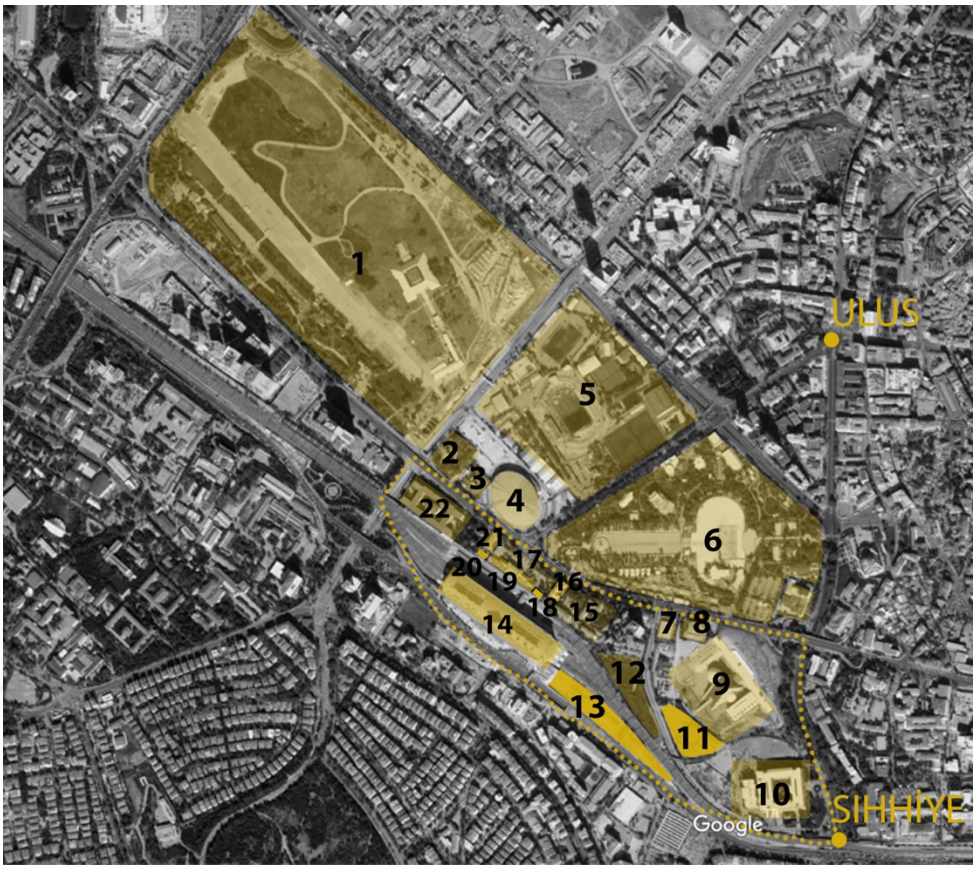

Figure 29 The map depicting the railway area and surrounding cultural and recreational buildings and areas. 1. Atatürk Cultural Center Area, 2. Monument for the Turks who Fought in Korea (1973), 3. Turkish Air Association Museum (2002) and Parachute Tower (1937), 4. Ankara Sports Center (2010), 5. 19 May Sports Complex, 6. Youth Park (1943), 7. Selim Sırrı Tarcan Sports Center (1964), 8. Presidential Symphony Orchestra (1962), 9. Presidency of Republic Symphony Orchestra Concert Hall and Chorus Buildings, 10. Palace of Justice (1989), 11. CerModern (2000), 12. State Railways Sports Area, 13. Open- Air Locomotive Museum (1991), 14. High Speed Train Station (2016), 15. State Railways Area including the administrative buildings, housing and kindergarden., 16. II. Operation Directorate Building (1928), 17. The public square, 18. The Railway Museum and Art Gallery (1990), 19. Ankara Train Station (1937), 20. Atatürk House and Railway Museum (1964), 21. The Station Casino (1937), 22. State Railways General Directorate (1941).

[129] Akyüz Sevil, İnci, and Akyüz, Ahmet Erdem, "Zamanda Yolculuk – Ankara Adliye Binaları", *Ankara Barosu Dergisi*, no.68, 2010, 263. Palace of Justice was started to be constructed in 1978 and opened in 1989.

As a result, the 1980s witnessed the process of the removal of industrial structures within the area. A project competition was held for the 'Presidency of Republic Symphony Orchestra Concert Hall and Chorus Buildings' in 1992, which was won by Uygur Architects, but the construction could not have been completed due to financial problems. In 1995, the final decision about the area was taken and the old maintenance and repair ateliers of the Train Station were registered to be preserved by the Conservation Board.[130] The development of the area continued according to the Jansen Plan with the construction of the maneuver lines of the railway besides the industrial service and storage units.[131] The area belonging to the State Railways, between Celal Bayar Boulevard and Altınsoy Street in the south of the railroad tracks, on the other hand, was designed as a sports area and an open-air locomotive museum.[132]

[130] Cırık, "The Case of Ankara", 47, Umut Cırık, "Ankara'nın İlk Endüstri Bölgesi- Kaybolan Tarih", *Planlama*, no.4, 2005, 91. The maintenance and repair ateliers were decided to be conserved due to the decision of Cultural and Natural Heritage Conservation Board (*Kültür ve Tabiat Varlıklarını Koruma Kurulu)* on 19.6.1995, decision number: 4027. Also, according to the the National Committee's 7th Meeting Decisions, of which the manager was Gönül Tankut, held on 04.09.1995 which changed the decision about the destruction of the ateliers made on 10.01.1987, the ateliers are registered. With the same decision, the buildings were designated to tbe used as art ateliers and a fine art museum, while the restoration, modifications and decoration projects are run by the Ministry of Public Works, and the applications will be cooperated by the Ministry of Culture and Ministry of Public Works.

[131] ODTÜ Mimarlık Fakültesi Çalışma Grubu, *"Atatürk Kültür Merkezi",* 10.

[132] Cırık, "The Case of Ankara", 47.

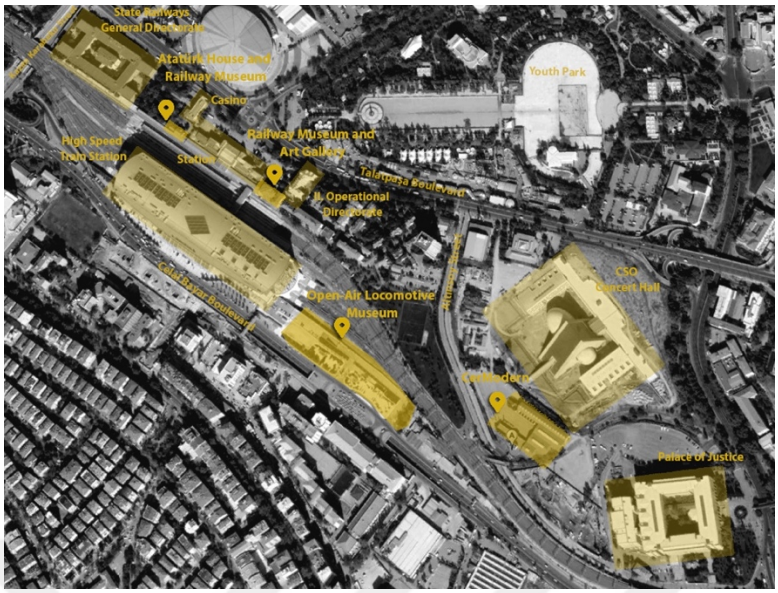

Figure 30 The buildings and their functions within the examined area (2019), rendered by the author.

When the designs were prepared for the area, current functions within it, pedestrian access and car traffic, open spaces, and historical buildings were considered as determining data for the borders and design of the area. The central location of the area in the city, the freedom of introducing new buildings and functions due to its mostly empty and vast space, and the transportation network around it were seen as the advantages of the area when converting it into a cultural hub.[133] Although the Atatürk Cultural Center project, including the Railway area, could not provide a strong integration among the buildings that it included and thus remained as a fractured site,[134] there existed many buildings with similar recreational functions such as parks, cultural buildings and sport areas. The Train Station and its related buildings were also located inside the Atatürk Cultural Center area but as they started not to be used in time, the area began to present a problematic character towards the end of the 20th Century, lacking a comprehensive plan.[135]

[133] Korkmaz, *"Ankara Atatürk Kültür Merkezi",* 127.

[134] Ibid., 119.

[135] Ibid., 121.

In the early years of the Republic, Ankara underwent a sudden and deliberate development after its declaration as the capital and the consequent role as the symbol of the modern image of the new regime. Such growth was needed to construct, distribute and represent the new identity, and the urban public spaces were one of the main stages of their realization.[136] The railway area of Ankara became one of the most important nodes of the city until the 1950s due to its cohesive role and spatial entity.[137] Taken together with Jansen's proposal for the airport area in the west of the Train Station, in today's Tandoğan district, the city gate character of the area was apparent. The development of other transportation means such as the highways and airways started to have a momentum after the Second World War. The Esenboğa Airport was opened in 1955 as the second international airport of the Turkish Republic although it was not a very common way of travel yet. A more prominent step in terms of transportation came with the buses. In this connection, the opening of the first bus station in Ankara in the beginning of the 1960s at a very close site in the north-west of the station, became effective in the continuing role of the area as a city gate.[138] On the other hand, the tendency of promoting highway transportation got stronger with the changing political strategies of the mid-century after the Hilts Report of USA that recommended ending the railway transportation and transforming to the use of highways.[139] These changes did not only stop new construction of railway lines but also interrupted the maintenance of the existing ones.[140] After the 1950s, a striking decrease was seen in the ratio of railways in the whole transportation of the country,[141] and the new bus terminal began to act as the main gate of Ankara

[136] Basa, Sak, *"The Role of Train Station",* 777.

[137] Ibid., 779.

[138] Elvan Altan Ergut, "Kentin Eşiğinde: Ankara'nın Yolculuk Mekânları.", *Arredamento Mimarlık*, 2014, 68.

[139] Lale Seval Biltekin Coşkun, "Kamusal Mekân Ve Kolektif Bellek Bağlamında İstasyon Binalarınınn İncelenmesi Ve Hızlı Tren İstasyonlarına Dönüşümü.", (Master's thesis, Gazi University, 2013), 85.

[140] Ibid., 86.

[141] F. Emrah Köşgeroğlu, *"An Approach for Conservation of Railway Heritage; Assessing and Experiencing the İzmir- Aydın Railway Line",* (Master's thesis METU, 2005), 25.

although the Train Station also continued its similar role for some more decades until the 1980s when a larger bus terminal would be constructed in the western part of the city that was developing.[142] After these developments, although it still continued to contribute to the daily life of the city as one of the transportation nodes because of its important central location, the Train Station complex lost its function to a degree at the end of the 20th century.[143]

Started to be shaped in the end of the 19th century during the late Ottoman period, the Ankara railway area had a long history of transformation also in the Republican times. Undergoing different interventions through the city plans and implementations, the area changed spatially and functionally, as well as in terms of its meaning for the city and its use. Therefore, one of the reasons of such a transformation from places of transportation to places of display in the area in the second half of the 20th century, will be studied in the following chapter.

[142] Altan Ergut, "Kentin Eşiğinde", 69.

[143] Elvan Altan Ergut, ed. *Bina Kimlikleri Söyleşileri-1 Ankara Gar Kompleksi,* Ankara: TMMOB, 2009*,* 3.

CHAPTER 3

PLACES OF DISPLAY IN THE ANKARA RAILWAY AREA

From the late 19th century onwards, Ankara started to spread beyond limits of the citadel through the new settlement areas, whereby the arrival of the railway in Ankara in 1892 played a significant role. Following the War of Independence after the First World War, and the fires that the city faced in the early 20th century, some Ottoman administrative and public service buildings and especially the station building stood out as important public spots of the city when the Republic was founded in 1923.[144] The planning of the city from the early Republican period until the late 20th century changed the spatial organization of Ankara, leading to changes in the function and meaning of the railway area from a place of transportation to a place of display. The introduction of the concept of industrial heritage, the foundation of related organizations, the increase in academic studies on industrial heritage and the resultant conservation applications in industrial buildings towards the end of the 20th century influenced this process. This chapter will analyze the transformation of the places of railway transportation into different types of display places, initially examining the history of the concept of the industrial heritage and the practices of its re-use for different functions including that of display, and then, first presenting the history of museums in Turkey, it will study in detail the transformation of the railway area in Ankara as an example of such practices.

[144] Küreli, *"Ankara Endüstri Mirasının",* 20.

3.1. From Railways to Museums

This part of the chapter will firstly focus on the concept of industrial heritage by examining its history, related organizations, institutions, charters and decisions about it and the position of the railways within this heritage. Then, the refunctioning of the old industrial buildings will be examined with the aim of preserving them and lengthening their lives as well as re-use of industrial buildings as railway museums with different examples from Turkey and other countries, in order to set a base for the analysis of the museums of the Ankara railway area.[145]

3.1.1. Industrial Heritage and Railways

The "Industrial Revolution" that initially started in England in the 18th century had worldwide influence and consequently changed the technological, economic and social realms in the following centuries. Developments in technology also affected urban and architectural fields, as well as daily life practices of industrialized and urbanized societies. Thus, industrial complexes are thus valuable mediums to shed light on the social, cultural, technological, economic and political transformations.[146] In the so-called post-industrial context of the second half of the 20th century, on the other hand, spaces of industry began to undergo a prominent change, which caused many of them to lose their functions as a result of contemporary technological

[145] The law preserving the Cer Ateliers is the Law on Conservation of Cultural and Natural Properties, numbered #2863, Article 3.a-1. (Amended:14/07/2004 – 5226/1. article) "Cultural property" shall refer to movable and immovable property on the ground, under the ground or under the water pertaining to science, culture, religion and fine arts of before and after recorded history or that is of unique scientific and cultural value for social life before and after recorded history.)

[146] Gül Köksal, "Endüstri Mirasını Koruma ve Yeniden Kullanım Yaklaşımı", *Güney Mimarlık*, no.8, 2012, 18.

developments and also changing urban context of the period.[147] As these structures had become idle, they started to be interpreted as a part of cultural heritage.[148]

In the countries such as England, Germany and France, with the end of the rapid industrialization period that made industrial structures useless, some of the abandoned facilities were initially demolished. However, in the 1970s, meetings started to be held by universities and conservation organizations in order to prevent the potential hazard for the environment that might be caused by the demolishing of these structures. These earlier reactions concerned about environmental issues; on the other hand, the will of workers, who had spent their lives in these industrial landscapes, to protect the built environment also created in time a consciousness that led to the emergence of studies on these sites, generating concepts such as industrial archaeology, industrial culture and industrial landscape.[149] Thus, a concern started to appear about the conservation of industrial structures from the late 1970s onwards, making "industrial heritage" a value in itself in the second half of the 20th century.[150] This concern expanded its scale from buildings to industrial sites in the mid-1980s.[151]

Although there were volunteers and academics studying on the documentation and preservation of industrial heritage, and the creation of a consciousness among the public about its value, carrying the subject to national and international levels for a wider recognition required the efforts of official and civil society organizations.[152]

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[147] Cengizkan, *"Ankara 1923-1938: The Modern and Planned",* 6.

[148] Köksal, *"Endüstri Mirasını Koruma",* 18.

[149] Küreli*,* "Ankara Endüstri Mirasının", 26.

[150] Binnur Kıraç, "Endüstri Mirasının Korunması ve Yeniden Değerlendirilmesi" in *Mimari Korumada Güncel Konular*, eds. Nuray Özaslan, Deniz Özkut, (Eskişehir: Anadolu University, 2010), 115.

[151] Mehmet Saner, "Endüstri Mirası: Kavramlar, Kurumlar ve Türkiye'deki Yaklaşımlar", *Planlama*, no.52, 2012, 56. In 1986, Ironbridge Gorge was listed as an "industrial landscape" in the World Heritage List.

[152] Küreli, "Ankara Endüstri Mirasının", 31.

According to the "Heritage at Risk ICOMOS World Report" in 2001, one of the building groups that are mostly at risk was accepted as the monuments of the 20th century due to the reasons such as the unawareness about the heritage value of the structures of this era, the lack of professionals working on the maintenance of the special materials, and the pressure caused by urban development and transformation. Thus, some organizations and institutions were established both to create public awareness about the value of this building stock and to make regulations about it.[153]

England was the pioneering actor in the process of the recognition of historical industrial buildings as a part of the architectural heritage. The First International Congress on Conservation of Industrial Monuments (FICCIM) was held in England in 1973 with the attendance of 61 representatives of 8 countries.[154] The Second International Congress on Conservation of Industrial Monuments (SICCIM) was held in 1975 in Bochum, Germany, another leading country in nineteenth century industrialization. The third one was held in Stockholm, Sweden, having the most impact that led to the establishment of a new organization on June 4, 1978: The International Committee for the Conservation of Industrial Heritage.[155] Shortly named as TICCIH, the first organization with a focus on industrial heritage was thus founded with the purpose of conserving industrial monuments and buildings, and providing an understanding among the public about the historical, scientific and educational value of industrial heritage.[156] The organization claimed the necessity of the documentation of the history of industrial buildings and their reuse in accordance with the needs of the present day.[157] TICCIH later extended the term "industrial monuments" to "industrial heritage" in 2006 within the events of Monuments and

[153] Ahunbay, *"20. Yüzyılın Mimari ve Endüstriyel",* 42.

[154] Saner, *"Endüstri Mirası: Kavramlar",* 54.

[155] Some historical buildings and areas were included also in the UNESCO World Heritage List since an early date as 1978.

[156] Saner, *"Endüstri Mirası: Kavramlar*", 55. By gathering once in every 3 years, TICCIH keeps the industrial heritage on the agenda at an international level and expands its collaborations.

[157] Us, *"Bir 19. Yüzyıl Endüstri Mirasının Yeniden".*

Sites Day that was organized together with ICOMOS, which provided historical industrial buildings to be interpreted within the scope of "heritage", creating therefore a broader recognition.[158] With the agreement signed in 2000 with ICOMOS (International Council on Monuments and Sites), TICCIH became a part of the international network, and accepted as the expert committee on industrial heritage.[159] One of the significant steps that TICCIH took was the acceptance of the Nizhny Tagil Charter for the industrial heritage that was prepared in 2003. According to this charter, which is in coherence with the Venice Charter (1964), "industrial heritage" and "industrial archaeology" were redefined, and international standards about the topic were thus set.[160]

In 1982, 18th of April was claimed as the "International Day for Monuments and Sites" by ICOMOS and approved by UNESCO in 1983. From that day on, this day has been hosting events regarding a different aspect of the world heritage with a new theme every year. The theme of this day in 2006 was chosen as the "heritage of production", which broadened the scope of industrial heritage and its reflection on the international realm. Thus, 2006 is another important date in terms of the development of the collaboration between TICCIH and ICOMOS. Besides the civil society organizations such as TICCIH and ICOMOS, other supranational organizations such as the European Union and the European Council also put industrial heritage in their agenda.[161]

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[158] Saner, *"Endüstri Mirası: Kavramlar",* 55.

[159] Ibid., 56.

[160] Saner, *"Endüstri Mirası: Kavramlar",* 56.

[161] Ibid., 56. See the Recommendation (No: R (90) 20) of The Committee of Ministers to Member States on The Protection and Conservation Of The Industrial, Technical and Civil Engineering Heritage in Europe, dated 13.09.1990, for the detailed information about the previously signed convention on the industrial heritage, the measures for the technical, industrial and civil engineering heritage in terms of their identification, survey and scientific analysis, preservation and conservation, and relationship with the public: https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016804e1d18.

A project, called as the European Route of Industrial Heritage (ERIH), was also put into action with the aim to display the industrial heritage and to increase its recognition by creating a network and a route between various locations with industrial structures and relics in Europe.[162] The project started in 1999 in the United Kingdom, Germany and Netherlands, and developed spreading and adding up new routes.[163] These routes do not only focus on the industrial heritage but also target reading the whole industrial culture through the urban texture that was created by this culture. An international federation for the European continent to bring those interested on the topic together was also formed in 1999, named as European Federation of Associations of Industrial and Technical Heritage (E-FAITH).[164]

DOCOMOMO (Documentation and Conservation of Modern Movement), founded in 1988, is another significant international organization in relation to industrial heritage. Although the focus of this organization is not exclusively on the topic, its area of interest in twentieth century architecture includes the buildings produced as industrial spaces as a typology which belonged to the modern movement.[165]

The generation of the consciousness about the conservation of buildings stems from the functional need for using them for longer periods.[166] The preservation of historic monuments of different functions started in the Ottoman period in accordance with the religious value, use value and historical value of buildings. The 19th century began to witness the institutionalization and legalization of conservation also in the Ottoman

[162] Ibid., 58.

[163] https://www.erih.net/about-erih/erihs-history-and-goals/ accessed: August 5, 2019.

[164] Saner, *"Endüstri Mirası: Kavramlar",* 59. http://www.industrialheritage.eu/EFAITH-statutes accessed: August 5, 2019.

[165] Ibid., 59.

[166] Leyla Kaderli, "Kültürel Miras Koruma Yaklaşımlarının Tarihsel Gelişimi", *TÜBAKED*, No.12, (2014), 29.

Empire as in the West.[167] In the early Republican period, many institutions and rules continued to follow the ones in the Ottoman Period. Additionally, the conservation of monuments began to be seen important not only for their aesthetic and scientific value but also for their political meanings, especially in relation to the identity of the newly established nation-state. The establishment of the Council of Monuments, the laws made about the preservation and maintenance of historic monuments, and the generation of the understanding for the preservation of the originality of cities were important steps taken in the field in the 1930s.[168] It is possible to mention about a wholistic approach for the conservation of the historic environment only in the 1970s, which was triggered by the increasing tourism activities. In these dates, not only monumental buildings but also civilian architecture started to be the subject to conservation. In 1975, a planned inventory study started in Turkey and the documentation gained more importance after the 1980s, and the first technical list for the conditions for the conservation development plans was prepared in 1990.[169]

The conservation of industrial heritage in Turkey followed in line with these general changes in the field and became a topic of concern during the 1990s when the field started to expand its limits. While studies of industrial heritage in Europe were increasing in number towards the end of the 20th century, one of the most influential developments that triggered the awareness about the industrial complexes was the beginning of the use of natural gas in Turkey in the 1990s. This development left the coal gas factories idle and the demolishing of these structures came into the agenda but the decisions of the Conservation Board *(Koruma Kurulu)* prevented it. The process of conserving industrial complexes in İstanbul, such as the buildings of the Ottoman period in Haliç, Hasköy and Bakırköy,[170] mostly depended on the decisions

[167] Emre Madran, "Tarihi Çevrenin Tarihi, Osmanlı'dan Günümüze Tarihi Çevre: Tavırlar-Düzenlemeler", *Dosya*, No. 14.1, TMMOB Ankara Şubesi, (2009), 6.

[168] Ibid., 12.

[169] Ibid., 14.

[170] Saner, *"Endüstri Mirası: Kavramlar",* 60.

of the Conservation Board and the plans of the municipality. However, in other cases like the attempts to conserve the industrial area in the Maltepe district of Ankara, the public and civil initiatives were the active agents who resisted the demolishing of the site by the municipality. The importance of these buildings due to their location within the city, position in collective memory and urban identity besides their monumental scale and value, constructed the basis of the collective resistance against their destruction,[171] which gave birth to an awareness about other industrial buildings as well. The coal gas factory in Maltepe stopped working in 1989 and the municipality, as its owner, wanted to demolish the complex. In 1991, *Ankara Kültür ve Tabiat Varlıklarını Koruma Kurulu* (Conservation Board) listed the building to be conserved upon the request of the Chamber of Architects of Turkey Ankara Branch by Ankara Council for the Conservation of Cultural Property, and this decision became the first official document where the term "industrial archaeology" was stated.[172] The registration was cancelled by the Regional Council for the Conservation of Cultural Property in 2006. Following the cancellation of the register, the Coal Gas Factory, the cooling tower, the coal gas depot, the crane, rails, pumping station and the chimneys of the power plant within the area were demolished. Then in February of 2016, the Electricity Factory was dismantled.[173] The demolishing of these buildings meant a loss for Ankara in terms of its industrial heritage, and damaged the industrial characteristics of the area.[174] It was also in the middle of the 1990s when industrial heritage and industrial archaeology started to be studied in the academic realm including the departments of architecture and urban planning.[175]

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[171] Ibid., 60.

[172] Saner, "*Endüstri Mirası: Kavramlar",* 61.

[173] Ali Cengizkan, "Ankara Elektrik ve Havagazı Fabrikası", Betonart, Special Issue: docomomo_tr, T. Elvan Altan and Ebru Omay Polat, eds, 2018, no.56, 20.

[174] For detailed information about the legal process, see: http://www.mimarlarodasiankara.org/index.php?Did=2434

[175] For further reseach about the conservation of the early Republican buildings, see: Ebru Omay Polat, "Erken Cumhuriyet Dönemi Yapılarını Koruma Sorunları" in. Ed. Elvan Altan Ergut, Bilge İmamoğlu, "Cumhuriyet'in Mekânları/ Zamanları/ İnsanları", 2010, pp.267-275.

The work of the international agencies and institutions including UNESCO and ICOMOS to improve the public access and the protection of heritage sites at the run of the 20th century,[176] also affected the spread of consciousness about industrial heritage in Turkey. On April 18, 2002, the International Day for Monuments and Sites, studies about prominent architects, building types, masterpieces and styles were shared with the public in Turkey to illuminate the importance of the 20th century heritage, a part of which was industrial heritage.[177] For solving the problems that the 19th and 20th century architecture faced, ICOMOS started an initiative called Montreal Action Plan in 2001, and via the scientific committees such as UNESCO, ICCROM, DOCOMOMO and TICCIH, ICOMOS aimed creating public awareness about, and the documentation of the urban and architectural heritage of the 20th century including the industrial heritage, as well as providing education about this subject with the intent of preserving this heritage more effectively.[178] Academics in Turkey attended such actions and events, which helped increase both the studies on, and the public consciousness about industrial heritage of the country.[179]

The term "industrial heritage" may put an emphasis on the "factory", leading to the idea that it only includes the process of production and its space. Nonetheless, industrial heritage involves all the processes, the equipment as well as the architecture of the period. Not only the production spaces but also other structures supporting production such as transportation network, storages, exhibition halls, markets and

[176] Sara, Bonini Baraldi, Daniel Shoup and Luca Zan, "Understanding cultural heritage in Turkey: Institutional Context and Organisational Issues", *International Journal of Heritage Studies*, 19:7, 2013, 728.

[177] Zeynep Ahunbay, "20. Yüzyılın Mimari ve Endüstriyel Mirasının Korunması Sempozyumu", *Mimarlık*, no. 308, 2002, 42.

[178] Ahunbay, "20. Yüzyılın Mimari ve Endüstriyel", 42.
https://www.icomos.org/20th_heritage/montreal_plan.htm. Accessed: August 15, 2019.

[179] The presentations at the DOCOMOMO conference that was held in İstanbul and Ankara in 2006 also show the existence of studies at the time about industrial heritage. Saner, 2012, p.59.

worker houses constitute a part of industrial heritage.[180] Structures that are related to the transportation of raw materials before their fabrication and the final products, including bridges, canals, tunnels, and railways and their station buildings are form an important part of the industrial heritage.[181] Both the conservation of these structures and the relationship of the intangible value of these spaces carry significant importance for conveying the industrial culture to the next generation[182].

With the increasing interest in industrial heritage, starting in Europe and spreading in other countries including Turkey, railway buildings also began to be seen as a building type to be conserved. Railway is an important topic of the history of transportation, which was one of the pioneering innovations of the Industrial Revolution. Railway stations had been significantly influential for architectural and urban developments since their emergence in the 19th century not only because they became the core around which cities developed due to their increasing population after industrialization but also because they provided the introduction of new solutions and materials to building practice with their designs that necessitated the use of new materials such as iron, steel and glass and the creation of higher and larger spaces.[183] It is important to convey the information about the material, style and technologies that are reflecting the history, urban design approaches and socio-economic structure of their period to the further generations by conserving the railway strucutres not only as places of transportation but also as a part of the built heritage.[184]

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[180] Kıraç, *"Endüstri Mirasının Korunması",* 118.

[181] Gül Köksal and Zeynep Ahunbay, "İstanbul'daki Endüstri Mirası Için Koruma ve Yeniden Kullanım Önerileri", *İTÜ Dergisi Mimarlık, Planlama, Tasarım,* no.2, 2006, 131.

[182] Kıraç, *"Endüstri Mirasının Korunması",* 118.

[183] Emrah Köşkeroğlu, "Demiryolu Mirası- Korunması", *Dosya*, November 2006, 19.

[184] Yonca Kösebay Erkan, "19. Yüzyıla Özgü Bir Kamusal Mekân Olarak Tren İstasyonları: Mimari ve Miras" in, *Tren Bir Hayattır*, ed. Tanıl Bora (İletişim Yayınları, 2017), 132.

The acceptance of railways and their architecture as heritage and the beginning of conservation practices of railway stations dated to the 1960s, after the closing of coalmines that negatively affected the use of railways.[185] During the early 1990s, on the other hand, this type of constructions also began to be taken under industrial heritage studies. In 1999, ICOMOS published the criteria required to be taken in the World Heritage List for registered areas including the railway heritage.[186] England is exemplary in this practice since it has protected most of its railway buildings. The National Railway Museum opened in York in 1975; and with the concentration on the machines and mobile elements of railways, the first exhibition on the conservation of the railway heritage, "Off The Rails: Saving Railway Heritage", was opened at RIBA Heinz Gallery in 1977, reflecting the increasing concerns about the architectural elements and the environmental values of railways.[187]

The industrial and commercial buildings in Turkey constitute 4171 of the total 108.813 number of the registered unmovable cultural heritage.[188] As a part of this heritage, some train station buildings are also listed in the Ankara Cultural Inventory List.[189]

3.1.2. Re-Use of Industrial Buildings as Railway Museums

Spaces of industry that had become unutilized due to changing technologies and transformation of cities, began to be used for new functions as a way of conserving

[185] Zeynep Ahunbay and Yonca Kösebay Erkan, "Anadolu Demiryolu Mirası ve Korunması." *İTÜ Dergisi Mimarlık, Planlama, Tasarım 7,* no. 2, 2008, 16.

[186] Köşkeroğlu, *"Demiryolu Mirası"*, 21.

[187] Ibid., 21.

[188] The report includes the data by the end of 2018. https://kvmgm.ktb.gov.tr/TR-44798/turkiye-geneli-korunmasi-gerekli-tasinmaz-kultur-varlig-.html accessed: August 16, 2019.

[189] This include Kayaş Station Building (2001), Sincan Station Building (2006), Polatlı Station Building (2008) and Etimesgut Station Building (2008). Ankara İli Kültür Envanter Listesi, 2018. Reached through: https://korumakurullari.ktb.gov.tr/Eklenti/41321,ankara-envanter.pdf?0, accessed: August 16, 2019.

these buildings and complexes. Due to their power in reflecting the culture of their periods, their locations in cities and their physical qualities, they were seen as important to be conserved and transformed into public spaces rather than private uses.[190]

The scale of buildings, the use of their materials with familiar techniques and processes, the simplicity of the installations in buildings and their spatial configurations made it possible to accept industrial complexes as historical buildings to be preserved, i.e. as part of the heritage of the society. On the other hand, the conservation of industrial heritage requires an interdisciplinary study about engineering, economy and sociology of their times besides architectural and urban history.[191] The re-use of industrial complexes also require the study of multiple urban issues such as economic, cultural and socio-political layers as well as the physical entities.[192] Although it is easier to safeguard the tactile features and assets of buildings only by preventing the physical interventions and deformations, the intangible values and meaning are more difficult to sustain due to the changes in the environment and the mindset of the period.[193]

Industrial sites and buildings are built for answering functional needs; yet, they gain significant representative power and symbolic value after being transformed. In the re-using process, what the buildings represented gets more important than what they served for. The concept of "use value" is not the main reason for conserving the industrial monuments but plays a significant role in the process of giving them new

[190] Us, *"Bir 19. Yüzyıl Endüstri Mirasının Yeniden",*

[191] Saner, *"Endüstri Mirası: Kavramlar"*, 63.

[192] Khaled Adam, "Globalization, Museumification, and Urban Dreams", *Traditional Dwellings and Settlements Review*, Vol. 16, No. 1, 2004, 71.

[193] Hülya Yüceer, "*Tarihi Yapıların Yeniden Kullanımı ve Kültür Turizmi*" in Mimari Korumada Güncel Konular, eds. Nuray Özaslan, Deniz Özkut, (Eskişehir: Anadolu University, 2010), 195.

functions.[194] An appropriate re-use of the industrial heritage involves these buildings into city life as well as saving their unique identities.[195] A successful transformation of an industrial building for its re-use would mean using it for public welfare while displaying its peculiarities.[196] Being generally owned by the public makes the converting process of these structures easier, and re-uses as museums, playgrounds or market halls turn the industrial spaces into spaces of new habitats of the society.[197]

A good understanding of the historical and architectural significance of the buildings are required before attempting to re-use them as a museum.[198] Re-using historical buildings with new functions that will not destroy their original characteristics is a preferable way to conserve the buildings that will otherwise not be able to survive in the changing conditions.[199] Re-use of historical buildings is also mentioned in the

[194] N. Müge Cengizkan, "Endüstri Yapılarında Yeniden İşlevlendirme: "İş"i Biten Endüstri Yapıları Ne "İş"e Yarar?", *Bülten,* no.45, 2006, 9.

[195] Köksal, *"Endüstri Mirasını Koruma",* 19.

[196] Ibid., 20.

[197] Yücel Can Severcan and Adnan Barlas, "The Conservation of Industrial Remains as a Source of Individuation and Socialization", *International Journal of Urban and Regional Research*, Vol. 31.3, 2007, 678.

[198] Jean Trudel, "Housing Museums in Historic Buildings: A Wise Solution for the Long Term?", *APT Bulletin: The Journal of Preservation Technology*, Vol. 27, No. 3, 1996, 37.

[199] Yüceer, "*Tarihi Yapıların Yeniden Kullanımı", 195.* The terms of conservation, preservation, and adaptation defined in the Burra Charter (2013) will be used accordingly within this thesis. Conservation means all the processes of looking after a place so as to retain its cultural significance. (Article 1.4) Preservation means maintaining a place in its existing state and retarding deterioration. (Article 1.6) Adaptation of a place for a new use, often referred to as 'adaptive re-use', means changing a place to suit the existing use or a proposed use. (Article 1.9) Also, adaptation is acceptable only where it has minimal impact on the cultural significance of the place and involve minimal change to significant fabric, achieved only after considering alternatives. (Article 21.1 and 21.2)

international charters about conservation such as the Venice Charter (1964)[200] and the Burra Charter (2013).[201] In the Article 5 of the Venice Charter, it is stated that a social purpose helps monuments in terms of their conservation as long as it does not intervene with the general layout and decoration.[202] Minimal change to the fabric and respect to the features and meaning of historical buildings are required in the explanatory notes of the Burra Charter. A new use is preferred as it contributes to the cultural and functional importance of the place according to the Article 7 of this charter.[203] The proposed function is supposed to require minimum change in the integrity and characteristics of the building and contribute to the continuity/sustainability of the cultural importance of the building.

Re-use of historic buildings involves discussions about the compatibility of the new and the original functions, and the use of the potential of these structures.[204] The approaches of conserving industrial buildings are classified in four groups by Höhmann: One of the approaches is conserving the building as it is, with minimum intervention or without any changes at all, if possible. Another method conserves the building with very few changes, re-functions it with a similar program to the original

[200] Bernard M Feilden and Jukka Jokilehto, Management Guidelines for World Cultural Heritage Sites, Rome: ICCROM, 1998, 12. International Charter for the Conservation and Restoration of Monuments and Sites, also known as Venice Charter, is a text that was prepared by the 2nd International Congress of Architects and Technicians of Historic Monuments which met in Venice from May 25th to 31st 1964, and aims to agree about the principles guiding the preservation and restoration of ancient buildings on an international basis. This charter lays downs the concept and definitions on the historic monuments, sites, besides the rules for the excavations and publications related to them. It is also adopted by ICOMOS (International Council on Monuments and Sites) as its fundamental doctrinal guideline when founded in 1965.

[201] Burra Charter is a guideline about the conservation and management of the cultural heritage places created by the knowledge and experience of the Australian National Committee of ICOMOS members on 19th August 1979, with revisions on 23 Febraury 1981, 23 April 1988, 26 November 1999 and 31 October 2013, based on the principles of Venice Charter (1964) and Moscow Resolutions (1978), Burra Charter, 2013.

[202] International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter 1964)

[203] The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013.

[204] Yüceer, "*Tarihi Yapıların Yeniden Kullanımı", 195*

one and is generally used for the monuments that still function. Industrial buildings could also be used with a totally new function. In such cases, the primary aim is supposed to be revitalizing the building and making its life longer by involving it into city life. This approach has been used for centuries, especially for the economic benefit it brings out.[205] The transformation of the buildings from production spaces into museums is yet another method to conserve industrial heritage. In such cases, it is important that the monument has not undergone significant earlier intervention and change. Also, the new function should not overshadow the building itself.[206] It can be stated that the conservation of industrial monuments is important not only for their architectural value but also for the quality of life in cities and their cultural positions.[207] Industrial heritage and its sites have a remarkable role in the regional configuration of cities due to their vast areas as well as their transformative potential. Thus, adaptive re-use of these monuments contributes to the sustainability of heritage.[208] The fact that most of the industrial settlements are owned by public institutions makes it easier to provide them with new public functions.[209] In these places, items related to the production process and social life in and around it can be displayed.[210]

There are some common advantages of re-using industrial buildings and landscapes. The first of them is related to their locations, which are generally at central points in the cities. Although the majority of the industrial buildings had originally been constructed in the outskirts of cities, after the urban developments they became parts of the inner cities. Thus, their refunctioning with a public use both provides the

[205] Köksal, *"Endüstri Mirasını Koruma",22.*

[206] Yüceer, "*Tarihi Yapıların Yeniden Kullanımı", 195.,* Köksal, *"Endüstri Mirasını Koruma",* 21.

[207] Köksal, Ahunbay, *"İstanbul'daki Endüstri Mirası",* 133.

[208] Kıraç*, "Endüstri Mirasının Korunması",* 131.

[209] Köksal, Ahunbay, *"İstanbul'daki Endüstri Mirası",* 136.

[210]Kıraç, *"Endüstri Mirasının Korunması",* 126. The next chapter will investigate the museumification of the railway area in Ankara as exemplary of this approach.

regeneration of the area and lengthen the lifecycle of the buildings. Secondly, they have vast areas potent for many new uses that allow exhibiting the industrial heritage *in situ*. The inherent spaciousness and the vacant stock of industrial buildings also allow various re-uses. The features such as chimneys, water depots, cooling towers or railroad tracks represent the industrialized society, while the materials and techniques of construction convey the architectural agenda of their period. [211]

Adaptive re-use of historic buildings has a history in Turkey dating back to the Ottoman Empire that is mostly depending on practical reasons.[212] The transformation of historic buildings continued after the foundation of the Turkish Republic for certain buildings that did not serve the secular purposes.[213] While providing economic benefits due to the use of existing building stock with minor interventions, these transformations also helped the conservation of the buildings and presentation of them in the city.[214] Mainly starting in the late 1980s, some industrial sites in Turkey were re-programmed as cultural complexes.[215] This is an often-chosen way of incorporating them into the public access. [216] The first examples were the projects developed by İstanbul Metropolitan Municipality for historical buildings of production located mainly in the Haliç region. After some of these structures had been registered in the 1980s, the projects for their reuse started to be prepared mostly for cultural functions as they began to be used as culture and convention centers, universities, and museums. Some examples are *Feshane* converted into an

[211] Severcan, Barlas, *"The Conservation of Industrial Remains",* 679.

[212] Pınar Aykaç and Neriman Şahin Güçhan, "Evaluating Adaptive Re-Use of Historic Buildings as Museums through the Selected Cases from Ankara, Turkey." T*he Second International Conference on Conservation of Architecture, Urban Areas& Landscape 2*, 2011, 381.

[213] Broader history of museums in the Ottoman Empire and Turkish Republic will be opened up in the following chapter.

[214] Aykaç, Şahin Güçhan, "*Evaluating Adaptive Re-Use*", 381.

[215] Us, *"Bir 19. Yüzyıl Endüstri Mirasının Yeniden".*

[216] Severcan, Barlas, "*The Conservation of Industrial Remains*", 679.

international fair, culture and convention center (1992)[217]; Hasköy Lengerhanesi and Shipyard of Şirket-i Hayriye into Rahmi Koç Museum (1994); Cibali Tobacco Factory into Kadir Has University (2002), and the Sütlüce Slaugter House into a cultural center (2009).[218] The main motivation behind these refunctioning projects in this specific urban context of İstanbul can be regarded as a more general approach for conserving the old city silhouette or the urban texture rather than especially the industrial heritage. Yet, these applications constituted an important step in the conservation process of historical industrial structures in Turkey.[219] The transformation of historic Bomonti Beer Factory in İstanbul, founded in 1890 and stopped working in 1991, into "Bomontiada", a cultural and recreational center where different types of events and artistic organizations are held, in 2015, and the transformation of Silahtarağa Power Plant that was founded in 1914 and worked until 1983 into Istanbul Bilgi University campus in 2007 shows that the conservation and re-use approach has continued in the following years in different cities of Turkey.[220] For example, the region behind the İzmir Port, surrounded by Alsancak Port, Alsancak Train Station Tekel Tobacco Factory and the State Railway Facilities, is an important industrial area that hosted big scale industrial plants dating to the late 19th and early 20th century.[221] The Coal-Gas Factory, the Electricity Factory (1928), Eastern Industry *(Şark Sanayi)* (1924) and Sümerbank Calico Establishment *(Sümerbank Basma İşletmeleri)*, and other small scale historic buildings are located

[217] Sade, "Türkiye'de Tasarlanmış Müze Yapıları",127.
http://www.halic.com/tr/kurumsal/hakkimizda#0,
Feshane was transformed into such an exhibition space by the architect of Musée d'Orsay in Paris, Gae Aulenti. Fatma Özge Sade, Türkiye'de Tasarlanmış Müze Yapıları, Unpublished Master's Thesis, İstanbul: ITU, 2005, 127.

[218] Saner, *"Endüstri Mirası: Kavramlar",* 60.

[219] Ibid., 60.

[220] http://thepopulist.com.tr/tr/tarihce.aspx,
https://www.academia.edu/37620423/BOMONT%C4%B0ADA_FONKS%C4%B0YON_D%C3%96N%C3%9C%C5%9E%C3%9CM%C3%9C_PROJES%C4%B0, accessed: August 27, 2019.
https://www.santralistanbul.org/tr/hakkinda/ accessed: August 27, 2019.

[221] Şeniz Çıkış, "Endüstriyel Bir Miras Alanında Dönüşüm: İzmir Liman Arkası Bölgesi", *Ege Mimarlık*, 2009, 10.

here. The region that was mostly used as a storage area for the agricultural products started to be a subject to the new plans in the 1950s, and the transformation of some buildings started in the late 1980s. Within this project, the Coal-Gas Factory was converted into a cultural center, and Sümerbank's Facilities into an educational campus.[222]Another example from Turkey is Samsun Tekel Tobacco Factory, established in 1887 as one of the first cigarette production facilities, consists of production ateliers, depots, a dining hall, administrative units and courtyards. The factory, closed in 1994 after serving more than a hundred years, was designated as renewal area in 2006, and opened as "Bulvar Samsun Project" after its transformation in 2012 as a public space that includes cultural and recreational areas, exhibition areas, restaurant and cafes, and shops and offices.[223] These examples give an idea about the situation and the context of the industrial areas and buildings that lost their function by illustrating their transformation process into cultural centers, public areas and exhibition spaces in Turkey starting from the 1990s onwards.

As for the history of the establishment of railway museums as a practice of re-using railway areas taken as parts of the industrail heritage, the National Railway Museum in York, UK where both the railways and the concept of industrial heritage were born, is an early example. In this case, the railway museum is established *in situ*, within the former York locomotive depots nearby the railway station. The museum was established upon the attempts beginning from the late 19th century by the state museums sector and one of the largest railway companies of Britain, North Eastern Railway (NER). Starting as a part of the Science Museum in the 1860s, taking a small collection of the NER as its basis, the exhibitions took place in different spaces until the museum took its place and shape in 1975.[224]

[222] Çıkış, "*Endüstriyel Bir Miras Alanında*", 13.

[223] Fatih Us, *"Bir 19. Yüzyıl Endüstri Mirasının Yeniden"*.

[224] https://www.railwaymuseum.org.uk/about-us accessed: August 28, 2019.

Many museums focus on the history of mobility in the industrial age. Thus, there have been museums for different modes of transportation such as motorbike and automobile museum, aviation, shipping and railway museums. Railway museums are the earliest of them since it is the oldest industrial means of transportation.[225] As an example from France, located in Paris, Orsay Museum constitutes a successful case that was installed in Orsay Train Station. Originally built for the Universal Exhibition of 1900, the station served different functions such as a mailing center, as a set for multiple films, and as a hotel for the use of a theatre company. It was closed to use in 1973 and threatened by destruction in order to build a hotel in its place; yet, the interest in the 19th century architecture helped it to be listed on the Supplementary Inventory of Historical Monuments in the same year. Then, in 1975, the idea of refunctioning the station as a museum where the art pieces of the second half of the 19th century will be displayed was born. The official decision was taken to convert it into a museum in 1977, the building was classified as a historical monument in 1978 and it was opened as a museum in 1986. This museum represents an example of museums in railway stations that itself stands as an object, inheriting the modern technical features of its time such as ramps and lifts for luggage, elevators for passengers and underground rail tracks, and gives space to other art objects to be displayed in.[226]

There are a number of railway museums in different cities in Turkey. One of the earliest examples is Çamlık Steam Locomotive Museum located in Selçuk, İzmir opened on September 28, 1991 with the mission of conveying the railway heritage to the next generation and preserving the steam locomotives. The museum building, built in 1856-1858, has two halls and nine rooms, and is in the same campus with the

[225] Kilian T. Elsasser, "The History of Transportation in Museums", *Journal of the International Association of Transport and Communications Museums,* 2011, 37.

[226] https://www.musee-orsay.fr/en/collections/history-of-the-museum/home.html Accessed: August 28, 2019.

train station built in 1890.[227] The collection of the museum includes photographs of Atatürk taken along his rail travels displayed in a room next to the engine shed,[228] passenger and baggage cars, hydraulic press and cranes besides the 30 steam locomotives produced in Germany, England, France, Sweden, USA and Czechoslovakia, and two rare examples of English-made locomotives that run on wood.[229]

Another example from İzmir is the 3rd Region Museum and Art Gallery of the State Railways, which was founded in August of 1993 in a two-storey timberwork building dating back to 1850s the located in the opposite of Alsancak Station. The upper floor of the building serves as an art gallery while some communication devices, tableware used in the restaurant wagons, various objects related to railways, and some documents belonging to Late Ottoman and Early Republican periods are being displayed. [230]

The idea of creating a railway museum in Eskişehir was based on the display of the tulip-printed stoves, that had been made in Germany as commissioned in 1908, stored in the depots of the branch Office in 1997. Besides these stoves, the material including a railway station model, various locomotives, wagons, communication devices, plates, documents and photos of railways and stations collected by the 1st Region Director of the State Railways and TÜLOMSAŞ General Director are displayed in the museum that was opened its doors in 1998.[231]

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[227] Gülpınar Akbulut and Eyüp Artvinli, "Effects of Turkish Railway Museums on Cultural Tourism." *Procedia Social and Behavorial Sciences (Elsevier Ltd. Selection)*, 2011, 135.

[228] Ibid., p.135.

[229] http://www.tcdd.gov.tr/muzeler/%C3%87aml%C4%B1k%20Buharl%C4%B1%20Lokomotif%20M%C3%BCzesi/8 Accessed: August 16, 2019.

[230] https://kvmgm.ktb.gov.tr/TR-44036/izmir-tcdd-3bolge--muze-ve-sanat-galerisi.html Accessed: August 16, 2019.

[231] https://eskisehir.ktb.gov.tr/TR-157909/tcdd-eskisehir-muzesi.html Accessed: August 16, 2019.

Despite not being a museum only dedicated to railways, Rahmi M. Koç Museum in İstanbul is also an example that is worth mentioning due to its rich collection and the buildings it uses that are a part of the industrial heritage of the country. This museum has three different locations. One of them is an open-air display space in Hasköy where some cars, planes, steam machines and boats are exhibited. The second section is the Lengerhane building that was transformed into a museum in 2004. The third one is the historical Hasköy Shipyard that was restored and converted into a museum in 2001 due to the lack of space in Lengerhane. The wagon of Sultan Abdülaziz, other railway vehicles including the Kadıköy-Moda tram, other locomotive and tram models and documents and photos related to railways constitute the collection of the rail transportation part of the museum.[232]

Another important railway museum in Turkey is in İstanbul and hosted in Sirkeci Train Station. The station building designed by German engineer and architect A. Jasmund started to function on November 3, 1890. The museum was established within the station building with the aim of preserving and introducing objects related to the railways on September 23, 2005. The items displayed in the museum can be listed as photos and objects belonging to the closed sections of the station including a hospital, State Railways Vocational High School and Practical Art School; objects belonging to the Orient Express and documents, credentials, maps, plans, a train model and the conductor's section of the first electrical commuter train used in Sirkeci. Similar to the previous examples, this museum adopts a traditional display method and presents the objects as well as the building itself.[233]

Located in Malıköy, a residential area in Polatlı, Ankara, Malıköy Station Museum is located in the train station that played a strategic role during the War of Independence. The building was used as a communication and logistics center,

[232] https://www.rmk-museum.org.tr/hakkimizda/rahmi-m-koc-muzeleri Accessed: August 16, 2019

[233] https://kvmgm.ktb.gov.tr/TR-44028/istanbul-tcdd-istanbul-sirkeci-gari-demiryolu-muzesi.html Accessed: August 16, 2019

infirmary and airfield during the war. It was converted into a museum on June 1, 2008 according to the decision made by the cooperation of State Railways General Directorate, Turkish General Staff and Ministry of Transportation and Communication. The museum offers a martyr's memorial, a statue of Mustafa Kemal Atatürk in civilian attire, a German-made locomotive (1897) used in the Sakarya Battle and repaired by State Railways, a German-made wagon (1909), two planes and the station building itself as the exhibition. In the museum where the War of Independence is represented by different visual materials, there are also items related to the railways used in their period.[234]

TÜDEMSAŞ, The Railway Machines Factory, in Sivas was opened in 1939 as the "cer" ateliers, and with the effort of its officers, a lot of materials were collected in the passing years. Then, in 2010, a building within the campus was arranged as a museum where railway items from the Ottoman period, railway lights, plates, and models of locomotive and wagons produced within the factory would be displayed. This museum makes it possible to see both the history of the railways and the construction details of railways with the details they exhibit such as the wooden, iron and concrete traverses.[235]

It can be concluded that railway museums increased in number at the turn of the 20th century in Turkey, and all of the examples were organized within or in very close proximity to the station buildings or other related industrial buildings. This both provided a chance to display the objects in a context to that were already related, and to make the otherwise unused industrial buildings to be preserved, seen and re-function. These museums were also established according to similar narratives, and similar collections that helped conveying the information about the story of the development of the railways and of the country from the Ottoman period to the

234 http://www.tcdd.gov.tr/muzeler/MALIK%C3%96Y%20TREN%20%C4%B0STASYONU%20M%C3%9CZES%C4%B0/6 Accessed: August 15, 2019.

235 http://wowturkey.com/forum/viewtopic.php?t=150436 Accessed: August 15, 2019.

Republican times. The museums and collections also showed that many documents and objects had been preserved for a long time with the aim of keeping them alive and accessible for the future as well.

The railway area in Ankara and the buildings within the area was similarly subject to different sorts of transformations during the 20th century, and hence conservation processes started in the area towards the end of the 20th century. The following part of the chapter will discuss these processes of formation of the museums in the railway area in Ankara.

3.2. History of Museums from the Ottoman Empire to the Turkish Republic

Museum is defined as "a building in which objects of artistic, cultural, historical or scientific interest are kept and shown to the public".[236] It also had different definitions in time according to the changing approaches, needs and cultural aspects. [237] International Council of Museums (ICOM) defined "museum" in 1946 as the institution that "includes all collections open to the public, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms," and changed the definition in 2007 as "a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and

[236] Definition according to the Oxford Dictionary. See: https://www.oxfordlearnersdictionaries.com/definition/english/museum?q=museum Accessed: August 15, 2019.

[237] For further information about the history of museums, see: Bennett, Tony. The Birth of the Museum, History, Theory, Politics. Abingdon: Routledge, 1995.

enjoyment."[238] These show that, differing from the practice in Turkey that focuses on the ethnographical and archaeological materials until the second half of the 20th century, the understanding of museums have always included tangible and intangible items, and been taken as a public space of different purposes in addition to a mere storage area. Yet, due to the changing aspects of museums, ICOM decided to rethink and revise the existing definition and encouraged its partners, such as the committees and members, to create alternatives until the 25th ICOM General Conference, which will take place in Kyoto, September 1-7, 2019. Among over 250 proposals for a new definition, Turkey suggested the revision of the definition as follows: "Museums are not just places for collecting also for sharing the knowledge of human being. Museum is a place to connecting others, learning from each other. Museum establishes empathy with all unknown. Humans, communities and ecosystems can learn stories of other beings and cultures at the museum. [*sic*]"[239] It can be said that, in the early 21st century, the museums in Turkey also started to be defined not simply as a storage for certain types of items but as a public space that collected and spread information as well as providing a common ground for the people to interact.

The emergence of museums in the Ottoman Empire started in the 18th century, at the same time when the empire was adopting Western art practices, with the transformation of a historical building, the Church of Hagia Irene in İstanbul, into the House of Weapons in 1730.[240] It was followed by the establishment of the Magazine of Antiquities (*Mecmua-i Asar-i Atika*) and the Magazine of Antique Weapons (*Mecmua-i Esliha-i Atika*) in 1846 in the former church.[241] Then, the Ancient

[238] *(ICOM Constitution, 1946*), (*ICOM Statutes*, adopted by the 22nd General Assembly (Vienna, Austria, 24 August 2007*)*. See: http://archives.icom.museum/hist_def_eng.html. Accessed: August 15, 2019.

[239] https://icom.museum/en/news/the-museum-definition-the-backbone-of-icom/ Accessed: August 15, 2019.

[240] M. Wendy Shaw, Osmanlı Müzeciliği: Müzeler, Arkeoloji ve Tarihin Görselleştirilmesi, İstanbul, İletişim Yayınları, 2004, 256. Also, see: Shaw, Wendy. "Museums and Narratives of Display from The Late Ottoman Empire To The Turkish Republic." *Muqarnas 24*, 2007: 253-279.

[241] Ibid., 254.

Costumes (*Elbise-i Atika*) was organized in 1852, near the hippodrome, as a display place rather than only a storage.[242] Nonetheless, these collections were not technically museums until the name of the place was officially changed in 1869 from the Magazine of Antiquities to the Ottoman Imperial Museum (*Müze-i Humayun*),[243] and the ideological vision of the museum was only defined after the appointment of Osman Hamdi as its director in 1880.[244]

There was an interest in using administrative areas as display places after the Second Constitution in 1908, and even during the Balkan Wars that witnessed the fall of the empire.[245] In 1914, just at the beginning of the First World War, the hospice of the Süleymaniye Mosque was opened as the Museum of Pious Foundations (*Evkaf Müzesi*), where not only archaeological but also ethnographical collections were displayed for the first time.[246] The museum practice was realized only by the members of the palace in the Ottoman Period, not with an intention to publicly display nor with a conscious effort to preserve the collected artefacts but only to collect and store them.[247] In addition, it was preferred to transform an existing building into a museum where adjacent rooms could be used for a chronological layout of display, and the structure and infrastructure of the building could be used for the needs of the new function of display.[248]

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[242] Ibid., 256.

[243] Pelin Gürol Öngören, "Displaying Cultural Heritage, Defining Collective Identity: Museums from the Late Ottoman Empire to the Early Turkish Republic", (PhD diss., METU, 2012), 70.

[244] Shaw, "*Osmanlı Müzeciliği*", 257.

[245] Ibid., 260.

[246] Öngören, *"Displaying Cultural Heritage",*131.

[247] Elvan Altan Ergut, "(Re)forming the Collective Memory: The Modern Museum in Early Republican Turkey." 2nd Mediterranean Congress of Aesthetics, 2003.

[248] Ayşen Savaş, "House Museum: A New Function for Old Buildings", *METU JFA*, 2010, 142.

The museum practice gained more importance in the first years of the Turkish Republic with the functions of representing the new national identity and educating the public.[249] With the abolishment of the sultanate and madrasas, and the acceptance of the Law of Educational Unity in 1924, and the acceptance of the Law of Closing Dervish Lodges and Zaviyes in 1925, the new secular state had numerous abandoned historical buildings that had previously been used by these institutions. Some of these important buildings such as the Topkapı Palace, Dolmabahçe Palace and Hagia Sophia were converted into museums during the early Republican era as the preliminary way of establishing a museum.[250] It can be concluded that most of the museums opened during the early Republican period were depot museums generally resided in former madrasa buildings. The foundation of the Directorate of Ancient Monuments in 1920 was a pioneering step in the museum works of the country.[251] After the end of the War of Independence, the name of this institution was changed to Directorate of Culture (*Hars Dairesi*), and it aimed to preserve the antiquities, to collect ethnographical items and to organize museum studies. [252] The Ethnography Museum in Ankara was the first museum of the country that was consituted in a building initially designed as a museum.[253] Designed by one of the remarkable practitioners of the First National Style, Arif Hkmet Koyunoğlu, the museum aimed to implement the ideological agenda of the new state in the people's minds.[254] While the collection of the museum consisted of folk costumes, carpets, metal objects, bows and arrows, guns, tiles and porcelains from the Seljuk era onwards, the building itself

[249] Sade, *"Türkiye'de Tasarlanmış Müze",* 44.

[250] Aykaç, Şahin Güçhan, "*Evaluating Adaptive Re-Use*", 381.

[251] Sade, "Türkiye'de Tasarlanmış Müze", 45.

[252] Sade, "Türkiye'de Tasarlanmış Müze", 47.

[253] The construction of the museum was completed in 1927, and it was opened to the public in 1930. See: https://www.ktb.gov.tr/TR-96354/ankara---etnografya-muzesi.html Accessed: August 10, 2019.

[254] Zeynep Kezer, "Contesting Urban Space in Early Republican Ankara", *Journal of Architectural Education*, 1998, 52:1, 17. For detailed examination of the building, see: "Kezer, Zeynep. "Familiar Things in Strange Places: Ankara's Ethnography Museum and the Legacy of Islam in the Republican Turkey", Perspectives in Vernacular Architecture, Vol. 8, People, Power, Places, 2000: 101-116.

was also designed to depict an exhibition of architectural elements of the Ottoman period such as a courtyard, a dome, a monumental platform and a triple entrance system with four columns and pointed arches combined with a symmetrical mass both in the façade and plan. Being located on the Namazgah Hill (the prayer site and cemetery), as a secular function, the building made a statement about the approach of the new regime.[255]

The Exhibition House was commissioned as an important place of display after an international competition in 1931. It was expected to be in the style of modern architecture and a space where the industrial products would be displayed besides other exhibition items. This shows the importance given to the industry in the intended image of the county.[256] Located in the corner of the road connecting Atatürk Boulevard and the train station, which was the main gate of the city at the time, the building had an important function in the nation-building period of the new regime.[257] The Exhibition House was opened in 1934, right after the tenth anniversary of the establishment of the Republic and as a celebration of the first Five-Year Industrial Plan.[258] As an initiative of the Ministry of Education, in 1933, a train traveled through different cities and towns including Amasya, Samsun, Sivas and Kayseri to spread the developments of the state through the country, which both used the train as a facility and exhibitions as a way of educating the society.[259]

[255]Abdülkerim Erdoğan, *Unutulan Şehir Ankara*, (Ankara: Akçay Yayınları, 2004), 359.

[256] Elvan Altan Ergut, "The Exhibition House in Ankara: building (up) the 'national' and the 'modern'", *The Journal of Architecture*, 2011, 858.

[257] Ibid., p. 857.

[258] Ergut, *"The Exhibition House in Ankara",* 865.

[259] Ibid., p. 862. Named as "Traveling Education Exhibition", the train consisted of coaches displaying the progress of the Republic via visual materials an of coaches where different seminars were held. Also, see: *Bina Kimlikleri Söyleşisi 5: Sergi Evi ve Opera Binası*, (Ankara: TMMOB Mimarlar Odası Ankara Şubesi, 2009)

Additionally, the foundation of the Turkish Historical Society in 1935, and the organization of a history exhibition during the 2nd Turkish History Congress in 1937, demonstrated the importance given to the scientific study of museums. In the new Turkish Republic, "a progressive necessity" was the status of the modern concept of exhibition differing from the stands opened in the courtyards of the mosques in Ramadan in the time of the dynastic empire.[260]

Other important developments in the 1930s can be listed as sending students to Europe to study archaeology, involving museum visits into the curriculum of the schools, and the foundation of the "museums and exhibitions branch" *(Müzecilik ve Sergi Kolu)* in People's Houses *(Halkevleri),*[261] the institution where other cultural activities also took place such as concerts, operas, and plays. This branch also worked on preparing history and archaeology maps, cooperating with the museum department of the Turkish Historical Society and the Ministry of National Education.[262] The approach that was embraced by the Peoples Houses, which involved the participation of people from all groups of the society, was a break from the Ottoman exlusion of the public from the places of display.[263] Whereas most of the items displayed in the museums between 1923-1960 were archaeological and ethnographical collections, the establishment of the İstanbul Art and Sculpture Museum within the Dolmabahçe Palace in 1937 was an initial step for the display of fine arts and thus important in terms of contributing to the creation of a memory of artistic production in Turkey.[264]

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[260] Sibel Bozdoğan, *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*. (Seattle: University of Washington Press, 2001), 138.

[261] People's Houses were closed in 1950 due to the changes in the political realm. For detailed history and information, see: Neşe Gurallar Yeşilkaya. İdeoloji Mimarlık İlişkisi ve Türkiye'deki Halkevi Binaları (1932-1946), (Master's thesis, Gazi University, 1997), 76.

[262] Bozdoğan, "*Modernism and Nation",* 46.

[263] Seçil Yılmaz, V. Şafak Uysal, "MiniaTurk: Culture, History, and Memory in Turkey in Post-1980s", *Making National Museums,* Linköping University, 2007.,118.

[264] Ibid., 47. Kept closed between 1939-51 because of the World War II, the museum was closed and opened for several periods in the 1970s. In 1976, it was closed due to its physical inadequacy in resisting the risk of a fire but it was re-opened in 1981 for the 100th anniversary of Atatürk's birth.

The first half of the 20th century in Turkey is an important period in terms of the opening and development of the museums and their collections compared to the late Ottoman period when the exhibition practice and the collected materials had a smaller range, even though the majority of the displays was still on certain topics.[265] It can be said that, in the early years of the Republic, the museums were used as a medium of the new secular nation-state to both create and represent a national identity that was aimed to be owned after the fall of the multi-national and multi-religious Ottoman Empire.[266] Such an increase of the number of museums was a part of the process of changing the social and spatial aspect of the country, which was one of the main targets of the Republic. Thus, these museums were the representatives of the social and cultural modernization.[267]

The number of museums in the country increased rapidly until 1950, and then slowed down between 1950-1960, in relation to the ideology of the new government of the Democratic Party differing from the previous Republican People's Party. After the elections in May 1950, the shift of governance from the single Republican People's Party to the newly established Democrat Party changed the character of the assembly and the approaches of the government consequently.[268] Despite the development in the financial status of the country especially during the early years of the period, investments in the cultural realm was limited. Yet, some art galleries started to appear in the 1950s.[269] Another important development about museums in this period is the

Güler Bek, "1970-80 Yılları Arasında Türkiye'de Kültürel ve Sanatsal Ortam" (PhD diss., Hacettepe University, 2007.), 75.

[265] It was also the main task of the architects to construct a new capital with the buildings that would speak for the new identity of the nation-state in that time, which mainly showed itself in the "First National Style" *(Birinci Ulusal Mimari)* (1908-1930s) and in the "Second National Style" *(İkinci Ulusal Mimari)* (1930s-1950s).

[266] Altan Ergut, *"(Re)forming the Collective Memory"*

[267] Ibid.,

[268] For detailed information about the contemporary political process of the country, see: Erik J., Zürcher, *Turkey a Modern History*, (London and New York: Routledge, 1993).

[269] Sade, "Türkiye'de Tasarlanmış Müze", 47.

establishment of ICOM National Committee in Turkey in 1956 with the aim of following the museum practices in the world, representing the museum studies in Turkey in the international realm, and being a platform for the museums within the country to communicate and share their works.[270] The museums still continued to be established throughout the country until 1960 but most of them can be classified as storage museums where the artefacts were collected and preserved. Most of the display and research activity was held by the Turkish Historical Society rather than these museums at the time.[271]

The financial problems such as the inflation started to occur in the late 1950s, and the increasing authoritarian attitude of the government destroyed the political environment which eventually led the country to a military takeover in 1960.[272] After the military intervention, the constitution was prepared by law professors and defined the country as a social state.[273]According to the new constitution and the new approach of the state power, justice in economic and social life was very important to provide the public with efficient employment and human rights. In relation to that, the cultural life and the public welfare became a priority.[274] Planned economy started to implemented in Turkey after 1963, which included the cultural policies within the developmental plans.[275] In this period, in line with the increasing nationalistic attitude since the 1950s, the buildings where Atatürk stayed during the War of Independence, used as military quarters, or just hosted him as a guest in various cities throughout

[271] Ibid., 5.

[272] Ibid., 241.

[273] Ibid. 286.

[274] Feroz Ahmad, *The Making of Modern Turkey,* (London and New York: Routledge, 1993), 132.

[275] Ibid., 133.

the country began to be conserved and were generally opened to the public as house museums under the name of "Atatürk Houses".[276]

The changing character of the society and the policies applied from the 1960s on paved the way for the opening of new museums. Places of display in the 1970s, not only museums but also art galleries, developed in accordance with the emerging consciousness about the collecting activity and the establishment of cultural institutitons.[277] The Third Five-Year Developmental Plan (1973-77) also included concerns such as the rearrangement of the state archive, protection of art pieces, promoting the arts including cinema, painting and music to the public, and developing educational oppurtunuties in artistic fields. Then, the Fourth Five-Year Developmental Plan (1978-83) involved similar discourses supporting a free cultural and artistic environment while mentioning the opening of a national museum, which was not realized.[278] The establishment of the Ministry of Culture in 1971, which brought the institutionalization of arts, can be regarded as another important step for the cultural life of the society after the instability in the politics that caused the cultural aims of the state to have changed with every governance and thus be left only as the promises of pre-election periods.[279] The ministers of the institution tried to improve cultural life by the aims of increasing the number of museums and making laws about them in the following period.[280] In 1975, it was decided to convert the People's House (initially Turkish Hearths) building (1927, Arif Hikmet Koyunoğlu) into the Ankara State Art and Sculpure Museum, and Abdurrahman Hancı was chosen as the architect to arrange the building as a museum. The collection of

[276] Mehmet Önder, *Atatürk Evleri Atatürk Müzeleri,* (Ankara: Atatürk Kültür Dil ve Tarih Yüksek Kurumu, 1988), 1. Also see: Hasan Fırat Diker, "Selanik Atatürk Evi'nin Müzeleşme Öyküsü", *TAÇ Mimarlık, Arkeoloji, Kültür, Sanat Dergisi*, No. 12, (2019)., pp.-49-63.
[277] Güler Bek, "1970-80 Yılları Arasında Türkiye'de Kültürel ve Sanatsal Ortam" (PhD diss., Hacettepe University, 2007.), 60.

[278] Ibid., 63.

[279] Ibid., 64.

[280] Ibid., 68.

paintings and sculptures from within the country and abroad started to be organized and the museum was opened in 1980.

In the period between 1960-1980, a lot of museums commissioned by the Ministry of Culture were built in accordance with the cultural strategies of the era that involved a planned progress after the military intervention in 1960. The number of buildings designed as museums surpassed the converted museum buildings after 1960.[281] The construction of museums and cultural institutions at the time can be related to the liberal and democratic characteristics of the constitution of 1961. The liberal content of this constitituon brought the demans of artists about the protection of the creatives' rights, protection of copyrights and construction of art museums. Again in 1961, the Fine Arts Committee *(Güzel Sanatlar Komitesi)* prepared a report including a "Draft for the Law for the Fine Art Museums" *(Güzel Sanatlar Müzeleri Kanun Tasarısı)* that suggested to establish a museum where the society would be educated about the arts in the world and Turkish art would be promoted.[282]

During this period, museums were seen as a medium to reach the public and educate them, and they started to exhibit collections rather than mainly conserving them.[283] Another reason behind the increase in the number of museums can be related to the emergence of tourism as an industry for the first time in these decades.[284] Although the main collections were still of archaeology and ethnography, several house museums in cities such as Ankara, Konya, Bursa, İzmir and Diyarbakır were also opened in this period.[285] Between 1970-80, although the political realm was unstable, the socio-economic policies of the state were consistent and following the targets of

[281] Sade, "Türkiye'de Tasarlanmış Müze", 74.

[282] Bek, *"1970-80 Yılları Arasında",* 60.

[283] Ibid., 69.

[284] Ibid., 70. Some critics about the inadequacy of the archives, museums and the number and quality of the display objects compared to foreign countries were also seen in the same period.

[285] Sade, "Türkiye'de Tasarlanmış Müze", 71.

nationalization, public unification and modernization.[286] In the first half of the 1970s, the main places of display were the state galleries, educational institutions and exhibition halls of cultural centers.[287]After the revisions in the related laws of 1973, 1983 and 1984, the state was accepted as not the only authority that could open a museum and consequently number of private galleries began to increase.[288]

The cultural life of the country, thus the museums, were affected by the changes in the political and economic realms. The shift from a free and democratic approach to a military based conservative leadership with the military intervention of 1980, and liberalization of economy, eventually resulted in the increase of the number of museums and the variety of their types. After the military intervention on September 12, 1980, the power by the new government was used to restrict the newspapers and journalists and to ban discussions about political issues involving the history or the future of the nation.[289] As a result, in contrast to the freer period that many foreign country encountered in the 1980s, Turkey started the period with a military intervention. Yet, the opening of the economy to foreign capital also led in time to a more liberated period, which also caused radical changes in cultural and social life. The 1980s can thus be described as a two-faced period since the first half of the decade had a more authoritarian character that would be more liberal in the second half of it.[290] Although the Constitution of 1982 was very restrictive and brought cencorship to social life, it is possible to mention a more liberal atmosphere in the the following period that was led by prime minister Turgut Özal.[291] Places of display where a various range of items from different periods constituted the collections were

[286] Bek, *"1970-80 Yılları Arasında",* 60.

[287] Ibid., 95.

[288] Yılmaz, Uysal, *"MiniaTurk: Culture, History",* 120.

[289] Zürcher, *"Turkey a Modern History*", 293.

[290] Burcu Pelvanoğlu, "1980 Sonrası Türkiye'de Sanat: Dönüşümler", (PhD diss., MSGSÜ, 2009), 29.

[291] Ibid., 32.

started to be opened by the foundations, banks and wealthy families in this period, enrichening the cultural scene of the country.[292] As the modern practice of exhibiting the past, museums in Turkey started to have different items and narratives in the second half of the century.[293] As a new approach after this date, industrial museums, education museums, and health museums were introduced, and both the number of the museums led by the Ministry of Culture and by the private foundations increased from the 1980s onwards.[294]

The main limitations of the cultural area in the 1980s were related to economic problems, the disconnection between the artists and the audience, and the lack of a contemporary art museum in the country. Yet, the 1990s beared witness to the outcomes of the art market that had emerged in the liberal economic context of the 1980s as well as the institutionalization of some art events and opening of curated exhibitions.[295]New cultural spaces were opened in this period including the museums although they kept adopting the conventional display methods.The economic liberation of the period showed itself in the form of permission and support for the foundation of private museums.[296] Additionally, the graduate degree program opened in 1989 at Yıldız Technical University can be regarded as the first academic step of the introduction of the museology in Turkey, which was followed by the programs in Gazi and Koç Universities.[297] On the other hand, it is possible to define the following

[292] Yılmaz, Uysal, *"MiniaTurk: Culture, History",* 120.

[293] Altan Ergut, *"(Re)forming the Collective Memory"*

[294] There are 189 museums and 131 archaeological sites under the Ministry of Culture and Tourism in Turkey according to the statistics of 2018. Still, almost one-third of all the artefacts on display consists of archaeological and ethnographical items. See: https://icomturkey.org/tr/m%C3%BCzeler accessed: August 8, 2019. and https://kvmgm.ktb.gov.tr/TR-43336/muze-istatistikleri.html accessed: August 8, 2019.

[295] Pelvanoğlu*, "1980 Sonrası Türkiye'de Sanat*", 32.

[296] Sade, "Türkiye'de Tasarlanmış Müze", 122. The first private museum of Turkey, Sadberk Hanım Museum, was opened in a building called the Azaryan Mansion that was owned by Koç family and restored by Sedad Hakkı Eldem, in Istanbul in 1980. See: http://www.sadberkhanimmuzesi.org.tr/en/museum accessed: August 8, 2019.

[297] Savaş, *"House Museum"*, 143.

decade of the 1990s as a period when cultural life in Turkey started to be in better connection with the international realm. The Young Activity Exhibitions (*Genç Etkinlik Sergileri*) was an important step in the late 1990s' art of the country since they provided young artists to be known internationally. After 1995, exhibitions organized by curators and that involved sociological and conceptual contents started to be held.[298] The establisment of ICAP (Istanbul Contemporary Art Project) in 1997 that hosted contemporary art seminars and provided a network for the young artists can be regarded as another important development of the 1990s.[299] The 1980s can be regarded as a generation period for the artistic realm of the country with a curatorial support, while the 1990s as the period that embraced such a development, and finally the 2000s as its institutionalization. The opening of Borusan Art Gallery (1996), Project4L Contemporary Art Museum (2000), Ottoman Bank Platform Contemporary Art Center (2001) and the establishment of Aksanat (2002) are the evidences of the institutonalization of the contemporary art and the support provided in arts by the private sector.[300]

It is also seen that, at the trn of the century, the educational function attained to the museums of the previous periods also started to change towards a more interactive and communicating character that involved open-air or virtual museums as well as the employment of new technologies within the existing museums. In addition, the understanding of museums as cultural centers, which included new types of spaces such as cafes, shops, and conference halls in the body of museums, changed the definition of museumss from places of display exclusively to places where people could spend more time with different activities.[301]

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[298] Pelvanoğlu*, "1980 Sonrası Türkiye'de Sanat*", 44.

[299] Ibid., 43.

[300] Ibid., 45.

[301] Yılmaz, Uysal, *"MiniaTurk: Culture, History",* 119.

The following part of the chapter will examine the display places in the Ankara Railway area in respect to their positions in the history of the museums and the practice of display in Turkey examined above, while also revealing the history of the buildings themselves.

3.3. History of Display Places in the Ankara Railway Area

Due to the implementation of the city plans from the early 20th century onwards, as well as the changes in transportation means from the mid-20th century onwards, the use and importance of railways decreased in time, and this resulted in the transformation of certain buildings and spaces in the railway area in Ankara towards the late 20th century. This transformation mainly led to the transformation of the buildings in the area, which lost their primary functions through these processes, into places of display. In this part of the chapter, the history of the display places within the Ankara railway area will be investigated in relation to the social, political and economic changes of the country and the planning process of the city. The process and method of transformation differ in each case. Thus, in order to contextualize these cases and understand the approaches to practices of display during the respective periods, they will be categorized according to their displays and how they contributed to the transformation of the area from a transportation center to a cultural node. The Atatürk House and Railway Museum, Railway Museum and Art Gallery, and Open-Air Locomotive Museum will be examined together as places displaying the history of the railway in Ankara while CerModern will be treated as a transformed industrial heritage that turned into a cultural node within the city.

3.3.1. Displaying Railway History in Ankara

The railway area in Ankara took its place in the history of museums in Turkey from the 1960s onwards. From the arrival of the railway in Ankara during the late Ottoman period to the formation of the area as the gate of the city until the mid-twentieth

century, the railway area developed and preserved its identity as a transportation zone. However, the urban developments of the city in the second half of the century began to change the use of the area, and some of the buildings located there began to lose their primary functions in this process. The railway area in Ankara witnessed such a transformation whereby the buildings that lost their functions began to be converted into museums through different approaches and turned into places where mainly the history of the railways from the Ottoman to the Republican period was displayed.

The first intention for establishing a railway museum indeed emerged in 1928 by Behiç Erkin (1876-1961), the founder and the general director of the State Railways of the Turkish Republic.[302] In the note he published the same year, he explained the aim of the first railway museum in Turkey as preserving the precious memories of the expanding railway in Turkey, containing and preserving the developments of the railway and the working process of railway officers. Also, the collection that would be exhibited in the museum and the distribution of the role of the departments were explained in detail. With the aim of establishing the museum, the presents from the European railway manufacturers; the books, magazines, objects and photographs related to the imperial railways; the correspondences, photo albums and memorial medals belonging to Turkish Republic; and also the handmade items by the students of apprenticeship schools were collected and sent to the Haydarpaşa Statistics Department *(İstatistik Şubesi).* These items were classified and listed in a book chronologically there. A part of the railway tracks was also framed to be exhibited in the area prepared for the museum near Haydarpaşa Operation and Transportation School *(Harekat ve Münalakat Okulu).* Although these preparations started in 1928, the opening of a temporary museum that was more like an exhibition could only be realized in 1952, in the directorate period of Rüştü Sarp. All the exhibition items at the school were then transferred to Ankara in 1964 for the opening of the Atatürk

[302] For the history of the establishment of the State Railways, see: Dilaver Dinç, "Behiç Erkin ve Devlet Demiryolları'nın Kuruluşu", (Ankara, Ankara University, 2009).

House and Railway Museum, which was the first museum to be established in the railway area in Ankara.[303]

The transformation of some buildings in the railway area in Ankara into museums contributed to the cultural life of the city at a site that was part of a larger central urban area with significant cultural functions including such buildings as the Opera House, the Presidential Concert Hall, the Ethnography Museum, the Atatürk Cultural Center and the Anatolian Civilizations Museum. Moreover, this transformation was a part of the process of converting historical buildings of the larger area into museums, which included the First and Second National Assembly buildings that were transformed into museums respectively in 1961 and 1981. When establishing a museum in a historical building, the conservation and the presentation of both the building itself and the museum collection carry significant importance since they deserve equal consideration.[304] The opening of these museums by the State Railways demonstrates that the institution aimed to keep bounds with its past while renewing itself.[305] The first directorate building converted into the Atatürk House and Railway Museum (1964), the hotel building converted into Railway Museum and Art Gallery (1990-2018), and the unused locomotives of the State Railways exhibited nearby as the Open-Air Steam Locomotive Museum (1991-2013) will be investigated in this chapter with reference to their spatial and social aspects in order to understand the process of their transformation as well as their approach to the display of architecture together with the history of transportation technology, politics, daily life and art of their periods.

[303] Nerves Ruhan Çelebi, İstanbul Demiryolu Müzesi'nden Kaybolan Demiryolu Mirasına Bakış, Uluslararası Müzecilik Sempozyumu, 20-22 May 2015. See: http://kentvedemiryolu.com/istanbul-demiryolu-muzesinden-kaybolan-demiryolu-mirasina-bakis/ accessed: August 5, 2019.

[304] Aykaç, Şahin Güçhan, "*Evaluating Adaptive Re-Use*", 391.

[305] Altan Ergut, "*Bina Kimlikleri Söyleşileri-1",* 21.

3.3.1.1. Atatürk House and Railway Museum (1964)

The Atatürk House and Railway Museum is an example of the museums established in the context of the 1960s. The building incorporates two different types of museums, i.e. a house museum that preserves and displays the period of Atatürk's stay at the building, and a transportation museum that collects and displays history of railway transportation in the country. This part of the chapter aims to analyze the transformation process of the building into a museum in relation to its earlier uses and to the changing urban context of the building.

There are numerous types of museums according to their collection, funding or structures. Being one of them, house museums vary into different branches themselves according to their collections, positions in history, owners or uses. In addition, a categorization[306] of house museums was created by ICOM International Committee of Historic Houses (DemHist) in order to evaluate potential museums, easily compare them and establish standards.[307] In Turkey, the classification of this type of museums can be listed as the important people's houses, ethnographically important houses, palaces, houses that witnessed important events and Atatürk Houses.[308] In a house museum, the items displayed and emphasized change to better tell the story and keep the focus .[309]

[306] Julius Bryant and Hetty Behrens, "The DemHist Categorisation Project for Historic House Museums." 2007. The categorization for the house museums consists of nine types including personality houses, collection houses, houses of beauty, historic event houses, local society houses, power houses, clergy houses, and humble homes. The examined building fits into the genre of "Personality Houses" that belong to writers, artists, musicians, politicians, military heroes, etc.

[307] Hetty Behrens, Julius Bryant, *The DemHist Categorisation Project for Historic House Museums*, http://demhist.icom.museum/shop/data/container/CategorizationProject.pdf, (2007).

[308] http://www.ayk.gov.tr/wp-content/uploads/2015/01/UZ-Seden-M%C3%9CZE-EVLER.pdf

[309] Rosanna Pavoni, "Towards a Definition and Typology of Historic House Museums" in *Museum International* 53, no.2, 2001, 19.

As a significant sort of this type of museums in Turkey, the Atatürk Houses all around the country are the places where the founding president Mustafa Kemal stayed for short and longer periods, and where important decisions about the governance of the state were taken.[310] Although they were not generally purpose-designed houses for Atatürk, they were conserved with the furniture that he used and his personal belongings in order to reflect the characteristics of the period of his stay. The meeting rooms and bedrooms, and also the furnishing and features like the bathtubs and heaters, have their own narrative value. This approach is generally provided by re-making the set of the life at the time of Atatürk's visit in those buildings. Besides being a display space that contained the daily life items or a curated collection, the buildings that were converted into house museums, especially the historic ones, turned into display items themselves that constituted a spatial and thematic context, and that contributed the configuration of the exhibition due to their authentic atmosphere.[311]

On the other hand, beginning from the early Republican period, the importance of railways created the idea of establishing railway museums where the phases of their development would be preserved and exhibited by archival documents and objects belonging to the State Railways. Today there are several railway museums through Turkey in different cities.[312]

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[310] There are other Atatürk Houses that predated the one in Ankara; one in Trabzon was opened in 1940 and another in İstanbul in 1942. Later the Atatürk Museums were opened in different cities, making the total number 45, such as Konya, Bursa, Çanakkale and İzmir. (Koral, et al., 2007) It is also worthy to mention different house museums such as Rakoczi Museum in Tekirdağ (1932), Aşiyan Museum (1945) and Adam Mickiewicz Museum (1955) in İstanbul, Şemaki House Museum in Bursa (1945), Mehmet Akif Ersoy House (1949) and Çankaya Kiosk Museum (1950) in Ankara, and Ziya Gökalp Museum (1956) in Diyarbakır to observe the existence of the concept.

[311] Hikmet Eldek Güner, "Modern Müze-Evler", in *İnci Aslanoğlu için Bir Mimarlık Tarihi Dizimi* eds. T. Elvan Altan and Sevil Enginsoy Ekinci, (Ankara: METU Faculty of Architecture Publications, 2019), 1.

[312] The other railway museums in Turkey are in İzmir (2), Eskişehir, İstanbul, Sivas and Ankara (Polatlı) respectively opened in 1991, 1998, 1999, 2005, 2010 and 2008.

The building of Atatürk House and Railway Museum presents an example of both house museums and railway museums. The museums were opened in 1964 in the building that had been constructed as the directorate building of the first station building in Ankara that was designed by German engineer Otto Kapp and constructed in 1892.[313] Designed as the house of the director of railways, the directorate building was used by Atatürk during the War of Independence, who took many important decisions determining the fate of the nation here.[314] After Atatürk moved to Çankaya Kiosk, İsmet Paşa and Rauf Bey also used the building as their residences for a while. Before it was rearranged as a museum, the building was used by the Private Secretary of the Presidency (*Riyaseticumhur Hususi Kalemi*) and by different departments of the State Railways and Ministry of Education. Then, some changes in the interior of the building were done to use it as the headquarter of the *Raybank* but the president of the period, Celal Bayar, ordered it to be turned into its old state. With the consultancy of Atatürk's friends Hasan Rıza Soyak and Ali Metin, the arrangement of the building as a museum was completed.[315]

The building is quite modest and reflects the style of its time with its classical language and simple and symmetrical mass.[316] It also has a single-floor mass next to it, which carries all the characteristics of the main mass. The main mass has grey painted facades with stone coverage on the corners. The rectangular windows are slightly projected from the façade and emphasized with plasters that are higher in the middle, which resembles a keystone. There is a pediment over the door on the rear facade of the building, which is not used as the entrance today. The main entrance to

[313] Akın, *"Kurtuluş Savaşı'nda Atatürk Konutu",* 235.

[314] Altan Ergut, "*Bina Kimlikleri Söyleşileri-1",* 5.

[315] Gülseren Mungan Yavuztürk, "Ankara'da Demiryolu'nun CerModern'e Uzanan Tarihi", accessed: Octorber 4, 2019. http://kentvedemiryolu.com/ankarada-demiryolunun-cermoderne-uzanan-tarihi/

[316] Alongside some other buildings where Atatürk stayed, which were then converted into museums such as the Atatürk Houses in Konya and Adana, Atatürk House and. Railway Museum is also registered. See: Nimet Elmas, "An Analysis of the Conservation of the Twentieth Century Architectural Heritage in Turkey: The Case of Ankara", (Master's thesis, METU, 2005), 150.

the museum is provided by the door on the east façade of the building. It also resembles the other station buildings designed by Germans in the same period throughout the country.[317] Konya, Kayseri and Kırklareli Stations exemplify a similar style that has a rectangular plan, symmetrical two-storey mass, overcoated facades, rectangular windows emphasized with plater frames, and wooden eaves.[318]

Figure 31 The entrance of the museum. (Photo by the author)

[317] Altan Ergut, "*Bina Kimlikleri Söyleşileri-1", 7.*

[318] Mehmet Emin Başar and Hacı Abdullah Erdoğan. "Osmanlı'dan Cumhuriyet'e Türkiye'de Tren Garları." *Selçuk University Mühendislik Mimarlık Fakültesi Dergisi 24*, no. 3, 2009, 41.

Figure 32 The mass of the building viewed from the colonnaded square in front of it. (Photo by the author)

Figure 33 The relationship of the station building (1937), the platforms and the Atatürk House and Raiway Museum. (Photo by the author)

Figure 34 The annex building. (Photo by the author)

Figure 35 The coach, the annex building and the platforms. (Photo by the author)

Figure 36 The roof ornament details. (Source: Şule Sezginalp Personal Archive)

Figure 37 The window details. (Photo by the author)

After his arrival in Ankara on December 27, 1919, Atatürk had initially stayed at the Agricultural School in Keçiören, and because that place was far from the city center, he began to stay at the upper floor of the building at the train station just before the opening of the Parliament on April 23, 1920. The building was also used as the military headquarters until 1922.[319] Although it was not so proper for Atatürk to stay at the building since there was always a circulation of soldiers at the train station during the war, it was still used because it had the radiator heating system.[320] Besides, the choice of this building had also a symbolic and strategic meaning since the building had been kept by the English soldiers after the Armistice of Montrose in 1918.[321] The building was preserved and used as a reference for its representative and symbolic meanings when the old station was demolished for the construction of the new station building according to the design of Şekip Akalın in 1937,[322] and from that time onwards it was used as a police station, a part of the train station and the Railways Section of Accounting until 1964.[323]

For the 45th anniversary of Atatürk's arrival to Ankara, on December 27, 1964,[324] the State Railways opened the building as a museum, i.e. as the first railway museum of

[319] Önder, "*Atatürk Evleri Atatürk Müzeleri",* 79.

[320] Altan Ergut, "*Bina Kimlikleri Söyleşileri-1", 6.*

[321] Erkal, "*Ankara Devlet Demiryolu Müzeleri*.", 32.

[322] Ibid., 33.

[323] Akın, *"Kurtuluş Savaşı'nda Atatürk Konutu",* 236.

[324] The date of the transformation of the building into a museum is given as December 24, 1964 on the website of the museum and in Artvinli & Akbulut's work, whereas the brochure of the museum indicates the date as December 27, which can be confirmed as the date of Atatürk's arrival in Ankara in 1919.

the country;[325] and for the 100th anniversary of Atatürk's birth, the building was rearranged in 1981 with the support of the Ministry of Culture.[326] The building underwent some renovations planned by the State Railways on a meeting in 2002, involving both the installations and maintenance of the building such as the control of water and electricity installations, the addition of missing spot lights, the painting of radiators, stair rails and walls of some saloons, the cleaning up of painting stains on the floors, the installation of water closets, and the renewal of a display shelf on the first floor.[327]

The Atatürk House takes place in the upper floor of the building where he stayed. The floor is constituted of rooms used as the bedrooms of Atatürk and his relative Fikriye Hanım, a study room, a meeting room, and a writing room as spaces that bear witness to the life of the founder of the country and were hence preserved as they had been used. The furniture and some personal belongings are the main collection of this floor.

[325] Akbulut, Artvinli, "*Effects of Turkish Railway Museums",* 132.

[326] Akın, *"Kurtuluş Savaşı'nda Atatürk Konutu",* 236.

[327] This information is based on the meeting notes of Şule Sezginalp, an architect working at State Railways, on 5th September 2002. (Şule Sezginalp Personal Archive).

Figure 38 Bedroom of Atatürk. (Photo by the author)

Figure *39* Bedroom of Fikriye Hanım. (Photo by the author)

Figure 40 Study room of Atatürk. (Photo by the author)

Figure 41 Bathroom of the building. (Photo by the author)

The white coach that Atatürk used during his trips through the country between 1930-38 was also located next to the building as a witness of the period. It can be regarded as a display object belonging to the museum or as a spatial structure in itself. Yet, it is not open to the visitors, but could only be observed from outside.

Figure 42 The whie couch with the annex building behind it. (Photo by the author)

Figure 43 The couch with a photo of Atatürk on its window. (Photo by the author)

Figure 44 Interior of the white couch. (Source: Koral, Ötgün, Dönmez, 2007, p.28)

Figure 45 Interior of the white couch. (Source: Koral, Ötgün, Dönmez, 2007, p.28)

The Railways Museum is in the first floor of the building. The collection displayed here presents the building's history that started in the late Ottoman times and became significant for the foundation of the Republic; thus, the display starts with the objects and documents related to the beginning of the railways in the Ottoman Empire and also has different mediums representing the Republican history.

The exhibition in the first room starts with the railway tickets, souvenirs of opening ceremonies such as medals and scissors, a mannequin suited with the clothes of the railway officers, silverware used in the restaurant wagons, and some locomotive models which give an introduction to the railway history. In the second room, railway passes, tickets, diplomas and other documents from the Ottoman period, portraits of

different managers of the railways, and a working model of a steam locomotive presented to Behiç Erkin, the first general director of the State Railways, by the German Railway Management are exhibited.

Figure 46 The display on the first floor. (Photo by the author)

Figure *47* The display on the first floor. (Photo by the author)

In the third room, the miniature golden locomotive model presented to Ottoman Sultan Abdülaziz (period of reign: 1861-187) by the British government, the mother of pearl inlaid desk and chair, and clocks and other furniture that the sultans used in their wagons are presented. The fourth room hosts plates from the manufacturers of the supplied rolling stock of the Ottomans and the State Railways, photographs related to the railways of the country, drawings of major stations, and the digging tools used in the groundbreaking of the first railways.

Figure 48 Photograph display on a wooden item. (Photo by the author)

Figure 49 The pearl inlaid desk and chair of Sultan Abdülaziz. (Photo by the author)

Figure 50 The display with the glass cabinets and plates on the walls. (Photo by the author)

Figure 51 The display with the glass cabinets and documents and photos on the walls. (Photo by the author)

In the last room of the first floor, the models of Haydarpaşa Train Station (1908), Ankara Train Station (1937), and the station pavilion in the İzmir Fair were displayed within glass cabinets on tables where there are also many paintings depicting the bridges, workers, the construction of dams and roads, and sculptures reflecting the

power of Turkish people and industrial development on the walls.[328] A painting named "Women Pulling the Tumbrel in the War of Independence" *(Kurtuluş Savaşı'nda Kağnı Çeken Kadınlar)* (1920) by the famous Turkish impressionist painter İbrahim Çallı is also displayed in this room, which ends up the spatial narrative of the museum with the Republican spirit. Also, two paintings that won the competition for paintings to be placed on the walls of the central hall of the Ankara Station at the time of its construction,[329] depicting the built-up environment and Turkish people, were not hung in the station but constitute a part of the display in this room.[330] The room also includes examples of the telephone and telegraph machines, which were used during the War of Independence and the process of making Ankara the capital city.

[328] Bozdoğan, "*Modernism and Nation",* 141. The display of the model of the İzmir Fair building is a remarkable step in the representation of the industrialized country, and exhibiting it in a railway museum has also a representative power. For detailed information about İzmir Fair, see: "Erken Cumhuriyet Döneminin Önemli Bir Tanıgı Olarak İzmir Fuarı", Yüksel Pöğün Zander, in ed. Elvan Altan Ergut, Bilge İmamoğlu, "Cumhuriyet'in Mekânları/ Zamanları/ İnsanları", 2010. pp.141-153.

[329] The competition was named as "Painting Contest for Ankara Station: From the Liberation to the Establishment" *(Kurtuluştan Kuruluşa Ankara Garı Resim Yarışması)* and some of the painters who took part in the contest, such as Halil Dikmen, Refik Epikmen, and Nurettin Ergüven, used a style reminding the Soviet style of the time and described the War of Independence and the developments in the following years. See: http://mehmetayci.com.tr/index.php/dergilerden/112-2014yl/932-ankaraningarinabak accessed: August 5, 2019.

[330] The two paintings by Nurettin Ergüven are described as depicting the Battle of Dumlupınar (Büyük Taarruz) and named "Before the Treaty of Lausanne" (*Lozan'dan Önce*), and depicting the modern Ankara, named "After the Treaty of Lausanne" (*Lozan'dan Sonra*). See: Altan Ergut, "*Bina Kimlikleri Söyleşileri-1, Also, see:* Anonymous, "Ankara garı Resim müsabakası", *Arkitekt, no.9, 1937: 250-151.*

Figure 52 The model of İzmir Fair Pavilion. (Photo by the author)

Figure *53* İbrahim Çallı's painting and a model of Ankara Station, 2018 (Photo by the author)

Figure 54 Panoramic view of the fifth room on the ground floor, Nurettin Ergüven's paintings on the right wall, 2018. (Photo by the author)

The photos and documents along the walls of the stairwell connecting the two floors of the building also create a narrative although they might seem to be disconnected to the displays in the building. Some of the items of the collection were brought from the first train station in Haydarpaşa- İstanbul according to the notes displayed at the exhibition. The collection here includes the drawings and models of some station buildings in the country, the tableware used in coaches, plaques, tickets, presents for Atatürk, stock certificates and even some antique coins found during the construction of railways. Since all these items are displayed within small rooms next to each other in some cabinets or on tables and walls, it can be argued that the museum reflects the

didactic museological approach of its time that mainly aimed to stock the items.[331] Yet, the museum, opened in the 1960s and rearranged in 1981, serves an important role in exemplifying the approach of the second half of the 20th century museum practice in Turkey by exhibiting the rooms with their original furniture to present its original use. It also reflects the mindset of these two periods when the opening of the museum coincided with the nationalistic approach of the state in the 1960s as well as the 1980s when Atatürk's birth anniversary was given a special importance by the state. It is also an example of *in situ* railway museums by displaying the railway history from the Ottoman Empire to the Turkish Republic within the close proximity to the train station of Ankara.

Figure 55 Stairwell and the photos hung on the walls. (Photo by the author)

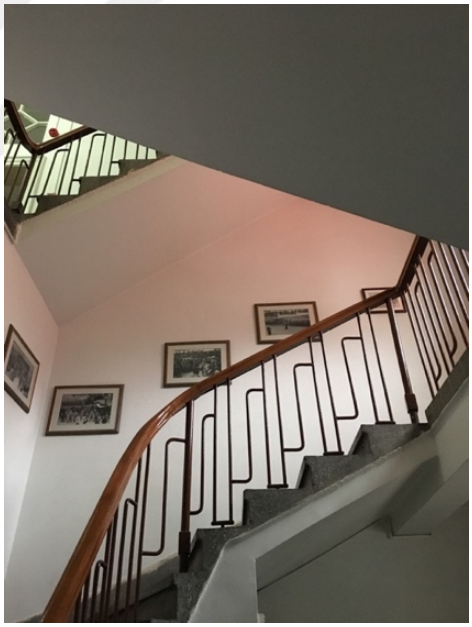

Figure 56 Stairwell and the photos hung on the walls. (Photo by the author)

[331] Erkal, "*Ankara Devlet Demiryolu Müzeleri."*, 35.

Figure 57 Drawing of rear facade of the Atatürk House and Railway Museum. (Source: Şule Sezginalp Personal Archive)

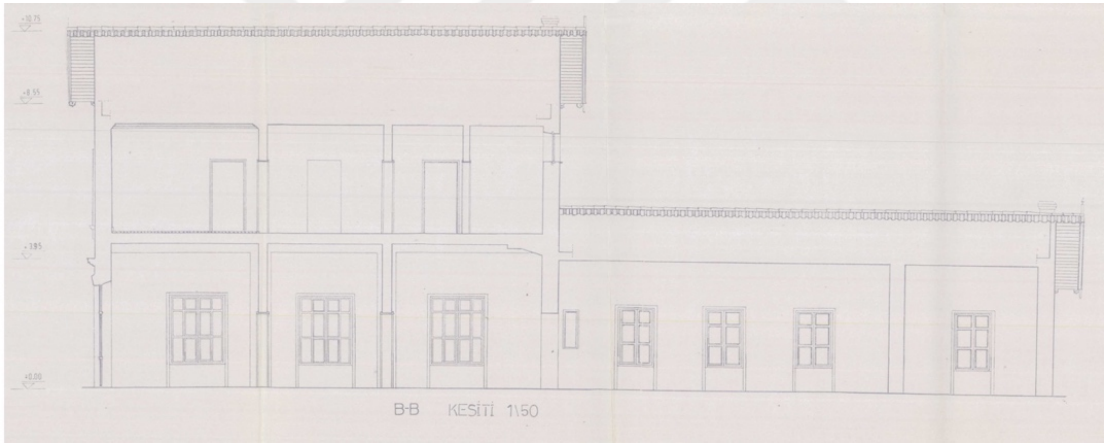

Figure 58 Section drawing of the Atatürk House and Railway Museum. (Source: Şule Sezginalp Personal Archive)

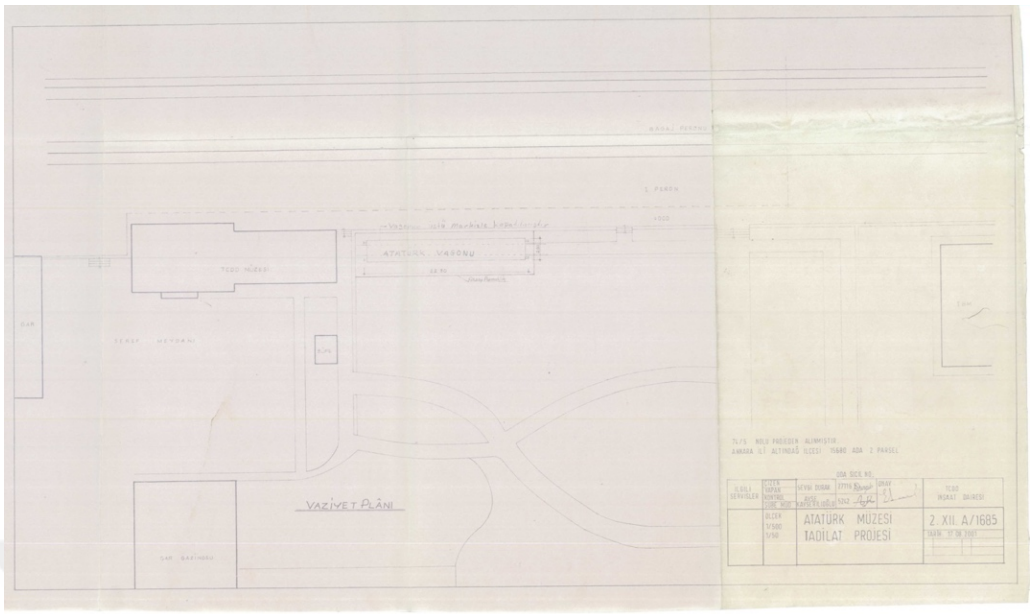

Figure 59 Site plan depicting the Atatürk House and Railway Museum, and the coach exhibited next to it. (Source: Şule Sezginalp Personal Archive)

3.3.1.2. Railway Museum and Art Gallery (1990)

The Railway Museum and Art Gallery is another display space within the train station complex, which also includes a similar collection with the Railways Museum in the director's house building. The museum is located in the building that was commissioned by Atatürk himself and designed by one of the architects of the State Railways, Kemal Süha Esen, as the "Ankara Hotel" in 1924 in order to answer the increasing need of accommodation at the area. Nonetheless, never used as a hotel because of the need of a management place after the nationalization of the railway company in 1924, the building respectively functioned as the Management Building and Accounting Building (1924-1964), the State Railways Higher Education Students Dormitory (1964-1979), the Division Directorate and Training and Education Department (1980-1988).[332] The building is important in terms of being

[332] Akın, *"Kurtuluş Savaşı'nda Atatürk Konutu",* 232.

the first construction in the station site after the establishment of the Republic and being a representative of the early Republican architecture.[333] The building has an almost symmetrical mass that is a little larger on the eastern part. It has an elevated entrance in the middle of the symmetrical part of the north-east facade and there is a projected balcony above it. The roof has large eaves supported by wooden elements. The building has another entrance on the western façade, which is also reached by stairs, and there is a small projected balcony above it just as the one on the front façade. The basement floor is also used as the depot of the museum according to the same plan, which can be seen on the section drawings.[334] The building has characteristic features of the period. For example, the stone covered walls and the arched windows are widely seen in other contemporary buildings such as the First National Assembly Building (1920) and the Second National Assembly Building (1923).[335] The general scheme and scale of the building with its two and a half storey height also goes along with the other buildings of the period. Yet, the museum building has no ornaments at all differing from the blue tiles, pink stones, ornamented eaves and pointed arches of the other contemporary buildings. The construction of the building also contributed to the transformation of the open area around the station into a more defined public square and a prestigious gate of the city by providing an accommodation that was of a serious need of the time.[336]

[333] Erkal, "*Ankara Devlet Demiryolu Müzeleri*.", 35.

[334] 1:50 AA Section, 3.6.1990, Şule Sezginalp Personal Archive.

[335] The First National Assembly Building was designed by Salim Bey and İsmail Hasif Bey, and converted into War of Independence Museum in 1961; and the Second National Assembly Building was designed by Vedat Tek, and converted into Republican Museum in 1981.

[336] The museum was closed to the public in May, 2018 due to its transfer to the Housing Development Administration of Turkey (TOKİ). The building's rare facade faces the railway lines and the new High Speed Train Station, but can not be reached from this side today since it is enclosed by iron gates.

Figure 60 Outer view of the building with a locomotive exhibited in front of it, 2002. (Source: Şule Sezginalp Personal Archive)

Figure 61 Current situation of the building, 2019. (Photo by the author)

Figure 62 A locomotive model exhibited in a glass cabinet in front of the building, 2018. (Photo by the author)

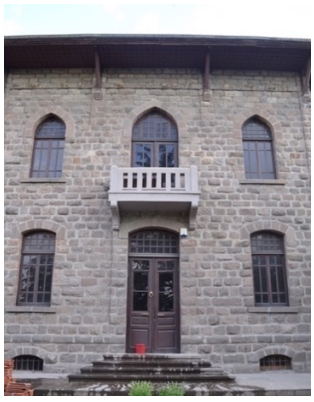

Figure 63 Entrance facade with the small balcony above the main gate. (Photo by the author)

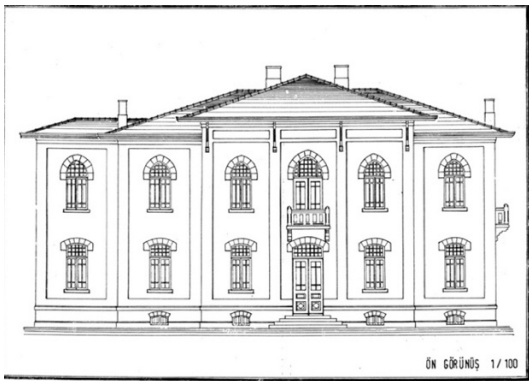

Figure 64 Drawing of the front elevation of the museum. (Source: Şule Sezginalp Personal Archive)

Figure 65 The side entrance of the museum. (Photo by the author)

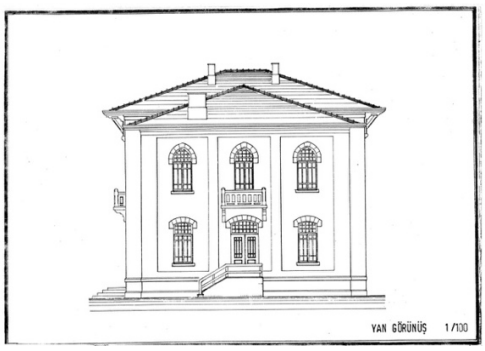

Figure 66 Side elevation of the museum building. (Source: Şule Sezginalp Personal Archive)

Figure 67 The rear facade of the museum building, viewed from the overpass connecting the old station to the new High Speed Train Station, 2019. (Photo by the author)

The building was listed to be conserved by Cultural and Natural Heritage Preservation Board in 1989[337] and was opened as the Railway Museum and Art Gallery in 1990 for the 134th foundation anniversary of the State Railways. Before this conversion, the building had undergone some restorations without destroying its original features[338] and some of its doors were removed to provide a better circulation

[337] Yonca Kösebay Erkan, *Anadolu Demiryolu Çevresinde Gelişen Mimari ve Korunması.* İstanbul, ITU, 2007, 430.

[338] There is a report from May 15, 2002 mentioning that the front facade of the building was washed without instruction and the texture of the stone was damaged, then, some of the destruction on the plasters was tried to be repeared by partially plastering it again. Also, the building underwent a roof renovation in 2001. (Şule Sezginalp Personal Archive).

in the exhibition area. According to the transformation project approved on March 6, 1990 prepared by the State Railways architects L. Sobutay and Ayşe Kayserilioğlu, the interior was designed and furnished with different display mediums such as glass showcases, moving and illuminated boards and wooden tables.[339]

Figure 68 The hall of the museum on the first floor after the restoration in 2002. (Source: Şule Sezginalp Personal Archive)

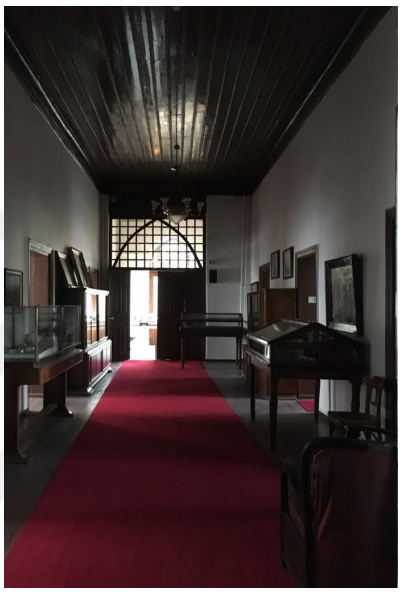

Figure 69 The hall of the museum on the first floor with the exhibition cabinets, tables and paintings. (Photo by the author)

[339] The proposal for the curatorial organization of the floor plans also included material choices that would be used in each floor such as guiding rugs for the halls, the curtains, and the textile overcasting the showcases, and determined the locations for the collection objects such as the tickets, photographs, locomotive models, tables, electronic devices, and the clothes of the officers. (Fig.70). Also, the proposals for renewing some parts incuding the roof cladding, gutters, and the interior floors can be seen in the 1:50 Section drawings of the same Project. (Fig.71)

Figure 70 The display of the railway items on the first floor. (Photo by the author)

Figure 71 The display of the railway items on the first floor. (Photo by the author)

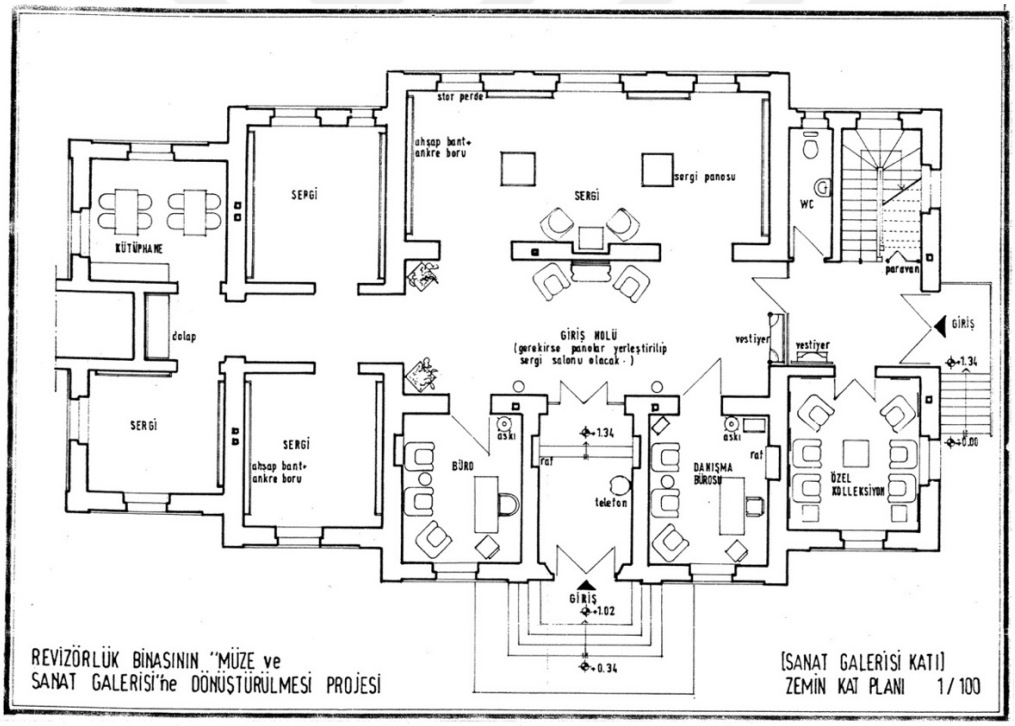

Figure 72 The spatial configuration of the art gallery on the ground floor, 1990. (Source: Şule Sezginalp Personal Archive)

Figure 73 The entrance hall of the museum on the ground floor. (Source: Şule Sezginalp Personal Archive)

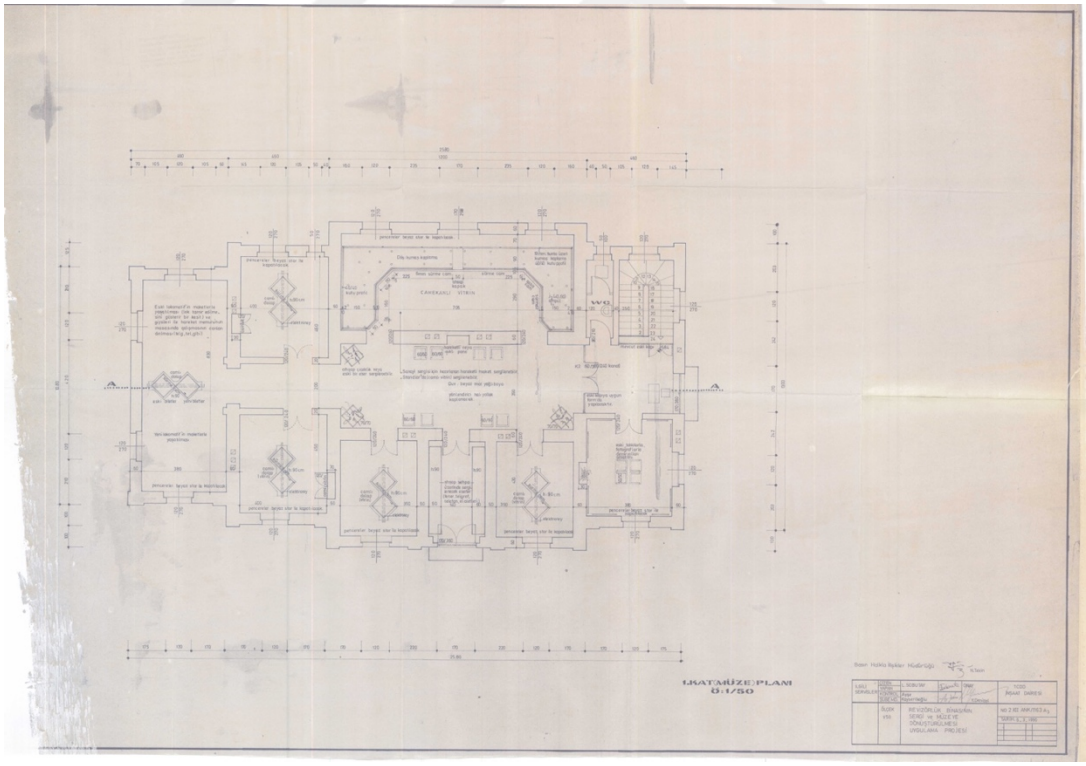

Figure *74* The plan scheme depicting the spatial configuration of the first floor of the museum, 1990. (Source: Şule Sezginalp Personal Archive)

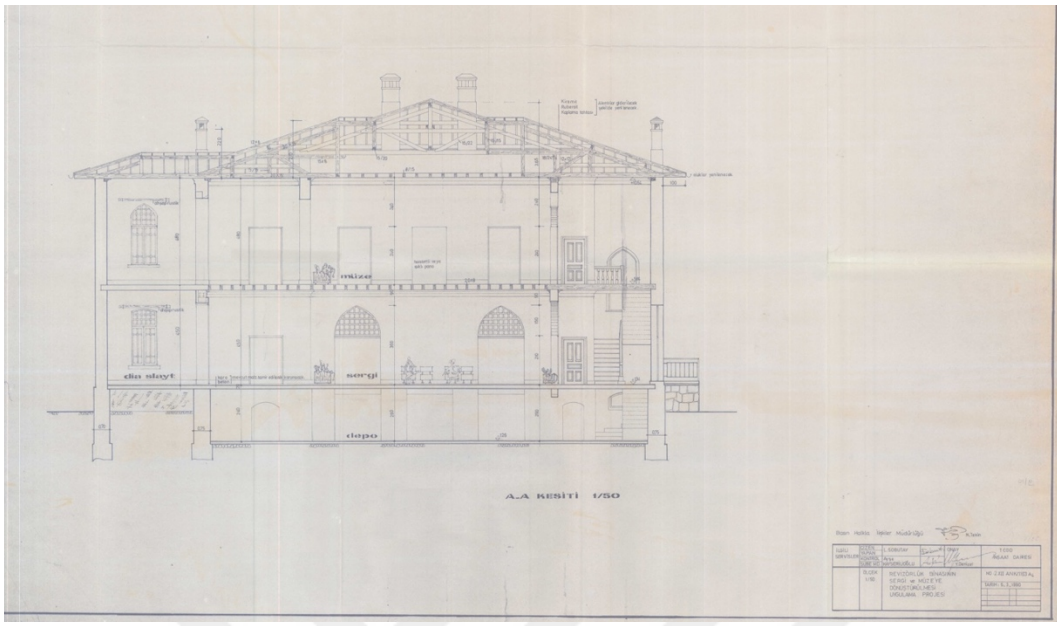

Figure 75 The section drawing depicting the spatial configuration of the museum: depot on the basement floor, exhibition and slide rooms on the ground floor, railway museum on the upper floor, 1990. (Source: Şule Sezginalp Personal Archive)

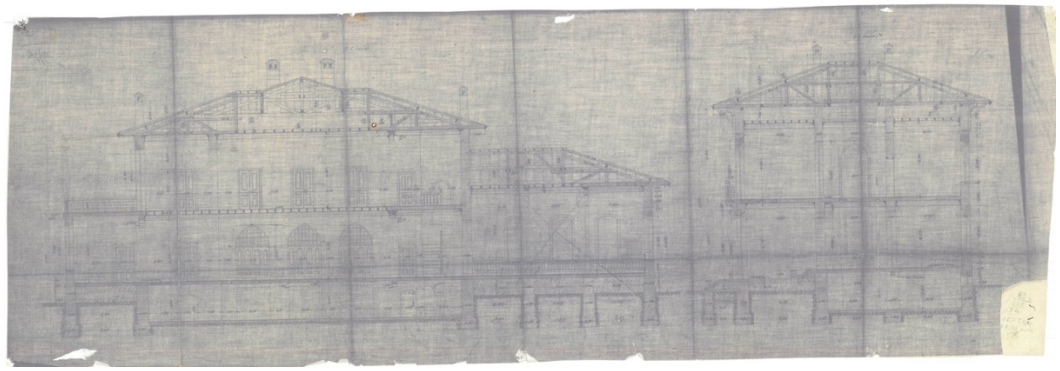

Figure 76 The section drawings. (Source: Şule Sezginalp Personal Archive)

Figure 77 The restoration process of the doors in 2002. (Source: Şule Sezginalp Personal Archive)

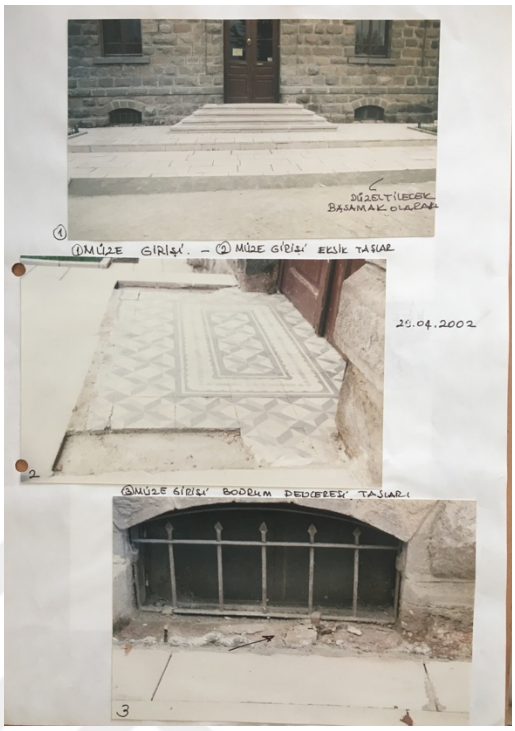

Figure 78 The restoration proces of the floor tiles of the entrance in 2002. (Source: Şule Sezginalp Personal Archive)

The objects displayed here were collected from the institution chambers, People's Houses, companies and storages of the State Railways. The building's first floor was prepared to be used as a gallery for temporary art exhibitions. The first floor as another museum space for the railways, displays a collection including some Ottoman era agreements about the railways, railway themed paintings, tickets, tableware, officers' clothes, writing kits and components and models of coaches.[340]These items are distributed among the rooms that are on both sides and at the end of the hall on the first floor. The objects are generally exhibited in glass covered tables, hung on the walls or within cabinets as a traditional way of display.[341] Yet, it suits into the museum practice in the 1990s, which brings together the items and documents, then creates a historical narrative with them by putting informative labels next to each of

[340] Akın, *"Kurtuluş Savaşı'nda Atatürk Konutu",* 244.

them. Such an approach is similar to the one applied for the first floor of the Atatürk House and Railway Museum where the collection of items related to the railway history is also displayed in the same conventional ways, in showcases, on tables or on the walls. The fact that these two museums do not employ the technologic features that are used in the modern counterparts also support that they choose to have a conventional display. It can be concluded that, even though the transformation of this building into a museum took place almost three decades after the former example, i.e. from the 1960s to the 1990s, the way of conveying their message and techniques for displaying the railway history remained the same, and both buildings are representative of the museum practice in Turkey during the second half of the 20th century that aimed to display the collected historical items or the buildings themselves. Although having permanent and conventional collections, the museums reflect the characteristic of the practice of their time also by differing from the limited types of ethnographical and archaeological museums which were mainly established with the purpose of generating and spreading a notion of nationhood in the first half of the century. In addition, using the storeys to display two different types of exhibition, i.e. railway history and Atatürk's house setting, and railway collection and temporary art exhibitions, these museums reflect their unique configuration.

3.3.1.3. Open-Air Locomotive Museum (1991)

The Open-Air Locomotive Museum of Ankara, also established in the same area at the beginning of the 1990s, differs from the previous examples of railway museums in terms of its collection and display space while also presenting a similar approach to the practice of display. Located in the railway area in Ankara, in the west of Altınsoy Avenue between the railroad tracks and Celal Bayar Boulevard, the museum was opened in 1991. Ten steam locomotives, mostly of the German and Swedish producers, operated between the 1910s and the 1980s in Turkey, were put on display here.[342] In addition, a two-axle light car from the 1890s, another one from the 1920s-

[342] Akbulut, Artvinli, "*Effects of Turkish Railway Museums",* 134.

1930s, an electric coal loader and a steam coal loader,[343] and an exhibition wagon where the photos and information about the railways were displayed, also took place in the museum.[344]This museum has a similar approach with the previous examples in terms of its display methods that not only stored the items but exhibited them for the public within an area close to the original context of the collection. Also, choosing the objects and documents belonging to the industrial history of the country to exhibit, represents the museum practice of the second half of the 20th century in the country that differed from the dominance of the archaeological and ethnographical materials in the displays of the museums established in the first half of the century. With the Railway Museum and Art Gallery opened in the same period, the very beginning of the 1990s, this museum constituted a reflection of the emerging interest in the conservation of the industrial heritage and railway heritage in Turkey at the time while also being an example of the contemporary concept of museums without walls.

Figure 79 A brochure of the Open-Air Locomotive Museum. http://kentvedemiryolu.com/kara-tren-gelmez-mola-tcdd-acikhava-buharli-lokomotif-muzesi-tasindi/ [Accessed: 10.08.2019]

343 http://web.archive.org/web/20160402073511/http://trainsofturkey.com/w/pmwiki.php/RailwayMuseums/AnkaraMuseums

344 Cırık, *"The Case of Ankara"*, 56.

Figure 80 The locomotives on the exhibition of the Open-Air Locomotive Museum. (Source: https://www.neneredе.com.tr/ilan/buharli-lokomotifler-muzesi-2 /[Accessed: 10.08.2019]

Figure 81 The entrance of the Open-Air Locomotive Museum. (Source: https://www.neneredе.com.tr/ilan/buharli-lokomotifler-muzesi-2/ [Accessed: 10.08.2019]

The existence of such a museum can be regarded as a contribution to the developing cultural identity of the railway area in Ankara towards the end of the 20th century. Within the context of the changing dynamics of the area, namely with the beginning of the construction of the High-Speed Train Project and Başkentray Project, the museum was closed in December 2013. Then, the locomotives were moved to the State Railways Behiç Bey area in the Etimesgut district of Ankara.[345]

[345] http://kentvedemiryolu.com/kara-tren-gelmez-mola-tcdd-acikhava-buharli-lokomotif-muzesi-tasindi/

Figure 82 A locomotive and a Crane exhibited in the Open-Air Locomotive Museum. (Source: https://www.neneredе.com.tr/ilan/buharli-lokomotifler-muzesi-2/) [Accessed: 10.08.2019]

3.3.2. Displaying Railway Heritage as a Cultural Node of Ankara: CerModern (2000)

The unique visual and architectural vocabulary of industrial buildings represents the industrialized society, making this historical layer of modern cities readable and approachable. As such, the symbolic and monumental character of these places has a place in the collective memory of the society.[346] Therefore, their public use is generally preferred when refunctioning in order to provide their integration with the public realm.

The ateliers for the maintenance and repair of train cars (*cer atölyeleri)* in the railway area in Ankara, which started to be converted in 1995 into the art center called as CerModern, presents a unique and important example for the re-use of industrial buildings both as an art space that pioneered in organizing contemporary events and exhibitions to contribute to the cultural life of the city, and as a place where the buildings related to the railway were conserved and displayed as a part of the industrial heritage of the city. In spite of being within the railway area, close to the

[346] Severcan, Barlas, *"The Conservation of Industrial Remains",* 679.

railway museums that constituted the other edges of this newly developing cultural node of Ankara, the main function of CerModern differed from them by being an exhibition center, not a museum. Also, the transformation process of this space differed from the approach seen in the other examples of the display spaces in the area because it included interventions to the existing structures and the construction of an annex building. Thus, the history of the building and the characteristics of CerModern will be investigated in this part of the chapter to understand the new approach in conservation and museum practice at the end of the twentieth century.

The area located in between Celal Bayar Boulevard, Talatpaşa Boulevard and Atatürk Boulevard in the Ulus district of Ankara, which is also referred as the "industrial service area", included the buildings serving for the storage, transportation and trading of the industrial activity in the city, and the maintenance and repair ateliers of the railways.[347] The area was designated as the industrial area in the Jansen Plan (1932-1939) where a two-sided station and an area for the storages were proposed and developed as such since then.

One of the important decisions made about the area during the development of Ankara was the moving of the maneuver lines and the maintenance and repair ateliers to the outskirts of the city according to the Uybadin-Yücel Plan in 1957. The transformation of the area continued in line with the National Cultural Center Project developed by the Ministry of Public Works in 1979, which was resumed after the military intervention in 1980. During the 1980s, a process for the removal of the industrial structures in the area continued.[348] Meanwhile, two of the atelier buildings were partially destructed.[349] The area was in a situation that seemed insecure and neglected in the 1980s after the facilities had been abandoned due to the changing

[347] Saner, *"Ankara'da Eski Sanayi Bölgesini",* 372.

[348]Ibid., 372.

[349] Uygur, Uygur, 2010, p.52

technical requirements of the railway transportation.[350] Then, the area was determined as the fourth division of the Atatürk Cultural Center Project that was put into action with the law accepted in 1980.[351]

Figure 83 CerModern, with the locomotive in the left front and the Palace of Justice in the backgoround. (Photo by the author)

Figure *84* CerModern on the right, and the Predicency of Republic Symphony Orchestra Concert Hall on the left. (Photo by the author)

[350]Anonymous. "Cer Modern Arts Center", Vitra Çağdaşlık Dizisi- 4 Kültür Yapıları(4),2015, 212.

[351] Saner, "Ankara'da Eski Sanayi Bölgesini", 372. See Chapter 2.2 for detailed information about the area and the law.

In 1992, a competition for the "Presidency of Republic Symphony Orchestra Concert Hall and Chorus Buildings" was held, and the project by Uygur Architects was chosen. The atelier buildings located in the proposed competition area were going to be totally demolished according to the competition rules. Yet, the buildings survived without losing their characteristics and with only minor interventions such as the plastering of the façade and divisions added to the interior until 1995.[352] While the construction of the concert hall within the area was going on, a conservation decision was taken for the ateliers in 1995 and they were preserved as a part of the "cultural property".[353] The conservation techniques developed within time in a way to involve new materials and methods such as completing or strengthening buildings. The aim behind conserving a building or a settlement is preserving it not only as an artefact but also as a historical document.[354] In similar lines, the emergence of the interest and consciousness about the railway heritage in the 1990s resulted in the conservation of the Cer Ateliers in Ankara. Accordingly, a restoration project was prepared in 2000, again by Uygur Architects, for the construction of an art center at the atelier buildings.[355] However, due to financial problems in 2002, the ateliers and their surrounding area were left as a construction site for a while.[356] The restoration process of the building was completed, and it was opened as the art center CerModern in

[352] Sezer, "*Endüstri Yapılarının Yeniden",* 80.

[353] Cırık, "The Case of Ankara", 53. (Anon., Tasarım Kültür Yapıları, 2013, p.132) (reached through https://kvmgm.ktb.gov.tr/TR-43249/law-on-the-conservation-of-cultural-and-natural-propert-.html

[354] Leyla Kaderli, "Kültürel Miras Koruma Yaklaşımlarının Tarihsel Gelişimi", *TÜBAKED*, No.12, (2014), 39.

[355] According to Dr. Fuat Gökçe (METU), who was a member of the Preservation Council when the Cer Ateliers were registered, Cengiz Bektaş also prepared a sketch for the project of CerModern; nonetheless, the site of the ateliers was accepted as a part of the neighboring concert hall project of Uygur Architects, and the CerModern project was designed by them. Interview conducted by the author with Fuat Gökçe, October 1, 2019.

[356] Cırık, *"The Case of Ankara",* 53.

2010.[357] The conservation approach that was adopted by the Uygur Architects aimed to involve minimum intervention to the existing texture while making its different hitorical layers readable by providing a difference between the old parts of the building and its new additions.

Figure 85 The construction of CerModern from Celal Bayar Boulevard, 2005. (Source, Cırık, 2005.a, p. 53)

Figure 86 The construction of CerModern from Celal Bayar Boulevard, 2005. (Source, Cırık, 2005.a, p. 54)

The original mass of the three identical rectangular atelier buildings, which were called "*Cer Atölyeleri*", had been constructed in 1926-27 during the nationalization process of the railways with the foundation of the Republic.[358] A fourth hangar building that complemented these three buildings was added later on at an undetermined date,[359] as could be understood from the fact that the façade of the

[357] Soufi Moazemi, Öznur Karaoğlu Tekin, Esin Fakıbaba Dedeoğlu, Murat Özdamar, "Yeniden İşlevlendirilen Endüstri Yapılarında İç Mekân Bağlamında Kullanım Sorunları" in *İç Mimarlık Araştırmaları Sempozyumu Bildiri Tam Metinleri Kitabı*, (Ankara: Başkent University, 2017), 9.

[358] (Anon., 2011, p.102) Selcan Sezer, Endüstri Yapılarının Yeniden İşlevlendirilme Sürecinde Aydınlatma Tasarımı: Ankara Cer Modern Örneği, Istanbul, 2013, 79. Another claim was made by İbrahim Kekeç, the railway history writer of the *Kardelen* magazine, who also works at the State Railways Office of Press Counsellar. He says that the ateliers were built at the same time with the first station building in 1892, and were repaired and extended in the first years of the Republic.

[359] Semra Uygur and Özcan Uygur, "Cermodern Ankara Çağdaş Sanatlar Müzesi ve Güzel Sanatlar Galerisi", *Arredamento Mimarlık* (07-08), 2010, 115.Arredamento Mimarlık. Bernard Kennedy, "A Space to Breathe: Cer Modern", *The Guide Ankara*, 2010, 50.

atelier on the north was left as it used to be in the restoration project, forming the interior wall of this hangar building.[360]

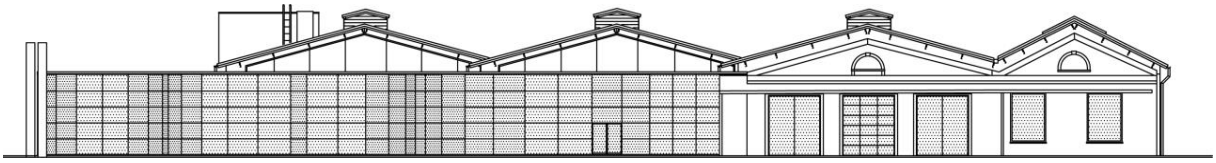

Figure 87 Rear facade of CerModern, hangar building on the right, atelier 3, and the glass wall covering other two ateliers. (Source: Uygur Mimarlık Archive)

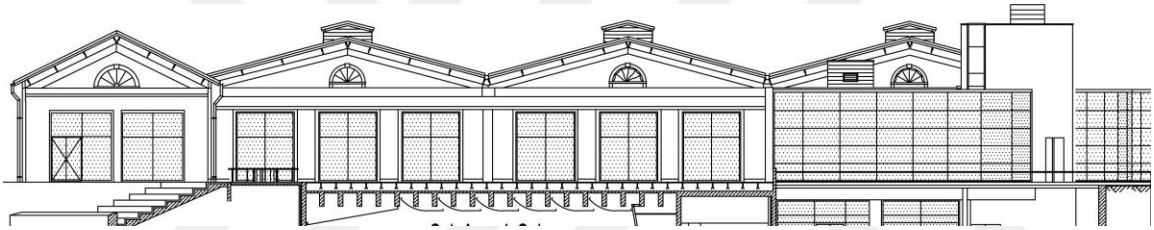

Figure 88 Front facade of CerModern, hangar building on the left, ateliers in the middle and the annex building on the right. (Source: Uygur Mimarlık Archive)

Figure 89 The three atelier buildings and the gates that the locomotives go through. (Source: Uygur Architects Archive)

[360] Sezer, "*Endüstri Yapılarının Yeniden",* 78. Information was obtained from Sezer's interview with Uygur Architects.

Figure 90 Second and third atelier buildings before the restoration. (Source: https://www.cermodern.org/hakkimizda.html)

Figure 91 Second and third atelier buildings, the hangar and the terrace during the restoration. (Source: https://www.cermodern.org/hakkimizda.html)

Figure 92 The atelier buildings before the restoration. (Source: https://www.cermodern.org/hakkimizda.html)

Figure *93* The gates and small window of atelier building. (Source: http://cdm21054.contentdm.oclc.org/cdm/compoundobject/collection/TKV/id/644/rec/2)

Figure 94 Front facade of old atelier building, masonry walls, gates and the small window. (Source: http://cdm21054.contentdm.oclc.org/cdm/compoundobject/collection/TKV/id/644/rec/2)

Figure 95 The exterior wall of the Atelier 3 which is the interior wall of the hangar building before the restoration. (Source: https://www.cermodern.org/hakkimizda.html)

Figure 96 The exterior wall of the Atelier 3 which is the interior wall of the hangar building before the restoration. (Source: https://www.cermodern.org/hakkimizda.html)

The atelier buildings were seen as important to be preserved for their architectural features that reflected the characteristics of their period—although they had a lower quality of workmanship than the station building as its service buildings.[361] They are representatives of the period of transformation from the Ottoman Empire to the Turkish Republic, and one of the rare examples of industrial heritage in Ankara.[362] The decision of the Ministry of Culture to preserve and re-function these buildings presented a significant potential for the transformation of the area.

[361] Sezer, "*Endüstri Yapılarının Yeniden",* 78.

[362] Özcan Uygur, "Vagon Bakım Atölyelerinden Çağdaş Sanat Galerisine", *Serbest Mimar* (04), 2009, 42.

Figure 97 The interior of the atelier building before restoration. (Source: Uygur Architects Archive)

Figure 98 The interior of the atelier building before restoration. (Source: Uygur Architects Archive)

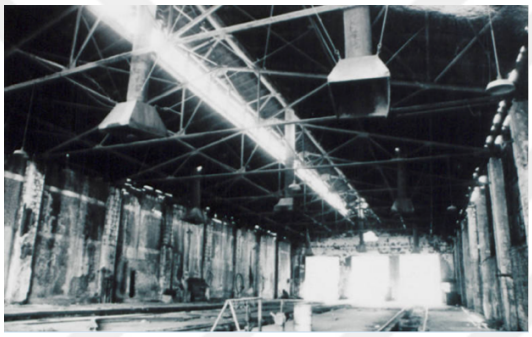

Figure 99 Interior of the atelier buildings depicting the roof and column details before the restoration. (Source: http://cdm21054.contentdm.oclc.org/cdm/compoundobject/collection/TKV/id/644/rec/2)

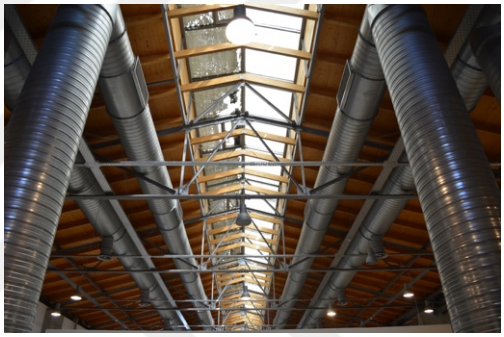

Figure 100 The roof and ventilation details. (Photo by the author)

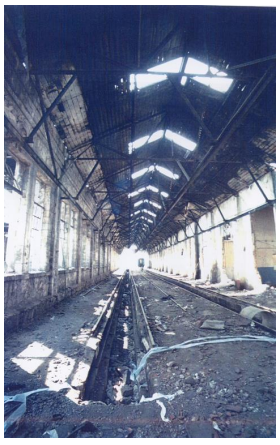

Figure 101 Hangar building, its roof and the rail tracks on the floor. (Source: Uygur Architects Archive)

Figure 102 Hangar buildings, and the rail tracks on the floor displayed behind the glass part. (Photo by the author)

With their new design, architects Semra and Özcan Uygur aimed to reflect the construction technologies, spatial concerns and contemporary ideas of their era.[363] A new curvilinear transparent glass wall covered the section of the two atelier buildings that were partially demolished. This application also provided the visual communication between the interior and the exterior where the railway tracks were left as visible in the southeastern of the buildings. The architects described this wall as a "bandage" that would unite the old and the new structures.[364] This glass façade both provided daylight to the newly created space behind the wall, and made the entrance, foyer and café located there perceivable as a whole. On this glass wall between the atelier space and the railway tracks, some plasterboards were applied on an iron construction since the sunshades designed in the project were not sufficient for light control.[365]

Figure 103 Damaged part of the atelier buildings near to the railway tracks. (Source: Uygur Architects Archive)

Figure 104 Damaged part of the atelier buildings near to the railway tracks. (Source: Uygur Architects Archive)

[363] Uygur, "*Vagon Bakım Atölyelerinden",* 43.

[364] Semra Uygur and Özcan Uygur, "Cer Modern Ankara Çağdaş Sanatlar Müzesi ve Güzel Sanatlar Galerisi", *Bülten*, (Ankara: TMMOB, 2010), 54.

[365] Sezer, "*Endüstri Yapılarının Yeniden",* 93.

Figure 105 The curvilinear glass wall and the sunshades covering the Atelier 1 and 2. (Photo by the author)

Figure *106* The curvilinear glass wall and the sunshades covering the Atelier 1 and 2. (Photo by the author)

The transformation project for CerModern preserved some parts of the railroad tracks on the floor in several spaces in the terrace and the exhibition places within the old atelier buildings and conserved their exterior walls.[366] All the atelier buildings, including the hangar, were masonry constructions and had steel roof structures that were left as exposed in the interior of the new design, and the roof windows were used for the illumination of the spaces. The buildings also had large windows since they were designed as industrial structures where light was required.[367] In addition, their former doors were used to serve as windows of the new construction. The wooden terrace of the display area is located on the rail tracks, through which the old locomotives and wagons used to enter to and exit from the doors of the ateliers.[368]

The masonry facades of the three atelier buildings were preserved in their original condition and strengthened with similar materials where necessary. The small

[366] Aykaç, Şahin Güçhan, "*Evaluating Adaptive Re-Use*", 390.

[367] Sezer, "*Endüstri Yapılarının Yeniden",* 82. The roof is at the height of 10,43 meters and was covered with brick to provide better protection with the new design. Also, some concrete columns were added to support this roof.

[368] Ibid., p.86.

windows above the eye level were also kept as they used to be.[369] The side facades of the fourth hangar building were covered with corrugated aluminum plates and the front and rear facades were painted in grey, differently from the other buildings. With the locomotive displayed in front of this hangar building and with all the structure exposed, CerModern reflects the industrial spirit of the area. Also, one of the main characteristics of the building, the use of exposed concrete, can be seen both on the exterior and interior walls of the annex building. It can be said that the architects of the building employed the modernist style of brutalism that became initially popular in the 1950s, which mainly aims manifesting an expressive articulation of mechanical and structural elements.[370] With its open-layout plan, large windows that blur the boundaries between the interior and exterior while providing maximum illumination, the flat roof and the technical elements such as the steel load bearing elements, the elevator within the glass cabinet, and the air conditioning features, the building can be regarded as modernist and brutalist.[371] While continuing the modernist legacy of the twentieth century, such features also reflect the architectural vocabulary of the 1990s that brought more vibrant and dynamic architectural productions into the stage due to the increasing range of materials and technologies.[372] It is also possible to evaluate the building within the context of architectural production in Turkey between 1980 and the 2000s. The liberal economy approach of the period also had its effects on the culture and architecture with such developments as the introduction of imported materials, and better integration with the international context. Such changes resulted in following contemporary international trends, which incorporated the experiments with free forms,[373] as also exemplified in the case of the design of CerModern.

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[369] Ibid., p.86.

[370] Kenneth Frampton, *Modern Architecture, A Critital History*, (New York, Toronto: Oxford University Press, 1980), 265.

[371] Paolo Favole, *The Story of Modern Architecture*, (London, New York: Prestel, 2012), 48.

[372] Hasol, *"20. Yüzyıl Türkiye",* 216.

[373] Alanur Kurtkan, "1980 Sonrası Türkiye Mimarlığı'nda Söylem", (Master's thesis, ITU, 1998), 13. For further information about the architecture after the 1970s, see: C. Abdi Güzer, Alım Erdemir,

Figure 107 The glass façade of the annex building, and the entrance from the service way on the basement. (Photo by the author)

Figure 108 The aluminum façade of the hangar building. (Photo by the author)

Figure 109 Front facade of the hangar building. (Photo by the author)

Figure 110 Rear facade of the hangar building and Atelier 3. (Photo by the author)

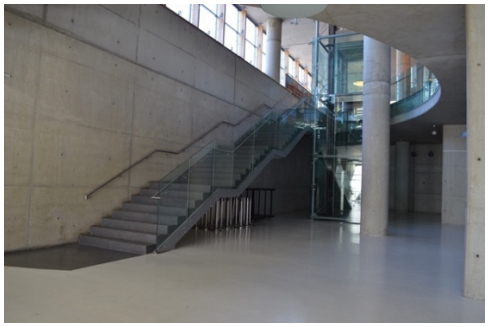

Figure 111 The stairs and lift connecting the ground and basement floors with a curvilinear opening. (Photo by the author)

eds. *70 Sonrası Mimarlık ve Tartışmalar*, (Ankara: Mimarlar Derneği 1927, 1996) and Tansel Korkmaz, ed. *Architecture in Turkey around 2000: Issues in Discourse and Practice*, (Istanbul: Mimarlar Odası, 2005).

The spatial organization of CerModern allows various exhibitions and events to be held inside and outside. Although the site plan describes the buildings as separate entities from each other, their interior areas are connected to provide the flow of movement inside the building. The organization in the annex building was configured in the basement floor and the ground floor, which were also connected to the converted atelier buildings.

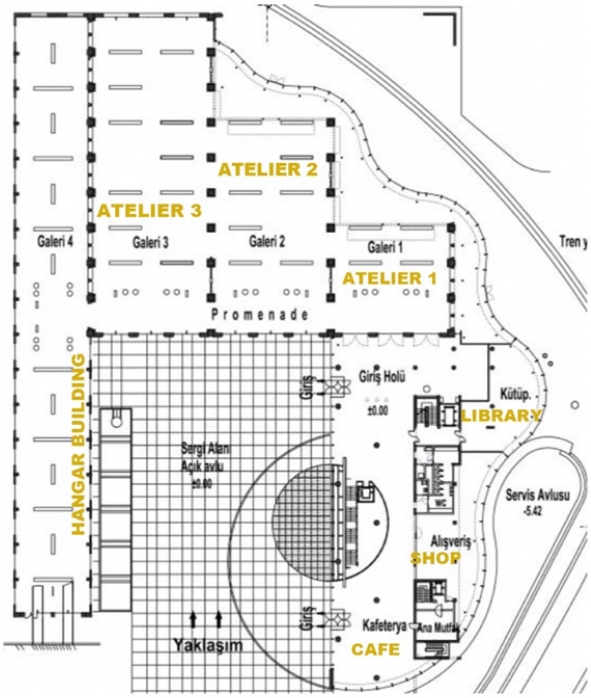

Figure 112 Plan scheme of the ground floor of CerModern, named by the author. (Source: Uygur Mimarlık Archive)

Figure 113 The passage from the entrance hall to the Atelier 1, 2019. (Photo by the author)

Figure 114 The passage from Atelier 3 to the hangar building, 2019. (Photo by the author)

The temporary exhibition space on the basement floor defined by the curvilinear exposed concrete wall is illuminated through the 130 sqm glass ceiling, which also constitutes a part of the floor of the terrace. It can be said that another relationship between the interior and the exterior of the building was provided in this way while also taking natural daylight to the basement floor.

Figure 115 The foyer and the offices on the basement floor. (Photo by the author)

Figure 116 The hub space, foyer and restrooms on the basement floor. (Photo by the author)

The total space of CerModern is 11.500 sqm that hosts a temporary exhibition gallery, a museum shop, artist residents' studios, an auditorium, a foyer, a terrace and a café. On the ground floor, the galleries, the museum shop, the cafe, the vestibule and the restrooms are located. The basement floor, reached by the lift or the stairs, consists

of the foyer, artists' studios, spaces for kids and an auditorium. The auditorium has 360 people capacity and is equipped with professional acoustic and lightening installations that enable the space to be used for conferences, screenings and seminars. The museum also has a 2320 sqm open car park in front of entering the 2400 sqm terrace, providing a flexible open space for different events.

Figure 117 The auditorium on the basement floor of CerModern, 2019. (Photo by the author)

Figure 118 The foyer area in front of the auditorium, opening to the service area, 2019. (Photo by the author)

Differing from other railway related museums within the same area, CerModern, as the first contemporary art center of Ankara, was designed to host temporary art exhibitions, live performances, galas, product launching, and meeting and cocktails.[374] Its foyer was designed as a functional and flexible space of 400 sqm, reflecting the modern character of the additional building with its exposed concrete walls, glass covered ceiling and curvilinear lines. As such, in line with the approach of the late twentieth century places of display, CerModern stands as an important example of not a traditional museum but a contemporary art center in Ankara, owned by the Ministry of Culture and managed by the non-governmental organization of the Association of Turkish Travel Agencies (*Türkiye Seyahat Acentaları Birliği*-TÜRSAB).

[374] https://www.cermodern.org/services.html

Figure 119 The glass part of the floor of the terrace, 2019. (Photo by the author)

Another item of the history of Ankara, the Nymphs *(Su Perileri)* statue with its fountain, is exhibited in the garden of CerModern. It is a bronze statue that was brought from Italy by the mayor (*şehremini*) Asaf Bey in 1924 and located in Hacettepe Park. The statue was moved to different places including Kızılay Square, the area that is Youth Park today, Hacettepe Park again, and Tandoğan Square (in 1960s). Then, in 1992, it was temporarily moved to the depot of the Parks and Recreation Directorate of the Municipality (*Belediye Park ve Bahçeler Müdürlüğü*) during the construction of the Ankaray station at Tandoğan Square. It was restored by the sculptor Metin Yurdanur in 2008 and placed in the garden of CerModern.[375]

[375] https://www.cermodern.org/hakkimizda.html

Figure 120 The Nymphs (Su Perileri) statue in the garden of CerModern, 2019. (Photo by the author)

The other buildings within the railway area represent different historic layers of the architecture of the city, and the same is applicable for CerModern itself since it provides a layering between the old and new structures.[376] All the interventions made on the existing atelier buildings, such as new technical features, columns, beams etc., were interpreted as a part of the exhibition themselves and stand out among the historic structures, representing the turn of the twentieth century architecture as united with the architecture of earlier periods.[377]

The museum as an institution had emerged as a space to collect and exhibit the pieces, but in time it obtained sociological and pedagogical roles, being reconfigured in a more "modern" understanding. Research about the repair and maintenance of items, and the rules and conditions to store and display them, started to emerge as a side product of this change.[378] The "modern" museums began to include virtual, touchable

[376] Uygur, "*Vagon Bakım Atölyelerinden*", 43.

[377] Uygur, "*Vagon Bakım Atölyelerinden*", 43.

[378] Vedat Keleş, "Modern Müzecilik ve Türk Müzeciliği", *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi,* vol.2, 2003: 1-17.

or mobile exhibitions that used the technology of the day to convey its message to the visitors. This kind of museums started to not only display the objects but also to educate the society by acting as a cultural hub with spaces such as libraries, meeting rooms, laboratories etc.[379] The museums examined here can be evaluated in this frame: While the Atatürk House and Railway Museum, and Railway Museum and Art Gallery were created from the mid-20th century onwards as spaces to show a more conventional characteristics where all the objects would be displayed on tables and walls or in glass boxes without providing an interaction with visitors with technological means such as screens or digital displays, CerModern, as an art center, not a conventional type of museum, of the turn of the 20th century, was designed to provide space for events and mediums to be in interaction with visitors.

Figure 121 An open-air movie screening event in the terrace of CerModern, 2019. (Photo by the author)

[379] Ibid., 8.

CHAPTER 4

CONCLUSION

This study aimed to undertake a comprehensive analysis of the formation and the transformation of the railway area in Ankara from the city gate into a cultural node of the city from the late 19th to the late 20th century, and the related transformation of the historic buildings in the area from places of transportation into places of display, namely the Atatürk House and Railway Museum (1964), Railway Museum and Art Gallery (1990), Open-Air Locomotive Museum (1991) and CerModern (2000).

The arrival of the railway in Ankara in 1892 changed the fate and role of the small Ottoman city of Ankara by firstly making it the administrative center of the War of Independence, and then the capital of the newly founded state, the Turkish Republic, in 1923. From that day on, the industrial area of Ankara began to be shaped in accordance with and around the railway. This study aimed firstly to understand the shaping of the area that started with this prominent step and went on through different city plans and design approaches, and then secondly, to illustrate its transformation through the history of the display places in the area in relation to their positions in the approaches of display as well as the approaches to the railway heritage in the country in the second half of the 20th century.

The railway area in Ankara was the gate of the city that not only welcomed and saw the visitors off but also acted as one of the most important public spaces of the city in the early Republican period. The area played a role in the construction, distribution and representation of the new identity of the new state in its capital city with the buildings in the area that reflected the style of the period and with the facilities that it provided by the station, casino and the public square. The introduction of the new transportation means such as the highways and airways, and the construction of

buildings of highway and airway transportation in other parts of Ankara, caused the area to lose its function as the main gate of the city in time; nonetheless, it continued to function as one of the important places of transportation in the city. In addition, the area was a part of the industrial region of Ankara. The transformation of the buildings in the area into places of display, starting in the 1960s, affected the changing character of this region.

In order to evaluate the transformation of the places of transportation into places of display, it was essential to understand the development and character of the museums in the country from the late Ottoman to the Republican period. The museum practice started in the 18th century in the Ottoman Empire with the intention of collecting and storing some historic items and presents to the sultan; yet, the establishment of the Magazine of Antiquities *(Mecmua-i Asar-i Atika),* renamed as the Ottoman Imperial Museum *(Müze-i Humayun)* in 1869, in the Church of Hagia Irene in 1846, and the construction of a new building for the museum in 1891, constituted the initial examples of modern museum practice in the imperial period. After the establishment of the Republic, the museums gained more importance since they were seen as mediums to educate the people about their national history. With such a nationalist ideology of the new regime, the museums of the period mostly displayed ethnographical and archaeological items. The collections in this period were mostly exhibited in the converted buildings that were emptied after the abolishment of some religious institutions of the empire, with only few examples of new buildings designed as museums such as the Ethnography Museum in Ankara opened in 1930. The increase in the number of museums continued until the 1950s when it slowed down due to the changing political context. Although the establishment of museums accelerated again after 1960, most of the museums were still in character of storages, but there also occurred an increase in the number of buildings designed as museums. The 1970s were important in terms of the inclusion of cultural concerns in the development plans of the state, the opening of art and sculpture museums and private galleries, and the establishment of the Ministry of Culture. During the 1980s, the liberal economic policies were reflected in cultural life, and the number of private

museums increased in this period, slowly substituting the exclusionary role of the state in the establishment of museums in the previous decades. The cultural field during the 1990s, on the other hand, started to be better connected to the developments in the international context. In this period, instead of the conventional type of museums with static and didactic exhibitions, there emerged also in Turkey places of display with an interactive and participatory character, also using new technologies.

The re-use of railway heritage with new public functions and especially as museums was also studied in order to understand the similar transformation of the buildings in the Ankara railway area. Starting in the 1970s in the world and in the 1990s in Turkey, industrial heritage was regarded as part of cultural heritage and started to be conserved and re-used. As exemplified by different applications through the country, railway buildings also turned into places of new public and cultural functions such as educational campuses, cultural centers, workshop and interaction spaces as well as museums.

The buildings in the Ankara railway area constitute examples of such a transformation from places of transportation, i.e. a station building and buildings related to the railways, into places of display, i.e. museums and an art center. These cases illustrate both the transformation history of the urban context in which they are located, and the changing practices of display in the country through the second half of the 20th century. As being transformed in the 1960s and the 1990s, the first two museums with similar permanent collection about the history of railways, represent the concerns of their periods such as the memory of the founder of the country, Atatürk, in the 1960s, as well as the importance given to the industrial heritage in the 1990s. In line with the museum practice of their periods, these railway museums were established to employ a conventional way of static and didactic display of physical items, documents and artefacts within glass cabinets, on the walls or on the tables. The open-air museum, as well, exhibited the locomotives in a conventional way that did not involve the contemporary technologies such as digital screens, interactive

installations or mobile engagements. CerModern, not classified essentially as a conventional museum but as an art center, exemplifies the changing practice of display at the turn of the 20th century with its temporary exhibitions involving different technologies of the era, hosting curated art exhibitions, and having spaces of different functions such as a library, art ateliers, a café and a shop. With the contemporary annex building, it also differed from the other examples examined that were established in the buildings as they had originally been constructed, with minor interventions on their physical spaces.

Thus, the transformation of the buildings in the Ankara railway area from places of transportation into places of display presented a significant case to understand the changes in the urban context, the approach to industrial heritage and the practice of display in Turkey during the 20th century. The case has become more significant to be understood in the face of the continuing interventions in the area that damage its meaning and role in the public space and social life of Ankara.

The interventions initially started in 2008 by the construction of a large boulevard in front of the station building, which destroyed the public character of this open space. The more significant intervention was the construction of the new high-speed train station in the western part of the old traisn station. The new station building profoundly changed the urban configurations and spatial relations of the station complex by dominating with the scale of its mass the existing historical buildings, including the old train station as well as the Atatürk House and Railway Museum and the Railway Museum and Art Gallery. The construction of a huge new station building extended on the site of the Open Air Locomotive Museum and thus caused it to be closed in 2013. With the opening of the new station in 2016, the old station building, which is a representative architectural and social node[380] of Ankara, became out of use, and started to function merely as a passage to the new building. Recently,

[380] The public space of the train station was the significant site of many events and social memories that were defining the history of the Republic from the early 1920s when president Atatürk resided there to 2015 when the most fatal terrorist attack in the country took place in front of the building.

the decision about the transfer of the use of many buildings in the railway area, including the train station itself, to a private university, triggered questions about the future of the area.[381] In this connection, the Railway Museum and Art Gallery was also closed in 2018, and its future use is still not clear.[382] Among the cases examined in this study, the Atatürk House and Railway Museum keeps functioning, and CerModern still constitutes one of the most important cultural centers of the city. However, contemporary interventions could continue to further challenge the railway area's original public identity as well as its place in collective memory of not only the citizens of Ankara but also unnumbered visitors of the buildings in the area, either those places of transportation or of display.

The processes of the formation of the railway area in Ankara as the city gate and its suggested transformation into a cultural node of the city were supported by the city plans implemented through the 20th century, and the area remained through these processes as a significant public space of the capital city of Ankara. The analysis of this study has shown that the original public identity of the buildings in the area as places of transportation also continued with their transformation into places of display. It is also important to note that the public ownership of the area continued through this process, as the Atatürk House and Railways Museum, the Railway Museum and Art Gallery and the Open-Air Locomotive Museum were established and managed by the State Railways while CerModern was established by the Ministry of Culture and its management was given to non-governmental organization of the Association of Turkish Travel Agencies (*Türkiye Seyahat Acentaları Birliği*-TÜRSAB). In this connection, it should also be noted that the buildings in the area

[381] According to a protocol signed between the Housing Development Administration of Turkey (TOKİ), the Ministry of Finance, and the State Railways, some parts of the railway area including the public housing, nursery and the II. Operation Directorate building (1928) were transferred to the use of the Medipol University on April 13, 2018. https://www.haberler.com/tcdd-nin-tarihi-binasi-medipol-e-verildi-iddiasi-12282581-haberi/

[382] The building of the Railway Museum and Art Gallery was also transferred to the Housing Development Administration of Turkey (TOKİ) in May 2018. http://www.mimarlarodasiankara.org/index.php?Did=9593

owned by the State Railways were designed, maintained and converted by the architects of the institiution,[383] demonstrating the importance given to these buildings from the design stage through their lifespans.

On the other hand, it is possible to come to the conclusion that, although museums were established in some of the buildings in the railway area, and the aim was to turn the area into a cultural node of Ankara, a transformation that successed in the formation of an integrated public cultural space by providing the relations between the buildings and the open spaces around them, was not realized. One of the architects of CerModern, Semra Uygur, also stated that the idea while transforming the ateliers into CerModern was not to create a museum in relation to other museum buildings in the area but to create an individual art center.[384]

Nonetheless, the history of the transportation buildings transformed into places of display in the area is worthy of analysis as they were established in ways that represented the characteristics of the display approaches of their times, also giving clues about the history of political and social contexts of their periods of establishment. Although the transformation of the area is not a total museumification, the fact that these buildingswere converted into places of display, albeit individually, provided the continuous use of the area for public and cultural functions. It is hoped that the analysis of the transformation of the railway area, the significant public place of Ankara, during the 20th century will provide a basis for its further transformations in ways that will conserve its character and meaning in collective memory.

[383] These include Süha Esen (Ankara Hotel), Şekip Akalın (the Station), Bedri Uçar (State Railways General Directorate), Lale Sabutay, Ayşe Kayserilioğlu and Şule Sezginalp (Atatürk House and Railway Museum, and Railway Museum and Art Gallery).

[384] Interview conducted by the author with Semra Uygur, October 2, 2019.

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APPENDICES

APPENDIX A: TURKISH SUMMARY/ TÜRKÇE ÖZET

Bu çalışma Ankara demiryolu bölgesinin 19. yüzyıl sonundan 20. yüzyıl sonuna kadar oluşum, gelişim ve dönüşüm sürecini incelemektedir. Bu amaçla, bölgenin bir ulaşım odağından bir kültürel odağa dönüşümü ve bölge içinde kentin endüstri mirasının bir kısmını oluşturan bazı tarihi yapıların sergi mekânlarına dönüştürülmesi sürecinin detaylı bir analizi yapılmıştır.

Griş bölümünden sonra Ankara Demiryolu Bölgesi'nin 19. yüzyıl sonundan geç 20. yüzyıla kadarki dönüşümü anlatılmış, demiryolunun kente gelişi ve sonraki etkilerini anlamak amacıyla Osmanlı İmparatorluğu'ndan Türkiye Cumhuriyeti'ne demiryollarının tarihi incelenmiştir. Bu bölümün ikinci kısmı iki parçaya ayrılarak ilk olarak bölgenin bir kent kapısı olarak şekillenişi, sonrasında 20. yüzyılın ikinci yarısında kültürel bir odağa dönüşmesi süreci anlaşılmaya çalışılmıştır. Daha sonra alanda kurulacak olan müzelerin tarihi ve kavramsal arka planını anlamak adına endüstri mirası ve demiryolu mirası kavramları ile demiryolu mirası kapsamındaki yapılarının müze olarak yeniden kullanımı incelenmiştir. Alandaki müzelerin incelenmesine geçilmeden önce Osmanlı'dan Cumhuriyet'e müzelerin oluşumu, dönüşümü ve sosyal, siyasi ve ekonomik hayat etrafında şekillenişi ele alınmıştır.

Son olarak, bu çerçeve dahilinde, alanda sergi mekânlarına dönüştürülen tarihi yapılar, Atatürk Evi ve Demiryolu Müzesi (1964), Demiryolu Müzesi ve Sanat Galerisi (1990), Açık Hava Lokomotif Müzesi (1991) ve CerModern (2000), detaylı olarak incelenmiştir.

Taşımacılık tarihinin en önemli gelişmelerinden biri olan demiryolunun Osmanlı İmparatorluğu'ndaki ilk inşası 19. yüzyılın diğer gelişmeleriyle birlikte 1851 yılında

başlamıştır. Önemini Cumhuriyet yıllarında da korumaya devam eden demiryolu, demiryollarının millileştirilmesi, yeni hatların inşası ve Türkiye Cumhuriyeti Devlet Demiryolları gibi çeşitli yönetimsel kurumların kurulmasıyla gelişimini sürdürmüştür. Bu dönemde demiryolu yalnızca bir ulaşım biçimi değil ayrıca yeni yönetimin devrimci ideallerini yurdun her köşesine yaymakta bir araç olarak görülmüştür.

Demiryolunun 1892'de Ankara'ya ulaşması, kentin 20. yüzyıl sonuna kadar devam edecek olan dönüşüm sürecini başlatmıştır. Bu geniş dönemde, şehir için kurgulanan planlar ve tekil projeler kentin ve binalarının yalnızca mekânsal ve fiziksel şartlarını değil, onların kent içindeki işlevini ve anlamını da değiştirmiştir.

Bu çalışmada, kuzeyde Talatpaşa Bulvarı, güneyde Celal Bayar Bulvarı, batıda Kazım Karabekir Caddesi ve doğuda Atatürk Bulvarı ile sınırlandırılan alan Ankara Demiryolu Bölgesi olarak tanımlanmıştır. İnşasının başladığı dönemde neredeyse boş olan alandaki ilk yapılar, sonrasında istasyon binası olarak kullanılacak olan Direksiyon Binası ve 1937 yılında yeni garın inşası sırasında yıkılacak olan ve o zamana kadar üst katı demiryolu müdürünün evi ve alt katı bilet ofisi, bekleme salonu ve bürolar olarak kullanılacak olan iki katlı istasyon binasıdır. Ayrıca, 1924-25 Lörcher Planı ile Cumhuriyet döneminin planlı gelişim periyodu başlayana kadar bu bölge çeşitli küçük ölçek endüstriyel yapılar, atölyeler ve fabrikaların inşasıyla şekillenmiştir. Sonrasında 1932-1939 arasında uygulamaya konan Jansen Planı ile bu alan kentin endüstriyel demiryolu bölgesi olarak belirlenmiştir. Bu esnada Ankara Otel (1924), 2. İşletme Müdürlüğü (1928), Yeni İstasyon ve Gazino (1937) ve Devlet Demiryolları Genel Müdürlüğü (1938-41) yapılarının inşasıyla bölge kentin önemli bir kamusal alanı olarak şekillenmeye devam etmiştir. Kentin ve endüstriyel bölgenin gelişimi bölgedeki ana müdahalelerden biri olarak manevra hatlarının kaldırılmasını öneren bir kent planının Nihat Yücel ve Raşit Uybadin tarafından önerilmesine kadar Jansen Planı çerçevesinde devam etmiştir. 1980'lerde alanın büyük bir kısmı Atatürk Kültür Merkezi Projesi'nin bir parçası olarak atanmış ve bu projeye göre bazı yapılar buradan kaldırılmıştır. Bölge, 20. yüzyılın ikinci yarısında karayolu ve havayolu gibi

yeni ulaşım yollarının gelişmesi ve bölgedeki müdahale ve dönüşümlerle hem mekânsal ve işlevsel hem de kent içindeki anlamı ve kullanımı açılarından değişim göstermiştir. Alandaki demiryolu ile ilişkili bazı yapıların müzelere dönüştürülmesi, bölgenin sergi mekânları içeren bir kültürel odağa dönüşmesinde önemli rol oynamıştır.

Temel olarak 18. yüzyılda İngiltere'de başlayan Endüstri Devrimi, ilerleyen yüzyıllarda dünya genelinde bir etki yaratmış ve buna bağlı olarak teknolojik, ekonomik ve sosyal gelişmeleri de değiştirmiştir. Endüstri sonrası diye anılan yirminci yüzyılın ikinci yarısında ise, çağdaş teknolojik gelişmelerin sonucu olarak bazı yapıların işlevini kaybetmesi ve değişen kentsel bağlam sonucu endüstri mekânları belirgin bir değişim geçirmiştir. Bu mekânlar işlevsiz kalmaları sonucu 1970'lerden itibaren kültürel mirasın bir parçası olarak kabul edilmeye başlamışlar ve bu kaygı 1980'lerde endüstriyel alanları da dahil edecek biçimde genişlemiştir. Sonrasında, bu yapı stokunun değeri hakkında kamusal bir bilinç yaratmak ve bunlarla ilgili düzenlemeleri yapmak adına çeşitli organizasyonlar ve kurumlar oluşturulmuştur. Uluslararası Endüstri Mirasının Korunması Komitesi (TICCIH), Avrupa Endüstri Mirası Rotası (ERIH) ve DOCOMOMO bu organizasyonlara örnek olarak verilebilir.

Yirminci yüzyıl sonuna doğru Avrupa'da endüstri mirası ile ilişkili çalışmaların sayısı artarken, 1990'larda doğalgaz kullanımının başlaması ile işlevsiz kalan havagazı fabrikaları ve bunların yıkımı Koruma Kurulu'nun gündemi haline gelmiş ve Türkiye'deki endüstri kompleksleri hakkındaki farkındalığı tetiklemiştir. Bu yapıların anıtsal ölçekleri ve değerlerinin yanısıra kent içindeki konumları, kolektif bellekteki ve kent kimliğindeki yerleri, yapıların yıkımına karşı kolektif bir direnişi ve böylelikle başka endüstriyel yapılar hakkında da oluşmaya başlayan bir bilinci doğurmuştur.

Kentlerin dönüşümü ve değişen teknolojiler sonucu işlevsiz kalan endüstri mekânları bu yapı ve kompleksleri korumak adına farklı işlevlerle kullanılmaya başlanmıştır.

İşlevsel ihtiyaçları karşılamak için inşa edilen endüstri yapı ve alanları, bu dönüşümler sonucunda ciddi bir temsil gücü ve sembolik değer kazanmışlardır. Kendi dönemlerinin kültürel değerlerini yansıtmadaki güçleri, kent içindeki konumları ve fiziksel nitelikleri nedeniyle bu yapılar korunmaya değer bulunmuş ve müze gibi kamusal alanlara dönüştürülmüşlerdir. Demiryolu alanlarının ve yapılarının müze olarak yeniden kullanılması pratiği York Milli Demiryolu Müzesi (1975) ve Paris Orsay Müzesi (1986) gibi kurumlarla örneklenebilir.

Tarihi yapıların uyarlanarak yeniden kullanımı Osmanlı İmparatorluğu'na dayanan bir geçmişe sahip olmakla birlikte Türkiye Cumhuriyeti'nin kuruluşundan sonra da devam etmiştir. Türkiye'de bazı endüstri yapıları temel olarak geç 1980'lerde başlayarak kültürel merkezler olarak yeniden programlanmıştır. Demiryolu yapılarının içinde veya yakınında kurgulanmış olan çeşitli demiryolu müzeleri Eskişehir, İstanbul, İzmir ve Sivas gibi kentlerimizde bulunmaktadır. Ankara Demiryolu Bölgesi ve içindeki yapılar da 20. yüzyıl boyunca çeşitli dönüşümlerin öznesi olmuştur.

Osmanlı İmparatorluğu'nda ilk müzenin ortaya çıkışı 1730 yılında Aya İrene Kilisesi'nin Dar'ül Esliha'ya dönüştürülmesine dayanır. Yine kiliselerin dönüştürülmesiyle elde edilen başka sergi mekânları bu gelişmeyi takip etse de bu yapıların teknik olarak müze olarak adlandırılması Mecmua-i Asar-ı Atika'nın isminin 1869 yılında Müze-i Hümayun olarak değiştirilmesiyle başlar. Bu alanlarda gerçekleştirilen müze pratiği, çoğunlukla arkeolojik buluntular ve sultana gelen hediyelerden oluşan koleksiyonu kamusal bir sergileme amacı ya da bilinçli bir koruma çabası gütmemektedir.

Müze pratiği, kendisine yüklenen yeni bir ulusal kimliği inşa ve temsil etme ve ayrıca toplumu eğitme işlevleriyle birlikte Türkiye Cumhuriyeti'nin kuruluşundan itibaren önem kazanmaya başlamıştır. Cumhuriyet, müze elde etmenin ilk yolu olarak eski imparatorluk dönemine ait işlevlerini kaybederek boş kalan yapıları dönüştürmüştür. 1920'de Eski Eserler Müdürlüğü'nün kurulması, 1930'da Ankara Etnografya

Müzesi'nin ve 1934'te Ankara Sergi Evi'nin açılması ve ayrıca 1935'te Türk Tarih Kurumu'nun kurulması ve 1950'lere kadar halkevlerinin yürüttüğü çalışmalar ülkedeki müzecilik çalışmalarının önemli basamaklarını oluşturmuştur. Yirminci yüzyılın ilk yarısı, yeni müzelerin açılması ve koleksiyonlarının gelişimi bakımından önemli bir dönem olarak kabul edilebilmektedir.

Müze sayısındaki artış 1950'lerde değişen hükümet ideolojileri nedeniyle yavaşlamasına karşın bu dönemde sanat galerilerinin açılmaya başlaması ve 1956 yılında Uluslararası Müzecilik Konseyi Türkiye Milli Komitesi'nin (ICOM) oluşturulması bu dönemdeki önemli adımlar olarak görülebilir.

1960 askeri müdahalesini takip eden dönemin daha demokratik ve özgürlükçü karaktere sahip anayasası, eserleri yalnızca toplayan ve koruyan değil ayrıca onları topluma ulaşmak ve onu eğitmek için sergileyen müzelerin açılışına olanak sağlamıştır. Bu dönemde hazırlanan yeni anayasaya ve yönetim gücünün yeni yaklaşımına göre tüm topluma iş imkânı sağlamak, insan haklarını ulaştırmak ve ekonomik ve sosyal anlamda eşitlik sağlamak hedeflenen konuları oluşturmaktaydı. Bununla ilişkili olarak kültürel hayat ve kamusal refah bir öncelik haline gelmişti. 1963'ten sonra yürürlüğe giren planlı ekonomi döneminde hazırlanan kalkınma planlarında kültürel politikalara da yer verilmeye başlanmıştır. Bu ve benzeri girişim ve uygulamalar 1960'ların sonuna yaklaşırken toplumun yapısını tarım odaklı bir kitleden endüstri sektörü çalışanlarına doğru değiştirmeye başlamış ve çalışan sınıf ve burjuvazi gibi sosyal sınıflar oluşturmuştur. Bu durum kentlere göçü ve dolayısıyla gecekondulaşma gibi sorunları beraberinde getiren hızlı bir kentleşme sürecini beraberinde getirmiştir. 1950'lerde başlamakla birlikte bu dönemde artan milliyetçi anlayışla birlikte Atatürk'ün Kurtuluş Savaşı sırasında kaldığı ve karargâh olarak kullandığı, ayrıca Cumhuriyet'in erken yıllarında konuk olduğu evler müze evler başlığı altında Atatürk Evi olarak kurgulanmış ve kamuya açılmıştır. Ayrıca değişen toplum karakteri ve kültür politikaları bu dönemde yeni müzelerin açılışını desteklemiştir. 1971 yılında bugünkü ismi Kültür ve Turizm Bakanlığı olan Kültür Bakanlığı'nın kurulması 1970'te ikinci bir darbeyi beraberinde getiren siyasi

istikrarsızlığın ardından kültürel gelişmeler anlamında önemli bir adım sayılabilir. 1960-1980 döneminde müze olarak tasarlanan yapıların dönüştürülerek elde edilen müzelerin sayısını geçtiği söylenebilir. Bu dönemde inşa edilen müzeler ve diğer kültür yapıları özgürlükçü ve demokratik bir karaktere sahip olan 1961 anayasasıyla ilişkilendirilebilir. Bu dönemde müzeler, yüzyılın ilk yarısında açılan müzelerden farklı olarak yalnızca milli bir kimliğin inşası ve temsili amacıyla değil, topluma ulaşmak ve onu eğitmek amacıyla açılmaya başlanmış, sahip oldukları koleksiyonları korumakla kalmayıp sergilemekle de ilgilenmişlerdir. Bu yıllarda müze sayısındaki artışın bir nedeni de ilk defa turizm endüstrisinin gündeme gelmesi olarak görülebilir. Temel koleksiyonlar hala arkeolojik ve etnografik materyallerden oluşmakla birlikte bu dönemde çeşitli illerde ev müzeler de açılmıştır. Ülkenin kültür hayatı, dolayısıyla da müzecilik anlayışı politik ve ekonomik gelişmelere göre şekillenmeye devam etmiştir. 1980 darbesiyle birlikte gelen ekonominin özgürleşmesi, meclisin büyüklüğü, seçimlerin biçimi ve insan haklarına verilen önemdeki değişimler hem müzelerin sayısında hem de çeşitlerinde artışa neden olmuştur. 1990'larda da geleneksel sergileme yöntemlerini benimsemeye devam etmelerine rağmen yeni kültürel alanlar olarak müzelerin açıldığından söz etmek mümkündür. Ekonomideki özgürleşme kendisini özel müzelerin kuruluşuyla göstermiştir. Ayrıca, 1989 yılında Yıldız Teknik Üniversitesi'nde müzecilikle ilgili bir yüksek lisans programının açılması ve onu takip eden Gazi ve Koç üniversiteleri de bu alanda akademik anlamda atılan adımlar olarak görüleblir. Sanal müzeler, açık hava müzeleri gibi yeni müze türlerinin yanında, katılımcı deneyimlere imkân sağlayan, yerel sanatçıları uluslararası ortamla buluşturan ve kafe, mağaza, sinema gibi farklı işlevleri de bünyesinde barındırarak müzeyi daha fazla zaman geçirilen kamusal bir alan haline getiren, çoğunlukla özel sektör yatırımıyla kurulmuş pek çok müze 1990'ların durumunu özetlemektedir. Ayrıca, 2000'lere gelindiğinde küratörü serginin ayrılmaz bir parçası olarak kabul eden ve sosyolojik ve kavramsal sergileri de barındıran sergi mekânlarının açılışından söz etmek mümkündür.

Ayrıca 1980 askeri müdahalesi sonrası değişen politik ortam ve ekonomi de müze sayısının artışında ve özel müzelerin açılmasında rol oynamıştır. Böylelikle, 20.

yüzyılın ikinci yarısında Türkiye'deki müzelerin sayısındaki artıştan, sergilenen eserlerin çeşitlenmesinden ve müze anlatısının değiştiğinden bahsetmek mümkündür.

Yirminci yüzyılın ortasına kadar kentin ana kapısı olarak şekillenen Ankara Demiryolu Bölgesi, içerisindeki çeşitli yapı ve alanların demiryolu müzelerine dönüştürülmesi sonucunda Türkiye müzecilik tarihi içinde yer almaya başlamıştır. Alandaki ilk müze, 1964 yılında Direktör Evi'nden (1892) Atatürk Evi ve Demiryolları Müzesi'ne dönüştürülen yapıdır. Bu tarihi yapı iki ayrı müze türünü bünyesinde barındırmaktadır. Kütlesi, yapım tekniği, dekorasyonu ve mimari ögeleriyle döneminin üslubunu yansıtan bu yapının üst katında Atatürk'ün burada kaldığı dönemdeki mekân kurgusunu, mobilya ve eşyaları olduğu gibi koruyarak sergileyen bir ev müze ve alt katında ülkenin demiryolu tarihinden çeşitli ögeler bulunduran bir demiryolu müzesi kurgulanmıştır. Alt kattaki odalarda cam kabinler içerisinde, duvarlarda ve masa üstlerinde sergilenen çeşitli belge, eşya ve eserler ülkenin demiryolu tarihine ışık tutarken sergileme biçimleriyle de dönemin müzecilik anlayışını yansıtmaktadır. Atatürk'ün çeşitli yurtiçi seyahatlerinde kullandığı Beyaz Vagon, müze yapısının hemen yanında hem kendisi bir sergi ögesi olarak bulunmakta hem de içerisindeki kurgu ile bir sergi mekânı olarak var olmaktadır.

Alandaki bir başka demiryolu müzesi, zaman içinde pek çok çeşitli işlevle kullanılmış olan Ankara Oteli (1924) yapısında kurgulanmış olan Demiryolu Müzesi ve Sanat Galerisi'dir. 1990 yılında müzeye dönüştürülmüş olan bu tarihi yapı neredeyse simetrik kütlesi, taş cephesi, geniş saçakları, yükseltilmiş girişi ve bunun üzerinde yer alan çıkma balkonu ile Erken Cumhuriyet dönemi mimarisini yansıtmaktadır. 2018 yılında kapatılana kadar alt katında çeşitli sanat sergilerine ev sahipliği yapan bu yapının üst katında, bir önceki müzeye benzer bir sergileme anlayışı ile demiryollarına ait teknik elemanlar, üniformalar, belge ve fotoğraflar yine cam kabinler içerisinde, duvarlarda ve masalarda sergilenmektedir.

Altınsoy Caddesi ve Celal Bayar Bulvarı arasında Devlet Demiryolları'na ait alanda kurgulanmış olan Açık Hava Lokomotif Müzesi 1991 yılında açılmış ve 2013'te

yüksek hızlı tren garı projesi kapsamında kapatılmıştır. 1910'lar ile 1980'ler arasında işletilmiş olan çeşitli buharlı lokomotiflerin ve içerisinde demiryolu ile ilgili fotoğraf, bilgi ve belgelerin sergilendiği bir sergi vagonu bulunduran bu müze de öncekilerle benzer olmak üzere geleneksel bir sergileme yaklaşımını benimsemiştir. Örneklenen bu üç müze, fikir olarak 1920'lerde ortaya çıkmakla birlikte ilk olarak 1950'lerde gerçekleştirilebilmiş olan demiryollarının tarihinin sergilenmesi fikrini ve demiryollarına verilen önemi temsil etmektedir. Demiryollarına ait arşiv belgelerini ve çeşitli unsurları yine demiryollarına ait alan ve yapılarda sergilemek bu müzelerin ortak tutumudur.

1995 yılında Jansen Planı'nda endüstriyel alan olarak atanmış ve Uybadin-Yücel Planı ve Bayındırlık Bakanlığı'nın projeleri ile dönüşmüş olan alanda yer alan 1926-26 yıllarına ait eski demiryolu atölyelerinin korunmasına ve bir modern sanat merkezine dönüştürülmesine karar verilmiştir. Ankara'nın endüstri mirasının önemli bir parçasını oluşturan ve döneminin kendine özgü görsel ve mimari karakterini yansıtan bu yapıların yıkılan kısımları restore edilmiş ve çağdaş mimari karakterde ek bir bina inşa edilerek yapının işlevleri bu mekânlar arasında dağıtılmış ve CerModern 2010 yılında açılmıştır. Böylelikle CerModern ev sahipliği yaptığı çeşitli sanatsal ve kültürel etkinliklerle, dönüşmekte olan bu bölgenin kültürel karakterine katkı sağlamaktadır. Bahçesinde yer alan lokomotif ve Ankara belleğinde yeri olan Su Perileri heykeli CerModern'in kalıcı sergi ögelerini oluştururken yapıların kendisi de birer sergi ögesi niteliği taşımakta ve aynı zamanda demiryolu ile kurduğu görsel ve mekânsal iletişim sayesinde bölgenin endüstriyel karakterini de yansıtmaktadır.
Alan, günümüzde de karakteri üzerinde etkileri olan değişimlere maruz kalmaktadır. Ankara Oteli ve İstasyon binaları önünde inşa edilen yol alanın kamusal meydan karakterine zarar vermiştir. 1989'da inşa edilen Adliye Sarayı'nın kütlesel hacmi alanın Atatürk Bulvarı ile görsel ilişkisini kesmiştir. Son olarak II. İşletme Müdürlüğü Binası'nın özel bir üniversiteye devredilmesi alanın geleceğini sorgulatmaktadır. Alandaki bir yapının kamusal olmayan bir kuruma devredilmesi ve demiryolu ile ilişkili olmayan bir işlevle yüklenmesi alanın hem işlevini hem de

toplumsal bellekteki yerini etkilemektedir. Aynı nedenle 2018 yılında Demiryolları Müzesi ve Sanat Galerisi'nin kapatılması da bu yapıyı işlevsiz bırakmıştır.

2016 yılında yeni Yüksek Hızlı Tren Garı'nın açılması bölgenin kentsel kurgusunu ve istasyon kompleksinin mekânsal ilişkilerini önemli ölçüde değiştirmiştir. Bu yapının alana dâhil oluşu hem Açık Hava Lokomotif Müzesi'nin kapatılmasına, hem eski istasyon binasının işlevsiz kalmasına hem de mevcut yapılara oranla ölçek olarak oldukça büyük olan kütlesiyle alanın görsel karakterinin değişmesine neden olmuştur. Bu ezici ölçeğiyle alanda var olan yapı hem eski istasyon binasını hem de alandaki müze yapılarını, Demiryolu Müzesi ve Sanat Galerisi ve Atatürk Evi ve Demiryolları Müzesi, gölgelemektedir. Bu proje sonucunda ulaşım akışının odağını kendisine çeken bu yapı, tarihi boyunca pek çok gösteri ve buluşmaya ev sahipliği yaparak toplumsal hafızada önemli bir yer edinmiş olan istasyon meydanının ve onu yalnızca Talatpaşa Bulvarı'ndan bir geçiş alanı olarak kullanarak erken Cumhuriyet dönemi Ankara'sının mimari ve sosyal şartlarını ve zevklerinin temsilcisi olan eski istasyon binasının karakterini etkilemiştir. Müzeler de dâhil olmak üzere istasyon kompleksi içindeki yapıların kullanımını ve görünürlüğünü etkileyen bu değişimler yaşanırken yakın zamanda alanın bir kısmının Medipol Üniversitesi'ne devredileceğine dair haberler gündeme gelmektedir. TOKİ, Devlet Demiryolları ve Maliye Bakanlığı arasında imzalanan bir protokole göre alanın lojmanları, kreşi ve II. İşletme Müdürlüğü Binası'nın 13 Nisan 2018'de Medipol Üniversitesi'ne devredilmiştir. Dönemin mimari karakterini, sosyal şartlarını ve zevklerini temsil etmedeki güçlü pozisyonu ve yalnızca Ankaralıların değil alandan geçen sayısız kişinin belleğinde yer alan istasyon binasının korunması ve alanın kültürel odak işlevine uyumlu olarak alandaki diğer tarihi yapılar gibi bir müzeye dönüştürülmesi beklenebilir. 2013 yılında Açık Hava Lokomotif Müzesi, 2018 yılında Demiryolları Müzesi ve Sanat Galerisi kapatılmıştır. Ancak Atatürk Evi ve Demiryolları Müzesi ile ev sahipliği yaptığı sergi ve etkinlinklerle kentin en önemli çağdaş sanat mekânlarından birini oluşturan CerModern işlevlerine devam ederek alanın karakterine katkı sağlamaktadır.

Sonuç olarak alanın tamamının, dönüştürülen binaların ve etraflarındaki açık alanların entegrasyonunu sağlayan ve yapıları birbirleriyle ve kentle bağlayan bütüncül bir müzeleşme sürecinden geçmediği çıkarılabilir. CerModern projesinin mimarı Semra Uygur da bu yapı dönüştürülürken böyle bir amaç güdülmediğini belirtmiştir. Bu çalışmada incelenen binalar tekil olarak müzelere dönüştürülmüş olmalarına karşın böyle bir müzeleştirme anlayışının eksikliği binalar arasındaki kopuklukla kendini göstermektedir. Buna karşın alandaki tüm müzeler dönemlerinin sergileme anlayışlarını yansıtmakta ve demiryolu ile ilişkili büyük miktarda belge ve obje barındırmaktadır. Ayrıca, bu yapıların dönüşüm süreci ülkedeki sosyal ve siyasal dönüşüm ve değişimler hakkında da ipuçları vermektedir. 1950'lerden sonra kendini ilk olarak ekonomik bir büyüme ve sonrasında bir krizle gösteren radikal politik değişimler ülkeyi sonrasında milliyetçi ve özgürlükçü bir tutuma yol açacak ve kültür ve müzecilik alanında gelişmeler getirecek olan 1960 darbesine neden olmuştur. Takip eden 1970 ve 1980 tarihli iki darbe ve ardından gelen anayasa değişiklikleri de toplumun sosyal ve kültürel yaşamını etkilemiştir. 1960- 1980 yıllarını kapsayan dönem Türkiye'de ülke genelinde milli bir kimlik yaratma ve yayma amacıyla koleksiyonlar toplayan ve bunları saklayan bir müzecilik anlayışından bu koleksiyonları şehir müzesi, ev müzeler ve resim ve heykel müzesi gibi farklı müzelerde aynı zamanda da sergileyen bir anlayışa geçişi temsil etmektedir. Bu dönemdeki müzelerin önemli bir özelliği de çoğunluğunun mevcut yapılardan dönüştürülerek değil, başlangıçta müze olarak tasarlanarak elde edilmiş olmasıdır.

Bu süreç boyunca alanın fiziksel dönüşümünü etkileyen aktörlerden bahsetmek gerekir. Bu çalışmada incelenen demiryolu ile ilişkili binaların pek çoğu yine Devlet Demiryolları'nın mimarları tarafından tasarlanmış, ayrıca bakımları ve sonrasındaki işlev dönüşümleri de yine kurumsal mimarlar tarafından yapılmıştır. Bu durum Devlet Demiryolları'nın yapılarının tasarım sürecinden başlayarak ayakta oldukları sürece kurumsal bir kimlik doğrultusunda işletilmesine verdiği önemi vurgulamaktadır.

Alanın dönüşümünü tam olarak bir müzeleştirme olarak isimlendirmek mümkün olmasa da yapıların sergi mekânlarına dönüştürülerek kamusal ve kültürel işlevlerle kullanılması alanın kent içindeki pozisyonunu korumasına katkı sağlarken ilk işlevlerini kaybetmiş olan bu yapıların kullanılarak korunmasına da katkıda bulunmaktadır. Ek olarak, tren garının ulaşım işlevi ve dolayısıyla önündeki kamusal alanın işlevi zamanla azalmış olmasına ragmen kent içindeki önemi hem fiziksel olarak alanı şekillendiren binaların varlığı ve korunmasıyla hem de kavramsal olarak bu yapılara yeni işlev ve kimlikler verilerek toplumsal bellekte yeni bir katman oluşturmalarını sağlayarak alanın Ankara'nın en önemli kamusal açık alanlarından biri olarak kalması sağlanmıştır.

Bu çalışma, süregelen bu dönüşüm süreci çerçevesinde Ankara demiryolu bölgesinin tarihi arkaplanını anlamayı ve onun bir ulaşım odağından tarihi binalardan dönüştürülerek elde edilmiş dört demiryolu müzesi içeren bir kültür odağına dönüşümünü değerlendirmeyi hedeflemiştir.

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