



## The assessment of Ankara Karum Shopping Center as a cultural heritage

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### Abstract

Following the Industrial Revolution, advancements in the fields of science and art have inevitably been reflected in architectural practices, thus the forms, materials, construction methods and functions of artefacts have diversified. This has led to the emergence of new building typologies, one of which is the shopping center typology. Shopping centers, which appeared in the 1950s in the world and in the 1980s in Turkey, are spaces where cultural, recreational and social facilities take place in addition to retail sales. The shopping center typology, emerged in the second half of the twentieth century, is expected to be considered as cultural heritage in the near future. So that, this paper focuses on Karum Shopping Center, one of the first intact shopping center examples in Ankara of a new building typology representing globalized lifestyles and consumption trends. The aim of this study is to analyze Karum Shopping Center in terms of the conservation of cultural heritage, to reveal its heritage values, to identify its problems and to propose strategies for its maintenance.

### Highlights

- Shopping center is a building typology emerged in the second half of the twentieth century.
- Shopping center typology is expected to be considered as cultural heritage in the near future.
- Karum Shopping Center is one of the first authentic examples of Ankara's shopping centers.

### Keywords

Shopping center; Shopping mall; Karum Shopping Center; Twentieth century architectural heritage; Cultural heritage; Ankara.

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## Ankara Karum Alışveriş Merkezi'nin kültürel miras olarak değerlendirilmesi

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### Öz

Sanayi Devrimi'nin ardından bilim ve sanatta yaşanan gelişmeler kaçınılmaz olarak mimari pratiklere de yansımış, böylece mimari eserlerin biçimleri, malzemeleri, yapım yöntemleri ve işlevleri çeşitlenmiştir. Bu durum yeni yapı tipolojilerinin ortaya çıkmasına neden olmuştur. Bunlardan biri de alışveriş merkezi tipolojisidir. Dünyada 1950'lerde, Türkiye'de ise 1980'lerde ortaya çıkan alışveriş merkezleri, perakende satışın yanı sıra kültürel, rekreasyonel ve sosyal donatıların da yer aldığı mekânlardır. Yirminci yüzyılın ikinci yarısında ortaya çıkan bu alışveriş merkezi tipolojisinin yakın gelecekte kültürel miras olarak kabul edilmesi beklenmektedir. Bu çalışma, küreselleşen yaşam tarzlarını ve tüketim eğilimlerini temsil eden yeni bir yapı tipolojisinin Ankara'daki ilk özgün örneklerinden biri olan Karum Alışveriş Merkezi'ne odaklanmaktadır. Bu çalışmanın amacı, Karum Alışveriş Merkezi'ni kültürel mirasın korunması bağlamında analiz etmek, miras değerlerini ortaya çıkarmak, sorunlarını belirlemek ve sürekliliği için stratejiler önermektir.

### Öne Çıkanlar

- Alışveriş merkezi, yirminci yüzyılın ikinci yarısında ortaya çıkan bir yapı tipolojisidir.
- Alışveriş merkezi tipolojisinin yakın gelecekte kültürel miras olarak kabul edilmesi beklenmektedir.
- Karum Alışveriş Merkezi, Ankara'nın ilk özgün alışveriş merkezi örneklerinden biridir.

### Anahtar Sözcükler

Alışveriş merkezi; AVM; Karum Alışveriş Merkezi; Yirminci yüzyıl mimarlık mirası; Kültürel miras; Ankara.

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## INTRODUCTION

After the World's first shopping center Northland, designed by Victor Gruen in Detroit-USA in the 1950s, the first shopping center Istanbul Galleria was founded in 1988 in Turkey. This new building typology has significantly affected urban life in economic, social and cultural terms. In these newly created public spaces, people have found opportunities to both shop and fulfill their social needs in a sheltered environment. In this spatial organization, shopping, catering and social facilities are integrated in a single enclosed structure. The first examples in Ankara are Atakule and Karum Shopping Centres, which opened in 1989 and 1991 respectively, following Galleria in Istanbul. Ankara's both shopping centers have influenced the socio-cultural and economic ways of life in the city, either positively or negatively. With their symbolic qualities they have gained a long-lasting place in the cultural memory. However, the architectural integrity<sup>1</sup> of Atakule, whose tower was kept but the rest was demolished in 2014 and rebuilt with a new design, has disappeared. Karum, on the other hand, has been used with its original form, function and building materials since it was built. Karum is the part of a complex consisting of a hotel, shopping and business center. The whole complex has reached the present day as an authentic and an integral whole. Therefore, today Karum Shopping Centre is the earliest remaining example of this recent building typology in Ankara.

Today shopping centers are gradually losing their attractiveness in the face of emerging needs and constraints paved by the pandemic and the climate crisis. In this respect, commerce also requires a more sustainable spatial (tangible and/or virtual) context. The expectation that life will be remodeled socially, culturally and commercially in the "New World Order", which has been fueled by the pandemic, will undoubtedly bring about an inevitable change in the shopping areas. In the 21st century, when technology is advancing at a great pace, it is also questionable whether commerce really needs a place to operate. However, in favor of a more sustainable future, it is obvious that today's shopping centers, as one of the main catalysts of consumption, will become increasingly fragile, redundant or obsolete (Máté, 2013). In the future if commercial spaces are to transform, their significance will be greater than ever in terms of architectural conservation.

This paper is based on the hypothesis that Karum Shopping Centre, one of the first examples of a new building typology in Turkey, should be considered within the scope of cultural heritage. In addition, the buildings built in the last decade of the century have not yet started to be discussed in the theory of conservation. In this sense, the most appropriate definition for this paper is still

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<sup>1</sup> As per the UNESCO World Heritage Resource Manual 'Managing Cultural World Heritage' (Wijesuriya, Thompson & Young, 2013), the fundamental concepts underlying "integrity" can be summarized by the terms 'wholeness', 'intactness' and 'absence of threats'. These concepts can be elucidated as follows:  
Wholeness: Signifies that all fundamental features essential to the property are contained within it.  
Intactness: Ensures that all necessary features remain intact without loss, significant damage, or decay.  
Absence of threats: Indicates that none of the features are endangered by factors such as development, deterioration, or neglect.

Since Atakule's shopping mall structure, except for tower, was demolished, its integrity was damaged.

considered to be "Twentieth Century Architectural Heritage" which will evolve as the studies representing this period increase. This study also addresses twentieth century architectural conservation in typological context in order to contribute to the literature on thematic conservation. The idea of thematic conservation for modern architecture has recently been embraced by some scholars due to the excess of its building stock. Because the number of buildings constructed in the twentieth century is greater than at any time in history, comparative methods are needed to decide which buildings to preserve (Prudon, 2008). One of these methods is to classify buildings by their building types and identify the ones to be preserved within these groups.

The aim of this paper is to analyze Karum Shopping Center in terms of the conservation of twentieth century architectural heritage, to reveal its heritage characteristics, to identify its problems and to propose strategies for its survival as being the first intact example of Ankara's shopping centers which is a recent building typology representing the global lifestyle and consumption habits of the second half of the twentieth century.

The methodology of this study is literature review, archive research and fieldwork. In this respect, firstly, academic publications on the preservation of twentieth century architectural heritage, historical progress of shopping and commercial spaces and shopping center building typology were investigated. Simultaneously, Karum Shopping Centre, which is the focus of the study, was examined through on-site observations and interviews, academic and mainstream publications, and design and construction projects obtained from the archive of the Ankara Metropolitan Municipality. Subsequently, the architectural characteristics, heritage characteristics, conservation problems and interventions of the building were identified by overlapping the literature research with the field study. As a result, principles and strategies for the continuity of the building are proposed.

## **LITERATURE REVIEW**

### **The Evolution of Commercial Spaces and the Notion of Shopping Centre**

Throughout history, production and consumption have continuously existed in a mutual cycle. Production is the creation of both intellectual and tangible products through labor, and the acquirement of the means necessary for the existence of the individual and the society. This evolutionary process started with stone tools in the Paleolithic Age, extended to agricultural tools in the Neolithic Age, then to artisanal and manufacturing tools, and reached to machines and factories following the Industrial Revolution (Batur & Batur, 1970). The utilization of goods and services resulting from production is called consumption. An unprecedented quantitative increase has been experienced with the Industrial Revolution in the economy that defines production as supply and consumption as demand. The role of this process, which has an impact on every aspect of daily life, is undeniable in the evolution of commercial areas shaped by consumption.

It is the fact that when people settled down and lived together in larger communities, sheltered and bounded shopping areas emerged in public spaces to meet their daily needs. The concept of market, which was first seen in Egypt around 1500 BC, was planned and realized in Ancient Greece and the Roman Empire between the 6<sup>th</sup> century BC and the 3<sup>rd</sup> century AD, and was named Agora and

Forum respectively (Bülbül, 2010). In 110 A.D., a semi-open commercial space surrounded by shops was built adjacent to the Roman Forum and it is similar to today's shopping centers with its planted walkway (Özkeçeci, 2002).

Commercial spaces, an integrated part of the urban center, became the town square itself in medieval cities (Biol, 2005). At that time, town squares functioned not only as commercial, but also as cultural, social and religious centers. The town hall, the cathedral, the guilds, sales stalls, and shops were gathered around the square which was used for markets, fairs and festivals in turn (Gruen & Smith, 1967).

In the 16<sup>th</sup> century, the commercial activity of the town squares was replaced by a row of shops on both sides of an axis. This spatial arrangement was transformed into indoor shopping spaces that provide longer and comfortable shopping activity in all climatic conditions. In the 17<sup>th</sup> century, shopping streets consisting of cafes, shops and bars emerged especially in Northern European urban fabric (Erin & Gönül, 2015). Historical trade routes such as the Silk Road and the Spice Road led to the simultaneous development of shopping facilities both in the East and the West. Markets in the East also appeared in the urban centers. The marketplaces, which clustered according to the type of products, gradually transformed into the shops in different scales along the main streets, and then into the form of covered bazaars (Coleman, 2007).

In parallel with the Industrial Revolution, in the 18<sup>th</sup> century, the passages appeared in Europe as early examples of indoor shopping areas. Thanks to the new industrial materials, steel structures covered with glass domes or vaults were used in their construction. Thus, the advantage of daylight was also included in the comfort level. In the 19<sup>th</sup> century, the department stores started to be built in the same geography. The difference of these buildings from the passages is that instead of several small shops, they consist of a single larger space where different brands are gathered. It is the fact that the size and layout of department stores were influential in the emergence of shopping center typology (Erin & Gönül, 2015).

The disintegration of the shopping activity from the urban space, starting with the passage typology, gradually formed the concept of today's closed box shopping centers (Demirkan & Dişkaya Taş, 2007). Developing from the second half of the 20<sup>th</sup> century onwards, shopping centers have emerged as a closed spatial organization detached from the city, where the contemporary construction technology is both used and exhibited and where all kinds of retail, social, cultural and art spaces meet. In other words, shopping centers are wide indoor public spaces where people can both shop and spend their leisure time.

After World War II, the first spatial changes in shopping and commercial areas appeared initially in North America and then in Europe. In the reconstruction of destroyed cities, housing and industrial requirements and their social, cultural and commercial facilities were sought to be met in new sub-centers on the peripheries (Vural & Yücel, 2006). New solutions were developed to make shopping centers in sub-centers more attractive. While in the first examples the pedestrian roads were designed uncovered, they were roofed over in the later ones. Attractions where people can spend time such as cinemas, entertainment areas, child-care areas, cafes and restaurants are planned. In terms of interior design, effective display methods were taken into consideration for increasing

the sale of products. Car parking areas were created for the customers who came from a distance. Offering affordable shopping opportunities also made shopping centers commercially attractive (Say Özer, 1996).

New building technologies have enabled various architectural design and spatial layout solutions in multi-storey shopping center typology. The use of steel and reinforced concrete for structural systems, mechanical air conditioning systems for indoor and the escalators for accessibility are some of the examples. Ensuring wide spans and opening gaps in the floor slabs have facilitated the visitor's activity of wandering and viewing. Social needs have also been changed accordingly. Thanks to this new concept and design, a new type of shopping center typology has emerged (Nalçacıoğlu, 2022).

The first shopping center in North America was the Northland Shopping Centre in Detroit in 1954, designed by architect Victor Gruen as a semi-open shopping center. Encouraged by the innovations developed in this mall, Gruen designed Southdale Shopping Centre, an enclosed shopping center in Minnesota in 1956 (Vural & Yücel, 2006).

Shopping centers emerged in Turkey in the 1980s when liberal economy and globalization were ideologically embraced. The typology of the shopping center is a reflection of the new forms of consumption and lifestyles put forward by this ideology. Turkey has initiated a new economic development model under the influence of liberal economic policies implemented since the mid-1980s. This restructuring paved the way for multi-partnered and multi-national financial organizations, and foreign capital investments. The transformation on an economic scale and the consumption habits prevailing in the world have not only affected consumption patterns but also transformed consumption spaces in Turkey (Vural Arslan, 2009). Turkey's first shopping center was Galleria, which opened in Istanbul in 1988. It represents the characteristics of enclosed shopping center typology with the rows of shops and promenade areas facing the atrium. In addition to the shops, there are offices on the upper floors and different recreational activities such as an ice rink and entertainment center in the basement. Thus, a new shopping concept was created in the country and the shopping centers became a new focus of attraction (Erin & Gönül, 2015). In 1989 Turkey's second shopping center Atakule was built in Ankara. Karum was opened in 1991 as the second shopping center of Ankara. In terms of their functions, shopping centers in Turkey provide retail services such as shops and department stores, food and beverage courts, offices, cultural and social areas and parking lots. In recent years, shopping centers in Turkey have been transforming into the "mixed-use" model, where business and residential uses are added to these commercial facilities (Erin & Gönül, 2015).

Although shopping centers have become a part of urban life, they cause several problems. Being designed as a self-enclosed structure makes shopping centers difficult to engage with the city. When they are connected with the city, they may lead to urban transformation and gentrification. In addition, if shopping centers are not built in accordance with existing traffic and road regulations, the planned development of the city may be interrupted (Tokyay, 2005). While shopping centers become a center of attraction, their "pseudo publicness" cause the loss of vitality in urban areas (Erin & Gönül, 2015). People prefer to spend their time in the artificial environments created in shopping centers instead of natural landscapes. Being extremely vulnerable to the dynamics of

economies, local competition, demographics and trends, especially their interiors of the shopping centers are in a constant state of change (Máté, 2013). Shopping center, which is the spatial representation of global capitalism, creates the ideology of overconsumption. It has enabled the sociological and cultural appropriation of concepts such as advertising, brand and fashion and their transformation into daily life. Today, the rapid exhaustion of non-renewable resources, widely regarded as the cause of the climate crisis, is a consequence of this way of life and consumption habits. Therefore, shopping centers are not a sustainable building typology.

Both the advancement of technology and the pandemic continue to change the conditions of daily life in every aspect. This fact indicates that the notion of shopping center will gradually transform. Simultaneously, the widespread use of e-commerce has begun to change shopping habits. The social and cultural facilities in addition to retail areas in the shopping centers are losing their attractiveness. Especially in the United States, where shopping centers first emerged, it is seen that the demand for tangible commercial spaces is gradually decreasing.

### **The Notion of Twentieth Century Architectural Heritage**

In the twentieth century, technological progress and modern lifestyles had an impact on the practice of architecture. New building typologies such as hangars, airports, sports facilities and shopping centers emerged. Contemporary materials such as steel, glass, aluminum and reinforced concrete brought new possibilities in construction techniques. As being an architectural representation of the Industrial Revolution, the twentieth century architecture differs from their predecessors in style, form, function, building material and construction technology. It is considered valuable to be preserved as the "twentieth century architectural heritage" with all these characteristics.

Twentieth century architecture represents the architecture built between 1900 and 2000. However, this temporal classification may be considered inadequate to explain the architectural trends of the century (Baturayoglu Yöney, 2016). Because in this century, advancements in building form and technology were achieved and various architectural trends emerged. Moreover, the scholars have not yet begun to discuss the buildings constructed in the last decade of the century in terms of cultural heritage. For this study, handled with a proactive approach, the most appropriate definition is still considered to be "twentieth century architectural heritage", since the buildings built in the 1990s have not yet started to be investigated in context of recent heritage. As studies on this topic are carried out, its value assessment and conservation principles will develop.

The search for which elements/buildings/areas should be preserved has been discussed since the last quarter of the 18<sup>th</sup> century when the modern conservation theory emerged. The content and definitions of the main notions, values and criteria of the conservation theory have always been in parallel with intellectual developments (Omay Polat, 2008). In the broadest sense the buildings are assessed by their age value, aesthetic value and historical document value (Ahunbay, 2020). However, in the case of the twentieth-century architectural heritage, these values are shifting from their common meanings, changing their levels of importance, adding new definitions, or creating new values.

International organizations present recommendations and studies for the conservation of twentieth century architectural heritage. These organizations are important in establishing legislations on a

national scale, developing expertise on a global scale, ensuring cooperation between countries, and making assessments (Baturayoğlu Yöney, 2016). Especially since the 1990s, works have been carried out with the efforts of international organizations such as the Council of Europe, UNESCO, DOCOMOMO, ICOMOS, UIA and mAAN in order to value the twentieth century cultural heritage and to identify its conservation criteria (Özkaban, 2014).

According to the recommendation of the Council of Europe published in 1991, the issues to be considered for the identification of twentieth century architectural heritage are listed as follows: Important works should be determined from the full range of types, styles and construction methods of the twentieth century. Not only the works of famous architects, but also the less known examples representing the century should be included. All components that contribute to creativity, from the scale of a single building to the scale of the city as well as furniture and fittings, should be analyzed. In addition to aesthetics, political, economic, cultural, technological and social aspects should also be taken into consideration (COE, 1991).

DOCOMOMO (Documentation and Conservation of Buildings and Sites of Modern Movement), founded in 1988, is another non-profit organization focused on the documentation, conservation, restoration and reuse of modern architecture (Docomomo\_International, n.d.). DOCOMOMO International published the list of heritage values for the modern architecture as “technological merit, social merit, artistic and aesthetic merit, canonic merit, referential value and integrity”. “Technological merit” represents innovative technologies for structure, form and layout. “Social merit” focuses on the relationship between architecture and the changing social lifestyles of the century. “Artistic and aesthetic merit” relates to the characteristics of the century in terms of composition, materials, proportion, scale and details. “Canonic merit” is determined by the contribution of the building to the architectural paradigm on a national or international scale. “Referential value” is evaluated by being exemplary with different features for designers (Docomomo\_Us, n.d.). Omay Polat (2008), based on the UNESCO World Heritage List, considers the sixth one, “integrity”, together with “authenticity”, as the notions that form the basis of the conservation action in addition to the value assessment.

Another organization is the ISC20C - ICOMOS International Scientific Committee on Twentieth Century Heritage. The Madrid Document, drafted by the Committee in 2011, was updated and expanded in 2017 and re-published as the “Madrid-New Delhi Document”. This document is a guideline that aims holistically to identify, conserve, develop and sustain the twentieth century cultural heritage. It introduces the significance of recent heritage as follows: “*The obligation to conserve and manage the heritage places and sites of the twentieth century is as important as our duty to conserve the significant cultural heritage of previous eras. The cultural heritage of the twentieth century is at risk from a lack of appreciation and care. Much has already been lost and more is in danger. It is a living, evolving heritage and it is essential to understand, conserve, interpret and manage it well for future generations.*” (ICOMOS, 2017). Twentieth century cultural heritage serves as a physical documentation of its use, era, and place. Its importance may be found in its tangible features such as appearance, location, design, building technology, technical features, texture, aesthetic qualities, form and spatial characteristics. Additionally, it may also be derived from its function, historical, social, spiritual and scientific associations, as well as its intangible attributes (ICOMOS, 2017). In the document, the methodology of its conservation was presented as a road map. Respectively, cultural significance should be identified, conservation



management should be implemented, repair techniques and interventions should be researched and developed in accordance with its characteristics, change should be managed to preserve its importance, and its interpretation and communication should be developed (ICOMOS, 2017).

The twentieth century architectural heritage is protected by national laws through registration. In Turkey, as in many countries, national laws are formulated in parallel with the recommendations and charters of international organizations<sup>2</sup>. The articles of the "Law on the Conservation of Cultural and Natural Property (2863)" are not sufficiently inclusive in terms of defining the cultural significance of twentieth century architecture. Efforts are being made to make it more comprehensive through resolutions. This results in a very small number of examples of twentieth-century architectural heritage that have undergone qualified interventions. Twentieth century architectural heritage in Turkey is intervened mainly in two ways. Unfortunately, the attributes to be protected are irreversibly destroyed by these interventions. The first is the additions and changes made to unregistered buildings over time depending on economic and social conditions and needs. These changes can generally ignore the characteristics of architectural heritage, and consequently, their integrity and authenticity may be lost. The second is demolitions which cause gradual extinction of many examples (Omay Polat, 2008).

## **KARUM SHOPPING CENTER**

### **Location and General Information**

Karum is a commercial building within the "Sheraton Hotel, Congress and Business-Shopping Centre" complex (Figure 1). Located in Kavaklıdere District, one of the social and cultural centers of Çankaya District, the building complex was completed in 1991. The employer is Nurol Group of Companies, and the project was implemented by the contractor Koray Group. Since the upper floors of the building are designed as offices, it is also referred to as "Karum Business and Shopping Centre" in some sources. With this configuration, business and shopping functions are brought together in a single structure.

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<sup>2</sup> Although DOCOMOMO is not authoritative in national conservation legislations, thanks to the events and public announcements on modern architectural heritage organized by DOCOMOMO Turkey, many buildings in Turkey have been recognized and listed.



Figure 1. Sheraton Hotel, Congress and Business-Shopping Centre (Leiska, 2019)

Named in reference to the trade centers established around the city by the trade colonies of the Assyrians during the Assyrian Period in the 19<sup>th</sup> and 18<sup>th</sup> centuries BC, Karum (Hasol, 2021) is located at the intersection of Iran Street and Arjantin Street, which connect to Tunalı Hilmi Street (Figure 2). Together with Kuğulu Park, which has an important social and cultural place in Ankara's urban life, with its location on the axis of these streets, has created a catalyzing effect in this rapidly developing part of the city in the last half of the 20<sup>th</sup> century. Thus, the impact of Atakule Shopping Center for Ankara on the Çankaya ridges was continued with Karum Shopping Center, which opened two years later and is considered closer to the city center.



Figure 2. Aerial Photo. Retrieved [March 15, 2024] from Google Earth Pro

Karum Shopping Center is in direct relationship with the topography in terms of its landscape, the accessibility of the floors from the outside, and its connection with the hotel building. Although the façade-facing shops are designed with glass windows behind concrete gridal sunshades, the shops<sup>3</sup> are only accessible after entering the building and are indirectly illuminated by the glass vaults of the atrium. In this sense, the interior space, designed as a closed box, is not in harmony with the topography. There are retail units on the first three floors and office units on the upper four floors. It has also two basement floors with a car park for 500 vehicles and service units. The main entrance of the shopping center is from a three-storey high arc-shaped gallery in the southwest direction (Figure 3). Apart from the main entrance, entrances were also provided from the south façade in order to directly access the shopping floors and the first office floor on the terrace by utilizing the slope of the land (Yapı, 1997). The arcade of the first office floor was also planned to connect to the hotel, but today that access is restricted.



Figure 3. The main entrance of shopping center (Nalçacıoğlu, 2022)

## History

From the 1940s onwards, administrative institutions and embassies started to settle on Atatürk Boulevard. At the same time, various urban functions such as restaurants, cafes and cinemas, which are necessary for social life, started to take place on this axis. Thus, Atatürk Boulevard became the city's spine both physically and socially. In the same period, there were developments in housing construction in Kavaklıdere, especially through co-operatives. The construction of the Çankaya Mansion and the new embassy buildings are seen as an important factor in the emergence of this texture. Tunalı Hilmi Street also started to gain a new identity with the start of shopping activities

<sup>3</sup> Except for the two shops on the ground floor to the left of the main entrance. After a long period of closure, these two shops are currently being adapted as they were designed to be.

related to the social life developing on this axis. As a result of this change, new shops were opened along the street (Resuloğlu, 2014). Kavaklıdere and Tunalı Hilmi Street, one of the busiest streets of this neighborhood, have played an important role in the emergence of Karum Shopping Center.

The building was designed by the German design group Von Gerkan, Marg & Partners GmbH in architectural integrity with Sheraton Hotel. The construction works started by Koray Group in 1987 were completed in October 1991 and the building was put into service (Koray Group, 2018). Karum Shopping Center, located at the start of Tunalı Hilmi Street, one of the most popular and lively streets of Ankara, from the Çankaya direction, has put forward its claim with the slogan "Ankara's New Centre" (Karum Ankara, n.d.).

### Architectural Characteristics

Karum Shopping Center is located as a part of the Kavaklıdere Trade, Hotel and Congress Center Complex, which also includes the Sheraton Hotel, on a 17,990 m<sup>2</sup> area of land. The land on which it is located is block 2944, parcel 21 (General Directorate of Land Registry and Cadastre, n.d.). According to the building license, it has a usage area of 62,547 m<sup>2</sup>. There are 372 shops, 103 offices and 10 food and beverage venues in the building (Smart Kurumsal, 2020). Of the total building area, 27,000 m<sup>2</sup> is allocated for commercial use, 23,000 m<sup>2</sup> for common areas and 12,000 m<sup>2</sup> for car parking (Bülbul, 2010).

Karum Shopping Center, located to the northwest of Sheraton Hotel and fronting Iran Street, has a rectangular prismatic mass with seven floors above ground and two floors below ground. The usage area of the shopping mall, whose ground, first and second floors are allocated for commercial use, narrows inwards from the north, west and south sides in such a way that the center remains constant from the third floor and rises in this projection for four floors. These floors are allocated for office units. On the two floors below ground, there are car parks, technical volumes and storage areas (Figure 4). The entrance to the car park is provided from the point where Arjantin Street starts in the south.

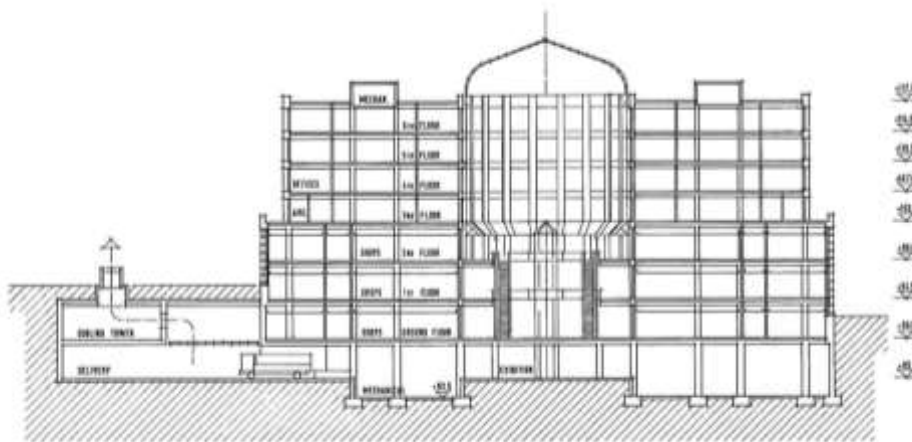


Figure 4. The transverse section of the building. Retrieved [March 10, 2024] from <https://www.gmp.de/en/projects/448/sheraton-hotel-and-shopping-mall>

The façade of Karum Shopping Mall was designed in a gridal order in integrity with the Sheraton Hotel, with its structural system visible on the interior and exterior facades (Sayar and Süer, 2002). This façade design, which can also be defined as a white colored lattice system (Hasol, 2020), is complemented with arcades created at the main entrance and the first office floor. Starting from the ground floor, the façade of the shop floors has concrete gridal sunshades between the concrete vertical elements rising along three floors.

The area between Iran Street and the shopping center in the south-west direction is a square arranged as a hard landscape, while the southern direction is a green area designed for the shopping center and urban use. The green area and the square, which constitute a quarter of the built area of the complex, are used for resting, gathering and social activities. These public open areas, which strengthen the relationship of the building with the city, also facilitate the perception of the shopping center and the hotel.

The entrance of the building is given from the three-storey high, convex arc-shaped façade located at the southwest end of the rectangular plan. In addition, there are secondary entrances on the south façade, which are directly accessed to the commercial areas on the upper floors and the office floor on the third floor in accordance with the slope of the land. In addition, from the point where Arjantin Street starts in the south, the entrance to the car park located on the first and second basement floors is provided.

The center of the building is a seven-storey-high elliptical atrium covered with a transparent vault. This architectural design and proportion exhibit both the classical style of 19<sup>th</sup> century passage buildings and the rational and functional attitude of 20<sup>th</sup> century architecture (Figure 5).



Figure 5. A view towards the atrium of shopping center (Nalçacıoğlu, 2022)

In addition to commercial use on the ground floor (Figure 6), where the atrium begins, there are cafes and exhibition spaces. The first three floors for commercial use consist of a row of shops surrounding the atrium. Behind the shops facing the atrium, a second row of shops opens onto a back corridor with shops facing each other. There are passageways connecting the circulation area surrounding the atrium with the rear circulation area, which opens into a rear corridor with shops facing each other and intersecting them perpendicularly. These passageways, three each on the north and south sides, also provide access to the stairs, fire escapes and floor lifts located on the façade.

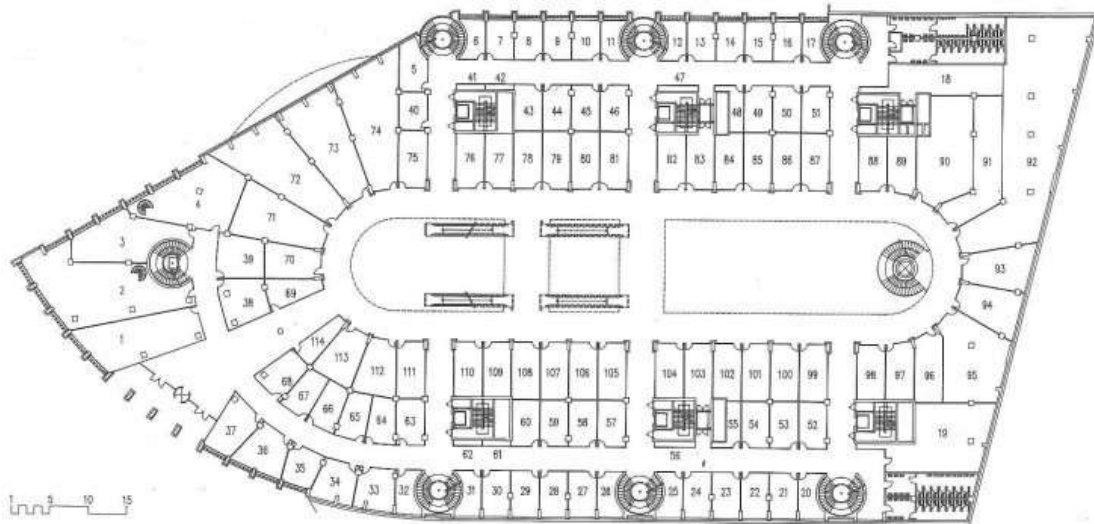


Figure 6. The ground floor plan (Yapı, 1997)

Escalators connected to the bridges in the atrium, which are also used as observation terraces, the panoramic lift at the eastern end of the atrium and the steel-bearing spiral staircases surrounding the lift connect the commercial floors (Figure 7). In addition, three spiral staircases on the north and south facades, which can only access the commercial floors, three lifts on the north and south facades, which can also access the office floors, and one spiral staircase and lift on the west facade are secondary connections between the floors. In addition, the staircase and lift on the west side also access the open terrace where the office function begins. There are three fire escapes in the interior of the north and south sides of the building, aligned with the rear shop rows and lifts, and two wet rooms at the eastern ends of these sides. On the office floors, smaller wet areas have been added next to the shafts where the lift and fire escape stairs are located.



Figure 7. The spiral staircases surrounding the panoramic lift (Nağcıoğlu, 2022)

Starting from the third floor (Figure 8), which is the first office floor, the change of function is reflected by recessions on the north, west and south exterior façades and on the interior facade, by becoming more closed facade and expanding the mass to the projection of the gallery space. The open terrace created by the recession outside offers an arcaded entrance to the office units (Figure 9). From this open terrace, access is provided to three independent entrance halls to the north and south.

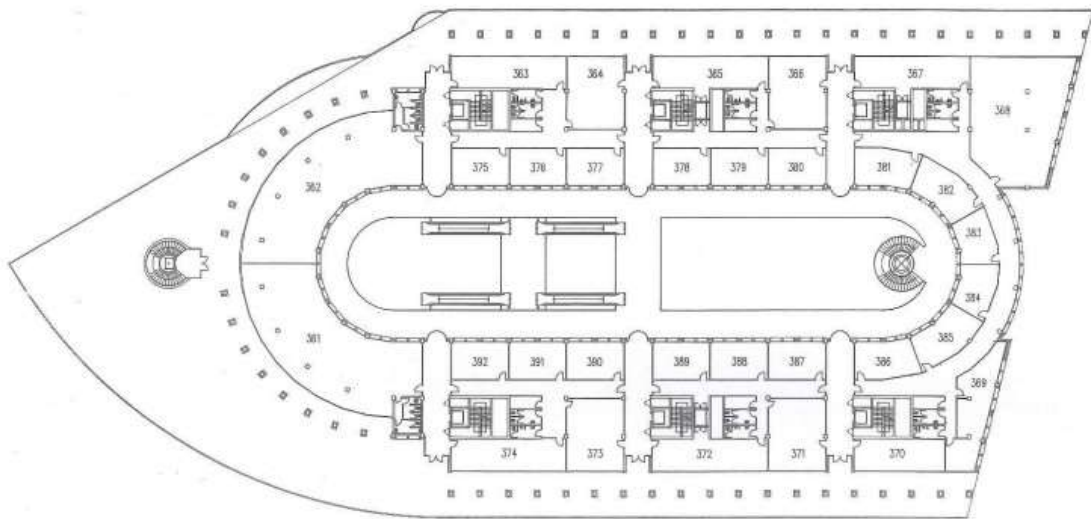


Figure 8. The third floor plan (Yapı, 1997)



**Figure 9. The terrace on the third floor (Nalçacıoğlu, 2022)**

Office entrance halls meet the vertical circulation connections from the commercial floor and continue to the top floor. Thus, independent office modules can be reached directly from the ground floor via the lift and fire escape stairs. There are independent office modules on each floor allocated for office use, and these modules are separated by halls where vertical circulations are opened. The atrium can be viewed from these halls. Each module usually consists of five rooms, a technical volume, a lift, a fire escape staircase and a wet area. Of these, those at the east and west ends contain more rooms. The units facing the atrium have a smaller area, while those facing the terrace have a larger area. In addition, there are lounges with large volumes on the west of the office floors.

Constructed with reinforced concrete structural system, the shopping mall has 40 cm thick slabs on the car park and shopping floors and 30 cm thick slabs on the office floors (Yapı, 1997). The floor where the vault over the atrium is carried is the top floor of the building. The bearing steel arches of the vault sit on the reinforced concrete column axes and form the vault (Figure 10). Due to the cross-sections of the vault supporting system, the top office floor is slightly recessed inside. The vault roof is finished with a half dome on the east and west ends of the building. The gaps formed by the secondary steel profiles perpendicular to the main structures are covered with glass and a transparent roof is obtained.

The most striking architectural feature of the building is the transparent vault roof with steel construction covering the atrium, which lets the natural light in. The daylight that spreads from the atrium to the interior space ensures that the building is in contact with the external environment at all hours of the day. The time cycle is naturally transferred into the building, emphasizing the space-time relationship.





Figure 10. The steel arches of the vault (Nałçacıođlu, 2022)

## CULTURAL HERITAGE CHARACTERISTICS OF KARUM SHOPPING CENTER

### Authenticity

The building has been used with its original function, form and building materials since the day it was built. The original spatial organization and circulation scheme are also maintained. Original materials were used again in the partial repairs made in the common spaces. However, in the wet areas, store and office interiors, materials were changed according to the users' demands.

### Integrity

Karum Shopping Center was designed and built within the "Sheraton Hotel, Congress and Business-Shopping Center" complex. All the buildings of the complex and their relations with each other are kept in integrity. Considering its integration with its surroundings, the topographical and spatial qualities of the green and open areas to the south and west of the building have been maintained. However, the new building built adjacent in the northwest direction, emulating the historical classical style, has changed the urban perception of Karum. Although the urban perception is endangered by the adjacent building, Karum Shopping Center still keeps all its fundamental features essential to the property contained within it; ensures that all necessary features remain intact without loss, significant damage, or decay and conserves its integrity.

### Cultural Memory

Karum Shopping Center has had an important presence in the memory of residents of both Kavaklıdere neighborhood and Ankara since 1991. An integral part of Tunalı Hilmi Street and its

environs, which has been Ankara's shopping district for the last five decades, the complex has continued to be the city's meeting and shopping venue since the day it was opened.

Karum Shopping Center and its landscape has been a popular destination and a landmark in Ankara. Its presence has reinforced the commercial and social importance of the area. Tunalı Hilmi, a shopping street that used to end at Kuğulu Park, now begins at Karum Shopping Center according to the locals (Resuloğlu, 2011). It also developed the streets around it, driving the emergence of hotels, luxury residences and business centers. Forming an integrity with the Sheraton Hotel within its own building complex, Karum is also an international tourism and trade center (Bülbül, 2010). In addition, Karum is a reference point for describing many of the buildings or attractions in the neighborhood such as on the way to Karum, opposite/infront of Karum, 5 minutes away from Karum, etc. These show that it will continue to construct its role in the collective memory in the future as well.

Karum Shopping Center has an important place in urban memory not only with the building itself, but also with the land where it is located. Because, it was built on the site of the Kavaklıdere Wine Factory and vineyards, which contributed to the development of the neighborhood. This factory was founded in 1929 by Sevda and Cenap And, the daughter and son-in-law of Parliamentarian Abdullah Hilmi Tunalı, from whom Tunalı Hilmi Street takes its name. With this new economic enterprise and its facilities, the neighborhood became one of the most developed commercial and touristic area of the city. After, the factory was moved out of the city for various reasons, its land was sold to be converted into "Sheraton Hotel, Congress and Business-Shopping Center" complex. The neighborhood consisting of villas in vineyards has rapidly turned into high-dense residential and commercial district (Kavaklıdere Şarapları, n.d.). Although there are no traces of vineyards in the district today, the fact that it was the first production center of Turkey's leading wine producer still holds a presence in the collective memory. Based on this fact, some resources write that the design of the hotel building was inspired from a wine bottle (Emporis, n.d.). The factory and its vineyards have also been part of Atatürk's memoirs in Ankara. He was used to come here in the evenings for a walk and spent a rest in the room allocated to him. Today, neither this room nor the traditional house in the garden exists (Ali E. Eker, 2010, as cited in Resuloğlu, 2011, p.66).

Karum Business Center hosted a leading private media company as well. This company, which also owned a television channel, was using views from Karum's interiors and exteriors as settings for its national news bulletins. For this reason, Karum Business and Shopping Center is also nationally recognized. It is also important for both journalists and intellectuals as a place where many prominent journalists gathered, met and chatted in the beginning of 2000s.

## **Cultural Heritage Values**

### ***Urban/Contextual Value***

Karum Shopping Center's bond with Ankara's main public open spaces such as Kuğulu Park, Seğmenler Park, Tunalı Hilmi and Arjantin Streets is valuable. It has taken its place in the urban silhouette since the 1990s. It has become a resident of its neighborhood, both contributing to and benefiting from the public space in which it is located. Karum Shopping Center is more intertwined with urban life than isolated suburban shopping centers.

The new architectural and urban planning approaches introduced when Ankara became the capital of the Republic of Turkey also laid the foundation for the form the city would take in the future. The new city center, which was shaped in this period with the Jansen Plan, emerged as a prestige area with the settlement of embassies and high-income urbanites to the south of Kızılay. This area, named Kavaklıdere, was formed outside of the Lörcher and Jansen Plans, although the city center was quite close to the south of Kızılay. This area has created its own social and spatial dynamics with the effect of the development towards the south. Kavaklı Stream, which flowed where Tunus Street passes today and formed the silhouette of the region with its poplar trees until the 1930s, also gave its name to this neighborhood (Resuloğlu, 2014).

Karum Shopping Center is located in a very important position with its urban connection with Kuğulu Park, Seğmenler Park and Tunalı Hilmi Street, which was developing at the time. With the opening of the shopping center, it contributed to the development of the nearby Arjantin Street with residential buildings, exclusive eating and drinking places and stores of world-renowned brands. Its proximity to the Kızılay area, which became the new city center in the Republican Era, has been another attraction factor for the shopping mall.

### ***Architectural Value***

Designed as a part of the "Sheraton Hotel, Congress and Business-Shopping Center" complex, which is a reflection of the pluralism in architecture, Karum Shopping Center is an example of an atrium-type shopping center designed with rational geometries. Planned by a German architectural office, the building reflects the international architectural manner, façade design and interior design of the period. Constructed with reinforced concrete, the building is covered with a vault with steel supports. The façade and interior spaces are designed in a gridal layout in which the load-bearing system is exposed. This façade design is enhanced by the arcades created at the main entrance and the first office floor with mass recesses.

### ***Technological Value***

The main mass of the building was constructed with reinforced concrete and steel profiles were used in the structural system of the vault and the horizontal-vertical circulation elements. In the context of the period in which it was built, it is one of the important examples where reinforced concrete and steel structural systems are used together in a large-span closed public space. Apart from this, the automatic air conditioning, fan coil and lighting systems used in the building represent the technology of its time. The building was secured with automatic fire alarm and control systems (Yapı, 1997). Artificial lighting in the shopping center is done with lighting automation that adjusts itself according to the ambient light level (Gürçel, 2003).

### ***Social Value***

It is the second example of the shopping center typology in Ankara, where commercial, social and cultural activities are presented in a single indoor space. The building is part of a complex for commerce, business and tourism, which makes it one of the first examples of the mixed-use typology in the city. It is the spatial representation of these two typologies that reflect a post-globalized lifestyle.

### *Use Value*

Karum is still in use with its original function both as a shopping and business center. However, the user density and social profile have changed in time. The building, which was used by the city in the early days, has turned into a place preferred mostly by the residents of the neighborhood due to the rapidly opening of shopping malls in and around the city (Arioğul, 2007).

### *Referential Value*

In addition to being an architectural representative of its time, Karum Shopping Center takes reference from the spatial development and organization of commercial facilities in the West. For example, the shopping activity is organized around an enclosed atrium. Similar to passage typology, it is covered with a transparent vault and has secondary entrances and exits. The structure has traces of the spatial development of commercial buildings from ancient Greek to nineteenth century department stores and passages. However, it is interpreted in a contemporary way in terms of materials, construction techniques and new spatial requirements. As a representation of this architectural development, Karum has been a model for the other shopping centers built after.

**Table 1. Cultural Heritage Characteristics of Karum Shopping Center**

<b>Cultural Heritage Characteristics</b>	
<b>Authenticity</b>	It has been used with its original function, form and building materials since it was built.
<b>Integrity</b>	As a part of hotel, shopping, business and convention center complex, it continues its existence as a whole.
<b>Cultural Memory</b>	It remains in the collective memory as a significant meeting and shopping place, and a landmark of the city and the neighborhood. It was built on the land of the former Kavaklıdere Wine Factory and vineyards, which also has an important place in the urban memory. It hosted a leading private media company and brought many journalists together for many years.
<b>Cultural Heritage Values</b>	
Urban/Contextual Value	The building is characterized by its strategic location and its connection with the city's landmarks such as Kuğulu Park, Seğmenler Park, Tunalı Hilmi and Arjantin Streets.
Architectural Value	It reflects the architectural language of its period in its spatial layout, facades, and interior elements.
Technological Value	Its structure, and air conditioning, fan coil and lighting systems represent the technology of the period.
Social Value	It is one of the first examples of the post-1980s both shopping center and mixed-use building typology in Ankara.
Use Value	It is still used in its original function.
Reference Value	As a representation of commercial spatial development, locally it has become a reference for other shopping centers built after.

### **Conservation Problems**

Today, the presence of new shopping centers in suburban areas makes shopping in city centers less attractive. Thus, shopping areas, which are part of the architectural, social, cultural and economic diversity of city centers, are gradually losing their importance. Karum Shopping Center has also lost its former attractiveness due to this change and transformation. The commercial spaces in the

building, which has fewer users and shopping activities, are therefore either frequently changing hands or remaining vacant.

Karum, as one of the first examples of the shopping center typology built in Turkey, has been maintained in its original form without having any major changes, and has survived to the present day. The fact that it is a part of a building complex including a hotel and a business center, can also be a factor in its preservation. Another important aspect of Karum Shopping Center is that it is socially and commercially open to its surroundings with its public spaces, which have remained unchanged until today.

According to the site surveys, a few material and structural problems are observed. There are plaster cracks and paint flaking on the façade and openings and cracks on the pavement due to ground motion. Additionally, on the terrace of the third floor, the ceiling of the arcade and the insulations of the mechanical installations are deteriorated. Biological growth is seen on the ground level of the façade. This is also observed intensely between the terrace and hotel on the east side of the building. The pedestrian paths and stairs of its landscape have several breaks. Metal stair railings are partly corroded. Inside the buildings, capillary cracks and blistering as well as usage-related damages have occurred on the walls. The suspended ceilings of the building are still original. However, they become stained and deteriorated. Partial cracks and fractures are seen on the stone-coated floorings (Figure 11).



Figure 11. Some images showing the problems in need of repair and maintenance (Nalçacıoğlu, 2022)

Green areas are quite rich within the building complex. It is seen that shopping mall's parking need is met in the basement floors and the green area around the building is concentrated. However, the parking spaces are insufficient today. The green area is used for outdoor activities organized especially in spring and summer. Portable landscaping works carried in the green area cause degradation due to the intense use at certain points.

## CONCLUSION

In an economic and social system dominated by rapid change, Karum Shopping Centre is a fortunate building that has survived until today with its original form and function. However, the original use of the building has some limitations due to security reasons and there are material deformations. The density of its use is decreasing day by day. Therefore, the building needs to be managed against/for change consciously. It should be kept in mind that Karum, still exists in its original form, is one of the first shopping centers in Ankara. Therefore, it is recommended to be recognized as a cultural heritage.

Because structural deformations are not observed, permanent maintenance and repair will be the best conservation method to ensure the continuity of Karum Shopping Center. All national and international conservation documents emphasize the importance of maintenance and repair to prevent further damage and deformations. The Madrid-New Delhi Document states that permanent maintenance and periodic monitoring are the most appropriate method of conservation to reduce long-term repair costs. In this context, the preparation of a continual maintenance plan is recommended. The document also underlines that where repairs are necessary, appropriate repair methods should be investigated and developed. Repairs and interventions should only be carried out when necessary and at minimum level. Care should be taken during any intervention. The depth and extent of change should be reduced. Proven repair methods should be used. Interventions that may damage cultural significance should be avoided. Repair tools should be non-destructive, and alterations should be reversible as much as possible (ICOMOS, 2017).

Shopping centers, emerged in the era of globalization, are criticized by fueling new consumption habits and defining an artificial multi-functional public space in a closed box where shopping is prominent. Moreover, they are constantly being revised and transformed because they fail to adapt to rapidly changing living conditions. It is expected that in the near future, with the rise of e-commerce, the shopping center typology will change, and existing ones will be demolished or become obsolete. However, buildings that no longer have any use can be revitalized through refunctioning. If shopping centers are to be repurposed, care should be given to find an appropriate new use that sustains cultural significance (ICOMOS, 2017). In future scenarios, the transformation of these large-scale enclosed buildings is discussed, and ideas are developed in this context. For instance, Máté (2013) mentions in her research that there may be sustainable options where shopping centers are transformed into places of production instead of overconsumption.

In recent years, it has been observed that shopping centers have visibly lost their attraction and have undergone a transformation. In this context, this study is intended to point out the existence of a shopping center typology and to suggest the transmission of this typology to future generations as a cultural heritage. The questions may shed light on future studies in this field as follows: Are new shopping opportunities like e-commerce and the post-pandemic lifestyles transforming the shopping center typology from a concrete structure to an abstract concept? Will this building typology be considered as a cultural heritage in the future? How to adapt shopping centers for a more sustainable future without demolishing them?

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