



THE DOCUMENTATION AND RESTORATION PROPOSAL FOR USAKIZADE RIFAT EFENDI MANSION IN KUTAHYA PROVINCE CENTRAL DISTRICT

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Abstract

Uşakizade Rifat Efendi mansion, located in the central district of Kütahya province, is one of the examples of civil architecture that preserves its unique features and embodies the plan, construction system and building elements of traditional Kütahya houses. Gözüm Seyh Sultan "tekke", located in the same courtyard with the mansion, is similar to traditional buildings in the region with its architectural features and construction techniques. The documentation of these buildings, which was studied for the master's thesis by the writers in 2020, carries utmost importance due to deterioration in the structures. Within the scope of this article, visual and vectoral documentation studies, analysis of deteriorations, corruptions and restitution are summarized, interventions for restoration and new function proposal are presented.

1. INTRODUCTION

Kütahya is one of the important settlements in the inner Aegean region. The city that is referred by the names Kotiaeoion, Kotiaion, Cotyaeium, Cotyaeum and Cotyaium in ancient sources, has a history dating back to seven thousands years ago [1]. It is known that the Phrygians established the first political dominance in Kütahya. After the Phrygians, the region came under the rule of the Lydians and Persia, was conquered by Alexander the Great. It came under Roman rule in 133 BC. The city retained its importance as an episcopal centre during the Byzantine period, later came under the rule of Anatolian Seljuks. With the dissolution of Seljuk state in 1277, Germiyanogulları declared their independence in this region. Germiyanogulları has come the forefront domination in the political sphere, as well as with the social and cultural activities. In this period, construction activities were concentrated and many architectural works were built in the city. Kütahya, which was under Germiyan rule until 1381, was given as a dowry to Ottomans on this date because of the marriage of Devlet Hatun and Yıldırım Bayezid. It was taken back in the forthcoming years and then it definitely joined the Ottoman property in 1429. During the Ottoman period, Kütahya became as a centre of the sancak, sehzade sancak and Anatolian beylerbeylik. Due to its location, it played an important role in the war of independence [2].

Kütahya became a province in 1923. In parallel with the economic developments that began with the proclamation of the republic, new settlements were established outside the traditional settlement. Railway station opened in 1932, sugar and nitrogen factories opened in 1954 and organized industrial zone were the most important factors determining the axis of development of the city [3].

The fact that the region is located in the transition zone based on the Aegean, Marmara and Central Anatolia climates and open to the effects of these climates has provided the existence of houses with adobe or brick filled timber frames. Although the development of the city remained outside the historical texture and ensured the preservation of traditional architecture, many residential buildings have been left

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to decay, abandoned through lack of use, a change in habits and life styles. The Uşakizade Rıfat Efendi mansion, as one of these original residential examples, has survived until today, even though it is in the process of getting old.

Uşakizade Rıfat Efendi mansion is chosen for the study due to the reasons such as its unique plan, original architectural elements and construction technique that is different details from other residences in the city, having qualified wood work reflecting the characteristics of the area. However, the building have some problems that are summarized below:

- The building was derelicted before many years. There are moisture problem especially in the first floor of the building which has plaster cracks. The damage on the roof structure which was repaired in 2011, but the deteriorations caused by moisture in the interior is visible.
- Due to the fact that the building has not been used for many years, it can not be protected from environmental effects and human caused damage. Some elements of the building are being lost.

Gözüm Seyh Sultan “tekke”, located in the same plot with the mansion, was built by Ahmet Rıfat Efendi. It shows the characteristics of traditional houses with its plan features, architectural elements and construction method. During the working process, the building was separated from the plot and donated to the municipality by proprietors.

Within the scope of the study, the close environment of the buildings was analysed, the current situation of the mansion was documented, resources with regard to restitution were researched and a comparative study was conducted, interventional decisions with regard to the problems were taken and a restoration project was prepared and submitted in this respect. Besides that, the current situation of the “tekke” (lodge) was documented in order to transfer it to the future generations as a document against the danger of extinction.

2. GENERAL FEATURES OF KUTAHYA

The surface features of the region are formed by plateaus of various altitudes on which there are mountains, hill ranges and plains within them. Both mountain and hill ranges run northwest-southeast direction. Mount Yellice, Mount Murat, Mount Türkmen are some of the mountains in the region. The Kapan Stream divides the core settlement of Kütahya, which is in parallel with the Mount Yellice, reaches the Porsuk and Sakarya rivers by joining the Felend stream in the plain [6].

Kütahya is located in the transition zone between the Aegean, Marmara and Central Anatolia regions. On account of its location, the vegetation of Kütahya, which is opens to the effects of different climates, has the characteristics of these regions. Dry forests constitute the main vegetation of the city and its surroundings. These forests, in the cover the majority of the region, include larch, juniper and oak trees. There are also steppe and maquid plant groups in areas without forests [4]. The settlement, has large and fertile agricultural areas and forests, is suitable for agriculture and animal husbandry. The economy of Kütahya based largely on agriculture, industry, mining and service sectors.

When spreading areas of the Kütahya are analysed, it can be seen that core of the settlement is formed in the castle and its surrounding. The other branch of the settlement developed around the Kapan Stream. The city, that could not develop towards the south because of the Hıdırlık hill, developed in the direction of the plain in the north. Due to this method, the city enabled from many water sources.

Examples of the historical city texture are seen in the settlements that is located outside the city walls but around it. The historical centre consists of the Hisar hill where the castle is located, the Hıdırlık hill and the core settlement area established arced on the foots of these hills. These areas are currently under the protection with the Conservation Development Plan [5]. The first protected area decision regarding the historical centre was made in 1979, but this decision was revised in line with the first list of the registered buildings dated 1980. With these regulations, the protected areas of the city were narrowed with the decision

made in 1984 and took its final form. According to this decision; it was decided to narrow the large protected area by dividing it into two separate parts, and to propose the area between the protected areas as the transition zones [6].

Uşakizade Rıfat Efendi mansion and Gözüm Seyh Sultan “tekke” (lodge) that located in the same courtyard are situated on the southern of the city in the urban protected area. Within the scope of this study, close environment of the mansion and “tekke” were analysed within the boundaries of Mecidiye neighbourhood. The analysed area comprise the urban protected site and transition area.

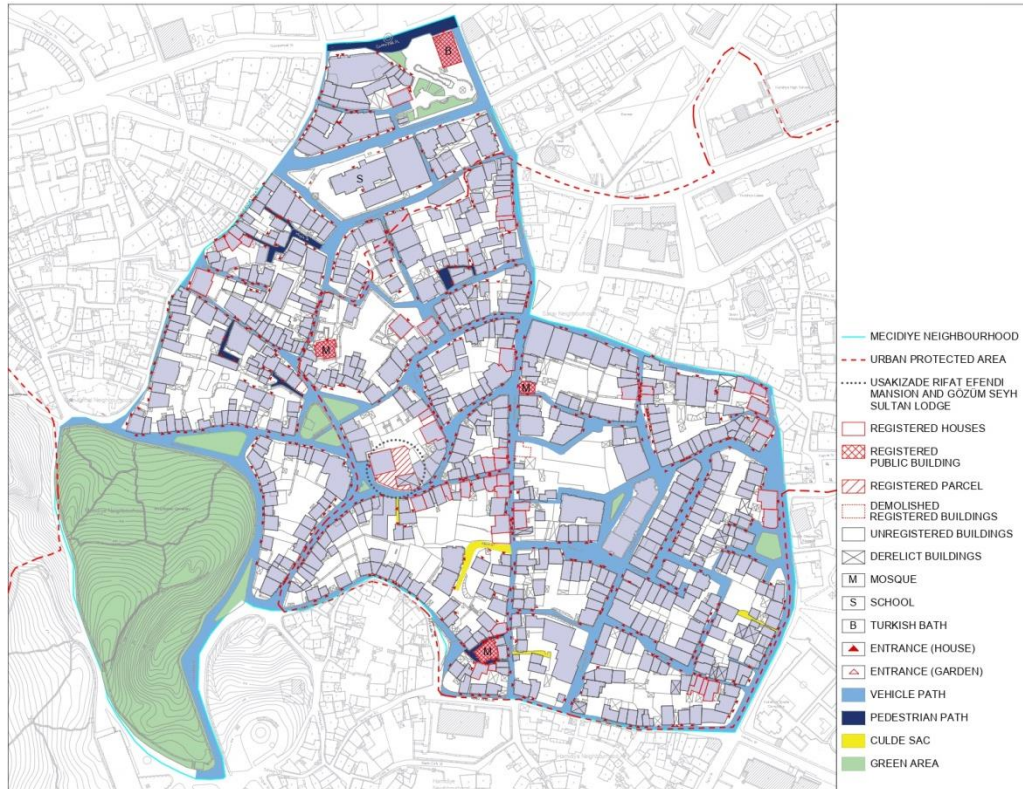


Figure 1. Neighborhood analysis and location of the mansion and th “tekke”

According to the close environment analysis, structures are located on the island edges. Building entrances are on the street and open areas belonging to buildings are inside of the islands. Green open spaces are created at the points where the roads merge, diverge, intersect and they are equipped according to their features. The largest open area in the analysed area is the Ahi Erbasan cemetery in the south-west. In addition, there are Ahmet Yakupoglu and Gökçimen parks are adjacent to the Mecidiye neighborhood (Figure 1).

Along with the registered traditional buildings in this region, there is also new constructions. It is observed that, even though elements of the new buildings is coherent with the traditional buildings, historical texture is changing by reason of these buildings. In some streets, it is seen that traditional texture can be partially preserved, while some structures deteriorate due to abandonment and neglect. The majority of the buildings in the area are residential which some are abandoned. Two of the 37 registered civil architecture examples in the area have not survived. There are also mixed use traditional buildings whose ground floors are in commercial use and upper floors are arranged as houses (Figure 1).

The construction systems of the buildings in the area are divided into three groups as masonry, timber framed and reinforced concrete. Adobe or brick was used as filling material in timber frame structures. Single storey buildings are generally non-traditional residential buildings. Most of the traditional buildings

consist of 2-3 storey structures, while the 4 storey structures are built of reinforced concrete. Also there are 5 storey buildings in the part of the area near to the new city centre.

3. DESCRIPTION OF USAKIZADE RIFAT EFENDI MANSION AND GOZUM SEYH SULTAN “TEKKE” (LODGE)

3.1. History and Location of the Mansion and the “Tekke”

Uşakizade Rıfat Efendi mansion and Gözüm Seyh Sultan “tekke” (lodge) are located in a courtyard that is situated south-west of the city. It is thought that the mansion and the “tekke” were built by Uşakizade Ahmet Rıfat Efendi whom the name of the mansion comes from, in the second half of the 19th century. In a source that is about Kütahya foundations in ottoman archives, a foundation record was found on behalf of the “tekke” dated 28 April 1873. This document is the oldest dated record with regard to the buildings [7].

According to the oral sources, the mansion which sema¹ ceremonies were performed on the first floor is one of the two Mevlevi “tekke”s in Kütahya. The other lodge is Dönerler mevlevi “tekke”. It is said that Ahmet Rıfat Efendi emigrated from Uşak, worked as a clerk and mayor and also was a mevlevi [8]. Although it is written in some sources that he was a sheikh, no document proving this data was found [9]. However, it is also thought that the mansion and tomb part of the “tekke” was built initially and the outbuilding is added to accommodate guests. The trace in the lodge supports that the outbuilding and the tomb section were built at different times.

3.2. Gozum Seyh Sultan “Tekke” (lodge)

Plan Layout

The “tekke” (lodge) is located in the same courtyard with the mansion. While part of south facade constitutes the street line, the other part of it is in the courtyard because of its L shaped plan (Figure 2-z). Eastern facade is adjacent to the building on the side plot.

The “tekke” consists of outbuilding area and an area that includes of the tomb and the worship place called masjid (Figure 3). L shaped building has 265.4 m² closed area and it was consisting of two floors which are basement floor and ground floor. It has three entrances that two of them from the courtyard and the other entrance is directly from the street on the south facade.

When entering the tomb from the courtyard, it is seen that there are two wooden sarcophagi right across the entrance door (Figure 2-v). In the area surrounded by stones under the sarcophagi , it is thought that there are graves of a male and a female, named Gözüm Seyh and Valide Sultan [8]. The tomb was separated from the masjid with a wooden lattice divider (Figure 2-u). The masjid has a mihrab in the south direction (Figure 2-t). There are 6 window openings without casements on the both side of the mihrab. Structure of the space has serious problems such as decay, material loss, change in colour are observed.

The hall is accessed by a double-wing wooden door (Figure 2-s). In the hall, a wooden door and a window are opening to the courtyard (Figure 2-j). There are also three rooms that are connected to the hall and a stair go down to basement floor. In the kitchen, an original fireplace that has niches and windows on both sides of it, is located in the middle of the north wall facing the courtyard (Figure 2-h). A cabinet is located right across the fireplace (Figure 2-i). The corner room next to the kitchen is accessed through a painted door on bevelled wall. In this room, there is a built-in closet and sitting area “sedir”. The facade of the room is about to collapse (Figure 2-n). In the other room, which can be accessed by stairs, wooden shelves were placed in the closed window openings (Figure 2-o).

¹ Sema / Semah: The ritual that Mevlevi dervishes perform by spreading their arms and turning them in company with instruments such as ney, nısfıye etc [11].

Basement consists of a hall named “taşlık” and 2 storages. “Taşlık” is semi-closed area which has an opening connects to the courtyard. Access to the ground floor is through stairs from the “taşlık” (Figure 2-h). The entrance door right across the stairs is not in use today (Figure 2-f). In the storage area under the masjid, the grave wall are visible and the wall boundary does not overlap with one of the wooden sarcophagus (lahit) on the ground floor (Figure 2-c).

The construction technique

The foundation of the of the mansion could not be seen. However, it is known that walls with stone and lime mortar are used mostly for building foundations in the region and the foundations go down to a depth of 0.50 – 0.80 meters [10].

Wood, stone and adobe were preferred as structural materials in the “tekke” (lodge). The structure of the Gözüm Seyh Sultan “tekke” (lodge) consisted of a masonry basement, ground floor with timber frame and roofs made of wood. Exterior walls of the basement floor is masonry and some partition walls are timber frame with stone infill. On the ground floor, walls are timber frame with adobe and stone in-filling materials except the fireplace wall. Stone masonry was used on the fireplace walls with reinforced wooden beams.

Architectural elements

Doors: In the “tekke”, single leaf wooden doors were used except the masjid door. There are doorsteps at different heights on all room entrances. The doors of the basement floor were designed to be simple and plain and were reinforced with bonding timbers to prevent the door wing from changing shape.

Windows: In the building, there are four types of windows. Arched wooden window openings that facing to the courtyard are in the masjid and tomb. Some window openings were closed such as between the kitchen and the hall. Also, shelves were created by closing windows in a wall between the rooms. Due to environmental conditions and neglect, losing in material and corruptions are occurred in windows.

Cabinets: The cabinet in the kitchen, is a wide architectural element has approximately 60 cm depth. The cabinets have lower and upper parts which formed combined or separated inside. The bedding and quilts belonging to the family are stored in the “yükçük” part of it. The surfaces of cabinets are painted.



Figure 2. Photographs of Gözüm Seyh Sultan “tekke” (lodge)

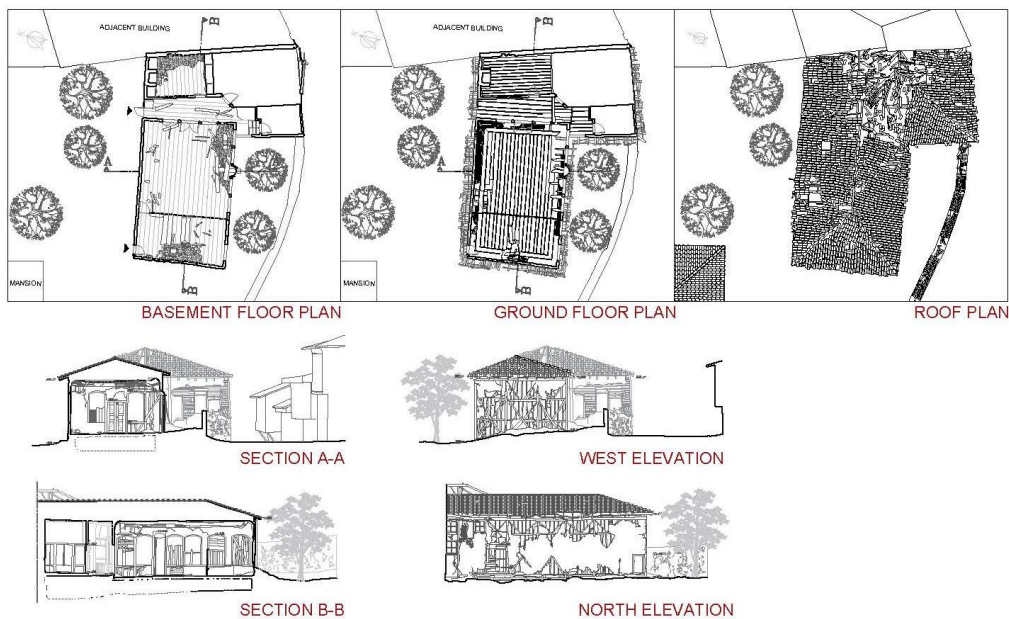


Figure 3. Measured drawing of Gözüm Seyh Sultan “tekke” (lodge)

3.3. Uşakizade Rıfat Efendi mansion

Plan Layout

Found on the south-west of the city, Uşakizade Rıfat Efendi mansion is situated in a courtyard. The west facade of the building constitutes the street line. The entrance to the garden of the building is through a double wooden door. The garden is separated from the outside by garden walls that were built with stone masonry. There is no hard ground in the garden. Trees in the garden spread to every part of it.

Relation between the construction and topography has been solved with different number of floor in facades. The building covers an area of 15.34 x 15.22 m² and was consist of three floors which basement floor, ground floor and first floor (Figure 5). The building has 672.2 m² closed area which on basement floor is 180.2 m², on the ground floor is 235.4 m² and on the first floor is 256.6 m². There are three entrances; the main entrance to the residence with no 2 is through the west facade located near the garden entrance and the other entrances are from the south and east facades in the courtyard (Figure 4-d).

The mansion is connected with directly with the street. The entrance door on the west facade opens to the area named “taşlık”. There is a stair goes down to basement floor and toilet in the “taşlık” which has cement coated floor. From the “taşlık”, through a double wooden door reaches to the sofa (Figure 4-m). Sofa which constitutes the living areas of Uşakizade Rıfat Efendi mansion is rectangular shaped in east-west direction, and it was designed to be 5.10- 11.82 m in size (Figure 4-l). There are 6 rooms and 2 storerooms on the right and left of the sofa. The rooms are designed to allow passages both to the sofa and between each other. The place which has fireplace and open-closed shelves was used as kitchen (Figure 4-j). In this room and the other rooms that facing to the north facade have less windows compared to other facades. The rooms in the north have few windows since they face the courtyard on the side. On the corner rooms, there are sitting areas named “sedir” and built-in closets which contains lamp niches, bigger closets named as “yükçük” and ablution niches (Figure 4-o). There are two kitchen sinks in a room and a storeroom (Figure 4-p).

The basement floor consists of two parts; spaces which are used as barn and woodhouse, are accessed through the double winged wooden door on the east facade (Figure 4-f). The other part of the basement floor, consists of three storages and a hall is entered from the south facade (Figure 4-h). There is no transition between these two parts. In the middle of the basement spaces, there are 4 wooden columns that were placed to support the ceiling (Figure 4-e). The ceiling of the place was left uncovered and the floor is compacted soil. The walls were built as stone masonry and timber frame construction systems and plastered from the inside (Figure 4-g). The plaster of the walls is flaking away and there are some cracks on the surface.

There are four stairs but three of them provide the vertical circulation between the floors. One stair goes up to the storeroom (Figure 4-n). The stair, which is accessed from the sofa and covers the part of the ‘taşlık’ space, accessed by 11 steps to landing area and from here to the first floor with 7 steps (Figure 4-m). Landing is aligned with the height of the entrance door. By closing the area between the ground and the stair, the storage area was created.

The first floor plan scheme repeats the lower floor. Unlike the ground floor, corner rooms of it cantilevered in two directions except for the north facade (Figure 4-b). The sofa is based on size of 5.12- 11.82 m with a ceiling height 3.88 m. There is a toilet on the right of the sofa entrance door and the storeroom the other side of the door (Figure 4-v). The floors and ceilings of the spaces are wooden veneer. The ceiling ornamentations of this floor are more ostentatious compared to other rooms. It is thought that the room has most spectacular ceiling ornamentation and has not built-in cabinet is the main room for guests (Figure 4-w).



Figure 4. Photographs of Uşakizade Rıfat Edendi Mansion (2020)



Figure 5. Measured drawing of Uşakizade Rıfat Edendi Mansion (2020)

The construction technique

The foundation of the of the mansion could not be seen. However, it is known that walls with stone and lime mortar are used mostly for building foundations in the region and the foundations go down to a depth of 0.50 – 0.80 meters [10].

Wood, stone and adobe were preferred in the mansion as structural materials. Uşakizade Rıfat Efendi mansion was built using the masonry and timber frame construction system, is the same with the other residences in the area (Figure 6). Exterior walls of the basement floor are in both masonry and timber frame. Initially, the wall was built approximately 1 m high by using stone and the other part of the wall, which the area between the stone wall and the ceiling, was completed with timber frame technique with mortar onto the whole wall. On the ground floor, walls are timber frame with in-filling materials except the fireplace wall. Brick masonry was used on the fireplace walls with reinforced wooden beams. The walls of the first floor are built with timber frame technique. Exterior walls are covered by the laths called *bağdadi* (lath technique) and interior partition walls was filled with adobe. The wall thickness of the building varies between 70 to 100 cm's.

The ground floor of the mansion was allocated to animals and storage. Therefore, it was made as a combination of compacted soil with stone. The floors were constructed using 9-17 cm rectangular section wooden beams, which were spaced at 36-54 cm and were covered by width of 24-36 cm wooden on it.

Due to the ceilings are not covered in the basement, wooden beams can be seen. However, the upper floors and the stair ceilings were covered by wood. The wooden coverings of some rooms included wooden embroideries especially in first floor.

The building has hipped roof and it is covered with mission tile which is laid over the covering woods.



Figure 6. The construction technique used in Uşakizade Rıfat Efendi mansion

Architectural elements

Doors: The doors of the ground floor were designed to be simple and plain. Single and double wooden doors were used depending on the feature of the space on upper floors. There are doorsteps at different heights on all room doors that are entered from the sofa. The building has two entrances which are from the street. These entrances have double leaf doors which divided vertically with wooden plates and has a metal lock system is used on the inner surface of the door. The inner surfaces of the doors are reinforced with bonding timbers that were made to prevent the wing from changing shape. The entrance of the mansion from courtyard is provided by a single wooden door that is accessed by two steps.

Windows: The basement windows with horizontal bars are dimension of 0.50-0.50 cm. In some upper rooms, it is seen double windows that have casement window inside guillotine window outside were used. The corner windows formed by cantilevers on the east, south and facades preserve their authenticity. In the sofa, there are arched wooden guillotine windows facing to the courtyard and “taşlık”. An oval shaped lighting window was designed above the sofa entrance door.

Cabinets: The cabinet, is a wide, double winged architectural element has approximately 60–82 cm depth. The cabinets have lower and upper parts which formed combined or separated inside. The bedding and quilts belonging to the family are stored in the “yükçük” part of it. In some rooms, there is a niche in the middle of the built-in the closet. In both sides of this niche, there are ornamented niches that placed with angle. The surfaces of some cabinets are painted.

Ablution Niche: A small part of the cabinet with a single wing door which is called as “güsülhane” in Turkish, is an ablution niche and used as a bathroom. The single wing door of this part is also part of the cabinet. In some rooms, there is a larger ablution niche which was created by combining two parts.

Fireplace: There are 2 fireplaces which made of stone and brick in the mansion. The wall surfaces are ornamented with gypsum. The surface is painted with wall paint and have cracks.

Shelves: They are made of wood and present in storeroom, kitchen spaces.

Ornaments: All the wooden architectural elements on living spaces, has geometric or floral ornamentation on them. The patterned wallpaper in the first floor is the other ornament detail on the wall.

4. STRUCTURAL CONDITION / DETERIORATIONS AND CORRUPTIONS

Deteriorations and corruptions in the mansion are examined under two title as deteriorations caused by nature and deteriorations made by human (Figure 7).

4.1. Deteriorations Caused by Nature

Among deteriorations caused by nature are structural and plaster cracks on the load bearing walls, plaster loss, collapse and material loss in timber, deflection on the ceilings and entrance door, vegetation, soot and change of colour.

4.2. Deteriorations Caused by Human

Among deteriorations caused by human are cement based application, subsequently added or removed elements, debris, changing on the size of the elements.



Figure 7. Deteriorations and corruptions

5. RESTITUTION APPROACH

5.1. Using Sources in Restitution

Because of the building contains 2 periods. The sources used for restitution evaluated in 4 different degrees (Figure 8).

1. First degree reliable sources: Information obtained from the building itself, the spaces, surfaces and elements, which are original and exist, are considered to be in this category. Preservation by strengthening is proposed.

2. Second degree reliable sources: Having clues or not, elements that are not present but are determined as a result of comparison within the building are evaluated under this title. Integration by original materials, forms and details is proposed for them. In this contexts, elements that are be completed are doors, windows and covering of ceiling.

3. Third degree reliable sources: Information regarding elements that have clues but not any examples in the building are gathered via comparative study. Integration by original place, material and form but with different detail is proposed for these elements. The stair which is go up from the sofa is are considered in this category.

4. Fourth degree reliable sources: Information obtained in result of oral resources are evaluated under this title. The dome in the first floor sofa, has been evaluated within this scope.

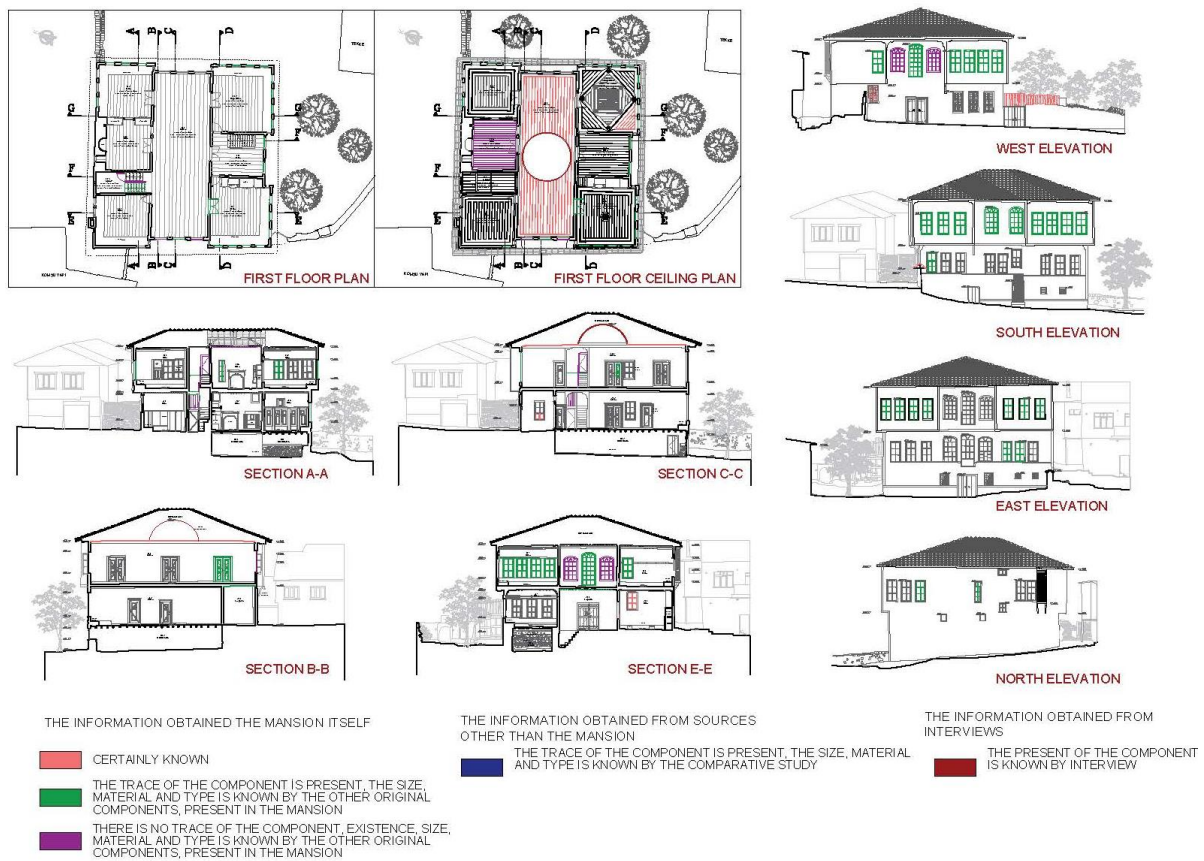


Figure 8. Using sources in restitution

5.2. Comparative Study

With regard to the comparative study which was held to create resources for the restitution work, plan schemes which have two part “haremlık” and “selamlık”, facades in the central of the Kütahya were examined and presented (Figure 9). It is also was made a research for similar applications of the “bağdadi” dome in traditional houses in Kütahya and in other cities. Although it was not found in Kütahya, it was used in residential architecture in various cities of Turkey and especially in mansions in Istanbul.

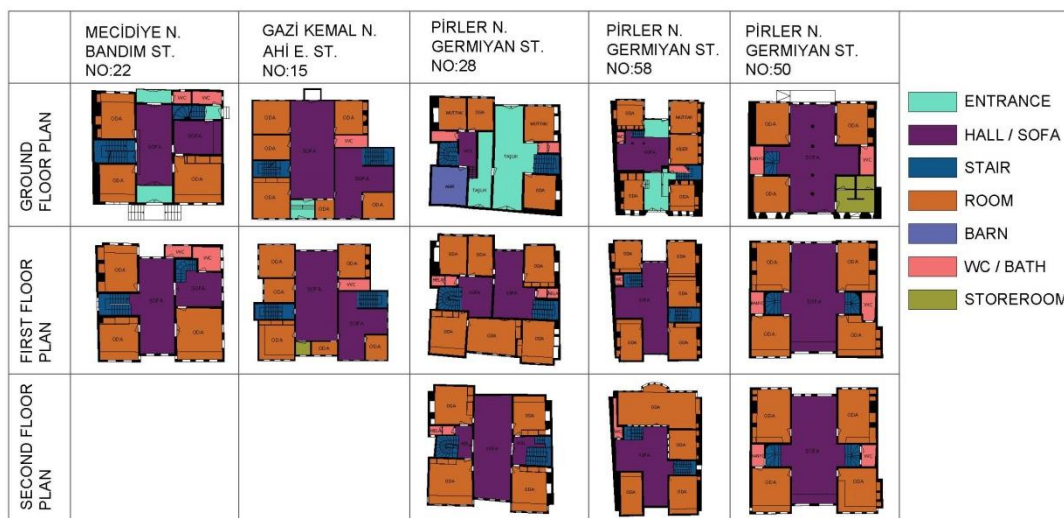


Figure 9. Comparative study chart

5.3. Restitution Periods

Uşakizade Rıfat Efendi mansion, which was built at the second half of the 19th century, has undergone changes and transformations with some interventions in the period approximately 150 years. Based on the data obtained from the examples in the region and the building itself, there were some changes by the location of the stair, addition or enlargement of spaces, resized elements. Also, the presence of a wooden bağdadi dome is known from the photographs and on the building itself. It can be seen plaster cracks on the surface of the dome on the photographs. The mansion is differentiating from other buildings in the region with this feature. In the second period restitution, kitchen sinks and ceramic coverings were added.

In the second period restitution of the building, its original details, qualified workmanship, local and original materials and the use of construction techniques were deemed worthy of protection.

6. RESTORATION APPROACH AND PROPOSAL FOR A NEW FUNCTION

The purpose of the restoration project is to preserve the Uşakizade Rıfat Efendi mansion, which is still preserved in its original form today, by solving its problems and to ensure its architectural character is documented and transferred to future generations as a cultural heritage. The general approach of the restoration project is to preserve the original plan and facade character as well as the original materials and craftsmanship. In this scope, it is aimed to strengthen the current situation of the building by preserving its authenticity, to clear of unqualified additions, to complete the removed elements with original materials, details and techniques, to strengthen the original materials.

Due to the fact that Uşakizade Rıfat Efendi mansion has preserved its original plan and facade character, there is no need for any intervention in the plans and facades, except for some complements. On the other hand, architectural elements are destroyed, changed and materials deteriorated or removed over time. Therefore, interventions related to the restoration project were generally limited to architectural elements.

The new function has been proposed and presented, because it is important to use it actively for the sustainability on protection of the building. In this respect, 5th. article of Venice Charter is accepted as the main criteria. In the article, this subject is expressed as “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. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted”. In addition, in 6th. article of the charter is emphasized as “The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.”. In this context, research conducted in the region, has shown it is advantageous to give it a function that will provide both employment and use via sustainable preservation of the building. Due to there is no place that designed for cultural activities in the surrounding area of the mansion, so the function of “culture and art house” was found appropriate for Uşakizade Rıfat Efendi mansion. Moreover, it is aimed to teach and sustain the traditional handicrafts such as tile, embroidery, painting, calligraphy, paper marbling on next generations through the new function.

Suggestions as solutions for the restoration are summarized below:

In order to maintain the spatial integrity and the balance of load bearing system, reinforcement is proposed if it is necessary. Besides, it is important to eliminate the reasons that cause the deterioration of the building. In this context, the repair of the door and window profiles, and re-production of the destroyed ones in accordance with restitution project were provided and building were prevented from atmospheric conditions.

The unqualified additions that are not the original elements of the building and harmful for the building were cleaned.

Any completion was not made that would cause the building to lose its original features. Completions were made at the minimum required level and clues, ruins, oral sources, other architectural examples in the region were used as sources for comparative studies. According to the source reliability sheets created in this context;

Strengthening was proposed for parts with 1st degree reliable sources.

Completion with the material and detail in its original place, shape, size was considered appropriate in the parts with 2nd degree reliable sources.

Completing the parts in their original place, original form, size and material, but with new details was considered appropriate in the parts with 3th degree reliable sources.

In the parts with 4th degree reliable sources, it was considered appropriate to complete the form and size in accordance with the local architectural language, but without details, based on the comparative study.

In order to attain today's comfort conditions for the building, modern materials were used in accordance with its original, while a different workmanship technique, is applied to distinguish the intervention. This is indicated in 13th. article of Venice Charter as follows: "Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings". In the context of all these decisions, the applications were made for restoration are summarized as follows:

1st phase: First of all, physical and chemical cleaning were made. All the unqualified elements which were added to the building were removed, the vegetation was cleaned, facades and interior walls damaged by moisture were cleaned.

2nd phase: In order to repair the deformations in the cantilevers on the south, east and west facades, scaffolding was installed on these facades. So the cantilever walls were suspended, the deformed wooden beams and laths were repaired, and the structural improvements were made.

3th phase: Building drainage was made to collect ground water and remove it from the structure. In order to prevent the deterioration caused by the roof and rain water, the deformed elements were repaired and the addition of rain gutters and downpipes was completed.

4th phase: The changes and deteriorations in the construction materials and elements were eliminated, completed and renewed in appropriate.

5th phase: The structural system of the building was examined by experts in terms of technical services for plumbing and electrical installations and the problems were resolved.

6th phase: The garden surrounding the building were arranged.

7th phase: Appropriate furnishing elements specified in the restoration project were placed and decoration work was made.



Figure 10. Restoration project

7. CONCLUSION

Uşakizade Rıfat Efendi mansion and the Gözüm Seyh Sultan “tekke” (lodge) that were built in the second half of the 19th century, are now abandoned. Due to the danger of collapse of the lodge, people are warned by the municipality with warning signs not to enter the building. Although the structural condition of the mansion is better, but it is damaged because of the reasons such as neglect and theft.

The main aim of the project is to preserve the original qualities of the Uşakizade Rıfat Efendi mansion and the Gözüm Seyh Sultan “tekke”, which have cultural value, and to transfer them to future periods as a document against the danger of extinction. The most appropriate way to achieve this goal is to protect the buildings by using them. In this context, the current situation of the mansion and the lodge was documented and studies which includes verbal information, comparative work and original examples of the building, restoration and re-functioning projects were prepared for the mansion. With the restoration of the mansion and the lodge, the buildings will regain to our culture and will also serve the people of the region, most of whom are residential users.

This work on the Uşakizade Rıfat Efendi mansion and Gözüm Seyh Sultan “tekke” is expected to be transferred to future generations by implementing it and ensuring its sustainable protection. With this application, it will be a guide to other mansions which have similar values and problems in Kütahya and will contribute to the development of public awareness of conservation.

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