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GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

A SCENARIO ON CONVERSION OF INDUSTRIAL HERITAGE INTO MUSEUM: ADANA NATIONAL TEXTILE FACTORY

MASTER OF ARCHITECTURE

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Department of Architecture

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ABSTRACT

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The industrial areas that are no longer functional due to a variety of reasons become the current problems of the contemporary cities. Those non-functional sites are commonly re-introduced to the cities through transformation scenarios that could respond to contemporary living conditions and current needs of the society. One of the best conservation methods to apply for those industrial sites is the transformation of them into museums. In that sense, the Adana National Textile Factory has been turned into a modern museum complex which let the visitors have a new experience and improve a new way of seeing towards historic industrial sites. The factory settlement has witnessed a long period from the late Ottoman period to modern Turkey which is still standing today. In 2006 the factory was registered and taken under preservation. It has been decided to establish a huge museum complex by 2013. The Adana Museum Complex is composed of five parts; Archaeology Museum that is opened in the depots of the Milli Mensucat Factory (2017), Agriculture, Industry, City Ethnography and Milli Mensucat Museum (to be completed in 2020) that will be opened in the factory area and social areas of the factory. For decades after its foundation, this significant urban space became an industrial landmark and a source of urban memory for a part of city dwellers. In this thesis, conversion of Adana National Textile Factory which

has been regarded as the industrial landmark of the city into Adana Museum Complex is examined in the framework of collective memory and sense of place. Transformation of such industrial site into a museum complex is analyzed under the major headings of such as how the potential value of a historic industrial site is carried out today as a museum complex with its restoration project, displaying strategies and the choice of collections, how the final project speaks to the inhabitants' collective memory and to what extent the conservation of museum complex incorporates the many aspects of its place when evaluated through the concept of sense of place.

Keywords: Industrial heritage, Museum, Adana, Sense of place, Collective memory

ÖZET

Mimarlık Yüksek Lisansı

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Farklı nedenlerden zaman içinde işlevsiz hale gelen endüstriyel alanlar, günümüz kentlerinin güncel problemlerinden birisidir. İşlevsiz hale gelmiş bu alanlar, genellikle dönüşüm senaryoları sayesinde toplumun güncel yaşam şartlarına ve ihtiyaçlarına uygun şekilde kentlere tekrar kazandırılmaktadır. Bu durumdaki endüstriyel alanlar için uygulanabilecek en iyi koruma yöntemlerinden biri müzeye çevrilmeleridir. Bu açıdan Adana Milli Mensucat Fabrikası, ziyaretçilere yeni deneyimler sunan, tarihi ve endüstriyel alanlara karşı farklı bir bakış açısı geliştirmelerini sağlayan modern bir müze kompleksine dönüştürülmüştür. Geç Osmanlı'dan modern Türkiye'ye kadar geçen süreye tanıklık eden fabrika yerleşkesi bugün hala ayaktadır. 2006 yılında fabrika Kültür Varlığı olarak tescil edilmiş ve koruma altına alınmıştır. 2013 yılında dev bir müze kompleksi haline getirilmesi kararlaştırılmıştır. Adana Müze Kompleksi beş bölümden oluşmuştur; Milli Mensucat Fabrikası'nın deposunda açılan Arkeoloji Müzesi (2017), üretim ve sosyal alanlarda açılacak olan Tarım, Endüstri, Kent Etnografya ve Milli Mensucat Müzesi (2020'de tamamlanacaktır). Kuruluşundan sonra yıllar içinde bu kentsel alan, kentsel bellekte önemli bir kaynak ve endüstriyel bir simge olmuştur. Bu tezde, kentin endüstriyel simgesi olan Adana Milli Mensucat Fabrikası'nın Adana Müze

Kompleksi'ne dönüşümü "kolektif bellek" ve "yerin ruhu" kavramları çerçevesinde incelenmiştir. Bu endüstriyel alanın müzeye dönüşümü belirlenmiş başlıklar altında incelenmiştir: bu tarihi endüstriyel alanın potansiyel değerinin uygulanan restorasyon projesi, müzenin sergileme stratejisi ve koleksiyon seçimi ile günümüzde nasıl korunduğu ve müzeleştirildiği, müze projesinin kentte yaşayanların "kolektif belleğine" nasıl hitap ettiği ve "yerin ruhu" kavramı doğrultusunda incelendiğinde, .o yere ait/özgü durumların/hikayelerin/geçmişin müzeleştirilerek ne kadar korunduğu ve barındığı tartışılmıştır.

Anahtar kelimeler: Endüstriyel miras, Müze, Adana, Yerin ruhu, Kolektif bellek

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whic I occasionally fell into, who taught me to stay calm and helped me overcome my exhaustion.

A.Seray Çağlayan

TABLE OF CONTENTS

FIGURE LIST

Pages

ABBREVIATIONS

ICOMOS	: International Council on Monuments and Sites
TICCIH	: The International Committee for the Conservation of Industrial Heritage
E-RIH	: The European Route of Industrial Heritage
E-FAITH	: European Federation of Associations of Industrial Heritage and Technical Heritage
DOCOMOMO	: Documentation and Conservation of Buildings, Sites and Neigborhoods of the Modern Movement
UNESCO	: United Nations Educational, Scientific and Cultural Organization
AGU	: Abdullah Gül University
ABTÜ	: Adana Bilim ve Teknoloji Üniversitesi (Adana Science and Tecnology Universty)
ADASO	: Adana Sanayi Odası (Adana Industry Chamber)
TEKEL	: Tütün, Tütün Mamülleri, Tuz ve Alkol İşletmeleri Genel Müdürlüğü(Tobacco, Tobacco Products, Salt and Alcoholic Beverages Market Regulation Board)
SSI	: Sosyal Sigortalar Kurumu (Social Security Instituti)

1. INTRODUCTION

The industrial revolution which occurred in Europe in the mid-18th century (initially manifested itself in the cotton/textile production in Britain) caused tremendous changes in the socio-cultural, economic, and technological fields. The beginning of mechanization as a radical turning point led to the establishment of industrial areas in many cities that brought transformation in demographic structure and urban planning in Europe. Due to the new production model that required labor force and increasing number of factories established in the cities the folks from rural areas started to migrate to leading cities which were identified with industrialization. This development caused significant changes in the physical and social structure of the cities by the late-18th century. The new comers to the city for work seriously increased the population density in the cities by also leading to new residential and social areas to develop around those factories (Thorns, 2004). Over the years, the production facilities, houses, and social areas were all combined to function as factory complexes. Accommodation and social services provided by industrial employers to workers and their families presented a good working model for many industrial facilities later on.

Even though the pervasive effect of industrialization was vividly felt in the cities and the industrial sites were seen as the rising star of this revolutionary period they started to lose their function, significance, and point of attraction over the years. This situation especially led to the isolation of the industrial areas formed in the city centers and their gradual abandonment in time.

This situation led to emergence of new concepts in the Western world in the 1950s. The industrial heritage "consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value." Industrial archaeology "is an interdisciplinary method of studying all the evidence, material and immaterial, of documents, artefacts, stratigraphy and structures, human settlements and natural and urban landscapes" (TICCIH, 2003).

Industrial spaces have always been important in terms of being witnessed to political, cultural and social history over time. Factories were also the determinants of the city's trade, agriculture and transportation history. In the charter released by TICCIH (2003) which is the world organization working on industrial heritage, the “conservation of the industrial heritage depends on preserving functional integrity, and interventions to an industrial site should therefore aim to maintain this as far as possible” (TICCIH, 2003).

In the light of this, it would be appropriate to discuss the conversion of industrial heritage into other programs. According to Höhmann (1992), there are four conservation methods to apply for industrial heritage. The first method is to protect the industrial heritage without much intervention likewise making it an open-air museum. The second method is to make minimal changes while conserving the structure by keeping its old function. The third and the most specific method is to preserve it by giving it a museum function. The industrial heritage would not be much interfered if it is kept with its original equipment. The last method is to conserve it by giving it a new function (Höhmann,1992, pp.56-61).

The conversion to a museum is a method that ensures sustainability of historical value. When the industrial site is converted into a museum, the institution named museum brings inherently the concepts of collective memory and sense of place. Together with global influences, industrial areas in city centers have been started to be transformed into luxury housing, trade and office spaces, hotels and congress centers (Urry, 1995). Thus, converting it into a museum can be regarded as an initiative for establishing new relationships with the inhabitants of the city once again.

Becoming a museum is deeply related to the concepts of collective memory and sense of place. According to Castello the aura and the memory of the space remind us of images, develop imagination, introduce perceived images to memory, and/or create new images with a combination of thoughts. These are the dimensions that start with the collective experience in a place which ends with the images animated by the aura and memory that initially makes up that place (Castello, 2010).

Industrial heritage is a very new and untouched field in Turkey. As stated by Saner, it is only at the beginning of the 1990s that the concept came up (Saner, 2012, p.59). In parallel to this delay, there are not so many industrial sites conserved as in the method

of adapted re-use in Turkey. The leading examples are Silahtarağa Electric Power Plant (Energy Museum), Rahmi Koç Industrial Museum, Kayseri Sümerbank Textile Factory (Abdullah Gül University). In that scope, the National Textile Factory in Adana has been selected as the case study of this thesis which has been converted into a museum by the Culture and Tourism Ministry (first stage was completed in 2017). The National Textile Factory was built in 1906 and named as Simonoğlu. Private initiatives were taken towards producing cotton which was grown up in the Çukurova region. Adana became the city where several cotton factories were flourished consequently. Many of these factories did not survive. Among those which was the second oldest one, Simonoğlu was still intact. After the proclamation of the Republic, Mustafa Kemal Atatürk personally named this private attempt as the National Textile Factory. However, it was abandoned and left to deteriorate while its industrial identity was lost in time. When it was decided to convert it into a museum complex this should be perceived as a new meaning attributed to this particular industrial site. In that context, the discussion to be developed on concerns such as; conservation of industrial sites, providing sustainability of those potential areas through converted museum, attempts that make those sites valuable again and become a re-invented public space in the city by refreshing the collective memory should be seen as an important contribution to the academic literature.

This study is structured by a theoretical framework based on industrial heritage, conservation of industrial heritage (particularly cotton and textile production) and transformation of industrial heritage into museum. Studies on theory and praxis on industrial heritage and preservation of those sites have been the topics of discussion for the past 30 years in Turkey. Academic works searching conversion of industrial sites into museums is also quite new as much as the applied projects having transformed into museums. The thesis aims to examine transformation of the Adana National Textile Factory into the Adana Museum Complex within a large spectrum. In order to understand its transformation, one should analyze the urban setting, building process and architectural features of the historic industrial settlement of Adana National Textile Factory, the conservation project and its new state of being a museum as Adana Museum Complex. Comprised of many layers, Adana National Textile Factory provides a valuable and important asset for its environment as well as for the city. Historical, economic and socio-cultural levels of the area is so persistent and effective in formation of urban identity. The factory did not only offer an employment

opportunity to a part of the city inhabitants and migrant laborers but also supplied them housing, units for healthcare, kindergarten or other service facilities which fulfilled their basic needs. The factory settlement has been considered as one of the landmarks of the city that has been identified with industrialization and modernization as an example of modern industrial settlement.

The historic industrial site has been transformed into a museum complex which brings us two concepts to consider: collective memory and sense of place. The first of those concepts presents a basis to interrelate the historic industrial site and the new museum complex project. The collective memory that has formed in the past and continues to develop and evolve in time. In the phase of transformation of industrial site into a museum complex, a variety of experiences have been added to the new layer of collective memory. The new interaction between the visitors and the former factory depends on a new kind of relationship with the space. In order to evaluate collective memory, it is necessary to deal with the evaluations/observations of the people who had a kind of interaction depends on psychological, social, and economic experiences. The second concept is sense of place which is required to reveal how the new condition of industrial site, that is a museum complex, is founded upon a historic industrial site. Thus, this thesis tried to shed light on such concerns; to what extent the industrial site displays its original features or to what extent the context has been taken into consideration, how the physical production contribute to the mental production once it has been transformed into a museum complex, how the old industrial site communicates with its inhabitants, in which way and to what extent the museum complex with its design and collections contributes to re-vitalization of historic site as well as formation of a new public space of the industrial site.

The study necessarily requires a detailed examination and critical analysis of the Adana National Textile Factory and the Museum Complex in the next phase. Due to the scope of the examination, an interdisciplinary study needs to be conducted by utilizing the knowledge produced in architecture as well as in history, museology, and literature. Interpretation of the site by documenting of its past and present status is carried out by means of original documents (old and new) and archival materials (Cabinet Decisions, periodicals, newspapers) that are obtained from the archives (official and personal), libraries, and firms carrying out restoration work. The photographs of the site (old and new) and the architectural drawings of the new

museum complex project that help to examine the objectives of restoration process as well as the form/strategies of display. The inventory records of the museus collection are also conductive for comprehending the narrative of the newly founded museums. In addition to those sources, in order to understand the meaning of the site through the lens of sense of place the environment of the historic industrial site, development of its neighborhood, industrial zone and residential districts attached those are examined in detail backed by on-site surveys. Besides, in order to figure out the site from the perspective of collective memory the comments/personal observations of local communities are gathered through the interviews. The novels (specially "Cemile" and "Murtaza"), written by Orhan Kemal, a prominent author portraying the socio-cultural life in Adana, are reviewed in order to obtain contemporary comments about this historic industrial site. This information accumulated constitutes a convenient base for this study to handle the topic in the scope of collective memory and sense of place.

This thesis tries to explore the Adana National Textile Factory which has been partially transformed into a museum complex recently. The thesis consists of five chapters. The first chapter, introduction gives brief information about the general context that includes aim, method and structure of the study. The second chapter is based on evaluation of the concept of 'industrial heritage'. In order to understand the formation of such concept, the rise of industrialization and its effects (urban, architecture, economic, socio-cultural life) are investigated in the scope of this thesis. After having mentioned industrialization, augmented in the western world, the historical process of industrialization during the Ottoman Empire and modern Turkey is examined focusing on development of textile industry. The thesis goes with the transformation of industrial areas into industrial heritage sites. Especially, the textile and weaving factories are focused in order to examine the methods applied on this particular industry type. The study focuses on the methods of conservation and the adaptive re-use of the industrial heritage sites. Conservation of industrial heritage into museum as a popular and contemporary conservation method is discussed in detail. The notions of museum and industrial heritage are closely related to the concepts of collective memory and sense of place.

In the third chapter, firstly the birth of museum with its definition and function to display the cultural heritage in the modern world are examined. The concepts of collective memory and sense of place are analyzed in terms of theoretical aspects.

Their association with the industrial heritage and museum is clarified with the discussions conducted on that topic. As the examples to textile/weaving industrial complexes; a brief study on the Textile Museum of Proto (Italy), the Museum of Science and Industry (Britain), Merinos Textile Industry Museum and Abdullah Gül Presidential Museum and Library in Turkey is conducted through the lens of collective memory and sense of place.

The fourth chapter comprises of an analysis of the case study concerning the socio-cultural conditions of the city emphasizing the economy depends on cotton and textile production. After having examined leading textile factories established in Adana, the study continues with the analysis of the case study of this thesis. The history, architectural features and conversion process of Adana National Textile Factory to Adana Museum Complex is examined in detail. All the discussions conducted throughout the chapter make the ground for discussing such transformation in related to the concepts of collective memory and sense of place.

The conclusion chapter is structured to evaluate the process of the museum complex project through the lens of two concepts; collective memory and sense of place. This thesis tries to evaluate the conversion of industrial heritage into museum as a kind of tool for ensuring its sustainability of its value. It can be called as an initiation of a new type of dialogue between the site/new program and all inhabitants of the city. Adana Museum Complex integrates to the city as a form of re-invented public space without losing its sense of place and contextual related values of the site. It contains a diversity of collection in the same place by putting the material objects put on display in the museum complex, the existing potential of Milli Mensucat Factory, destructed Döşeme neighborhood presenting examples to civil architecture, surrounding factories, and new urban fabric developed recently. The museum complex combines different spatial layers, collections, and exhibition forms by accumulating past, present and the future at the same time. Adana Museum Complex is there by asserting a double identity with being both old factory and new museum.

2. INDUSTRIALIZATION AND INDUSTRIAL HERITAGE

The Industrial Revolution can be called as an epoch of change and development disseminated from Britain to Europe and America. The revolution was not restricted with the replacement of traditional mode of production into machine-based production. The change in production mode also affected the cities, city dwellers with their social, cultural and economic conditions simultaneously. People who would be engaged in agriculture or manufacture small products in their workshops started to become employees working in factories just beside the large machines. Those cities to become industrial cities was not convenient for arrival of such population from rural areas in many respects. Despite of great technological transformation, living and working conditions remained poor. The houses for new comers of the city was not sufficient, furthermore they were far from being comfortable and healthy accommodation for workers. Families had to share houses that did not have clean running water. They also shared the toilets which were overflowed to the streets or wells. Those were the major causes of illness and diseases in a short time.

In order to increase quality and quantity of production living conditions of the workers were thought to be important. Those were tried to be improved by transforming factories into factory complexes. The initial examples of the factory areas were built in Europe where the production facilities, houses, and social areas were combined to function as factory complex. Accommodation and social services provided for the workers and their families presented a good working model for many industrial facilities to follow later on.

However, industrial settlements have been at risk especially since 1940s. After the World War II a great number of manufacturing bases particularly in some parts of Europe were crushed. A part of destroyed cities, non-functional industrial sites left in the city centers was a serious problem for city governments. The inactive condition of those sites was the catalysis of emergence of concepts called as industrial heritage and

industrial archaeology. The studies on those concepts were considered more than ever with the impact of globalization when the conditions of the industrial sites began to change in a negative manner in the 1990s. The factories, which were not suitable for expansion, left within the city, having value of unearned income, started to leave the countries by building larger industrial complexes overseas. The attempt is to meet supply faster and to increase the income. This situation appeared as deindustrialization as the opposite of industrialization.

Industrial heritage that is to include the buildings, building processes, and all kinds of its accumulations, can be understood as a set of values that should be passed on to new generations. The industrial area might be abandoned or become out of use in time due to a variety of reasons. To keep its physical continuity/integrity and its value as historic data the conservation of these areas is required which is also socio-cultural and educational necessity. This chapter will examine industrialization, industrial heritage, and conservation methods regarding industrial areas focusing on textile and weaving factories in detail.

2.1. Industrialization

Prior to the Industrial Revolution, majority of the population in the 18th century were mainly peasants who would live in rural areas. Agricultural production required great effort but little profit in return. Communication with the city was restricted due to the insufficiency of transportation systems. Culture and arts were for the sake of some parts of the society; the nobles, bourgeoisies and churchmen who were the minorities (Tanilli, 2018, p.115). In fact, the secluded condition of the peasants had started to change since the 17th century This formation was firstly named by Arnold Toynbee as the Industrial Revolution in 1884 (Deane, 1965, p.2). According to Tanilli, it is possible to divide the Industrial Revolution into two stages. The first stage began in 1750s with invention of steam power in 1765 by James Watt) lasted to the 1890s. The second stage started at the end of the 19th century and still continues (Tanilli, 2018, p.117).

According to Dean, there are seven major conditions to describe the Industrial Revolution:

> First one is widespread and systematic application of modern science and empirical knowledge to the process of production for the market. Secondly, specialization of economic activity directed towards production for national and international markets rather than for family or parochial use. Thirdly, movement of population from rural to urban communities. Fourthly, enlargement and depersonalization of the typical unit of production so that it comes to be based less on the family or the tribe and more on the corporate or public enterprise. Fifthly, movement of labor from activities concerned with the production of primary products to the production of manufactured goods and services. Sixty intensive and extensive use of capital resources as a substitute for and complement to human effort. Last one is emergence of new social and occupational classes determined by ownership of or relationship to the means of production other than land, namely capital (Deane, 1964, p.1).

It is known that the Industrial Revolution began in Britain which was one of the pioneers of textile industry for a long time before the Industrial Revolution. Its industry depended on textile, particularly wool, production was highly developed. When the demand did not meet with available supplying sources, textile manufacturers began to look for new methods. In 1733, the flying shuttle which was the initial step for automatic weaving was invented by John Kay. "The spinning jenny, the water frame and the power loom made weaving cloth and spinning yarn and thread much easier" (History.com editors, 2019). Britain used its industrial power in this field and the first country who got the steam powered weaving mill operate in 1785. As Hobsbawm claims "most of the new technical inventions and productive establishments could be started economically on a small scale, and expanded piecemeal by successive addition" (1999, p.62). From 1750 onwards the country imported cotton which was originally obtained from slave plantations. The slave trade was also important for obtaining raw materials for British industries. Later on, Britain started to manufacture cotton/cotton cloth more efficiently and exported to Europe and its colonies with large profits (Bellis, 2009). In result of those inventions, Britain became the greatest export industry in the 18th century. But the country has some advantages behind such success. Speaking of its geographical location; "…transport and communications were comparatively easy and cheap, since no part of Britain is further than seventy miles from the sea, and even less from some navigable waterway" (Hobsbawm, 1999, p.62). Labors on craftsmanship was rooted as early as 1500's which means there were many people who were already skilled in traditional art. Those people were paid affordable prices since they were peasants to get low income. Therefore, emergence of industrialization in Britain was possible without making major investments (Hobsbawm, 1999, p.62). Taking advantage of sea transportation, Britain was introduced a new way of

transportation, that was the railways. Richard Trevithick invented the first iron rail system in 1804 which made the countryside reachable. This created a new trend. More cotton was produced both for the minorities living in the cities and the peasants living in the countryside since all classes within the society dressed from clothing made up of cotton.

Another major reason for industrialization was the existing coal mines that were easily accessible through the railroads, canals and rivers. The need of machinery and the railroads brought about bigger investments made on steel industry. Railways, known as the industry's major network, continued to be built throughout the world until the 1880's. The length of the railways turned into a demonstration of power among countries. Britain's capital was used all over the world to build railroads. As the number of railways increased, so did the industry of the developed countries. Within the industry, the primary place of textile was replaced by steel in time. The progress of steel industry was also associated with shipbuilding which was used to transport coals by means of canals and rivers to industrial zones. Expansion of steel sector led to an increase in the number of factories and other structures built by steel construction in the cities. This required transportation of large volumes of steel materials to the cities.

The increase in number of factories affected cities both in a spatial and demographic manner. In parallel to increasing need for labors to work in the industrial sites, huge numbers of people migrated from countryside to industrialized cities. In that sense, Industrial Revolution can also be regarded as a kind of urban revolution. According to Tanilli:

> When we say Industrial Revolution, it is necessary to understand the term 'revolution' in its broadest sense. With the Industrial Revolution, as humanity become exceedingly more mechanical the population too went through a growth incomparable to prior times. The revolution has led to many chain inventions; first discoveries due to various reasons are seen in Britain. The increasing complexity of machines and the necessity of gathering them in regions close to energy sources has given rise to large factories. In addition, industrialists settled in cities or established new cities. As a result, the ever present distinction among cities, villages and towns have become more prominently visible. At the beginning of the 20th century, most of the Western European population now resides in the cities[1] (Tanilli, 2018, pp.119-120).

[1] All translations were made by the author.

Thus, there was a tremendous change experienced in the cities. The industrial buildings designed as a single building for production in the center of the cities started to transform into complexes in time. These complexes include production units as well as housing and social space for workers. Some of those complexes overgrew and almost created industrial towns. The building material and technique of the multi-story housing which were made up of stone and brick was replaced by steel. In the 18th century, the factories initially built up of wood started to change into prefabricated buildings constructed with steel. Factories started to grow rather vertically than horizontally. The single-storey factory was been replaced by multi -story factories. These changes accompanied modern cities (Köksal, 2012, p.146).

The industrial city that emerged in the 19th century renewed itself as a modern city. These modern cities were shaped by social housing, transportation, infrastructure to increase urban welfare and social facilities of the people. It is possible to call overgrowth towards the wall in the form of oil stain. As the cities grew in time, transportation became one of the major problems. For this reason, some attempts were taken in city scale. The infrastructure works were initiated. Large streets and muddy roads were replaced with stone-paved roads for large vehicles to pass. Energy infrastructures were created for the transportation of electricity and gas. In addition, the factories needed new storage areas for the residual materials. The industrial cities were modified considering the current problems of the cities; however, they were insufficient.

Industrialization became apparent by the mid-19th century and the cities were chaotic and the people had to struggle to survive within this mess. The productivity policy of inter-country competition led to the search for cheap labor which resulted in an increase in the number of both women and children workers. Men and women who moved to the city centers to become workers had to marry to sustain a more economic life. Class segregations among the employers and the workers living in the same city started to emerge. The machine needed person to function it in a controlled manner and the people needed the machine to survive. The consequences were somewhat undeniable. Harkort said as follows:

> As in a sudden flood, medieval constitutions and limitations upon industry disappeared, and statesmen marveled at the grandiose phenomenon which they could neither grasp nor follow. The machine obediently served the spirit of man. Yet as machinery dwarfed human strength, capital triumphed over labor and

> created a new form of serfdom… Mechanization and the incredibly elaborate division of labor diminish the strength and intelligence which is required among the masses, and competition depresses their wages to the minimum of a bare subsistence. In times of those crises of glutted markets, which occur at periods of diminishing length, wages fall below this subsistence minimum. Often work ceases altogether for some time… and a mass of miserable humanity is exposed to hunger and all the tortures of want (Quoted in Hobsbawn, 1999, p.106).

The earliest British industrialist Robert Owen stated that the production technique had enormous effects on British people and described it as being "unfavorable" (1817, p.5). This mode of production caused significant changes in the character and order of the society. Although there was an excess of labor due to the uncontrolled migration from rural to urban areas, the number of people that could work in a factory was limited and their wages were substantially low. The supplies for daily needs of the population were limited which caused an increase in prices. The working class did not have much of choice and was therefore defeated by the system J. L. and Barbara Hammond explained the crisis of people with these words:

> For the new town was not a home where man could find beauty, happiness, leisure, learning, religion, the influences that civilize outlook and habit, but a bare and desolate place, without color, air or laughter, where man, woman and child worked, ate and slept… The new factories and the new furnaces were like the Pyramids, telling of man's enslavement rather than of his power, casting their long shadow over the society that took such pride in them (Hammond, 1925, p.232).

As the workload became heavier, the women and children could not survive in the factories and a male-dominated industrial society emerged until the start of World War I and especially World War II. When the priory became steel industry, the workers now had to be trained in the industrial society since they were working in a branch of science. As the working class was educated, they began to exercise their rights and this led to many new developments, such as the 10-hour working per day law. Representatives were elected for each branch and unionization emerged in 1850s.

In early 20th century, Germany and the United States of America took the lead in steel production. Britain was seeking to keep both its old and new industries, but ever-increasing innovations was making it difficult. Although it was the oldest industrial complexes the technological advancements were not as cheap as before. In less developed countries that had recently joined the industrial race, there was a lack of trade unionization, working hour limitations, rules and rights and hence cheap labor.

The Western world finds itself stuck in the background. The fields of communication, medicine, transportation and scientific research, develops separately which puts USA ahead of other countries. According to Tanilli, the mentioned and further drawbacks sets off the second stage of the industrial revolution which investigates:

> … Even though coal continued to play an important role, other energy resources were also discovered: Electricity and petrol played a growing role in time. Later new industrial areas emerged: Chemical industries and mechanical industries which enabled aircraft construction emerged too… The agriculture industry was developing; the mechanical agriculture was taking over manual labor and the remaining of the manual labor was flowing towards the cities. Particular areas were starting to be devoted to specific materials. In this second age of the industrial revolution the West was starting to lose its prominent role and countries like Russia and Japan as well as others from different continents became apparent. Especially the United States was leading the second age, by introducing rich resources to business and by rationalizing working in big enterprises (Tanilli, 2018, pp.117-118).

Towards mid-20th century an important progress was seen which was the manifestation of so-called Fordist production. Henry Ford, the owner of the company, became the symbol of mass production and consumption economy during the 1940s-1960s. Through the tape operating system, the products were circulated in the factory in a process. There were many reasons for transitioning to Fordist production.

> When Henry Ford produced his model-T, he also produced what had not existed before, namely a vast number of customers for a cheap, standardized and simple automobile. Of course, his enterprise was no longer as wildly speculative as it seemed. A century of industrialization had already demonstrated that mass-production of cheap goods can multiply their markets, accustomed men to buy better goods than their fathers had bought and to discover needs which their fathers had not dreamed of (Hobsbawm, 1999, p.66).

As a consequence of these developments, production capacity increased. Industrialization was also increased particularly in USA and Western Europe thanks to the Fordist production model. However, this production model and high profit system was interrupted in Europe due to the World War I and the Great Depression and World War II in the following decades. The destructive effect of the World Wars I-II led to change the faith of industrial sites in Europe. In addition to this, that means also economically destruction of many industrial sites in Europe. Competition for growth with raw material and energy resources led the countries to World Wars. When

World War II ended even though the physical war stopped, the economic war was still continuing. According to Couch, Fraser and Percy aftermath of the World War II was as follows;

> To begin with, the core of industrial countries had grown to encompass the United States, Russia and other states. Secondly, the technological basis of society had shifted from coal (although it still remained an important energy source) to oil and electrical energy. Chemical industries had replaced older mechanical-based processes, and the products of industry had evolved and multiplied, dramatically altering the location criteria for new industries. The raw materials that were once plentiful in western Europe were being exhausted, or abandoned in favor of cheaper sources in colonial countries. Thus, several of the factors that had been at the root of nineteenth century industrialization had changed dramatically (Couch, Fraser and Percy, 2003, p.19).

Peter Hall, an important city planner, has created a periodical framework in the light of the developments. Hall called the period of 1850-1945 as the bright age of industrial cities, 1945-1975 as the Fordist cities and the ones after 1975 as the Post-Fordist cities (Hall, 1998, p.56). After mid-20th century especially in the first world countries, the shortage of raw materials and labor, the ecological damage to the environment, the changing social expectations, the increase of the general welfare level, the technological progress and the development of the transportation system in the world and the beginning of the transportation in large containers, heavy industry has been shifted to the less developed third world countries thanks to their industrial raw material resources (Thorns, 2004). Geographic imbalances have accelerated through flexible production, which has caused some locations to lose their importance and thus, a shift was seen in existing services and industries to different locations (Harvey, 2006). And accordingly, the production began to shift towards international companies. These international companies have been able to follow the innovations and have the power to carry out public services easily in the future (Sassen, 1996, p.43). The companies, whose transportation and communication infrastructure were strong enough with the aid of new technologies, made cheaper production overseas. This had important results for cities which moving of the industrial sites out of cities in Europe. This situation refers second important development related to future of existing industrial areas after the chaotic situation in 1940s. After having examined birth of industrialization in the western world one should analyze industrialization process in the Ottoman period and Turkish Republic.

2.1.1. Industrialization in Turkey

The industrialization in Turkey was initiated when the transition from manufacturing to factories appeared during the Ottoman Empire. This transformation took place in the weakest and most chaotic period of the empire. Due to this reason, it is not possible to explain industrialization without referring to its economy, politics, and territorial integrity. In the 15th century, the Ottoman Empire attempted centralization. By eliminating the notion of private property, the empire compelled people to be dependent on the state while helping them to cultivate the lands. All investments were under state control. In the 17th and 18th centuries, the state began to lose its political and economic power. Those developments shook central authority and brought the model of private property. While this was the situation in the countryside, craft and trade were still going on in the cities. The local association called as guild (lonca) was the important actors of trading. Guilds were a form of medieval association of craftsmen or merchants which were often having considerable power among the society.

In the 1700s, agriculture dominated the economy which was subsisting on the rural areas. The Tulip Period was a significant period for the developments seen in agriculture. According to Quataert, consumption which started in 1718, effected the rural areas more than urban areas. Particularly, the coastline, which had commercial ties with Europe, had a high need for cash. They were trying to meet this need by selling more agricultural products, however there was a limited number of farmers. Starting from 1700 to 1922, many lands were processed for the very first time and they reached the status of a ranch like the Çukurova.

With the start of industrialization in Britain those changes also deeply affected the Ottoman economy which was depended on agriculture. Until mid-18th century craftsmanship and handmade production were the cornerstones of the manufacturing sector. The products were popular both in the foreign and domestic market. In cities close to the capital, manufacturing continued focusing mainly on military needs. In the remaining parts of the empire, mostly industry was opened to the foreign market, especially the textiles. Along with industrialization, changes started in the private sector. The major cities of the Ottomans, such as Thessaloniki and Aleppo, which had been industrialized with its internal dynamics did not experience an

industrialization process as happened in the western countries. It meant that the weaving machines purchased by the traders started were operated either in the workshops or home. The Ottomans were able to maintain their long-term productivity in terms of weaving and yarning. One of the important reasons they maintained their place in textile industry is the "Turkish Red" which was extracted from a plant.

The demand for the Turkish-Red in Europe was so high that the population of Thessaloniki where it was produced was tripled. Twenty-four manufactory were established in Thessaloniki and the whole city was weaving with the Turkish red. This migration was however, not unprecedented for the Ottoman Empire. The empire had vast amounts of land for many years, and the workers often migrated and continued their lives elsewhere. This became a way of life, where they seasonally went elsewhere for a job, and returned home once it was finished. As of 1790, the French businessmen decided to take on the dye industry. Eventually they attempted to replicate the Turkish Red. As Oliver Guilaume Antoine noted in his travel book; “in a short period of time in our factories we managed to color the cotton yarn to the exact red they do in Turkey” (Quoted in Quaraert, 2013, p.55).

In the 1820s, the Ottoman textile industry gradually lost its uniqueness and started to be defeated by the European products since they were easily produced in a cheaper way. In the 1850s, major imports like rope, silk and oriental carpets began to stop due to the lack of required technology. The first area of decline was the production of chemical dyes. Because of the technological developments in chemical industry European countries started to produce the color so fast including Turkish Red. The decrease of the general income led to a considerable decline in the number of workers in textile industry. European industrialization was no longer active in the Ottoman Empire (Quaraert, 2013, p.55). The stagnation can be read from an Ottoman inspector’s book:

> I travelled observing the industrial area, and almost everywhere I went I saw that the majority of the craftsmen had a limited sense of understanding and knowledge about the types of products they were handling. Contrary to Europe they had not reached a state of development where they could invent something different. Whereas in Europe, an age of innovation was taking place, people were physically prepared and mentally engaged to make innovations. Due to this reason some of the old crafts were abandoned and neglected. They were unprofitable. (Quoted in Quaraert, 2013, p.29).

According to Pamuk's narration, there were private workshops that hired workers and brought machinery from Europe in several cities of Anatolia, especially Istanbul, where the manufacturing sector initially developed. Even though industrialization was initiated with assistance of the state, it did not raise the level of industry. As of 1830 there was an attempt to increase industrialization level which was prioritizing the needs of military (Pamuk, 2017, p.142).

In Istanbul, Beykoz Paper Factory (1804), Beykoz Leather and Footwear Factory (1810), Paşabahçe Tekel Spirit Factory (1822), Imperial Spinning Mill in Eyüp (İplikhane-i Amire) (1827), Istanbul the Imperial Fez Factory (Feshane-i Amire) (1839) and İslimye Cloth Factory (Çuha Fabrikası) (1840), the Zeytinburnu Industry Complex (1842) were the first ones founded in Ottoman Empire. However, those factories of domestic industry could not eliminate the competition for the imported goods and so, foreign capital investors started to establish various foreign-affiliated factories. State-owned factories were few in number and were inadequate to meet the needs of the society. For this reason, the state continued industrialization by opening new factories such as Hereke (Fabrika-ı Hümayun) (1843), İzmit Cloth Factory (1844), Hereke Cloth Factory (1845), Bursa Silk Factory (1846), Bakırköy Baize Factory (1850) and so on.

Yarn factories are the first of the factories established in the Ottoman period. The first private yarn factory was opened in Harput (1864). In İstanbul, a family of British and French descent established a yarn factory in Yedikule (1888). In 1899, another yarn factory supplied with water and steam power were established in Ankara and Sivas. Subsequently, in Elazığ (1903), Manisa (1910), and Gelibolu (1913) the yarn factories were established. They were factories were not enough in production. In 1878, the water-powered factory owned by the Mavrumati family in Adana, became the leading reserve for cotton. In 1900, the Tripani Brothers established the largest yarn factory in the Ottoman Empire. This factory started operating on steam power. The third yarn factory was founded in 1907 by Cosma Simonoğlu, which presents the case study of the thesis. Textile production started with the establishment of the weaving department in Simonoğlu factory. Thus, this factory was the first textile factory in Adana and the seventh in Turkey. In 1911, the establishment of factories continued with the factory of Rasim Dokur which was named "Couinery et Fils" in Izmir (1892) (Quataert, 2016, pp.74-90).

The second most important industrial division after yarn production was cotton textile. Cotton textile was an important source of income as it was sold in domestic as well as in foreign markets. Textile factories were established close by to the yarn factories. An entrepreneur call Yorgi Sirandi was the first, to establish a textile factory in Edirne in 1890, still yet the factory was not fully mechanized. Two other similar factories were opened in 1911. The one in Yedikule dating to 1899 was both a yarn and a textile factory. In 1900, a Bosnian merchant established a textile factory in Karamürsel, which mainly produced it for the army. Like these private enterprises, the state also opened many textile factories in several cities. In 1911, a fully mechanized Osmanlı Kumaş Company factory was established. This factory produced two different quality of products for domestic and foreign market. Around the same years, the ally company "Societe Anonym Ottomane de Cotton de Symyrne" opened as a new textile factory. The third initiative taken during this period was expansion of the factories. Cousinery et Fils expanded its production capacity and it became a fabric factory. Cosma Simonoğlu was the leader in Adana, which he transformed the yarn factory into a textile factory. After 1907, many of the yarn factories were opened or expanded such as the one owned by the Tripani Brothers (Quataert, 2016, pp.159-170).

In the 1860s, the Ottoman Empire in an attempt to construct the railway lines as in Europe. The Ottoman Railway was established by the Germans in 1889 by Anatolian Railway Company. In 1895, a connection to Konya was established. In 1903, a route that included Adana was being worked on the way to Baghdad. In 1914, although the whole of the line could not be completed, still the whole of Anatolia was connected. With the proliferation of railways, transportation became easier. Locations for newly built factories were selected according to the proximity of raw materials and railway.

In 1908, the Young Turks revolution took place. Those intellectuals sent to Europe were working on a revolution including economy of the Ottoman empire. “It could be said that, it was a period in time when national capitalism was trying to be established” (Quataert, 2017, p.155). 1910s was a period passing with existing wars, tax losses by lost land and the influence of external forces. Thus, most of the state factories were started to close down.

With the proclamation of the Republic, the revival of the industry has gained great importance. The new state first took the railroad and extended the line connecting the

important agricultural areas set-up by the Europeans around the ports. In this period the main purpose was industrialization and the priority was to develop national economy.

> … they were intended to set up a self-sufficient economy. From the 1920's the target of the economic policies was concentrated on the so-called three whites, cloth, sugar and flour in order to pursue the economic goal of self-sufficiency (Pamuk, 2017, p.181).

Following the Treaty of Lausanne in 1923, İzmir Economic Congress gathered. The private sector thereby supported the development of the economy. From then on industrialization was led by the private sector with the help of the state. Many of the above-mentioned private Ottoman factories were established by the non-Muslims and the so the Muslims were unaware of the industry whereas the merchants were knowledgeable (Pamuk, 2017, p.179). The government tried to take over the existing factories and urged the industry to build up its economy.

In 1927, with the incentive the law industry took, an attempt was made to revive the food, textile and building materials industry. At this point Işbank was established in order to support the Turkish industrialists (Pamuk, 2017, pp.181-182). In order to speed up industrialization in the 1930s, the State Economic Enterprises (Kamu İktisadi Teşebbüsleri) was established and the state had taken up the role of creating capital (Kazgan, 1981). Within the scope of the First Five-Year Industrialization Plan, many factories had been established in Anatolia. With the establishment of Etibank and Sümerbank, investments started to accelerate and a transition from factories to factory complexes took place. Kayseri Textile Factory (1934), Bakırköy Textile Factory (1934), Isparta Rose-Oil Factory(1935), Paşabahçe Glass Factory (1935), İzmit Paper Factory (1936), Ereğli Textile Factory (1937), Nazilli Textile Factory (1937), Gemlik Artificial Silk Factory (1938), Bursa Merinos Factory (1938), Karabük Iron Steel Factory (1939) started production. The factories that remained from the time of the Ottoman Empire were operated by the State Industrial Office. In 1938 some of these factories; the Feshane Factory, the Bakırköy Basmahane Factory, the Hereke Factory and the Beykoz Factory were transferred to Sümerbank's control.

> In the early years of the Republic as a result of Turkey's attempt at industrialization, many partnerships were acquired. Sümerbank led the way in these partnerships, and supplied support for fields that were foreign to them, in their efforts to industrialize. In this context Sümerbank, due to the task given to

> them by industry plans, put into operation many production facilities and brought economic and social vibrancy, knowledge, custom, jobs and cooked food to the following industries; cotton weaving, wool weaving, leather and shoes, chemicals, soil and ceramics, and iron and steel (Sümerholding website, accessed on 29.10.2019).

Establishment of the Sümerbank factory has contributed to country not only in terms of the industry, society and economy but also in terms of its architecture. The industry transformed into being collective, by adopting areas of production and social areas. A new complex model was created which brought about a new way of living. This model symbolized a modern and rational way of living in modern Turkey. In the field of architecture, a shared sense of production was of great importance (Sarıgöz, 2018, p.304).

> The state designs settlements where it has complete control and management, where they can work in a production-oriented manner, where living practices are adjacent to production spaces and where intensive collective sharing can take place (Sarıgöz, 2018, p.305).

This shared sense of production brought about many innovations not only in the field of architecture but also in urban development. For selection of the location of factories, importance was given to the proximity to raw materials and railway stations, equal distribution to all Anatolia and inefficient land. Due to this reason, some of the factories were built on swamp lands. Large green areas were built in these complexes in order to dry the swamps. Another goal was to create large green spaces for the city dwellers. This was a part of modernization during Republic. The city dwellers could visit them during weekend and special days (Sarıgöz, 2018, p.306). These changes can be seen many of the factories built in this period such as the Sugar factories.

2.2. The Transformation Of Former Industrial Areas Into Industrial Heritage Sites

Over the years, the industrial areas that have been confronted with a variety of difficulties. They have been subjected to change with the development of technology and growing expectations of the societies, which eventually led to the loss of their functions. Particularly due to the rent, the urban areas were left abandoned deliberately or not. In the aftermath of the World War II, the destruction of European cities emerged large-scale urban renewals (Altınoluk, 2000 p.7). The industrial heritage areas were

dramatically changed in the 1970s. Thus, the transformation process has started in the cities (Urry, 1995). It is necessary to associate the transformation process with economy. People started to move to the city centers due to the quality of public service, comfortable social life and redundancy of work opportunities dominated by brain power, rather than labor force. In parallel to overgrowing population an increasing demand related to two issues were seen; need for housing and public space. This caused expansion of the cities as well as re-using available and nonfunctional spaces found in the cities for urban needs. This pressure on the urban areas caused the eyes to turn onto the industrial lands. Industrial lands were among the rare places which have huge volumes to have a variety of functions. They could have been the new places in city center for universities, hospitals or large companies. While industrial areas have been started to transform into something, the existing industries moved to the suburbs which led to formation of new industrial zones far from cities. The place, stemming from its potential, is available to be transformed into a consumption matter. People may consume or reduce the meaning of an area by attributing a meaning or not. These industrial areas that lost its function have become problematic in the contemporary cities. They have begun to be reintroduced to the city through transformation scenarios that could respond to contemporary living conditions and current needs of the society. The closure of these sites is a separate issue to deal with. The future of the closed factories still remains uncertainties. At this point, it would be appropriate to examine the industrial areas which have become inactive industrial structures in Europe with reference to industrial heritage.

Industrial heritage is widely accepted as a concept created by the modern or post-Fordist cities. The modern cities, which replaced the industrial cities mentioned in the industrialization part of this chapter, became the platforms where the non-functional industrial areas are mostly destroyed. In that sense it would be appropriate to discuss modernity which is not a single phenomenon. Modernization came out as defined by Berman in the 18th century in the Western geographies and spread in waves. The scientific revolutions, industrialization, demographic change, urbanization, mass communication systems, nation-states, capitalist economic system and capitalist world market were the issues identified with such phenomenon (Berman, 1993). Modern life is shaped by a lot of inputs. Cities are in a constant movement and are changing so fast. They consume fast living spaces and transform some areas into lost spaces. In that sense, industrial areas, subjected to get destroyed in modern cities, are the

evidences of collective memory of society, particularly for the labors and their families. Those sites address a deep sense of loyalty and source of memory for them. But those sites also mean something for urban dwellers, if not all of them. In that sense, it is important to preserve industrial areas in order to protect the values; identity, culture, memory, and history. Geijerstam defined industrial areas as follows:

> …focus of societal planning. They are also a symbol and metaphor, a foothold for individual and collective memories and a source to the past. They are a cultural heritage. At the same time these abandoned sites are turned into new uses, sometimes also in explicit efforts to interpret the past (Geijerstam, 2006, p.114).

The first official step for the preservation of industrial heritage particularly was taken in the Britain. Britain as the leading country of industrial revolution pioneered the birth of a new concept of "Industrial Archeology". The concept was firstly mentioned in 1955 by Michael Rix who was an historian at the University of Birmingham. This concept which has not been mentioned in academic literature until this date, indicated a new field of research in the 1960s by opening new horizons in a multi-disciplinary way. This new concept has become the concern of many fields in time such as architecture, engineering, urban planning, social sciences, history, and archeology.

There are many organizations worldwide that have been established with the aim of researching and preserving the industrial heritage in the world. ICOMOS (International Council on Monuments and Sites) is one of the most important of these organizations established in 1965.

ICOMOS the Burra Charter (1999) refers to industrial spaces as evidence of identity and experience that existed there as the memory of civilization created by humans. These culturally invaluable places carrying traces of history tell us who we are in the past and now. TICCIH, another worldwide organization and advisor to ICOMOS specially on industrial heritage, was established in 1999. In 2003, it issued an industrial heritage charter inspired from the Russian city of Nizhny Tagil. This charter refers the most important and comprehensive regulations on industrial heritage. According to the Nizhny Tagil Charter released by TICCIH in 2003 'industrial heritage' is defined as follows:

> Industrial heritage consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value. These remains consist of buildings and machinery, workshops, mills and factories, mines and sites for processing and refining, warehouses and stores, places where energy is

> generated, transmitted and used, transport and all its infrastructure, as well as places used for social activities related to industry such as housing, religious worship or education (ICOMOS, 2006).

In addition to TICCIH, ERIH, E-FAITH etc. are dealing with the industrial heritage of Europe. It is inefficient to analyze the industrial heritage, which are the consequences of industrializations spread around the world, within the scope of Europe only. That is why UNESCO, a protector of all the cultural and natural heritage around the world, holds separate space for industrial heritage under the cultural heritage list.

Köksal's research listed the characteristics required for a structure to be included in UNESCO's Word Heritage List. According to their criteria, the equipment must be preserved as a solution to an important technical problem, as an example of technological development, and as a model to represent such technology. It must be an important example of its kind and uniqueness in the world at a particular time period. They should bring innovative solution for transportation systems or increase the architectural value of industrial production within a complex or have an important place in history identified with its name. (Köksal, 2012, p.14).

Conservation and preservation of industrial areas is necessary since they are regarded as the cultural heritage of all humankind. Culture is the cumulative civilization of societies. Cumulative is a type of accumulation that are formed by behavior systems, individual characteristics, ideological structure, and environmental data. It would be appropriate to describe the elements and structures emerged in time and the elements of a monument or urban fabric as part of culture transferred to new generations. The concept of heritage is defined as follows:

> ...when heritage is defined largely in the national domain, the implementation of policies and their direct management is likely to be conducted at the more local scale of the region or city. Hence heritage is part of the wider debate about the ways in which regions are being seen as the most vital sites within which to convene and capitalize on the flows of knowledge in contemporary globalization (Ashworth and Graham, 2005, p.6).

It is important to evaluate the art value of industrial heritage, which is the sub-title of cultural heritage. At that point it is vital to refer an inspiring work written by Austrian art historian, Alois Riegl titled "The Modern Cult of the Monument: Its Character and Its Origins" (1926). In his seminal work, he classified monuments into three kinds: Intentional Monuments, Unintentional Monuments, and Age-Value monuments. He

explains intentional ones are the ones to recall them, unintentional ones refer to a particular moment but is perceived subjectively (historic monuments), and the last one has this value because of its significance belonging to a considerable period of time. The cult of monuments has two kinds of relationships between today. The first one is the “use-value” and the second one is the “art value”. Art value is composed of “Newness-value” and “Relative Art-value”. His notion of "relative value of art" is inspiring in order to present possibility of appreciating works of former generations. Relative art-value has two aspects; positive that is to preserve the monument in its present state and the negative that might cause demolition (Admin of ERAARCH, 2011). Due to the fact that some forms are familiar to modern people, in other words forms are open to change in the perception of the society. The change resulting from the value of industrial structures in the framework of machine aesthetics. The history of the building, its place in the memory and its practice are interpreted by Cengizkan through the Industrial heritage as follows:

> Protecting the industrial structures creates a paradoxical situation, as these structures and generally built for pragmatic and functional reasons. Thus, in the urban context or structurally they mostly do not carry a symbolic meaning. Rather, they stay as proofs of industrial development in the collective memory of industrial societies. One of the most important reasons for accepting industrial heritage as cultural heritage is the realization of their art values, resulting in the changes of environment awareness/relation of the individual. Because machines and machine-like forms and places are familiar to the modern human. The art value of industrial structures and products can be further understood through Riegl’s “Relative Art Value” results from the perceptions around the value of machinery aesthetics of these types of structures (Cengizkan, 2012, p. 26).

The concept of "factory aesthetics" put forward by Banham (1970) corresponds to the art value of industrial monuments. The aesthetic perception of the industrial structures which started with the Crystal Palace (1851) and the Eiffel Tower (1887) continued with bridges, factories, silos and lighthouses. In his work, Banham offered a new perspective on aesthetics as an example of modern architecture and particularly German factories. This issue which has been discussed since early 20th century, is an important input in the industrial heritage. Its place in architectural literature is discussed as the best use of material and the quality of the spatial formation determined by mechanical production (Banham, 1970, pp.79-87). According to the definition of TICCIH as stated above, industrial heritage includes all the remains of industrial culture with history, technological, social, architectural, and scientific value. The discipline of industrial heritage protection, on-site examination, research and

documentation studies is called as “industrial archeology”. According to Tanyeli, “industrial archeology as cultural heritage comprises of specific architecture that entails the service, goods of mechanical tools and machinery goods” (Tanyeli, 2000, p.50).

From the perspective of urbanism, it is known that the place of industrial landscape is also important for the silhouette of the city. The chimneys are identified with the factories and become the essential features of the industrial city. The architectural features of the 20th century industrial structures are described in the book titled “Twentieth Century Industrial Archeology” as follows:

> It is easy to assume that twentieth-century industrial buildings were 'functional' and that they had few architectural merits. We contend that twentieth-century factories display precisely the same tensions as industrial buildings of earlier periods. Some were built to accommodate particular technologies, and some simply to provide space and services for any potential user. Some designers of factories simply made their buildings conform politely with their settings. Some were more ambitious. A sequence of 'flagship' buildings, designed to make strong architectural statements ran through the century… (Stratton and Trinder, 2013, p.5).

The use of building materials to make space larger for machines and more flexible designs are the important architectural aspects of designing industrial buildings (Ahunbay, 2017, pp.34-35). In this way, the spaces are adaptable to many innovative developments as the time passed. Likewise, Palmer and Neaverson mention as follows:

> Industrial buildings are the visible symbol of the processes of production in both space and time. The analysis of these buildings requires the use of the archaeological concepts of function, context and typology (1998, p.43).

In this expanded framework accepted as industrial heritage, textile industry is one of the leading actors of the Industrial Revolution which brought rich heritage even today. As Hobsbawm said “whoever says Industrial Revolution says cotton” (1999, p.90). In this context, it would be appropriate to analyze all traces of industrial transformation by focusing on the textile factories as they are both triggers and actors of this tremendous process.

2.2.1. Textile - weaving factories as industrial heritage

Industrial buildings have been designed for many years without involvement of architects. From 20th century onwards, design of industrial structures required

expertise of architects. Industrial buildings are the most important examples of the new architectural typologies and building techniques. According to Tekeli and Sisa, the organization of the factory space was an important problem that its methods need to be updated so fast. It is aimed to construct the buildings in much cheaper, quicker, better-illuminated way which was always open to new technological developments.

> ...it is not correct to view these structures as parts of a machine that are oriented towards production only. That industrial structures must serve all the functional purposes and the "human" who will actually live with it should not be overlooked, the creation of a physical environment that will meet all the needs of the people who will work and live in it should be seriously considered (Tekeli and Sisa, 1970, p.61).

Thus, industrial buildings for textile production have changed and developed continuously in parallel to technological changes. This process of its development has started since 1100s with the aid of water power. By the late 18th century with the invention of steam power, textiles were spun in that method. In the 19th century, spinning of yarn carried on the weaving of fabrics (Palmar and Neaverson, 1998, p.62).

The textile industry is one of the earliest production types in history which is obtained through livestock or agriculture and processed in home. With the beginning of mechanization, the multiple production had started with the involvement of especially, women and children. As the dimensions of the machines increased in size, multi-story buildings were needed. And as the machine prices increased, large spaces were formed where the producers gathered. These structures were the textile workshops. The most important features of those were that they got plenty of light since they were designed to have large windows. This process has changed with the integration of water mills into workshops. With the establishment of steam power and power plants, technical changes brought about architectural changes. Not only the machine technology invented but also the type of energy used made a difference in architectural identity. In the 1770s, the workshop owners, called the foreman, began to gather their houses and workshops. The weaving workshops were established with this method especially in the Pennine village of Britain.

> Clothiers' houses had usually contained long rows of mullioned windows to throw light on the loom and weaving, in fact, remained on a domestic basis, even growing in the early decades of the nineteenth century to process the rapid increase in mechanically spun yarn. Loom shops were added to existing farmhouses and rural folds as well as being built adjacent to new spinning mills.

> Terraces of houses incorporating top-floor loom shops were built in many Pennine villages (Palmar and Neaverson, 1998, p. 63).

In cotton industry, the production of cotton yarn pioneered technological developments. The buildings having production yarn with the aid of water power were the first examples of textile industry. Richard Arkwright was the first yarn manufacturer to apply them on building forms. These factories which were working with the energy coming from the mills, had large window openings, composed of 2 or 3 floors in a large residence. Communities were settled in the surrounding towns to meet factory's workforce. Since the mills had to work continuously, it became a necessity for the workers to live near the factory. In the 19th century, steam power was replaced by the mills. Due to the cheap coal prices, steam energy, which was not preferred in the first place, became popular with the red brick textile factories established around the coal power plants. Since the wooden buildings led to catastrophic fires, they were completely discarded in time. The use of iron beams increased for access to artificial lighting and the factory spaces. At that time aesthetic identity of those industrial structures was not considered as much as the functional design of them.

> American Civil War in the 1860s, and many of the new mills were designed by specialist architects for the first time, enabling their owners to demonstrate their tastes in architectural style (Palmar and Neaverson, 1998, p.65).

In England, Manchester has been specifically called as the capital of textile industry. From 1820s onwards, spinning mills began to merge with textile production. In this way, integrated factories began to form. The large warehouses were positioned by the spinning mills in the complexes. Yarn workshops were linked to textile weaving workshops. Textile factories which appear as complex structures, were designed in many parts of the world within the same functional scheme and architectural features. The labors' houses in the vicinity were changing which resulted in emergence of a new identity in the region. Likewise seen in England the company towns or multi-storey labor housing were also formed in Poland. (Palmar and Neaverson, 1998, p. 67) Palmar and Neaverson claim:

> The buildings of the textile industry therefore reveal much about the technological, industrial and social organization of its various branches. A general transition can be seen from manufacture carried out in the home to the provision of separate, but still hand-powered, workshops and finally the mill with its central power source, employing a workforce finally divorced from their

> domestic environment. The buildings also indicate the increasing size, complexity and weight of the machinery during the nineteenth century, often resulting in single-story sheds covering vast areas. Fire was a particular hazard and it was textile manufacturers who pioneered the use of large, fireproof structures incorporating new materials such as cast iron and reinforced concrete (Palmar and Neaverson, 1998, p.70).

Due to the widespread use of steam power in industry which provided ease of production, the factories began to produce their own steam energy. The heart of the factory was the boiler rooms which were the products of industrial landscape, that appeared and identified as the smoking chimneys. The new formation in textile factories required workers to be included in the complex all the time. The era of heavy mechanical labor had begun. With the vertical advancement of steam power, the number of floors of the factories began to rise. Chimney and boiler rooms became the integral parts of the factories. With the transition to electrical energy, the horizontal and vertical use of the textile industry has become widespread. The window openings were replaced by artificial lighting. And the stair towers were turned into the lift gaps. The production quantity and quality were increased with continuous energy transfer to machines distributed from one spot. Production spaces have become more flexible and adaptable to all technical and structural processes. The textile factories made up of brick accompanied by stone mills took place on the banks of the river which was the common characteristics of industrialized European towns. However, there were also some textile factories built according to the architectural features of the period or some personal tastes.

> The Italianate style became popular for textile mills in the north of England, where several magnificent mill chimneys were modelled on Italian campaniles. A supreme example is Manningham Mill in Bradford, designed by local architects for Messrs Lister, manufacturers of velvet and other fancy cloths. The six-storey mill, with its campanile chimney 249 feet [75.9 meters] high, dominated the Bradford skyline, and enabled its owners to maintain their position in relation to other local entrepreneurs such as Sir Titus Salt, whose model community and huge mill had been built twenty years before (Palmar and Neaverson, 1998, p. 5).

According to the Textile Special Interest Section of TICCIH (2007) the textile sites are explained as follows:

> A textile site is a place which is or was indelibly associated with the manufacture of or trade in textiles and in which the cultural imprint of that activity is physically evident. It may be of outstanding universal value from the point of view of history or technology, either intrinsically or as an exceptional example representative of this category of cultural property. It may be a single monument

> or an integral component of a complex cultural landscape. It may demonstrate a connection with similar sites in other countries through the transfer of technology, of goods and of migrants (TICCIH, 2007, p.2).

Therefore, textile factories become industrial heritage since they closely witnessed all phases of the industrial revolution and the development of cities, the diversity of machines they hosted, the social value and cultural accumulation they created. Despite of architectural characteristics of industrial heritage and their contribution to the industrial revolution, it may not be right to say that they are clean/sterilized areas. In 1990, a survey conducted by economist J. Tobey discussed the pollution of industrial areas. According to this research, whether an industrial area is dirty or clean is directly proportional to the money consumed to reduce the pollution caused by production. From this point of view, according to Tobey, iron and steel, metal, cellulose-paper and chemical factories are the most polluted industries. On the other hand, the textile industry is in the lower ranks of the pollution. (Tobbey, 1990, p.194). The selection of clean and unfunctional industrial areas including textile industry and transformation of those sites make technical and architectural design easier. Entrapped harmful gases, various chemical waste and leaks in the soil may not allow to do any conversion on site. For this reason, suitable and flexible structures of textile factories and relatively clean environment of them provide adequate conditions for transformation into other programs. There are many examples for textile factories preserved as part of industrial heritage in the world and in Turkey. TICCIH explained the common features of the examples that were taken in the World Heritage List with the terms such as "pioneer, flagship, giant, international interchange and time capsule" (TICCIH, 2007, p.3). TICCIH classified textile factories according to their scale and unity such as individual mills, large textile complexes with workers' settlement and facilities of textile landscape associated to other industrial function. All these three site types must have the characteristics explained as follows:

> Meet the test of authenticity in design, material, workmanship or setting and in the case of cultural landscapes their distinctive character and components. And have adequate legal and/or traditional protection and management mechanisms to ensure the conservation of the nominated cultural property or cultural landscapes (TICCIH Textile section Committee, 2001, p.3).

Although mechanical parts are an important criterion for industrial heritage, especially the machines found in many textile factories remained from the 18th century were often sold or looted. The machines existed in the state-owned factories were sold due to

debts, and the ones found in the private sector were sold by their owners. ERIH (European Route of Industrial Heritage) is a network supported by the European Union which has made the most comprehensive classification at European level after TICCIH. According to the information obtained from ERIH's website, there are 1856 industrial heritage sites in Europe. In the scope of industrial heritage there are 186 textile factories. Britain ranked the first with 47, Germany ranked the second with 39, France the third with 24, Italy the fourth with 12, and Poland, Portugal and Switzerland the 5th with having 6 industrial sites. The list continues twenty-seven countries and Turkey is not on the list (ERIH, 2019).

At that point it is necessary to consider UNESCO's World Heritage List of Industrial Heritage. In this list, in which 68 industrial areas are involved, there are 4 structures in textile group. It is important to mention the listed structures briefly. Founded in 1872 in cooperation with the Japanese government and the French government, The Tomioka Silk Mill and Related Sites was built in Japan in a complex. Different stages of raw silk production came together. There is a raw silk reel plant, an experimental cocoon production farm, the industry and the viticulture school, and a large cold store built to protect the silkworm eggs. An important point of education, production and viticulture for the 19th century Japanese culture is the center of innovation. The complex has a U-shaped structure with a combination of traditional Japanese materials and French architectural features.[2] (Figures 2.1) The industrial heritage having great completeness is protected with all its machinery. It has been turned into a museum after conservation through adaptive reuse, the silk reeling mill and the east warehouse are the sections that are open to visitors. Some of the machinery on display in the silk reeling mill section has been preserved in-situ and some have been brought in from other sections.

The second industrial heritage in the World Heritage List is Sir Richard Arkwright Textile Factory and Comfort Mills in Derwent Valley Mills which was founded in 1721 in Derbyshire, England to use water power to produce silk. This is also where Richard Arkwright invented a machine for spinning cotton. Over the years, many innovations in textile production were appeared and used in this factory. The structure was a pioneering example in terms of its technology and production model in the

[2] For more information please visit the ICOMOS report dated 6 March 2014 at UNESCO's web site. URL: http://whc.unesco.org/en/list/1449/documents/ Accessed 04.11.2019.

region as well as in the country. Many factories in the area were opened after the Derwent Valley Mills. The five-storey high mill building is powered by a common power source which operated machinery. This is one of the first factories to take the steps of the modern factory.[3] (Figures 2.2) The industrial heritage that is in good physical condition is composed of mills spread out on the banks of the river. The nature of the valley and also the small castle that belongs to it are also in good condition like the structures. Thus, with its own roadmap and natural beauties, the industrial heritage and the castle can be visited as a whole. The industrial heritage in the area which hosts many activities has been turned into the museum in-situ (Derwent Valley Mills, 2019).

The Mill Network at Kinderdijk-Elshout was one of the industrial heritage sites which is located in the Netherlands. It is a human-made landscape remained from the Middle Ages to which new water mills were added over the years. The mills, which endured severe floods in the 17th, 18th, and 19th centuries, continued to function for a long time with the changes made in the drainage systems. However, due to the changing energy sources as a result of the modernization process, the mills were abandoned in the 20th century. The water mills, which were put into service after the depletion of oil resources during World War II, closed down after 1945. The mills, which are known to feed the surrounding textile industry, is remarkably important not only with their contributions to the textile industry, but also with their unique history and landscape. The area which is known to have had more than 150 mills, only has 16 of them standing today, with 8 being some of the first ones to be made. [4](Figures 2.3) After the reinforcements conducted those mills have been preserved as they were with their interior spaces in-situ. They do not carry any additional functions.

The last one is the Royal Palace at Caserta, with its Park, the Aqueduct of Vanvitelli, and the industrial complex of San Leucio (with the Royal Silk Factory) is a royal complex located in the Benevento part of Italy. Charles III, the King of Naples, who declared his independence by leaving Spain, was ordered to build a royal palace in 1750. The project started by the famous architect Luigi Vanvitelli and ended with the death of the architect in 1773. After that, the surrounding land of the palace was turned

[3] For more information please visit the ICOMOS report dated 26 June 200 at UNESCO's web site. URL: http://whc.unesco.org/en/list/1030/documents/ Accessed 04.11.2019.

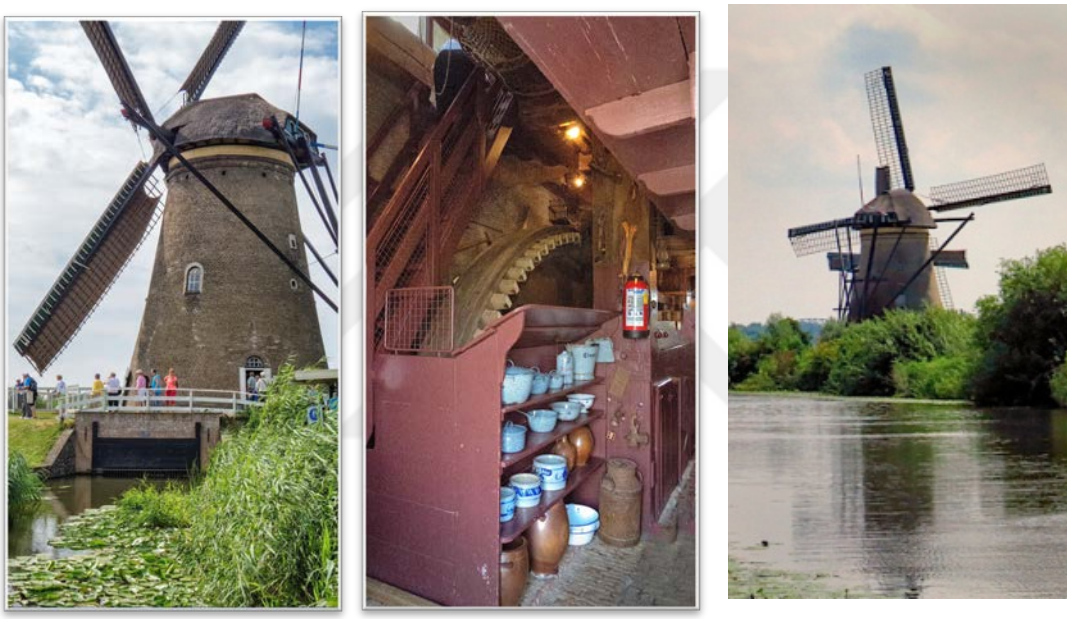
[4] For more information please visit the ICOMOS report dated 11 July 1996 at UNESCO's web site. URL: http://whc.unesco.org/en/list/818/documents/ Accessed 04.11.2019.

into a royal hunting area. The pavilion, which was built by the Acquaviva family in the 16th century, was originally used as a hunting lodge, was then converted into a silk factory in 1778 upon the order of the king. Architect Francesco Collecini made additions to all the by-products required for silk textile in order to transform the silk factory into a large industrial area. Although there was an attempt to turn this region with its houses and schools for the employees into an industrial city (the silk textile factory in its center) it was not possible due to the French occupation[5] (Figures 2.4). The Cotton Factory with its palaces, housing for workers, fountains, parks and church, which came together under the name of Royal Palace of Caserta, was protected and was turned into the museum of cotton production. The machines that were in good condition is displayed in-situ, and the replicas of other machines which were missing from the factory of cotton production are displayed as well. After all these examples mentioned briefly selected from the Unesco World Heritage List for their different characteristics to be named as industrial heritage, it is necessary to expand the topic by elaborating it with the conservation methods applied on industrial heritage sites.

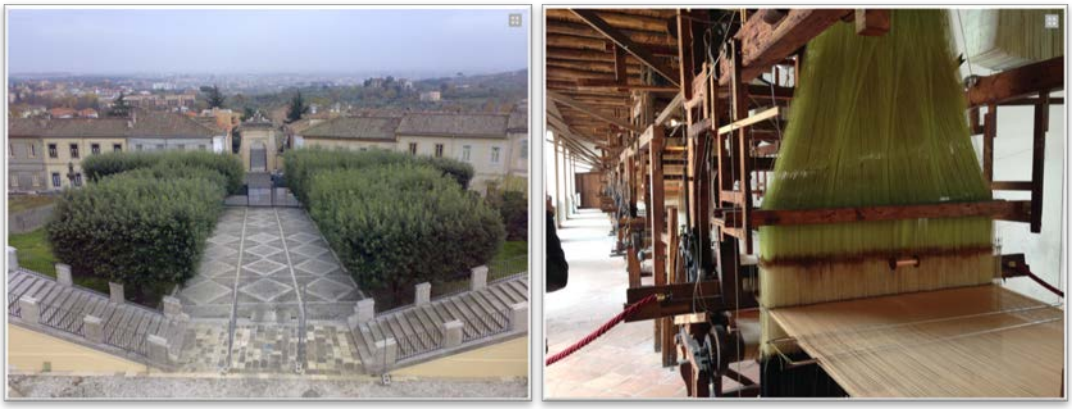
Figures 2.1:The Tomioka Silk Factory, Japan (1872- 2014, Url1)

[5] For more information please visit the ICOMOS report dated 19 July 1996 at UNESCO's web site. URL: http://whc.unesco.org/en/list/549/documents/ Accessed 04.11.2019.

Figures 2.2: Sir Richard Arkwright Textile Factory and Comfort Mills, Britain (1721-2001, Url 2)



Figures 2.3: The Mill Network Museum at Kinderdijk-Elshout, Netherlands (17th century, 1994, Url 3)



Figures 2.4: Royal Silk Factory, Spain (1750- 1997, Url 4)

2.3. Conservation Methods of Industrial Heritage

It would be appropriate to draw the outlines of protection and conservation methods of industrial heritage. According to the Cambridge Dictionary conservation means "the protection of plants and animals, natural areas and interesting and important buildings, especially from the damaging effects of human activity". In technical terms, "conservation of the industrial heritage depends on preserving functional integrity, and interventions to an industrial site should therefore aim to maintain this as far as possible." (TICCIH, 2003) The priority is to protect the industrial heritage sites with its all equipment and to ensure its maintenance over the years. Natural disasters or wars can damage or even destroy those industrial structures. Neglected areas may create security problems to its environment by causing toxic accumulation, fires, chemical explosions and marine-soil pollution. These industrial sites should be identified at first and necessary legal actions should be taken before losing its importance or getting more damaged or fully destroyed. The essence of conservation is described by TICCIH as follows:

> The most important sites should be fully protected and no interventions allowed that compromise their historical integrity or the authenticity of their fabric. Sympathetic adaptation and re-use may be an appropriate and a cost-effective way of ensuring the survival of industrial buildings, and should be encouraged by appropriate legal controls, technical advice, tax incentives and grants. (TICCIH, 2003)

If the historic industrial buildings need of any intervention firstly the reasons of conservation should be listed. These criteria might be historical value, age value and aesthetic value. The criteria that is being a historic document depends on its relationship with a historical event/ person and its contribution to a historical process. Ahunbay emphasized the importance of preservation of industrial spaces by defining them as the "structures and settlements that reflect the structure or lifestyle of a particular society and bear the traces of its technical development"

The second criterion is the age value that documents how long ago the structure is made. It should carry differences with the newer structures that exist (Ahunbay, 2017). The other criterion is the aesthetic value which is close to the definition of Riegl. With the aesthetic value, the artistic value of the structure is determined. However, art is a concept that changes over time; thus it is not possible to formulate it clearly. It is important that it has a relation to the art and architecture trends of its time or has a modern artistic will. The structures fitting any of such criteria are registered as "Immovable Cultural Property". The registrations of cultural heritage are divided into

two groups. The first group is the structure that is of importance. The second group consists of the structures that make up the urban environment. In that scope, industrial heritage is included in the second group.

The second step is after the conservation decision for a particular industrial site is taken by the authorities, the conservation scenarios should be planned. James Marston Fitch in his book titled "Historic Preservation" classifies the intervention types according to its scale as preservation, restoration, conservation and consolidation, reconstitution, adaptive re-use, reconstruction, and replication. Protection is the ability to use a structure as a whole without any intervention in case physical conditions are appropriate. However, in these structures which carry outdated mechanical equipment, the necessary mechanical parts should be used in a way that does not impair the aesthetic value of the building. Restoration is a study when the physical condition of the building or building group was lost. (Fitch, 1990, p.46). It is a kind of reinterpretation of the historic industrial site. It was more than that according to Viollet le-Duc in the mid-19th century who was the restorer of French medieval buildings:

> The word and the thing itself are modern. To restore a building is not to maintain it, repair it, or rebuild it; it is to re-establish it in a complete state that might never have existed at any given moment (Viollet- le-Duc, 2019, p.81).

Conservation and consolidation include physical interventions for structural integrity. It is a kind of addition to extend the life of the structure. The scale of these additions can be major or minor in scale (Fitch, 1990, p.46). In that sense, the selection of the material is a crucial step. Experts of restoration can apply two different methods for the choice of materials. Designing with new materials, that are similar to the old ones without creating textural differences is the first of those and the second one is to reveal innovative designs available for current technological solutions which are highly self-evident in conservation. What should not be forgotten here is the necessity to maintain identity of the building as much as possible. This point was clearly expressed by Viollet-le-Duc also in the mid-19th century. He argued that the architect should know the anatomy and structure of the building very well. Only in this way the architect could "revive" the building through the restoration project (Viollet- le-Duc, 2019, p. 111). Reconstitution is the fourth method applied to buildings that are seriously damaged or expected to be damaged, just like in the restoration. Due to various natural disasters, wars or indifference the structures were destroyed which requires more

radical decisions compared to the listed methods. In predetermined circumstances, such as the construction of a dam, it may be necessary to move the structure to a new location before getting damaged. This is a kind of reconstitution. The fifth intervention method is the adaptive use or re-use. Sustainability which is one of the biggest design inputs in architecture today justifies this intervention type. It is one of the most economical methods related to the old buildings. The biggest difference between this method and protection is that the restoration can also be use as co-intervention method to the necessary structures. In some cases, adaptive re-use can have such a large scope that it takes restoration, reconstitution, conservation and consolidation to regulate it by using many methods while making major changes. The method that the architect should approach with great precision is the reconstruction because "it is most culturally hazardous". This method which means re-creating the structure in its original place with all aspect, acts as a tangible demonstration of the damaged and destroyed structure. The reason for being hazardous lies in its main purpose (Fitch, 1990, p.47). Fitch mentions:

> … all attempts to reconstruct the past, no matter what academic and scientific resources are available to the preservationist, necessarily involve subjective hypotheses. In historiography, such hypotheses can be (and indeed are) constantly revised; in architecture, the hypothesis in obdurate, intractable and not easily modified (Fitch, 1990, p. 47).

The aspects of this method depend on archeological, archival, and literary evidence (Fitch, 1990, p.47). Viollet le-Duc added photography as a method to this list. Although archaeological and archival research covers the architectural project, it does not cover many subsequent arrangements. The quality and readability of the old drawings are open to discussion. Photographs show up to the finest details, even if traces of debris have been removed (Viollet- le-Duc, 2019, p.125). The sixth and last intervention method is the replication. This method is generally used as a result of demolition of a structure that is totally undamaged of a large building complex in need of wholeness. The application approach is to replicate the damaged part that exists in the structure with similar materials and texture as it was before. The second approach of replication is to maintain the structure's importance by producing a prototype of the structure and replace it with it (Fitch, 1990, p.47). It is a scientific necessity to decide the most accurate method for industrial heritage. There are several dynamics that might be the determinant in this process such as the structural status of buildings, how long they will survive, their location, how they feed the region, and whether their machines

are fully protected or not. In addition to the industrial heritage sites in which production is re-started, there are also others which are converted into universities, art galleries, hospitals, schools, museums, cultural centers, offices, and residences. After the legal decisions are made related to intervention methods, the objectives should be defined as follows:

> Once the purpose of a building has been determined, then its relative date can be established by placing it within a known typological sequence as with any other archaeological artefact. The final stage of the analysis involves the study of the building in its cultural context, attempting to understand its symbolism in terms of power structures and employer-worker relationships within the industry with which it was associated. (Palmer and Neaverson, 1998, p.43).

This point is extremely important in order to raise the topic related to the concepts of sense of the place that is peculiar to that place and collective memory of the people towards such industrial site. The optimal method is adaptive re-use for a place to be made with common inputs.

> The best way of preserving buildings as opposed to objects is to keep them in use- a practice which may involve what the French call ‘mise en valeur’, or modernization with or without adaptive alteration (Feilden, 1982, p.10).

Höhmann (1992) argues that adaptive re-use as a museum is required in some cases. He warned that the museum function may not be suitable for every structure. When industrial structure has not lost to its original equipment or been damaged much and interfered in time, it is suitable for a museum function with provided adequate technical information. Adaptive re-use is remarkable method for providing new sub-spaces for a diverse set of functions. It is undeniable that new spatial designs for exhibiting the industrial buildings as well as equipment used in the process of industrial production present an interesting and untouched field for architectural studies (Zelef, 2004, p.4). The architectural features of industrial buildings such as wide openings, high ceilings and flexible plan organization make industrial buildings very suitable structures for the purpose of display. Besides, conversion of industrial heritage into a museum with the equipment it holds is also important for strengthening the link with the public again. The exhibition of any products related to industrial heritage creates a link with the society and nonfunctional site may become a focal point in the city. The brief examination of the adaptive re-use as a conservation method will be elaborated since the thesis focuses on a case study that is converted from industrial heritage into a museum complex.

3. CONVERSION OF INDUSTRIAL HERITAGE INTO MUSEUM

After the World War II, especially in the 1950s, the adaptive re-use of industrial buildings, which lost its integrity or were no longer functional for a variety of reasons came into a question for contemporary cities. The adaptive re-use is to give a new function that is not connected with its industrial identity or former function. Stratton classifies the new functions of historic industrial sites in five headings; housing, offices, mixed use, cultural use and museum. He argues this method as follows:

> Adaptive re-use for industrial buildings embraces both projects promoted largely through public initiatives and dominated by cultural uses, and conversions undertaken by private developers motivated more by profit-seeking than any altruistic concern (Stratton, 2000, p.9).

For housing, high-rise industrial complexes in the city are generally preferred. Some have been transformed into dormitories for university students, aged care homes with large gathering areas and flexible spaces, and often lofts. In the post-industrial cities, as the companies related to technology and information services increased, the factories that had lost their purpose of usage started to be used as offices. These nonfunctional industrial complexes are also convenient places for mixed use. They can easily be transformed into spaces where housing, malls and office spaces are needed, such as conference and sports centers. The cultural centers are examined under the heading cultural use. Large openings of the former buildings are good for designing large auditoriums, cinemas, and theaters. Large window openings are ideal for programing libraries, education centers, universities, and schools. The high ceilings can be easily transformed into areas where artists work with large-sized materials and exhibit their art. Spatial functions such as restaurants, cafes, gallery spaces are added to the industrial buildings (Stratton, 2000, pp.39-40).

The common features of industrial spaces that are large areas, less ornate, deaf surfaces, high-ceilinged roofs that allow natural light also makes possible conversion of industrial building into a museum building. Atagök points out availability of those buildings for displaying purpose as follows:

> … On the other hand, the need for big spaces for the exhibition of multi-dimensional and giant works led to the search of new spaces, allowing the re-use of industrial buildings for today's art. The neo-classical architecture which sustained the glory of amazing palaces and religious places and new museum buildings built starting from the 1950s this time gave way to industrial buildings with large but simple areas. Popularization of the usage of industrial buildings as art spaces could be a sign of the power that the contemporary art has gained through technological and industrial advancements (Atagök, 2000, p.14).

When the industrial heritage is converted into a museum, the technical, architectural, and spatial features must be preserved. The potential of the museum is also hidden in its industrial identity. In this process, industrial structure also becomes an element to be exhibited among industrial heritage (Madran, 2001, pp.110-111).

The earliest example to such conversion is the Abbeydale Industrial Hamlet which was transformed into a house museum in 1933. All the factors should be analyzed in detail and potential of the site should be perceived before conservation scheduled. The architect doing conservation must "…combine their background knowledge of industrial archaeology and completed re-use projects with a sober analysis of the nature of the site, and the plan, structure and condition of the buildings" (Stratton, 2000, p.43). The lack of shading, ease of transportation and circulation, the use of outdoor space and the possibility of expansion are the important spatial features to be adapted to museum buildings.

The single-storey and multi-storey buildings of the industrial complexes can be functioned for a different variety of programs related to museum. The spaces that are connected to each other or large and repetitive spaces of the factories makes the museum space available. The space provides flexibility and divisibility for museum spaces no matter it has either archwise or wood/steel column. The high ceilings provide both horizontal divisibility and ease of exhibiting large works. Related to the vertical circulation the accessibility appears as the new important criteria for museum design. Regarding the accessibility for all Stratton claims:

> Provision must be made for disabled access. Most factories will have lifts but these may be antiquated and unsightly. It may be especially difficult to achieve access for wheelchairs to clusters of workshops with ranges set at different levels and narrow, stepped doorways (Stratton, 2000, p.45).

Lighting is one of the most important factors for museum design. The factories such as the ones designed for weaving have large and horizontal window openings which

is convenient to get more natural light during daytime. In addition to these, the headlights at the roof used for workshop areas and warehouses are advantageous since they provide more light in to make a well-illuminated and functional space. After examining technical and architectural features that are fitting in to museum requirements, it is also expected that the museum function (different from many other) will be more respectful to the building. The architects and restorators should be aware of the values that the building has been carrying not only in structural but also cultural, urban and national dimensions. It should not be forgotten that the museum should be designed as a cultural place by displaying its own value to the society, should not be evaluated as a storage area.

3.1. The Museum: The Heritage on Display

The museum idea was originally identified with the shrine of the Muses, the patron goddesses of arts and science, that was Mouseion. It is an antique practice of collecting and displaying the things. The term acquired a new meaning with the emergence of Humanism and re-discovery of fine arts in the Renaissance. The tendency of collecting and displaying of the arts depending on its "rarity" in the so-called "cabinet of curiosities" was popular among the wealthy and royal families. The notion was replaced with the principle of "representativeness" in the late-18th and 19th centuries especially after the French Revolution (1789-1799) and the Industrial Revolution (1750-1850) (Bennet, 1995, pp.6-7) The new social and cultural role of the museums which were opened to public access is defined by Bennett as they were built for "lifting the cultural level of the population", and underlined the use of museums by the states "as a vehicle for the exercise of new forms of power." (Bennet, 1995, pp.6-7) The museum in modern sense, "traces its intellectual roots to the Enlightenment, and its institutional form to the European public museums that emerged during the nineteenth century." (Hooper-Greenhill, 2000, p.17) The birth and dissemination of museums in the 19th century in the Western world was associated with the emergence of movements like rationalism, positivism and universalism and also emergence of new disciplines seeking for the past through history, art history, archaeology, anthropology etc (Gürol-Öngören, 2012, p.3).

The role of the museums is defined by Canon-Brookes:

> The fundamental role of the museum in assembling objects and maintaining them within a specific intellectual environment emphasizes that museums are storehouse of knowledge as well as storehouses of objects, and that the whole exercise is liable to be futile unless the accumulation of objects is strictly rational (Canon-Brookes, 1984, p.116).

The museums generally acquire a passive and multi-faceted identity that could be manipulated in a particular way. “They came to constitute a desired platform where cultural heritage was reinvented and represented by the agency of formulated narratives and histories. In this scheme, selected objects and peoples were put on display by becoming visible and being a part of the defined cultural heritage while some others were excluded from that reconstructed framework” (Gürol-Öngören, 2012, p.6). Together with the Post-Modernism the museum institution has been challenged with much emphasis on pluralities that the one-way understanding of history/single truth has no longer been accepted.

According to Dieter Kramer museum create a “public space with cultural inclinations” (Kramer, 2001, p.37). Museums as the public spaces are affected by the historical, social, economic and political changes as well as by the dynamics of the city. The museum becomes the product of the city. In this way, they provide opportunity for the city dwellers to become a part of the city by developing a sense of belonging among the city dwellers. They establish a kind of relation by helping people to improve their quality of life.

Ambrose and Paine classify the benefits of the museums into three groups. First one is the social and cultural benefits. Museum is a place to give service to the community as a cultural center. It is for sharing memory and preserving the culture of the community. It is also an accessible place for cultural activities as well as an institution for educational organization Second is the economic and regenerative benefits of the museum. Museum is an alternative method of economic development with a potential of attracting tourists. As the museum is developed and expanded, the number of employees increase. It is an important factor in development of local economy. And the third one is the political and corporate benefits of the museum. It is used as a meeting point on politics and an area where elections can be held as it is used as a meeting point with the public. At the same time, when the museum is properly managed, the economic and social contributions it creates can be used as a powerful tool of the politicians. (Ambrose and Paine, 2012, pp.12-16).

It would be also possible to make another classification of the reasons for the museums into three groups. The first one is the museums established due to the existence of a collection which accumulation of specific objects by institutions or individuals. The second situation is the museums established for the purpose of transmitting a particular message, an issue that of public interest or a historical event. The third reason is the conversion of the structure into a museum in order to reintroduce it to society. Here, the building itself is an object of display, or it can be also accompanied by an additional collection (Madran, 2001, p.105). The transformation of industrial heritage into museums can be examined in this category. When the industrial heritage is selected as the museum building the decision of the museum content should also be appropriate to selected industrial heritage. At this point, the narrative of museum gains importance. The architecture/building of the museum is also related to the narrative of the museum. The questions of "what and how to display" are the important problems to be rationally solved not by the architect/restorator of the museum but also by the curator of the museum. According to Schubert,

> As the boom of the museum of the past two decades came to an end, some questions come up that will possibly constitute the discourse for museum for the foreseen future. These questions are; how to work within the boundaries of the given architectural parameters; how to use the old and new buildings; how to overcome some of the architectural boundaries and at the same time how to best exhibit selections and individual works of art (Schubert, 2004, p.120).

The industrial buildings are already available for museum purpose when compared to other old buildings. Their simplicity in form presents a functional museum space which makes the objects clearly visible. The design of the building should not expose itself by leaving the collection behind. However, one of the essential reasons of conversion of industrial buildings into a museum is to protect the industrial heritage and reintroduce it to society by making it museum. Kandemir explains this reason as follows:

> In order to ensure the participation in life of cultural heritage, conserved as museum provides opportunities for making the value of the structures visible and making them experienceable by the society as well (Kandemir, 2013, p.214).

The building group remained from the past and survived until present day re-integrates with the society by unfolding the traces of historic life in a brand new museum. Thus, the new identity should be meticulously and consciously constructed:

> After the closing of the technical and industrial factories, museum usage is the only one that protects all present structures. It is relatively easy to incite the necessary interest and to finance turning these structures into museums. However, keeping public's interest alive is harder… It would not be possible to protect all the technical and interesting structures through using it as a museum. Thus, the appropriate re-use technique, despite the risk of altering the original structure -which would naturally come about- carries great importance. Technical and architectural structures play a great role in our environment (Wehdorn, 2001, pp.144-145).

The expectations towards industrial heritage is different than creating a new museum from the beginning. The use of existing spaces makes a relationship between society. Time has laid behind the relationship. It starts from building scale to city scale and continues with re-evaluation of it in urban, social, and cultural levels. As Müller said "…current strategy for transforming urban spaces, which exerts significance on our social, cultural, and aesthetic efforts directed towards visible reconstruction of the past" (Müller,1999, p.361).

In order to make these spaces an urban place again, it is of great importance to maintain its place in collective memory. The conversion process of industrial heritage through the lens of collective memory also supports the concept of sense of place that have been already existing in the industrial site. In that framework it would be appropriate to establish a new way of evaluation on industrial heritage and its conversion into museum through the concepts of collective memory and sense of place.

3.1.1. Collective memory

The collective memory that is "based on common experience, learning, heritage, tradition and more" (Crane, 2000 p.2) is closely and inherently associated to both museum and industrial heritage. Museum is the place where collective memories are displayed in the material culture and become visible in a particular place. The intertwined relationship of collective memory and museum is expressed as follows:

> As keepers of the collective memory, museum can play a valuable role in providing an understanding of identity and in fostering a sense of belonging to a place or community for their users. In the face of immense and often painful political economic and cultural change in many countries, their museums can provide a valuable sense of connection between the part and the present and serve a springboard for the future. (Ambrose and Paine, 2012, p.7).

Industrial heritage is also backed upon shared values, memories and experiences of a particular culture on its economy, politics, and socio-cultural conditions. Cengizkan argues two dimensions of industrial heritage as follows:

> ...is a general term that encompasses all the physical elements with scales from basic mechanical tools to large industrial areas. Protecting the industrial structures create a paradoxical situation because these structures are generally built for pragmatic reasons, and practical and functional usage. Thus mostly, in the context of the city and symbolically, they are devoid of meaning. However, in the collective memory of industrial societies, they stay as proof of industrial developments (Cengizkan, 2002, p.40).

In that respect, when industrial heritage site is transformed into a museum there are dual meaning of collective memory that should be taken into account separately. It is actually a kind of transformation from the collective memory of a limited group of people living in the city into the collective memory of all the city dwellers. It can be said that changing function of the site means changing of the users and groups by questioning whose collective memory is being talked about? In order to make a connection of collective memory with industrial heritage and museum it is necessary to delve into the term of collective memory.

According to Perouse (2008), the memory is a process of remembering and forgetting. These two conditions provide feedback in an infinite loop; they make each other and keep the memory alive. Assmann interprets memory as a protector of cultural values and the relation of images with places we encounter in our daily life. The memory led to hide or revive the things in our minds again and again creates our lives (2015, pp.27-28). The individuals have two different memories unwittingly; personal memories and collective memories. The individuals evaluate and collect memories through their own perspective, that is the personal memory. When the individuals become a part of a small or a large group and collect memories with prejudices and non-objectively, it defines the collective memory. These two memories often feed each other. Even when individuals think to prioritize their own ideas wich separate from the public, we see that memories within the collective memory are feeding that idea too (Halbwachs, 2018, p.63).

> Surely, there is no public memory, yet the public decide the memory of its members. Even the most personal memories are created through the communication and interaction of social groups… Going one step further, Halbwachs defines society as a subject of memory and remembrance (Assmann, 2015, pp.44-45).

Society is a concept within history. A society or a community without a history is not possible. If the society is the main subject of the collective memory, then history is one of its building blocks. A person perceives history in two ways; as a series of autobiographical and past history. If autobiographical history had not been a part of the creation of the collective memory, all memories had been identical and monotonous. Past history is a more valuable input than taught history. Autobiographical history comprises of recent history and other people's teachings. Memories that have been forming since childhood also take shape through the contributions of others' thoughts. For this reason, collective memory constantly evolves. It unites history with autobiographical memories and allows it to be continuous. "Collective memory can go back up until a certain limit in the past and the proximity of this limit can vary according to the group. Collective memory cannot comprehend the people and events properly beyond that limit" (Halbwachs, 2018, p.131).

Collective memory functions for the purpose of transferring life experiences into next generations through experiences. Collective memory, which is created through assigning a sense of sameness in identity to the members of the community, adds depth to history. Yet still, the input that comes to mind with collective memory is mostly the ones coinciding with normative thoughts (Bilgin, 2012, pp. 29-30). As a summary to all these discussions, Bilgin explains how collective memory inherently works as follows:

> While collective memory works by instrumentalizing history according to norms and requirements, needs and expectations of the group, it does not worry about conforming to the methodology of a discipline like a historian. Its goal is not to be true, but to be functional for the group (Bilgin, 2012, p.31).

Licata, Klein and Gély (2007) researched the role of collective memory in the construction of identity. They grouped the collective memory in the society in four ways. These are identification, identity glorification, community legitimization, and collective mobilization. It reminds the members of community who they are through the stories of their past and future, thus creates the collective consciousness. It is aimed at strengthening common values in the society by trying to protect the self-esteem of the community. As well as the achievements of the community the malice made to the community are also presented and let them to be remembered. Through its collective memory, the community accelerates its decision-making mechanism and legitimizes

its actions taken even if it is not always right. It is the collective memory that mobilizes the community and enables it to engage in discourses and actions.

The relationship of the community with space is also an important point in the formation of collective memory. It is necessary to look at the relationship between place and city from two perspectives. The first one is to reach a new place through present collective memory. “when a group enters a part of the place, it transforms it to suit itself, but at the same time surrenders and adjusts to the material things that resist it” (Halbwachs, 2018, p.161). The second one is the memory of a community gathered in a particular place for a specific purpose. Religious places, institutions of education, and workplaces are the examples to them. Factory is listed also as a workplace. The community of workers have a particular collective memory that is peculiar to their class and way of life in the factories. Those people having a certain level of education and culture come together for working and living in the complexes. Workers and the families of the workers under the same conditions, within set working hours/ days and holidays, create their unique culture in industrial buildings. This culture is formed by accumulation of time and continuity over time. The individuals using industrial complexes seem to be living in the same houses, even if there are usually few types of housing due to the hierarchy of the employees. They become the individuals of a big family. These individuals who work and live together for many years find a common ground of meaning. Even though the industrial heritage has lost its function and workers, it stays alive in collective memory of those individuals and keeps on carrying a symbolic meaning in many respects. The collective memory of the working class is of great importance for the research and documentation of the industrial society.

The city has all these relationships at the same time. The city itself creates the citizen’s collective memory through factors such as memories, language, economy, education, places, housings and streets that create social relations and neighborhoods. The physical changes happening around also causes changes in his/her collective memory. Contemporary cities carry many layers in their textures. One of the most triggering factors of these layers is the industrial one. The birth and death of industrialization have marked different traces such as congestions and gaps by also leaving nonfunctional urban complexes in the urban fabric.

Urban space has a great role in the formation of this collective memory. Urban space as described; “…is formed through the adjoining collage of, the overlapping past

forms, and their daily use" (Harvey, 1989, p.91). As Halbwachs (1992) discussed the performances acted in urban space make the individuals recall and thus, help to revive the memories.

The individuals experiencing the urban space has a memory that is constantly evolving and changing, but does not entirely deteriorate by adding new perceptions to the spaces coming from the past. After 1990, the importance of collective urban memory was taken into account in the urban changes to be carried out under the name of "integrated urban renewal". The industrial structures which are the products of industrialization and the breaking points for the city, became the subject of this study. The use of the collective urban memory is, of course, not to expose the past as it is; rather it aims at increasing the readability of the traces of time in the space among the citizens, by adding new perceptions.

> The memory of the buildings is the memory of the city and the identity is the sum of all the traces in the city. If new developments destroy buildings, there is a loss of memory and a threat of identity crisis, and the city loses its topology (its own forms of memory) and is no longer a guide for people living in it (Crinson, 2005, p. XIII).

In that scope, industrial heritage, which is a part of the collective memory, creates the city while nurturing itself with inputs about history, society, culture, production model, and technology, in the overall by creating the outer image of factory. Industrial buildings where housing and social facilities draw the factory boundaries, the city becomes an outer layer. The citizens are not allowed to the factory, the city dwellers cannot form any collective memory about daily life in the complex. The spatial influence of industrial heritage in urban collective memory is limited to what is seen on the exterior. Thus, being either inside or outside specify collective memories.

Collective urban memory is formed through the image of a place in the individual's mind, which generates public guidelines. Even if the image gets renewed, with the newly added inputs, the feeling of belonging within the atmosphere should not be disturbed. Adaptive reuse of industrial heritage as a museum creates an urban space that is exemplary of the urban guide. Crane exemplifies such relationship as follows:

> Museums more than cultural institutions and showplaces of accumulated objects: they are the sites of interaction between personal and collective identities, between memory and history, between information and knowledge (Crane, 2000, p.2).

Becoming a museum is important for re-using of industrial areas with its urban and individual connections to the society. Kimmelman (2012) argues that memory resides not only in the mind but also in the place which reconstructs the collective memory. This partnership includes endless representations of identity and memory. In that scope, museums are places to create or remind memories. They are the places to show different types of memories coming together in layers. A museum is also a place where new collective memories are created. According to Crane "museums exist in the remembered and lived experience of untold numbers of many generations of visitors, museum professionals and readers" (Crane, 2000, p.2). Here, the museum creates a new collective memory for its visitors. Exhibited collections are also cultural accumulation that has happened over the years. While the collection presents its knowledge to the visitors, the visitor seeks out its connotations in his/her own memory and it is thus accumulated again in the visitor's mind. "What they then learn and perceive, and preserve as memory of that museal experience, becomes mobile and takes museum beyond its own walls" (Crane, 2000, p.2).

Adaptive reuse of industrial heritage as a museum project had an incorporation of types of collective memories by adding new types of collective memory in a new urban space. This urban space that has been created upon worker's collective memory based on what he has experienced at work and home and every notion in their daily life: machine, knowledge, bread, wage, chimney smoking from afar. This new memory creates an integral whole of urban and spatial collective memory. The citizen is no longer the outcast, but now carries an active role. In that scope, spatial identity should leave architectural marks behind to remember. Conservation should be done meticulously that would not demolish totally the spatial features. Museum space is one of the rare places that can transfer the industrial identity with the feeling of sense of place which will be examined in detail.

3.1.2. Sense of place

The city presents a variety of images on everything related to life. These images are created by spaces that we can name them as places. The collective memory created by the images of urban dwellers in the space are formed by the specific story of that place. There could be a numerous question to rise up: who the urban dwellers are or whom the collective memory affect. People understand their environment through their observations and experiences on their neighborhood or city where their daily life pass.

This shows that their city as a place experienced becomes more than a shelter. Right at this point, the place becomes an experiential space (Norberg-Schulz, 1979, p.5).

The place should be considered as a result of social production without being materialized and idealized. Its relation with its environment should be taken into consideration. The spatial and environmental perception completed with our senses starts exactly in this relationship. The perception created by the space reflects the common values of the society and evolves towards perception into content. The meaning of the space is important in empirical studies such as sense of place. As Harvey said: "spatial forms are there seen not as inanimate objects within which the social process unfolds, but as things which 'contain' social processes in the same manner that social processes are spatial (Harvey, 2003, pp.10-11).

Heidegger evaluates place from a different perspective, giving the priority to natural instead of man-made space. Norberg-Schulz explains Heiddeger's idea with these words:

> Its importance however comes out when we ad Heiddeger's definition of "dwelling": "The way in which you are and I am, the way in which we humans are on the earth, is dwelling…". But "on the earth" already means "under the sky". He also calls what is between earth and sky the World, and says that "the World is the house where the mortals dwell. In other words, when man is capable of dwelling the world becomes an "inside". In general, nature forms an extended comprehensive totality, a "place", which according to local circumstances has a particular identity (Norberg-Schulz, 1979, p.10).

Architecture is the creation of a new space by bringing information together for a specific purpose and filling the space of nature by extending from the earth to the sky in its surroundings. As a result of interaction of man-made spaces with human beings, the space completes its transformation into a living space and moves towards the concept of place. It is known that the concept of place which started to be discussed in the 1960s was actually called as "genius loci" in the Roman Civilization. The place is a phenomenological concept and it has many different definitions. Petzet (2009, p.63) states that the concept of place comes from the "locus" in Latin. In Greek, it has a connection with "topos" which means settlement. Norwegian architectural historian Norberg-Schulz (1979) defines the concept of place as the place where life takes place. What turns the architect's three-dimensional form of space into place is its character, its atmosphere within. The place is the space that is part of dwellers, collectively happening in social, cultural and economic patterns of the city. This piece develops

sense of place and establishes the relationship between human and space. Lefevbre (1991) says that social space is the closest approach to place definition.

Architecture is a tool supporting the creation of place. “Architecture means to visualize the genius loci and the task of the architect is to create meaningful places, whereby he helps man to dwell” (Norberg-Schulz, 1979, p.5). Every place is built for a purpose. When the purpose becomes the character of a place, it becomes a place. The catastrophic disaster of Chernobyl might be a good example to figure out sense of belonging. The people who were forced to leave their cities due to radiation were also forced to leave their places and had to move to other regions. Places having seriously damaged still give out a sense of place during the tours. When you enter a school, or a cafeteria you can understand that it’s a school or a cafeteria, and imagine how their old users must have acted. Even if a place is abandoned, it protects its character and source of the collective memory. As Deleuze states, place overflows with life. Not only the lives that run through a place are alive but the place itself is alive as well, and this aliveness continues even if the place becomes abandoned. He identifies the situation with Plato's Rocking Chair. According to the idea, even if the soul flows away, the power it creates the place continuously evolves. He explains this situation as such; “He is like a cork floating on a tempestuous ocean: he no longer moves, but is in an element that moves” (Deleuze, 1998, p.26). We come across genii, or what could be called spirit, in many different forms. In any place where people live, it comes up in countless forms in relation to that place. This was explained by Aurelius Prudentius who wrote in the late antiquity as follows:

> You also tend to give genii to the gates, to the houses, the thermae, the stables, and one has to assume that there are many thousands of genii for each place and all parts of a town so that no angle has to be without its own spirit (Quated Petzet, 2009, p.63).

The renowned book titled “Genius Loci: Towards a Phenomenology of Architecture”, he describes architecture as making the sense of the place visible. Said sense gives life to spaces the character and essence (Norberg-Schulz, 1979). As Louis Kahn says: “Genius represents what something wants to become” (Quated Rowe, 1995, p.232). Water Benjamin combines sense of place with the concept of aura. He argues that the aura of a place not only carries the historical layers and life and experiences of a structure but also, its creation purpose is related to the fact that the feelings can be read through space. He gives cemeteries as an example of this (2008, pp.14-16).

From this point of view, the place can have many senses which constitute the cultural heritage. The ICOMOS Venice and Quebec Charter have sub-headings on the protection of sense of place, but the entire Quebec declaration is also on this particular issue. The issue of the 16th ICOMOS General Assembly and International Symposium, "Finding the spirit of place" states that as follows:

> Spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to place. Rather than separate spirit from place, the intangible from the tangible, and consider them as opposed to each other, ICOMOS has investigated the many ways in which the two interact and mutually construct one another (ICOMOS, 2008).

According to the description, immovable monuments and heritage are the important evidences of our cultural, social, economic, and industrial history. The importance of these monuments is the place they create in our collective memory. Architecture is a part of its sources and sense of place related to what is created. Industrial heritage, in this manner, has an important power on the sense of place. These immovable cultural structures that are the pioneers of industrialization, modernization, urbanization, globalization, and many other concepts, stay in our collective memory with their architectural stimulants. Their character, among these stimulants, is their atmosphere or their sense of place. Even if they are left unusable their souls do not die. The sense of place does not change as long as the structure does not have a serious trauma or gets demolished. This is an important point of the industrial landscape that it is created by man-made. Industrial heritages should be protected with respect to the sense of place, regardless of which protection method is adopted.

> The first aim will always have to be to interfere as little as possible with the existing "matière à mémoire" and to do only what is necessary for the conservation of the historic structure. For, despite the impressive wealth of possible investigations, documentations, consolidation techniques and conservation and restoration methods that are available today, even a thoroughly prepared conservation project can lead to a dead end. this happens if the spirit of the monument and the corresponding monument values are not understood, or, using the conservationist's jargon so readily borrowed from the field of medicine, if the profound "diagnosis" and "anamnesis" concentrate, as it were, on the tangible material substance lying on the dissecting table, while the soul is being ignored (Petzet, 2009, p.67).

In an industrial heritage, architecture has changed, as most technical equipment has changed over time. Each new technology has created major changes in production systems, which led to creation of an eclectic structure. This eclectic structure actually shows the traces of time. Petzet argues that traces of time is an important factor in protecting the sense of place. He states as follows;

> …time that has passed at this place, a process that has left many traces since the creation of an object, which has perhaps become an object of remembrance only in the course of centuries; time that is also present in the form of the "zeitgeist" that the monument embodies, a hard- to-translate German word suggesting the spirit of the times in which the way of life and the "style" of a particular period or epoch are reflected. Space and time can even become one in the spiritual message of the monument – the apparently paradoxical but quite tangible presence of the past…these traces contribute not only to the historic value but also to the "feeling" value (Petzet, 2009, p.67).

While renewing architectural space in the adaptive reuse of industrial heritage as museum, the existing sense of place creates a transformation with the inputs of collective memory and new data. Based on the fact that, the new data does not disturb the prevailing aura. These new spaces reflect the collective memory of all the citizens. The urban experience is revealed as a result of place making. Place making embodies the sense of a place through the visualization of buildings. According to Schulz (1979), human beings since the day they have existed, have the tendency to create a place that will reflect their essence. Relph (1976) argues that place making is possible through the participation of the community and this is necessary for the quality of social life and psychological well-being. According to Kandemir (2014), for the sustainability of industrial heritages through sense of place, they should be ensured active participation in social life. Act of participation is related to usability and place making decisions. Even though with the museum function the production identity does not last, the spirit continues. Industrial areas have been transformed from physical to memory production centers like museum.

3.2. Textile -Weaving Factories as the New Museums

Being one of the pioneers of industrial development, textile industry has been developed in different periods on the world. For this reason, the weaving mills in industrial sites are converted into museums different from each other. In some of the conversion examples, the museum program does not fit to the industrial heritage thus, a contemporary new building might have to be added to historic site without making

much intervention on the existing structure. In some cases, industrial heritage has to be presented within a new structure that is distinct from its own historic identity and language, however this synthesis is also valuable for creating old and new architecture. In another cases, the museum program fits the existing structures and only the necessary repairs and the necessary technical-structural deformations are completed. In the following part, a few examples from the world is selected that are found on European industrial route. Those examples that are converted into museums are discussed through the concepts of collective memory and sense of place.

3.2.1. Textile Museum of Prato (Tuscany, Italy) (2003)

Tuscany has been one of the famous textile regions of Italy since the 13th century thanks to the canals in the Prato region. The Campolmi family, owner of the factory, continued production of Prato's famous and local soft and smooth textile for centuries. By the accompany of new partners, the Campolmi family established a two-storey single factory building dated 1863, which became an industrial landmark for the city. With its water basin and 40 meters long brick chimney built in its central courtyard has been the symbol of the city (Figures 3.1). This factory has been an initial example for other factories to follow where 8500 square meters of textile production was carried out. The factory area, which was expanded with additions, such as the new library building located in the outer edge of the complex in the mid-20th century. In 1994, the factory brand stopped production and moved to another industrial complex. The Prato Textile Museum was opened in 1975 at the Tullio Buzzi Technical Institute in Prato. The museum then moved to the Campolmi factory, for having a new area (Figures 3.2).

> The urban renewal, achieved by the City Council, was born from the desire to transform an industrial container, a symbol of the city's civil history, into a cultural center. The restoration work was strictly conservative and allowed for the preservation of the original character of the structure and the subsequent historical layers; from the old factory sign to the steam-powered boiler room, from the vaulted ceiling of the historic textiles room to the aged wood beams on the upper floor (Museo Del Tessuto, 2019).

When the new library building opened in 2009 in connection with the industrial heritage, the city was planned to be the focus of the city not only in terms of culture but also education. There is a particular attention to the archives of the library that has been paid to the local publications. In this way, the mission of local education, which

was undertaken by the industrial heritage over time, continued by its museum and library as well. The library not only protects everything related to industrial heritage, but also archives all historical documents such as photographs and materials, and serves as the protector of the collective memory. The textile museum has a unique collection in Italy. The museum offers a wide range of historical information related to textile industry and its workers, and also exhibits products such as fabrics, clothing and hats from all the world. The museum also hosts periodical exhibitions, conferences and seminars. The project which protects the structural heritage of industrial heritage in the same way protects the spirit of the space with its roof and structure. At the same time, in situ equipment and machinery belonging to production units are also introduced to visitors.

The structure, which has been converted into a museum with small touches due to its good structural condition, has provided the visitors a feeling of sense of place. At the same time, the old factory, which has an important place in the collective memory of the citizens, has acquired a new archive and library building on local industrial history. The library aims to stay behind the industrial heritage with its contemporary style. The building also takes place on the industrial heritage route of ERIH for textile production.

3.2.2. National Museum Of Science And Industry Of Catalonia (Catalonia, Spain) (1995)

Catalonia is one of the first industrialized cities in Europe. It has been a pioneer model in the field of printed textiles and an example of industrial development in the surrounding cities.

> Vapor Aymerich, Amat i Jover was constructed between 1907 and 1912 by the renowned architect Luis Muncunill and it is considered the most important Art Nouveau industrial building of Catalonia (Llordès and Pont, 2014, p.256). The most characteristic part of the site is its massive production hall (11.000 m2) covered by an emblematic sawtooth profile roof. The roof is formed by 161 Catalan vaults made from flat bricks with a bell-shaped form and it is supported by 300 cast iron pillars (Rodopoulou, 2018).

The factory is “expressed in a representative architectural style characterized by Art Nouveau forms enriched with independent elements" (ERIH). The factory which has been one of the most outstanding industrial structures in Europe worked with steam power terminated woolen textile production in 1976 due to various reasons such as

floods and crises appeared in textile industry. Precisely during this period, the Association of Engineers of Catalonia re-opened the entrance of the National Science and Technology Museum. According to Casanelles, director of the museum, the biggest reason for selection of this area is to preserve this unique architecture. It was decided that the area where the building is located could attract people and travelers which clearly demonstrates its collective memory. With an area of 11,000 square meters and wide openings, the industrial heritage has the main characteristics required for a museum function. Its central location in the city, its location at the intersection of a good transportation network, ease of accessibility have been important factors to be called as a cultural institution. This structure which remained in the city center clearly presents industrial development of the city, and it has been accepted as an industrial heritage due to its existing architectural features (Figures 3.3).

The adaptive reuse project which consisted of three stages, continued until 2000. Its completed stages were opened one by one in years. First stage was on the restoration of the facade, the steam engine and the boilers. The second stage which continued until 1995, was carried out with the help of various international organizations. The problem with this stage was design of new units such as libraries, conference halls and administrations which were sub-functions of the museum. Due to the roof design and respect for the spirit of the place (sense of place), a design was implemented in underground (Figures 3.4). It was not just a museum, but an additional space for cultural purposes in the basement. In this stage, a suitable roof insulation was made for air conditioning. The first departments founded are the Energy Museum and the Textile Factory Museum which were established with the help of some companies. In the third stage, the adaptive reuse of the warehouse, which was planned to be demolished (was not registered as industrial heritage) was realized. As a result, contemporary materials and colors were used to separate the museum which had a new entrance through this building. Training rooms were placed in the building with the mezzanine. On the roof, the restaurant requirement of the complex was met, so that the architectural landscape of the industrial heritage could be introduced to the visitors.

The main subject of the building is the science and industry. The point that has always been paid attention was to protect the sense of place. Thus, while the collective memory of the factory was not damaged, the aim was to surprise the first-time visitors and make everything visible by encouraging research making on industrial heritage

(Figures 3.5). The points discussed above are clarified on the website of ERIH as follows:

> The aim of the museum is to provide visitors with a comprehensive overview of the history of knowledge and technology in Catalonia, and simultaneously to portray the process of industrialization with all its social and cultural consequences… Other major themes deal with power, transport and traffic. The exhibition also has a special section dealing with preindustrial technologies (ERIH).

Its roof and chimney which has an important place in the formation of collective memory for the people of the region have been preserved. The building also takes place on the industrial heritage route of ERIH for textile production.

Figures 3.1: Textile Museum of Prato/ Old and New Situation of the Industrial Site (2003, Url 5)

Figures 3.2. Textile Museum of Prato/ Interior Photos of the Old and New Situation (2003 ,url 5)

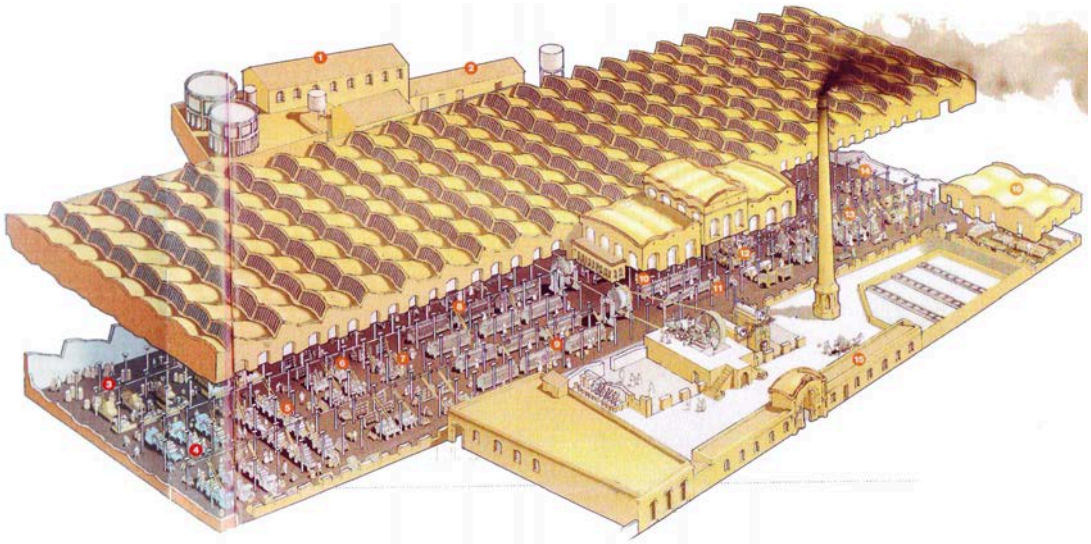


Figure 3.3: National Museum of Science and Industry of Catalonia/ Diagram Showing Old Function (1995, Url 6)

Figures 3.4. National Museum of Science and Industry of Catalonia/ The Photo showing its Situation after Conservation (1995, Url 7)

Figures 3.5.National Museum of Science and Industry of Catalonia/ Interior and Exterior of the Museum 1995, Url 8 and Url 9)

3.3. Textile -Weaving Factories as the New Museums in Turkey

After the end of Ottoman Empire, the factories that were left idle during the wars were owned by the Rebublican state and used as national and economic progress. Although some of these are evaluated as industrial heritage after restoration, many of them are left nonfunctional and idle. Particularly, the land value of industrial lands is so high today, thus it is mostly desired to demolish and sell those lands. The mechanical deportations out of the industrial areas were sold and turned into profit by either their owners or scrap dealers. Another important point related to those industrial sites is that these areas provide shelter for homeless people and carry a higher risk for disasters such as fire. There are also remarkable examples presenting a kind of sensitivity to cultural heritage. In İstanbul there are several palaces and pavilions that are converted into museums. After 1990s, industrial heritage started to be evaluated within this framework. The first examples of such conversion in Turkey are Rahmi Koç Museum (Lengerhane and Hasköy Shipyard) (1994), Santral İstanbul Energy Museum (Silahtarağa Electric Plant) (2007), and a temporary museum for the event of Habitat II (1996) within the History Foundation (Darphane) was later on planned to become the Istanbul Social History Museum, however never realized and ended up partially being used as Money Museum. Many textile-weaving mills are being turned into museums today such as the Sümerbank Kayseri Textile Factory as the Abdullah Gül Presidential Museum and Library, the Merinos Museum of Textile Industry in the cultural park of the Merinos Wool Weaving Factory, the Anatolian Toy Museum in Antalya Weaving Factory, and the Adana National Textile Factory which is partially transformed into the Adana Museum Complex. Among those, two significant examples have been selected in Turkey and evaluated within the scope of sense of place and collective memory. In this way, a subtext could have been created before proceeding to the museum of the Adana National Textile Factory which is the case study of this thesis.

3.3.1. Abdullah Gül Presidential Museum and Library (Kayseri) (2014)

Kayseri Sümerbank Cloth Factory was established in 1934 as the first cloth factory established under the name of Sümerbank. The area of the factory was 29.680 m^2 which had a total land of 1.122.820 m^2, including operational buildings including yarn, weaving and finishing buildings, thermal power plants, workshops, warehouses, coal fields, garages, cafeterias, and housing units. Russian architects and engineers took

part in the project of the factory complex. For this reason, the structures reflect Brutalism and Russian Constructivism.

The complex is not only composed of production and administrative structures. It is an industrial complex for employees and their families providing them accommodation, social and educational opportunities. The hospital feeds the workers' quarters, nursery school and elementary school assisting to the neighborhood out of factory boundaries. The complex has been a guide for the city in terms of the urban planning principles that constitute a micro-scale city. Although most of the employees live in the factory complex, many neighborhoods are formed around it such as Mevlana, Bebek Evler, Yenimahalle, İki Yüzlü Evler, Gaziosmanpaşa, Memur Evleri and İstasyon neighborhoods. The cinema, picnic areas, green spaces, gym facilities and educational buildings in the facility meet the social needs of the neighborhoods in certain periods.

The main production structures had large openings with the aid of roof system. Thanks to this system, natural light, an important element for weaving mills, enters from the north without interruption. The factory, which was closed in 1999, was transferred to Erciyes University in 2002, but no work was carried out. The complex which was registered by the T.C. Ministry of Culture, and was transferred to Abdullah Gül University and conversion studies started in 2014 (Figures 3.6). This industrial heritage which is socially and economically important for Kayseri, has gained an important place in the collective memory of the citizens over the years. In the light of this collective memory, the complex has been reintroduced into the city and became an educational center for the city. For this reason, the decision of giving museum function could be taken as a tool for making it as an urban center. The complex which was transformed into a university after conservation project, has educational and administrative units in the south and the Abdullah Gül Museum and Library in the north of campus where the old power and steam building had been located. EAA, the architectural firm, conducting conservation project aimed at combining spaces with new functions while preserving the sense of place. (Figures 3.7)

The designers who were aware of this situation have tried to make contemporary additions while preserving the existing features and the sense of place.

> It is quite important for the authentic industrial buildings for patine composed in time to be preserved and the traces of its period to be contained while exhibiting its layers. The interventions aimed for conservation are planned to incorporate the necessary repair and renovation procedures vital for building physics while preserving the existing suitable components. The buildings are regarded as a whole with all the layers added to them in time, as a result a certain effort was given to refrain from a restoration process that will bring forth any certain period rather than the existing condition. The elements that are to be included according to the scenarios of contemporary daily use in addition to the preserved and partially adjoined existing fabric, as a principle, are followed by the traces of the existing buildings and also by employing contemporary materials where the integrity of the existing industrial atmosphere will be established (EAA, 2016).

The museum structure has permanent and periodical exhibitions. The museum which was not established solely for the purpose of exhibition, has been integrated with educational areas and social places. Some of its industrial products belonging to the old function are also exhibited such as the ash chambers and coal chimneys. The concrete silo stands which are 9.5 meters long and found in the middle of the building are preserved as an element of collective memory. The structures carry the traces of time (Figure 3.8).

Abdullah Gül Presidency Museum has been transformed for having training purposes for the usage of public. While conserving the historical building and the feeling of sense of place the project has also given new functions. It is seen that the selected colors, the scale of intervention and the sensitivity is quite appropriate to the concept of sense of place. The contradictions brought about by the housing of an autobiographical museum within the industrial structure were ignored and the mechanical parts were preserved and made visible. The architect expressed the importance given to the sense of place and collective memory at every stage.

3.3.2. Merinos Textile Industry Museum (Bursa) (2008)

In the Ottoman period, Bursa was a center on silk weaving. Its proximity of Istanbul and water resources as well as access to railway transportation increased the production capacity. Woolen weaving industry grew with Merinos, a type of Spanish sheep that was brought into the country during the Ottoman period. After crossing the 42 km long Bursa- Mudanya line, the products were delivered to France by sea transport. After the proclamation of the Republic, this industrial structure which was opened by Atatürk in 1938 was named as Merinos Wool Weaving Factory in an area known as ‘Kokulusu’. The area is located outside the city, but not far from the city

center. The established power plant provided energy to the factory and the city by processing the incoming coal through the railway. Since 1941 the factory was passed to Sümerbank and changed its name to "Sümerbank Bursa Merinos and Hereke Wool and Carpet Weaving Factories" (Toros, 1954, p.128). The factory started operating with 1442 workers and 67 civil servants. The creation of new jobs was indispensable for the people of Bursa which made a great contribution to the urban economy.

The factory complex has grown continuously since 1938. With the new production facilities added in 1953 and 1976, the number of employees increased significantly. The factory complex which has a surface area of 262000 m^2 was built with a floor area of 74290 m^2. From 1938 until 1976, the social facilities, the power plant, the workshop, the directorate and the spinning mill structures changed. The production units, raw material and material warehouses, the spinning unit, the power plant, the yarn separation and washing section, the directorate, social building and dining hall, nursery, primary school, guest house are the important buildings in the complex. The first buildings constructed in the factory complex had the modern facade, horizontal partitions and terrace roofs in accordance with the international style of the period. At the same time, hanging flag poles and door handles carried touches of art deco. (Kaprol, 2002, p.183) (Figure 3.9).

The city got intense immigrants from the rural areas. The lack of housing was a problem for the city which led to formation of new workers' quarters known as Intizam and Ruse. The factory, which has been a production hub for many years both socially and economically, has been an important center for the workers and their families. The area became a social and cultural attraction point for long decades. Until it was closed in 2004 the factory acted as a training center. As it is the first facility in the country to produce Merinos yarn, it served as a technical school for other factories. Therefore, its place in collective memory is substantial.

The complex was transformed into Bursa Atatürk Cultural Center and Merinos Culture Park (Figure 3.10). It became a culture center as well as a museum. In the area devoted to textile industry museum, there are weaving yarn section, manufacturing section, printing and needle room, yarn processing area, transformer, smoking hall, warehouse, double twist area, pulley, foreman room, chief and engineer rooms in situ. In the main yarn and weaving factory, the machinery and textile history are exhibited. The museum section is housed under the roof of the cultural center (Figure 3.11).

Furthermore, Merinos Park and Atatürk Opera and Concert Hall were designed with an additional program while preserving the existing landscape. Green areas that were previously closed to the permanent use of the citizens were reintroduced to the public just like it was in the past. The transformation of industrial heritage is described as follows:

> As a result of the restoration of the spinning mill building, Merinos Cultural Center has become a facility that carries many functions such as a conservatory, an art gallery, a workshop, a library, and a textile and silk museum. As the symbolic role in the Early Republican Era that Iplikhane building carried still continues today, Merinos Cultural Center remains as one of the important centers for socio-cultural activities of the city with its flexible spaces and multi-purpose usage (Sarıgöz, 2018, p.161).

If one examines the museum complex in terms of the concepts of sense of place and collective memory the restoration project makes little mention of sense of place or memory/ collective memory/ urban memory. It is seen that there are major changes in the project. Although the plan of the site is preserved, sections were made with contemporary materials by leading physical change. (Figure 3.12) The reinforced concrete carcass of the Directorate was preserved, and three rows of reinforced concrete columns in the middle axis of the production department were removed together with the beams on the roof. Instead of these, new round steel columns were built and the roof construction was renewed by placing lattice beams on it. The modular roof systems in the other sections have been preserved and exhibited without being closed down. However, the most important change is the opera house which is located in front of the factory. This program is neither related to industrial heritage nor history of Bursa. At the same time, due to its size it overcomes the industrial heritage.

Figure 3.6. Presidency Abdullah Gül Museum and AGÜ Complex (2016, Url. 10)

Figure 3.7. Presidency Abdullah Gül Museum/ Exterior of the Museum (2016, Url. 10)

Figure 3.8. Presidency Abdullah Gül Museum / New and Old Interior (2016, Url. 10)

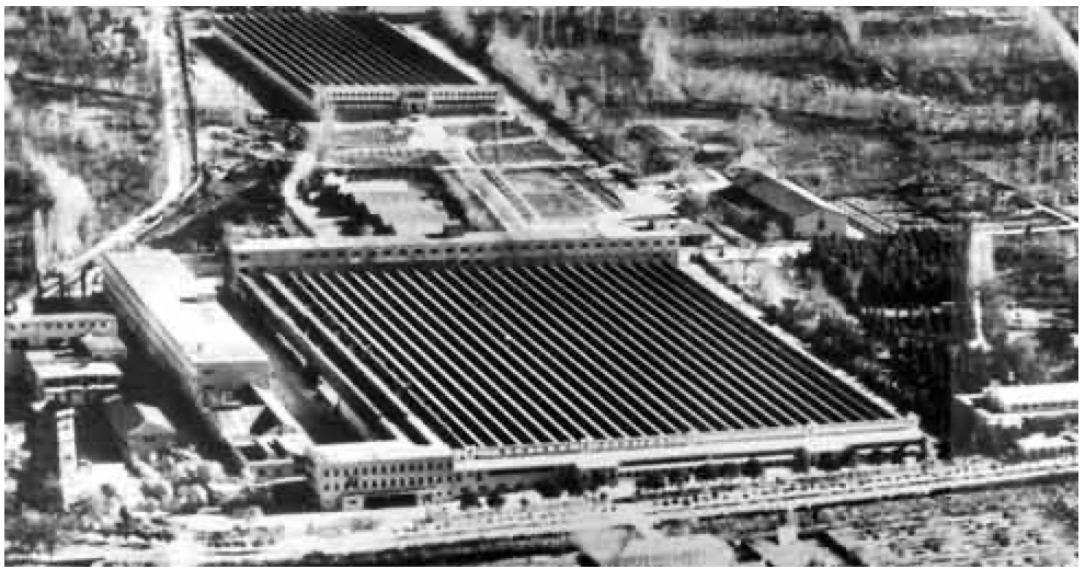


Figure 3.9. Merinos Museum of Textile Industry / Aerial Photo of Merinos Factory (2008, Url. 11)

Figure 3.10. Merinos Museum of Textile Industry Aerial Photo (2008, Url. 11)

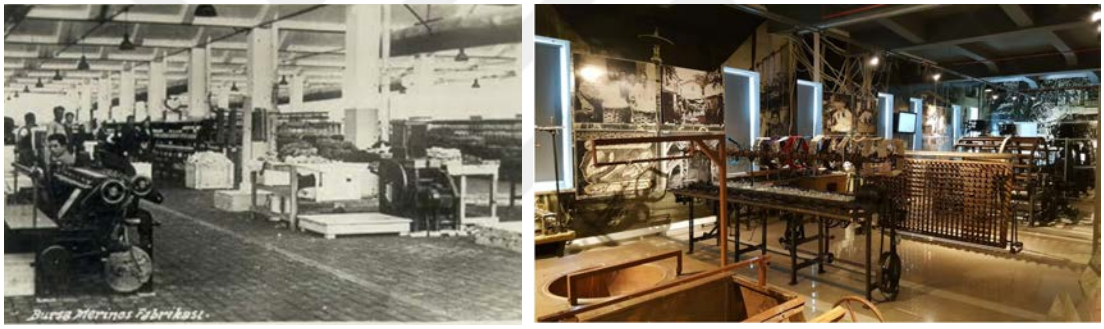


Figure 3.11. Merinos Museum of Textile Industry / Old and New Interior (2008, Url.11)

Figure 3.12. Merinos Museum of Textile Industry/ Old and New Roof- Exterior and Interior (2008, Url. 11)

4. ADANA NATIONAL TEXTILE FACTORY (ADANA MİLLİ MENSUCAT FABRİKASI)

The urban features, architectural structures as well as economy and culture of each period in the city to the present day constitute a series inventory about the identity of the city. Adana is a city having varieties since ancient times. The most obvious reasons for them are firstly, it has a large and fertile land like Çukurova, and secondly, it is located on one of the stops through the railway line that goes from Europe to Baghdad. Cotton which is one of the most important products of Çukurova, is a factor that connects east and west.

Cotton production is an essential part of Adana's city history. The fertile soil of Çukurova has been prominent since the first settlements in Anatolia. The history of the city and the production of cotton coincide with each other at important events in time. Cotton production has left its mark on culture, education, economy, industry, and housing. The city is important with its industrial identity. Industrial buildings, an important symbol of modernization, formed the collective memory of Adana and became the identity of the city. In the late Ottoman period, these production spaces which were started by non-Muslims were supported by the state, which was evolved from the workshops.

113-year old Adana National Textile Factory has an important value with its industrial heritage. This important industrial complex which carries the traces of the city, cotton, labor, workers and the citizens, is one of the unique structures that bears the traces of time. This industrial space has been the only example in the city that has been given the function of a museum complex. As in the city, the factory has experienced time-dependent changes and gained an eclectic architectural style. For this reason, it is important to examine the architectural features acquired in time while examining the project of conservation to the museum complex. This part examines the museum complex project of Adana Milli Mensucat Factory in detail according to urban and architectural features of its transformation. This section also attempts to understand

the relationship between the biggest factory that has survived in the city, Adana National Textile Factory, the city of Adana and its cotton industry.

As it is usually seen in the post-industrial cities, industrial heritage left in the city center often face the threat of rent. The existing identity has been ignored for some reasons and an effort has been made to create a new identity. Adana National Textile factory is located exactly at this point. The transformation of collective memory and sense of place is very important in this sense. Since its inception, it is necessary to assess its value in urban planning and find out how to adapt it to the present. Thus, it is appropriate to give brief information about the city before examining conservation project in detail.

4.1. Industry in Adana: Development of Cotton and Textile

Çukurova region where Adana province is located was one of the most developed regions of Anatolia in terms of agriculture and animal farming before industrialization. Cotton production has been one of the leading agricultural activities. The history of cotton in Anatolia dates back to B.C.330 (Gençer, 2005). In the 13th and 14th centuries, the Ottoman Empire made a rapid start into the cotton industry and expanded its cotton farming by disseminating it from the Balkans to Syria, Iraq, and Egypt (Köseli,1987). Thus, Adana has been known as a major center of cotton cultivation in Anatolia.

In 1517, the Governor of Adana Ramazanoğlu Piri Mehmet Pasha as the head of government, took many initiatives for agriculture and industry in Adana. While the majority of production made in the houses in Anatolia, manufacturing organization had already started in Adana. Çukurova, which was founded within the boundaries of Adana, was inefficient and headless in this period. Towards the end of the 17th century, a nomadic community was settled in Çukurova. Kavalalı Mehmet Ali Paşa, the governor of Egypt, declared his independence by directing his son İbrahim Paşa to take over Adana (ADASO, 2008, pp.17-18). After that, agriculture was being carried out on an expanded area in Adana. 19% of this agricultural area was devoted to cotton production. The cotton produced in this period was cleaned by primitive methods, spun

by hand and turned into yarn. The yarns were woven by hand looms at the houses and were presented to the local people (ADASO, 2008, p.26).

Until 1820s, cotton was produced according to the traditional methods however, since mid-19th century, it has become unable to cope with the acceleration of the Western industrial revolution. As a consequence of this acceleration, the foundations of modern agriculture were laid in Çukurova. Cotton seeds were imported from Cyprus and Egypt. To increase the productivity of agricultural workers, social and health services were established. The foundation of the first union was laid with the movement of İbrahim Pasha (Yücel, 1981). As the result of these efforts the amount of cotton increased rapidly.

It would not be wrong to call the 1860's were the golden ages of cotton production. The increase of the cotton prices in the American civil war were directly proportional to each other. British company named "Manchester Cotton Supply Association" was established which carried out various policies in Ottoman lands. The Ottoman Empire, which overturned the tax "aşar" from cotton cultivation, later implemented many concessions; free vacations to those who want to produce cotton from the state, waiver of the land tax for 5 years starting from the time of distribution, reduction of the taxes on cotton exports and exemption of customs duty for the importation of tools, equipment and machines for processing cotton.

As a result, the distribution of the American seeds began in 1864 and the French established the first ginnery factory in Adana due to the slow pace of the traditional methods. Cotton prices declined in 1890 with the remission of the American civil war. However, as the Germans entered into the market, Cukurova became the breathing place of the sector. Additionally, with England's return to the American market, the surplus of production began to emerge. Processing this surplus and selling it as textile appeared became a new solution and industrialization started. As a result of the negotiations with the Ottoman Empire, the Germans supported the large cotton farms and re-vitalized Çukurova by distributing agricultural tools instead of seeds and loans (Yücel, 1981). By the 1910s, Adana had become the best period in cotton production and processing.

As of 1831 Adana had a population of 13864 people. With the increase of production and development of the cotton industry; in 1872 the population increased by 2.5 times. The city population of Adana increased by 130% between the years 1872 and 1885 and by 30% from 1885 to 1914 (Karpat, 2010).[6]

Cotton production required important infrastructure for the industry as well as transportation. The first physical step towards the railway was taken in 1883. In 1886 thanks to the partnership among the British-French-Ottoman and Adana-Mersin notables, the railway was opened for operation (Cuinet, 1894). A French investor established Taurus-Adana Railway Company and 67 km of Adana Mersin railway was opened in 1886 (ADASO, 2008, pp.43-44).

Cotton production in Adana increased at the beginning of the 20th century. Until 1910, the number of ginning machines were increased from 550 to 1000. There were 22 ginning mills. The Mavrumati family established the first spinning mill in Tarsus in 1878. By 1900, the Tripani Brothers established a second steam-powered spinning mill. This factory was built in Adana. These two factories started to produce 8100 kg of yarn in one day. While the yarn made in Adana was dispersed from Mersin to abroad, it was also distributed to the inner parts of Anatolia with caravans. The demand increased so much that the two factories had to increase their production, but could not keep up with orders. In 1907 Cosma Simyanoğlu opened the yarn factory in Adana. In 1891, a silk weaving workshop was opened. It was also widely used in leather making and soap production. Towards the end of the 19th century, Ramazanoğlu Piri Mehmet Pasha who decided that young people should be educated to increase industrial production, opened an industrial school (Figure 4.1). Tailoring, shoemaking, carpeting and leather making were provided in this school; however it was closed after a while. The school was re-opened in 1900 and took the name of "Adana Hamidiye Industrial School". The school which continued education until 1924 brought many tailors, shoemakers, carpenters, levelers, foundry craftsmen, turners and cookers to Adana (ADASO, 2008, pp.74-75). In this period, Adana continued to grow in the textile industry without slowing down. In the meantime, in 1883, REJI established a tobacco factory there which was closed later. In 1925 it continued to live after named as Adana TEKEL Factory (ADASO, 2008, pp.79-80) (Figure 4.2). Cotton is such a product that it is used as the main material in many factories. Gin factories were needed to separate

[6] Quoted ADASO, Adana Sanayi Tarihi, Adana Sanayi ve Ticaret Odası Yayınları, Adana.

cotton from the bark, yarn to make yarn, cloth to weave the yarn, dye to dye the cloth, oil to get the oil from the resulting shell and cores, soap factory to obtain soap. Thus, cotton production constitutes the whole industry of Adana as well as nourishes the city.

Figure 4.1: Adana Industrial School (1920s', A.N. İşisağ Archive)

Figure 4.2: Adana Old TEKEL factory (1970s', R. Gül Archive)

The Chamber of Commerce and Industry was established in Adana due to the opening of new roads and cotton factories. The Chamber of Commerce is recorded to be one of Turkey's oldest chamber. In 1909 the Armenian Incidents took place in Adana.

Afterwards, with the beginning of the World War I, the industrial activities in the province had to stop. Following the war, in accordance with the Mondros Armistice Agreement signed in 1918, Adana was invaded by the French in the same year. The occupation caused factories to cease production as they were operated by non-Muslims. The situation continued until the January 5, 1922, the day of liberation of Adana and the declaration of the Republic of Turkey on 29 October 1923.

Arık describes the industrialization situation in Adana in 1924 with the following words; “In the morning, those who are awakened by the sound of the factory when they go to bed, also hear the sounds of the factories calling the workers for the night shift.…” (Arık, 1924, p.31). After the proclamation of the Republic, there were rapid developments seen in industry. Many factories were re-owned by different companies. At the top of these examples was the German factory. The press and ginning factory of Halim Bey and his French friend Marsel Pierre Oran was acquired by the Germans, and was sold to Adana İstikbal Pamuk A.Ş. as production had started. With withdrawal of the French, Greeks and Armenians the factories of those communities in Adana were transferred to Milli Emlak. The ginning, yarn and cloth factory of the Tripani Brothers in the station area had started production as Ziraat Bank Adana Cloth Factory. Simonoğlu factory, which is the case study of the thesis, was transferred to the National Textile Company. In addition to the re-owned factories, there were new initiatives. In 1926 Gilodo Oil factory was established near the National textile factory. In 1927, a ham factory was established in order to produce and export ham from pigs that were hunted by hunters of Adana. With these factories diversity in industry has started in Adana. With the establishment of Adana Electric A.Ş on May 15, 1929, Adana had taken one of the biggest steps towards becoming an industrial city (Figure 4.3). Established in 1939, the Turkish Nebati Oils Factory was established by National Mensucat factory partners (Nuh Naci Yazgan, Mustafa Özgür, Seyit Tekin ve Nuri Has), Ahmet and Bekir Sapmaz and Hacı Ömer Sabancı. Growing until 1993, Gilodo's factory was acquired by Marsa Oil factory owned by Sabancı Group.

International Agriculture Exhibition was held in 1924 as a result of İzmir Economy Congress which was gathered in 1923. This exhibition held in the city of Adana highlighted the importance of the city once again. The exhibition attracted visitors from many countries. This was followed by the First Cotton Congress held in the same

year and the Second Congress in 1925, Ali Cenan, Deputy of Trade, explained the importance of cotton industry with these words:

> In Turkey, the matter of cotton means a matter of the nation… In our country there are still 9 cotton textile factories, two of which in Istanbul, two in Izmir, four in Adana and one in Kayseri… A factory of 70,000-spindles is considered to be a mediocre factory, compared to the textile factories grouped under a building, which represent only a medium-sized factory in Europe (ADASO, 2008, p.117).

Figure 4.3: Adana Electic Factory (1950s', A.N. İşisağ Archive)

Together with the Adana Cotton Congresses and the Teşvik-i Sanayi Law, the industry was encouraged to be conducted decisively. Among the industrial establishments opened in Adana by taking advantage of this law in 1936, were 23 textile factories, as well as tobacco, rice, paddy, oil and timber factories. In the 10th year of the Republic, the development of Adana was explained as follows:

> In this motherland, which is one of the most advanced art areas of our hometown today, was ten years ago composed of two outdated textile factories out of what could be called a machine cemetery that came out of the Public Warfare. And they belonged to foreigners completely. Now these factories are not only completely in Turkish hands, they are equipped with modern machines and their production capabilities are almost quadrupled (ADASO, 2008, p.134).

After the World War II, in parallel to the economic plans, the state-owned Ziraat Bank acquired the cloth factory and incorporated it into Sümerbank. With the opening of Seyhan Hydroelectric Power Plant in 1956, affordable electricity distribution started

which was the turning point in Adana. It become an industrial city while changing its the agricultural character into an industrial one. These state initiatives attracted the attention of the private sector on Adana and industrial structures increased day by day. Paktaş Cotton (1951), Paksoy Merchant Industry (1952), Güney Industry (1952), Saba Oil Industry (1952), Bossa, Akdeniz Nebati Oil factory and Sapmaz Industry (1953) were established. Özgür family, the owner of the National Textile factory at the time, established Kızıltoprak Industry in 1952. In 1954 SABA factory as a complex with single pavillions and social spaces have been designed for employees [7] (Figure 4.4), Akdeniz Textile, Özbucak Industry, Adana Cement Factory were established. In the 1960s Çukobirlik started to open Saw gin facilities in many regions. However, after 1960s it is seen that the sectoral diversity in Adana was expanded. Among these, Fruko-Tamek fruit juices industry are the most important one. In 1969, Coco-Cola opened a factory. This rise in the number of workplaces in Adana continued until 1980. With the decision taken on 24 January 1980, a new industrial period has started in the city of Adana, where growth policy has been followed (ADASO, 2008, p.180).

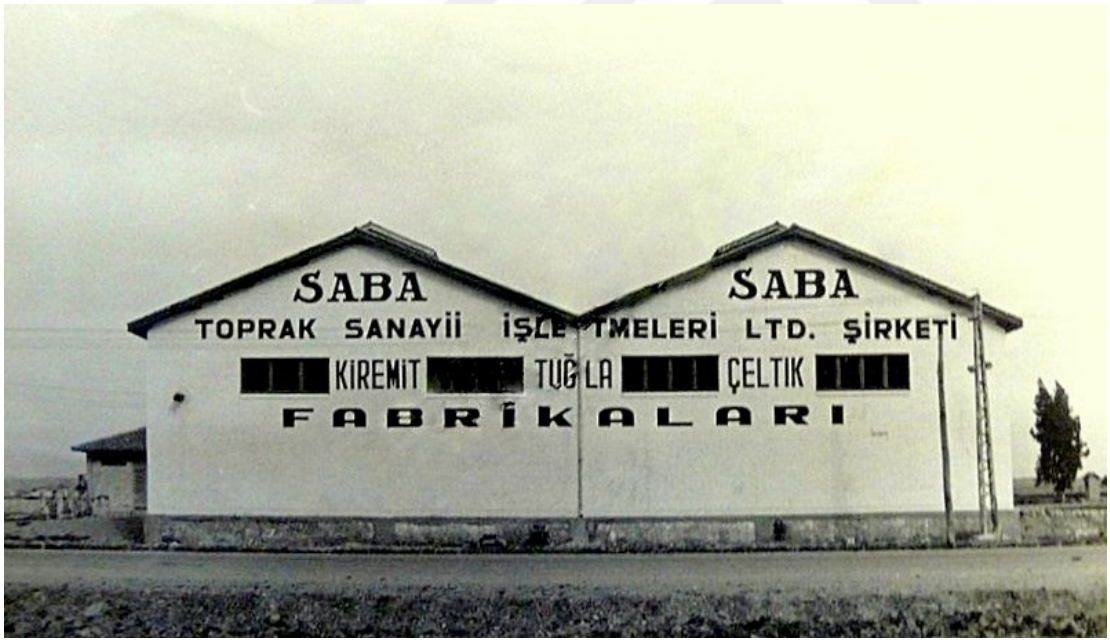


Figure 4. 4: Saba Saoil Industry (1958, A.N. İşisağ Archive)

Until 1994, the industry in Adana experienced a period of serious stagnation. The main reason for this was the unplanned urbanization. As the existing industrial zones

[7] For more information about Saba Factory; Yeni Adana 05.11.1954, Saba Çeltik Fabikası Tamamlandı and 05.07.1955, Sanayileşme Yolunda Bulunan Çukurova "Saba" Tesisleri ile Muhteşem Bir Eser Kazandı.

remained within the city and the city cannot spread out due to lack of infrastructure, new industrial establishments had to settle within the periphery of the city. However, infrastructure systems were not built properly in the periphery of the city. Instead of dealing with this difficult situation, industrialization started on the agricultural lands. In addition to the destruction of agricultural land in this way, the government did not receive the necessary incentives for processing the existing land. After migrations from the East, security weaknesses started to appear in the city. While large industries continued in somehow, the sub-industry could not develop. This affected the large industry. In order to mobilize the industry, it was decided that organized industrial zones should be established just like England in the early 19th century. While these regions met the need of infrastructure with land, it aimed to regulate the distorted structure and clutter in the manufacturing industry. Yielding agricultural land from industry also revived workplace relations and accelerated material exchange. In this sense, the first organized industrial zone called Hacı Sabancı Organized Industrial Zone was established. As the sector revived, the economic crisis of 2000-2001 took place and the factories closed down one by one. The commercial and industrial employment whereas the free zone established in Yumurtalık.

Since 2000, the power of the manufacturing sector has been transferred to the service sector in Adana. Meanwhile, many other existing industrial areas could not withstand the pressure of the city and began to be evacuated. Old industrial areas have left their places to the new service sector. One of them is the place where Hilton Hotel is located. The hotel was built in the area where the Old Bossa Flour Factory was located. Adana has been a post-industrial city with all these phases. As in all cities of the world, the first effects of post-industrialization were experienced by the textile factories.

4.1.1. Textile Factories in Adana

Covering is the integral part of protection for humans which has turned into dressing/dresses in time. Thus, weaving was existed from the earliest times and has continued to develop through time. The weaving sector changed its scale throughout centuries and has become the locomotive sector of industrialization on a worldwide scale. This sector has been a driving force for industrialization and technical developments (Hobsbawn, 1969). With the industrial revolution, a rapid change was

seen in the weaving industry. In the 18th and 19th centuries the weaving industry reached a number of 250 inventions (ADASO, 2008).

With the technological developments progressed especially in England, there was a search for new areas for cotton production. With this quest, the eyes were diverted to the Ottoman Empire and the fertile land of Adana. The province of Adana has been known for agriculture and animal farming for centuries. It was known as the agricultural city before and during the Ottoman Empire. By the late 19th century, with the investments of mostly British and French, the industrialization process started. With the support given to production of cotton during the Republican period, it became one of the industrial cities of Anatolia. Beforehand, the industry of cotton production was hold by entirely British, French and Germans.

The first factory in Adana was founded by the French mechanical engineer Justin Daudet in 1864, in the area where the İş Bank Head Office is located today on Abidin Pasha street. The gin factory, which was active for 11 years, was moved to Ceyhan district in 1876 due to social and economic reasons. A year later, when Daudet died, his wife managed the factory for a while which was sold to Hasan Yeşil by his heirs in 1948 (Arık, 1924, pp.150-151). Founded in the same year, the second factory of Adana was established again for gin processing. There were 90 cotton ginning machines, two water winding machines and two water turbines in three factories that were established in Adana, Mersin and Tarsus by a merchant, James Gout, who was the owner of many ginning factories located in many different places in Anatolia (Kurmuş, 2012). With Gout's petition in 1864 which demanded that the machines were brought to the factories would be exempted from customs duty and open their doors to the public (Köy ve Ziraat Kalkınma Kongresi, 1938). The third ginning factory founded by Tirpani Brothers in 1885 which was one of the first modern factories in Adana. Havace Tripani, with the exemption from the Ottoman Empire, imported yarn and weaving machines from Europe without paying any customs duty. In 1899, a spinning mill with 2688 spindles, and after 2 years, in 1901 a modern integrated facility consisting of 3 units were put into service alongside the first cotton fabric factory in Adana[8]. In 1919, Rasim Dokur leased this factory in 1927 to Ziraat Bank, and Malatya Textile Company in 1937. In 1946 the factory was transferred to Sümerbank Kayseri

[8] For more information about Havace Tripani and Tripani Factory please see İzzet, Y. Türk Sözü, 19 Teşrinevvel 1927, "Eski Adana'ya Bir Nazar".

Cotton Industry Company under the new name of Adana Textile Factory. Most of the buildings in the factory area were subjected to change due to the change of owners several times. In 1939, with the expansion of the capacity of the spinning mill, the gypsum and gypsum sections were closed. After its transition to Sümerbank (1946), all parts of the factory, including the buildings, were renewed in 1954. This renovation did not happen because it was transferred to Sümerbank solely. In 1947, there was a big fire. The fire that could not be extinguished despite the aid taken from the surrounding provinces and caused serious damage to the factory. In 1996, the plant was completely demolished by Yüksekbaşlar (ADASO, 2008).

One year after the opening of the Adana-Mersin railway, in 1887, Mavromati, a trader from Tarsus, and his partners established a spinning mill with 60 gin machines and 2,7000 spindles in Adana. The factory, which was operated by a stream, located outside of the town, was purchased in 1925 by Tarsus Eliyeşiller and Karamehmetler. It is also known as Şadi Bey's Factory, which is managed by Şadi Eliyeşil, son of Sadık Elşanlı, with the nickname of Sadık Pasha. By 1932, the factory which had 20,000 spindles, 130 weaving looms and 4 tons of yarn and 10 thousand meters of cloth, was highly advanced for its period, and was greatly influenced by the floods at Tarsus at the beginning of 1958 (ADASO, 2008).

According to Dr. Shaffer's book called "Cilicia" which was published in 1903, Adana had a population of 45,000 in those years and was behind Tarsus in terms of trade and industry. The industry of the city was little developed since there were only a few small gin factories in Adana. The other industrial productions of the country consisted of crafts. However, water-operated mills were often coincidental (Shaffer, 1903). In the province, there were plenty of raw materials but it is difficult to find people to process them. With the realization of this situation in the last years of the 19th century, foundations were established to increase the interest of young people in the industry; hence, an industrial school was opened (ADASO, 2008).

The oldest factory in Adana that survived today is the German factory (Figure 4.5). This ginning factory located in Döşeme neighborhood started its operations in 1900. German and British companies established in partnership with the majority of the factory known as the German factory. After World War I, Germany gave the factory to France in order to pay its debts. After the proclamation of the Republic, a Turkish

businessman tried to continue factory's production with a French partner, but it was liquidated in 1930 by claiming the insecurity of the Adana market (ADASO, 2008, p.90). Factory suffered serious damage from the fire in 1928 but continued to work as Ergirler Collective Company between 1925-1966 and Ulaş Collective Company between 1966-1985. In 1971, the factory was added to the oil plant in the 1990s but it is no longer functional (Tülücü, 2007, p.159). Registration process of the site as cultural heritage by the Ministry of Culture and Tourism still goes on.

Figure 4. 5: German Factory and bazaar behind it (1900s', ABTÜ Archive)

Being the most technologically developed yarn factory, this thesis focused on the National Textile Factory which was opened in Adana named as Simonoğlu Factory in the neighborhood known as Döşeme near the old station. In 1906, there were 16000 spindles in all three factories and they contributed for 1.6 million kilograms of the annual production capacity of the city.

> The factory, which was established in 1906, had two engines with 150 horsepower, 5200 spindles and 150 workers. The factory was producing 6.4 tons of yarn and 470 thousand meters of fabric at a value of 5.4 million kuruş (Yücel, 1981).

The remaining shareholders were forced to leave Turkey in 1922 and the factory was transferred to Robin French companies. Following that, the factory was sold to Nuh Naci Yazgan, Nuri Has, Mustafa Özgür and Seyit Tekin in 1927 after the initiatives

were taken to settle national economy commanded by Mustafa Kemal Atatürk and the factory was named as “Milli Mensucat” (Figure 4.6). All the shares of the factory were transferred to the SSI (SSK) during that time and was closed in 1978 due to their debts (Milli Mensucat Sanayi Ticaret T.A.Ş., 1975). After that, the factory was sold to Milsan Mensucat in 1984 and it was closed again in 1991.[9] However, Adana National Textile is the oldest factory and industrial heritage area that survives today and conserved after restored as a museum complex.

Figure 4.6: National Textile Factory (1930s’, A.N. İşisağ Archive)

Adana continued to develop in terms of industry and acquired new branches outside of weaving. In terms of textile industry, it is important to mention a few industrial structures that are important for the economic progress of the provinces. With the proclamation of the Republic, a ginning factory named the Katlı Yarn Factory belonging to the Hüsnüzadeler and Şinasi families was built in Döşeme Neighborhood in 1924. In the 1930s, the factory, which was left to the Şinasi family, was converted into the Adana Provincial Security Directorate. Founded in 1933 by Hakkı Salih and

[9] Adana Chamber of Industry’s Article dated 18 December 1978

his partner Italian Triçelli, the factory had 60 workers and was producing 70000 packages of yarn in 1944. The factory which was working as a carpenter shop for a certain period of time was demolished (Adana, 1937, pp.72-73).

In 1944, there were 23 ginning factories in Adana. Between 1944 and 1950 many ginning factories were also established in the city (Özüdoğru, 2010). In this period, the first development process of Adana textile industry was completed, but it would not be possible to say that the production process was conducted in parallel to new technologies. National Textile and Sümerbank Factory which highly contributed industry in Adana until 1950 by sustaining half of the existing employment in Adana had to initiate a kind of transformation. Necdet Ayaş, who wrote a column on this subject, said:

> There are thousands of yarn and cloth factories in Adana. Unfortunately, these factories have not been able to go further than making hoods since the Tripani era. What is the reason for this? The reasons are multiple, but the simplicity of making a hood cloth and making more profit are among the most important factors. The hood is used in our country, especially by the villagers, as it is. It is not ingenuine to merely make hood cloths. The peasant is now looking for a white (calico-like) cloth. The hood cloth cycle has more or less past (Ayaş, 1953).[10]

The first factory of the period that followed this aim was Aksantaş (Paktaş) Factory, founded in 1951 by Salih Soyekici and his friends (ADASO, 2008). In 1960, shuttle weaving, paint finishing unit in 1961, new spinning unit and weaving hall in 1972 - 1973, and printing, dyeing and dyeing units in the same years were put into operation. Open-end yarn was founded in 1978, the spinning mill was established in 1979 and the factory was transferred to Süti Sümer Textile in 1986 (Tülücü, 2007, p.80). The factory, which continued its activities as Aksantaş for a while, was later abandoned and replaced by TOKİ Social Housing (Özüdoğru, 2010).

Production activity started in 1951 with the reclamation of the flour factory known as Salih Efendi Factory (ADASO, 2008). This factory, located on İlbey Güneş Street in Yüreğir District of Adana, was demolished in 2008 (Özüdoğru, 2010). Sabancı and Bosna families established the Bossa factory in 1951. The establishment of the flour section of the factory started with the rehabilitation of the Salih Efendi Factory which

[10] Ayaş, Necdet. 13 September 1953. Yeni Adana Newspaper, Adana Bölgesinde Pamuk Sanayisi.

suffered a terrible fire in 1948 at Karşıyaka neighborhood. Until 1954, the second branch of the yarn and cloth factory, known as leek field, was being built in the area southeast of the National Textile. The purpose of the factory is not only the production of yarn and cloth, but also to produce all materials used for textile production (ADASO, 2008, pp.160-163). Bossa yarn and cloth factory, which had been producing in its own place for a long time, were moved to new factories due to technical deficiencies. The industrial area was put up for sale in 2007. Today shopping center opens in the old area of TEKEL and BOSSA industrial area is empty .

Sapmazlar established the Güney Industry Textile Factory in 1951 (Figure 4.7). As a result of the fire in 1955, the factory which continued to grow continuously began operation in 1954. In 1972, due to factory debts to Sapmaz Holding, it transferred its shares to the Ziraat Bank, Sümerbank and İşbank. In 1996, the factory was sold to Başer Holding.[11] Some parts of the factory which was put on sale in 2005 was demolished, and some of it was turned into a police station by the governorship. Mediterranean Textile Industry opened in 1953 as the second largest textile plant in Turkey. The empty land located at the northeast of the Yüreğir bus terminal was the old factory area. Some of the land was demolished in 2011 and was used for the housing project.

Figure 4. 7: Güney Industry Textile Factory (1960s', A.N. İşisağ Archive)

[11] Milliyet Newspaper, (2005). Çin Baskısı Fabrika Sattırıyor. Retrieved 15.10.2019, from http://www.milliyet.com.tr/ekonomi/cin-baskisi-fabrika-sattiriyor-140027

Another factory established in 1951 was Paksoy Gin and Press factory. The factory which started to produce biodiesel in 2003 was put up for sale by the executive committee in 2012. Today the industrial structure of Paksoy Factory has been used as a chrome coating area. In 1954 Özbucak Yarn and Weaving Factory was established (ADASO, 2008). The factory established on the Adana-Mersin road was demolished in 2010 (Özüdoğru, 2010). Another factory established in this period and destroyed in 2010 was the Seyhan Çırçır Factory. The factory, which is located on the Adana-Kozan road in the Yüreğir district of Adana, started its production activities with a ginning unit (Tülücü, 2007). There are many other factories in Adana as similar to those became nonfunctional and left in the city as warehouses or ruins.

In 1960 the crisis affected Adana where many factories received news of the hike, and thus employment went down. But Adana quickly recovered as the report prepared in 1968 clarified as follows:

> There are 7 textile factories in our province, 6 of which are privately owned. Inn 5 of them there are spinning and weaving plants, and in the two of them there are weaving yarn facilities as well as compression facilities. Since the establishment of these factories, investments have been made continuously to increase the technological level, increase the capacity and reach the optimal level. As of the end of 1968, the capital allocated to the industry was 1488.3 million Turkish Liras (ADASO, 2008, p.177).

Among the hundreds of factories located in Adana, the number of industrial areas trying to survive does not exceed 10 (Tülücü, 2007). The fact that Adana could not preserve these heritage sites during the post-industrial period, that's why a huge inventory related to the industrial facilities of the city have been lost. Likewise, the fact that the important place the factories hold within the collective memory was disregarded, and negatively was erased from the urban memory. Among all these deficiencies, it is evident at this point to claim that Simonoğlu/Milli Mensucat/ Milsan factory, as one of the most important factories in Turkish history, which has been conserved and converted into a museum complex which is exemplary in that sense.

4.2. Building Process of the Adana National Textile Factory

A land of 56 acre was bought in August 25, 1905 for 5000 kuruş by Aristidi Kozma Simonoğlu and his family who belonged to Armenian community to build a factory near the Şimendifer station as one of the oldest factories to produce cloth and string in Adana. The factory was built in January 19, 1906 overlooking the Adana -Mersin

Şimendifer road.[12] The factory had two engines amounting to 150 horsepower and 1800 spindles raised its spindle count to 5800 in 1910. A year later, the weaving area opened to production with 51 weaving counters (ADASO, 2008). With the rise of number of workers, there was a need of housing. In August 1909, Mayor Cemal Pasha reconstructed the houses and stores which had been demolished due to the Armenian Events in April. Those were turned into available houses for the Armenian families who lost their home and also for the employees working in the nearby factories. These were completed within 4 months and accordingy named as Çarçabuk like rapidly (currently known as Döşeme) (Kabacalı, 2001).

According to the document issued by the Ottoman Ministry of Trade and Transport dated 25 September 1906, the factory, built by Cosma Aristidi Simonoğlu, was established in Adana, for the production of weaving and cotton in the district called Han Garbı (it was named as Çarçabuk and Döşeme later on). It was granted a license on 4 September 1906 and took the exemption for all mechanical equipment. Aristidi, who has benefitted from the prolonged exemption rights on the shipment taxes for 10 years, upon the decree of the Sultan on April 19, 1900, extended his factory every year. In 1910, 51 weaving looms were brought into the factory whose number of spindles were increased to 5800 and thus, cotton textile production was started in 1911. In 1914 the factory had reached a number of 150 employees. In 1922 the family had escaped to Marseilles in France due to the war and thus, a French company called “Rober” took over the factory. With the declaration of the Republic (1923), the factories and enterprises belonging to non-Muslims were assigned by the government to be transferred to Turkish citizens for the sake of national economy. "Milli Ticaret A.Ş.", founded by Black Kemal in Istanbul, rented the factory for a year which was transferred to the national real estate agency. During this period, the factory was rented by the merchant Şevket Bey from Adana. However, it could not provide the desired yield that’s why, it remained unattended by the end of the year. According to the data obtained from the Second Adana Cotton Congress held in Adana in 1925, 4000 of the 5600 spindles and 50 of the 51 looms were active in the factory. It produced 400 tons of yarn and 756 thousand meters of American Cloth annually. Nuh Naci Yazgan was assigned to the duty by Celal Bayar who was the Minister of Economy at that time. The unattended factories in Çukurova region were adopted by national enterprenurs.

[12] The documents of the Ottoman archives of the Prime Ministry are attached. Appendix B.

Yazgan as the Member of the Parliament from Kayseri, was known to have a big cotton industry. Thus, the idle factory of Simonoğlu was sold in 1927, through Yazgan, to his friends in Kayseri, named Nuri Has, Mustafa Özgür and Seyit Tekin. Consequently, Turkey's first national textile factory was ready to work.[13] By the instructions of Mustafa Kemal Atatürk it was named as Adana National Textile Factory (Adana Milli Mensucat Fabrikası) and started to support the national economy with industrial production.[14] These partners are mentioned in the novels of Orhan Kemal, but those characters were named differently. The partners are mentioned in Cemile in the dialogue of General Manager Jewish Salomon with chief engineer Italian Signor Orlando.

> Orlando, "… Bütün yeniliklere karşı aynı reaksiyon, malum… Numan Bey'e her şeyi anlattım. Numan Bey kibar adam, kültürlü adam, bir Avrupalı kadar ileri anlayışlı adam!" dedi.
> "Orası gerçek."
> "Ama öteki? Tam bir feodal, hem de en fenasından. Niçin dolaşır fabrika içlerini? İlgilenmesin, bıraksın size ve bana. O istesin bizden randıman!"…
> Birden bire başını kaldırdı Salomon, "Yorma kendini, Kadir Ağa'ya bu söylenmez. Söylense bile hiçbir tesiri olmaz. Kadir Ağa bir bakkal, kara cahil bir bakkal kadar ilkeldir. Orta Anadolu'lu bir bakkal nasıl, her sabah dükkanını Besmeleyle açar, kavanozlarının tozunu alır, onları okşar, severse, Kadir Ağa da böyledir…" (Kemal, 2018, pp. 29-30).

> Orlando, "… They'll be against the innovations. I told Mr. Numan. Now there's a gentleman; Mr Numan is polite, cultured, and is as forward thinking as any European!"
> "That's the thruth."
> "But the other one? A complete peasant, straight out of the dark ages! Why does he go pooking around the factory? He should leave thaht sort of thing to us… All he needs to look at are the productivity figures!"…
> "You're wasting your time," said Mr Salomon, suddenly raising his head. "There's no point in saying that to Mr Kadir. Even if one were to say it, it would have no effect. Mr Kadir thinks the same way as a simple grocer. You know how a simple grocer would open up his little shop every morning with a prayer, dust off all his jars, and cherish all his goods, that's exactly how it is with Mr Kadir… " (Kemal, 2012, pp. 34-35)

The factory was awarded to the Gold Medal at Izmir Fair on September 9, 1928. In 1929, the fair was held in Diyarbakır and factory saw the highest appreciation. In the Second Domestic Goods exhibition held in Ankara in 1931, the highest admiration

[13] Sabah Newspaper 22 March 2002 Wednesday, Varlık Vergisi İçin Bir Valiz Altın Bozdurduk.
[14] There is no official document found on the topic. Please see; Toros, T. 2001, Atatürk'ün Adana Ziyaretleri.

was seen as well[15] (Figure 4.8). According to the Cumhuriyet newspaper issued in 1933, new technological products required for the continuity of production were brought from abroad and the production quantity was increased. The factory soon gained popularity due to a clothing brand named "Aslan" (Figure 4.9)[16]. The National Textile Factory had reached about 1800-2000 employees during the second half of the 1930s, and the Çarçabuk neighbourhood soon become insufficient for the growing population. This neighborhood, which was also mentioned in Atatürk's memoirs on Adana, was developed along with the factory, and even it became a whole with it. This situation increased the importance of the factory by letting the factory known by the locals. On January 8, 1933 Atatürk visited the Adana Milli Mensucat Factory. However, Atatürk's car got stuck in mud in the Çarçabuk neighbourhood, [17] immediately after, the roads were paved and the neighbourhood was named as Döşeme.[18] (Figure 4.10).

National Textile Factory has started to take place in the collective memories of the citizens since the first day of its establishment. In 1933, the Committee of the Province asked to buy cloth for celebrating 10th anniversary of the Republic. But the administration of the factory gave free cloths to make flags, bunting etc. to decorate the city of Adana just for the purpose of celebrating 10th anniversary of the Republic.This official demand was responded by the factory manager as follows:

> Our factory is the masterpiece of the Turkish Revolution and Republic, an exemplary for the world. The cloths made for the tenth anniversary celebration of our Republic cannot be sold for money. Our factory will present to the committee 14 balls of cloth as a gift which you have requested from us. By accepting it, you would be making our factory most fortunate.[19]

The factory also became a meeting place where the ceremonies for the neighbourhood on national and special days during celebrations and festivities (Figure 4.11). In these ceremonies, as well as the inhabitants of the factory, the people living in the vicinity were attended. The site was no longer for production, but it became a focal and meeting

[15] In Ö. Ünlü's archive, there is a booklet with the photographs named as Adana Milli Mensucat Fabrikası. There is no information related to its date, but it is possible to say that the publication year was nearly 1935.

[16] We can also examine the architectural periods of Adana National Textile Factory according to the wrapping papers..

[17] In the Ottoman documents dated 1906, it was seen that the neighborhood where the factory was located was recorded as "Han Garbı" and later as "Çarçabuk". The reason for this name is the fact that the factory housing was not built at that time, because the workers built their houses in the fastest way (it is said to be overnight). However, there is no clear information to justify this subject fully.

[18] Gegin, M. and Çevik, S. 27 June 2016, Özel Haber. "Tarihe Döşenmiş Mahalle", p.10.

[19] Türk Sözü Gazetesi. 6 Teşrin-i Evvel (October) 1933. "Bir Türk Müessesesine Takdir ve Ona Teşekkür."

point for the city dwellers. This is one of the most important places in that part of the city.

Figure 4.8: Golden Medal and wrapping paper For National Textile Factory (Ö. Ünlü and Ankara Müzayede Archive)

Figure 4. 9: Aslan Brand wrapping paper (A.N. İşisağ, Pera Müzayede and Z. Ertegün Archive)

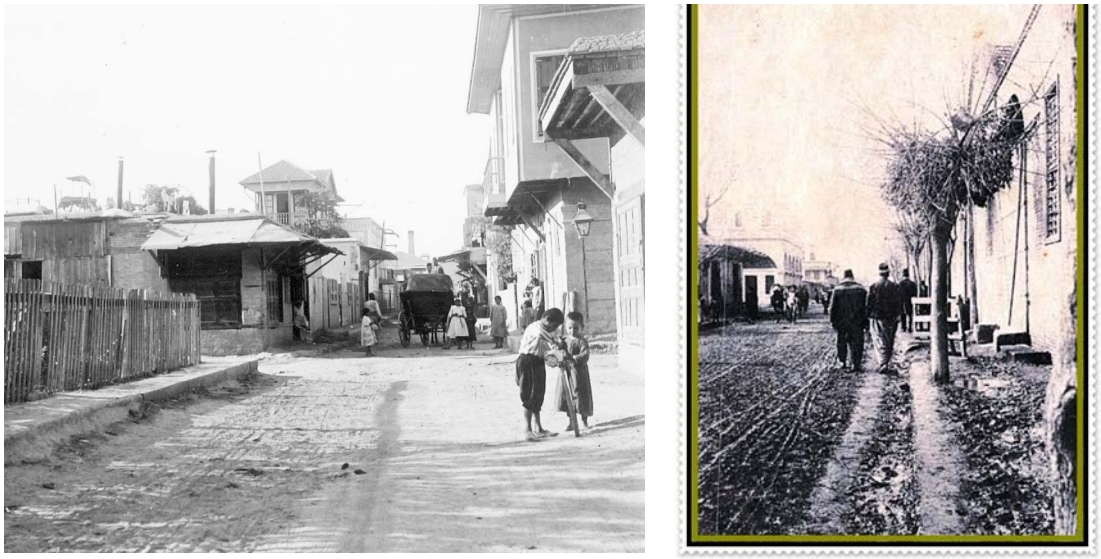


Figure 4. 10: The mudy rood of Çarçabuk Neighbourhood (1914, ABTÜ and A.N. İşisağ Archive)

Figure 4.11: Celebrations and Festivals at Adana National Textile (İ. Hançerli, A.N. İşisağ and ABTÜ Archives)

In 1938, the cooperative of the civil servants and workers was established and the common food and consumption materials of the factory were supplied. The workers' restaurant, lodging and pavilion were renovated in 1937 as it is seen on the watercolor painting made by Sururi Taylan. During this renovation, 910 m^2 land was purchased from the State Railways of the Republic. With this renovation, the urgent needs of the workers were met. On November 19, 1937, on his 8th trip to Adana, Atatürk visited the factory once more. Impressed by what he saw, and he made a speech at the building of RPP emphasizing the importance of industrialization (Toros, 2001). Cumhuriyet newspaper issued in 1940[20] expressed that the National Mensucat Primary School was opened, even if it did not state the year of its foundation. It is understood that the factory had a primary school established with the financial support taken from the factory. The school took its name since all the expenses of the school were covered by the factory (Interviev with Cahit Aslan, 25.10.2019).

The National Textile Factory kept on expanding over the years. In 1940, the factory had 200.000 spindles, 300 weaving counters, 36 ginning machines and about 1900-2000 employees (Toros, 1941). With the proclamation of the Republic, the people were tired of the war started to recover. In that sense, the National Textile factory provided an economic power for the inhabitants and migrants to work in the factory. The factory became a new homeland for all the members of the family. However, this relationship with the factory was made in a negative way when the forced migration due to economic reasons was the case as described in Orhan Kemal's novel titled Cemile between Cemile's father old Malik and Master İzzet.

> "Korkuyorum İzzet, fabrikadan korkuyorum! Çocuklarımı günün birinde fabrikaya yem edeceğim gibi geliyor. Korkuyorum!"
> "Korkma bir şey olmaz…"
> Taşı gediğine koymanın sırası geldiğini sanan İzzet Usta, "Cemile büyüdü artık maşallah. Yarın uygun bir istekli ortaya çıkarsa…"
> İhtiyar Malik gene parladı. "Allah göstermesin! Çocuklarımı alıp Karagöl'e gideceğim ben. Onları şehirde bırakmak istemiyorum."
> "Ne yapacaksın Karagöl'de?"
> "İki odalı bir huğ damı çıkacağım kendi elimle, çocuklarımı kurtaracağım buralardan…"
> Gözleri yine parladı.
> "… Yaşım altmış, ama bakma… Daha on sene çift sürebilirim. Toprağımı kendim sürer, kendim eker, kendim biçerim. Ne bulduk bu fabrikalarda? Ha?

[20] Cumhuriyet Newspaper, 16.12.1940 in Appendix C

Sen ne buldun? Senelerden beri çalışırsın, işte tuttukları gibi attılar. Karın verem, oğlun tren altında kesildi. Neden? Hep bu fabrika yüzünden. Anası başında olsaydı, çocuğunu dizinin dibine oturtsaydı. Şu avluya bak. Hak tu, hak tu'dan geçilmiyor…"
İzzet Usta, "Üzülme, üzülme," dedi. "İyi olur, iyi olacak."
"Gül gibi karımı yuttu bu fabrika benim! Benimse…Nah!" Kolunu çemirledi. Hala bir makine dişlisinin izleri belli olan damarlı, büzük büzük kolunu gösterdi: "Makinenin dişlileri arasından çektim! Ondan sonra da tövbe ettim fabrikaya! Ama çocuklarımı çalıştırıyorum…Yoksulluk, ne yapayım?"
İhtiyarın sırım gibi koluna bakmakta olan İzzet Usta, "Demek, sende çalıştın?" dedi.
"Birkaç sene. Nasıl ki kaptı kolumu, yuttu dirseğime kadar… Kemikler oldu kül ufak… On beş ay çektim, tam on beş ay!" (Kemal, 2018, pp. 73-74).

" I'm afraid, İzzet, I'm afraid of that factory! That factory just seems to be eating away my children. I'm afraid!"
"Don't worry, I'm sure they'll be fine…"
Master İzzet felt thet this might be a good time to lay out the foundations of the news he wanted to break. "Your Cemile's all grown up now as well. I dare say she'll be finding someone suitable…"
"God forbid!" said Malik, flaring up again, "I'm going to take my two children, and we're going to go back to Karagöl! I don't want them here in this filthy town…"
"What would ypu do in Kragöl ?"
"I'd buid us a little two room hut, and resvue my children from this awful place…"
His eyes were sparking with energy again. " I might be sixty years old, but you don't want to go by that… I 'd plough the ground my self, plant the seeds myself, and do my own harvest… What do we see in these factories anyway? Eh? What has these place ever done for you? You'd been working there for years, but that didin't stop them throwing you out when felth like it. Your wife's got TB, and your son gt sliced in two under a train. For what? It's all because that factory… If his mother hadn't been at work, your boy would have been by her side… And just look at this courtyard… People spitting all over the place, it's disgusting…"
"Now now," said Master İzzet, "don't worry. It will all work out…"
"That factory took my beautiful wife away from me! And look at me… Look!" He rolled up his sleeve. He showed his friend his crooked ardm, the scars left by a cog wheel stl clearly visible.
" I only just managed to get my arm out ofthat machine! I swore I wouldn't go to factory again! But now look at us; I'm having to send my children there to work… That's poverty for you; what can I do?"
Master İzzet was staring at the deformed arm.
"so, you worked there too?"
"For a few years… You wouldn't have believed how the maschine suddenly grabbed my arm, and swallowed it right up to my elbow. My bones crushed into little pieces… I was in agony for fifteen months… Fifteen months!" (Kemal, 2012, pp. 85-86)

The young people saw the factory as an opportunity and evaluated as an economic guarantor that nurtured them. It was an important identity for the youth of the Republic

to come from the rural to urban and to work in the industrial establishment that was identified with themselves. Like Cemile says;

> "Ben köye möye gitmek niyetinde değilim… Babamı boş ver. Herkes köyden şehire geliyor, ben şehirden köye mi gideceğim? Ne işim var köyde. O köyde kim adam olmuş ki ben olayım? Benim köyüm de, şehrim de, anam da, babam da fabrika. Benim başka mesleğim yok. Ben fabrikadan başka iş görmem" (Kemal, 2018, p.114).

> "Look, I have no intention of going off to any village or anything… Don't listen to what dad says. Everyone's leaving the village to come into town, I'm not going to leave the town to go back to the village. What am I going to do at the village? Noone ever makes it in the village! This factory is my village, my town, my life… I can't do anything else… Ican't do anything else… I can't work anywhere else. So…" (Kemal, 2012, p. 133)

According to data of 1946, it is seen that a total of 1500 workers worked in 3 shifts in the Adana National Textile Factory. 48% of the workers were men, 14% were women and 38% were children under the age of 18 (İktisat ve Ticaret Ansiklopedisi,1946). In order to meet the housing needs of the people as well as the employees in 1950, "Adana National Textile Factory Artistic Workers Union Members' Border Responsible Consumption Cooperative Partnership" was established with a capital of 500 thousand TL. A great number of participants had joined in this partnership. Only a few of them stated that they resided in factory houses or pavilions. The factory owners, who knew the importance of the housing problem of the workers, supported the establishment of the "National Textile Factory Workers Building Cooperative" in 1956. The co-operative was helpful but it was limited to support the workers. Orhan Kemal explains this process in Murtaza as follows:

> Uykusuzluktan yanan gözleriyle fabrikaya geldi. Memurdan beş liralık marka avans aldı. Bu markalar, kırk paradan ikiyüz elli kuruşa kadar boy boy, aliminyum tekerleklerdi ki, yalnız kooperatif bakkalı, manavı ve kasabından alışveriş etmeye, kooperatif berberinde tıraş olmaya, terzisinde giysi diktirmeye yarardı. Avanslarda işçiye avans yerine bu markalardan verilir, bu suretle işçi sadece kooperatiften alışverişe zorlanırdı.
> Sorumluluğu sınırlı bir kooperatifti. Hisselerden belkide dörtte üçü fabrika sahiplerinindi; üst yanı fabrika ustalarıyla, gözde memurlarla paylaşılmıştı. Yani işçilerle küçük memurlar limon gibi sıkıldıktan başka, ellerine geçen paralar da kooperatif yoluyla yeniden fabrika sahiplerine dönecekti (Kemal, 2018, pp. 280-281).

> His eyes smarting, he arrived at the factory and got a five lira token from the clerk. These tokens were made of aluminium, round in shape and of variable sizes. They ranged in value between forty 'para' and two hundred and fifthy

> kurush and were acceptable only at the cooperative grocer's, green-grocer's, and butcher's or the barber's. when an employee had to draw on his pay in advance he was given these tokens instead of cash to oblige him to buy from the cooperatives. (Kemal, 2016, p. 127)

While all these developments took place, the factory faced two fires in 1947. The first of these was a fire that broke out in three warehouses on the evening of January 14th. Although this fire was extinguished by the special fire department of National Textile, approximately 4200 kg of cotton was burnt. When the second fire broke out on May 16th, fire department could not extinguish the warehouse for a long time which became known in the city as the fire of National Textile. In order to extinguish its water, some districts in the city were cut off. Cottons were insured so there was no great damage (ADASO, 2008). After these big fires, a professional fire system was planned in 1950 and the industrial complex started to be renovated. The fire brigade and fire equipment at the National Textile was not only used for the factory, but also for the fires in other neighborhoods and factories.[21]

According to the introduction of Milliyet newspaper, which was published for the 50th anniversary of the Republic in 1973, there are 25000 spindles in the factory and the annual production is 2600 tons. The number of looms is 378 and the annual production was 11 million meters. It served its 1391 employees with its lodging, single pavilions, hospital, nursery school, primary school, secondary school, sports club, and tavern[22]. Throughout its history, the factory served not only for Adana but also for the country. When the Keban dam opened and the 6000 years-old historical artifacts were flooded in 1961, a campaign for the protection of the artifacts that would be submerged under waters was conducted among the institutions. Adana National Textile became the school which donated the highest amount for the support.[23] In 1967, factory donated 50,000 TL to the Turkish Navy Society and won the Gold Medal award among the large companies such as SEKA, Ziraat Bank and Arçelik.[24]

Between the years of 1968-1978, the factory which was taken in the list of "Turkey's Top 100 Companies" it went bankrupt.[25] Particularly, the cotton taken from Çukobirlik

[21] Milliyet Newspaper, 13.01.1952
[22] Milliyet Newspaper, 02.11.1973 in Appendix D
[23] Milliyet Newspaper, 08.04.1961
[24] Cumhuriyet Newspaper, 18.02.1967
[25] Milliyet Newspaper, 02.12.1982

at a low fee and its sale to other institutions was breaking the laws.[26] Originally the financial problems were started as of 1975, and 350 workers in the yarn and bobbin section were dismissed accordingly.[27] The workers who could not get their retirement and compensation were involved in some incidents that marked the history of Adana. In 1977, the son of Emin Özgür, the owner of the factory, was kidnapped by the workers and was imprisoned for a short time.[28] In the second incident, Teksif Deputy Chairman and Head of Adana branch were abducted and 300 workers were taken hostage with them.[29] In result of those events, factory's registration was removed from the records of the Adana Chamber of Industry on December 15, 1978.[30]

40 million pounds insurance premium debt to SSI, 200 million pounds to Çukobirlik and 60 million pounds to Garanti Bank were shown as the reasons for the bankruptcy of the factory. As a result of this, the plan was to collect the debts which was put into sale by the 2nd enforcement officer of Adana. The report of the experts, who were sent to inspect the factory within this process, dated 24 February 1978, revealed the physical conditions of the factory.

> The inspected factory, whether it be the machinery or auxiliary facilities, is not prepared to start operating… The security of the factory is currently provided by former factory workers. As far as it seems, the machinery has no marks of intentional damaging however some motor parts of the machines have been dismantled. The buildings are completely open. Security throughout the factory must be provided by the responsible authorities urgently. Materials, spare parts and small tools must be secured, entrance and exit to and from the buildings should be under control.[31]

SSI completed the purchase of the factory between 1978 and 1980 by leaving the factory nonfunctional and empty. This led to the theft of machines and engines, decay of the buildings, corrosion of the technical equipment which decreased the value of the factory. It was determined that in order to be able to use the site again, an investment of 500 million TL was needed. This situation was an example of what should not be done in those kinds of factories later.[32] During this period, the warehouses of the factory were sold out to Tekel. But fire risk in the warehouses that were unsuitable for storing tobacco made the locals worried. Only the warehouses in the complex did not

[26] Milliyet Newspaper, 09.04.1977 in Appendix E
[27] Cumhuriyet Newspaper, 23.08.1975
[28] Milliyet Newspaper, 14.09.1977
[29] Milliyet Newspaper, 13.05.1977
[30] From the written document of Adana Chamber of Industry dated 18 December 1978.
[31] Cumhuriyet Newspaper, 07.02.1981 in Appendix F
[32] Cumhuriyet Newspaper, 28.08.1983.

change their usage. At the same time, lodging and single pavilions were collected for SSI employees. The factory hospital, after bankrupcy first housed the Court of National Security, then in 1982, the Office of Military Prosecution. In those years, the Adana division of Dev-Yol cases that were happening across Turkey, was held in the large halls constructed in the garden of factory hospital.[33]

Although a worker group had interested in buying the factory, which was on sale for 724 million 996 thousand 653 pounds, it remained derelict. In 1983, SSI announced a second tender with the offer of an unknown investor and sold most of the machines of the factory for 300 million Liras. In this sale the dyeing machines were sold for 47 million pounds and attracted great attention.[34] After this sale in same year it was rented to Milsan Mensucat for 49 years and functioned until it was shut down in 2000. In 1988, the factory owner, a businessman from Gaziantep, Mehmet Özüzümcü was in debt to Çukobirlik, İş Bank and Emlak Bank due to foreclosing of the factory by "scarcity of raw materials" in 1990. This led to 500 workers getting laid off. Following this event, it was seen that the rest of the workers in the factory were also terminated. Against the investors who refused this as a "mandatory cease of production", the workers started protesting by not leaving the workplace. These kinds of actions started in Milsan Textile Factory were spread to other factory workers around Turkey.[35] Mesut Yılmaz, the Prime Minister of the period, who came for the opening of the Adana highway on March 15, 1991, welcomed by the workers' banners saying: "We have been hungry for 8 months, we want our rights, not distractions."[36] In order to make profit, the institution started renting it regionally and periodically. With the closure of the factory, the region could not have recovered from its former popularity, but it became a dead area despite of its location in the city center.

Adana National Textile Factory, is located on an industrial zone outside the city center created/ planned by Hermann Jansen in 1940, which has now become an integral part of the city. Together with this factory, many factories in the vicinity have been remained idle due to economic and technological reasons. First, the borders of the industrial areas were broken up during road construction works. The small brewery in the Döşeme neighborhood, which was now used as an auto mechanic, and the German

[33] Cumhuriyet Newspaper, 12.10.1982.
[34] Milliyet Newspaper, 11.07.1983 in Appendix G
[35] Cumhuriyet Newspaper 03.08.1988-1990.
[36] Cumhuriyet Newspaper 03.08.1988-1990-15.03.1991.

factory which was also older than the national textile factory was waiting to be decayed in idle state. The factory immovables in the industrial area were registered by the Adana Regional Council with the verdict numbered 1701 on 29 June 2006 as "Industrial Heritage" for the Protection of Natural and Cultural Assets.[37] With this verdict, Adana's and Turkey's industry, economy, and history has been understood better. Many studies have been carried out to ensure the sustainability of this area and the structures to describe them as "Industrial Heritage". Finally, the decision was made to transform the industrial site into a Regional and City Museum in 2013 with the contribution of Ömer Çelik who was the Minister of Culture and Tourism at that time.

Milli Mensucat Factory is one of the first organizations, other than public institutions, to provide its employees' health, shelter and food. In addition to daily meals, paid washing, drying and ironing utilities and free health services, the factory was left on the minds of the society as an industrial campus with its housing big enough for 150 families, about 350-400 single abodes and a hospital with 50 beds. It is an undeniable fact that the factory was like a school for Adana's industry. The factory is also equipped with social and cultural facilities. Milli Mensucat football club brought many victories through its sports' career. The desire to enter and play in this club increased the popularity of the factory. The matches and victories have taken place in urban memory.

Factory has been left in the collective memory through the literature as well. Two renowned authors, Yaşar Kemal and Orhan Kemal reflected the region to their novels. Between the years 1933-1944 and 1950-1955 the famous novelist Orhan Kemal had worked in this factory as a clerk (Figure 4.12). In his works "Cemile" and "Murtaza" Orhan Kemal described of the industrial places focusing on the National Textile Factory and Döşeme Neighbourhood. He mentioned about the muddy roads, workers' dwellings and troubles, and even the individuals of the factory complex. In his book named "Murtaza" he describes the condition of the National Textile Factory before 1947, on the other hand in his novel called "Cemile" he gives information about the National Textile Factory during the 1930s. Bekçi Murtaza, the actual the night gatekeeper of the factory, has been mentioned in the novel as "Uncle Maho" and the Science Director is thought to be Mustafa Özgür. The ignorant Kadir Ağa depicted in

[37] Adana Cultural and Natural Heritage Protection Board Decision. Appendix H.

"Cemile" is no other than Nuri Has. Orhan Kemal talks about his relationship with the National Textile Factory as such;

> I met the villagers who went abroad and came down to Adana in this factory. The ginnery workers, cotton workers… I wrote their letters, their petitions. I saw the village kids being exploited by the city crooks.[38]

It is known that Yaşar Kemal, an important writer from Çukurova had also worked in the National Textile factory for 7 years and drafted many of his novels during that time. The factory was more than a cloth production space which become a place where friendships, teams, families and any kind of social relations were established.

Figure 4.12: Orhan Kemal's documents (Orhan Kemal Museum and ABTÜ Archives)

4.2.1 Architectural Features

Industrial production requires large, well-lit, high-ceiling working areas. These spaces usually have rectangular plans having mostly one or two storey with the attic. The structures made fully of wooden or steel construction which are framed with masonry walls. As it needs constant but controlled lighting, the windows have shutters. Due to the changing needs of the weaving factories, additional buildings may be attached to

[38] Durubaş, R. 9 January 2005. Sabah Newspaper. "Orhan Kemal'in Anıları da Ölüyor".

the factory spaces. Technological developments led to emergence of new spaces in the factories. The National Textile Factory was the first textile factory in Adana and seventh one in Turkey, through its life lasting 113 year so far. The factory witnessed countless stages of Turkey's history reflecting the historical layers. In accordance with the changes in time the factory spaces were developed in an organic way.

It is appropriate to start analyzing the architectural characteristics of industrial site by giving general information of its architecture by focusing on major changes that took place spanning of 113 years. The factory complex has open and closed spaces in it. The open spaces are designed as courtyards and the closed spaces are built according to their function/ sequence of production. It is possible to describe closed areas in four main sections. These are production units, administrative spaces, service areas and social spaces for workers. Those spaces were sometimes open to the access of city dwellers. The restaurant, infirmary and nursery, as well as its own garden, guesthouse also served the public to a certain level. In the complex, one of the other essential building types are the workers' lodgings and single pavilions. The lodgings are described by Aslan as follows:

> The workers' housing consisted of three blocks of adjacent apartments with a bathroom, a kitchen and a toilet, two rooms, and separate from these workers' blocks, and a few more meters ahead of these are the two more apartment buildings where factory's chief, engineer, or managers lived in. They were surrounded by orange trees and wild palm trees (Aslan, 2018, p.46).

The factory store, known as the Büyük Mağaza, is located on the east side which served both the factory residents and public. The national textile hospital, primary and secondary school, and Mustafa Özgür Mosque (added in 1952) were the areas that were open to the use of both workers and neighbours. Mustafa Özgür Mosque is located in the south-west of the national textile factory. Aslan mentions about the mosque as follows:

> Especially during the semester and summer holidays, families would send their children to the Özgür Mosque, which was built by Mustafa Özgür, the owner of the Milli Mensucat Factory, between the train rails of the Old Station and the E5 highway (Aslan, 2018, p. 58) (Figure 4.13).

The school which was established between 1940 and 1945 was opened in the building which was built by former French company as the mansion of the factory owner. According to Cevdet Aslan who was educated in this school described the school to have a capacity of 250-300 people. It was demolished during the construction of the

road towards the end of 1970s (Figure 4.14). Aslan gives information about the school as follows:

> Our school was built by the French during the French invasion, just like the Girls' High School below the Stone Bridge, it was a stone building a meter higher than the ground with its entrance on the south side. In the middle a big hall and classes on all three fronts (Aslan, 2018, p.31).

Figure 4. 13: Özgür Mosque (2017, A.Alper Archive)

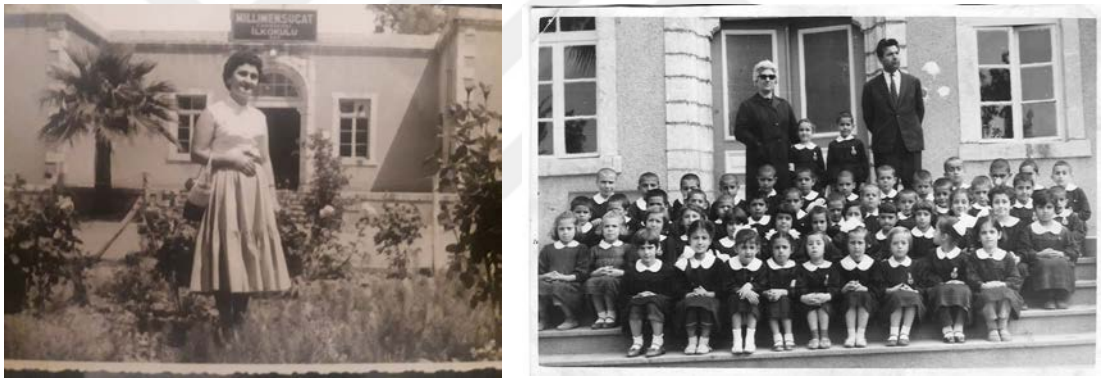


Figure 4.14: National Textile School (1953 and 1962, H. Çoşkun and A. Gök Archives)

The hospital is located in the northwest of the factory. According to Aslan; "Inside the orange trees, there was a maternity ward in the building facing the eastern part of the Marsa Oil Factory today. My two sisters, Fatma and Işık, were born there, one year apart" (Aslan, 2018, p.46). Purpose of this establishment was to serve gynecology and obstetrics.[39] On September 17, 1955, Adana Seyhan Hospital rented the National Textile Hospital and established workers' hospital with a capacity of 150 beds. In 1965, the name was changed to a social security institution hospital. It is not known what

[39] When the records were examined, it was seen that the first maternity hospital was opened in 1929. Due to the location and opening year of this hospital, it is likely to be Milli Mensucat hospital.

happened to the structure that formerly functioned as Adana Seyhan Hospital, as it was moved to its new building in 1973 (Ministry of Health, 2018).

Workspaces are arranged according to the functional scheme. These pre-production sections are bale openers, blow room, card room, saddler room, shaving, hydraulic baler press and bath. It is a typical textile industry place with wide openings for yarn and weaving production. The spaces get abundant light from the north by means of the shed roof. The production spaces are separated from the service spaces by a passage. The warehouses serving as storage for the products are generally located close to the production spaces. However, large warehouses located in the northern part of the industrial area are used for the storage of oversize products such as raw cotton, machinery and paint. The technical units composed of small and large were located the heart of the factory, and were scattered all over the factory. Two of these are distinguished from other technical units in terms of its size and importance. These are boiler room and fire unit. Boiler room is the most important part where the energy was produced. The boilers were connected to the factory chimney. Unfortunately, the chimney has not survived, but boilers and furnaces were found undamaged during the field work. The fire unit consists of a fire pond, a fire tower, a water well and a rainwater drainage line that circulates the whole factory. Administrative units are located on the north side of the factory near the gate of the factory complex.

There are two courtyards in the complex. One of them is the courtyard of warehouses located in the northern part of the factory. The fire pool and the tower are also here. Open areas are connected to each other by decovil lines. When it comes to structural elements, different periods and functions provide diversity. Especially the period before 1940, the masonry structure technique with 3 to 4 cm thick bricks were seen. The wooden doors and windows of these walls are arched. In the energy section, they are metal framed. Production spaces generally have wide openings. Prefabricated concrete columns were used for supporting the roofs with wooden scissors. The door and window spaces of the production areas have rectangular form. The roofs of the warehouses and production areas are overhead. Reinforced concrete was used in the recent sections of the factory.

In the deed dated January 19, 1906, there is a site drawing with the scale of 1/1000. The site was drawn by Misak Avidyan, who was the conductor at Adana Nafia Works.

The site was selected near Şimendifer station. The architect of the project is unknown (Figure 4.15). During the period when French invaded Adana, a city plan for Adana was drawn with the scale of 1/2000. This plan dated 1918 stands as the proof that Simonoğlu factory and its area had continued its growth. It is seen that in the French plan the space is empty aside from the U-shaped buildings at the entrance and the mass that stands at the courtyard. There appears to be other production facilities around the Şimendifer station (also mentioned as the old station). Around the factory were the first housing part. It's known that the station and its surroundings have crucial importance. Southern side of the factory had this railroad, its northern side had the Adana- Mersin Şimendifer road and its eastern side had the new neighbourhood texture as a border, whereas on the western side it had no neighbours (Figure 4.16).

On a postcard dated 1927, the factory's name was changed to National Textile, on top of the officers' gate there stands a wooden structured space which has a mise-en-scene of a traditional Turkish house. The entrance is followed by the hall. The construct that's thought to be part of the factory, stands right across from the entrance, at the end of the hall, placed at the center. The northern and southern fronts of the courtyard are also covered with structures. There are also two other doors on the southern front that are still present, and these doors which open to the side and back gardens of the factory, are used as the entrances for workers. On the southwest corner, there stands a third structure which separates the housing and the factory (Figure 4.17).

In 1930, according to the decision of the Turkish Grand National Assembly, the factory became exempt from the taxes on imports of the machines, motors, plumbing and technical gadgets. In 1937, the painter Sururi Taylan created a watercolor painting. Its purpose was thought to be to show the final situation of the factory after the renovations. The borders of the National Textile factory were apparently expanded and the space was fully structured. Two car entrances were made on the eastern side and the road in front was shaped accordingly. The space on the eastern part of the road is thought to be greenery built by the factory. The factory chimney, an essential part of factory is believed to be built during that time (Figure 4.18).

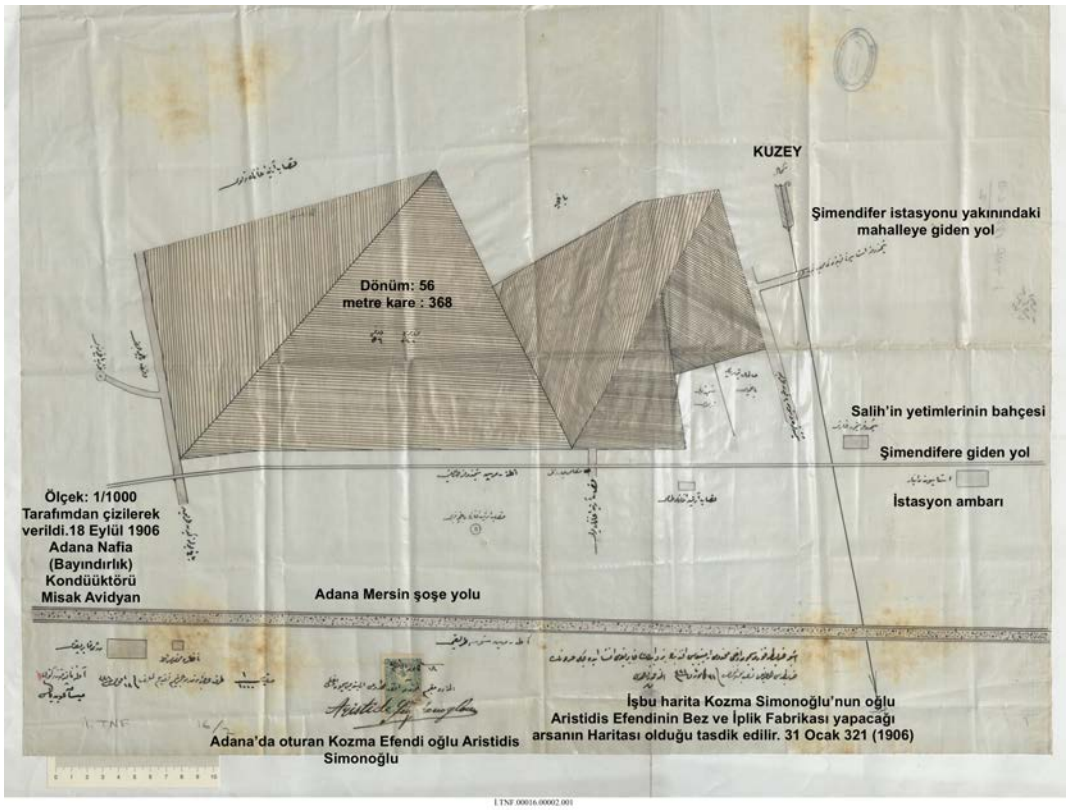


Figure 4.15: Site plan (1906, Priministre Ottoman Archive)

Figure 4.16: French city plan of Adana (1918, Berlin Architektur Museum, url 12)

Figure 4.17: National Textile Post card (1927, Özgönül, N. Nalbant, K. Özcan, D. Z. 2016. p. 58-63)

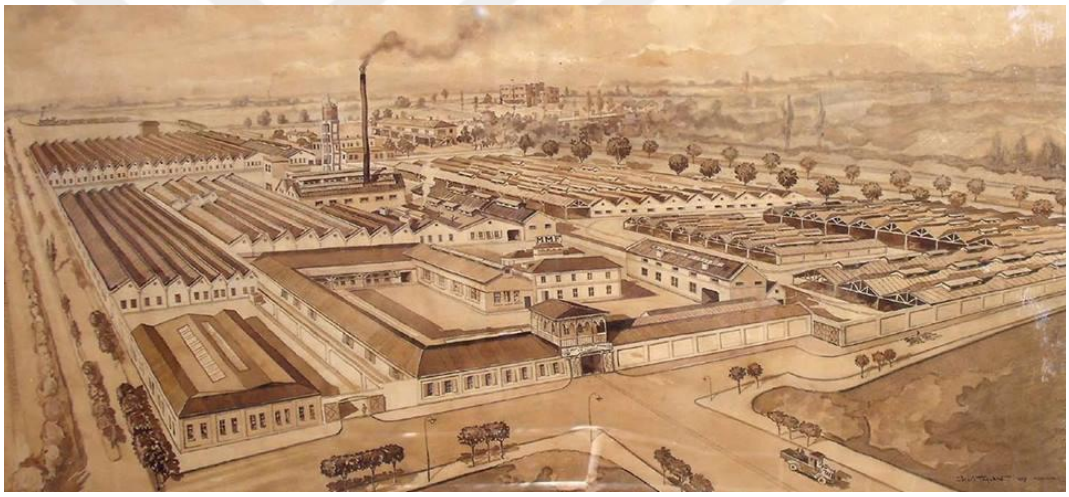


Figure 4.18: Sururi Taylans Walter Print (1937, Url 13)

There stood two structures that had roofs on eastern and western sides and a water tank. In 1929 a land of 910 m^2 within the factory borders was bought from the State Railways.[40] This land was used for the weaving section and the clubhouse. Between the years of 1936-1940 the biggest source was the urban plan of Adana that was made by a German planner, Hermann Jansen (Figure 4.19). With the expansion of the factory some storages were added to the front overlooking the railroad, and the road leading to the workers housing was now situated inside the factory area. Thus, a parking lot

[40] According to Adana Regional Board of Cultural Assets Milli Mensucat Archive.

and two side roads which lead from the Adana-Mersin road on the northern side to the housings were constructed. An aerial photo in 1940 shows that there was an open area also seen on the watercolor painting and could be called as the storage yard (Figure 4.20).[41]It is understood that the factory did not actually have a third street on the northern side and on this land stood two triangle frontals belonging to storage-like constructions facing east and west, as well as a boiler room. The boiler room seems about the same height as the thread and weaving factories surrounding it. There is also a pool area seen at the south wall of the atelier and this section has another area on top of it which is reached through a staircase. The production areas during that time had no walled sections and were structured as a single area where the wooden truss structure was held by the wooden pillars. The brick windows with low arches are interpreted as architectural objects of the era. Another structure that was added during this period was the local structure. This single-room, rectangular window and one-room space has grown over time and has become a two-story building. It is thought to be used as a guest house with its kitchen, toilet and rooms opening to hall.

In aerial photo of the year 1949 show that the plain field we can call the storage area may have opened up due to 1947 fire damage. The factory's production area also shows signs of damage. With this disastrous event, some precautions were taken within the campus. A two-story building was built next to the transformer, also two transformer areas and another water tank with square form were added next to the atelier. Besides the additions built due to the fire damage, we can see structural expansions outside the factory. The painting atelier which is present today was believed to be separated from the main area and gotten a higher ceiling due to functional reasons at that time. Also, we see that the production hall's southwest section is separated by brick walls to be used as the painting hall and an administrative section was added to the northern face of the L formed structure at the main entrance court. As a result of the examinations made, it was seen that all physical processes that were built or added to the existing buildings from 1940 to this period have architectural features of the Republican period. (Figure 4.21)

[41] All Aerial photos are taken from General Directorate of Maps by permission.

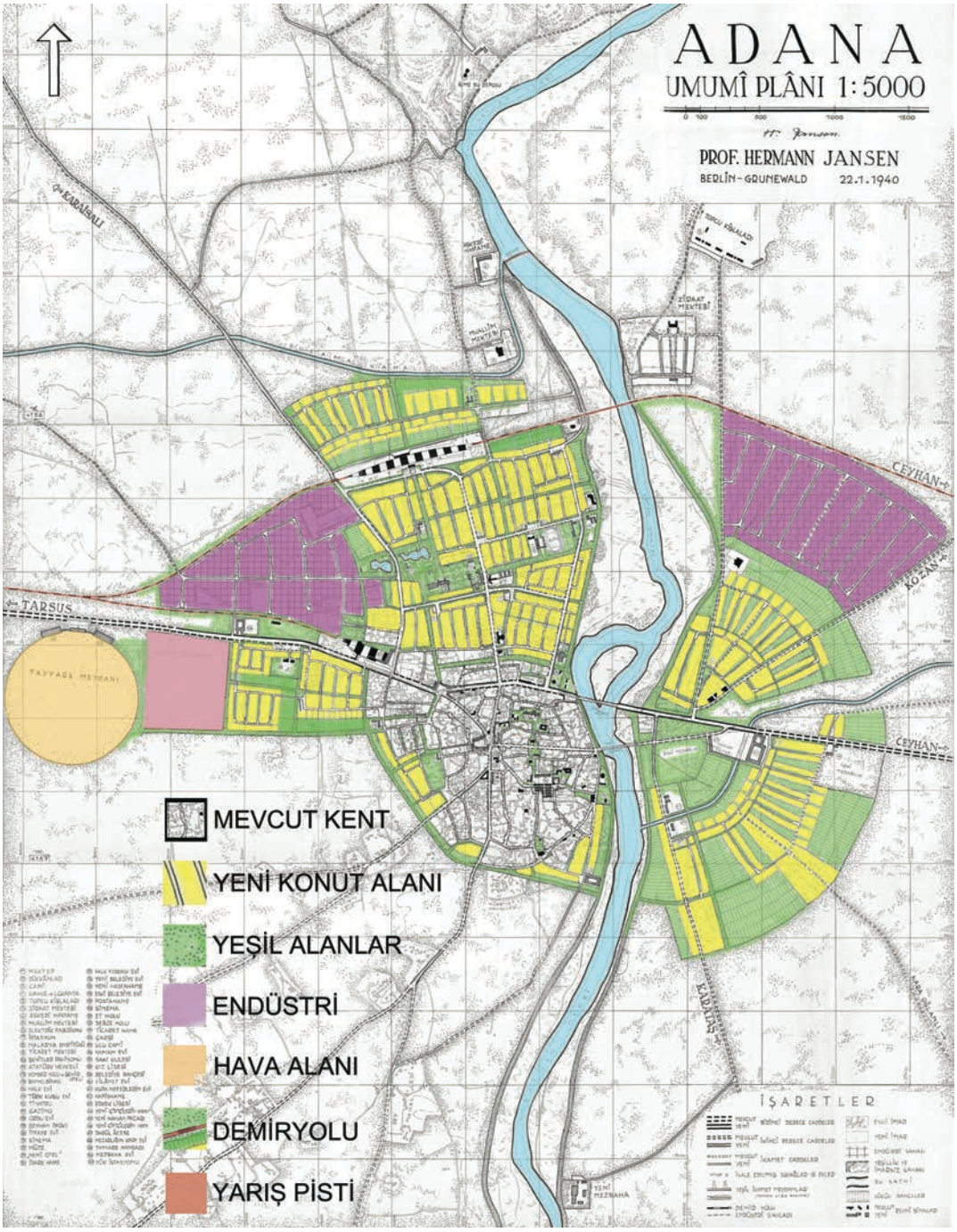


Figure 4.19: Jansen City Plan of Adana (1940, Saban Ökesli, F.D. Adana Mimarlar Odası Archives)

Figure 4. 20: Aerial Photo (1950, Url 14)

In 1957 the first and only drawing of the factory was made by Architect Ali Zorlu. The plan which had sketches against the fire risk had a 1/500 scale.[42] But the mechanical drawing was dated 1962 so there was a pause before implementation. In that plan of 1962, the factory complex had shown the places of technical equipment for water and fire hazards, water sources, pump areas, escape points and shelters with signs. Information about the water systems had included the water clocks, motor pumps and the location and capacity of the water wells, fire alarm systems, steam pipes, and the underground city water system. And for escape and shelter, the locations of the escape and additional escape doors, security points and shelters were stated. Aside from the technical information, changes of the structural masses along with the spatial organization were given importance. In the east, the masses labeled as organizational structures had disappeared.[43] On the east and west sides, cement pillar and steel truss were built to form a rectangular shaft. Hydraulic bale press area was added to the southeast corner of this mass and toilet mass was added to the west front of the factory. The area of the demolished administrative building was transformed into a garden with a pool. The National Textile Factory complex was made up of the administrative units

[42] Adana Regional Board of Cultural Assets Milli Mensucat Archive

[43] Miyar Mimarlık Adana New Museum Complex Restoration and Proposal Report (2014) in Adana Regional Board of Cultural Assets Milli Mensucat Archive.

and warehouses for any type of material. Next to the factory was a two-story clubhouse serving from the exterior. A third one was added to the workers' housing and the location of the bachelor abode was changed. In this plan, the burned buildings were seen to be reconstructed, where a garden with pool was constructed where the mass in the entrance hall had been. The side of the factory overlooking the road was seen to have a big storage area. In the plan of the construction circumference, car road was seen to be on the west side and the old railway of the government railroads was on the south side, while the east side had the housing for the chief of station, on the northwest side was the hospital road, on the northeast was a private garden, and on the southeast side was surrounded with Döşeme neighbourhood. This information, alongside with the aerial photos show that the car entrance to the factory was from the west while the employee and officer entry was from the east, through the Döşeme neighborhood and on foot. The information that the factory's all five gates, three on the east side and two on the west side, had sheltered in the water tanks coincide with current situations (Figure 4.21).

An official letterhead dated 1967 has been analyzed in detail its comparison to the only document available of the structure of the facade, the Sururi Taylan's watercolor painting, showed differences. The masses distinguishing the entrance hall and area had similar qualities. However, the architectural items of the masses such as doors and windows showed some differences. It is observed that the clubhouse was not shown in these images, but its existence is known today. Thus, it is possible that some changes done on the etching. (Figure 4.22) After the 1957 architectural drawing, the next physical document is an aerial photo dated 1973. Qualities of the mass coincide with the units of today. The factory, while reaching its current area and structure, three of the storage masses on the border of the private garden, situated on the east of the warehouse area, seem to be demolished. In order to create toilets and service areas for the administration, some areas were separated and changed. It is seen that workers' housing had been extended from 2 buildings to 4 buildings. And the chiefs lodge was built out of the boundry of factory. The multi-story structures and cylinder silos in the transformer hall and the entrance hall were also additional structures belonging to the same period (Figure 4.23). According to Özgönül, Nalbant and Özcan (2016) after that there was no more development in the area.[44] The factory continued production

[44] Miyar Mimarlık Adana New Museum Complex Restoration and Proposal Report (2014) in Adana Regional Board of Cultural Assets Milli Mensucat Archive.

between 1980-2000 under a new brand Milsan Mensucat. By 2000 it became a warehouse and re-functioned as a service area and work place.

Figure 4.21: Plan With Function Schema (Hand Draw in 1962, Re-draw in 2019, S. Çağlayan)

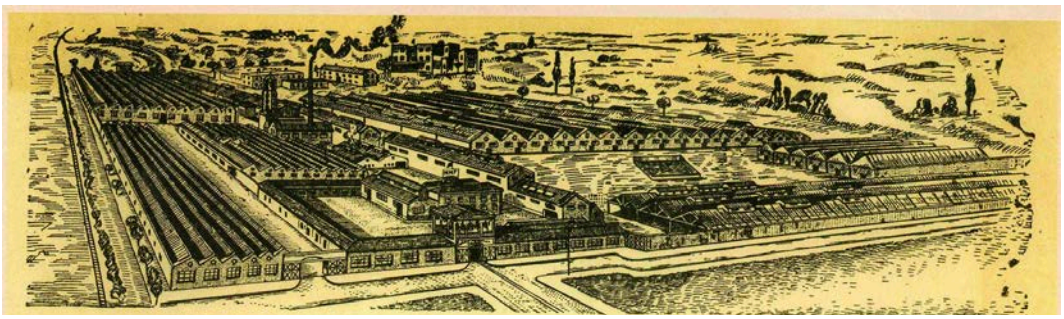


Figure 4.22: Letterhead (1967, ADASO, 2008)

Figure 4.23: Aerial Photo (1973, General Command of the Map)

The old Turkish wooden house above the entrance of the officer is no longer there, which was the symbol of the National Textile Factory. Although there is no information about its destruction, it is seen that the architect did not make any drawings of the eastern façade which he made in 1962. Işık Öğütçü, son of Orhan Kemal, explained the place of this industrial structure in Adana culture as follows:

> If such a place where industry and art were intertwined, if it were in another country, it would already be a cultural center or museum and embrace people. But we left it to fate and it just lies there waiting for contractors (Quated in Durubaş, 2005).

In 2006 the factory was registered and taken under preservation. After the preservation, Ministry of Culture and Tourism of Turkey decided to establish a huge museum complex in 2013 named as Adana Museum Complex. As one of Turkey's first museums recorded, the last Adana museum complex began with a collection of archaeological remains in 1924. With the increasing archaeological works, a new building requirement has emerged for the museum whose inventory had expanded. It was moved to its new structure designed by the architects of the Ministry of National Education, including İhsan Kıygı, on 5 January 1972. The museum, where 1500 works could be exhibited, had 16,600 archaeological artifacts in the warehouse inventory. Adana Governor Coş said in 2013:

> The Adana Museum was in a position unworthy of Adana, even though it was insufficient even to preserve the existing artifacts. We also worked on the

> construction of new museums, but it could not be concluded. After Ömer Çelik became the Minister of Culture and Tourism, we conveyed the problem and suggested that the Milli Mensucat Factory, one of the first industrial facilities of the republic, be a museum. Our Minister of Culture and Tourism Ömer Çelik showed great interest and supported this proposal (Quated in Sarıçayır, 2013).

4.3. Conservation of Adana National Textile Factory as a Museum

The architects of project Nimet Özgönül, Kemal Nalbant and Zilan Özcan said that "Ensuring the sustainability of the area, which is one of the symbols of the Adana city" (Özgönül, Nalbant and Özcan 2016) is considered as an important development. Comprised of many layers, Adana National Textile Factory provides a valuable and important space for the area (Figure 4.24). After the football team gathered by the teens got promoted to the premier league in 1957, the area became a meeting point for many gatherings and celebrations. The football team was very important for the factory (Figure 4.25). Between 1966-1983, a worker and an inhabitant of the lodgings in National Textile factory, the weaver Sarı Şahin's son Assoc.Prof. Dr. Cahit Aslan described the National Textile as one of the two most important parts of his life in both his book and in our interview. Aslan understood the importance of the football team for both the owners of the factory and the workers.

> The factory had a football team, they would sponsor students and give scholarships. The scholarship students would stay in the local house. They also sponsoring boxing… not all factories would attend special days. The national textile was different from the other factories. The capital was very big and it was used for the youth. Which capital has a football team in this country now? Imagine such a large capital. My friend Kel Yalçın's brother was a good footballer and played in Seyhanspor. One day, Seyhanspor beat the National Textile football team thanks to a goal scored by Kel Yalçın's brother. The Özgür family dismissed Kel Yalçın's family from the factory. This was how important and valuable this team was. Then the workers intervened and they were hired again. Also there was Erdal Acet. He was the first Turkish swimmer to cross the English Channel in 1976. He was a sportsman of Adana Demir Spor but National Textile Factory was the sponsor of this national Swimwear. The support of national textiles in sports is not only for the brand but also for the national values such as its name. While it may be a structure that only feeds its own casing, the people preferred to feed it. (Interview with Cahit Aslan, 25.10.2019).

It became an inspiration source for the famous authors of Turkey who had once worked there. Adana National Textile factory is not only an industrial complex with architectural and historical features. For Adana, it is a structure that touches the heart

of the people who nourish it and even created it. Therefore, its role in collective memory is very important.

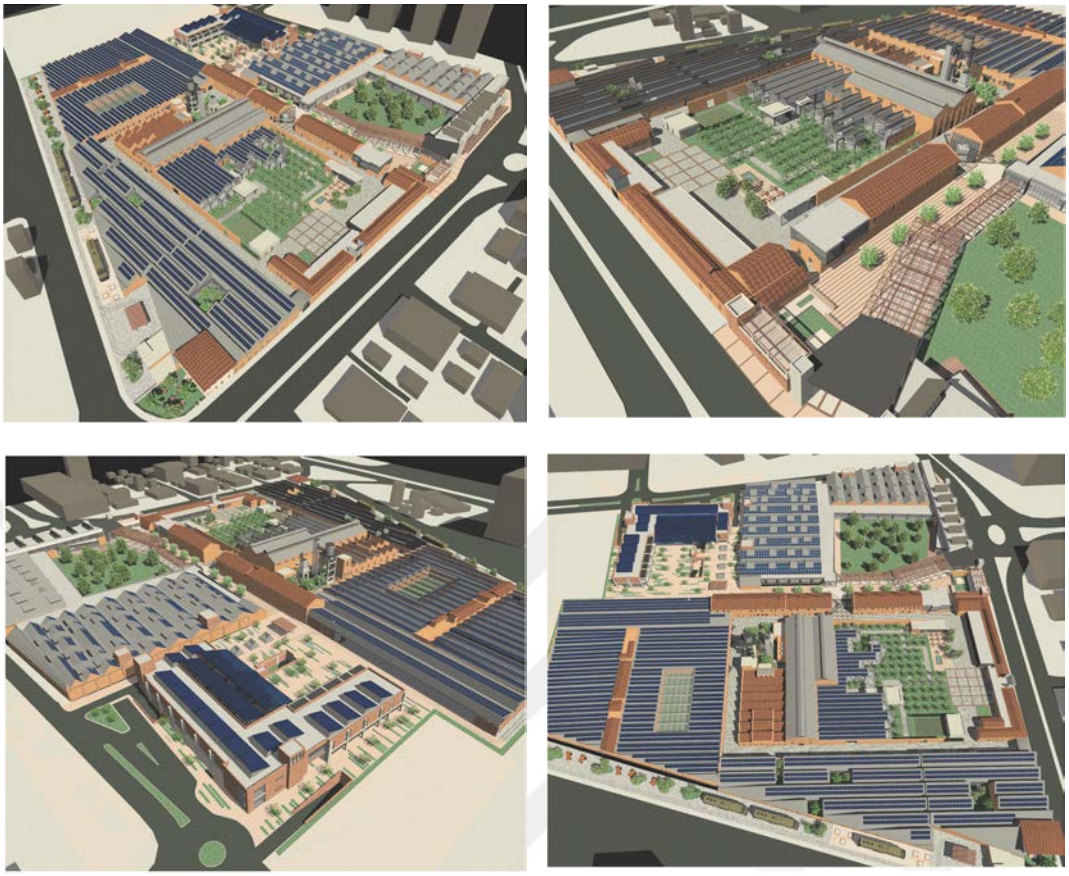


Figure 4.24: Architectural Models of Museum Complex Project (2017, Miyar Architecture)

Figure 4.25: National Textile Footbal team (1957, Milliyet Newspaper)

According to Orhan Kemal, one of the most important writers, its literary expressions are very valuable to understand and criticize this adaptive reuse project in the lense of Adana's citizen. The story of Döşeme is told by a 71-year-old history writer, photographer and retirement officer named Ahmet Nadir İşisağ:

> Armenians who go hungry homeless are said to go and set up a house in Döşeme neighborhood. This is the reason why there are many Armenian houses. I'm not an Armenian, but my kirve is Armenian. Döşeme has been a whole (Interview with Ahmet Nadir İşisağ, 25.05.2019).

Adana has a mixed demographic structure. In the Döşeme neighborhood, Yugoslavians, Jews, French and Armenians would live together. Factories surrounded the neighborhood. REJI, Simonoğlu Factory, Gilado, German Factory, Havace Tripani's two factories, Suphi Pasha Factory, then Southern Industry are all located around this neighborhood. According to İşisağ;

> There was another neighborhood behind Döşeme. Small and neglected. This neighborhood was called the Tin neighborhood. Those who could not find a job one night and settled in the National Textile lived there until they found the money to keep the house. Its name was tin because it consisted of houses made of oil tins for one would have to look at the rooms to sleep (Interview with Ahmet Nadir İşisağ, 25.05.2019).

Orhan Kemal described in "Cemile" the factory and neighborhood relationship within a metaphoric expression:

> ….işçi mahallesi uyuyordu. Çürümüş tahta, paslı teneke ve kerpiç yığınlarından ibaret evleriyle işçi mahallesi sanki bir seldi, bir seldi ve bu sel, uzak, çok uzaklardan yuvarlana yuvarlana, köpüre köpüre, korkunç anaforlar yapa yapa gelmiş, yıllardan beri mahallenin nabzı gibi atan fabrikanın ağır, beyaz taşlarla örülü, kalın, sağlam ve yüksek dört duvarına dört yandan yüklenmiş, ama duvarı aşamadan, takılmış kalmıştı (Kemal, 2018, p.7).

> … so the workers' neighbourhood slept. The neighbourhood was a mass of rottingwooden houses, propped up by rusty metal and adobe bricks. The mass of houses seemed to have been washed up in a giant flood, a flood that had started far away, washing away everything in its path, foaming and swirling and bringing everything up to the walls of the factory, to the beating heart of the neighbourhood, before losing its force against the immovable barrier of thick white stones that surrounded it on all four sides, leaving behind the houses, stretching out in clusters in every direction (Kemal, 2012, p.8).

Aslan explained that not only the employees of National Textile Factory but also the workers from many parts of Adana lived in Döşeme neighborhood.

> Adana was an industrial city and there were many factories. Unfortunately, there's no one left today. Since it was an industrial city, there was always labor and labor migrations. For this reason, the neighborhoods could not be separated from that factory or this. Inhabitants of Döşeme neighborhood were not only the

> National Textile Factory workers but also workers from a lot of different factories (Interview with Cahit Aslan,25.10.2019).

At the same time, Abdülhamid Mansion was also in near Döşeme (Figure 4.26). Ahmet Nadir Bey said the following on the recognition of cultural and industrial heritage in Döşeme neighborhood.

> They destroyed house of Abdülhamid. When we woke up one morning there was no mansion. We didn't know what to do. We lost a value. Our memories disappeared overnight. We lay our heads together and said that we should register these structures. Since then we have eroded the door of Seyhan Municipality. We sent a lot of petitions to the Adana Cultural Council and our biggest accomplishment was saving National Textile. One of the values of the National Textile was the home of the Özgür family and now it has disappeared too. I wanted to go and see it. There is just one ladder, nothing else. I took a picture of this ladder (Interview with Ahmet Nadir İşisağ, 25.05.2019).

The house of the Özgür family is described by Aslan as follows:

> The mansion of the Özgür family was in a double minaret. It was one of the mansions on the street of Atatürk in front of the current metropolitan municipality. There were two lions at the entrance of their yellow mansions. Because the symbol of the national textile and the fabric they produce was called lion fabric, everyone who saw this symbol would understand that it was the home of the Özgürs (Interview with Cahit Aslan, 25.10.2019) (Figure 4.27)

This mansion, described as the home of the science director in "Murtaza", is described as follows:

> Fen Müdürü'nün evi şehrin dışında, yüksek, sağlam demir parmaklıklarla çevrili, limon, portakal ağaçlarına gömülmüş, Tahta saçaklarıylapancurları tahin renkte boyalı bembeyaz bir köşktü. Birkaç yıl önce dayısı, bir İtalyan mimara yaptırıp yeğenine hediye etmişti. Bahçesinde yan yatmış kocaman bir arslan heykeli bulunduğu için halk, "Arslanlı Köşk" adını takmıştı (Kemal, 2018, p.266).

> As the legal formalities were in progress, Murtaza set out for the chief general manager's house. It was a milk white house in a suburb, with the wooden eaves and shutters painted beige. Enclosed with high and strong railings, it stood hidden among lemon and orange trees. His uncle had an Italian architect built it several years ago and gave it to him as a present. The people had come to call it "Lion House" because of the statue of a huge lion lying on its side in the garden (Kemal, 2016, p.115).

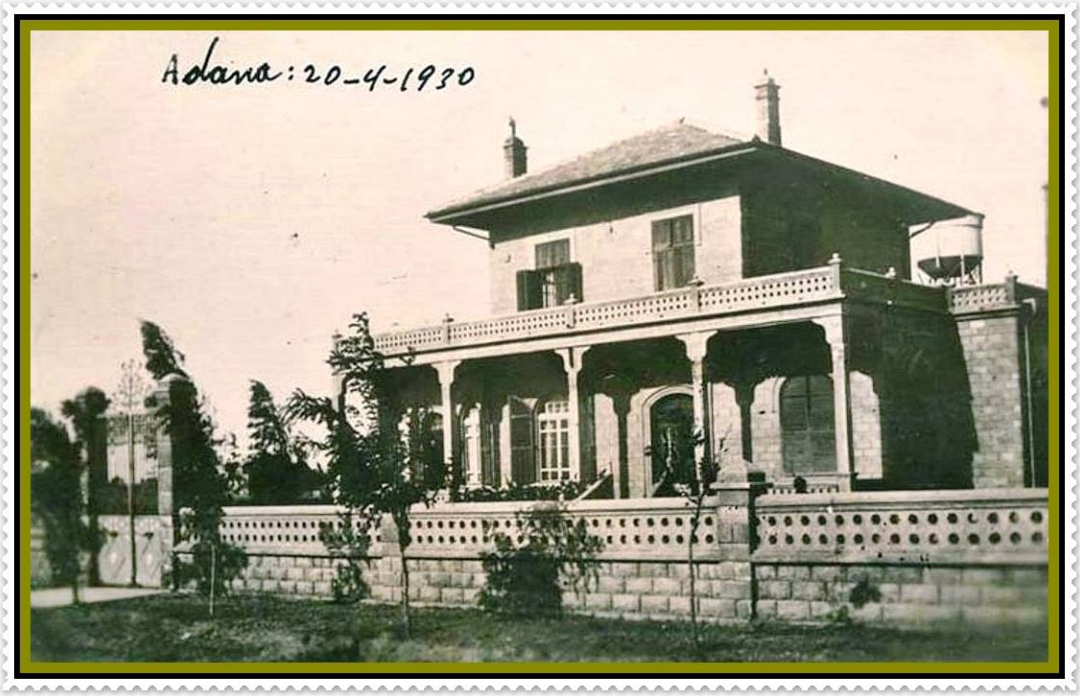


Figure 4.26: Governo's Mansion (1930, A.N. İşisağ Archive)

Figure 4.27: Özgürs' mansion (1950 and 2018, A.N. İşisağ Archive)

Orhan Kemal describes this street where the Özgürs live in "Murtaza" as follows.

> Bu harap evler kalabalığından ibaret mahalleyle birlikte şu çamurlu sokakların ötesinden geçen anacaddeyi, anacaddenin iki yanından geçen dev apartmanlarla konak yavrularını, kapı önlerindeki özel arabaları beklemek, bütün bunlara göz dikmiş "muzır vatandaşlar"ı kollamak görevini vermişti ona (Kemal, 2018, pp.11-12).

> Anacaddeye çıkan ara sokağın başında durdu: Yan yatmış, çömelmiş ya da tam yuvarlanacakken tutunuvermişe benzeyen alt alta, üst üste evlerle, bu evlerin aralarında, birbirini kesen, daracık çamurlu sokaklar gerilerde klmıştı. Şimdi artık bol ışıkların altında, ta istasyondan uzanıp gelen tertemiz asfalt cadde olağanca teslimliğiyle yatıyordu önünde. Caddenin iki yanında kırmızı kiremitli evler, ağaçlarla çiçeklere gömülü köşkler yada toprağa bir eski zaman derebeyi heybetiyle bağdaş kurmuş apartmanlar diziliydi (Kemal, 2018, pp.25-26).

> He was given the task to wait for this neighborhood, comprised of its rundown houses, this main street that goes beyond these muddy streets, the giant apartment buildings that run along the sides of the main street, the mansion dogs, private cars at the gates and to protect the "mischievous citizens" who long to have it all. (Kemal, 2018, pp.11-12).[45]

> He stopped at the beginning of the street that leads to the main street: the houses on top of houses which stood as if they were lying down, squatting or as if stopped itself from falling at the last moment and the muddy streets that ran across each other in between these houses were behind him. Now the fresh asphalt street under bright lights lay before him with its complete submission. Along the sides of it stood the red-bricked houses, mansions embedded in trees and flowers or the apartments sitting crossed legged stating their overlord glory. (Kemal, 2018, pp.25-26).

Many projects were realized after the area was declared as an Industrial Cultural Heritage Site. Especially, the field that was designed as a central work area in the plan was changed into an archeological site and special attention was given to the industrial heritage of conversion. At first, the Adana Commerce Chamber University considered building a Faculty of Fine Arts and Architecture. After a petition started by Orhan Kemal's son Işık Öğütçü, the project of Orhan Kemal Museum and Cultural Center came into being, however it was not realized. Unfortunately, full protection was not provided in the area during these studies. And there has been a looting that damages the industrial identity of the building. During the expedition made by the Adana Relay Monuments Directorate in 2012, apart from the sales report given by SSK, many machines, lamps, toilets and even porcelain electrical switches were removed and stolen. Aslan, who made a trip to the National Mensucat factory in this period, expressed his sadness.

> I've been in the national textile old factory a few times. To look my memories there and meet the place anew. I even walked in closed places until the officers found me. My father was a weaver. He recently became the head of the master. I went to places where weaving looms encountered a ruin. I found yarns in some places and wanted to collect them as memories, then gave up. I wish I had done that. Nobody knew or understood the importance of these yarns for us workers' children. Now it is waiting in the ruins with our decaying identity and memories (Interview with Cahit Aslan, 25.10.2019).

The memories that the factory complex is calling are still alive. This structure, which was planned to meet the social and cultural needs of the worker, also met the social needs of the

[45] Since the English translation of the Murtaza started in the second chapter (page 130), all previous translations were made by the author.

citizens. It was also the livelihood of the citizens. Arslan describes this situation with the following words.

> … and the fabric they produce was called lion fabric, everyone who saw this symbol. The factory was the heart of the whole Adana, not just Döşeme. At that time, the factory had 3,000 employees. That meant 3,000 families. Each family had a grocery store that they shopped in. The things they bought were written in the book, and at the beginning of the month when their salary was given they would pay their debts and the shopkeepers would get their money.Grocery, Tailor, Cinema, Furnace… Salary of the workers and the presence of the national textiles, the tradesmen would survive, and each month they would wait for the workers (Interviev with Cahit Aslan, 10/25/2019).

It is also possible to determine from the "Cemile" that the factory revives the region and is a source of livelihood.

> Fabrika'nın "İşçi Kapısı" üzerindeki yuvarlak saat öğlenin on bir buçuğunu beş geçeyi gösteriyordu. Tam onbir buçukta dokumahane paydos olmuştu. Şimdi iplikhanenin kadın işçileri, siyah önlük, beyaz başörtülü kalabalığı halinde, yorgun çıkıyorlardı.
> Fabrikanın önü Pazaryeri gibiydi: Üzüm, kuruyemiş, portakal, çeşit çeşit tatlı, kuru köfte, simit satıcılarının haykırışları birbirine karışıyor, kuvvetli güneşin altında zevkle uçuşan besili karasinekler yiyeceklere inip kalkıyorlardı…
> Dokumacı Sadri, kooperatif bakkalına girdi. Her paydosta olduğu gibi, dükkan gene ağız ağızaydı (Kemal, 2018, p. 41).

> It was nearly noon, and the round clock above the "workers entrance" of the factory indicated that it was in fact twenty five to twelve. At half past eleven, the shift at the weaving had ended. The women of the spinnery were coming out now: a tired looking crowd of black pinafores and white headscarves.
> The front of the factory was like a market-place. The shouts of stall-keepers selling grapes, dried fruit, oranges, various sweets and snacks mingled with the general background din, and numerous well-fed flies buzzed among their chosen delicacies…
> Sadri, one of the weavers, went into the cooperative shop. As at every shift-end, the shop was packed (Kemal, 2012, pp. 47-48).

Watchman Murtaza describes the cafeteria at the factory exit as follows:

> Gözüne fabrika karşısındaki İşçi Çayhanesi ilişti. Gerçi yorulmak yılmak diye bir şey yazılı değildi onun defterinde ama, gene de hem demli çay içmek, hem de işçiler, çaycı ve garsonlarla tanışmak, velhasıl yarınki görevine bugünden başlamak için çayhaneyi teftişe karar verdi.
> Eskiden preslenmiş pamuk balyaarının istif edildiği çayhane, beton döşemeli genişçe bir salondu. Badanasız duvarlarında sıra sıra resimler…
> Çayhane işçilerle doluydu. Küçük, topluluklar halinde, ceketleri omuzlarında, gülüp söyleyen ya da saat ücretleriyle kabala denilen götürü ücretleri ve fabrikaca verlen ekmek, yemek çalışma sırasında yuttukları pamuk tozundan yakınan bir kalabalık. Bunlar öğle postası olarak işe girecek işçiler. Yarım saat sonra paydos edecek arkadaşlarından makineleri teslim alacaklar (Kemal,2018, pp.137-138).

> The tea- house, where pressed cotton bales had once stood piled, was a considerably large one with a concreate floor. Pictures hung in rows on its unpainted walls…
> The tea-house was full of workmen gathered in small groups, their coats thrown over ther shoulders, cotton dust all over them, some laughing, some chatting, some talking about the insufficiency of the wages and quality of the bread and food issued at the factory. Those were the mill hands who were due to go on the noon shift. They were scheduled to take over the machines from their fellow-workers who were to stop work in half an hour (Kemal, 2016, p. 12).

To expose cultural heritage hidden within the 68 meter-square space, the project for the biggest museum complex of Turkey and the Middle East was started. Some pieces of industrial machinery and items for display had been found inside the factory. However, it is vital that the whole area gets protected and converted into a museum complex. This stage was opened to visitors in 2017 (Figure 4.28). The still ongoing second stage covering the production structures and administrative and social areas encompasses different museums; Adana National Textile Factory, Ethnography Museum, Museum of Agriculture and Industry. This project is a place to display industrialization, agricultural history starting with the cotton plantations, and the city itself by combining the place and the soul this factory holds in the collective memory as labour and citizen. About this fractionation; architects Nimet Özgönül, Kemal Nalbant and Zilan Özcan said that; the concept of the Adana Museum Complex aims at transferring the antique period of Adana history with the archeology stage, and aime to be transferring of the industry, which is one of the most important factors of Çukurova agriculture and the transformation in the whole region, in the scene of the city's recent history (in the background) (Özgönül, Nalbant and Özcan, 2017, p.37).

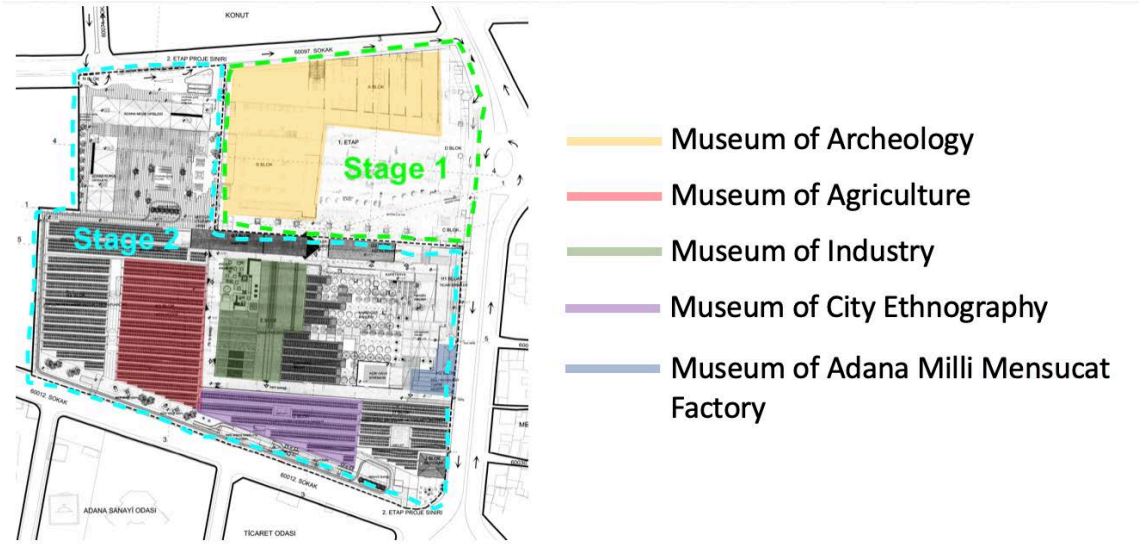


Figure 4.28: Stages and Museums Boundry of Project (Drawing by Miyar Architecture, S. Çağlayan)

Furthermore, within the program of needs, the museum complex is planned to become a cultural and social center by including workshops for kids, conference halls, open-air cinema, temporary exhibition halls, restaurants and sale units[46]. The museum complex is based on creating or reviving the memories. Ömer Çelik, Minister of Culture and Tourism at the time of the project, and EU Minister at the opening, explained the impact of the museum complex project on collective memory in his speech with these words:

> The films depicted mostly the lives of farmers and industrialists from Adana in the 70s who struggled to send their children to a college in İstanbul. We have watched together the periods in which the history of the workers, laborers, unnamed people of Adana and those without a written history were told. The land of great masters in Turkish literature, Orhan Kemal, Yaşar Kemal.These are the stories of fertile lands of Seyhan, Ceyhan and the children of those lands. In history stories of fame are listened to the most, but the workers who roll a tobacco cigarette in the factory, those who work in the fields with their sweat and hard work; the real owners of Turkey, the ones who really deserve the food they eat, their story is never written in books. They merely become parenthesis in history books. However, as you go through state life, as you look at and get to know society, you realize that to understand history, to understand life, society, you have to forget the known names, look at the unknown, the unnamed of the oppressed and deprived, living with the land, look at the story of those who are honored with the shadow of the tree. Look at the story of those who are brothers in the land, not the ones who leave the land. When I examined the museum area before the construction, there were still counters and I had a chat with the workers. I saw that we saw the sacredness of the labor of men who win today by asking 'how can we live those memories from the past again' but don't know how to win the next day, who bring food to their kids today but hesitate tomorrow absorbed into this building, these trees. This is what makes me proud the most. What is created with the support of our ministers Mahir Ünal, Nabi Avcı, is the blessing of the labor of the Adana people, the salutation for their suffering. We salute together the labour of Çukurova, their sweat with this museum, and actually the labourers of Çukurova… The children of Adana won't grow up in shopping malls. The children of Adana will grow up in these museums, streets, under these trees. We will show films for our children all summer here. A children's garden will appear here. When the children of Adana, of the workers and farmers who worked here, roam through the historical artifacts joyfully, I will be the happiest, sitting in a corner, drinking my coffee as I watch them (Adana City and Tourism Directorate, 2017).

The neighborhood of the factory was famous for its paved roads. The song "Adana'nın Yolları Taştan", which was a hit song of a whole generation, is also a trace of Döşeme Neighborhood. Aslan also talked about this song.

[46] Adana Museum Complex Master plan and sections at 1/500 scale in Appendix I

> The song originated from the Döşeme Neighborhood. The roads of this neigborhood are paved with black volcanic stones. Since the city developped but the city culture, space consciousness and city spirit did not occur, they saw these stones unnecessary and dismantled. They poured asphalt on them. There is no such place in Döşeme Neighborhood anymore. But years ago, when I walked through the workers' gate of the Milli Mensucat to commemorate my memories, I saw that the stones were standing as they were never dismantled. If they harm them because they're building a museum, they do evil, and they'll dismantle the last remnant of the spirit of Döşeme Neighborhood (Interviev with Cahit Aslan, 10/25/2019).

A stone that can be seen as a simple object can turn into a material that is looked for after years. These objects are settled in the collective memory of the citizens and pursue a sign that revives the urban memory that wants to live its soul to remember the past (Figure 4.29). This spirit of Döşeme and Adana can be revived with black volcanic stones and the latest example of this unfortunately can be seen in National Textile. For this reason, during the project works, the stones are expected to be added the museum complex by evaluating them in terms of both the spirit of the place and collective memory. Another element is the cinema. Cinema is an important cultural activity for Adana. The activity that affects the sub-self of the people actually gives priority to the formation of urban culture through collective memory. Aslan's words prove the importance of cinema.

> The premiere of the Turkish films were made in Adana... There were movie theaters in every neighborhood. Open-air cinema was also a part of the culture. There were two open air cinemas in Döşeme, the most famous one was the Esendam. Since the building was built on the roof of the two-three storey building, the name of the cinema originated from that (Interviev with Cahit Aslan, 10/25/2019).

National Textile Factory also contributes to this cultural formation. Zekiye İşisağ, who is sitting two blocks away from the National Textile Factory was born and raised in Döşeme district and whose father is a cotton gin machine operator, explains the connection of National Textile to the cinema below:

> They wouldn't let anyone outside the factory normally. My father didn't work in a factory on a regular basis. The factories around Döşeme called him when the ginning machines were broken or needed to be installed. But he was always busy. They never called him to Milli Mensucat because there was no factory as big as it was. They didn't need my father; they had their own masters. Milli Mensucat used to host its own machinery masters, while other factories hired an outside engineer. For this reason, we could only enter the factory doors when there was a cinema. They used to reflect the movies on top of the warehouses in the large courtyard in summers, and winters in a building like a hangar at the entrance. The workers used to enter the factory free of charge, but we paid money to watch movies. Although it was cheaper than anywhere else (Interviev with Zekiye İşisağ, 05/25/2019).

With this aspect, cinema works on two different collective memories. The first is urban. It is only through cinema that the city-dwellers can enter National Textile. The second one is the collective memory of the workers. Cinema is one of the important points that connects it socially to the factory. The answer to the question of who is the owner of collective identity is answered by Orhan Kemal in his novel Cemile below:

> … kız, oğlan, genç, ihtiyar, kadın, erkek işçiler… Bilhassa çocuklar… Dokuz, on yaşlarında, gözleri uyku dolu, renksiz şeylerdir ki, iş kanununa uysun diye annelerinden, teyze, hala, dayı, yahut da tamamıyla yabancı bir büyük insandan parayla satın alınmış nüfüs kağıtlarıyla işe girmişlerdi (Kemal, 2018, p.13).

> Girls, boys, men, women, young and old, walked on the wet concrete eighter barefoot or in clogs… The young kids were a particulary sorry sight… No more than nine or ten, looking in need of sleep, all drawn, weakened little things, staying in work by using their mother's, autn's, or uncle's ID, or perhaps one bought from a complete stranger, so as they wouldn't fall foul of employement laws (Kemal, 2012, p. 16).

In addition to this workers, foreign engineers and graduates from university also worked in the factory (Figure 4.30).

> Ağa tam dokumahane kapısında gelmişti ki, İtalyan mühendis Orlando, fabrikanın "Memur Kapısında" göründü. Beyaz kolonyal şapkası, piposu, kurt azmanı iri köpeği, budaklı bastonu, kısa pantalonu ve sarı sarı tüylü kıpkırmızı bacaklarıyla…
> Ağanın yüzü nefretle buruştu. Sövdü, yere tükürdü, içeri girdi (Kemal, 2018, p.20).

> Just as the boss reached the door to the weaving, yhe Italian engineer Orlando appeared at the employees2 entrance to the factory. He was wearing a white colonial hat, and shorts that revealed his red legs covered in bleached hair…
> The boss's face soured in disgust. He swore, spat on the ground, and went it (Kemal, 2012, pp. 23-24).

In the National Textile Factory, there were differences between the employees according to their level of education. We can read this dispute from the dialogue between the factory partners Kadir Ağa and Numan from İzmir, the master of weaving, in the book of "Cemile" below: (Figure 4.31).

> "Numan Bey, Numan Bey… Ne Avrupa'sını kor, ne Emelike'nini. Sıfatını Görmüyon mu? Gavırdan Farkı var mı? Yazının kabıklısını tebelleş etti başımıza…Ayda bin lira para, pirim, ikramiye, vırt zırt…Sana bi şey diyeyim mi? Amma aramızda kalacak."
> Gözleri parlayan usta:
> "yanımda adam boğazla istersen ağa, ben den sır çıkmaz!"
> "…Ben bu Numan dümbüğünü de bi biçimine getirip, yallah…"
> "En sağlam o aslında… Nedir öyle… Muhasebeyi mektepli memurdan doldurdu. Eskiden iki üç katip… İş gene bu işti, hesap kitap gene bu hesap kitaptı…"

> “Tabi canım… Bir sürü it doldurdu palikenin içine..” (Kemal, 2018, p. 25).

> “It’s always Mr Numan this, Mr Numan that. In Europe this, in America that… just look him… no better than an infidel himself. He’s taken some educated idiot, and handed the place over to him. A thousand a month in salary, then there’s the bonuses, premiums, and what have you… let me tell you something, but you’ve got to keep this between us, right?”
> The supervisor’s eyes lit up.
> “you could throttle him in front of me, boss. I wouldn’t breathe a word.”
> “ look, I’m going to sort out that idiot Numan, and that way everything will work out.”
> “well, that’s the best way of doing it… I mean, look at it… we now have this huge accounts department, full of people with… ın the old days, we’d have a couple of clerks come and go, and everything would get done just fine.”
> “exactly. The factory is now full of parasites.” (Kemal, 2012, p. 29).

Associate Professor Dr. Aslan presents an object of the factory in one of his courses in the Sociology Department of Çukurova University.

> It's an alarm clock. I use this alarm clock to explain the concept of organization. Concepts such as like organization, organizing; structure and function, system are important to us and I like to start the lesson with this clock. This watch has a special feature. This watch is given to my father together with a child birth benefit by the Milli Mensucat. It is given to every employee. In every home in the Milli Mensucat is this watch. Clocks in all houses ring at the same time. These indicate three shifts. When the clock is set in the morning, my father is going or coming back. This is also Milli Mensucat. It's an evidence of life there. It is proof that we are a member of a community (Interviev with Cahit Aslan, 10/25/2019).

This community life is clear in the housing quarter. There was a difference between the workers and the chief-engineer children who lived in the same area, albeit in different buildings. Aslan clarifies such difference below:

> There was a terrible gap between the workers and the managers and the chiefs of the factory. They wouldn't want their children to play with us. We used the same football field inside the factory. When we got there, the managers and the chefs called their children to their homes. The houses they were staying at seemed very different to us. We heard there were walk-in closets in the houses. We wondered what it was like. We never saw them. And at every holiday we would go to their houses because they would give nice candies, but they would give through the door. We always wondered if we could see a walk-in closet from the door. In factory social life, we could clearly see the class distinction (Interviev with Cahit Aslan, 10/25/2019).

Figure 4.29: The road of Döşeme (1920s, A. N. İşisağ archive)

Figure 4.30: Workers of National Textile (1930s and 1950s, Ö. Ünlü Archive and ABTÜ)

Figure 4.31: Partners of National Textile (1930s, Ö. Ünlü Archive)

In return, the children of the people who lived in Döşeme Neighborhoods were able to establish relationships as explained by Zekiye İşisağ as follows:

> Almost all of the children of the Döşeme Neighborhood studied at the Milli Mensucat Primary School. There is a relationship from here. The managers had lodging in the neighborhood. The workers had lodging in the factory border. One of the biggest customers of the old station, the Mensucat Factory has been allocated more than half of the Döşeme Neighborhood. They worked there and earned their bread there. The house of one of the partners of the factory was in Döşeme Nighborhood, the house had six white masonry stones in the form of T, and the top was wood. You could go upstairs by carved wooden stairs. He had an outbuilding. We were friends with their son. We waitited for him too invite us to his home, because there were no house like theirs in the neighborhood. Everybody in the neighborhood was friends (Interviev with Zekiye İşisağ, 05/25/2019) (Figure 4.32).

The children of the neighborhood had a different kind of relationship between the National Textile children who lived in the lodgement and the children whose parents did not work in the National Textile.

> The neighborhood kids envied us. We had regular income. We had a ball pitch. We had an orange garden with 5 thousand trees. I've never had a cold and flu in my life because we would play in this orange garden and eat oranges. We had each other and it was enough. Milli Mensucat Lodging has created a cubculture

for those who lived there, has formed a grouping and belonging within itself. We still feel the same when we meet now. It's like nothing's changed. This feeling was not only common among the children of the lodging, but also among the adults. Four years ago, my mother passed away and our neighbors relatives came to her funeral. Then someone else came and we were very glad. As a result of this, people asked who these people were. We told them they were our neihgbors from Milli Mensucat. They heard about the news and came here for the funeral even though it's been 40 years. People were really surprised and asked us how did we maintained this kind of relationship. They they tis only happens in the countryside, between ancestors and grandfathers who would know each other for a long time. However, although the Milli Mensucat was located in the city, it had a sense of belonging that is special to countryside. We've never had a bad inciden, there whas never been any attack on chilldren or women. Milli Mensucat provided itself with social control (Interviev with Cahit Aslan, 10/25/2019).

Figure 4.32: Probable House in Döşeme which belongs to one of the Partners of the Factory (2017, H. Tunçsoy and G.Baykal Archive)

In the adaptive reuse project as museum complex, multiple intervention methods had to be used due to the difficulties of the area. Consolidation was carried out in warehouses in the first stage and in the block with the workshops for the maintenance of the factory, dining hall, product warehouses in the second stage. The reinforcement was applied to the warehouses in stage 1 and energy structures, yarn workshops, factory maintenance workshops and weaving workshops in stage 2. In the infirmary structure in stage 1, comprehensive repair was applied to the energy buildings, the dye house, the factory repair shops, therefectory and to the weaving workshops in stage 2.

Reintegration and renovation methods were used for the administrative blocks in stage 2. Applications for rebuilding were followed by different methods. The first method involved demolishing old buildings and replacing new building groups. This included factory lodgings and single pavilions, fuel depots and yarn weaving which was cancelled while the factory was operating. In the first stage, the visitor entrance structure was built in place of the formerly known structure. “The factory was known as a place where thousands of mothers gave birth, where thousands of people fused together” (Kemal, 2018, p. 89). As well as class and ethnic diversity, the diversity of buildings in industrial heritage is high. Different places come together and become a whole. The protected buildings constitute the identity of the industrial heritage with different architectural and functional features.

It can be seen that the industrial heritage structures present in most of the settlement were protected. In the report submitted by Miyar Architecture to Adana Directorate of Surveying Monuments, it is stated that this rate is 80%[47]. In the transformation of these structures as adaptive reuse the structural elements that were planned to protected, were protected, while interior elements that have to be removed or added due to new spatial requirements were planned. In addition to the proprietary structures used as adaptive reuse, the new structures were designed with the use of contemporary materials and technologies, making it possible to make the buildings as transparent as possible without avoiding the industrial heritage fabric. These buildings are examined while keeping in mind their ability to work as an interface between the past and the future. Language unity was of importance in new structures. Small structures that were considered insufficient and disturbed the flow within the complex as well as some seriously damaged structures had to be removed. The first of these is a small building next to the fire tower covered by stage 1 which was thought to have no specific purpose. In the second stage, demolishing the factory lodgings, which had serious damage and loss of property after the fire in 2013, is considered. Once looked from landscape, the health conditions of the trees were examined by taking the relief of the existing trees. It was decided that healthy eucalyptus trees, one of the most important trees of the region, were not to be touched. Protecting the productional and urban furniture, like the Dekovil line, which adds integrity to spaces is also important (Figure 4.33).

[47] Demolished structures in Appendix K and new structures in Appendix J.

The green areas which were planned have been postponed and not completed due to the cost of the project exceeding the calculated cost, the requirements for the green building certificate. Especially the continuity between courtyards has been an important element for environmental regulation. Thus, it was the aim to maintain the continuity of the public with the museum complex, to increase public interest in the industrial heritage, to make the museum complex a social meeting place and to create an open space for events.

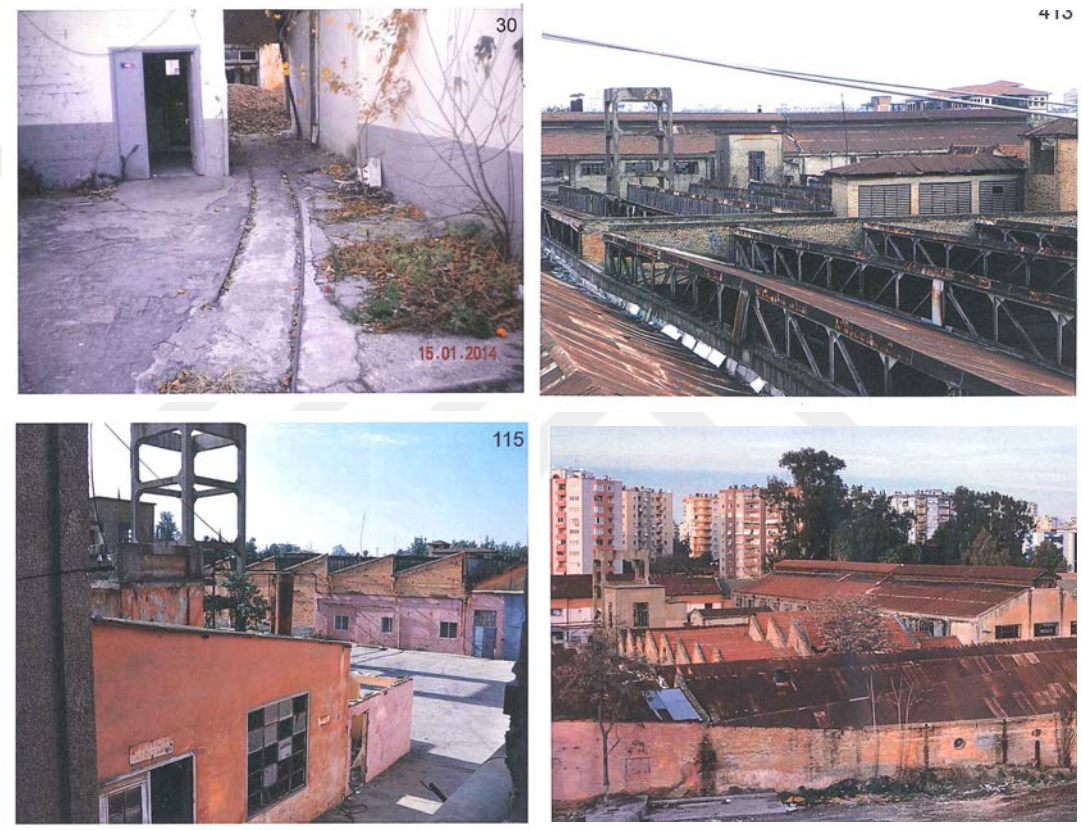


Figure 4.33: The Industrial Landscape of Old Factory (2014, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

4.3.1. Stage 1: Archeology Museum

The first stage, which was designed by Nimet Özgönül, Kemal Nalbant, Zilan Özcan and Miyar Architecture team, in 2013 and started to be built in 2014, was opened to visitors in May 2017. In order to understand the restoration and adaptive reuse studies in the area called the warehouse and to look at it in the light of sense of place and collective memory, it is necessary to first examine the structural and architectural

conditions of 2013[48]. The structures of this stage, L-shaped warehouses, fire tower, fire pond, infirmary and woodshop were built between 1937-1957. Since 1957, various changes and additions had taken form before the adaptive reuse project started (Figure 4.34).

The warehouses which are designed in accordance with the existing parcel boundary are in U shaped. The structures of the second stage and a large courtyard with a two-storey brick wall on the east side were identified. It is possible to oversee the entire factory from this courtyard. Surrounded by eucalyptus trees, the courtyard is also an open area with a fire observation tower and a fire pool. There is a fire pool under the courtyard (Figure 4.35) The double-winged sliding iron doors were used to connect the warehouses to each other and to the courtyard and production areas. Presumably, to prevent theft, some of them were interlocked with bricks. Due to the height of the ceiling, horizontally oblong-shaped and concrete-beamed window cavities, which were long thin, were closed up with bricks. There are also roof openings (Figure 4.36) There are 16 buildings in total. The structure of the warehouses with brick walls and triangular pediments are provided by wooden posts on 40x40, and by 160 cm reinforced concrete beams with different spacing (Figure 4.37). Different numbers of wooden buttresses and wooden scissor roofs are connected to the walls .In the plans of Ali Zorlu, the elongated building group located to the south of the courtyard is referred to as a woodshop and spare material warehouse. This structure has undergone a lot of renovations because of the combination of masonry and reinforced concrete structures. It is also supported by metal beams. Some parts of the room have no roof and is mostly covered with broken wood. There are serious deformations on the walls of the buildings of the first stage. The walls are inclined from the vertical to the horizontal. There are serious deflections in wooden roof constructions. Wood and brick materials are about to lose their carrier properties. The structure is not healthy. However, there is a considerable degree of clothing to the structural elements as well. The colors and textures are damaged. There is corrosion in metal products due to humidity and heat, decay in wooden products and dissolutions on bricks. This building not on the protection adjustment of Adana Cultural Heritage Protection Board. Because of that it was destroyed (Figure 4.38). The other two buildings belonging to

[48] Although it is no longer possible to observe the physical condition of the stages before adaptive reuse, the field has been dominated by the Miyar architecture reports obtained from Adana Relay Monuments Directorate.

stage 1 are the infirmary facing north and the factory store that we have seen in the drawing of the architect Ali Zorlu.

The infirmary section was conserved and designed as a social activity area for children with new additional structures. With this method, the courtyard, which is a public place, was supported. The small toilets between the warehouses and the small buildings built for unknown reasons and unknown purpose that disrupt the continuity were removed. The fire observation tower, fire pool and healthy eucalyptus trees in the courtyard are preserved (Figure 4.39). The observation tower was converted into a tea stove serving the courtyard by adding a small kitchen. At the same time, special care was given not to damage the feeling of belonging to the neighborhood by preserving the famous basalt stone parquet flooring of Döşeme Neighborhood (Figure 4.40). The warehouses were adaptive reuse to the archeology museum section by providing various improvements and interior continuity without disturbing the existing architectural structural integrity thus, the collective memory of the region and the city was preserved, the northern front was improved, but its image in the collective urban memory was not damaged. There is a small citrus orchard detail at the entrance of the wet volume which open from the point where the L-shaped warehouses are connected to each other. The purpose of this small detail is thought to refer to citrus groves in the past between National Textile factory and the Özgür Mosque. Small changes were made in order to adjust the warehouses in the west direction towards the old mansions to the mosaic exhibition space. Furthermore, the walls were removed from the carrier element due to the structural insufficiency existing in the entire storage area. The superstructure was formed with new steel shears and the load was transferred to independent foundations by steel struts. Wooden roof structures have been tried to be protected as much as possible. The shield walls in the roof combination are strengthened and protected. Reinforcement is not only made with steel structures but also with concrete and brick materials. New bricks were built instead of decayed bricks. They solved the existing demolished wall problem in the whole area by capping method. After the wooden posts were repaired, the reinforced concrete was reinforced with steel connections. especially in the buildings with a lot of graffiti painting on the surface facing the city, necessary cleaning was done, but new ones were observed by the young people. The domed openings, especially the early product of the buildings, were preserved and the closed ones were opened. After the closure of these, the openings made in the late period were closed where necessary. The existing flooring

of the factory was removed as a slab and instead of the basalt stone with Potinoto. A new building was designed on the east side instead of the existing factory store. This building welcomes visitors with visitor entrance hall, foyer, consultation and museum shop. The building, which is designed as two storeys high, does not damage the industrial heritage while with the plurality of glass surfaces used to create transparency with the facade cladding made of 4 towers inspired by the towers of the Seyhan dam and the brick facade of the industrial heritage. It has softened the complexity of the facades while providing the spatial need with the glass structure connecting the warehouse structures where the sarcophagi are located (Figure 4.41).

Figure 4.34: All Project Area of Stage 1 (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.35: Fire Observation Tower and Fire Pool (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.36: Roof Openings of Warehouses (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.37: Concreate Beams and Wooden Posts (2013, Adana Directorate of Surveying Monuments Archive by Miyar Architecture)

Figure 4.38: Exterior and Interior of Woodshop (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.39: Small Toilet and Infarmary (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.40: Basalt stone parquet flooring
(2013 and 2019, Adana Directorate of Surveying Monuments archive by Miyar Architecture and Çağlayan, S.)

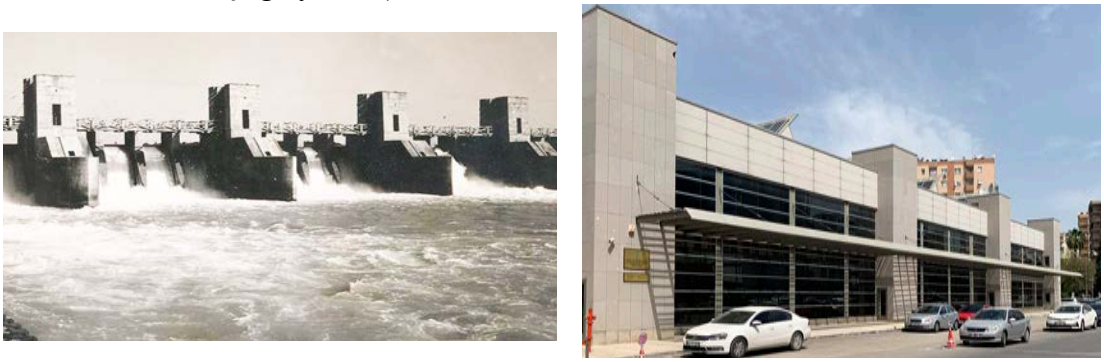


Figure 4.41: Seyhan Dam (1960, ABTÜ) and Adana Museum Complex Entrence Building Which Influenced that (2019, Çağlayan, S.)

Landscape elements have an important place in this stage. The courtyard, which is equipped with the green of the national textile factory, is the only breathing space for the workers during work hours and is also important for the adaptive reuse project as

a museum. For this reason, the tree-lined courtyard was transformed into an area offered to the public by living decks covered with old stones of National Textile and new stones. The use of this area without deterioration further emphasizes the importance of collective memory. This area, which is the product of both the urban collective memory and the collective memory of the worker, is located in the collective memory of its visitors with its industrial landscape perspectives. The characteristics of this green and defined courtyard have been preserved and the has been designed in a way that does not affect the sense of place with the suitability, aesthetics, sustainability and plant design. The use of local plant species was given special importance. The historical and cultural values surrounding the courtyard were taken into prominence (Figure 4.42).

Pallasma in his book "Eyes of the Skin" has produced many arguments about modern buildings. One of them is to aim for perfection. According to Pallasma, structures are not allowed to move in time dimension and aging, cracking or pollution is also not accepted. Traces of time are seen as a "flaw" (Pallasma, 2005, p.40). Adana Museum Complex is a special structure because it has all these "defects". The architects have not tried to correct any defects except structural problems in the building. Each scratch carries a moment within itself. While browsing through the of Adana Archeology Museum you may encounter 160 cm long concrete beams in the most unexpected places (Figure 4.43). And when you're looking at a stone artifact, you can see the old Fire Box 8 on the back, As you walk through the collections set up, you may notice the light beam entering the building through a window opening that should not be on a wall that should never be there in the first place (Figure 4.44). While all of these facilities are surprising for an outside visitor, they are memories for a former employee of the National Textile Factory. The purpose of the structure is not only to present the collection, but also to present itself and the memories.

The Adana Museum of Archeology was converted into a museum in a conservative approach, without altering its existing architectural elements. From doors, rain gutters to downpipes and various panels, everything was cleaned and installed back for use. (Figure 4.45) The brick walls, ceiling trusses, the supporting pillars were cleaned and kept where they were. As the carrying forces of these supporting elements had declined, the walls were supported with steel constructions and the ceiling trusses were supported with steel trusses. (Figure 4.46) The construction elements which bear no

supportive function were conserved with care to sustain the quintessence of the factory. During the place making project, it was observed that the ceiling openings belonging to the factory were left unchanged and light cones were used to carry light into the points lacking it. (Figure 4.47). The designers are aware of the importance of its architectural elements. Textures and colors of the newly added materials were selected in order not to disrupt or shadow the factory's architectural elements and industrial colors were used to create a sense of uniformity (Figure 4.48) The structural elements were not hidden. From the factory's 113-year-old bricks to its doors, all elements can be felt by touching. A small mezzanine was constructed to reach the ceiling trusses which were unreachable due to the ceiling height. This platform allowed a new viewing perspective of the area as well as a display of the ceiling system in detail. It became an element within the museum through the adaptive re-use project and was presented to the visitors completely bare (Figure 4.49).

The front area of the tombs overlooking the courtyard was lined with glass. With this minor change, the whole factory area became visible. Following that area, the platform raising towards the Mosaic exhibition prompts curiosity for other areas by displaying a perspective of the industrial area (Figure 4.50). The sense of place in the courtyard of the Museum of Archeology also received special attention. The area, located under the existing trees, which serves as a resting place takes you back in time to the factory's courtyard with its small fire cottage and its way down to the pool (Figure 4.51). When you move out of the factory perspective and into the city perspective, you face the image established in urban memory. The National Textile endures as if it has never changed and has been working still (Figure 4.52).

Not only the design of the space, but also the colletion should bear traces from the spirit of the place. The function and collection of the museum should be shaped according to the industrial heritage. Archeology museum collection has an expanded collection remained from Prehistoric period, Bronze Age, Hittite, Iron Age, Urartian, Archaic period, Classical period, the Hellenistic period, Roman period, Byzantine period. In addition to this chronological exhibition setup, the collection was supported by the mosaic section, the Stone works hall and the Adana Historical Production Band section. In the Adana production line, interactive presentations and exhibitions are held for the production of textiles, glass and metal products (Figure 4.53). This topic should be further discussed in the second stage of the museum complex. However in this

structure, it is important that the entire collection is brought from Adana provinces and districts.

Figure 4.42: Landscaping Arrangements in Adana Museum Complex (2019, Çağlayan, S.)

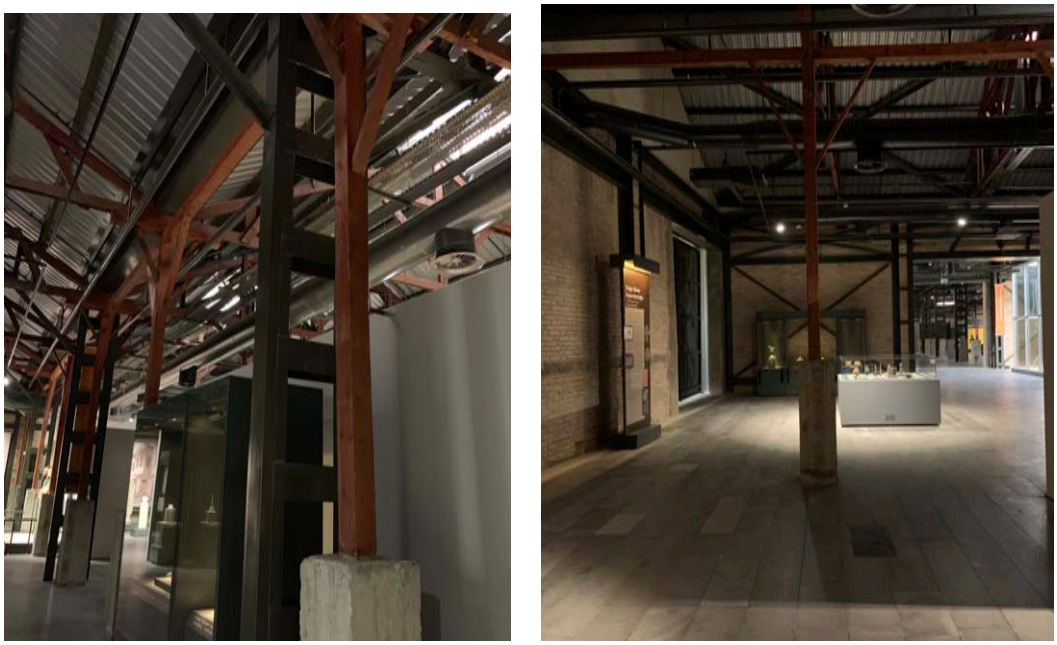


Figure 4.43: Concreate Beams and Wooden Postsl Adana Museum Complex (2019, Çağlayan, S.)

Figure 4.44: The Old Window and Door Opening in Adana Museum Complex (2019, Çağlayan, S.)

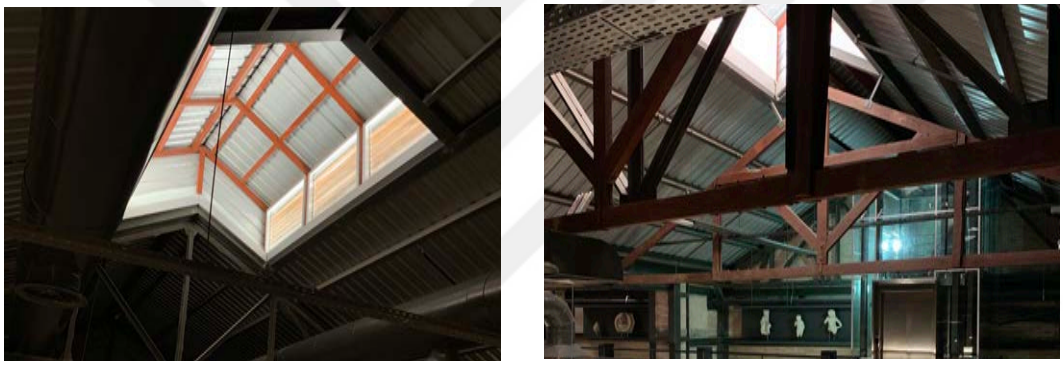


Figure 4.45: The Old Roof Openings in Adana Museum Complex (2019, Çağlayan, S.)

Figure 4.46: The Old Brick Wall With Steel Supporters Outside and Inside of Adana Museum Complex (2019, Çağlayan, S.)

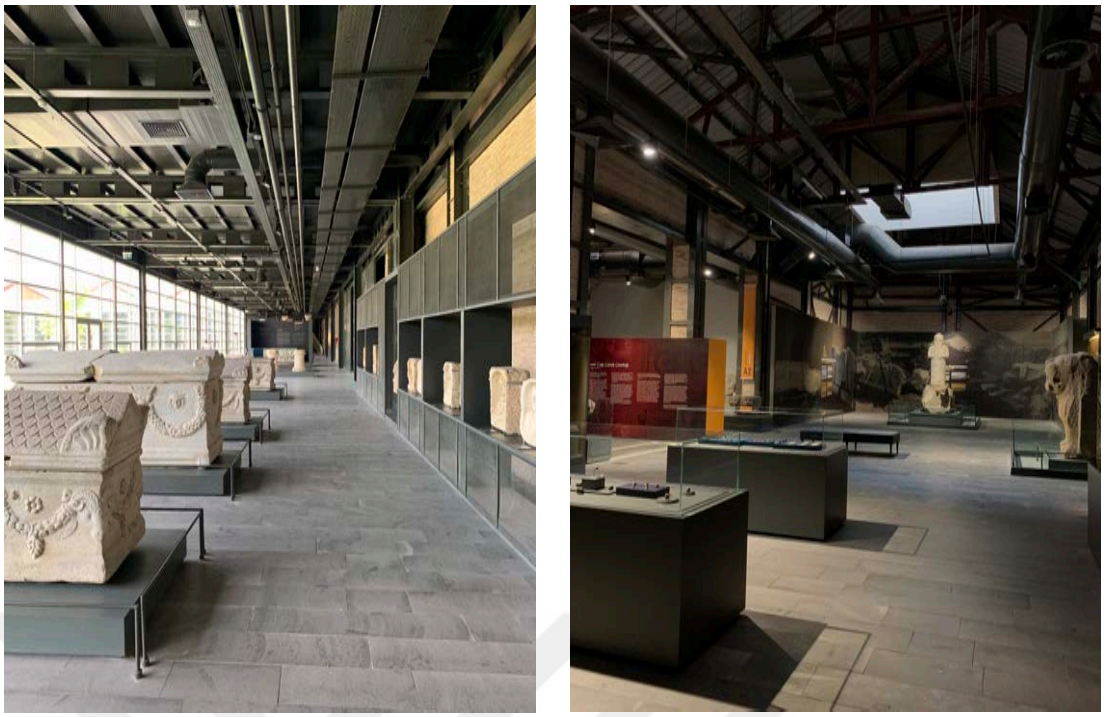


Figure 4.47: The Harmony of Old and New Materials in Adana Museum Complex (2019, Çağlayan, S.)

Figure 4.48: Roof Light and Light Cones of Adana Museum Complex (2019, Çağlayan, S.)

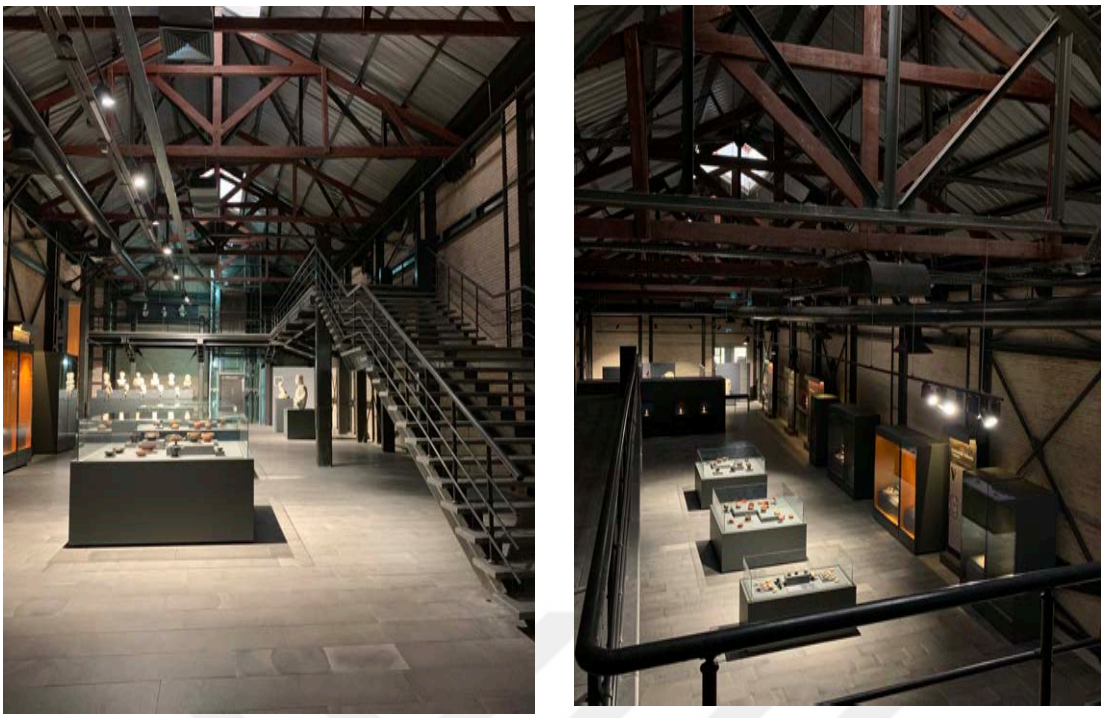


Figure 4.49: The Platform Perspectives in Adana Museum Complex (2019, Çağlayan, S.)

Figure 4.50 : The Perspective of Adana Museum Complex (2019, Çağlayan, S.)

Figure 4.51: The Old Fire Tower and Fire Pool in Adana Museum Complex (2019, Çağlayan, S.)

Figure 4.52: Collective Memory Studies Exterior of Adana Museum Complex (2019, Çağlayan, S.)

Figure 4.53: Archeologie Museum Collection and Exibiton Project of Adana Museum Complex (2019, Çağlayan, S. and TEATI Architecture)

4.3.2. Stage 2: City Ethnography, National Textile Factory, Agriculture and Industrial Museum

Construction works of the second stage, which was carried out in 2013 are still going on. The project is planned to be completed in 2019. It has only reached half of the project due to various problems, especially the new finds during the continuous façade and groundworks caused revisions. During the construction an unfortunate accident caused one worker to lose his live. The existing interior wall was collapsed due to long-term rain (İHA, 2019). The entire collection, including the mosaics exhibited in the archaeological museum in Stage 1, consisting of the previous museum and its

inventory, so that the architectural needs for the collection could be solved in the first architectural project. However, since the collections of the Industrial, Agricultural and Urban Ethnographic Museums in Stage 2 are still being collected, it is necessary to carry out a continuous revision of the architectural project (Figure 4.54).

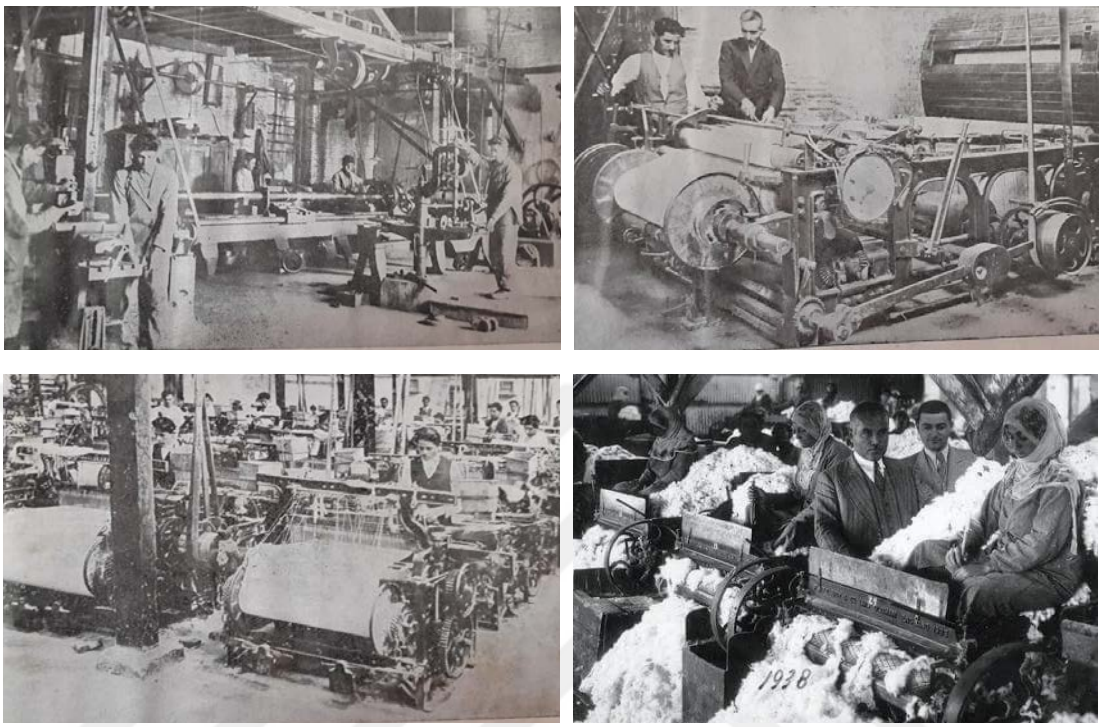


Figure 4.54: Different Working areas of National Textile Factory including Stage 2 (1930s, Ö. Ünlü and Y. Görgün Archive)

Considering the flow chart of the Adana Museum Complex project, it is appropriate to start from the second stage building, where the old factory holds the warehouse and factory technical maintenance workshops. These structures, which have an important place in the national fabric factory, consist of workshops where the general technical and physical maintenance of the factory is carried out. This group, which consists of two long thin structures, has existed since the earliest periods of the factory. This proves that they are one of the finest examples of fine blend brick. Structures that have been subjected to functional and spatial changes for many years have been connected with toilets (Figure 4.55) Orhan Kemal made some depictions on this area in Murtaza. “Yan yana beş helanın kapıları, erkeklerinkinde olduğunca, içeride uyunup dalga geçilmesin, pamukla silinirse görülsün diye, yarı bellerinden kesilmişti” (Kemal, 2018, p.246) “ There were fivein a row with the doors sawed off halfway down from the top, as was the case with the men’s lavatories, to prevent those inside from going to sleep,

idling, or using cotton wool" (Kemal, 2016, p.99). Öğütçü tells the story of his old trip to the industrial area before the start of the museum complex project through toilets.

> When I attended the Spring Festival of Çukurova University, I visited Milli Mensucat factory which my father mentioned a lot. I saw everything my father wrote about the factory, like watching a documentary. Rails for transporting coal, cocoon shells. I asked the caretaker, "My father writes in his books that the male toilet doors of this factory were half-cut, is there such a thing?" He said "You've passed it, the doors of the men's toilets in that section are half-cut." (Öğütçü, 2005).

Before the Museum complex project, it was found that the structure extending to the west was very worn out. It was found that it lost its original spatial values. In terms of location and size features this space is projected as a transition interface space in Museum complex. It is planned to serve as a time tunnel between the first and the second stages. According to that, the outer façade of the place will be preserved like a shell and will be presented to the visitor. In addition to the wooden roof structure and brick walls, the existing concrete slabs and columns belonging to the late period will be removed. (Figure 4.56) The walls will be reinforced with steel construction and the need for reinforced concrete columns will be eliminated. The restaurant in this building which can be described as the socialization area of the workers, was located in these blocks. In Murtaza, this restaurant is described as follows;

> Çocuk aşağıdakı su deposunun beton ayakları arasından küçük kahveye koştu. Koştu ya, birden Murtaza köşeden çıkıvermişti. Çevik bir davranışla, tam zamanında yol değiştirerek, işçi lokantasının bulunduğu yöne dümen kırdı. Az sonra da lokantadan içeri girip Murtaza'nın gitmesini bekledi.
>
> İşçi lokantası, ensiz, uzun bir salondu. Örtüsüz tahta masalar kiriçindeydi. Yerlere saçılan talaşlara portakal kabukları, sigara izmaritleri, kağıt parçaları karışmıştı. Badanalı duvarlarda ise tifüs, verem ve daha başka hastalıkların başı olan pislikten korunma öğütleri veren renk renk afişler asılıydı.
>
> Lokanta gene yükünü almıştı. Patates soymakta olan koca göbekli, hoş sohbet aşçının çevresinde bir kaç dokumacıyla, iplikhanenin biri zayıf, öteki şişman iki ustası, tatlı tatlı yarenlik ediyor, arada gevrek gevrek gülüyordu (Kemal, 2018, p.210).
>
> The restaurant above the foundry was a long, narrow room with bare wooden tables which looked filthy. The floor was littered with sawdust, orange peel, cigarette stubs, and slips of paper. Multi-coloured posters hung on the white-washed walls with all sorts of warnings against filth, the main cause of such diseases as typhus or tuberculosis.
>
> The restaurant was full as usual. The pot-bellied kind cook, who was a good talker, was busy peeling potatoes, with some weavers and the two master-

> spinners -one fat and the other thin- of the spinning-mill circling around him.they were confabulating and occasionally laughing crisply. (Kemal, 2016, p. 69)

In two buildings, the plaster and brick walls will be repaired and strengthened. Wood shears will be put back into place in the roof covering reinforced with steel shears just like in the warehouses section. The roof covering with Marseille will be conserved.

This building, which will be connected to the entrance of the city's Ethnography museum with steel and glass bridge, will provide access to the second stage. It will create a time tunnel, not only in the structural sense, between the collections from the ancient times to 18th century onwards. The glass offices attached to the top of the building are designed for the chief officials of the museum complex in order to provide dominance in two stages. (Figure 4.57) The second structure extending to the west preserved itself better than the eastward one. The structure, whose qualities will be preserved by strengthening, has been transformed into a training workshop venue by being fed by the connection it has established with the square and cinema halls. In insufficient situations, the decision was made to demolish the wet digestions which were covered with a porch. The Archeology Museum courtyard can be easily transferred to the second stage of the museum complex. The collection inventory of the time tunnel was chosen for the transition between two spaces and two periods. Tunnel started with regional models of Çukurova; it is connected to the courtyard of the Museums with installations of Çukurova and panoramic diorama (Figure 4.58).

Figure 4.55: The Old Factory's Wet Volums (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.56: Structures Elements (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.57: Inside and Exterior of the Old Building (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.58: Inside and Outside of the Museum Complex Office Building (2019, Çağlayan, S. and 2016, M. Şekercioğlu Archive)

After the construction of the new functions, which is the time tunnel and the museum complex education units, the structure named as Energy center and paint shop. It is thought to be as large as the weaving and spinning workshop structures according to the first investigations. The reason for this is that the second structure is located in the east direction adjacent to the building. However, the structures are completely different from each other in terms of period and identity, so they are divided into two. The energy center and paint shop structure are the structure towards the west. This structure which has existed since the first periods of the factory, has a unique value in the industrial heritage with its steel scissor roof structure, marseille cream coated production hall (Figure 4.59). This structure, which is both functional and technically

important, is the heart of the factory. Aslan conveyed the value of this structure as follows;

> There's an engine room in Milli Mensucat. They have done the restoration by adding a new texture in the museum. This is not Milli Mensucat. I hope they do not change the boiler room. I hope they clean the place and collect and maintain the engine room as it was originally. The boiler room is the heart of the factory. Without it, nothing can happen (Interviev with Cahit Aslan, 10/25/2019).

On the other hand, Orhan Kemal describe the boiler machine in Murtaza likens pulse;

> İki kardeş bakıştılar. Yürekleri çarpmaya başlamıştı. Bir duvar ötede ana makine, fabrikanın ıslak makine fısıltısı yüklü gecesi içinde nabız gibi atıyordu (Kemal, 2018, pp.248).
>
> Two sisters looked at each other. Their hearts had begun to pound. The main machine next door beat like a heart within the factory's wet machine whispers (Kemal, 2018, pp.248).

The entire power center, with its boiler rooms to power plants and mechanical repair shops, are all located here. In addition to the energy production machines, the machines with large dimensions required for yarn and weaving are also in this structure. Therefore, the ceiling height is higher than the remaining structures of the factory (Figure 4.60). It is understood that the chimney found in Sururi Taylan's oil painting is connected to this structure. The factory chimney, which was not in place, was an important collective memory element. The smokestack of the factory, which operates 24 hours a day, has contributed to the formation of the collective memory of both the urban and the worker. Orhan Kemal describe the chimney of factory in Murtaza ;

> Gecenin içinde fabrikanın iniltili sesi geliyordu…
> Son köşeyi dönünce ışıklar içinde fabrika göründü. Karanlık göğe uzanan kalın bacasından savrulan dumanları acı poyraz parçalayıp dağıtıyordu (Kemal, 2018, p.98).
>
> Through the night, the moaning sounds of the factory were heard… After the last turn, the factory appeared within bright lights. The thick smoke from the chimney that stretched into the dark sky was dispersed by the painful northeaster" (Kemal, 2018, p.98).

The collection of the Industrial Museum are any kind of industrial objects in Adana, Adana industrial school such as Adana Factory and industry certificates, textile machinery and tools and similar objects. At the same time, clothing culture exhibition in Adana between 1920-1990 and boiler rooms, paint shops, illuminated tables and laboratories of National Textile factory will be exhibited in-situ (Figure 4.61).

At the same time, large technical structures such as transformers and water towers are associated with this structure. Therefore, the building feeds the project area not only in terms of architecture but also in terms of industrial landscape. The periodic and structural features of the building, which consists of an energy center and a paint shop, will be preserved. The installation and mechanical parts in-situ will be protected. Some of the machines that will be repaired in their places, which will be brought together with the visitors in the industrial museum, are as follows; boilers, pumps, water tanks and lathes (Figure 4.62). This building, which will be converted into an industrial museum with its annexes, will be divided according to the needs of the museum operator. The new transformer structure in the area will be supported by new equipment with the same features left as they are (Figure 4.63). The old transformer structure will be strengthened and will be used as a café. The old water tank will be rebuilt as a glass water tank due to its symbolic role in collective memory and will be used as a viewing terrace. This viewing terrace will be reached by an elevator made of completely new glass and steel material. The mini garden behind the energy center is known to be found in the weighbridge as well as all technical equipment. In Cemile Orhan Kemal shows the relationship of mini garden and factory as;

> Fabrikanın kurşuni boyalı demir kapısı önününden üçe ayrılarak her viri başka mahalleye giden yollar öküz, camız arabaları, İnegöl çift atlıları, boy boy, renk renk kamyonlar ve yüklü deve dizileriyle doluydu. Geçit vermyecek şekilde tıkalı üç yol, fabrika kapısında birleşip kalın bir kol halinde içeri giriyor, "Malzeme Yedek Ambarı"nı sağına, demirhaneyi soluna alığ, tohumla pamukların tohumdan ayrılma işinin görüldüğü "Çırçır Dairesi"nin de önünden geçerek, fabrikanın arka mağazalarında yan yana üç kantarın oraya uzanıyordu. Üç kantarda üç katip, fabrikaca satin alınan tohumlu pamukları tartıp teslim almaktaydılar (Kemal, 2018, p. 6).
>
> The three roads branching out in front of the lead-grey painted iron factory gates went off into different neighbourhoods. They were packed with buffalo, ox and two-horse carts, a variety of trucks, and strings of laden camels. The three now gridlocked roads joined into one broad artery entering the factory. This in turn branched in to the "Spares and equipment" depot on the right, the ironworks on the left, passed the seed and fibre separation plant for the cotton, and stretched on towards the three weigh stations behind the main cluster of the factory buildings.
>
> The three clerks at the there weighing stations were weighing and singing in the cotton that had been purchased by the factory. (Kemal, 2012, p. 7)

As in the whole project, after the plaster blasting is done here, the structure will be strengthened with steel constructions. Marseille creamy coating changed with the aim of building a green energy building in the first stage will not be changed for the buildings of the second stage. The roof will be joined with marseille tiles when it is cleaned and technical competence is formed. The area located in the northwest of the industrial museum, where individual spaces such as water tank transformers that are independent from the factory oil, will be evaluated together with the open space arrangement.

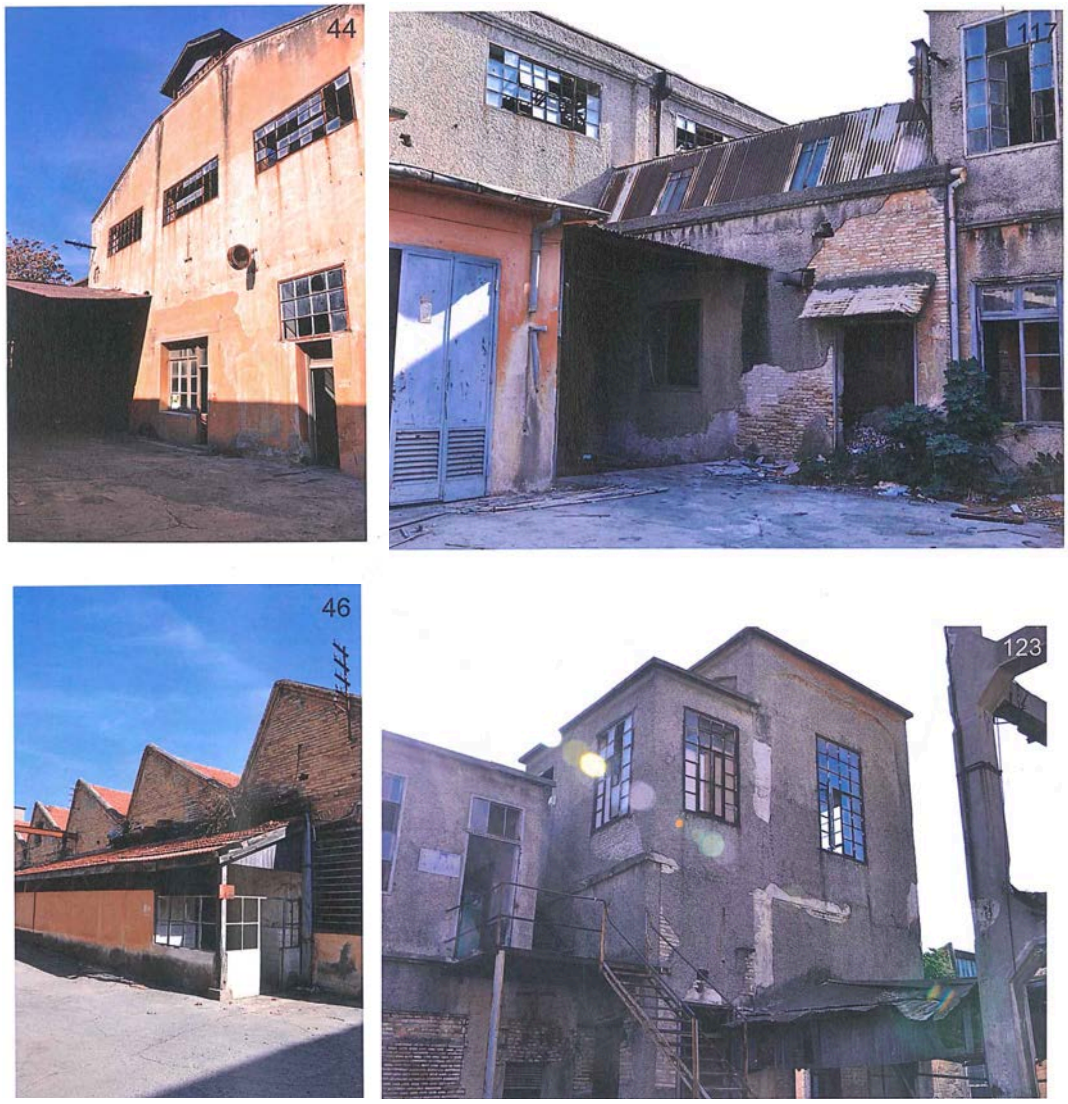


Figure 4.59: Exterior of Old Factorys Energy Center and Paint Shop Building (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4.60: Interior of Old Factorys Energy Center and Painth Shop Building (2013 and 2016, Adana Directorate of Surveying Monuments Archive by Miyar Architecture and K. Celayir Archive)

Figure 4.61: In-stiu objects of Industry Museum (2012 and 2019, Adana Directorate of Surveying Monuments Petition and Çağlayan S.)

Figure 4.62: Industry Museum Collection (Adana Directorate of Surveying Monuments Archive)

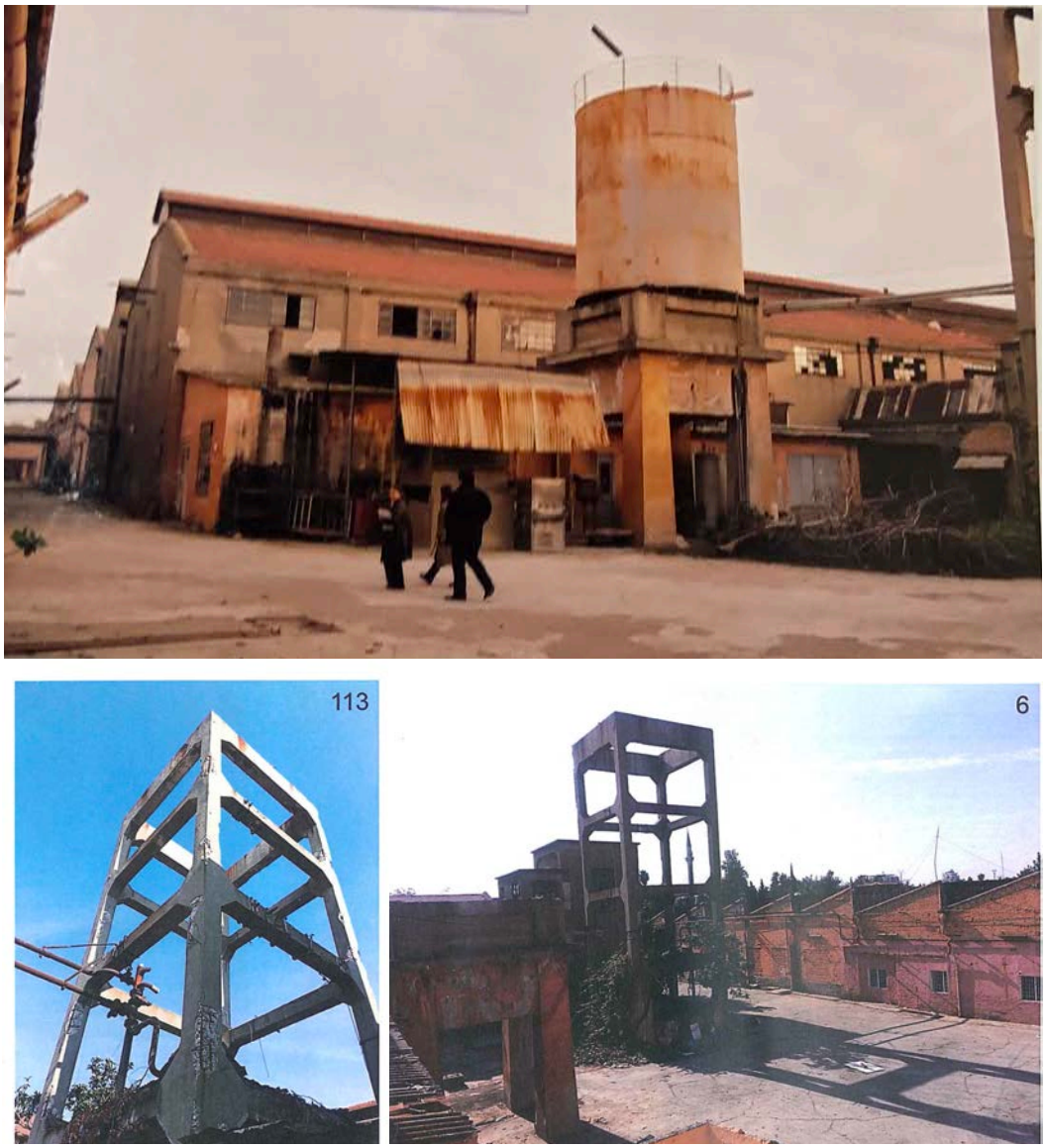


Figure 4.63: Transformer Structure, Water Tank (2012 and 2014 Adana Directorate of Surveying Monuments Petition and Adana Directorate of Surveying Monuments Archive by Miyar Architecture)

Building blocks that are important for industrial landscape are also very important for the collective memory of the workers. In this way, they have become involved in the social life of the museum. In the drawings of the architect Ali Zorlu, the area that was mentioned as a canceled spinning mill in the work of the late period (Figure 4.64). It is learned from Orhan Kemal Cemile's narratives that the canceled spinning mill section was used for ginning in time.

> Kütlü denilen Tohumlu pamuğun çırçırlandığı, yani tohumlu pamuğuntohumundan ayrılma işinin yapıldığı çırçır dairesine, tahtaları basıla basıla yenmiş, çürük su gibi sallanan bir merdivenle çıkılıyordu. Katip, tohumdan ayrılmış balyaları tartıyor, Deveci Çopur Halil de bacak bacak üstüne atmış, odada sigara içiyordu (Kemal, 2018, p.10).

> One had to climb up rickety wooden staircase to get to what was called the Ginnery. This was the area where the fibre and seeds of the cotton were separated out by devices called cotton gins. (Kemal, 2012, p. 12)

From the eyes of Murtaza, the gin was like this.

> Tohumlu pamukların tohumdan ayrıldığı "Çırçır Dairesi"ne gelinceye kadar konuşmadılar. "Çırçır Dairesi"ne çıkılan harap merdivenden, çoğu paçavralar içinde kadın, erkek, çoluk çocuk işçiler inip çıkıyorlardı. Bunlar su içmek yada ayakyoluna gitmek üzere makinalarından ayrılmış işçilerdi. Bu yandaysa, sıra sıra yatan pamuk balyalarının üzerinde bir takım çocuklar oynuyor, gülüp şakalaşarak alt üst oluyordu (Kemal, 2018, p.158).

> There were female hands and children, all in ranfs, some going up and some going down the rickety staircase leading to the seeding mill. They were the mill hands who had left their machines for a drink of water or to go the lavatory. At the distance, there were a number of children playing and rolling on bales of cotton which stood in a row, laughing and cracking jokes. (Kemal, 2016, p. 30).

> Murtaza'nın iki kızı Firdevs'le Cemile'nin çalıştıkları çırçır dairesi, karşılıklı iki sırada on sekizerden otuz altı çırçır makinesinin sert şakırtılarla müthiş bir gürültüye boğduğu pamuk tozu içinde, ensiz, uzun bir salondu. Her makinede kız yada bir oğlan çocuğu, genç bir kadın veya kırış kırış bir kocakarı oturuyor, makinelerin arka sandıklarından avuç avuç aldıkları tohumlu pamuklarımakinelerin önündeki keskin bıçaklı uzun silindirlerin arasına atıyorlardı. "Top" denilen bu silindirler yuttukları tohumlu pamuğu tohumdan ayırdıktan sonra makinenin önüne iç yağı kadar beyaz ve hafif kusuyorlardı. Ellerindeki değnekleri çırçır toplarının arasında saga sola kullanan işçilerin görevi bundan ibaretti: Pamuğu tohumundan ayırmak (Kemal, 2018, p.244).

> The cotton-seeding mill where Murtaza's two daughters- between whom there was one year difference in age- worked at two different machines which stood side by side was a long, narrow room drowned with the violent noise of thirty-six machines arranged in two rows of eighteen each, rattling away harshly. Cotton dust was all over the place. At each of the other machines sat a young girl or boy, a young women or a deeply-wrinkled old women feeding the long

> cylinders equipped with sharp blades in forepart, with handles of seed-cotton from the boxes behind and, with their sticks, shifting this seed-cotton right and left in cylinders, which in return devoured and separated it form the seeds and emitted a lard-white and feather-light cotton wool. (Kemal, 2016, pp. 97-98)

The first stage of the textile industry, ginning was not made in the factory over time. Many factories have been opened on the gin which has become the sub-industry of textile industry. Probably the Adana National Textile factory receives cotton ginned from one of these factories. The experiences between the unused yarn section, the energy section and the mechanical repair section to be used as a time tunnel are the conditions that reinforce sense of place. Orhan Kemal describes these relaitons of place experiences in his book Murtaza.

> … İki kardeş kocakarıya dillerini çıkarıp çırçır merdivenine doğru koştular. Tam işlerinin başına çıkacaklardı, Cemile, "haydi sate bakalım!" dedi.
>
> Geri döndüler. Makine dairesinin kirli camından sate baktılar. Dokuz buçuğa geliyordu. Öğlenin on ikisinden beri işbaşındaydılar, paydosa daha iki buçuk saatleri vardı.
>
> Makine dairesinin bitişiğindeki boş depoya girdiler. Bir duvar ötedeki kazanın adamakıllı ısıttığı deponun duvarına sırtlarını dayadılar (Kemal, 2018, p. 247).
>
> The two sisters stuck out their tongues at the women and ran towards the stairs leading to the cotton-seeding mill. The younger girl said, " come, let's find out what time it is !". They turned back and looked at the clock throught the grimy glass of the engine room. It was nearly half-past nine. They had been working since twelve o'clock and had two-and-a-half hours more before work break. They then went into the empty room adjoining the engine-room and leant their backs against the wall, which the boiler next door had made very warm (Kemal, 2016, p. 100)

The space, which was used as the courtyard of the factory with an ornamental pool for a long time, concrete structural system, some part was closed with wooden frame system and the roof was closed with aluminium plates (Figure 4.65). For this reason, the so-called unused yarn factory was demolished and instead a citrus garden, a multi-purpose hall, square with pool, open-air cinema and cafeteria were planned. It is an important detail that open-air cinema is built in place of this block, which was used as an old indoor cinema area. This area, which is the central location of the national textile factory, serves as the second courtyard. This area is almost a pavilion that will be supported with architectural elements. The fact that ties with the past were not broken except in the replica was an important element in the architectural structures to be constructed. This semi-open and open space, which is a part of the development section of the industrial museum, will serve as the socializing place of the citizen. It

will host temporary exhibitions where art and recreation meet with the collection garden to be created within the citrus garden. At the same time, with the open-air cinema, which has an important place in the collective memory of the Adana people, it will take the city dwellers to the past and will remind them of their lingering habits. It will be a cultural sharing point.

Figure 4.64: Exterior of Spinning Mill Building (2014, Adana Directorate of Surveying Monuments archive by Miyar Architecture)


Figure 4.65: Interior of Spining Mill Building (2016, K. Celayir Archive)

Another structure defining the courtyard where the citrus garden is located is the structure which is reserved for the managers of the national textile factory and has an important place in the collective memory of the citizen due to the fact that the factory is the face of the Döşeme neighborhood. This structure, which has existed since the

first period of the National Textile Factory, is the best tool to preserve the structure of the complex with its spatial and architectural features. Uncle Maho, who started to work in the factory in 1925, describes the relationship of many buildings listed to this section with the employees with a single memory.

> Now I'm sitting at the door. It's pouring rain. A female worker comes from Karsiyaka. One child in her arms, one child holding her hands. The door is closed. Once that door is closed, you cannot open it. So, I had to say "open the door Necip master. It is my responsibility." I say to the woman, "come in dear, take the children and leave them at the child care place there," then I tell the woman, "After you leave the children, go boiler room, dry yourself, enter the restaurant door. If the workers ask where you were, tell them that you were tucking in the childrend and fell asleep with them." That's how we give advice[49] (Quated in Özgentürk, 1984)[50].

In the section used as a spare part store, the domed windows were subsequently closed. The administrative entrance of the building is designed with two storeys. The entrance to the old Turkish houses inspired by the early period was represented by making a model of it during the 10th year celebrations of the Republic. For now, this house has been replaced by a balcony with wrought iron railings and Milsan Mensucat sign hanging on it with flag hanging. This structure is the oldest structure and the urban image of the factory (Figure 4.66). It is one of the only examples in which the urban and worker collective memory as a whole. The southern section of the building for the administrators has been preserved as it is now and assumed the duty of site manager. Inside the building, there are grey white ceramic tiles and wooden doors, windows which are thought to belong to the period between 1940-1950. There are working tables, wooden construction of pay-office section and 6 wardrobe-type steel safes. When the structural traces are examined, it is clear that the building was used until the last period of the factory. Single-storey structures located at the two ends of the small additions with toilets and nursery units were placed (Figure 4.67). These structures will serve as the souvenir section and Milli Mensucat Museum after the necessary strengthening works are completed(Figure 4.68). The shelves existing in the spare parts warehouses will be preserved and made suitable to function as a museum shop. The administrative section will be preserved in situ, with all interior fiction preserved as well. Wooden roof trusses will be repaired and replaced. Since the roofing of the Marseille tile roof is in good condition, technical shortcomings will be completed and

[49] Cumhuriyet Newspaper, 17.01.1984

[50] Appendix L

protected. Additional structures will be removed, the traces of the building will be followed and steel and glass constructions will be constructed. The entrance for the administrator areas will be redesigned as the main entrance with security units as it has been in essence like old factory spaced in Cemile below:

> Ağanın geldiğini gören Boşnak kapıcı, mahalle bekçilerininkine benzeyen elbisesinin ceketini yanlara çekti, kendine çeki düzen verip, ellerindeki çanaklara yerlerden hayvan pisliği toplamak için itişen yalın ayak çocukları kovaladıktan sonra, esas vaziyete geçti ve fabrika kabısının arkasındaki kulübesinin önünde put kesildi (Kemal, 2018, p.10).
>
> The Bosnian gatekeeper saw the boss coming, so he straightened his watchman-style uniform, and chased off te bare-fooded children who were gathering animal droppings into pots. He then stood to attention in front of his small hut by the factory gates. (Kemal , 2012, p. 11)

It is expected that the entrance of the supervisor, which was renovated in the time of the old factory with reinforced concrete, will become the symbol of the complex as it was in the past. New plate design will be made with a technological study to strengthen the industrial museums without damaging the existing industrial heritage texture.

Figure 4.66: Exterior The Offices of Administrators and Spare Material Warehouses (2014, Adana Directorate of Surveying Monuments Archive by Miyar Architecture)

Figure 4.67: Inside the Offices of Administrators and Spare Material Warehouses (2014, Adana Directorate of Surveying Monuments Archive by Miyar Architecture)


Figure 4.68: Milli Mensucat Museum Collection (2019, S. Çağlayan)

Just as in Orhan Kemal's novel; we follow the route of Controlman Nuh, who tells the factory to Murtaza, and we come to the weaving building.

> Ilık vınıltılı havasıyla iplikhaneyi, öğürtücü kokular salarak fokur fokur kaynayan kola kazanlarını, makine dairesini, çözgüleri, genzi yakan asit kokulu havasıyla boyahaneyi, çalışmıyormuşa benzeyen dev makineleıyle pırıl pırıl santral bölümününü, peçek, marangoz, döküm atmlyelerini, pamuk, tohumlu pamuk, çemberli, çembersiz balya depolerını, velhasıl fabrikanın tüm deliği, deşiği, girdisi çıktısını dolaştıktan sonra, dokumahaneye geldiler.
>
> Dört yüz dokuma tezgahının şakırtılı havası içine girince Murtaza fena halde ürktü. Kontrol Nuh'un koluna sımsıkı tutundu ve dokumahane çatısındaki dev putrellere ürküntüyle baktı.
>
> Burada sanki demirden atlar, beton döşeme üzerinde alabildiğine koşarlarken, öfkeli şakırtıları ile dokuma tezgahları, döşeme, tozlu putreller, tezgahları başınd elleri boyuna işleyen dokumacılar, havada uçuşan pamuk tozları, her şey, herkes titriyor, sarsılıyordu. (Kemal, 2018, p.167).
>
> After their rounds of all the pats of the factory, including the spinning mll with its droning warm air, the boilers with starch bubling in them sending out a nauseating odour, the warps and the dye works which smarted one's nostrils with its acid smell, the shiny and bright power-house with its gigantic machinery which smarted one's nostrils with its acid smell, the shiny and bright power-house with its gigantic machinery which looked as though they were at a standstill, the carpentry, the foundry, and the warehouses where cotton-wool and seed-cotton and bales with or without hoops were stored, they came to the textile mill.
>
> When he found himself in the rattling atmosphere of fourhundred red looms, Murtaza was terrified and, holding tightly on to Nuh's arm, he looked at the huge beams in the celling.
>
> It sounded as though iron horses were galloping round nd round on cement floor; the looms with their angry rattle, the floor, the dusty beams, the weavers at the looms, ther hands going back and fourth, cotton dust floating about, everybody and everything seemed to be shaking, rocking. (Kemal, 2016, p. 36)

The structure, which is called the weaving section, was built in the 1940s in parallel to the old railway line that forms the southern border of the factory (Figure 4.69). Orhan Kemal described this place in “Cemile” as follows:

> Üç yüz otomatik dokuma tezgahının kulakları sağır eden bir şakırtıyla çalıştığı dokumahane toz içindeydi. Basık çatısındaki pencelerden birer stun halinde betona vuran sabah güneşinde, pamuk tozları uçuşuyor, dokumahane kola kokuyordu (Kemal, 2018, p. 20).
>
> Inside, the weaving was lost in a cloud of dust. The clatter coming from the three-hundered automatic looms was deafening. Shafts of sunlight came in from small windows in the low roof, lighting up the flying particles of cotton on their way to the hard concrete floor. The smell of starch hung in the air. (Kemal, 2012, p. 24)

There are three air-conditioned rooms. These rooms provide cooling with water vapour. This structure, which is a production space, has a specific concrete column system. The roof system of the single-storey structure is wooden timber. To obtain light from the north, the sawtooth roof system was used. the domed windows of the building were subsequently closed. This raised questions that the roof system may have been built later, but no evidence has been found (Figure 4.70). When the building traces are examined, it is seen that the part which is the façade of the local building was built later. Deposits occurred in certain parts of the roof of the building (Figure 4.71). This building, which consists of the city ethnography museum, temporary exhibitions and meeting halls, is protected with all its elements as much as possible. The city ethnography museum collection contains documents on the architecture and culture of Adana, from past to present, photographs depicting daily life, animations of old Adana Houses and dioramas (Figure 4.72).

Three rooms belonging to the original water-cooled air conditioning system will be preserved and exhibited. The place will be made operated with the original air conditioning system. There will be a small inner garden as in the warehouses section inside the structure. In this way, large and heavy mass will be relieved. There is a timekeeping between the control block and the weaving structure like a nish. This section, which is the main entrance of the workers, will be used as the second entrance of the museum. Exsting pointing materials, plates and all kinds of objects will be preserved in situ (Figure 4.73). The roof covering will be removed and replaced with

galvanized metal sheets as in the warehouse section. The solar panels will be placed in the southern direction.

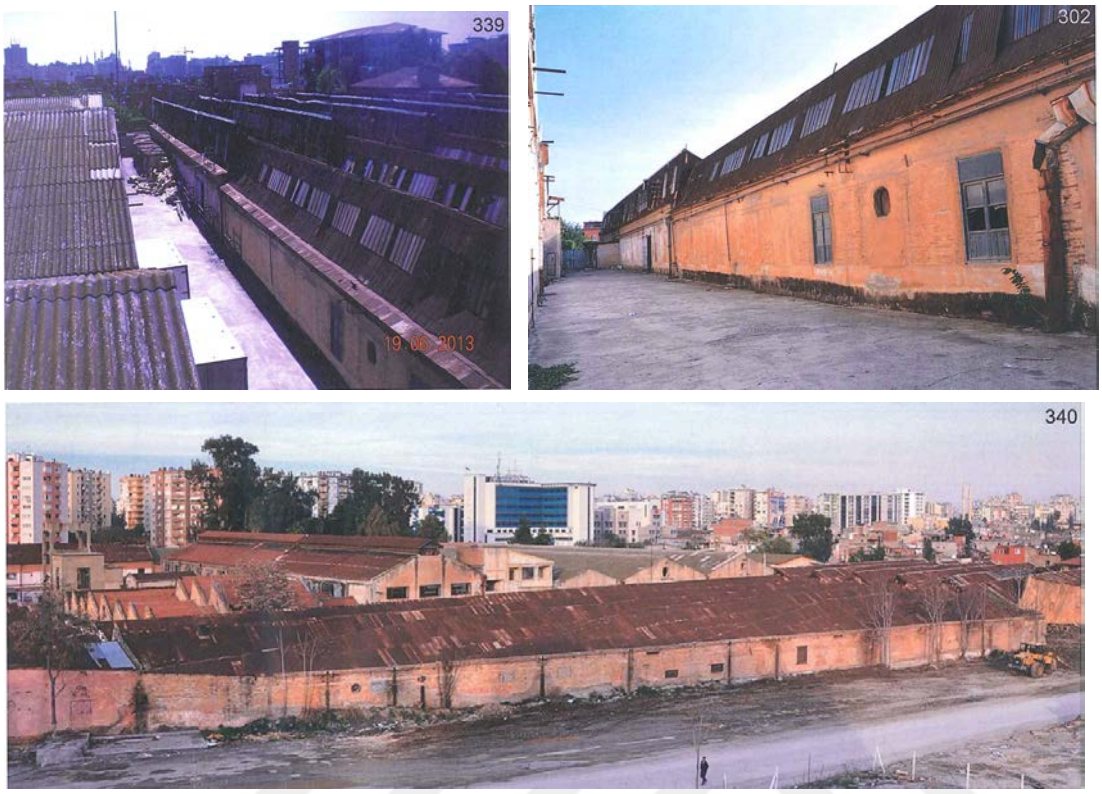


Figure 4.69: Exterior of Weaving Building (2014, Adana Directorate of Surveying Monuments Archive by Miyar Architecture)

Figure 4.70: Roof Structure of Weaving Building (2014, Adana Directorate of Surveying Monuments Archive by Miyar Architecture)

Figure 4.71: Interior of Weaving Building (1950s and 2015, H. Tunçsoy and V. Aksen Archive)

Figure 4.72: City Etnography Museum collection (S. Çağlayan)

Figure 4.73: Timekeeping nish (2019, S. Çağlayan)

The local building adjacent to the weaving area but outside the factory boundaries is also part of the project area. When you enter from the garden gate with iron railings and small garden and stairs to the entrance porch, the first building consists of a single-

storey, large living room kitchen, pantry and bathroom, while the second floor was built as the needs increased. On the second floor the staircases connect to a large hall and arched hall consists of a large room with two bathrooms, two large rooms with two bathrooms with three toilets. This structure which does not have any structural problems, will be used as a museum complex restaurant with its backyard after a major renovation. The floor covering in the local area will be preserved and the roof pavement and marseille cremers will be replaced after the renovation (Figures 4.74-4.75).

Figure 4.74: Exterior of Local Building (2019,Çağlayan. S.)

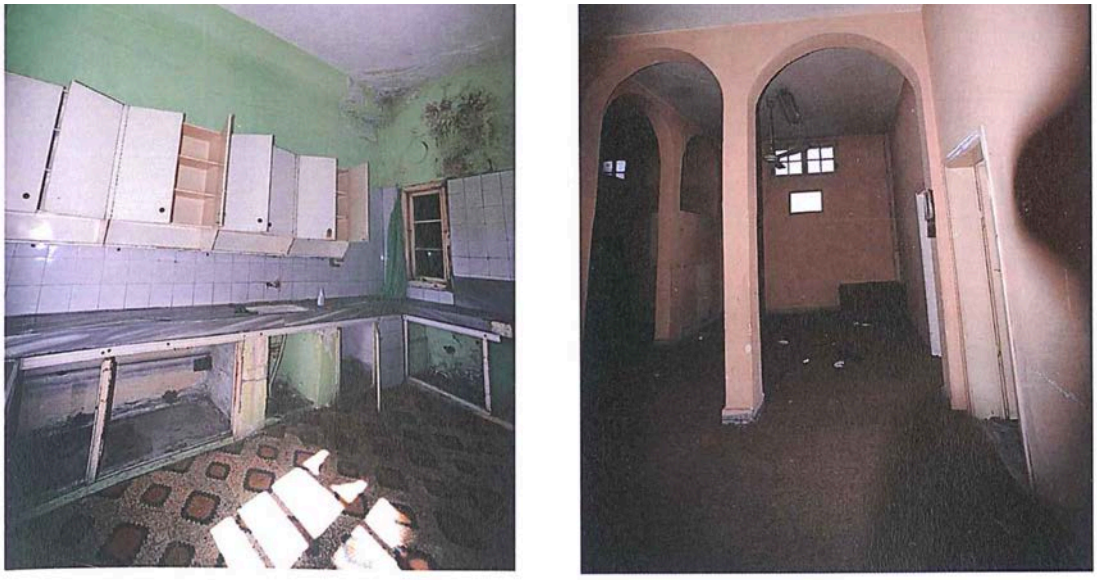


Figure 4.75: Interior of Local Building (2014, Adana Directorate of Surveying Monuments Archive by Miyar Architecture)

The spining mill structure, which is located westward of the energy center and adjacent to the weaving structure and the west side in the old factory plans. It is seen that this structure is divided into spinning mill one and two. The spining mill one which is close to the Energy Center, was opened in the 1940s. The spinning mill section two forming the western border of the mill was opened towards the 1960s (Figure 4.76). The section has one of the most important production sites in the field. It is well maintained according to the rest of the factory. Here, we can make the workers and spatial readings based on Orhan Kemal's work Cemile:

> 4 numaradan 24 numaraya kadar yumuşak, eksta, her katta bükülü ve her renkte pamuk iplikleri yapan iplikhane, erkek tuvaletlerinin yanında, mavi boyalı kapıları içeri dışarı açılıp kapanan, yüksek çatısını sağlam demir kolonların tuttuğu, aydınlık, tertemiz, pırıl pırıl bir atölyeydi. Kapıdan girince sağda RIETER markalı banko makineleri… Fitil makinelerinden gelen pamuk kolonları bankolardan istenilen numaraya göre incelir ve masuralara sarılırdı. Her bankoda "öncü" ve "arkacı" denilen işçiler çalışır.
>
> Bankoların yeşil çuha kaplı ince silindirleri üzerinden su gibi dağılıp, sonra birleşerek pırıl pırıl çengellerden geçen iplikler, masuralara baş döndürücü bir hız ve yumuşak bir vınıltıyla sarılıyorlardı. Her gün on iki saat ayaküstü çalışan ufaklı büyüklü işçilerin vazifesi, arada kopuveren bu ince teller "yapıştırmak"tır (Kemal, 2018, pp.13-14).
>
> The large blue swinging doors to the spinnery were next to the men's toilets. The spinnery was a sparklingly clean and bright workshop and had a high celling, supported by sturdy metal beams. It made all types of thread from the number 4 to the number 24, the "extra" , and a range of plies in every colour imaginable.
>
> As one went in throught the doors one saw the "Rieter" spinning machines. Drawn cotton sliver would be fed in then twisted and stretched on these machines to the desired grade of thickness, and then woul onto bobbins. Each spinning macine had an "aft" and a "fore" worker, in charge of the feeds.
>
> The threads spread out like walter on the broadcloth-covered rollers of the machinery before coming together, passing throught shiny hooks and being wound onto the bobins at breathtaking speeds with a gentle hum.
>
> The job of these workers of various shapes and sizes, who had to be on their feet twelve hours a day, was to re-join these fine threads when they occasionally broke (Kemal, 2012, pp.15-16).

The adventures of the yarns after the tubes continue as follows:

> Kelepler, yani çözgüler, bankolardan dar bir beton yolla ayrılıyordu. Bankolardan gelen iplik masuraları, koca koca teknelerle keleplere taşınır, keleplerde çözülür, çileler haline getirildikten sonra paketlenip pazara gönderilirdi. (Kemal, 2018, p.15).
>
> The spindles were separated from the spinning machines by a narrow concrete walkway. The bobbins of cotton were carried over to the spindles on large carts,

> where they would be unwound and rolled into hanks before being packaged and sent off to market (Kemal, 2012, p. 18)

Single-storey structures have a steel colonnaded structural system. Sawtooth roofs which use the northern light formed by steel shears, are carried by composite steel columns (Figure 4.77). In the middle of these two buildings, there are long thin service spaces. Water cooling and air conditioning systems are inserted in these service places. The building is an important production unit for the factory with its open plan system and steel columns. The building, which is close to the industrial museum, will be used as an agricultural museum. The part that constitutes the factory boundary from the west side will be composed of museum complex depots and laboratories. Roof and supporting systems shall be strengthened and the roof covering shall be made with galvanized metal plates. The service structure in the middle will continue its former task of providing air conditioning with aqueous cooling system, where the toilets will be planned. Those toilets were of great importance to the workers. They were socialized areas where they could breathe without going to the courtyards. We can read this tissue in Murtaza.

> Hasan hırsla çıktı iplikhaneden, hela aralığına geldi. İşçilerin "Lortlar kamarası" dediği erkek tuvaletlerinin aralığı gene yükünü almıştı. Yassı Bekir, Ensiz Necip, Matrak Cemal'le ötekiler, sigaraları yakmış, muhabbeti sardırmışlardı. Apdeshane aralığı arı kovanı gibi uğuldamaktaydı (Kemal, 2018, p.196).

> The lavatories, which the workers called "The House of Lords", were packed full. Flat Bekir, Narrow Necip, Cemal the Spool, and others had lit their cigarettes and laid their heads together again. The place hummed like a beehive (Kemal, 2016, p. 58).

It is noteworthy that the windows on the facades were closed during the period and no new ones were opened. For this reason, sawtooth roofs are likely to be added later, just as in the weaving section (Figure 4.78). This structure was planned as an Agricultural Museum. The museum collection includes agricultural tools, small-scale models, dioramas on farm life and cotton farming, agricultural airplanes, tractors and a variety of machines and animations. At the same time a village institute department, documents on agriculture and railway revitalization are planned in Çukurova (Figure 4.79).

The long thin structure leaning to the yarn factories along the northern fronts is the fuel tank. Even though this structure was built approximately in the same period as the yarn factories, it was designed without worrying about the cost as it did not have a production space. For this reason, wooden structure was used. It was observed that it

was ineffective with wooden posts and roof trusses. This structure will be demolished and a new building will be built in which entertainment halls such as cinemas and bowling centers will be located. Similar mass will be made up of steel construction.

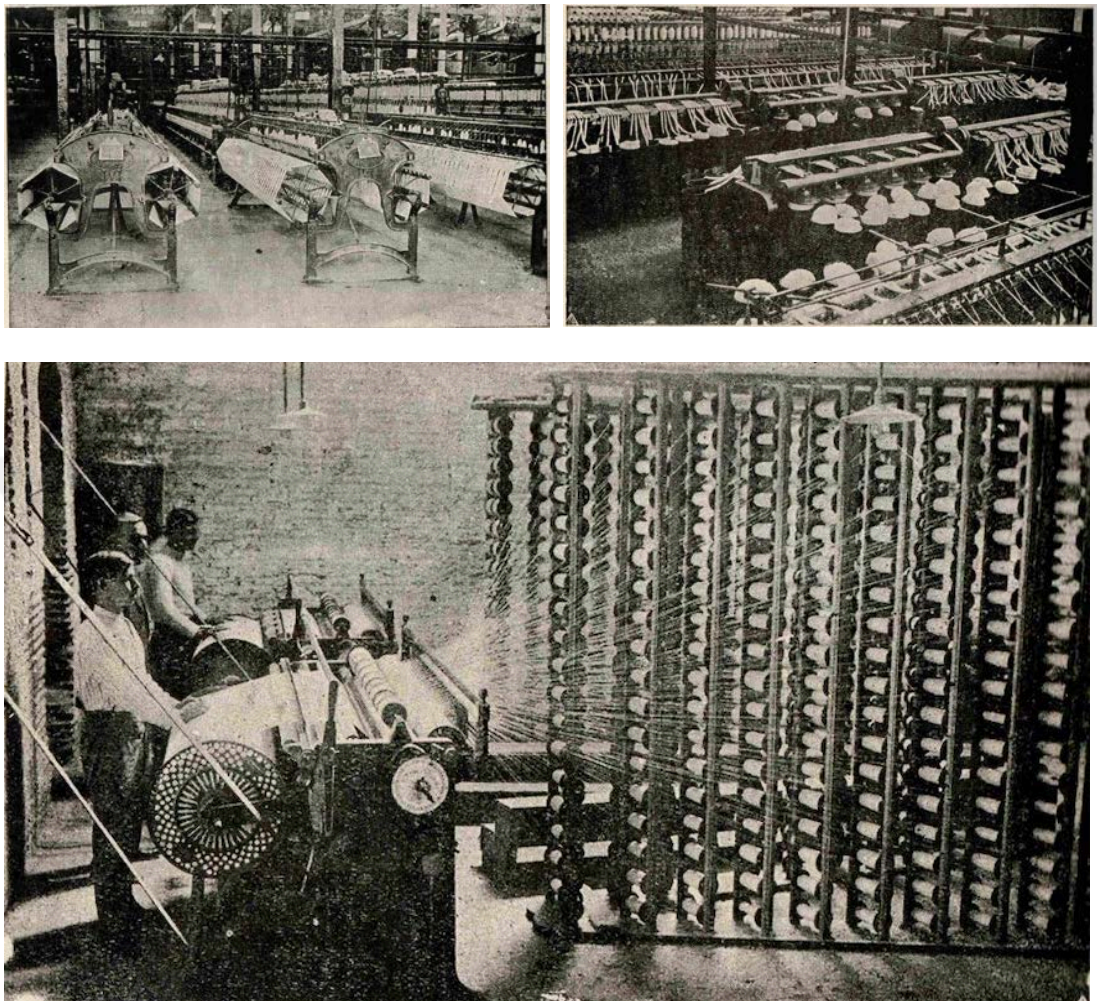


Figure 4.76: Inside of Yarn Building with Machines (1937, Adana Booklet)

Figure 4.77: Inside the Structures of Yarn Building (2014, Adana Directorate of Surveying Monuments Archive by Miyar Architecture)

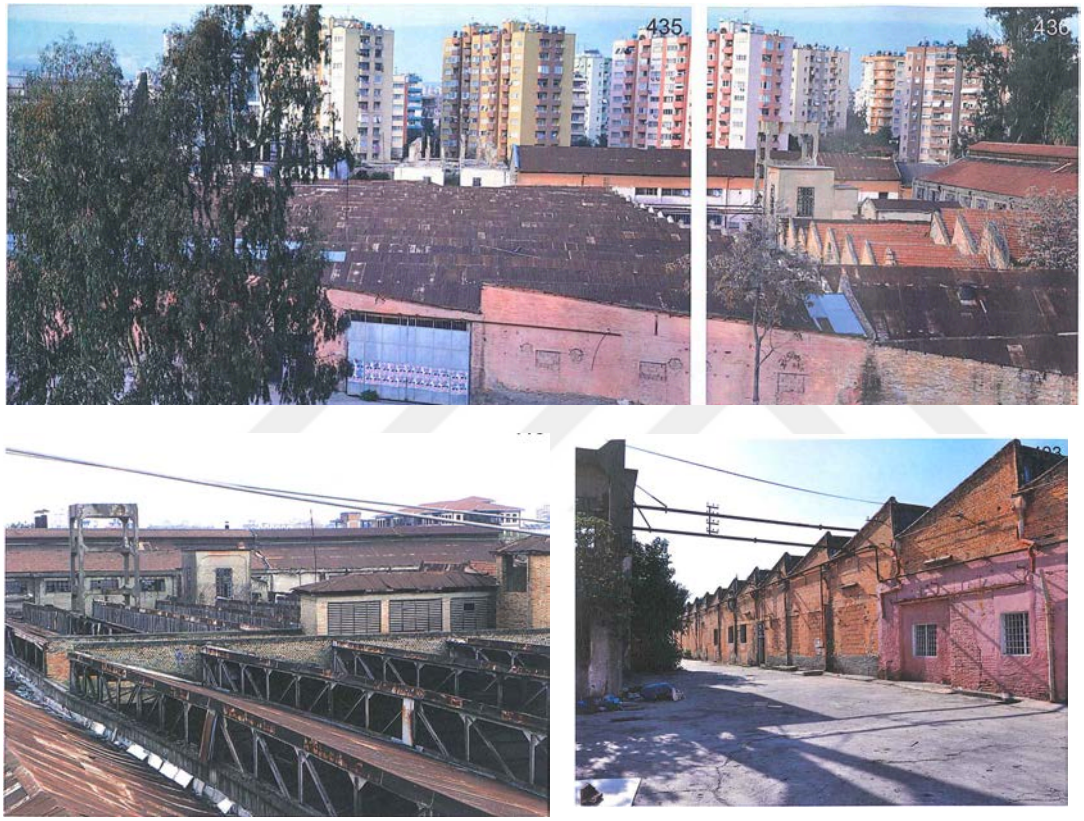


Figure 4.78: Exterior the Structures of yarn building (2014, Adana Directorate of Survey

Figure 4.79: Agriculture Museum Collection (S. Çağlayan)

The last construction step is the factory lodgings and single pavilions. But they could have this privilege, which is very small in number, according to their rank (Figure 4. 80). The workers who did not have houses had to live in ravaged houses.

> Cemileler Dokumacı Musaların avlusunda otruyorlardı. Tapu kadastro kayıtlarında "bir küçük ev "olarak gözüken 368 plaka numaralı ev. Mahallenin öteki evleri gibi yıkılmaya yüz tutmuştu. Yağmur yiye, güneşte kuruyup çatlaya, fırtınalara göğüs gere açınmış, öne kaykılmış, bütün tahtaları çürümüştü. Üst kattaki yan yana iki odadan sağdakinde Dokumacı Musa, karısı ve dört çocuğu; soldakinde de Musa'nın babası, analığı ve babasının dokdan beşlik annesi Tetka Bielka oturmaktaydılar. İki odayı birbirinden ayıran duvar delik deşikti, damın paslanmış kremitleri de kırık vey a çatlak olduğundan, kuvvetli yağmurlarda tavan yer yer akar, hemen hemen hiç kaldırılmayan yataklar sırıl sıklam olurdu.
>
> Alt kattaki odalardan birinde İzzet usta, öbüründe de Cemileler aylığı ikişer buçuk liraya oturmaktaydılar.
>
> Bundan başka, kocaman avluyu çevreleyen yan yana odalar da birer buçuk, ikişer lira aylıkla fabrika işçilerine kiralanmıştı. Otuz kırk aileyi barındıran bu avluya kısacası "Musaların avlusu" denirdi (Kemal, 2018, p. 56).
>
> Cemile and her family had sat down in Musa's courtyard. In its file at the Land Regisrty Office, the property had been given the number 368 and was described as a maisonette. Like all the other buildings in the neighbourhood, it looked ready to collapse. Over the years, the pouring rain, the baking sun, and the battering of many storms had worn the building down, causing it to lean forward, and rotting all its wood.
>
> There were two rooms upstairs and the weaver Musa, his wife, and their four children lived in the room to the right. The room to the left was occupied by Musa's father, his stepmother, and his father's ninety five year-old mother, Nany Bielka. The wall separating the two rooms was full of holes. The rusty tiles on the roof were either cracked or broken so the rooms would leak whenever it rained, and their beds, which were rrely moved, would often be soaking wet.
>
> Master İzzet lived in one of the tooms on the lower floor, and Cemile and her Family lived in the other. The monthly rent for each room was two-and-a-half liras.
>
> There were a number of houses looking onto the courtyard, and all the rooms in them had been rented out individually to workers in the factory, most of them for one-and-a-half to two liras month. Although the courtyard was a focal point for thirty or forty families, it was always reffered to as " Musa's courtyard" (Kemal, 2012, pp. 65-66)

The factory could not provide all workers housing in equal way. According to the information given by Cahit Aslan, it is known that the factory lodging and single pavilions have a sad story. According to Aslan's memory, when the factory was shut down in the end of 1970s, the workers' stay at the housing was allowed since they were unable to find a job. But the single pavilions are empty. Aslan explains this situation with these words.

> After the 1980 military coup, they decided to grant all workers the right to compensation. The workers received their compensation and gradually began to leave the housing, moved to other places, found other jobs. People we do not know began to come to homes. The people in the left faction were stationed here after the coup, this continued until 1982, we left in 1983, there were 30 apartments left out of 150 apartments and there were from Milli Mensucat. The factory was left unattended. SSI seized the housing, intervened because the houses were small, two and three houses were turned into a single house, a strange structure was formed and allocated to the employees of SSI. After using it for a while, the SSI also disposed of it. The milsan company that bought the factory and the lodging were separate from each other. I think I stopped by about 7 years ago, the two blocks in the back had collapsed and there were only two families living in the other two blocks and they had no connection with the factory and the workers. It was like some kind of shelter they were staying without rent (Interviev with Cahit Aslan, 10/25/2019).

Due to the political problems that existed in that period, many fugitives came and settled in these houses. Subsequently, the supporters of the political division, who were aware of the existence of such uncontrolled housing close to the center of the city, began to use them as meeting houses and the lodgings were caught between the right and left conflict. Gradually, the families who found work recovered and the lodging became the meeting place and illegal housing. These lodgings which have existed on the map since 1937 (Figure 4.81) have survived to the present day. But they have been looted in time and everything has been taken away from their toilets to their kitchens, from ceramics on the ground to door windows. It was noticed that the evacuation operations carried out with the aim of starting the construction site of the Museum complex in July-August 2013 were the shelter for homeless people and thinner users. Despite of all the efforts, full security could not be ensured and homeless people who lit fire inside the lodging building to warm up on 23 December 2013 caused a big fire in the structures (DHA, 2013) (Figure 4.82). After the fire which lasted an hour it was extinguished with the participation of 8 fire trucks. The roofs were completely burned and the buildings were seriously damaged. The area which was designed as a museum complex with adaptive reuse before the fire, was designed for the usage of Adana board office and museum complex offices. But it was revised after the fire. According to the revised project, a large floor structure with 2 basement floors was included. In the basement of the building there were museum complex parking, shelter, museum complex depots, archives and technical places. On the ground floor, a public shaded square area and open public space were designed. This square area was supported by commercial areas and restaurants. The two-storey buildings rising around the square which can be referred to as the north and west flank, have been given the functions of

Museum complex offices and Adana board offices. The guest house was also designed to be in the building with museum complex offices. The square area is supported by a décovil line that spans all open areas of the museum complex. At the same time, it is expected that the cinema halls that were built in place of the fuel tank on the south side of the square will support the square.
In the landscape design of this area, the aim was to design a recreational area by using the courtyard. This area can be called as the third courtyard of the complex serves as a backyard with green areas.

Through the information collected on architectural projects and reports from Adana Directorate of Surveying Monuments, with the permission obtained from Ministry of Culture and Tourism[51], and through the observations of the physical condition of first stage wich was completed, it is concluded that the second stage under construction is to continue in accordance with projects. Thus necessary consideration is being done. In this stage, the majority of the production spaces of the industrial heritage address sense of place and collective memory. It is important to preserve the part of the new building at the entrance of the archaeological museum as it is, and to keep the Milsan textiles balcony and the original features unchanged, as well as the four facades that continue to be effective in the formation of the collective memory of the citizen. The fact that the visitors pass of the clock which is used for controlling the entry and exit times of the workers has been cleaned and placed in the same place how regularly experienced in the past. The fact that the chimneys which are part of the collective memory of the citizens is protected. Similarly, the concrete water tower stands where the children used to play as written in Murtaza is in the museum complex where the children will continue to play even today. This is a powerful element that revives the collective memory of the workers and their families. With the preserved basalt parquet flooring, the spirit of the upholstery as well as all the structural features from the trees to the water discharge gutters are preserved. However, during the plan of the second stage, sites, chief's lodging and fire-damaged lodging structures are demolished.

[51] Permissions in Appendix M.

Figure 4.80: Lodgements and single pavilion (1950s and 2016, ABTÜ and Adana Directorate of Surveying Monuments archive by Miyar Architecture)

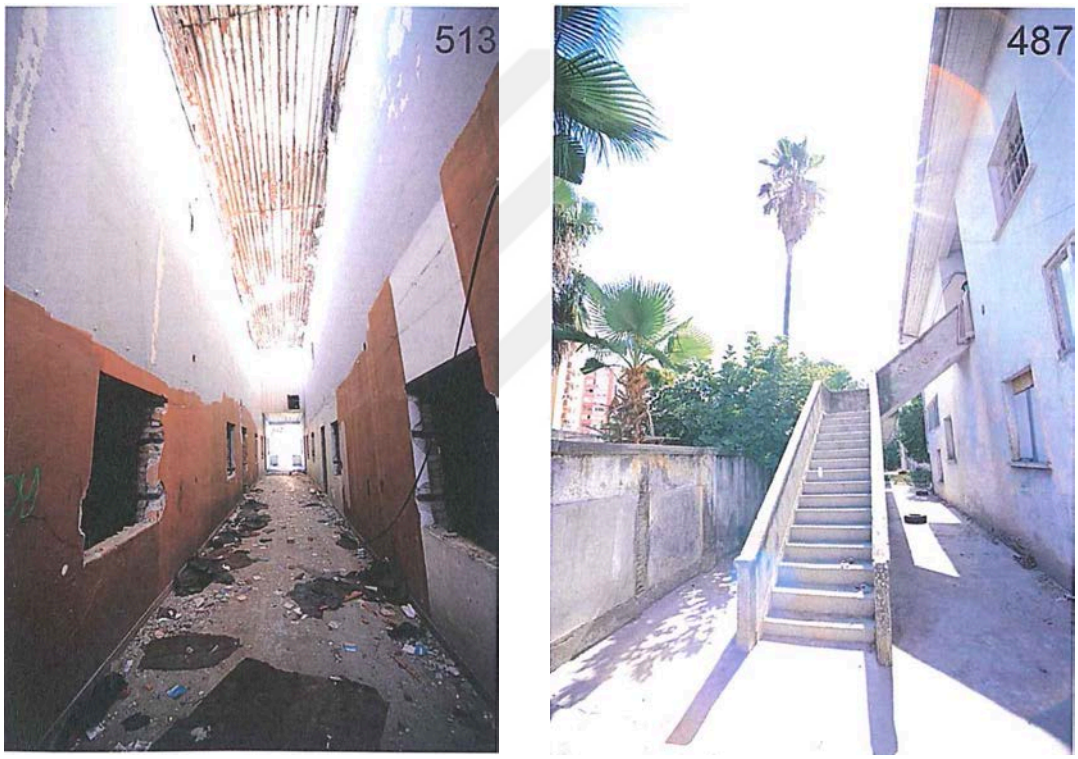


Figure 4. 81: Lodgements and single pavilion (2013, Adana Directorate of Surveying Monuments archive by Miyar Architecture)

Figure 4. 82: Fire and After Fire in Lodgements and Single pavilion (2013 and 2016, DHA, Url:16 and V.Aksen Archive)

4.4. Collective Memory and Sense of Place in Adana Museum Complex

Adaptive reuse has been a popular method for conservation of industrial heritage for decades. The most challenging aspect of this method is to combine the identity of the industrial heritage with a new identity in a kind of negotiation. The identity of the building influences the purpose of the museum together with the collection in it which is turned into an exhibition item in the overall. Industrial heritage is transformed into a museum which helps to preserve its local identity by also mediating the transfer of collective memory to the new generation. It becomes a space where memories are also accumulated.

Unfortunately, in Adana, which was the capital of textile in Anatolia, many industrial heritages remained from the late Ottoman period could not be preserved. Döşeme Neigbourhood is one of the most important historic industrial heritage sites that has been partially preserved. Being aware of this fact, the architects of the museum project attempt to preserve the site as much as possible by paying more attention to the sense of place and collective memory. It is possible to understand such approach after having read the articles written by the architects published in Güney Mimarlık Magazine. Most of the original structural and architectural elements of the site have been kept as much as possible. From the firewater collection channel to the smallest metal plate most of the elements were cleaned and put into their original place. The protection of roof systems which is the symbolic feature of factories makes a great contribution to the sense of place. No changes were made to the facades of the buildings. Architectural integrity has also been considered in the restoration project. The buildings that were

connected to each other with open spaces at the time of the factory, are preserved as the courtyards of the museum complex.

It is an exemplary project in many aspects. However, the Ministry of Culture has broken the integrity of the Industrial heritage by not registering the old ginning workshop and the fuel tank,. The ginning section which was destroyed to take the entrance from courtyard during restoration process, has actually a special place in Orhan Kemal's books. Just like Dickens' books that reflect the industrial society of England clearly. Similarly, Orhan Kemal's novels present exactly the industrial society of Adana and National Textile factory how it was actually in the past. This two-story production space that has been demolished recently was a particular and distinguishing point of the huge industrial site. Several factory photographs setting this scene in the background were taken where the workers were lined up on the gin ladder.

Similarly, it is seen that the lodgings that Aslan called them as chief engineer lodgings were no longer existed.

> During my last visit to Milli Mensucat, the buildings were still intact. There are two buildings in the corner of the roadside. But when I visited the museum lastly, I didn't enter them, so I do not know the last situation (Interview with Cahit Aslan, 10/25/2019).

In a photograph taken in 2010, there are two buildings that are still used as lodgings belonging to SSI. They are located within the factory boundaries, close to the western yarn section. However, the two-storey building and the five-storey building were not preserved and included in the project. According to the aerial photographs, it is seen that the two-storey lodging was demolished in November 2014 and the other building was demolished in late 2017. These structures probably built after 1970, has a place in the collective memory of textile workers, but not preserved in the project.

Another point that should be mentioned is the multifunctionality and oversize of the museum complex. The field teams state that the museum complex cannot be visited completely in a after the second stage is completed in a day. When a visitor comes to the museum complex, just as Pallasma has mentioned in his renowned book, he makes a unique interaction with the place. The visitor lends his feelings and thoughts to the space and then gets them back together with sense of place (Pallasma, 2008, p.14). In that sense, the museum project was designed to present new experiences for the

newcomers/tourists, on the other side it is set to revive memories of factory workers and citizens by also creating completely different experiences for them.

Döşeme Neighborhood in which the museum complex was situated is also a historic site in the city. "The people of these neighborhoods where all roads lead to the National Textile Factory; fathers, mothers, little girls, boys were workers of National Textile This is the birthplace of a city"[52] (Uncle Maho, 1984). National Textile Factory which is the birthplace of the city as defined by Uncle Maho, has the potential to be an important starting point for the rebirth of Döşeme Neighborhood. However, the site has been affected from indifference to the site and rent pressure which was turned into an insecure and nasty area by losing its identity. The following passage proves this statement.

> "There were very bad men. Women would work, men would gamble the money. There was a man at my door on the salary day, calling "Necip." "Send me Fatma"… That's when I came, I told him "Fatma is no longer your wife when she walks through this door. She is our sister, relative, wait a minute. She'll be out in a short time" (Uncle Maho, 1984)[53].

The Döşeme Neigbourhood is filled with a series of industrial buildings. Especially until 2016, the National Textile Factory was surrounded by industrial heritage. Many of them were destroyed in years. The only industrial heritage around the Adana National Textile Factory is the German Factory and the small spirit factory of REJI. The Marsa Oil factory behind it is still in operation. In accordance with the information received from the Adana Seyhan Municipality, there is an urban transformation project that has been discussed for the last 4 years. Due to the disagreements the project has not been approved yet. The positive situation is that a total of 22 buildings were registered in three groups from 2009[54].. There are 19 civil architecture in this group[55](Figure 4.83), one of which is the former REJI's Ispirto factory (Figure 4.84). The examinations made on the site have shown that the German factory is in good condition. The industrial area which has the same characteristics in terms of construction technique with the national textile factory, is located in a small area. U-

[52] Quoted in Özgentürk, 17.01.1984 Cumhuriyet Newspaper, Orhan Kemal'in İnsanlarından Biri Maho.

[53] Quoted in Özgentürk, 17.01.1984 Cumhuriyet Newspaper, Orhan Kemal'in İnsanlarından Biri Maho.

[54] Master Plan with cultural heritage of Döşeme Neigbourhood in Appendix N

shaped land that surrounds the production areas are fed with storage and energy structure in the middle. The factory chimney is still standing. There is no trace of mechanical deportations inside the structures. Roof structures are wooden. (Figure 4.85) When the area is registered, the old factory owners who filed a lawsuit against the expropriation lawsuit have removed the protection decision from all buildings and let them registered only the central courtyard where the chimney is located. On the other hand, the old REJI Ispirto workshop was registered in 2016 has been used as a car mechanic, and other civil architectural examples are now in ruins.

It is seen that the restored project of industrial heritage brings a kind of dynamism to that region. The museum complex started its activities by hosting various festivals, competitions, fairs and celebrations. In this respect, it would be correct to create an integrated urban design by including the historic settlements situated in its vicinity. With establishing its planed that a regional route with the extension of the tram line of the factory complex, will be opened with the completion 2nd Stage, it would be much intagreted if this tram line includes all the industrial heritage sites found in the factory neighborhood that have not been registered yet. Thus the reigion would the turnd into a open-air museum with distinguished exemples of civil and industrial architectural.

Figure 4.83: Architectural Heritage in Döşeme (2019, S. Çağlayan)

Figure 4.84: REJI workshop in Döşeme (2019, S. Çağlayan's Archive)

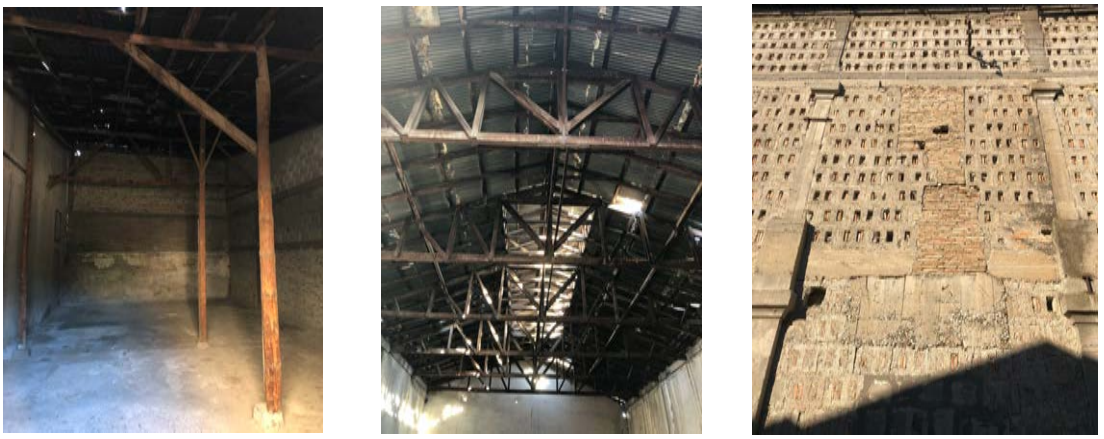


Figure 4.85: Exterior and Interior of the German Factory in Döşeme (2019, S. Çağlayan).

Another point that should be dealt with is the narrative and planning scheme of the museum complex today. The museum complex with its enourmous number of collections turns into a city museum that displays so many objects (archaeologic, ethnographic, industrial etc.) at the same time. Today the main entrance of the Museum Complex is defined where the archaeological museum has been planned. This is a temporary route that is expected to change when the museum complex is completed. The visitor will enter the main entrance gate just as the workers would enter and experience the industrial heritage, museum and the new urban space together. However, today to begin with the archaeological collection is not so relevant to narrative of the museum and identity of the historic industrial site. In that sense, lack of preliminary information worries the visitors by partly blocking them to feel the spirit of this place. Aslan comments on this situation as follows;

> I was very sorry when I entered the museum. I would expect this museum which is considered to be a structure of the one of the most important textile factory building Milli Mensucat, main character of the industrial transformation of Adana to have a collection and museum fiction consisting of industrial products and our industrial history, the story of Milli Mensucat and the machines that make production. So, what do you think I came across? Archaeological remains, historical monuments, coins and sarcophagus... It's like an ethnographic museum. This is against the soul of the Milli Mensucat, against the idea of it (Interview with Cahit Aslan, 10/25/2019).

Despite of the comments mentioned above, it would not be fair to criticize the museum project completely without seeing the further stages of the project that have not been completed so far. The museum project is open to new debates when the museum project is completely finished.

5. CONCLUSION

Museums are defined as the places where an expanded time interval is gathered simultaneously at one place by means of a variety of things (collection, building, site etc.) put on display. This artificial stage, if happened on a historic industrial site, offers the visitors a timeless experience which evokes the concepts of collective memory and sense of place. Those two concepts constitute the guideline of this thesis which led to develop a point of view towards industrial heritage and museum. The Adana Museum Complex is selected as the case study of this thesis which was converted from an industrial site known as Adana National Textile Factory. The industrial site has an important spot for industrialization attempts of the Ottoman Empire in terms of being a rare example of industrial heritage converted into museum complex. It is also the only industrial heritage site in Adana that has been transformed into a museum complex.

The thesis based on two essential problems: first one is associated to conversion process of how the potential value of a historic industrial site is carried out today as a museum complex with its restoration project, displaying strategies, and choice of collections. The other problem of this thesis, might be considered in pair, is to explore how the final project speaks to the inhabitants' collective memory and to what extent the conservation of museum complex incorporates the many aspects of its own place when evaluated through the concept of sense of place.

It can be seen that historic industrial sites are not always lucky enough to be legally protected or accepted/registered as cultural heritage. Lack of interest and awareness towards industrial heritage among the society, political and economic benefits of the authorities might lead to destruction of those sites. As part of cultural heritage, the existence and sustainability of those industrial sites should be provided both by the state and private sector as they carry the traces of the cotton, labor, workers, city and the citizens.

The industrial sites thus, has changed over the years/decades/centuries; and has often subjected to get abandoned, lost its industrial identity in somehow. However, it has also acquired multiple layers as the traces of historical process. Thus, this thesis tries to discover the layers by making a kind of connection between past and present, old and new, industrial and museum complex in the urban scale through the example of Adana Museum complex.

The conversion of industrial heritage into a museum is one of the most widely used method for its maintaince even if not perpetuating its old function. Though it is an appropriate manner for conservation which also attributes a new meaning to the historic industrial site. The most challenging aspect of this method is to combine/integrate/synthesize the existing identity of the industrial heritage, even if often partially or fully destroyed, with a new identity/program/experience in a compatible way. Together with the collection in it, the industrial structures turn into exhibition object.

The factory has witnessed a long historical period including the late Ottoman, early Republican, and modern Turkey. After having functioned until 2000, the factory site has been transformed into a museum in 2017. The layers of evolving process of the factory throughout a century are more or less apparent. As stated by the architects conducting restoration project, the aim is defined as to preserve every kind of trace imprinted on the industrial site for more than 100 years (Özgönül, Nalbant and Özcan, 2017). The project does not have a tendency either to destruct or erase the industrial identity of the historic site. The architects attempt to restore the historical layers of the structure in a legible manner by eliminating the latter interventions made in various periods throughout the time (Özgönül, Nalbant and Özcan, 2017). The essential feature of the restoration work is to design a museum space without altering its existing architectural elements. From doors, rain gutters to downpipes and various panels, everything has been cleaned and re-installed for use. The brick walls, ceiling trusses, supporting pillars have been cleaned and kept as it was in the original position. The building has been structurally strengthened with steel elements and the ceiling trusses have been supported with steel trusses. It can be observed that the ceiling openings belonging to the factory were left unchanged and by means of light cones the light comes to the exhibition spaces where it is required. Textures and colors of the newly added materials have been selected which is in a harmony with the original identity of the factory. All the layers and elements associated to industrial architecture are now a

part of the museum collection which become visible and ready to be experienced by the city dwellers and the new users of place, the visitors.

It would be proper to assert that industrial sites are the symbols of the city. And the factory complexes are more than production centers. Industrial areas are highly effective dynamics to change its neighborhood, city and the region in many respects. The city develops along with the factory; and even it becomes a whole with the factory. The complexes include production areas as well as housing areas, units for healthcare, kindergarten, school or other service facilities which are designed to fulfill the basic needs of the employees and their families. In small cities where industrial production is widespread, almost one person from every family works in factories. The employees would see the factory as their home by developing a kind of belonging and emotion towards this place. The space shapes the worker. These factories did not only offer an employment opportunity to a cluster of people but also the people living in the same neighborhood. The neighborhood known as Döşeme was planned as an industrial area according to Jansen's plan which was an important site in terms of its civil architecture and industrial heritage. Most of the facilities took place in the factory complex would also give service to the people living/working around it. The factory also became a meeting place where the ceremonies for the neighbourhood on national and special days during celebrations and festivities. In these ceremonies, as well as the inhabitants of the factory, the people living in the vicinity were attended. The site was no longer for production; but it became a focal and meeting point for the city dwellers. The factory settlement has been considered as one of the landmarks of Adana that has been identified with contemporary way of life. According to Ahmet Nadir İşisağ, the national fabric represented more than a factory as follows:

> The factory was a multifunctional factory. The birth house for women, a hospital for the sick men, a nursery for children and a cultural facility where a family could supply the need. Corner is a sportsmen's tavern. National Mensucat relationship with sports is strong. This was organized for the accommodation of local athletes… National textile club was an important value for Adana. Apart from the national textile factory employees, there were many people playing in the neighborhood. It was a factory over the sieve. He wasn't like the other factories in his neighborhood. It was an organization serving the neighborhood with its lodging, school and hospital. (Interview with Ahmet Nadir İşisağ, 25.05.2019).

The architects of restoration project also underline the factory's value for the city. "Ensuring the sustainability of the area is significant since, it is one of the symbols of

Adana and is considered to be an important development" (Özgönül, Nalbant and Özcan, 2016, p.59). It is a kind of tool for ensuring its sustainability of its value. It can be called as an initiation of a new type of dialogue between the site/new program and all inhabitants of the city.

The Adana Museum Complex still under construction is composed of five parts; Agriculture, Industry, Urban Ethnography, Archaeology, and the part that is the Milli Mensucat Factory itself. The museum complex project could be regarded as an attempt at displaying not only the history of making cotton fabric but also rich and deep-rooted past of the city in many aspects. The museum complex has been organized to invite its inhabitants which is peculiar to the city and surrounding region of Anatolia. It is also an attempt at turning a restricted use industrial site into a public institution that is accessible for all by offering them new experiences.

The objects displayed in the museum complex belong to different historical periods. The museum collection actually offers the visitors material objects belonged to an expanded time interval such as Hellenistic sarcophagus, a Byzantine coin, a textile machine dated 1920s, and a plane etc. It is also possible to call the museum as a great variety of fields/sites related to history and culture of the city (Agriculture, Industry, Urban History, Ethnography, Archaeology) are presented to the visitors as a bunch of things. The collection of the museum is not limited to display industrial past of this particular site with its buildings, machinery, objects used in daily life. The Industry Museum also contains objects reflecting industrial past of the whole country. Similarly, in other parts of the museum complex the collection is not only consisted of the objects brought from Adana and its surrounding, but also rich and varied cultural heritage of Turkey. The architects commented on diversity of the museum collection by saying that the aim of the museum is to represent the antique period of Adana with the archeological collection put on display, development of industry depended on basically cotton plantation (leading industry of Çukurova) with basic tools to machineries demonstrating development of the industry as well as transformation of the city as the result of those dynamics. All those are displayed taking the industrial site in the background (Özgönül, Nalbant and Özcan, 2017, p.37).

On the contrary, some of the industrial heritage not registered such as the old ginning and spinning workshops were destroyed during the construction process of the complex. The gin section has been destroyed due to new museum complex plan which

located circulation route on that place. However, this section was mentioned in the novels written by Orhan Kemal. In addition, it was the only two-story production space that the energy building was leaning on. The factory photographs were taken often from that spot where the workers lined up on the gin ladder. For the further step of museum complex organization, it would be a sensitive act to make interactive corners in the museum complex and to demonstrate the original situation (before getting demolished) of the factory complex by means of visual materials like videos and photographs. They will be useful for the visitors who are unfamiliar with the area.

After having drawn general framework of this thesis, it would be appropriate to sort the analysis made on two concepts. First of all, the museum complex project aims to communicate with the city dwellers in Adana. The transformation from a restricted use of factory site which was in the memories of the city dwellers into a new public space and become a new focal point by means of museum facilities is amplified on this museum complex project. Now it turns out to be a cultural heritage site for all. The new museum complex project attempts to create a cultural center which is living throughout the day (Özgönül, Nalbant and Özcan, 2017). Thus, to open the museum area to the public use, by expanding time of access, to the venues such as open-air cinema, workshops and conference halls until midnight is one of the main ideas of the project. The museum complex site has acquired a new socio-cultural programme which acquires a new form of public identity simultaneously.

Secondly, Adana Museum Complex can be regarded as a tool of perpetuating cultural, industrial and historical values. The city had a long history with its archaeological and cultural heritage as well as its weaving industry based on cotton farming since 13th century. The features of the city are well presented in the new museum complex not only in its restoration project but also displaying strategies adopted and museum collection displayed. The restoration project is proceeded with care towards protection of industrial heritage which refers sense of place and collective memory. With the use of existing facade elements in the buildings, no structural material is destroyed, everything about the factory from the firewater collection channel to the smallest metal plate was cleaned and everything was put in its original place. Also the new additions in the complex, there was no severe intervention that would damage the spirit of industrial heritage or its place in the collective memory. The displaying strategies are quite pure and simple, by allowing the visitors see the original architectural elements

all together with the material collection of the museum complex. The material peculiar to that place and another material that is the archaeological object located thereafter as a kind of alien have a kind of compatible togetherness. The large spaces and high ceilings of the spaces offer a delightful museum experience to the visitors. When it comes to the selection of the museum collection there are two important points to discuss. The sections of the museum (Agriculture, Industry, Urban History, Ethnography, Archaeology) present history of the city. It is actually a kind of city museum that include everything related to the city. This particular site has a kind of relation to all the branches of the museum complex, except the archaeology. For the workers' collective memory, the first stage devoted to archaeology was surprising. The son of the factory worker Cahit Aslan could not states that reconcile the archaeological remains with the sense of place, thus he left the museum sadly. That is actually because the museum is not completed yet and the museum route of the complex is not planned to start from the archaeological section in fact. In order to prevent such temporary confusion, an interactive system could be installed at the entrance of the museum by clarifying the sequence and content of the museums. This interactive information panel is also useful for visitors who are unfamiliar with the industrial area. Thus, it is more appropriate for the visitors having necessary knowledge on organization scheme of the museum beforehand.

The second point is the eclectic manner of collection making which is an inherently subjective tendency. In the process of the foundation of the museum complex, the demand for conversion of this factory as Orhan Kemal Museum was not taken into consideration. Although the demand was overwhelming, it was not accepted by the authorities. Especially in the novels titled "Cemile" and "Murtaza", there are direct references to the factory site. Just as Işık Öğütçü says; "My father wrote these in the 1950s. I go there fifty-four years later and I can see there all that I've read and known, I can see how words, sentences blend in with life. I think this is a very interesting talent". In that sense, literary material left by Orhan Kemal could be involved in museum complex in a way to reflect the memories experienced on that particular place. The books somehow criticize the economic system and reveal the problems of the employees working in the factory deserved to be included/displayed in a particular section in the museum complex as well the life stories of working class who spent their lifetime there. In other respect, literature is also an art, thus literary material or anything reminding/visualizing the novels could be an object for display such as the

Museum of Innocence (Istanbul) which was created/visualized according to the novel written by Orhan Pamuk. Perhaps, those types of materials might be involved in the museum collection of the Ethnography later on.

Thirdly, Adana Museum Complex integrates to the city as a form of re-invented public space without losing its sense of place and contextual related values of the site. The museum complex founded on an industrial site with its all contents presents a different perception of place and time to the visitors. As if the museum presents a journey throughout the time. This contains a diversity of collection in the same place by putting the material objects put on display in the museum complex, the existing potential of National Textile Factory, destructed Döşeme neighborhood with its civil architecture and its organic relationship with the factory site, surrounding factories, and new urban fabric developed recently. The museum complex combines different spatial layers, collections, and exhibition forms by accumulating past, present and the future at the same time. Adana Museum Complex is there by asserting a double identity with being both old factory and new museum. Considering the current status of the museum complex, it acts like a mirror and a stage between real and unreal world, going back and forth in time by inviting all to see century-long life of the site. As the result, Adana National Textile Factory is not a historic industrial heritage left in the city, but the city now, appears to live in the Adana Museum Complex.

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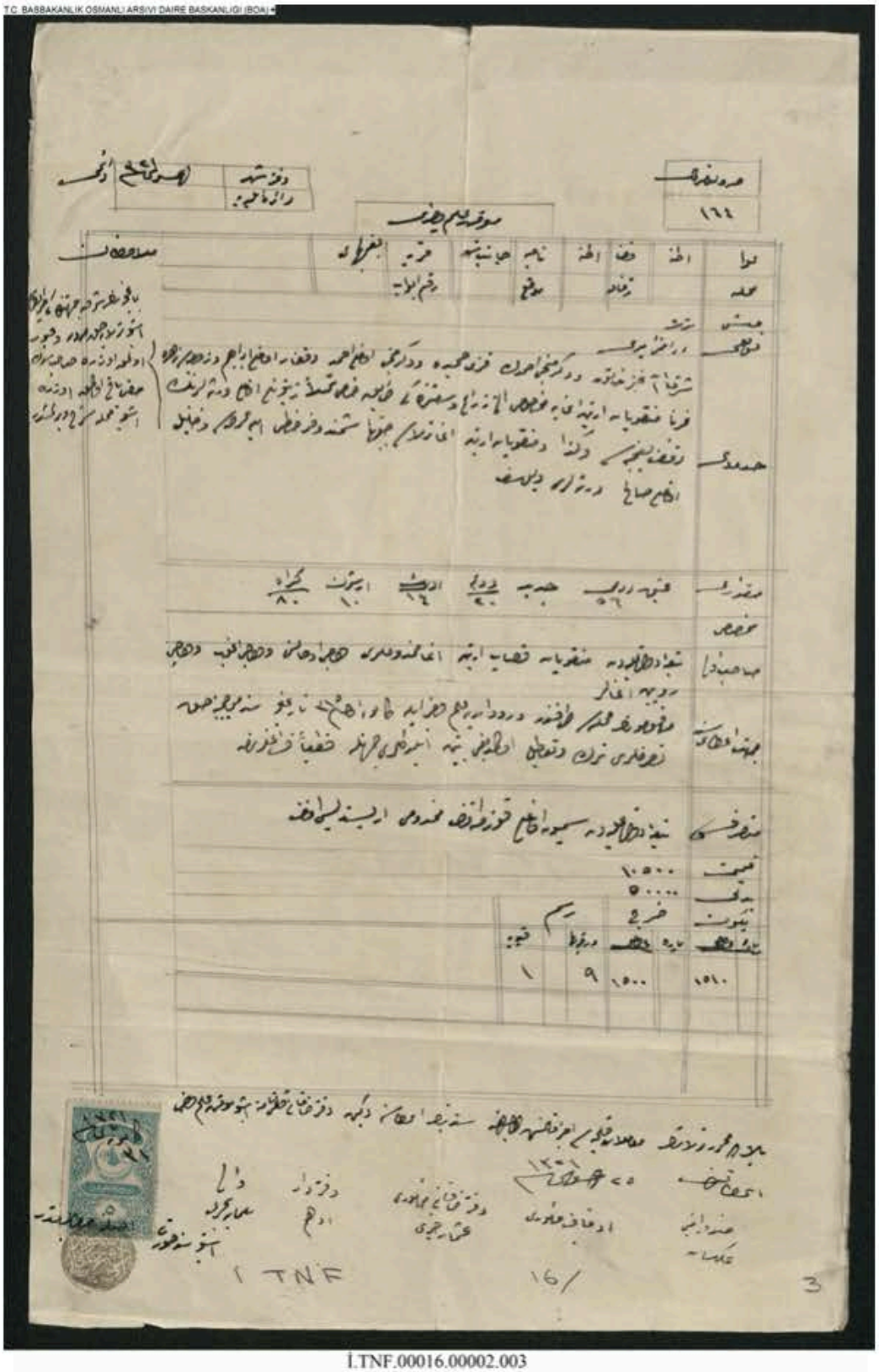
APPENDIX

Appendix A: List Of Archives And Personal Collections

Adana Cultural Heritage Protection Board, Adana
Adana Directorate of Surveying Monuments archive, Adana
Adana Eski Fotoğraflar Facebook Group, online
Adana Indusrty Chamber Archive, Adana
Adana Milli mensucat İlkokulu- Döşeme Mahallesi Facebook Group, Online
Adana Milli Mensucat Museum archive, Adana
Adana Science and Tocnology University Library Archive, Adana
Ahmet Nadir İşisağ Archive
Cumhuriyet Newspaper Archive, online
Döşeme Mahalleliler Facebook Group, Online
Eskiden Yeniye Döşeme Mahallesi Yardımlaşma, Dayanışma ve Kültür Derneği Facebook Group, online
General Command of the Map Archive, Ankara
İktisadi Yürüyüş Journal Archive, Ankara
La Turquie Kemaliste Archive, Ankara
Mensucat Meslek Journal archive, Ankara
Milli Mensucat Lojmanları Facebook Group, Online
Milliyet Newspaper Archive, online
National Library Archive, Ankara
Türk Tarih Kurumu Archive, Ankara
Yeni Adana newspaper Archive, Adana
5 Ocak Newspaper Archive, Adana

Appendix B: Petition For Simonoğlu Factory in 1905 at Ottoman Archive and its translation.



Sıra Numarası	SENED-İ HAKANÎ (TAPU SENEDİ)	Defter-i Şehr	Ağustos 321 (1905) Daimi
164		Daire-i Belediye	

Liva	Adana	Kaza	Adana	Nahiye	Canib-i şehir	Karye (Köy)	Bağribay?	Mülahazat (Açıklamalar)
Mahalle		Sokak		Mevki		Rakam-ı ebvab		

Cinsi	Tarla	Bahçenin doğu yönündeki yolda işbu tarlaya gelip-geçme hakkı olarak, son sahibinin hakkı baki kalmak üzere, işbu yere şerh yazıldı.
Nevi	Arazi-i Mîrî (Devlete ait arazi)	
Hududu	Doğusu: Ağız Hatun, Değirmenci Ahmet'in kızı Hamide, Değirmenci oğlu Ahmet ve Gaffar oğlu İbrahim ve eşi Zehra, Batısı: Mankuyan Artin Ağaya mahsus altı zira' (İnsanın dirseğinden orta parmağı ucuna dek olan uzunluk, 75-90 cm.) genişliğindeki özel yol, Kuzeyi: Zeytunluoğlu varislerinin vakıf bahçesi ve aynı şekilde Mankuyan Artin Ağa tarlası, Güneyi: Şimendifer hattı ile arsası ve Halil oğlu Salih varisleri ve Yusuf,	
Miktarı	Atik (Eski) dönümü: 56, Cedit (yeni) dönümü: 20, evlek: 14, arşın: 10 ve kirah: 80	
Mukassası		
Sahib-i evvel (Önceki sahibi)	Osmanlı Devleti uyruğundan Mankuyan Kasap Artin Ağa oğulları: Haci Ohannes, Haci Agop ve Haci Roybe Ağalar	
Cihet-i i'tay-ı Senet (Veriliş sebebi)	Adı geçenlerin mahallesi tarafından gönderilen İlmühaber ile Aralık 315 (1899) tarihli senet gereğince tasarruf hakları, terk ve karşılıklı alıp-verdikleri açığa çıktığından kesin olarak ferağlarından.	
Mutasarrıfı	Osmanlı Devleti uyruğundan Simonoğlu Kozma Efendi oğlu Aristidis Efendi	
Kıymeti	10 500	
Bedeli	50 000	

YEKÛN		Harç		Resm (Vergi)	
Kuruş	Para	Kuruş	Para	Kâğıt değeri	Kaydiye
1510		1500		9	1

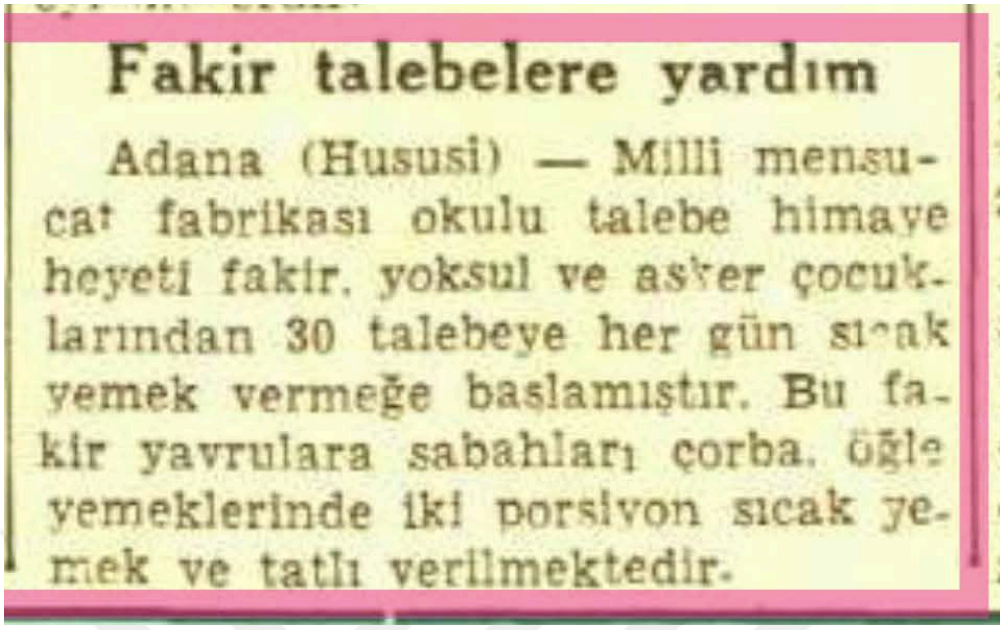
Yukarıda yazılı tarlanın kayıt işlemleri yapılmış olduğundan, senedinin verilmesine kadar Tapu Dairesi adına işbu geçici İlmühaber verildi.

25 Ağustos 1321 (1905)

PUL
31 Ocak 321 (1905)
İşbu Tapu Belgesi aslına uygundur.
MÜHÜR
(Tapu Dairesi)

Sandık Emini	Evkaf Memuru	Tapu Dairesi Memuru	Defterdar	Vali
Aleksan	---	Osman Hayri	Ethem	Süleyman Bahri

Appendix C: Cumhuriyet Newspaper 16.12.1940



Fakir talebelere yardım

Adana (Hususi) — Milli mensucat fabrikası okulu talebe himaye heyeti fakir, yoksul ve asker çocuklarından 30 talebeye her gün sıcak yemek vermeğe başlamıştır. Bu fakir yavrulara sabahları çorba, öğle yemeklerinde iki porsiyon sıcak yemek ve tatlı verilmektedir.

Appendix D: Milliyet Newspaper 02.11.1973

02.11.1973, Türk Ekonomisi, Sayfa 8

50.YILDA

Millî Mensucat

SANAYİ veTİCARET T.A.Ş.
ADANA

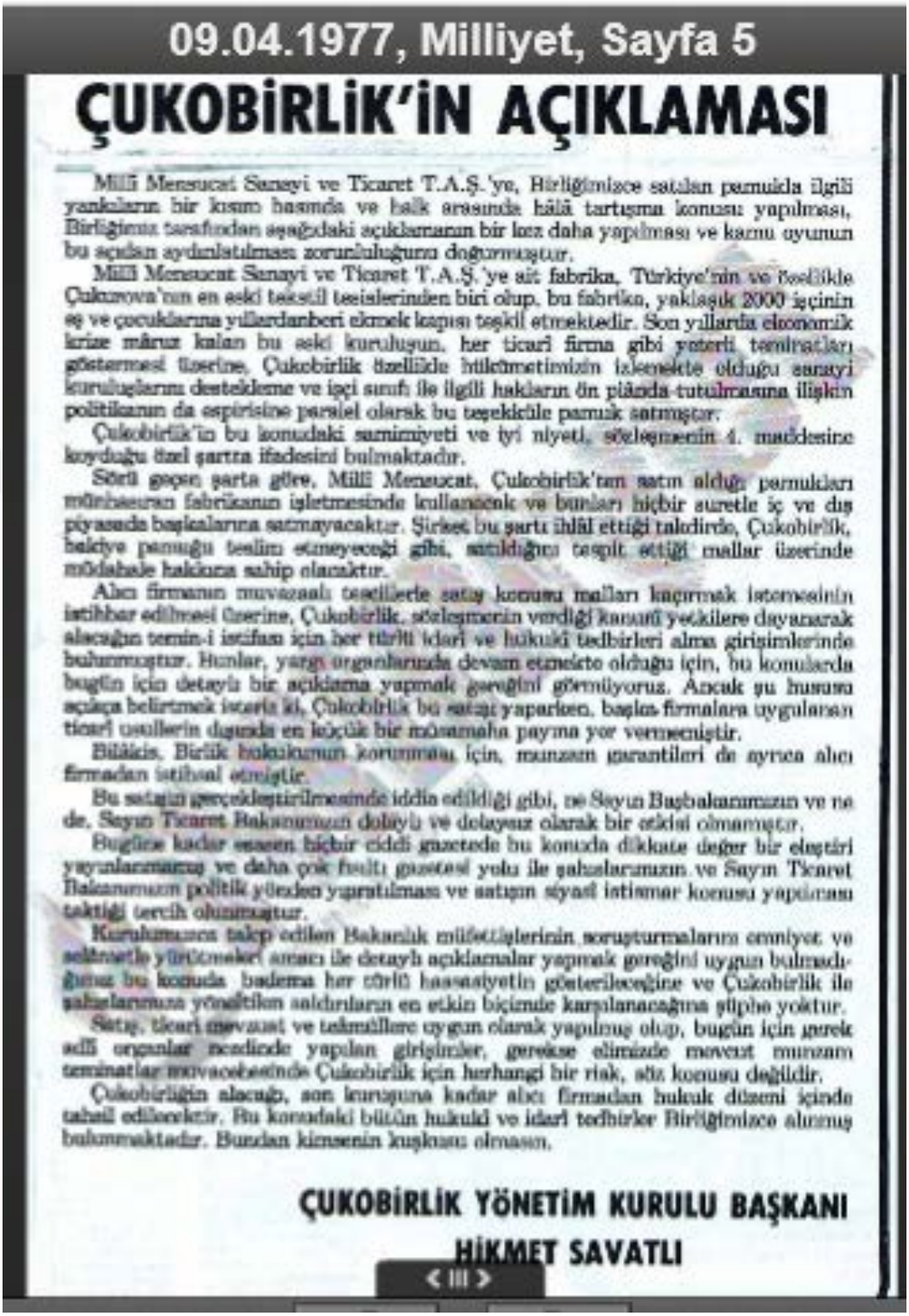
Kuruluş tarihi 1909 yılına rastlayan MİLLİ MENSUCAT fabrikasının 1926 yılında Mustafa ÖZGÜR, Nuri HAS, Nuh Naci YAZGAN ve Seyit TEKİN tarafından satın alındığı ve işletmeye başlandığı ve mevcut iğ sayısı 5200, dokuma tezgahı sayısı ise 51'di.

Cumhuriyetimizin 50.yılına girerken, MİLLİ MENSUCAT'ın görünüşü, aynı zamanda Türk Ekonomisinin 50 yılda kaydettiği aşamaya örnek olacak niteliktedir.

50 . YILDA MİLLİ MENSUCAT :

- Pamuk ve Polyester-Viskon karışımından mamûl bez ve kumaş imal edilmektedir.
- Mevcut iğ sayısı 25.000'dir. Yıllık üretim 2600 tondur.
- Mevcut tezgâh sayısı 378'dir. Yıllık üretim 11 milyon metredir.
- Yıllık kapasitesi 12 milyon metre olan mann boya-apre ünitesi vardır.
- Halen 1391 personel istihdam edilmektedir.
- Sosyal tesisler mevcuttur: (100 adet işçi lojmanı, bekâr pavyonu, hastane, ilkokul, ortaokul, spor kulübü ve lokali)

Appendix E: Milliyet Newspaper 09.04.1977



09.04.1977, Milliyet, Sayfa 5

ÇUKOBİRLİK'İN AÇIKLAMASI

Milli Mensucat Sanayi ve Ticaret T.A.Ş.'ye, Birliğimizce satılan pamukla ilgili yankıların bir kısmı basında ve halk arasında hâlâ tartışma konusu yapılması, Birliğimiz tarafından aşağıdaki açıklamanın bir kez daha yapılması ve kamu oyunun bu açıdan aydınlatılması zorunluluğunu doğurmuştur.

Milli Mensucat Sanayi ve Ticaret T.A.Ş.'ye ait fabrika, Türkiye'nin ve tesellükle Çukurova'nın en eski tekstil tesislerinden biri olup, bu fabrika, yaklaşık 2000 işçinin eş ve çocuklarına yıllardanberi ekmek kapısı teşkil etmektedir. Son yıllarda ekonomik krize maruz kalan bu eski kuruluşun, her ticarî firma gibi yeterli teminatları göstermesi üzerine, Çukobirlik tüzelliğile hükümetimizin izlemekte olduğu sanayi kuruluşlarını desteklemeye ve işçi sınıfı ile ilgili hakların ön planda tutulmasına ilişkin politikasının da espirisine paralel olarak bu teşekküle pamuk satmıştır.

Çukobirlik'in bu konudaki samimiyeti ve iyi niyeti, sözleşmenin 4. maddesine koyduğu özel şartta ifadesini bulmaktadır.

Sözü geçen şarta göre, Milli Mensucat, Çukobirlik'ten satın aldığı pamukları mübaseresi fabrikasının işletmesinde kullanacak ve bunları hiçbir suretle iç ve dış piyasada başkalarına satmayacaktır. Şirket bu şartı ihlâl ettiği takdirde, Çukobirlik, bakiye pamuğu teslim etmeyeceği gibi, satıldığını tespit ettiği mallar üzerinde müdahale hakkına sahip olacaktır.

Alıcı firmanın muvazaalı tesellülerle satış konusu malları kaçırmak istemesinin istihbar edilmesi üzerine, Çukobirlik, sözleşmenin verdiği kanunî yetkilere dayanarak alacağın temin-i istifası için her türlü idarî ve hukukî tedbirleri alma girişimlerinde bulunmuştur. Bunlar, yargı organlarında devam etmekte olduğu için, bu konularda bugün için detaylı bir açıklama yapmak gereğini görmüyoruz. Ancak şu hususu açıkça belirtmek isterim ki, Çukobirlik bu satışı yaparken, başka firmalara uygulanan ticarî usullerin dışında en küçük bir müsamaha payına yer vermemiştir.

Bilâkis, Birlik haklarının korunması için, mümkün garantileri de ayrıca alıcı firmadan istihsal etmiştir.

Bu satışın gerçekleştirilmesinde iddia edildiği gibi, ne Sayın Başbakanımızın ve ne de, Sayın Ticaret Bakanımızın dolaylı ve dolaysız olarak bir etkisi olmamıştır.

Bugüne kadar esasen hiçbir ciddî gazetede bu konuda dikkate değer bir eleştiri yayınlanmamış ve daha çok faulty gazetesi yolu ile şahıslarımızın ve Sayın Ticaret Bakanımızın politik yönden yıpratılması ve satışın siyasî istismar konusu yapılması taktiği tercih olunmuştur.

Kuruluşumuza talep edilen Bakanlık müfettişlerinin soruşturmalarını emniyet ve selâmetle yürütmeleri amacı ile detaylı açıklamalar yapmak gereğini uygun bulmadığımız bu konuda, bundan sonra her türlü hassasiyetin gösterileceğine ve Çukobirlik ile şahıslarımıza yöneltilen saldırıların en etkin biçimde karşılanacağına şüphe yoktur.

Satış, ticarî mevzuat ve teamüllere uygun olarak yapılmış olup, bugün için gerek adlî organlar nezdinde yapılan girişimler, gerekse elimizde mevcut mümkün teminatlar mukabilinde Çukobirlik için herhangi bir risk, söz konusu değildir.

Çukobirliğin alacağı, son kuruşuna kadar alıcı firmadan hukuk düzeni içinde tahsil edilecektir. Bu konudaki bütün hukukî ve idarî tedbirler Birliğimizce alınmış bulunmaktadır. Bundan kimsenin kuşkusu olmasın.

ÇUKOBİRLİK YÖNETİM KURULU BAŞKANI

HİKMET SAVATLI

Appendix F: Cumhuriyet Newspaper 07.02.1981

SSK, 40 milyon alacağına karşılık 500 milyon ödedi

İŞLETMEYE AÇILABİLMESİ İÇİN YENİDEN 500 MİLYON LİRALIK YATIRIM YAPILMASI GEREKTİĞİ BELİRTİLEN FABRİKAYI HİÇ KİMSE SATIN ALMAK İSTEMİYOR.

Yılmaz GÜMÜŞBAŞ

ANKARA — SSK'nın 40 milyon liralık prim alacağına karşılık 489 milyon lira ödeyerek satın alma gereği duyduğu Adana Milli Mensucat Fabrikası'ndaki makina ve benzeri gereçlerin aşırı paslanma nedeniyle çürümeye başladığı, binaların da bir süre sonra kullanılmaz hale geleceği öğrenilmiştir. Alımı 1976 yılında başlatılıp 1980 yılında tamamlanan fabrikadaki bazı makinaların önemli parçalarının motorlarının çalındığı saptanmıştır. Bu arada kullanılmadığı için Tekel'e kiraya verilen ambarlarda gerekli güvenlik önlemi alınmadığı için herhangi bir yangın çıkabileceği ve fabrikanın tamamiyle yanabileceği belirtilmektedir.

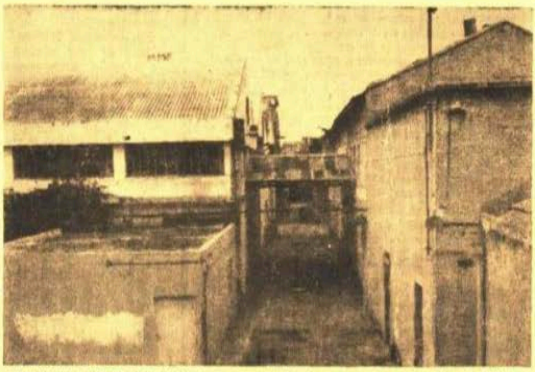
Öte yandan, daha satın alınma işlemlerine ilişkin araştırmaların yapıldığı evrede fabrikada 6 kişiden oluşan bir bilirkişi heyetine inceleme yaptırıldığı, bilirkişinin fabrikada yaptığı incelemeden sonra çok sayıda makinanın ve tezgahın bozuk olduğuna ilişkin rapor verdiği öğrenilmiştir. SSK Genel Müdürlüğündeki ilgili birimin, fabrikanın satın alınmasının kuruma hiçbir yararı olmayacağını belirtmesine rağmen müdürler kurulu kararıyla satın alındığı saptanmıştır.

SATIN ALINMANIN HİKAYESİ

Adana'nın tanınmış işadamlarından Kadir Has ve Emin Özgür ailelerinin en büyük hisse sahibi oldukları Adana Milli Mensucat fabrikasının 1980 yılına kadar yaklaşık 40 milyon lira sigorta prim borcu birikmiştir. Bunun üzerine diğer alacaklıların da başvurusu üzerine fabrika 1977 yılında Adana 2. İcra Memurluğunca «cebri icra» yoluyla satışa çıkarılmıştır. Fabrika sahiplerinden 200 milyon lira alacaklı olan Çukobirlikle, 60 milyon lira alacaklı olan Garanti Bankası fabrikaya müteri olmamış, SSK'nın ilgili birimi, «taşınmazın satın alınmasının kuruma bir yarar sağlama yacağını» kurum başhukuk müşavirliğine bir yazı ile bildirmiştir. Ancak, aradan geçen 6 ay içinde yapılan yazışmalardan sonra, başhukuk müşavirliğinin teklifi üzerine yönetim kurulu, fabrikanın satın alınmasına kurum alacaklarının karşılanması düzeyinde satışa iştirak edilmesine karar vermiştir. Ancak uygulama böyle olmamış, kurum önce 278 milyon lira ödeyerek şirket hisselerini, 105 milyon 406 bin lira ödeyerek şahıs hisselerini, 86 milyon 465 bin lira ödeyerek de diğer hisseleri satın almıştır. Emlak alım vergisi olarak da 26 milyon 212 bin liralık ödeme yapılmıştır. İzalei şuyu yolu ile yapılan alımlar içinse 9.031 lira ödeme yapılmıştır.

UZMANLAR KURULUNUN OLUMSUZ RAPORUNA RAĞMEN

Adana Milli Mensucat fabrikasının SSK'na alım işlemleri başlamadan Çukobirlik yöneticilerinin istemi üzerine Ticaret Bakanlığında toplanan bakanlık lararası bir kurul 6 mühendisten oluşan bir bilirkişinin fabrikada inceleme yapmasına karar vermiştir. ODTÜ yardımcı profesörlerinden Eres Söylemez, KTÜ öğretim üyelerinden doçent Metin Yılmaz Güleylik, Sümerbank Tekstil mühendislerinden Ali Sırça, Tariş'ten makina mühendisi Atila Filiz, Çukobirlik elektrik mühendislerinden Mehmet İmren fabrikada yaptıkları 4 günlük bir incelemeden sonra verdikleri 24 Şubat 1978 tarihli raporda, «tetkik edilen fabrikanın gerek makina aksamı ve gerekse yardımcı yerlerinden söküldüğü. Binalar tamamen açıktır. Fabrika emniyeti ilgili mercilerce tarafından acilen sağlanmalıdır. Malzeme, yedek parça ve küçük aletler emniyet altına alınmalı, binalara giriş çıkış kontrol edilmelidir.»



FABRİKANIN TEKEL'E KİRALANAN DEPOLARINDA HER AN YANGIN ÇIKABİLECEĞİ BELİRTİLİYOR.

Adana Milli Mensucat'ın tüm makina ve binaları çürümeye başladı

rikalarla rekabet edemeyeceği, makinaların eski ve yıpranmış olması gibi nedenler gösterilmiş, makina ve diğer aksamın durumu ayrı ayrı açıklanmıştır. Bilirkişi ayrıca fabrika için 339 milyon 176 bin lira da değer saptamıştır. Bilirkişi ayrıca raporunun altına şöyle bir de not koymuştur:

«Fabrikanın şu anda emniyeti kısmen eski fabrika işçileri tarafından sağlanmaktadır. Görüldüğü kadar makinalarda herhangi bir kasıtlı hasar yok ise de, makina motorlarının bir kısmının çalındığı anlaşılmaktadır.»

MÜŞTERİ YOK YANGIN ÇIKABİLİR

SSK'nın Adana Milli Mensucat fabrikasını satın almasından sonra, 1980 yılı aralık ayında kurum yönetim kurulundan 5 üye fabrikada bir inceleme yapmış ve derhal gerekli önlemlerin alınarak fabrikanın işletmeye açılmasını önermişlerdir. SSK'nın 5 kişilik yönetim kurulu üyesinin raporunda ayrıca, Sümerbank'ın fabrikayı işletmekten kaçındığı, özel sektörden de herhangi bir istek gelmediği belirtilmektedir. Aynı raporda, kullanılmadığı için Tekel'e kiralanan ve tütün deposu olarak kullanılan ambarlarda yangına karşı herhangi bir etkin bir önlem alınmadığı, çıkacak bir yangının fabrikayı tümüyle yakabileceği belirtilmiştir.

Appendix G: Milliyet Newspaper 11.07.1983

11.07.1983, Milliyet, Sayfa 4

Millî Mensucat'ın fabrikaları satıldı

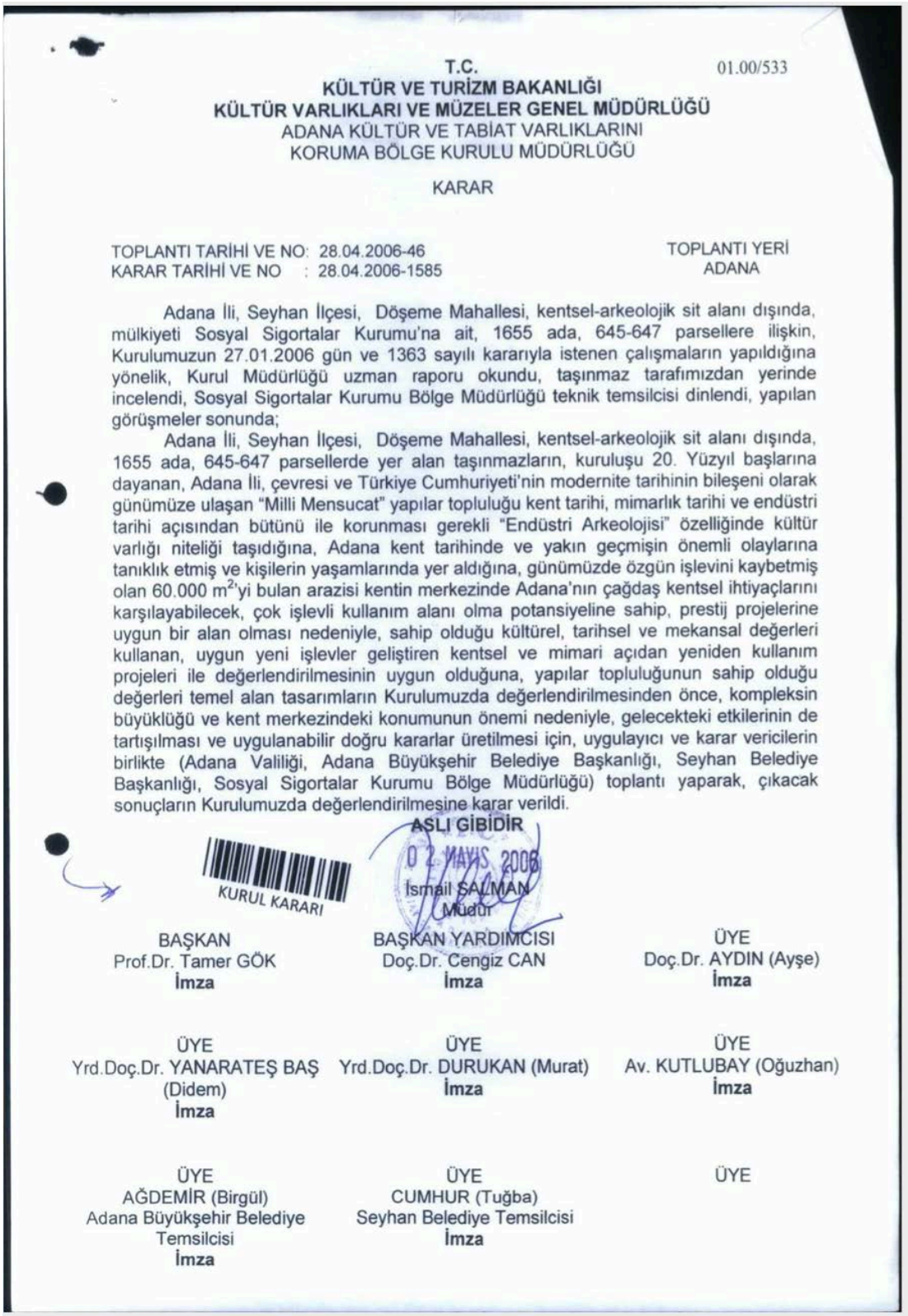
ADANA, AKAJANS

İÇİNE düştüğü krizden kurtulamayarak SSK'ye devredilen Millî Mensucat Fabrikası'nın makineleri satıldı.

Adana SSK Bölge Müdürlüğü'nün oluşturduğu bir komisyon tarafından yürütülen ihaleye **Sümerbank, Güney Sanayi, Ersudaş** ve **Yüksekbaş** tekstil fabrikalarının yetkilileri katıldı.

Boyahane, dokuma ve iplik bölümü makinelerinin satışa çıkarıldığı ihalede bazı mallar alıcı bulamazken, bazıları da âdeta kapışıldı. İhalede en çok ilgi gören Millî Mensucat'ın boyahane makineleri oldu. Boyahane makinelerine 47 milyon liraya müşteri çıktı.

Appendix H: Adana Cultural and Natural Heritage Preservation Board decision



T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
KÜLTÜR VARLIKLARI VE MÜZELER GENEL MÜDÜRLÜĞÜ
ADANA KÜLTÜR VE TABİAT VARLIKLARINI
KORUMA BÖLGE KURULU MÜDÜRLÜĞÜ

01.00/533

KARAR

TOPLANTI TARİHİ VE NO: 28.04.2006-46
KARAR TARİHİ VE NO : 28.04.2006-1585

TOPLANTI YERİ
ADANA

Adana İli, Seyhan İlçesi, Döşeme Mahallesi, kentsel-arkeolojik sit alanı dışında, mülkiyeti Sosyal Sigortalar Kurumu'na ait, 1655 ada, 645-647 parsellere ilişkin, Kurulumuzun 27.01.2006 gün ve 1363 sayılı kararıyla istenen çalışmaların yapıldığına yönelik, Kurul Müdürlüğü uzman raporu okundu, taşınmaz tarafımızdan yerinde incelendi, Sosyal Sigortalar Kurumu Bölge Müdürlüğü teknik temsilcisi dinlendi, yapılan görüşmeler sonunda;

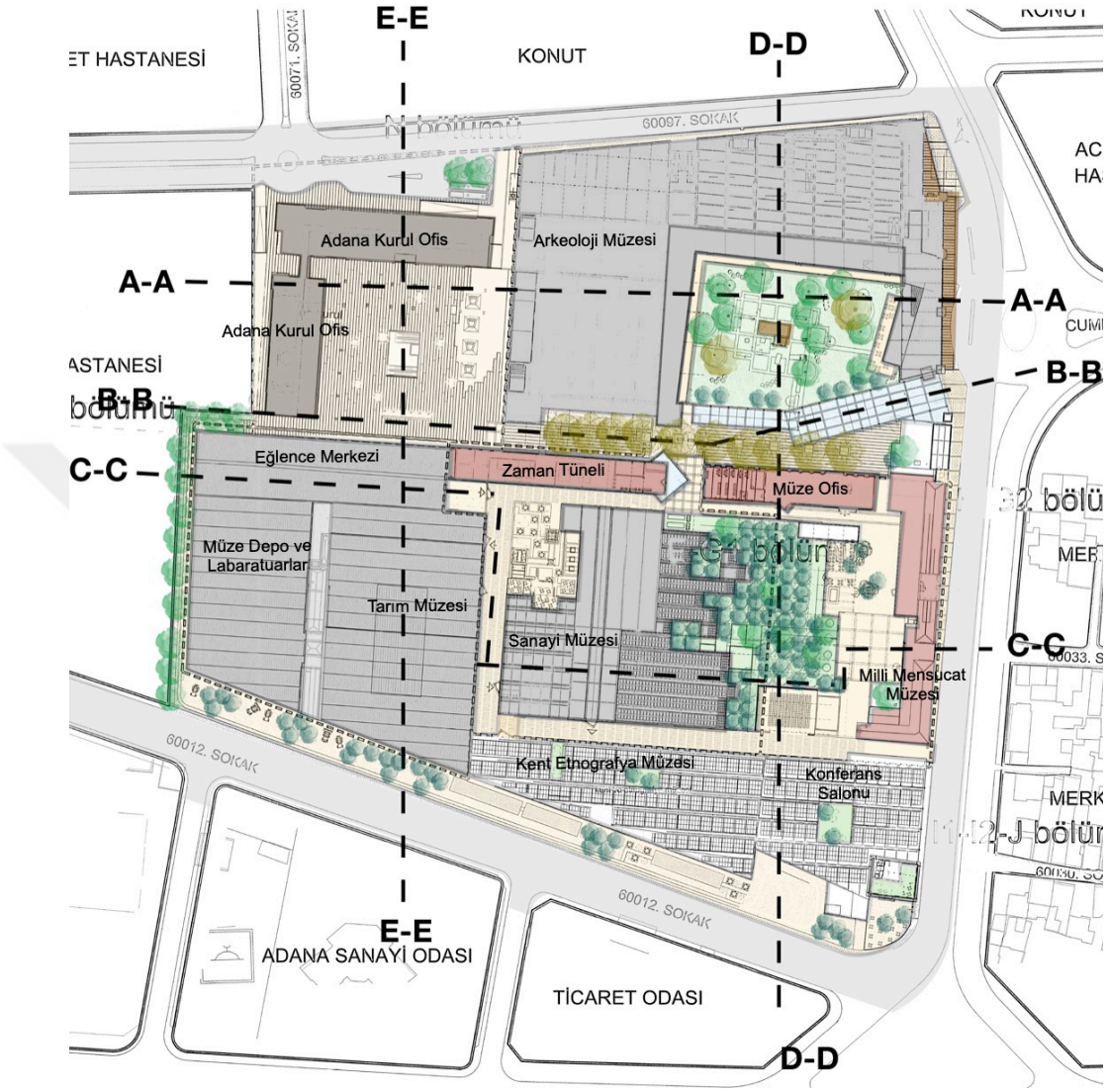
Adana İli, Seyhan İlçesi, Döşeme Mahallesi, kentsel-arkeolojik sit alanı dışında, 1655 ada, 645-647 parsellerde yer alan taşınmazların, kuruluşu 20. Yüzyıl başlarına dayanan, Adana İli, çevresi ve Türkiye Cumhuriyeti'nin modernite tarihinin bileşeni olarak günümüze ulaşan "Milli Mensucat" yapılar topluluğu kent tarihi, mimarlık tarihi ve endüstri tarihi açısından bütünü ile korunması gerekli "Endüstri Arkeolojisi" özelliğinde kültür varlığı niteliği taşıdığına, Adana kent tarihinde ve yakın geçmişin önemli olaylarına tanıklık etmiş ve kişilerin yaşamlarında yer aldığına, günümüzde özgün işlevini kaybetmiş olan 60.000 m^2'yi bulan arazisi kentin merkezinde Adana'nın çağdaş kentsel ihtiyaçlarını karşılayabilecek, çok işlevli kullanım alanı olma potansiyeline sahip, prestij projelerine uygun bir alan olması nedeniyle, sahip olduğu kültürel, tarihsel ve mekansal değerleri kullanan, uygun yeni işlevler geliştiren kentsel ve mimari açıdan yeniden kullanım projeleri ile değerlendirilmesinin uygun olduğuna, yapılar topluluğunun sahip olduğu değerleri temel alan tasarımların Kurulumuzda değerlendirilmesinden önce, kompleksin büyüklüğü ve kent merkezindeki konumunun önemi nedeniyle, gelecekteki etkilerinin de tartışılması ve uygulanabilir doğru kararlar üretilmesi için, uygulayıcı ve karar vericilerin birlikte (Adana Valiliği, Adana Büyükşehir Belediye Başkanlığı, Seyhan Belediye Başkanlığı, Sosyal Sigortalar Kurumu Bölge Müdürlüğü) toplantı yaparak, çıkacak sonuçların Kurulumuzda değerlendirilmesine karar verildi.

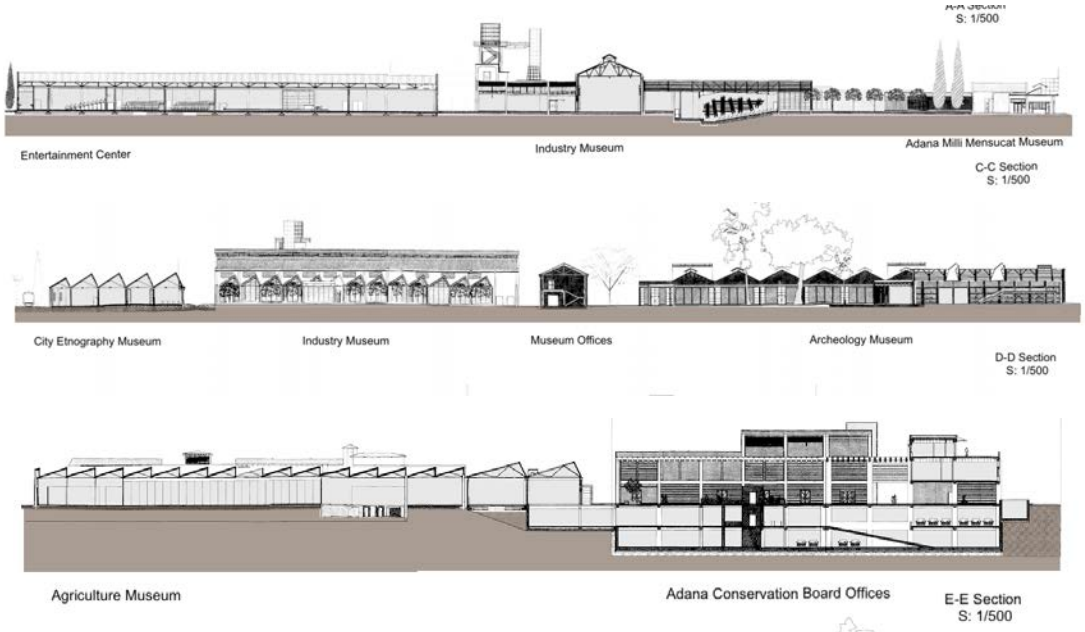
ASLI GİBİDİR
02 MAYIS 2006
İsmail SALMAN
Müdür

KURUL KARARI

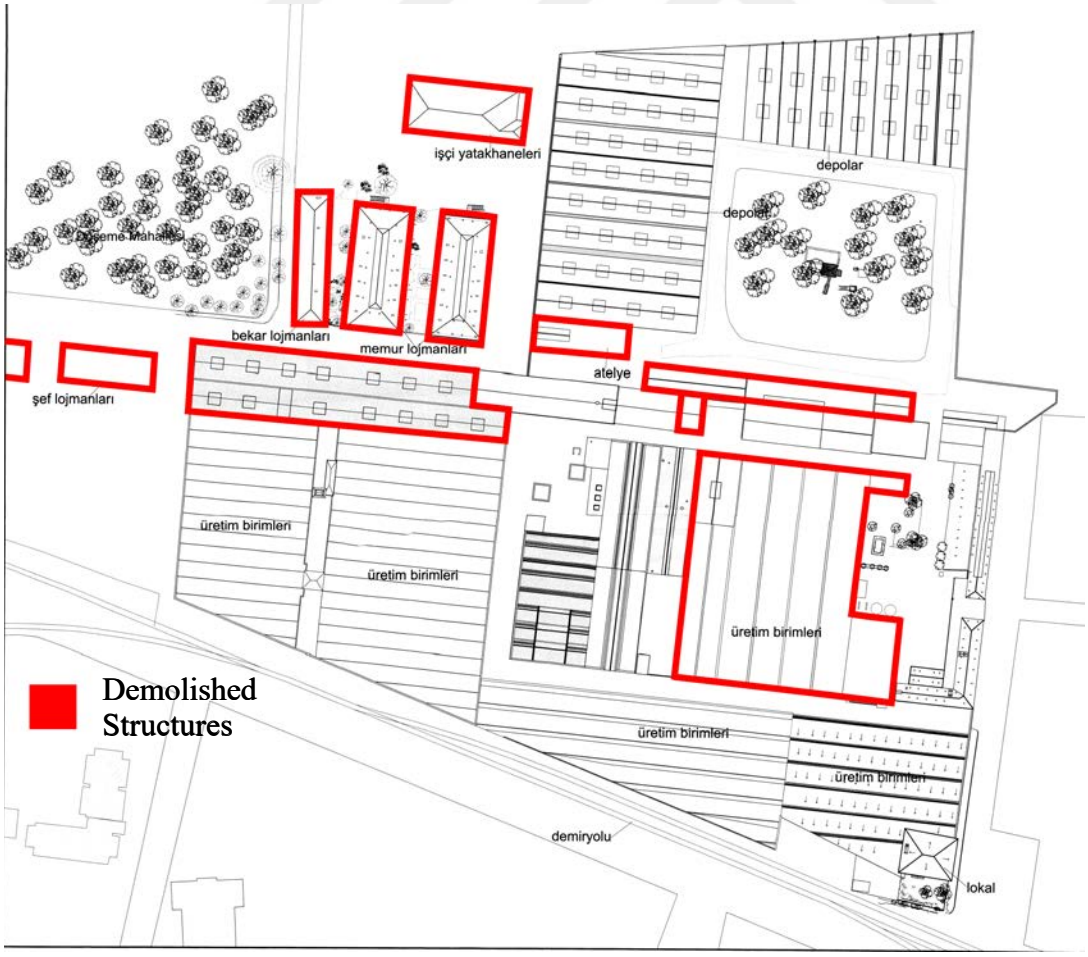
BAŞKAN Prof.Dr. Tamer GÖK **İmza**	BAŞKAN YARDIMCISI Doç.Dr. Cengiz CAN **İmza**	ÜYE Doç.Dr. AYDIN (Ayşe) **İmza**
ÜYE Yrd.Doç.Dr. YANARATEŞ BAŞ (Didem) **İmza**	ÜYE Yrd.Doç.Dr. DURUKAN (Murat) **İmza**	ÜYE Av. KUTLUBAY (Oğuzhan) **İmza**
ÜYE AĞDEMİR (Birgül) Adana Büyükşehir Belediye Temsilcisi **İmza**	ÜYE CUMHUR (Tuğba) Seyhan Belediye Temsilcisi **İmza**	ÜYE

Appendix I: Adana Museum Complex master plan and sections at 1/500 scale by Miyar Arcitecture, S. Çağlayan.

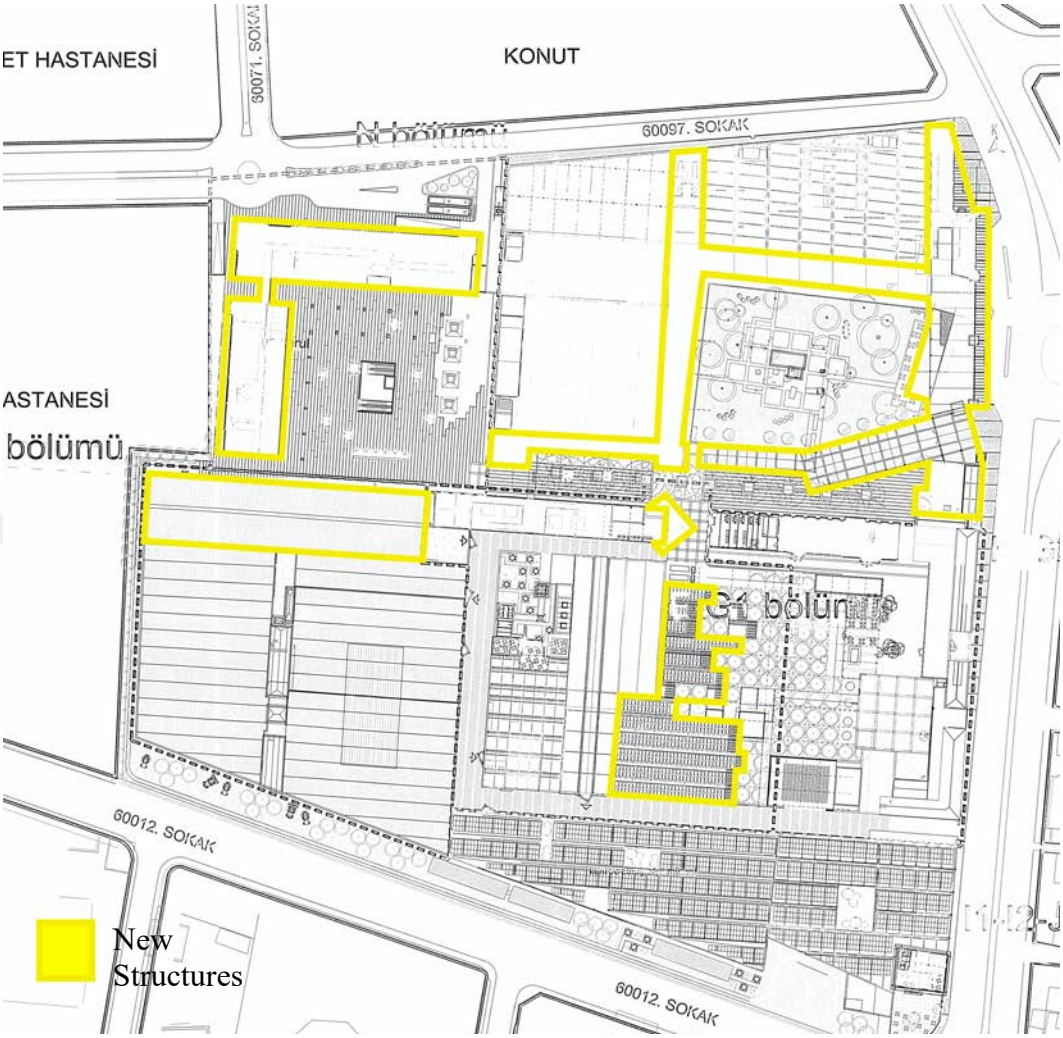




Appendix J: Demolished structures in Adana National Textile Factory by Miyar Architecture, S. Çağlayan



Appendix K: New structures in Adana Museum Complex by Miyar Architecture, S. Çağlayan



Appendix L: Cumhuriyet Newspaper 17.01.1981

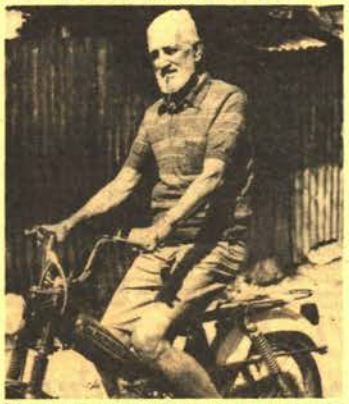
Cumhuriyet
Yayın Tarihi : 17.01.1984
Sayfa : 8

GÜNEYDOĞU: UZAK, YALNIZ IŞIL ÖZGENTÜRK

Orhan Kemal'in insanlarından biri: Maho

79 yaşındaki Maho Amca anlatıyor: Çok şey gördük, çok şey yaşadık. Beni vurdular. Vazifeyi doğru yaparsan kötü olursun. Muhbirin çok olur. Doğrunun yeri yok zaten. Beni vurdular, iki tane delikanlı. Niçin vurdular bak hâlâ bilmem. İkisi de öldü gitti. O çocuklar başka birileri için kendilerini feda ettiler galiba.

Küçücük kızlar çalışırdı yevmiye 24 kuruş, uyurlardı zavallıcıklar. Uyuyanı uyandırırdık. Bazı itler vardı, iş çıkaramıyorlardı. İt işte. Bu itler akşamları gelip kızların makinelerini kırarlardı. Kızlar avare olsun, iş çıkaramasın diye. Benim içerde falakam vardı. İki tane kuvvetli kişi çağırırdım, itlere "yatın aşağı bakalım" derdim. Basardım falakayı.



İŞTE MAHO — Orhan Kemal'in tiplerinden biri olan Maho, Orhan Kemal'i şöyle anlatıyor: "Orhan Kemal, yav bizim Raşit çok yazmış bunları, İstanbul'da aldı bu Orhan Kemal adını. Beni de yazmış, Mehmet Usta vardı, İlyas vardı hepsini yazmış, okumadım ben. Amma çok kafalı adamdı. Nuriye'yi aldı Raşit. Nuriye o zamanlar işçiydi. Benim dayımın kızıydı. Bizim evde kiracı otururlardı. Oğlan, yani Raşit memurdu. Çok büyük aşktı canım. Çok sevdiler birbirlerini.

4

Burası Orhan Kemal'in mahallesi! Çarçaput'ta dolaşıyorum, yeni adı Döşeme Mahallesi olan yerlerde. Uzaktan Milli Mensucat Fabrikası görünüyor. Gri sıvalı, kalın duvarların ardına gizlenmiş. "**Arkadaş İshkları**"nda, "**Babaevi**"nde, "**Ekmek Parası**"nda, "**Murtaza**"da, Orhan Kemal'in hemen her romanında, hikâyesinde bu mahalleden birileri vardır. Sanki onlardan birini arıyorum.

Burası eski Adana. Düzgün, kırmızı tuğlalardan yapılmış eski evler, eski kilise, evlerin pencerelerinde renk renk sardunyalar. Kapıların önünde, yün ören, dedikodu yapan kadınlar. Dolu kahveler. Bütün yolların Milli Mensucat Fabrikası'na çıktığı bu mahallelerin insanları; babalar, analar, küçücük kızlar, yeniyetme erkek çocukları, hep Milli Mensucat'ın işçisi oldular. Bir kentin doğum yeri burası.

Milli Mensucat'a giden yollardan birinde, bir evde Milli Mensucat'ın kırk yıllık işçisi "**Maho**" oturuyor. Nüfusa yazılı adı, Mahmut Türkoral. Bütün mahalleli, Milli Mensucat'ın bütün işçileri gibi ben de ona Maho, diyorum. Daha doğrusu Maho Amca.

Maho Amca'nın kapısını çalarken heyecanlıyım. Zor bir konuşma olacağını sanıyorum. Eh, Maho Amca yetmiş dokuz yaşında, dile kolay seksene bir kalmış. Bu yaşta bir insanın belleğini yoklayacağım. Ona, bizim Orhan Kemal'imizi, onların Raşit'ini soracağım. Milli Mensucat'ta çalışan küçük kızları, fabrika çevresinde dönen büyük aşkları, yevmiye kavgalarını, bekçi Murtaza'yı soracağım. Koskoca bir hayatı soracağım.

Kapıyı bana çok uzun boylu, incecik, saçları ve sakalı ak, genç biri açıyor. Yetmiş dokuz yaşındaki Maho Amca bu. O anda, ona amca etmeme gerektiğini kavrıyorum. Maho o! Ayağında dizlerine kadar inen bir şort, o kadar... Her sabah tur attığı motosikleti kapının hemen yanında duruyor. Maho, önce görüntüsüyle şaşırtıyor beni, sonra anlattıklarıyla

O Bekçi Murtaza yaltakçının biriydi

Maho, 1924 yılında Yugoslavya'dan göçen bir ailenin oğlu. O zamanlar onaltı yaşındaymış. Yugoslavya'dan sonra, İstanbul'da onbeş gün geçirdikleri medresenin güzelliğini, daha sonra Giresun'daki fındık işçiliğini, ardından Samsun'daki korkunç susuzluğu anlatıyor. Bu susuzlukta çok kişi ölmüş, Maho'nun asıl hikâyesi 1925'te Adana'ya gelmesiyle başlıyor. Maho, 1925'te Adana'da ve Milli Mensucat Fabrikası'nda işçi. Milli Mensucat onun tüm bir yaşamı. Benim hiçbir şey sormama gerek yok, o her şeyi anlatıyor.

"Yav, herkes çalışıyordu Milli Mensucat'ta. Ayrım yok, kadın erkek. Kim gelirse, bakıyorlardı, eli ayağı düzgün, alıyorlardı işe. Lüzum varsa. Lüzum yoksa, kırk sefer gel, yağmur çamur gel, yalınayak gel, nafile, almıyorlardı.

Ben tam kırk yıl işçilik yaptım. 1965'te emekli oldum. Her bölümde çalıştım. İşçilik yaptım, masuracılık yaptım, makinistlik yaptım, ustalık yaptım, ustabaşılık yaptım, son olarak tam otuzsekiz ay tekmil fabrikanın kontrolü oldum. Yani gece benden başka amir yoktu, fabrikada! Tekmil fabrika benden sorulurdu.

Yav, çok şey gördük, çok şey yaşadık. Beni vurdular. Vazifeyi doğru yaparsan kötü olursun. Muhbirin çok olur. Doğrunun yeri yok zaten. Beni vurdular iki tane delikanlı. Niçin vurdular, bak hâlâ bilmem. İkisi de öldü gitti. İşçiydiler, geçici işçi. Yirmi küsur gün komada kaldım. O çocuklar başka birileri için kendilerini feda ettiler galiba. Dava ettim. Otuzdört mahkeme oldu, idamdan kurtuldular. Sonra birini İstanbul'da vurdular, öbürünü İzmir'de zehirlediler.

Yav, her şey vardı fabrikada. Olmaz olur mu? Küçücük kızlar çalışırdı yevmiye yirmidört kuruş, uyurlardı zavallıcıklar. Uyuyanı uyandırırdık. İpliği parçalanana yardım ederdik. Kuvvetli işçiler vardı, onları çağırırdım, kızlara yardım ederlerdi. Bazı itler vardı, iş çıkaramıyorlardı. İt işte. Kızlar vardı, çalışkan, iş çıkaran, prim alan. Bu itler akşamları gelip kızların makinalarını kırarlardı. Kızlar avare olsun, iş çıkaramasın diye. Benim de içerde falakam vardı. İki tane kuvvetli kişi çağırırdım, itlere, 'yatın aşağı bakalım,' derdim. Basardım falakayı.

Benim muhbirim çoktu. Doğrudan şaşmazdım çünkü. Doğruyu dokuz köyden kovarlar. Şimdi kapıda oturuyorum. Yağmur sicim gibi. Karşıyaka'dan bir kadın işçi geliyor. Kucağında bir çocuk, elinde bir çocuk. Kapı kapanmış. O,kapı bir kapandı mı, bir daha Allah olsun açamazsın. Ne yaparsın, 'aç kapıyı Necip Usta,' diyorum. 'Ac, mesuliyet benim.' Kadına da diyorum, 'geç canım, şimdi götür çocukları bırak,' bizim orda çocuk bakım yeri var, sonra diyorum kadına, "Çocukları bırakınca kazanın oraya git, kuru bıraz, lokanta kapısından gir içeri. İşçiler, neredeydin diye sorarsa, çocukları bırakırken, yanlarına uzandım biraz, uyuyup kalmışım, de." Böyle akıl veriyoruz işte.

Her adama bunu yapmazdım tabii. Hepsini alsam, neden bu kanun çıkarılmış? Patron neden böyle kural koymuş? O almadıklarım var ya, bekler kapının önünde, bakalım başkasını alacak mıyım? Akıl sıra muhbirlik yapacak.

Gene bir arkadaş, ustaydı. İyi arkadaştı. Mesut Merdan. Baktım ki, çeyrek geçe geldi. Açtım kapışı, "geç ulan," dedim. "Amma sakın kartını vurma doğru işinin başına git." Öbür bırakmadığım adam da kapıda duruyor. O durak olsun ne yapalım. Ben ne yapıyorum, gidiyorum Mesut'un kartını alıyorum, saati geri çeviriyorum, tam bir dakika varken basıyorum Mesut'un kartını.

Bakıyorum ki, üç beş gün sonra patron kapıya çıkmış, sırtını kaşıyor. Ben de geçiyorum. "Hop," dedi. "Dur!" Hemen hazırol durdum. Baktı bana, "Gene ne fırıldaklar çeviriyorsun?" diye sordu. "Geçenlerde kimi aldın içeri?" "Hayır," dedim. "Böyle bir şey hatırlamıyorum. Benim senden gizlim saklım var mı?" "Git," dedi, "Mesut Merdan'ın kartını getir!" Hemen koşup Mesut'un kartını getirdim. Baktı, baktı, "Hay dümdük," dedi. "Hay eşek," dedi Muhbir Yusuf'a. Öyle muhbirlere pek kulak asmazdı patron. Patron beni o kadın için de çağırdı. Ben söyledim. Dedim, "Bıraktım ağam. Kadın cingene, iki çocuk, yağmur sicim gibi, çocukları sen görsen yatağından çıkıp yatağını verirdin." Patron iyi yapmışsın demedi. Demez, derse patronluğu ne olur? Güldü geçti.

Yav, çok beter herifler vardı. Kadınlar çalışır, onlar doğru parayı kumara. Biri vardı, tam maaş günü kapıya dayanmış, "Necip," diyor. "Bana Fatma'yı gönder." Necip, "paydosa az var, gönderemem," diyor. Adam basıyor kalayı, "Valiye çıkacağım, bana karımı göstermiyorlar diyeceğim", artık ağzına ne gelirse söylüyor. Tam o sırada ben geldim, "Bu kapıdan içeri girince Fatma artık senin karın değil," dedim. "Bizim bacımız, kardeşimiz, bekle az sonra çıkacak." Adam gitti. Fatma üç gün işe gelmedi. Geldi ki, her yanı bıçak yarası. Adam karının elinden bütün parayı almış, bakkal borcu bile ödemeden kumara basmış, karıyı da bıçaklayıp İzmir'e kaçmış. Sonra ne oldu, adam İzmir'den karısına aşk mektupları yazdı, kadın da kabul etti. Yeniden karı koca durumuna geçtiler.

Orhan Kemal, yav bizim Raşit çok yazmış bunları. İstanbul'da aldı bu Orhan Kemal adını. Beni de yazmış, Mehmet Usta vardı, İlyas vardı hepsini yazmış, okumadım ben. Amma çok kafalı adamdı. Hele babası çok büyük bir adamdı. Kim olursa olsun o geldi mi ayağa kalkardı. Nuriye'yi aldı Raşit. Nuriye o zamanlar işçiydi. Benim dayımın kızıydı. Bizim evde kiracı otururlardı. Oğlan, yani Raşit memurdu. Çok büyük aşktı canım. Çok sevdiler birbirlerini.

Vardı, vardı bir Bekçi Murtaza vardı amma öyle bir ünlülüğü yoktu. Benden önce bekçiydi. Biraz yaltakçıydı. Gene de dilyetim Allah rahmet eylesin, öbür dünyaya göçtü. Dedikodu yapardı, yalan söylerdi, ağalara güzel görüneyim diye muhbirlik yapardı. Allah onu da kaydırdı. Muhbirliği işe yaramadı, fabrikadan attılar.

Çok aşık oldum çok

Fabrikada aşk olmaz olur mu, yav... Fabrikada çok aşık oldum. İşte Zeliha Hanıma aşık oldum, derin aşk. Kırkiki yıllık hanım bu benim. Ondan önce yedi tane vardı. Vallahi bu yedinci. Öbürleri eskidi, öldü, gitti. Öbürleri bir iki sene kaldı, ya onlar benden bıktı, ya ben onlardan. Herkes sevdiği yola gitti, haydi güle güle. Ben sabit. Onların hepsi gidici, ben sabit. Yalnız bu Zeliha Hanım'la aşkımız derin. Bir gün fitil doldurmaya gittim, biraz yardım ettim, Zeliha Hanım da orada çalışıyor. İyi işlikçi. Ben onu aldığında bende iki karı vardı. Biri nikâhlı, biri nikâhsız, doğumu yakın. Zeliha Hanım o zaman onüç yaşındaydı. Biz Zeliha Hanımı kaçırdık. Babası, bir dilekçe savcılığa, bir dilekçe polis müdürlüğüne, bir dilekçe valiye göndermiş. Hemen beni gelip aldılar, doğru karakola, attılar nezarethaneye. Sordular, kız nerde? Ben kızı bir arkadaşımın dul anasının evine bırakmışım. "Kızın yerini biliyorum amma ben kaçırmadım," dedim. "Ben dün fabrikanın oradan geçiyordum, baktım ki, kız geliyor, evlerinden doğru, elinde bir sepet. Nereye gidiyorsun kız Zeliha, dedim. Dedi, kendimi ırmağa atacam. Benim babam giderken dedi ki, gece onikide işten geldiğimde seni evde bulursam, parça parça keserim. Ben de kendimi ırmağa atacam. Yok, her ne dedimse kâr etmedi, gel, dedim, götürdüm bir arkadaşımın anasına teslim ettim."

Karakoldakiler hemen eve gidip Zeliha'yı getirdiler. Zeliha'ya daha önce akıl öğretmiştim. Benim bu adamla hiçbir alakam yoktur, diyecek. Kızcağız geldi. "Bu adam beni kaçırmadı, hayatımı kurtardı," dedi. Komiser şekerkamışı yiyordu, kamışı kızın eline bir vurdu, her yanı titredi zavallının. Gene de "Bu adam beni kaçırmadı, kendimi ırmağa atacaktım, babalık etti," diyor. Sonunda onu hastaneye götürdüler, babası da yanında. Ben de bekliyorum. Bir süre sonra hastaneden geldiler, Zeliha gülüyor, ben de nezarethanenin penceresinden bakıyorum. Kız bakire tabii. Beni bıraktılar. Kızı da babasına teslim ettiler. Kız yalvarıyor, gitmem, diyor nafile. Babasına verdiler. Yolda babasının karşısına çıktım, "bak," dedim, "Buna bir fiske vurursan vallahi evini başına yıkarım." Vurmadı. Hiçbir şey yapmadı. Sonra Zeliha'yı bir kere daha kaçırdım. Bu sefer babası mahkemeye verdi. Kaynanam girdi araya, babayı ikna etti. Kızı bana verdiler, bir nişan taktık. Baktım olacak gibi değil, üçüncü sefer kaçırdım kızı, fabrika bize lojman verdi. Zeliha oraya gelin geldi.

Bu arada evdeki hanım doğum yaptı. O istese yanımda ebedi kalırdı. Bir söz söyledi kalbimi kırdı. Ben de, "Artık ebedi benim değilsin, bu eve artık ayak basmam," dedim. O da köyüne Sivas'a gitti.

Ben artık küçüklerden korkuyorum

Yav, eskiden çok içerdim. Dört leblebiyle 750 gram rakıyı devirirdim. Dört ay oldu içmiyorum. Fakat içmeyeceğim de demiyorum. Vallahi, herhal yaklaştı. Bugün yarın çağırıyor beni. Bakkallardaki şişeler çağırıyor. "Ey, eskiden arkadaştık, nereye gidiyorsun, gel! Çek bir tane..."

Yav, ne günlerdi o günler. Yav, eskiden bir aile terbiyesi vardı. Bir insanlık vardı. Küçük büyüğünü bilirdi. Şimdi ben büyüklerden korkmuyorum, küçüklerden korkuyorum. Zamanlar çok değişti.

Bende altı çocuk var. Üç kız, üç oğlan. Oğlanlardan biri Almanya'da, şimdi İstanbul'da iş kurdu. He, videociuluk. Zengin sayılır. Valla anasının, babasının hayır duasını alırsa zenginleşir. Hayır duasını almazsa ben onun zenginliğine on kuruş vermem!"

Sahi, Orhan Kemal öldü mü?

Maho'da dur durak yok. Ben yoruldum o yorulmadı. Biraz dan motosikletine atlayıp turunu atacak. Saate bakıyorum. Beşbuçuk saattir Maho'yla birlikteyim. Teybimi, kâğıtlarımı toplayıp, "hoşçakal," diyorum Maho'ya. Yolda tek başıma yürürken sonsuz bir sevinç kaplıyor içimi. Sahi, sen öldün mü Orhan Kemal?

YARIN: Pamuk tarlalarında kadın hakları

Orijinal Boyut : 29 * 34 cm

Appendix M: Permissions for study.

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
Kültür Varlıkları ve Müzeler Genel Müdürlüğü

Sayı : 25386415-173.99-E.1044706 21.12.2018
Konu : Asiye Seray Çağlayan

DAĞITIM YERLERİNE

İlgi : TOBB ETÜ Mimarlık Bölümü'nün 07.12.2018 tarihli yazısı.

TOBB ETÜ Mimarlık Bölümü Y.L. öğrencisi Asiye Seray Çağlayan'ın (T.C. 11465660548) "Endüstri Mirasının Müzeleştirilmesi: Adana Milli Mensucat Fabrikası" başlıklı tez çalışması yürütmesi amacıyla kurumumuzda araştırma yapabilmesi talebini içeren ilgi yazı incelenmiştir.

Söz konusu alanda elde edilen bilgi ve belgelerin tez sürecinde, seminer, yayın ve teze dair çalışmalar dışında hiçbir alanda kullanılmaması, 3.şahıslarla paylaşılmaması kaydıyla kurumda araştırma yapabilmesi, tarihi belge ve görselleri edinebilmesi hususunda bilgilerinizi ve gereğini rica ederim.

e-imzalıdır
Yakup HARMANDA
Genel Müdür a.
Genel Müdür Yardımcısı V.

Ek : Başvuru Dilekçesi (3 sayfa)

Dağıtım:
Gereği: Adana Rölöve ve Anıtlar Müdürlüğüne
Bilgi: Asiye Seray ÇAĞLAYAN

Not: 5070 sayılı Elektronik İmza kanunu gereği bu belge elektronik imza ile imzalanmıştır.

II.TBMM Binası Yanı 06110 Ulus Ankara/TÜRKİYE
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Yüksek Mimar
Telefon No:(312) 470 62 17

T.C.
ADANA VALİLİĞİ
İl Kültür ve Turizm Müdürlüğü
Müze Müdürlüğü

Sayı : 95351462-155.99-E.454685 28.05.2019
Konu : Asiye Seray ÇAĞLAYAN HK.

Sayın Asiye Seray ÇAĞLAYAN
Kayseri Karayolu üzeri 3.km Çağlayanlar Renault Bayii KIRŞEHİR

İlgi : a) 10.08.1984 tarih ve 18485 sayılı Resmi Gazete'de yayımlanan Kültür ve Tabiat Varlıklarıyla İlgili Olarak Yapılacak Araştırma, Sondaj ve Kazılar Hakkında Yönetmelik.

b) 26/0l/l984 tarih ve 18293 sayılı Resmi Gazete'de yayımlanan Müzelerle Müzelere Bağlı Birimlerde ve Ören yerlerindeki Kültür Varlıklarının Film ve Fotoğraflarının Çekilmesi Mulaj ve Kopyalarının Çıkarılması Hakkında Yönetmelik.

c) Bakanlığımız Kültür Varlıkları ve Müzeler Genel Müdürlüğü'nün 27.03.2001 tarih ve 2487 sayılı yazısı.

d) Bakanlığımız, Döner Sermaye İşletmesi Merkez Müdürlüğü'nün 20.04.2009 tarih ve B. 16.l.DÖS.0.05.00.00/75250 sayılı yazısı.

e)Bakanlığımız Kültür Varlıkları ve Müzeler Genel Müdürlüğü'nün 06.05.2010 tarih ve 95218 sayılı yazısı eki Bakanlık Makamının 06.05.2010 tarih ve 95217 sayılı onayı.

f) Asiye Seray ÇAĞLAYA'nın 23.05.2019 tarihli dilekçesi.

İlgi (f) yazı ile yapılan başvuruda TOBB ETÜ Mimarlık Bölümü Mimarlık Yüksek Lisans tez konusu olarak çalıştığım Adana Milli Mensucat Fabrikası'nı müzeleştirilmesi araştırmamı yürütebilmek amacı ile kurumunuza yerli/bilimsel araştırmacı olarak kayıt yaptırmayı talep etmekteyim. Arkeoloji müzesi ve çalışması devam eden müzelerin koleksiyon listeleri, sergileme planları, şema, görsel, bilgi ve raporları edinebilmeyi; bunları yüksek lisans tezimde kullanabilmem konusunda gerekli izinlerin verilmesi belirtilmektedir.

Söz Konusu Çalışmanın ilgi (a), (b), (c) (d) ve (e)'de kayıtlı yazı, genelge ve yönetmelikler kapsamında gerçekleştirilmesi, Çalışmanın başlayacağı tarihin Müze Müdürlüğü'ne 1 gün önceden bildirilmesi ve randevu alınarak çalışılması, yazılı izin alınması ve müzeye ibraz edilmesi, Müze Müdürlüğü'nün belirleyeceği şartlara uyulması ve gerekli güvenlik önlemlerine riayet edilmesi, Müze Müdürlüğü'nce uygun görülen eserler üzerinde çalışılması ve teşhir düzeninin bozulmaması, Koşullarıyla, 2019 yılında araştırma yapılması ve fotoğraf çekilmesi Müdürlüğümüzce uygun görülmektedir. Çalışmanın tamamlanmasının ardından hazırlanacak araştırma metni, çizim, fotoğraf vb. belgeyi içeren, mümkünse CD ortamına aktarılmış çalışma raporu ile ileride

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Bilgi için:Mustafa ÖLÇER
Bilgisayar İşletmeni

yayımlanması halinde kitap ve ayrıbasımların Müze Müdürlüğüne gönderilmesi gerekmektedir. Söz konusu çalışmanın tamamlanamaması ve 2020 yılında da araştırmaya devam edilmesinin istenmesi halinde, öngörülen çalışma tarihinden 3 ay önce olmak üzere, 31.12.2019 tarihine kadar araştırmacının mensubu bulunduğu bilimsel kurum veya kuruluş vasıtasıyla talepte bulunması hususunda;

Bilgilerinizi ve gereğini rica ederim.

e-imzalıdır
Nedim DERVİŞOĞLU
Müze Müd. V.

Not: 5070 sayılı Elektronik İmza kanunu gereği bu belge elektronik imza ile imzalanmıştır.

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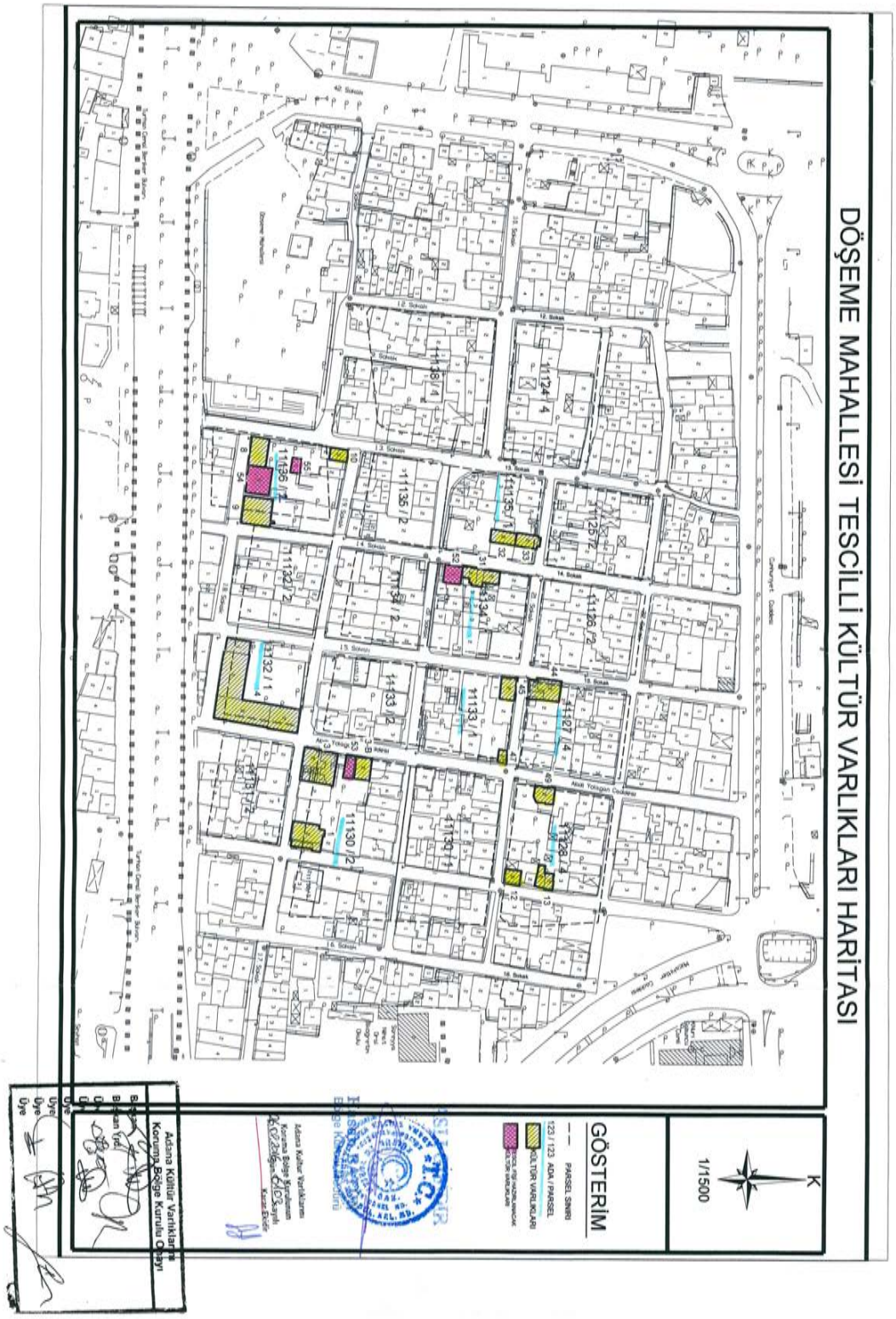
Bilgisayar İşletmeni

Appendix N: Master Plan with cultural heritage sites of Döşeme Neigbourhood by Seyan Munucipality



CURRICULUM VITALE

Name-Surname : Asiye Seray Çağlayan

Nationality : T.C

Date of Birth and Place : 05.01.1995 / Ankara

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EDUCATION:

Undergraduate : 2017, Atılım University, Faculty of Architecture, Department of Architecture

Graduate : 2019, TOBB University of Economics and Technology, Institute of Naturel and Applied Sciences, Department of Architecture

ACADEMIC EXPERIENCE:

Y ear	Place	Work
2015	Türkerler Company	Internship Architect
2016	A Architectural Design	Internship Architect
2018-2019	Yağmur Architecture	Architect

FOREIGN LANGUAGE : English and French

PUBLICATION ABOUT THESIS:

- **Çağlayan S. and Gürol Öngören P.** (2019). Endüstriyel Mirasın Kentsel Bellek Işığında Müzeleştirilmesi: Adana Milli Mensucat Fabrikası. IV. İstanbul Arkeoloji ve Sanat Tarihi Öğrenci Sempozyumu Sunuş.

- **Çağlayan S. and Gürol Öngören P.** (2019). Reading The Museum as Timeless and Placeless Space: The Adana National Textile Factory. Livenarch 6th International Congress Presentation Karadeniz Technical Universty, Faculty of Architecture Department of Architecture.
- **Çağlayan S. and Gürol Öngören P.** (2019). Reading The Museum as Timeless and Placeless Space: The Adana National Textile Factory. Livenarch 6th International Congress (pp. 441-451). Karadeniz Technical Universty, Faculty of Architecture Department of Architecture.