

## Loss of identity in buildings of modern architecture; The case of Edirne government house

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### Abstract

Urban identity is the collection of values that cover various architectural, cultural, economic or politic terms and that separate a city from others, making it more significant. Buildings that contribute to the authentic identity of cities and that carry the architectural features of their eras play a key role in transmitting the urban identity to the future generations and ensuring cultural sustainability. The Modern Architecture buildings that emerged through the Modernism movement in Turkey in the early 1900s and that were produced until the end of 1980s bear the traces of a certain period, and therefore they contribute to the formation of urban memory and authentic urban identity. Modern architectural buildings were accepted and conserved as cultural assets contributing to the formation of urban memory only at the end of 20th century, and the problem of conserving the modern architectural buildings has become a topic for conservation-related discussions in all countries including Turkish. Accordingly, this study examined Edirne Government House which is a modern architectural building considering the period it was constructed as well as its architectural style, which was built as a result of a contest, and facade characteristics of which were changed in 2015, resulting in more changes in the authentic facade form of the building. The purpose of this study is to reveal how the buildings that are the results of modern architecture lost their identities following unconscious interventions. The recent restoration on the facade of Edirne Government House that is still in use in the historical city center caused the loss of authentic facade characteristics, and this restoration was assessed in line with the international regulations in the present study. Interventions to the authentic characteristics of a building, which include changing the style and presenting the traces of a time which is actually not the period of construction for that building, cause people to misperceive the architectural work and result in the distortion of architectural identity.

*Keywords:* Edirne Government House, urban identity, loss of architectural identity, modern architecture

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## 1. Introduction

Architectural identity is not solely a spatial concept with natural and artificial elements; instead, it also contains many social, economic and cultural elements. To form an identity within the urban structure, physical architectural characteristics should capture attention, be accepted by the society, leave an extensive impact, be the focal point in terms of settlement, and be in a relationship/harmony with the relevant environment. The concept of identity has a broad definition that comes to the forefront with its visual aspects and that covers the natural, geographical and cultural products as well as social life norms for cities and architectural buildings. Urban identity, architectural identity and relevant urban images consist of various components for a long period within urban spaces (Yaldiz et al., 2014).

A problem that we often encounter in this age is that cities and architectural buildings undergo a new urban and architectural restoration process which causes them to lose their authentic identities following constant changes and renovations. Consequently, cities and architectural buildings lose their readability during this restoration period, and urban dwellers experience problems related to the perception or memorization of these cities and buildings. The feeling of not belonging or adapting to the city becomes more intensive among people during the periods of restoration. Consequently, conserving the historical-cultural heritage of that city as well as the local authenticity and urban architectural identities becomes more challenging. With these changes in cities, the importance of conserving the modern architectural buildings and their authentic values has become clear.

The necessity to accept and conserve the modern architectural buildings as “cultural assets” was brought to the agenda by the international conservation platforms at the end of the 20th century. Modern architectural buildings which qualitatively and quantitatively differ from traditional buildings and the problem of conserving these buildings has become a topic for conservation-related discussions in all countries including Turkish. The most important reason for these discussions is that modern architectural buildings are under the threat of changes or demolitions. The irreversible restorations/demolitions that are performed on modern architectural buildings in Turkey everyday indicate the up-to-date features and importance of this study. The table below has the examples of modern architectural buildings which have been demolished or lost their identities despite being registered (Table 1). The main reasons for such demolitions or facade-related interventions are that such buildings are not considered to be worth conservation, that administrations and people do not have sufficient awareness or knowledge regarding modern architecture, that demolition and reconstruction is considered to be less costly than conservation and improvisation, and that serious interventions become necessary due to security-related needs arising from the public use of buildings transformed for new functions and due to the failure of solving relevant problems. To legalize demolition and interventions which cause the loss of architectural identity, these reasons can be increased.

Based on the first stages of conservation which are “awareness” and “being concerned”, this study presented the loss of architectural identity suffered by modern architectural buildings owing to the unawareness regarding the values of modern architectural buildings that help Turkish cities meet modernism, that have a place in the daily lives of urban dwellers, that have a considerable role in the formation of urban architecture, and that add value to the urban architectural identity and due to the interventions toward these buildings through a modern example. Accordingly, the recent facade interventions made to Edirne Government House, which is a modern architectural building considering its period of construction and architectural style and which was constructed following a contest in 1964, were assessed as per the international regulations.

**Table 1.** Modern Architecture buildings in Turkey that have been demolished / changed facades in recent years





İller Bank, Ankara

demolished in 2017 (Arkiv, 2021: Mimarizm, 2021)



Bursa Central Bank

demolished in 2020 (Mimdap, 2021)



Konya Chamber of Commerce

changed facades in 2004 (Mimormimarlık, 2021: Aproje, 2019)



National Lottery General Directorate Building

changed facades in 2013 (Yürük, 2020)

## 2. Modern Architecture

Dating back to the mid-18th century, Modern Architecture is regarded as a new perspective where functionality and simple lines come to the forefront as a result of the reaction to historical orientations following the Industrial Revolution, which focuses on simplification and stylistic purification, and which emerged as a new perspective with technical, social and cultural changes (Yaldız, 2020).

Following the developments in the fields of science and technology at the end of 19th century (Dostoğlu, 1995), the topic of using new materials in building construction and developing new construction methods has been discussed (Biol, 2006). With the use of new materials such as concrete, steel, aluminum or glass in Europe and America prior to the World War I, significant novelties were developed in the field of architecture (Kırcı, 2013). Certain novelties occurred in the construction of bridges and railways following the development of new materials and methods in line with the new needs of time, and this development reflected on the construction of buildings later (Dostoğlu, 1995). After the emergence of a modernization movement in architecture based on the technical, economic, cultural and social changes, the concept of “Modern Architecture” was proposed.

Not only is the Modern Architecture a period with fixed characteristics, but it is also a process which improves, changes and differs in years (Kırcı, 2013). Iron bridges that emerged after the 18th century are considered as the early examples of Modern Architecture. The iron bridge that was constructed in Coalbrookdale, England in 1708 is among those bridges (Yaldız and Sayar, 2016).

The first architectural period defined as modern is the Prefabrication period when new and broad spaces were needed in manufacturing following the Industrial Revolution (Wilkinson, 2018). The first architectural example of early modernism which had glass and iron in its building scale and which also displayed broad gaps in its spaces is the Crystal Palace constructed in London Hyde Park in 1851 for exhibition (Yaldız and Sayar, 2016).

The Modern Architecture period that began with the architectural products manufactured with reformist and avant-garde orientations in a non-ideological and neutral environment in the early 19th century and that was shaped in line with the current conditions of the age gained a momentum with the Arts and Crafts (Wilkinson, 2018) movement that was guided by William Morris between 1860 and 1870, that rejected the use of historical elements in designs, and that claimed architecture could be shaped with simple forms; and with the Art Nouveau (Kırcı, 2013) movement that approached to historicity with great reactions in 1880s, that was based on botanic shapes and forms, and that focused on adornment. The rationalist architectural approach emerged in United States in 1896 with the following ideology of Louis Sullivan: “Form follows function.” This approach claims that functionality is the main design principle of modernism, and the approach prefers the use of formal simplicity while supporting clear geometrical forms and enabling the use of modern methods along with steel construction. Rejecting the past and preferring the use of new materials such as concrete, iron or glass in place of traditional materials such as stone and brick, Futurism movement (Wilkinson, 2018) supported “a machinery aesthetics where dynamism and simplicity is at the forefront” and brought a different perspective to modernism. Stating that modern construction materials such as concrete could be used in organic and sculptural forms, Expressionism turned into another movement called De Stijl (Biol, 2006) that was simple and functional but not monumental and symmetric, that rejected the historicity and that constituted the outlines of modern architecture. With Frank Lloyd Wright, the cubist and organic products where rationalist and spatial relationships were re-interpreted were considered as the items of Modern Architecture. With his claim “the less is more”, Mies Van Der Rohe supported the “minimalist architecture” approach that brought simplicity and objectivity

to the forefront in 1923. In the further periods, the “International Style” where the use of concrete as well as steel and glass was accepted as the essence of construction, adornment was avoided, simple and clear geometrical forms were used, asymmetrical design was the focus, and non-complicated and transparent designs were used made its mark on the modern architecture with the contributions of Frank Lloyd Wright, Mies Van der Rohe and Le Corbusier (Wilkinson, 2018). In later periods, the Bauhaus movement emerged; accordingly, designers are responsible for all stages of a building construction and they should work with craftsmen (Birol, 2006). Although Modern Architecture has renewed itself with different names, its general lines have been set and it has become a movement internalized by designers. The movement has continued to vary with different perspectives, such as Purism and Minimalism, and reached the present day undergoing various alterations.

### **2.1. Modern Architecture in Turkey**

The Modern Architecture movement that emerged in Europe and United States at the end of 18th century had an impact on the entire globe in the 20th century. The end of 19th century and the first quarter of 20th century meant a period of many social, financial, political and technological developments for many countries including Turkey. From the perspective regarding Turkey, a process where the search for a national identity was present occurred in the early 20th century. Therefore, this period resulted in different terms such as “20th Century Architecture”, “Modern Architecture”, “Architecture of Republican Era” and “Architecture of Early Republican Era” (Hasol, 2017). Turkey underwent a different process compared to the other countries in the search for Modern Architecture that took place between the end of 19th century and first half of the 20th century, and the Modern Architecture conception of the pre-20th century that was defined as the early modernism started to show itself to Turkey with the First National Architecture (Neoclassic Turkish Style) works in the early days of 20th century. Due to the developments and nationalist orientations Turkey underwent, a period called First National Architecture movement that revealed the orientations of new governmental order for the public and that carried the traces of Seljuk, Ottoman and Islamic architecture occurred between 1910 and 1930. With the dynamism of the Republic of Turkey that was in its early periods in 1930s, the Modernist Architecture that became more common in Europe and United States affected the Turkish Architecture through the main idea of forming “public spaces/spaces representing modernization”. The first period Turkish Architecture underwent in parallel to the global modernism movement was between 1930 and 1940, which continued with the period between 1940 and 1950 when Modern Architecture elements were commonly used through the Second National Architecture movement and when the concept of monumentality was at the forefront. Additionally, the years between 1950 and 1960 constituted a period when a function that was called “International Style”, independent of the place, universal, simple and raw reflected on the plan, and when plan formed surface and mass. The contests held by the Ministry of Public Works had serious contributions on the architecture of the period. With the external trends in architecture after 1950s, the impacts of Modern Architecture that spread in United States and Europe, that enabled assessing rectangular prism in the masses and witnessed the search for solutions with basic geometrical figures such as rectangle and square, and that enabled the use of design inputs where broad windows and glass surfaces utilized on horizontal or vertical planes on a largely modular facade showed itself swiftly in the Turkish Architecture. The period between 1960 and 1970 covered the years when modern architecture was questioned in the entire globe, and as this period occurred after the coup in Turkey, the buildings were constructed upon the command of the government. The traces of transition to post-modernism, where the search for different and new forms with developed and changing construction materials and technologies came to the forefront, could be seen after 1970s. In this period, post-modernist lines were dominant in the buildings of tourism as well as trade and culture and collective housing practices. Increases in the number of new materials and technological developments made architectural designs more dynamic and alive in 1990s. 2000s brought new developments for architecture as governmental promotion to the construction sector increased in that period (Hasol, 2017). A period of production that suited the Modern Architecture is experienced today, and the issue of protecting the historical and cultural heritage has become a topic. With the inclination toward the history, a period when architectural products emulating the historical buildings were manufactured began (Yaldız, 2020).

### **3. The Place of Architectural Buildings in the Formation of Urban Architectural Identity and Loss of Architectural Identity**

In its broadest sense, identity is defined as the “total of characteristics used to determine an object (Sozluk, 2020)”, a distinctive quality that separates a person, object or place from the others (Erikson, 1959; Relph, 1976), and a distinctive characteristic or personality separating a person from others (Proshansky, 1983). The concept of identity is closely related to the concepts of personality, oneness and authenticity, covering many architectural, cultural,

economic, politic, psychological, emotional or social concepts (Littlefield, 2012). Therefore, it is in mutual interaction with the identity of built environment and cultural and social identity of the society.

Like every object, cities have specific identities that constitute an urban, physical, cultural and social integrity (Keleş, 2005). Cities have different characters and identities, suggesting that they have unique features that separate them from others (Abel, 2000). The relationship between urban memory and architectural identity is established through spaces. The building and building groups that gained a place in urban dwellers' minds are what remind these people of the urban elements, and they are also the most important determinants regarding the urban architectural identity (Mitchell, 2003). The identity elements arising from the human-made environment include all sorts of urban arrangements as well as squares, streets, buildings, monuments, parks, yards and so on. The element with the highest potential of creating identity in the human-made environment covers the buildings in a city that have a particular role within the daily lives of urban people, building groups and urban pattern formed by the combination of these buildings (Birol, 2007). Therefore, architectural buildings have a great role in the current structure of cities and process of identity formation (Valceanu et al., 2014).

The architectural buildings that have representation-related functions in cities also have significant roles in assigning a meaning to the identities of cities and societies, along with the presence of a common past (Czumalo, 2012). Buildings can be regarded as the concrete products that reflect the lifestyles, socio-economic status and culture of a city at different periods, that enable the assessment of social lifestyle, that reflect the knowledge, liking and skills of a society, and that provide us information about the construction materials and methods (Rapoport 1969:54).

The identities of cities and urban architectural buildings that are formed in line with the historical, cultural, physical, socioeconomic and stylistic factors change to a certain degree in time. This change becomes acceptable when it occurs in parallel to the current identity and without terminating the current identity (Oğurlu, 2014). However, inability of cities to conserve their cultural assets, or swift loss of these assets, creates an economic and socio-cultural erosion and causes cities to lose their identities (Kaypak, 2010). With urbanization, it becomes more challenging to conserve the urban and spatial identities, and cities lose their different values and cultural identities, resembling to one another in the end (Aslanoğlu, 1998). Most of the modern cities are under the threat of the cities that lost their urban identities and became similar. Urban spaces and buildings which undergo transformation with the change-based impact of authorities and the society, and the decisions on these spaces and buildings affect not only that day, but also the future with regard to conveying the values of the past to the future. As a result of the decisions made, urban identity and social memory become either sustainable or vanished.

Conservation of identity is directly related to the awareness of the society that constructed the built environment and uses this environment (Herrle and Wegerhoff, 2008). After the concept of identity becomes distorted or lost, assessing the urban spaces holistically becomes impossible (Küçüktaşdemir, 2013). Construction of a new building, changing the authentic characteristics of a building or demolishing a building affects the authentic identity of a city in a manner that either improves or worsens this authentic urban identity (Birol, 2007).

### *3.1. Identity and Loss of Architectural Identity in Modern Architectural Buildings*

Modern Architecture buildings are the documents regarding a certain period and they represent the architectural characteristics after 1920s, which attributes a meaning to the cities and constitutes an identity-related value for the city thanks to authentic materials, construction methods, plan properties, authenticity regarding the main idea of the design and monumental value for the society (Yaldız et al., 2017). Accordingly, Modern Architecture buildings are among the works that contribute to a city and authentic urban identity of that city. Products of Modern Architecture play a key role in maintaining the cultural sustainability, assessing the modernization, formation of urban identity and transferring this identity to the future. Bearing the social, cultural and economic traces of their eras and gaining a place in the urban memory and memories of urban dwellers thanks to their urban characteristics, the Modern Architecture buildings contribute to the urban identity.

The external facades that help us perceive and define a building or building group gain an identity when they carry characteristic properties and establish a relationship with the urban dwellers. The practices performed to terminate the wear/distortions in these architectural components constituting the appearance of buildings affect both the architectural characteristics and the urban textures covering these buildings. Ensuring that the buildings keep their authentic values while renewing the facades on which the technical and technologies developments, sociocultural structure and architectural characteristics all reflect on is the primary necessity to be met. Accordingly, one of the factors behind losing the concept of identity and feeling of belonging to somewhere is the preference for imitation facades that emulate the past within the restoration efforts on the facades of buildings representing a certain period. Moreover, the idea of

emulating the past has become more common in the new modern buildings, which is among the elements threatening the urban identity.

The impact of Seljuk-Ottoman architecture, which has become a trend for the facades on the buildings of courthouses, schools, municipalities, governors' offices, ministries, mosques and many other public buildings or even Housing Development Administration (TOKİ) buildings, can be experienced to a great extent. Construction of these buildings against the mentality and identity of place or renovation of facades in a manner suiting this traditional trend and mounting similar historical elements, such as dome, arch, buttress and bay window, on each new building as a simple collage causes cultural corruption. In addition, artificializing Seljuk and Ottoman architectural elements as an object of consumption in such public buildings causes disruption in the relationship between a space and pace. Having been built by public institutions, these buildings cannot go beyond being a simple concrete copy of Seljuk and Ottoman monuments. However, each city has its own local dynamics and characteristics. Every building should reflect the architectural style of its period, on which authenticity actually depends. Buildings that are based on imitation or whose facades are altered cause the inability to develop architecture, emergence of other buildings without an identity and loss of meaning. With imitations and copying, spaces become independent of their scopes, resembling to one another at the same time. Independence of place causes distortion in the concepts of time and space. Changes in facade characteristics prevent people from perceiving the authenticity and integrity as facades are the first sections people face when they see a building.

Attributing values to the city as a product of Modern Architecture, Edirne Government House was constructed upon a contest in 1964. As a building that helped the Turkish city of Edirne gain an identity, Edirne Government House and its authentic facade characteristics were changed through emulation of the history in 2015. Considering the interventions on facades which may cause the loss of identity, this study also aims to evaluate this building with a perspective based on the international regulations.

#### 4. Edirne Government House (1964)

Edirne Government House was constructed as a result of an architectural project initiated in 1964. The area of the contest is located within the region with the highest number of monuments from the Ottoman Empire. In the design area called "Paşakapısı" by the public, the Grand Vizier's Mansion was present in the Early Ottoman era. In 1818, the Governor Ali Celal Pasha restored the old mansion and used it as the Government House. Owing to fire, the mansion was demolished in 1831 and 1864 and rebuilt later. The atrium of the two-floor mansion constructed through masonry in 1864 had the religious court constructed in 1891, the Courtroom Department constructed in 1869, the post office-telegram building constructed in the last quarter of 19th century, mayor's printing house, gendarmerie school, office of the head of police and Ziraat Bank (Edirne, 2020) (Figure 1-2-3). Two mansions that were used as the Office of the Head of the Police and that were constructed in an unknown period reached 1964, the year when the contest was held (Figure 5-6). In the present day, these two buildings are used as governmental offices. The area next to the Governor's Office hosts Deveci Caravanserai (Süman, 2000:31; Pehlivan, 2018:539) constructed by İbrahim Pasha in 1497 (Figure 4). Having been transformed into a registry during the era of Sultan Abdülaziz and a prison during the reign of Abdülhamit, this public house is used as the Provincial Directorate of Culture and Tourism and Cultural Center in the modern day.

Presence of a region in the project area that hosted government's office and other governmental buildings before and formation of the new function accordingly suits the functions regarding the characteristics of urban area and social life. However, demolition of historical buildings that were present in the area before caused the loss of identity and impoverishment of the urban memory.



Figure 1. Buildings in Paşakapısı in the last quarter of the 19th century (Edirne, 2020)



Figure 2. Edirne Government House, Paşakapısı, 1910 (Edirne, 2020)



Figure 3. Edirne Courtroom Department, Paşakapısı, 1878 (Eskiturkiye, 2020)



Figure 4. Deveci Caravanserai (A Prison Before), view from the street, 2020



Figure 5. First mansion in the area of governor's office, 2020



Figure 6. Second mansion in the area of governor's office, 2020

A total of 53 projects participated in this contest assessed by Hayati Tabanlıoğlu, Zahit Mutlusoy, Doğan Erginbaş, Neriman Birce, Lami Eser, Enver Tokay and Nihat Fer in 1964. The project drawn by Suat Taftalı and Yılmaz Çakılcı ranked first, and then their project was materialized later.

The assessment criteria set in the jury report were as follows: “urbanism values (solution of spatial problems that attributes values to the environment), balance of the program-human scale, plan-facade ratios and economic scale” (Edirne Governmental Office Building Architectural Project Contest, 1965). In the report prepared for the project that ranked first, it was mentioned that Deveci Caravanserai around the project area was respected, and a design suiting the current characteristics of the silhouette and environment was created.

The design was created in fragmented masses that respected the historical pattern in terms of templates and relevant scales. Use of concrete, a modern construction material, in the project as well as modern materials and suitable colors helped the process of adaptation to the general expression regarding the historical area. The facade characteristics contained simple and clear lines and reflected the contemporary architecture of the era. Vertical bands of the facades, use of modern materials, geometric and fragmented masses free from adornment, terrace roofs, and entrance of Governor's Office with columns bear the traces of Early Modern Architecture Period (Table 2).

Table 2. Identity of contest project



Model of the contest project and site plan (Edirne Governmental Office Building Architectural Project Contest (1965).



Form of the building during when it was constructed (Arkitera, 2020)



The entrance to the governorship before the renovation (Edimehaberçi, 2020)



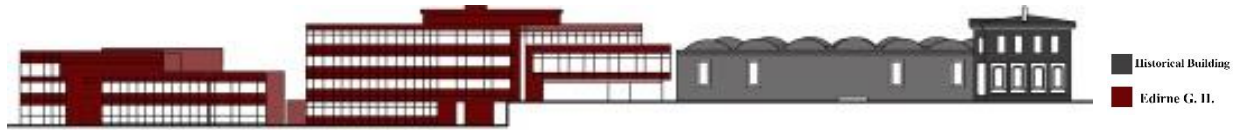
Satellite image regarding the current status, 2020

The figure was formed through the satellite image obtained from <https://harita.yandex.com.tr/>



Site plan-schematic

(It was formed by the authors through the contest project)



Images-scheme

## 5. Assessment

Edirne Government's Office was constructed within the "Modern Architecture" trend considering the period it was built (Table 2). As a work of Modern Architecture, this building contained the social values, and values of being canonical and referential, which are among the assessment criteria (Docomomo, 2020) (technological values, social values, artistic and aesthetic values, being canonical and referential, and values related to integrity) that would be used in documenting the international Modern Architecture heritage in 1993 of DOCOMOMO International<sup>2</sup>, and above all, the building had a "documentation-based value". The buildings of 20th century are as valuable as the buildings of the previous centuries, and they are among the buildings to be conserved. As these buildings have a place within the urban memory, they also constitute a part of our culture and are among the examples that will direct our future; therefore they should be conserved. For Edirne Government House, a maintenance and restoration project was assigned through bidding to a private company by the Directorate of Support Services at Edirne Provincial Special Administration in 2015. This maintenance and restoration work was not considered a part of a restoration project and supervised by the Cultural and Natural Heritage Conservation Board as Edirne Government House was not defined and registered as a cultural asset. Having been completed in a period as short as 45 days, this maintenance and restoration work was conducted by emulating the mansions in the area of government house, which caused the project to deviate from the original design and traces of the past to be misrepresented as the historical monuments were copied. The entrance of the Governor's Office that was constructed during this restoration was painted in green first (Figure 10) and then in earth color following another restoration.

The unconscious restoration made on this building which should be defined and restored as a "cultural asset" was discussed under the following three titles formed in line with the international documents and regulations on the conservation and restoration of cultural assets: (i) The Building Reflecting its Initial Design and Maintaining its Integrity, (ii) Avoiding the Use of Non-Removable and Irreversible Methods in the Interventions, (iii) Emulation of the History and Avoiding Imitations (Table 3).

<sup>2</sup> DOCOMOMO International (Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement) is an international organization established in 1988 to preserve and document the heritage of Modern Architecture. For detailed information, see. <https://www.docomomo.com/>



When Edirne Government House was assessed with the perspective “The Building Reflecting its Initial Design and Maintaining its Integrity”, it was clear that the restoration damaged the initial design and integrity of the building, and changing the facade totally caused the building to lose its authenticity. With the assessment based on the perspective “Avoiding the Use of Non-Removable and Irreversible Methods in the Interventions”, it was realized that the non-removable and irreversible methods were used during the restoration and that these methods prevented the future interventions. Moreover, following the assessment based on the perspective “Emulation of the History and Avoiding Imitations”, the new facade that contained the traces of Ottoman-Seljuk and Roman architecture and emulated the past caused historical facades to be represented in a wrong and deceptive manner (Table 3).



Figure 7. Governorate entrance after renovation (Visitturkey, 2020)



Figure 8. Government house after renovation (Raymimarlık, 2021)



Figure 9. Before and after of the Government House<sup>3</sup>



Figure 10. Before and after of the main Government House<sup>4</sup>

**Table 3** Assessment of Edirne Government House

Assessment Criteria	Articles	Assessment
(i) The Building Reflecting its Initial Design and Maintaining its Integrity	<p><b>Carta Del Restauro (1931) Article 8:</b></p> <p>“...A restoration shall never be performed in a manner to misguide the investigators or change a historical document.”</p> <hr/> <p><b>Venice Charter (1964) Article 5:</b></p> <p>The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building.”</p>	The restoration distorted the first design and integrity of the building, and changing the facade totally caused the building to lose its authenticity.

<sup>3</sup>The Figure was formed through the photographs that were within the <http://www.edirnehaberci.com/guncel/valilik-giydiriliyor-h80526.html> and that were captured by the authors in 2020.

<sup>4</sup>The Figure was formed through the photographs that were within the <https://tr.foursquare.com/v/edirne-valili%C4%9Fi/4f3a5ff5e4b0b6d3bbb16f8c>

	<p><b>ICOMOS Turkey Charter on Conserving the Architectural Heritage (2013) IV.3.2. Intervention Approaches/Reuse:</b></p> <p>“...the authenticity as well as the integrity and meaning of buildings that are in the process of re-use should be respected while they are raised to an acceptable living standard.”</p>	
<p><b>(ii) Avoiding the Use of Non-Removable and Irreversible Methods in the Interventions</b></p>	<p><b>Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage, ICOMOS (2003) Article 3.9:</b></p> <p>Where possible, any measures adopted should be “reversible” so that they can be removed and replaced with more suitable measures when new knowledge is acquired. Where they are not completely reversible, interventions should not limit further interventions.”</p>	<p>Non-removable and irreversible methods were used in the restoration, and use of interventions in a manner terminating the authentic characteristics and features of facades that reflected their era resulted in misleading outcomes.</p>
	<p><b>ICOMOS Turkey Charter on Conserving the Architectural Heritage (2013) IV.2 Principles of Intervention to Architectural Heritage, Article 4:</b></p> <p>“Interventions should not misguide the future researches and studies, and they should be performed with the methods with the renewable methods and/or without giving much harm to the authentic structure if possible.”</p>	
<p><b>(iii) Emulation of the History and Avoiding Imitations</b></p>	<p><b>Athens Charter: IV. International Congress for Modern Architecture, ICOMOS (1933) Article 70:</b></p> <p>The re-use of past styles of building for new structures in historic areas under the pretext of aesthetics [sic] has disastrous consequences. The continuance or the introduction of such habits in any form should not be tolerated.”</p> <p><b>The Australian Charter on Conserving the Culturally-Significant Places, ICOMOS, Burra Charter (1999) Article 22.1:</b></p> <p>New work such as additions to the place may be acceptable where it does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation. New work may be sympathetic if its siting, bulk, form, scale, character, color, texture and material are similar to the existing fabric, but imitation should be avoided (Yaldiz, 2013: 394).</p> <p><b>Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage, ICCROM (2000) Article 5:</b></p> <p>“Replication of cultural heritage is in general a misrepresentation of evidence of the past. “Each architectural work should reflect the time of its own creation, in the belief that sympathetic new buildings can maintain the environmental context.” (Ahunbay, 2019)</p>	<p>The new facade that included the elements of Ottoman, Seljuk and Roman architecture and that emulated the past caused the misrepresentation of historical data.</p>

## 6. Conclusion

With the urban identities formed by the buildings/environments that witness the periodic changes cities undergo, the urban memory as well as the feeling of belonging to the city emerges. Modern architectural buildings are historical layers, reflecting societies’ cultural values, lifestyles and social and financial statuses. Ensuring cultural sustainability and being considered as the 20th century modern architectural heritage, these buildings contribute to the spread of modern architectural culture in their cities and help cities gain identities. Moreover, they also have monumental values in urban dwellers’ minds, and they become meaningful with their environments. These buildings, most of which are unregistered and under the threats of demolition or transformation, should be urgently defined, documented and conserved as a cultural asset. However, conservation is not the only recommendation of solution for these buildings. Use of these buildings should continue, and restoration works should be performed in line with the conservation principles.

Edirne Government House can be considered a modern architecture product considering its period of construction and architectural style. Additionally, this building also has a documentary value as it represent the characteristics of its era. However, the maintenance and restoration project conducted in 2015 caused the building to lose its original identity totally and gain an identity-free structure. The building is covered with a curtain facade that

has Ottoman-Seljuk or even Roman architectural elements and that can be considered as “kitsch”, and this restoration was mentioned with compliments in the press, with the comments “the area re-gaining its historical identity”, which indicates the necessity to question ourselves in terms of our awareness of conservation and cultural values. This trend, the “emulation of past”, which became a trend for modern public buildings, which could not reach beyond simplifying historical elements and copying them, and which caused cities to lose their identities and resemble to one another is actually a threat for new buildings and other buildings that can be assessed within the heritage of modern architecture. To end our “fight” with the modern architecture, these buildings should be considered as a cultural asset, and local administrations and society should be informed about the values of these buildings. Additionally, in terms of awareness in this regard, at least one person in the regional conservation committees should have a background related to modern architecture, and the inventory studies regarding the buildings presented by DOCOMOMO Turkey working group in the congresses held in terms of the local initiatives of Modernism in Turkish Architecture every year since 2004 should be supported by local administrations. Moreover, studies with broad scopes should be organized to help all social sections gain information about modern architecture. Opening exhibitions about modern architecture and informing people in this regard may be considered as a way of raising awareness.

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