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Design process and conservation values of the Eskişehir Railway Station as a modern architectural heritage in the 1950s modernism in Türkiye

Aylin AKÇABOZAN TAŞKIRAN[1]*, Can Şakir BİNAN[2]
[1] aylin.akcabozan@gmail.com • Department of Architecture, Faculty of Architecture, Yıldız Technical University, Istanbul, Türkiye
ORCID: 0000-0003-3289-3029
[2] binancb@gmail.com • Department of Architecture, Faculty of Architecture, Yıldız Technical University, Istanbul, Türkiye
ORCID: 0000-0002-5916-3352

* *Corresponding author*
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Abstract
The Eskişehir Train Station, designed and constructed in the 1950s by architects Orhan Safa and Muhittin Binan, is a valuable example of modernist architecture in Türkiye. The building, with its innovative design and construction techniques, reflects the architectural trends of the mid-twentieth century. Through extensive archival research and interviews, the study highlights the importance of preserving the modern architectural heritage. The research delves into the design process, construction methods, and conservation values of the Eskişehir Train Station, emphasizing its significance in the history of Turkish modern architecture. Located in the western part of Eskişehir, Türkiye, the station was conceived as a modern building and underwent a rich history, including a competitive design phase, its re-design and construction during the 1950s, and subsequent restoration in the 2000s. Drawing upon archival documents from Orhan Safa and Muhittin Binan—the architects responsible for the station's design and construction between 1952 and 1955—the study reveals how the architects adhered to modern architectural principles.
Architects decided to design the train station building within modern architecture design parameters by using a new form and construction techniques and tried to construct the building with pure structure reference to mid-twentieth century architecture. The article provides a comparative debate on the preservation of the modern architectural heritage and by discussing the Eskişehir Train Station's historical and architectural significance. By exploring the station's evolution and contributions to the architectural landscape, the research aims to deepen understanding and appreciation of modernist heritage in Türkiye.

Keywords
Conservation values, Eskişehir Railway Station, Modern architectural heritage, Modernism, Railway heritage.

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1. Introduction: 1950s modernism in Türkiye

The period of Modernism from 1930-1950 in Europe was marked by the adoption of rational ideas, the use of innovative materials, and the application of new construction methods in engineering. This era laid the groundwork for the development of contemporary architecture. Turkish architects, influenced by Western architectural culture, incorporated the concept of 'National Architecture' based on Turkish traditional architecture into their works during this period (Alsaç, 2007). During this period, the architectural style in Türkiye was more influenced by figures such as Le Corbusier, M. Breuer, and O. Niemeyer, rather than Mies van der Rohe. Due to the high cost of steel, reinforced concrete emerged as the preferred construction material.

The important features of Modern Architecture in the 1950s can be seen in both urban planning and building design. Urban layouts prominently featured square and rectangular building groups. Architecturally, horizontal rectangular prism masses or single prismatic structures rising above low-rise ground-level groups were common. Key design features included façade partitioning and lattice-mesh façade textures that exposed the reinforced concrete frame. Glass mosaic was the most widely used cladding material. Transparency and lightness, achieved through extensive glass surfaces, were also central elements. On the terrace floors, plastic architectural elements influenced by Le Corbusier—such as parabolic or vaulted curvilinear forms—were often employed (Batur, 1994, p. 1403).

The work of modern architecture saw the creation of buildings that were novel, inspiring and innovative. These structures were widely disseminated through the media and printed materials, earning global recognition. However, the pioneering techniques and materials they frequently employed often gave rise to unforeseen challenges (Guillet, 2007).

In 1950s Turkish Modernist architecture, state institutions played an important role. The Ministry of Public Works was responsible for the construction of all public buildings, while the State Railways significantly contributed to the development of modern architectural heritage. These contributions often materialized through architectural competitions for the design and construction of railway station buildings. The Ministry also supported nationalist tendencies in architecture during this time (Hasol, 2021, p.135). Architectural competitions held significant importance in the 1950s, invigorating the architectural community. Another notable feature of the period was the exclusion of foreign architects from Türkiye's architectural production (Özorhon & Uraz, 2009, p.95).

It is possible to say that the history of railway station construction in Türkiye gained momentum in the 1950s, although the earliest examples date back to the First National Architectural Period. As a symbolic representation of 1950s Modernism, it is necessary to emphasize the place and context of Eskişehir Railway Station in the modern identity of Eskişehir. The context underlined here includes not only the station itself but also its surrounding urban texture (Figure 1).

In this context, this paper discusses the competition, design and construction process of the Eskişehir Railway Station, alongside its architects and current condition, within the framework of modern architectural heritage and conservation values. Through a comprehensive chronological analysis, the paper aims to reveal the significance and potential of the Eskişehir Station, examining the evolution of post-1950 modernism and the transformation of modern architectural heritage. Additionally, the study highlights the forgotten values of this heritage. In its concluding section, the paper discusses the station's current legal status, heritage value, and conservation status following its restoration, drawing attention to the disparities between the building's original design intentions and its present state.

2. A case study: The Eskişehir Railway Station

2.1. Methodology

The starting point of the research was the discovery of documents in the Muhittin Binan archive, which

Figure 1. *(a) Eskişehir City Plan: Yılmaz, 2009, p.102; Sarıöz, 1997, p.73, 82; (b) The Aerial Photograph of Eskişehir Railway Station (Türkiye Kültür Portalı, 2024); The Eskişehir Railway Station after the construction of the Istanbul-Ankara high-speed railway station, Google Earth, 2022; The first residential buildings of General Directorate of TCDD (Ulubay, 2023).*

provided insights into design and construction process of the Eskişehir Railway Station building. The research was then extended by examining the architects who designed the station building and by exploring their body of work. Additionally, an interview with the daughter of Orhan Safa, as well as a review of the family's archives, contributed to the study. As part of this research, the realization of the station building, which resulted from the 1946 competition (often inaccurately represented in written sources), was examined. The 1946 competition itself was analyzed in detail.

The restoration work carried out in recent years was also studied, focusing on its potential impact on the structure. On-site studies were conducted, comparing photographs taken for the restoration in 2024 with those from 1955. Furthermore, surveys from the final phase of the building's construction (presumably from 2020), with the author's permission, were reviewed and used for evaluation purposes.

The DOCOMOMO evaluation system was selected as representing the most comprehensive framework for assessing modern architectural heritage (DOCOMOMO International, 2024).

Ultimately, this research aims to present the design process and the architects behind the Eskişehir Railway Station building. This building is regarded as a key example of 1950s modernist architecture and holds significant importance in the history of modern architectural production in Türkiye.

2.2. Historical background and overview

After the Ottoman Empire ended in 1923, the new government adopted a state policy focused on transforming selected cities in Anatolia into modern industrial centers. Eskişehir was one of the cities chosen by the new state for this purpose. Following the establishment of the Republic, the goal was to develop Eskişehir into a modern industrial city, initiating a new era of modernization in the city. As part of this effort, several projects, including those designed through national competitions, were developed. One notable example is the Eskişehir Train Station, for which a competition was held in 1946. The city's modernization process began earlier, however, with the development of the railway during the Ottoman period. The arrival of the Berlin-Baghdad railway to Eskişehir in 1893 marked a significant milestone in the city's modernization, serving as one of the key indicators of industrial progress (Özkut, 2017). The opening of the railway boosted commercial life and laid the foundation for the industrial growth that followed.

The modernization process of the city of Eskişehir started earlier than the Turkish Republican Period, first with the arrival of the railway in the city during the Ottoman Period. The revivals that started in commercial life with the opening of the railway, formed the basis for the development of the industry.

In the Republican era, two key aspects of modernization—modern transportation systems and industrialization—contributed to the rapid development of Eskişehir. These efforts, along with advancements in production and cultural life, significantly influenced the city's physical structure and architectural practices (Özkut & Özaslan, 2009). The construction of Eskişehir Railway Station between 1953 and 1955 marked the beginning of a new development axis in the western part of the city.

2.3. Architects

The Eskişehir Station Project was designed and implemented between 1953 and 1955 by Orhan Safa and Muhittin Binan, both faculty members of Istanbul Technical University (Figure 2). The academic and professional backgrounds of the architects reveal an intriguing period context for the project, which was both innovative and significant for the Republic of Türkiye at the time.

2.3.1. Orhan Safa

Born in 1911 in Bucharest as the son of the Romanian ambassador, Orhan Safa learned German and French at an early age. Due to the war, he received his primary education abroad, returning to Istanbul in 1918 after the war. He completed his secondary education at the French Freres School in 1926 and graduated from Galatasaray High School in 1929. These formative years, spent in a culturally rich environment, had a lasting impact on the development of Safa's identity in both academic and professional spheres (Eldem, 1995, pp.78–99).

Safa enrolled at the Academy of Fine Arts in 1929 and, following changes to the academy's curriculum in 1930, became a student of Ernst Egli, who was brought in to restructure the architecture department. The introduction of a new system emphasized modern architecture, marking a significant shift away from the older, traditional workshop-based teaching. The influence of key figures such as Arif Hikmet Holtay, Ernst Egli, and Sedad Hakkı Eldem helped shape Safa's architectural identity. After graduating with second honors in 1935, Safa was appointed assistant at the Graduate School of Engineering. He then served in the military before opening an architectural office in Istanbul and simultaneously teaching at Yıldız Technical School. In 1944, Safa became the head of the Architecture Branch at Yıldız Technical School. Later, at the invitation of Emin Onat, he returned to the Graduate School of Engineering, where he worked

alongside Clemens Holzmeister (Eldem, 1995). After briefly returning to military service during World War II, Safa resumed his academic duties. Although he was not directly involved in the Anıtkabir competition, he assisted the participating faculty with perspective drawings.

In 1946, when the engineering school was renamed Istanbul Technical University (ITU), Safa stayed as a full-time Associate Professor, a role he held after the 1946 university law reforms. He was instrumental in the allocation and transformation of the Taşkışla building for ITU and voiced his opinions about the process, critiquing it from a functionalist modernist perspective. He earned the title of Professor in 1950 with his book *Building Information* and later became Dean of the Faculty of Architecture at ITU from 1952 to 1954.

However, in the aftermath of the 1960 coup, Safa, along with 146 other academicians, was dismissed from his position. He was reinstated in 1962 after a controversial process. Safa continued his academic career and held the position of Dean at Istanbul Technical University Maçka Faculty of Architecture between 1980-1981 before retiring in 1981 at the age of 70. Safa passed away in 1996, leaving behind a rich legacy. He participated in 23 architectural competitions, winning seven first prizes and receiving numerous awards. His body of work includes 27 architectural projects, many of which were built. Even though some have been lost, his remaining works reflect his considerable contribution to the architectural landscape.

2.3.2. Muhittin Binan

Muhittin Binan was born in 1913 in Istanbul. He completed his secondary education at Istanbul Erkek High School in 1935 and graduated from the Istanbul Academy of Fine Arts in 1940. Although he missed studying under Ernst Egli, who left the academy in 1936, he still experienced a period of transformation and modernization in the academy's teaching practices after 1927. After graduation, Binan worked as an architectural assistant at the Certificated Engineering School and collaborated with Professor Emin Onat on various projects, including the expansion of Gümüşsuyu Barracks. Binan also served in the military between 1943 and 1945, during which he produced surveys of historical structures and designed the Gallipoli Officer's Club.

Upon returning from military service, Binan began working at Istanbul Technical University's Faculty of Architecture, where he collaborated closely with Orhan Safa in the field of Building Science. In 1950, he was appointed Associate Professor. In 1952, he was sent to Germany for research and observation, where he attempted to pursue a PhD with Professor Hans Dollgast, although his request was denied. He returned to ITU, where he continued his work and was promoted to Professor in 1960.

After the May 27, 1960 coup, Binan, along with Safa, was dismissed from his position but was reinstated in 1962. During his time in Germany, he worked with Prof. Lehmbruck in Stuttgart. Binan later became the head of the Building Elements and Materials Department at ITU in 1982. He continued to teach at various institutions, including Trabzon Technical University, Işık Engineering School, and Trakya University, until his retirement in 1983. Binan passed away in 2003.

Binan's career also includes numerous awards for his participation in architectural competitions. He won five honorable mentions, two second prizes, and four first prizes. Over his career, he supervised the construction of 18 buildings, many of which remain significant examples of his architectural contributions.

Safa and Binan's collaboration resulted in several notable projects, including the Eskişehir Railway Station, the Ankara Cement Industry Headquarters Building (1st Prize, not implemented), the Taksim Palace Office Building in Istanbul's Taksim Square, and the Aydın Railway Station project. Their work is a testament to the synthesis of modernist architectural language with the national architectural style, reflecting both innovation and respect for tradition in the context of 1950s Turkish architecture (Figure 2).

3. Eskişehir Railway Station competition, design and construction process

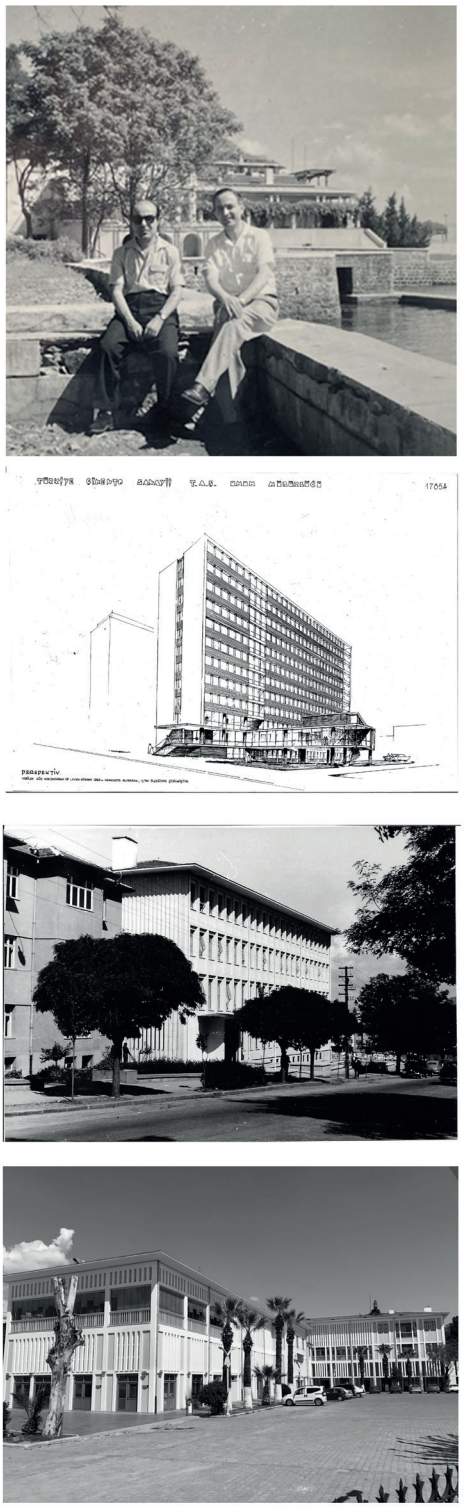
3.1. Competition 1946

The period from 1940 to 1960 marked a recession for Turkish Railways. Prior to 1940, railway construction continued despite economic challenges, but after the outbreak of World War II, it slowed significantly. However, despite this slowdown, it is evident that the institution continued efforts to construct new station buildings. As part of this, the Directorate of State Railways (DDY) opened a competition in 1946 for the design of a new Eskişehir Station ("TMMOB Chamber of Architects Competitions Index 1930-2004", 2024). A decision by the Council of Ministers dated 17.04.1947, found in the Cumhuriyet archive, relates to both the competition's announcement and the remuneration of jury members. Based on this document, it can be inferred that the competition was likely announced on 25.10.1946 (Cumhuriyet Archive, 1947).

Although the competition specifications could not be found, the results of the competition and the prize-winning projects were published in Arkitekt magazine published in 1947 (Hotan, 1947). The article notes that the competition was opened "with a very appropriate decision by the General Directorate of State Railways and Ports," and emphasizes that the jury was composed of prominent figures from education and architecture in Türkiye. Additionally, the site plan for the railway station was included in the competition specifications. While the jury report was published in its entirety, the projects that did not win awards were only referred to by their nicknames, so the identities of the other architects participating in the competition remain unclear (Figure 3).

The jury for the competition was composed of the following members: Paul Bonatz, Şekip Akalın, İrfan Kuraner, Galip Yenal, Hüseyin Kara, Sedat Eldem, Emin Onat, Nurettin Evin, and Recai Akçay. The results were as follows:

- 1st Prize: Leyla Taylan, Ferzan Baydar
- 2nd Prize: Sabri Oran, Cevat Erbel
- 3rd Prize: Mukbil Gökdoğan, Eyüp Kömürcüoğlu, Sermet Gürel, Leman Tomsu, Nubar Acemyan, Harbi Hotan, İlhan Ağan, Necdet Candaş, Tuluğ Baytın, and Kemal Orbay (Figure 3).



(a) (b) (c) (d)

Figure 2. *(a) Muhittin Binan and Orhan Safa 1953 (Binan, 1953); (b) Ankara Cement Industry Headquarters Building Competition, 1st Prize (not implemented) [Photographs of Orhan Safa] (ca.1940-1961); (c) T.C. General Directorate of Pension Fund Building [Photographs of Orhan Safa] (ca.1940-1961); (d) Aydın Railway Station project (ETM Mimarlık, 2024).*

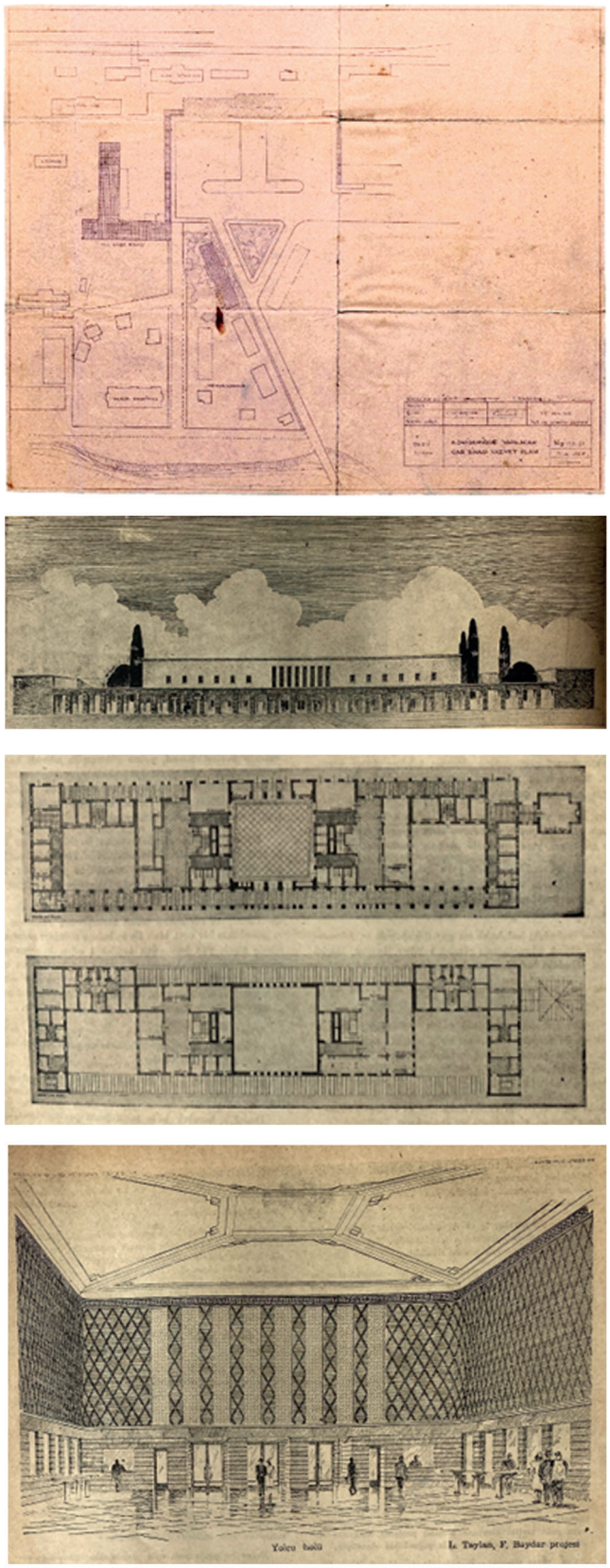


Figure 3. *(a) Eskişehir Railway Station, Site Plan, 1/1000, (F. Gürkaynak, 9.4.1946; Competition brief document; Salt research archive) (b) Front elevation of the passenger hall of the first award project (c) Floor plans of the passenger hall of the first award project; (d) Perspective of the passenger hall of the first award project (Hotan, 1947, p.18).*

The jury's report provided a detailed description of the winning project by Leyla Taylan and Ferzan Baydar: "This project constitutes an effective work with clear and open elements. The composition, consisting of a central block approximately 70 meters in length with low side wings surrounded by inner garden courtyards, is very attractive. The division into separate elements is reinforced by their distinct architectural characters. The contrast between the elegant and harmonious stone pillars and the modest plastered upper parts is very appealing. However, the vertical and bar-shaped windows in the passenger lounge weaken the central block and fragment its cohesion; this should be corrected. The plan is symmetrically organized, and the services are well placed, but the placement of the buffet kitchen, the platform-side services for the lodgings, and some minor adjustments to the heating room's lighting need attention. The retraction of the wings on either side of the passenger hall is a disadvantage, particularly for overseeing the departure services to the platform. However, these sections could be brought forward, and small adjustments in service placements would not affect the overall plan significantly. It is also a very good idea to separate the lodging wings from the main building, giving them a unique architectural character. The design of the private waiting rooms is very well executed. In conclusion, the project is attractive in its basic lines and was awarded first prize with seven votes in favor" (Hotan, 1947, p.18).

The report highlights the positive aspects of the design but also notes that the passenger lounge's vertical windows weaken the central block, which is a crucial element in the façade facing the city. This critique suggests that altering the design of the passenger lounge could significantly impact on the architectural character of the building. It is likely that this feedback had a significant influence on the architects' revisions.

The second-prize project, designed by M.Sc. Architect Sabri Oran, reflects the influences of the International Style and 1950s Modernism. The design incorporates geometric shapes such as

rectangular prisms in the massing, and the plan features rectangular and square forms, large windows, glass surfaces, and a modular façade layout.

During the design process, innovations, interpretations, and transformations appeared at different levels, depending on the designers' approaches. When examining the project, similarities to the architecture of Holzmeister's German National Socialist period become apparent. Holzmeister's early works in Türkiye, such as the Presidency of General Staff and the Ministry of National Defense buildings, exerted significant influence on the architecture of the time, particularly through their innovative façades and the use of projecting masses (Nicolai, 2011).

Although some sources suggest that the winning competition project was implemented, this is not the case. When comparing the competition designs with the final building, it is clear that none of the competition projects were realized in the years following the competition. In 1950, Türkiye transitioned to a multi-party system and experienced a change in government. On 29 July 1953, State Railways (DDY) was renamed the State Railways of the Republic of Türkiye (TCDD) and became part of the Ministry of Transport. Within this new political and administrative context, a decision was made to start a new project, and an agreement was reached with Istanbul Technical University faculty members Orhan Safa and Muhittin Binan to prepare the final design.

3.2. Design process

An examination of a series of private documents from Muhittin Binan's archive reveals that the architects began working on the Eskişehir Railway Station project in 1953. One significant document is found in one of Muhittin Binan's annual diaries, dated 28 May 1953. It contains the note: "Plans were given to Mr. Vahit for reinforced concrete." "Mr. Vahit" likely refers to Prof. Vahit Kumbasar, a Civil Engineer and lecturer at Istanbul Technical University during that time. However, his name no longer appears in the records in the following period, possibly because he moved to the

Figure 4. *(a) The first sketch of Eskişehir Railway Station's curvilinear shell of the passenger hall (Muhittin Binan's diary, 1953); (b) (c) Muhittin Binan's notes on the Eskişehir Railway Station Project; (d) Notes regarding the Eskişehir Railway Station's marquise, found in Muhittin Binan's agenda in 1954 (Muhittin Binan's diary, 1953).*

UK. Another document, dated 8 June 1953, includes the note: "Eskişehir facade drawing, perspective." A third document, dated 12 June 1953, reads: "Eskişehir station meeting, school...". Below this, there are notes by Nurettin Zoroğlu, head of the construction department of State Railways, and Nuri Sargın, Chief Operating Engineer of Haydarpaşa. These documents suggest that the State Railways administration closely monitored the Eskişehir Railway Station design process. Collectively, these documents show that the project was progressing rapidly, and the project is almost in the process of completion.

Another interesting document in the design process is a small sketch found in the back pages of the same diary, dating to 1953. Although this sketch is not fully matured, it is thought to roughly depict the curvilinear cover of the passenger hall of the Eskişehir station building built afterward (Figure 4).

Three-stage design decisions are seen in the façade formation of the building.

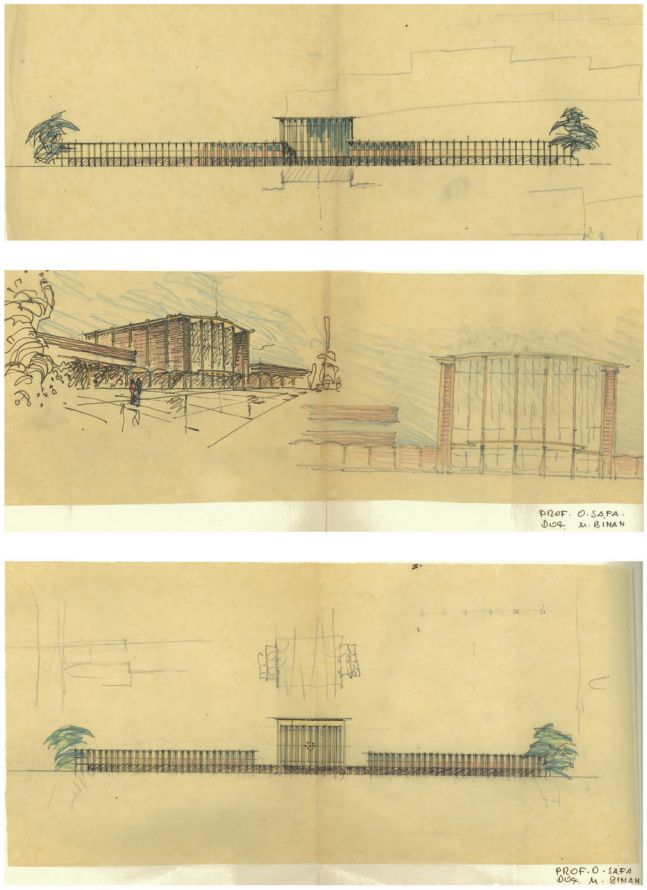


Figure 5. *First design proposal (Binan, 1953); (b); Perspective drawing; the shell system of the passenger hall of Eskişehir Station (Binan, 1953); (c) Second design proposal (Binan, 1953).*

In both proposals, the passenger hall is emphasized in the middle and there are two symmetrical sections on the sides. In the first sketches, the passenger hall form is cubic, and a slight curvilinear movement is attempted on the surface of the façade (Figure 5). A curvilinear arch was also attempted in the structure with columns extending on both sides, and two symmetrical linear sections were conceived to be adjacent to the main passenger hall. In the next sketches made during the design process, it is seen that the main passenger hall is further emphasized by detaching it and increasing its height (Figure 6).

The Eskişehir Railway Station structure is a linear mass positioned parallel to the railway and consists of a passenger lounge on the middle axis and wings located symmetrically on two sides. Wings have two floors and cover the administrative units of the station. The road and railway facades of the building are the same. On the ground floor level, there are arcades with columns covered with eaves along the wings. The façade arrangement of the wing masses consists of equally spaced vertical window series. They are covered with eaves and tiled roofs. The facade surface of the passenger hall in the middle is in line with the columns of the arcaded sections on the sides and is ahead of the facades of the wings. Passenger entrances and exits take place from the side surfaces protruding towards the passenger compartment. The height of the passenger hall is higher than the height of the wings, and its upper cover consists of a reinforced concrete vault. Both façades formed by the vault consist of glass surfaces divided by vertical carriers. The platforms, which are positioned parallel to the structure and the rails at the level of the two wings, are covered with reinforced concrete horizontal plates carried by a single row of columns. These structures are disconnected from the structure and are only connected to the arcades located in front of the wings vertically in their middle sections (Figure 6).

When evaluated in terms of architectural approach, it is seen that the sections that make up the building reflect different understandings. The

waiting room, which forms the main space, reflects the spirit of modern architecture with its transparent facades and emphasizes the structural possibilities of reinforced concrete. On the side wings, with their vertical window series and eaves, a second approach that overlaps with the understanding of National Architecture is observed. However, the proportional and rhythmic harmony in bringing these different understandings together creates a linguistic unity in the whole structure (Koca & Karasözen, 2010).

3.3. Construction process

Although it was initially believed that Vahit Kumbasar was involved in the structural system design for the Eskişehir Railway Station, documents suggest that the structural system was developed by Bozkurt Bey. Muhittin Binan's diary mentions meetings held with Bozkurt Bey on 12 and 29 May 1954. Based on the intensity of Bozkurt Bey's participation in the discussions and the subjects addressed, it is clear that he was actively involved in the project, specifically with the structural system. An appointment note dated 11 November 1954, which includes the subject of study (marquise - entrance eaves), further confirms this involvement.

According to the decision of the Council of Ministers dated 11 April 1953 regarding the construction of Eskişehir Station, the preliminary cost was set at one million liras, and the construction was to be carried out using the escrow method. While it is unclear if the tender process had started at that time, the date of 11 April 1953 can be regarded as the beginning of construction.

It is evident that meetings took place between the administration and the architects starting in mid-1953 to address various aspects of the construction process. These meetings focused on the main structural system, platforms, the marquise, and other building details. The building's structural system was designed and constructed using reinforced concrete. While the construction of the side wings was relatively straightforward, the design and construction of the passenger hall's curvilinear shell proved to be the most challenging aspect for both the architects and the construction team.

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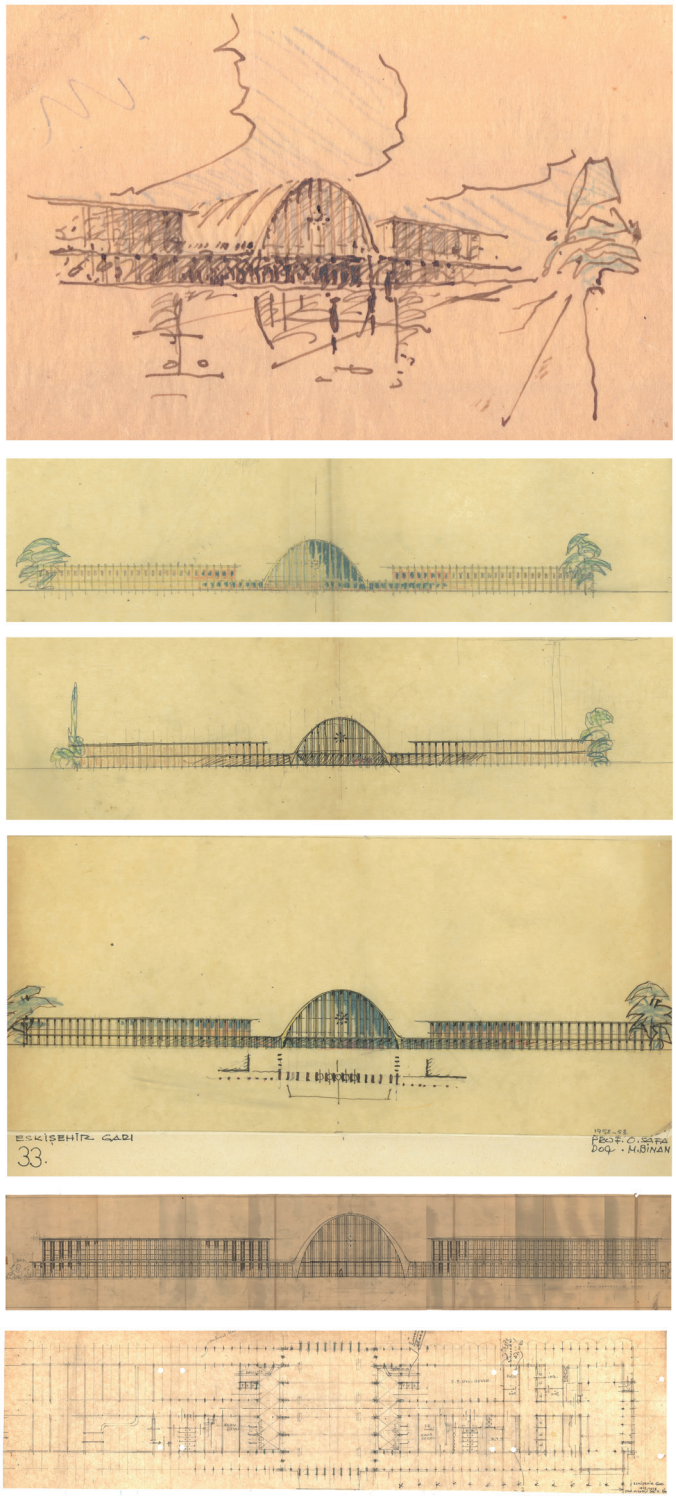

Figure 6. *Final design of the Eskişehir Railway Station: sketch, façade and plan drawings (Binan, 1953).*

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4. Transformation process and the current situation

Opened in 1955, the Eskişehir Railway Station building has undergone a series of changes over the 67 years that followed (Demiryolu Journal,

Figure 7. *Photographs of the construction process of Eskişehir Railway Station (Binan, 1953).*

1955). While the main architectural elements—such as the passenger hall, the side wings, and the overall massing—remain largely unchanged, several modifications have been made to the scale of the building's elements and the surrounding environment. A comparison of photographs from the building's early years with those from 2015 clearly highlights these differences.

Though the reinforced concrete vault covering the passenger hall has not been altered, it appears that the roof coverings of the side wings, originally made of copper with hidden gutters, were replaced with tile coverings after the 1970s or 1980s. This change has impacted on the building's architecture, as the copper roof and thin eaves, which were not visible from the outside, have disappeared. Despite this alteration, the core design, including the passenger hall and side wings, has remained intact.

The change in the roof system also led to modifications in the ground floor facades of the side wings. Horizontal gutters were installed along the eaves' pediments, similar to the first-floor facade, to collect rainwater from the sloping roofs of these sections. The collected water is channeled down through vertical drainpipes. Additionally, the lighting sconces originally placed on the upper part of the portico columns were removed in later renovations, as they do not appear in the building's current configuration (Figure 9).

It is thought that the clock, which was placed on the façade of the passenger hall part of the building in 1955, was probably removed during the replacement of the roof. From the documents in the Muhittin Binan archive, it is seen that this construction, which we can access notes about the construction process, was also removed in the same way, and an Eskişehir inscription covering a part of the façade was placed in its place, which is known to have had the Etibank inscription in the 1960s. The panel with the Eskişehir inscription is extended with red extensions on both sides and appears as a simple but effective addition that changes the architecture of the façade of the passenger hall.

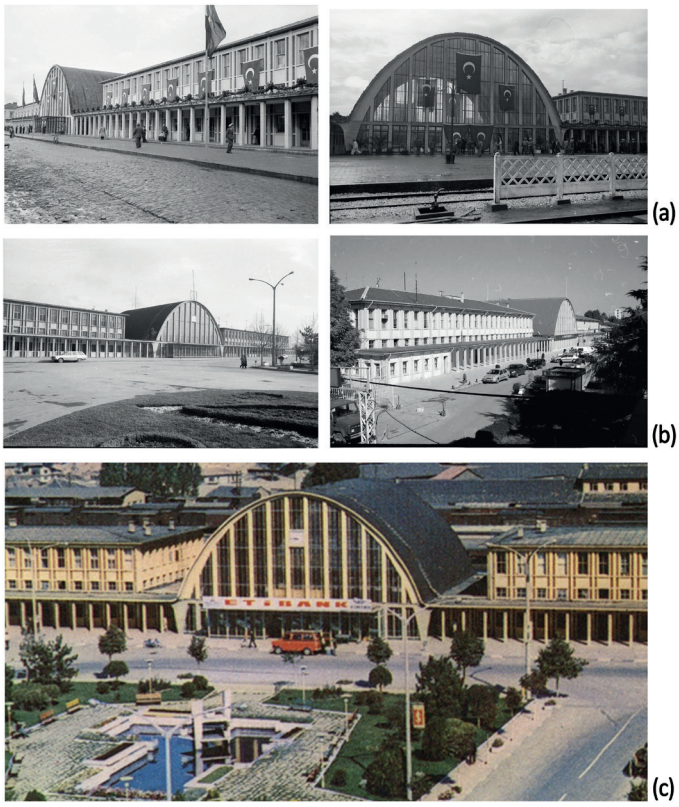

Figure 8. *(a) The state of the building at the opening ceremony in 1955 (Binan, 1953) (b) The roof of the building retained its original appearance between 1970 and 1975 (Binan, 1953); the roof covering that can be seen in the photo from 2015 appears to be made of tiles (Binan, 1953); (c) A postcard from the 1960s featuring a copper roof covering (Kaya, n.d.)*

Figure 9. *(a) The original and altered versions of these sections after 1970 (Photographs from 1955 and 2015; Binan, 1953); (b) The front facade of the passenger hall in 1955 (Binan, 1955); The front facade of the passenger hall in 2015 (Binan, 2015).*

Figure 10. *(a) An extension was added to the eastern wing of the building (Binan, 2015); (b) The removal of the addition on the eastern side of the building. (Ulubay, 2022); The eave added to the portico located in the back (railway) facade of the building is incompatible (Binan, 2015); (c) The interior of the passenger hall (1955 and 2016) (Binan, 1955); (d) Eskişehir Railway Station Front Facade (Ulubay, 2018; Polat, 2024); (e) Eskişehir Railway Station The Changes of Interior Design (Tavacı, 2015).*

In 2015, a new extension (a wedding hall) was added to the eastern facade of the station building (Figure 10). While the exact date of this addition is unclear, it is apparent that it occupies part of the eastern arm of the station building. The addition disrupted the building's original facade layout by incorporating various ornamental elements, which altered the station's architectural character. Furthermore, the addition changed the environmental context of the building.

In front of the western arm of the west façade facing the railway direction, a recently added reinforced concrete canopy with a very heavy architectural mass was added in 2015 and removed in 2023. This element, which is completely incompatible with the original design, facade proportions, and elevations of the station building, is connected to the facade just above the portico eaves facing the railway direction.

In the Monument fiche prepared by the Ministry of Culture, Eskisehir Conservation Regional Board on 18/02/2008, it is stated that the building was registered with the following decisions: 20/11/1995, 20/08/14.08.2003, 2479 and 08/04/2004, 2715. However, it is evident that the information and dates presented are contradictory and inaccurate. For instance, the date of construction as stated in the monument fiche is the end of the 19th century, the project of the building was prepared in 1943, the building was put into operation in 1950, and the roof of the passenger hall was converted into a vault in 1960. Furthermore, the assertion that the building was constructed by German engineers is inaccurate. In fact, the architects were Turkish citizens, namely Orhan Safa and Muhittin Binan.

The Eskişehir Railway Station and the buildings related to the railway in its vicinity were registered progressively in 1995, 2003, 2004, 2008 and 2010, with various decisions of the Conservation Board of Eskişehir being made in each case. Among these, Eskişehir Railway Station was registered in 2008. Until 2015, the building underwent a series of unqualified additions. Following this period, these unqualified addi-

tions were removed in accordance with the restoration application. In 2015, there has been no decision by the protection committee in relation to interventions.

Eskişehir Railway Station, a highly active station since the 19th century due to its strategic location at the junction of the Istanbul-Anadolu-Baghdad and Istanbul-Ankara train lines, became even busier with the opening of the Eskişehir-Ankara High-Speed Train Line and, later, the Istanbul and Konya lines. As a result, the station has seen increased traffic and importance. The Eskişehir Station Transition contract was signed on 8 November 2007, with plans to begin construction that year and complete it within 18 months from the construction site delivery (General Directorate of Turkish State Railways, 2024).

Eskişehir High-Speed Train Station, which is very close to the residential, commercial, and social centers of the city, is in the same location as Eskişehir Railway Station. High-Speed Train is operated in Eskişehir city parallel to the conventional train line on the Istanbul-Ankara route. In addition to this, the Station Building lost its function since the railway line in the city will be taken underground and is faced with the situation of gaining a different function. The modern station structure was registered by the Eskişehir Cultural and Natural Heritage Preservation Board in 2008.

Despite recent restoration efforts, a comparison with the building's original 1955 condition shows a loss of some of its key features. Although the main layout and basic spatial qualities have largely been preserved, several important architectural elements have been altered or removed.

Photographs from the 1950s and the initial project reveal that the entrance canopy facing the city has been removed. In its place, there is now a high band with the inscription "ESKİŞEHİR." It also appears that the clock, an iconic feature of the building, was likely removed in the 1980s. Furthermore, the eaves of the curvilinear roof of the passenger hall have been thickened, and a horizontal stream has been added.

One significant post-restoration change can be seen in the eaves of the passenger hall's roof, which extends on both sides and connects to the porticos. Two large white boxes, over a meter high, have been added on either side of the canopy, likely to conceal external heating and ventilation units. These additions have disrupted the delicate aesthetic of the original facades, both facing the city and the railway.

Inside the passenger hall, the ribs that form the vaulted ceiling originally supported concealed lighting elements, but these have been replaced with suspended fixtures hung on cables stretched across the space. This alteration undermines the integrity of the interior design. Additionally, photographs taken during the station's construction show that the interior was originally lit by concealed elements along the walls. The recent addition of high ventilation ducts on the interior facades—facing both the city and railway—has further impacted the character of the space.

In the context of the most recent restoration project, the additions to the building's façade were removed, thereby revealing the original architectural design. The building's spatial values have been preserved in their original form and integrity. However, the façade of the passenger hall has experienced partial deterioration because of the infrastructure elements added to the roof.

5. Evaluation and conclusion: Conservation values of Eskişehir Railway Station as a modern architectural heritage

5.1. Evaluation

The study assesses the building's conservation values and the changes it has undergone to the present day. At the start of the 20th Century, Riegl set forth one of his well-known theses regarding the significance of monuments to human beings in his publication entitled 'Modern Cult of Monuments' (Riegl, 1996; 2015). One of the chapters of the publication, authored by Yöney, Salman, and Omay Polat, elucidates the principal challenges impeding the protection and inscription of modern architectural heritage (Yöney, Salman

& Omay Polat, 2017). It proposes the introduction of additional value categories to guarantee their inscription status and inform related conservation decisions (Omay Polat & Durusoy Özmen, 2021).

The DOCOMOMO evaluation system was chosen as it is the most comprehensive framework for assessing modern architectural heritage. In this context, the evaluation and discussion of conservation values have been organized under the following categories: technical evaluation, social evaluation, cultural and aesthetic evaluation, canonical status (local, national, and international), and historical and reference values.

5.1.1. Technical evaluation

During the design phase of the Eskişehir Railway Station, the building emerged as a pioneering example, both architecturally and constructively. It is noteworthy that, despite the 1949 competition, the administration ultimately decided on a completely different architectural approach. Various concepts and architectural styles were explored, and in the end, the design influenced by modernism was selected.

As one of the first examples to incorporate a curvilinear shell structure and a glass façade technique, Eskişehir Railway Station holds significant technical and technological value for the 1950s. Moreover, its planimetric layout, designed to accommodate office spaces and a passenger hall through fragmented spatial organization, adds to its architectural innovation.

The fact that the building remains largely in its original state today has played a key role in the restitution studies, preserving vital aspects such as its layout, façade, and materials.

5.1.2. Social evaluation

The process and outcome of collective memory can vary depending on the cultural relevance of a specific life domain. This value is often shaped by the cultural regularities within that domain. The Eskişehir Railway Station, as a significant example of railway heritage, remains an integral part of collective memory due to both its historical and modern architectural significance. The value of historical documents associated with the station lies in their contribution to preserving this collective memory.

The modern Eskişehir Railway Station serves multiple functions, not only as a transportation hub but also as a public building offering flexible spaces for various activities. It has become a venue for public gatherings and has grown into a key element of the city's urban landscape. Today, Eskişehir Railway Station plays a central role in the development of the city, with housing units now connected to the station, further embedding it into the fabric of urban life. The station and its associated buildings continue to influence transportation planning, urban landscapes, and infrastructure projects, making it a vital focal point for ongoing urban transformation and development.

5.1.3. Cultural and aesthetic evaluation

Eskişehir Railway Station holds significant architectural value, not only for its design but also for how it conveys the modernity of its era through its architectural style, which is reflected in the spaces it creates. This value extends beyond just architectural and technological aspects to include collective memory and modern identity. As Durusoy Özmen and Omay Polat highlight, modern architectural heritage is increasingly being recognized for new values such as 'innovation value', 'newness value', and 'modernity value' values that offer a hopeful outlook for the future of heritage conservation (Durusoy Özmen & Omay Polat, 2021). In this context, Eskişehir Railway Station is seen as a symbol of transformation, embodying the socio-cultural and physical changes brought about by the Republic's modernization ideology, and facilitating the internalization of a new, modern way of life.

5.1.4. Canonical status (local, national, international)

The building, currently functioning as a high-speed train station, has undergone restoration work over the years to maintain its original design and structural integrity. The

construction of the new Ankara-Istanbul high-speed train station in 2009 started the transformation of the Eskişehir Railway Station and its environment following the change of the functional use of the building, a proposal for the registration of the Eskişehir Railway Station building as modern heritage was presented to the Council of Monuments to protect the building in case of possible damages. In the context of modern architectural heritage, Eskişehir Railway Station was accepted as a 'cultural heritage' due to its symbolic value and was registered as a cultural property in 2011.

The building is regarded as a local landmark due to its representation of contemporary Eskişehir and its integration into the social fabric of the city. Additionally, it is considered a national landmark due to its distinctive architectural style, which is uncommon among railway stations constructed during the 1950s.

5.1.5. Historic and reference values

Eskişehir Train Station represents one of the earliest examples of modern architecture in the city, constructed in accordance with the evolving transportation network. It is a notable example of modern architecture, illuminating both the architectural style and the history of the railway heritage of the Republic of Türkiye in the area defined as the modern settlement of Eskişehir. Architects employed innovative forms and construction techniques to create a building that embodies the structural purity characteristics of mid-twentieth century architecture. Considering these characteristics, it can be asserted that the building holds significant reference value. Although registered as 'monumental' and 'example of industrial heritage' in the decisions of the Conservation Board, it is considered that Eskişehir Railway Station should be considered as a modern architectural heritage and railway heritage.

5.2 Conclusion

The aim of this article is to describe the design and implementation process of the building from original documents to see the international influences of a building built in the 1950s. The case study illustrates the necessity to expand the traditional conservation approaches through the introduction of innovative viewpoints to ensure the effective preservation of modern architectural heritage.

Overall, due to its special design features, the functional values of the train station became constant, and a modernist symbolism was created. This can be explained as the symbolic value of modern architecture. The case is reviewed by looking at the values and transformation of the Eskişehir Train Station opening the discussion for the design and construction process of the modern architectural heritage. Although it is thought that the design process was not designed at once; the existence of a series of sketches with the effects of the previous period and the resulting design is thought that the architects reached this design because of a tense thought process and its reflection.

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