

**IMPACT OF INTERMEDIATE AND INFORMAL
ADAPTATIONS ON THE REUSE OF POST-
INDUSTRIAL SITES: FROM HASANPAŞA
GASWORKS TO MÜZE GAZHANE**

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IMPACT OF INTERMEDIATE AND INFORMAL ADAPTATIONS ON THE REUSE OF POST- INDUSTRIAL SITES: FROM HASANPAŞA GASWORKS TO MÜZE GAZHANE

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ABSTRACT

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M.S. in Architecture

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Once serving as pivotal urban epicenters, due to de-industrialization, many industrial sites have become obsolete. These post-industrial sites constitute both a challenge and an opportunity for the urban landscapes. Within this context, the notion of *industrial heritage* emerged, leading to research and applications focusing on reintegrating these structures and sites. One of the practices of these efforts is adaptive reuse, a strategy for utilizing existing structures for contemporary purposes. To contribute to the literature on adaptive reuse, this thesis investigates the informal and intermediate utilization of post-industrial sites, focusing the case of adaptive reuse of İstanbul's Hasanpaşa Gasworks (1891-1993) as Müze Gazhane (2021-). Considering both the processes and the results of adaptive reuse

practices, the study highlights the significance of informal and intermediate utilizations. In the study, *informal and intermediate utilizations* guided by diverse stakeholders such as artists, NGOs, and communities are handled as practical aspects of the complex means to realize the reintegration of abandoned post-industrial sites. Building upon the data collected through archival research, surveys, and on-site observations on Müze Gazhane, the thesis argues that diversified reintegration efforts have the potential to enable the revival of post-industrial sites as significant public spaces and dynamic epicenters.

Keywords: Industrial Heritage, Adaptive Reuse, Intermediate Utilization, Informal Reuse, Hasanpaşa Gasworks, Müze Gazhane.

ÖZET

POST-ENDÜSTRİYEL ALANLARIN YENİDEN KULLANIMINDA ARA VE ENFORMEL ADAPTASYONLARIN ETKİSİ: HASANPAŞA GAZHANESİ'NDEN MÜZE GAZHANE'YE

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Bir zamanlar önemli kentsel merkez üsleri olarak hizmet veren birçok sanayi bölgesi, sanayisizleşmenin bir sonucu olarak atıl hale gelmiştir. Bu post-endüstriyel alanlar kentsel peyzajlar için hem zorluk hem de fırsat teşkil eder. Bu bağlamda, söz konusu yapı ve alanların yeniden entegrasyonuna odaklanan araştırma ve uygulamalara öncülük eden *endüstri mirası* kavramı ortaya çıkmıştır. Endüstri mirasına ilişkin uygulamalardan biri, mevcut yapıların çağdaş kullanımına yönelik bir strateji olan uyarlamalı yeniden kullanımdır (adaptive reuse). Bu tez, uyarlamalı yeniden kullanım literatürüne katkıda bulunmak amacıyla, İstanbul'daki Hasanpaşa Gazhanesi'nin (1891-1993) Müze Gazhane (2021-) olarak yeniden kullanımı örneğine odaklanarak, post-endüstriyel alanların gayri resmi ve orta vadeli kullanımlarını incelemektedir. Çalışma, uyarlanabilir yeniden kullanımın hem süreçlerini hem de sonuçlarını ele alırken, gayri resmi ve orta vadeli

kullanımların önemini vurgulamaktadır. Çalışmada, sanatçılar, STK'lar ve kamu gibi çeşitli paydaşların gerçekleştirdiği *enformel ve ara kullanımlar*, terk edilmiş post-endüstriyel alanların yeniden entegrasyonunu gerçekleştirmeye yönelik karmaşık yöntemlerin etkin bir parçası olarak ele alınmaktadır. Tez, Müze Gazhane'ye ilişkin arşiv araştırmaları, anketler ve yerinde gözlemler yoluyla toplanan verilere dayanarak, yeniden kullanım çabalarının çeşitlendirilmesinin, post-endüstriyel alanların önemli kamusal mekanlar ve dinamik merkez üsleri olarak yeniden canlanmasını sağlama potansiyeline sahip olduğunu savunmaktadır.

Anahtar Kelimeler: Endüstri Mirası, Uyarlamalı Yeniden Kullanım, Ara Kullanım, Enformel Yeniden Kullanım, Hasanpaşa Gazhanesi, Müze Gazhane.

*In Loving Memory of My Grandmothers,
Ümmühan Lelebici and Ayten Kadioğlu.*



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LIST OF ABBREVIATIONS

AIA	The Association for Industrial Archaeology
CILAC	Comité d'Information et de Liaison pour l'Archéologie, l'Étude et la Mise en Valeur du Patrimoine Industriel
DOCOMOMO	International Working Party for Documentation and Conservation of Buildings, Sites, and Neighborhoods of the Modern Movement
E-FAITH	European Federation of Associations of Industrial and Technical Heritage
ERIH	European Route of Industrial Heritage
GÇG	Gazhane Çevre Gönüllüleri (Gasworks Environment Volunteers)
HAER	History of American Engineering Record
ICOMOS	International Council on Monuments and Sites
İBB	İstanbul Büyükşehir Belediyesi (İstanbul Metropolitan Municipality)
İETT	İstanbul Elektrik Tramvay ve Tünel İşletmeleri (Istanbul Electric Tramway and Tunnel Enterprises)
KORDER	Koruma ve Restorasyon Uzmanları Derneği
NEKTAR	Europäischen Netzwerk der Kultur der Arbeit
NGO	Non-Governmental Organization
NIT	Netherlands Institute in Turkey
UNESCO	United Nations Educational, Scientific and Cultural Organization
SHOT	Society for the History of Technology
SIA	Society of Industrial Archaeology
TICCIH	The International Committee for the Conservation of the Industrial Heritage
TMMOB	Türk Mühendis ve Mimar Odaları Birliği (Union of Chambers of Turkish Engineers and Architects)

CHAPTER 1

1. INTRODUCTION

Industrial structures and sites, upon their emergence, played a pivotal role in shaping urban environments and constituted foundational elements of urban fabric. The Industrial Revolution, which commenced in the 18th century, marked a significant turning point in human history, ushering in profound transformations in the global economic, physical, and social landscape. The industrial sites and settings that stood at the core of this revolution symbolized the revolutionary processes unfolding during this era. These sites not only served as epicenters for the revolution and facilitated rapid production but also left a profound impact on the surrounding environments they inhabited. However, starting from the 1950s, shifts in global economic and political trends initiated a process of de-industrialization. Over time, various technological, economic, social, and environmental factors have led these structures to lose their original functions and become obsolete, resulting in negative connotations due to their undefined state, eventually becoming problematic urban voids. Correspondingly, in the early 1950s, the basis of revisiting industrial sites as archaeology or heritage was primarily a grassroots movement to prevent the hurried demolition of industrial buildings. Responding to these challenges posed by abandoned post-industrial sites, the concepts of '*industrial archaeology*'¹ and '*industrial*

¹ The consensus is that the term "industrial archaeology" was initially published by Michael Rix in 1967, who was part of the University of Birmingham's Extra-Mural Department, and it was initially published in *The Amateur Historian*, as part of a series of articles covering different periods in the field of archaeology (Palmer, 2005). The term was later expanded upon in the 1960s by Kenneth Hudson (The author of the first book about industrial archaeology) and L.T.C. Rolt. (The co-founder and first of the Association for Industrial Archaeology) (Palmer, *Industrial Archaeology: Principles and Practice*, 1998, p. 2).

heritage' have gained public attention quickly and soon appeared in academic literature (Figure 1.1). This surge in interest subsequently led to the formation of various national and international interdisciplinary organizations committed to the comprehensive exploration and preservation of these fields, such as AIA, HAER, TICCIH, ERIH, ICOHTEC, SHOT, SIA, E-FAITH, DOCOMOMO_International, CILAC, NEKTAR, ICOMOS, and KORDER.

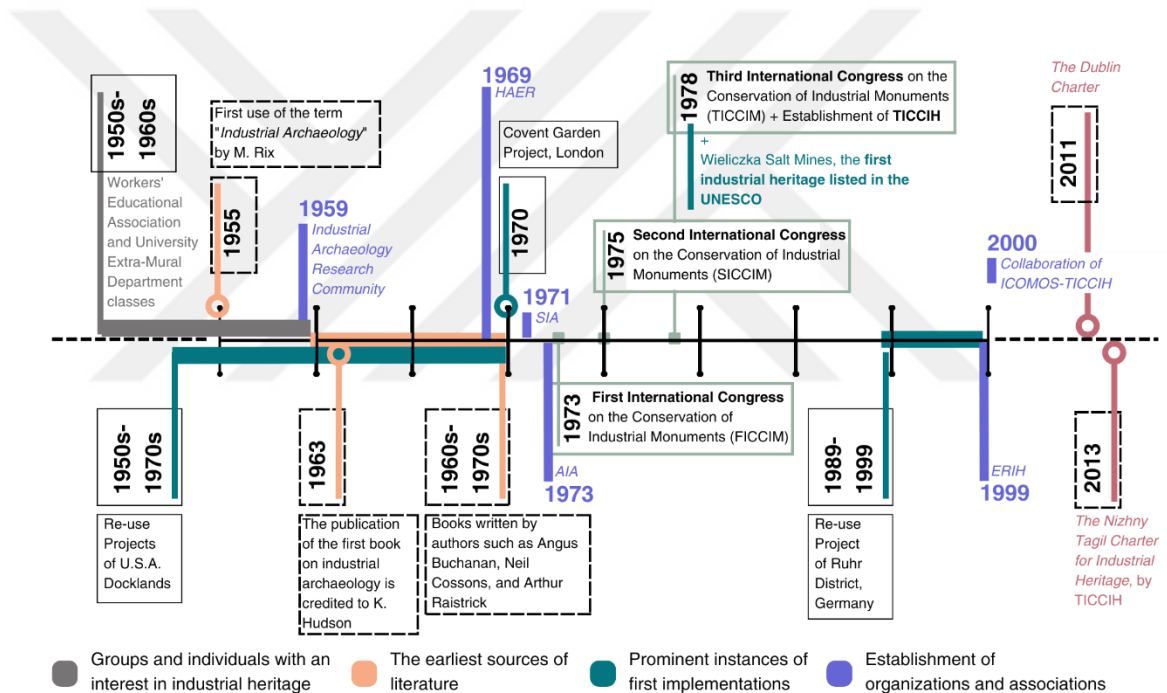


Figure 1.1 Timeline showing the emergence and historical development of the concept of industrial heritage

Due to the cumulative developments in this field, preserving industrial heritage has become a multifaceted subject of discussion, encompassing its political, physical, economic, and social dimensions. The evolution of the industrial heritage notion, coupled

with increased awareness and consciousness among academia, experts, decision-makers, artists, and the public, has led to a resurgence of cases where these spaces are reused. Due to their advantageous urban locations, structural resilience, and distinctive architectural forms and typologies, these industrial structures often become subjects of adaptive reuse projects (Brooker & Stone, 2004; Cantacuzino, 1972; Wong, 2017; Robert, 1989; Latham, 2000; Stratton, 2000; Douglas, 2006; Robiglio, 2017; Plevoets & Van Cleempoel, 2019).

Especially within the contemporary context where sustainability is a focus, producing manifold design, scholarly, and policy works regarding adaptive reuse is inevitable. This thesis aims to contribute to the extensive body of works by looking into the phases and processes of the transformation of post-industrial sites and shedding light on the informal interventions, which are barely handled as a part of the analysis of adaptive reuse processes. The adaptive reuse process is facilitated by official/formal practices and frequently by the informal occupation of old, redundant industrial spaces by artists, performers, and the community. Interventions driven by art and culture and community-led initiatives become significant interventions in reintegrating post-industrial sites into cities, reestablishing crucial connections with society, and providing a foundation for architectural and conservation projects. Borrowing the notions of '*intermediate utilization*' and '*long-term utilization*' from Lepel (2006) and looking into the case of the reuse of Hasanpaşa Gasworks as Müze Gazhane, the thesis questions the continuous processes of utilization in post-industrial sites and highlights the significance of informal uses and intermediate utilization in paving the way for long-term utilization.

1.1. Aim and Scope of the Thesis

Once fundamental urban components and vital urban centers, industrial sites have been rendered obsolete by various economic, technological, environmental, and social factors. Consequently, these post-industrial sites have long stood abandoned, presenting both a challenge and an opportunity for their reintegration into the urban environment. Adopting a socio-spatial approach, this study explores the interventions associated with the adaptive reuse of post-industrial sites. Focusing on the transformation of İstanbul's Hasanpaşa Gasworks (1891-1993) to Müze Gazhane (2021-), the thesis explores the formal/informal reuses and intermediate/long-term utilizations in the reintegration of post-industrial sites into the urban fabric. The aim is to highlight that abandoned post-industrial sites hold the promise of becoming dynamic epicenters of urban transformation and that diverse adaptive reuse interventions have the potential to contribute to the reintegration of post-industrial sites as significant public spaces. Hereby, the objectives of the study are as follows:

- To set forth the adaptive reuse processes of post-industrial sites considering the continuous and integrated intermediate and long-term utilization.
- To provide insights into the formal and informal practices of reuse that contribute to the transformation of abandoned post-industrial sites into urban public spaces.
- To understand and discuss the processes and results of adaptive reuse of Hasanpaşa Gasworks as Müze Gazhane as a potential model for further relevant applications.

In this context, the thesis investigates a range of international and Turkish case studies, focusing on the comprehensive analysis of Müze Gazhane, a recent Turkish exemplar of reused industrial heritage. This case illustrates the potential for establishing new public

spaces aligned with industrial heritage, thereby significantly shaping urban environments that promote inclusivity and social cohesion. The conversion of the Hasanpaşa Gasworks into a public space has garnered substantial attention from researchers across diverse academic disciplines, making it a prominent case study in recent years. Previous scholarly works have conducted thorough examinations of this transformation, offering a comprehensive array of perspectives and analyses on diverse facets, encompassing conservation, lighting, circular economies, visitor experience and spatial representation (Şengüenalp, 2017; Albayrak Taştımir, 2022; Güneş, 2022; Özdemir, 2022; Terzi, 2022; Aksel, 2023; Öztütüncü, 2023). Notably, this study aims to distinguish itself by placing a focused emphasis on the transformation process and the impact of intermediate adaptation, thus making a valuable contribution to the contemporary literature on industrial heritage.

1.2. Methodology and Structure of the Thesis

To respond to the above-stated objectives, the thesis adopts a qualitative approach and comprises four chapters. Following this introductory chapter, the second chapter provides a brief historical overview of post-industrial sites and examines the processes regarding the reuse of post-industrial sites through a combination of a literature review and case analyses. The third chapter examines the transformation of Hasanpaşa Gasworks into a cultural complex, taking into account three distinct phases: the industrial, abandonment, and reuse phases. This examination employs archival research, on-site observation, and survey methods. Data gathered is supported through attendance at multiple public presentations, such as “Transformation Process of Hasanpaşa Gasworks Project and Implementation”

conducted by Gülsün Tanyeli, Yıldız Salman, Deniz Aslan, Sevim Aslan, and Özgür Boran, the authors of the project (Mimarlar Derneği 1927, 2021).

Table 1.1 Some stakeholders interviewed to understand the transformation process of Hasanpaşa Gasworks

Stakeholders Interviewed	Name Surname
NGOs (Gazhane Çevre Gönülleri)	Nesrin Uçar Işık Demirtaş
Former Workers of Hasanpaşa Gasworks	Doğan Petmezciler
Designers	Dicle B. Özdemir (do[x]architecture)
Artists	Serkan Taycan
Workshop Facilitators at Müze Gazhane	Nükhet Eren
Müze Gazhane Visitors	30 interviews, ages 17-65

In pursuit of a comprehensive understanding of the site's transformation, this research combines written information on the site's life cycle obtained from archival sources with insights gained through direct communication with both official and unofficial stakeholders involved in the project. To gain deeper insights into the transformation processes, a series of open-ended interviews were conducted with key individuals (as outlined in **Table 1.1**), including representatives from the NGO Gazhane Çevre Gönülleri (Nesrin Uçar and Işık Demirtaş), former gasworks employee Doğan Petmezciler, photographer Serkan Taycan, interior design project team member from do[x]architecture Dicle B. Özdemir, and Nükhet Eren, who leads literary workshops within Müze Gazhane. Initial on-site observations were conducted in 2021 with Yıldız Salman, during which valuable insights were provided regarding the previous functions of the structures, preservation decisions, and the project's developmental process. Since 2021, active involvement in events held at Müze Gazhane, attendance at the weekly meetings of GÇG (**Figure A4**), and the conduction of semi-structured interviews with visitors (see Appendix

B for interview format) have served as complementary components of the research, providing valuable insights into the evolving socio-spatial dynamics resulting from the transformation. Finally, the last chapter provides a brief overview of the study, setting forth its main arguments. It concludes by stating the study's limitations and suggestions for further research and applications.



CHAPTER 2

2. FROM INDUSTRIAL SITES TO POST-INDUSTRIAL SITES

The transition from industrial sites to post-industrial sites can be briefly summarized as a concise overview of how economic shifts and technological advancements have influenced the transformation of production technology and the relocation of industrial facilities. Once serving as the foundational elements around which cities developed and functioning as pivotal urban epicenters, former industrial sites have become obsolete due to various economic, technological, environmental, and social factors. As a result, these places have remained abandoned for an extended period, posing both a challenge and an opportunity for their reintegration into the urban landscape. This chapter examines industrial structures and sites as pivotal elements shaped by the influence of industrialization on their surrounding environment, encompassing social, economic, environmental, political, and cultural dimensions, ultimately serving as a foundation of urban fabric (Fainstein, 1990; Harvey, 1991; Lever, 1991; Couch, Fraser, & Percy, 2003). It then delves into the literature's treatment of post-industrial areas, whose original functions have become obsolete, exploring their conceptualization within the framework of abandoned space terminology introduced by various authors (Borret & Eeckhout, 1999; Trancik, 1986; Edensor, 2007; Northam, 1971; Groth & Corijn, 2005). These areas, often perceived as socially distressing, problematic for cities, and environmentally polluting, are scrutinized in terms of how their negative perceptions can be transformed through informal and formal approaches, shedding light on potential shifts in perception. The examination encompasses the intricate socio-spatial potentials and novel functions of post-industrial spaces within two fundamental classifications: informal reuse and adaptive reuse. This comprehensive

investigation encompasses the timeline from the obsolescence of their initial purposes through their abandonment and culminates in their revitalization, depicted through conceptual frameworks and substantiated by relevant illustrations.

2.1. Brief Historical Overview of Abandoned Industrial Sites

Similar to other pivotal epochs in human history, industrialization, and deindustrialization have left indelible marks on urban landscapes, physical environments, urban economies, and ways of life. Throughout the 19th and 20th centuries, industries played a central role in expanding cities and sustaining their populations. Industrial sites, once regarded as essential elements of urban areas and vibrant hubs of activity, have become obsolete due to various factors, including economic transitions, technological advancements, environmental concerns, and societal changes. Starting in the 1970s, numerous cities experienced significant industrial declines, leading to the emergence of abandoned landscapes. As the industrial sector underwent economic and production-based transformations, a considerable number of industrial facilities were relocated, leaving behind derelict, unused, and neglected structures scattered across urban regions. These post-industrial sites and structures encapsulate the essence of both physical space and human endeavors, bearing witness to the diverse layers of historical epochs and cultural pursuits (Neill, 1997; Loures, 2008). Consequently, they have been acknowledged as ***industrial heritage***, a recognition that emerged in response to preservation and heritage initiatives in the latter decades of the 20th century.

In post-industrial cities, former industrial complexes constitute a prevalent and substantial component of the urban or peri-urban landscapes. For this reason, the transition of an industrial complex into a state of disuse and abandonment signifies a relevant change in the dynamics of urban development. This urban dynamic results from multiple factors, including modifications in the worldwide economy, technological advancements, and urban planning and development policies. The transformation of urban areas from active industrial hubs to abandoned inner-city industrial sites poses significant inquiries concerning the sustainability of the economy, environmental consequences, and societal impacts. Comprehending this transformation's fundamental mechanisms and outcomes is imperative for proficient urban development and the effective re-integration of these abandoned sites. In this context, the transformation of industrial sites after they lose their functions can be examined in three stages: the industrial phase, the abandonment phase, and the reuse phase.

2.1.1. Industrial Phase

Much like living organisms, cities function as complex social entities with distinct life cycles marked by periods of growth and continuous structural adaptations corresponding to prevailing socio-economic and technological dynamics within their respective epochs. The 19th century stands out as a crucial period marked by the birth of modern industrial cities and a swift transition from predominantly rural to urbanized areas. This notable transition is most aptly illustrated by the notion of the Industrial Revolution, symbolizing the change from labor-intensive agricultural economies to mass production facilitated by

mechanized industrial techniques. Originating in late 18th-century England and spreading across Europe, the Industrial Revolution introduced groundbreaking manufacturing techniques reliant on machinery, supplanting traditional energy sources. This epoch witnessed the shift from artisanal craftsmanship to industrialized and standardized mass production, often referred to as Fordism, resulting in the proliferation of large-scale industries within urban centers and the expansion of industrial sites (Harvey, 1991).

The proliferation of factories inside urban environments and the subsequent development of residential areas in close proximity had a significant impact on architectural design and led to sociocultural transformations within the urban landscape (Cossons, 1975, p. 37). Similarly, the advent of automated production resulted in unemployment within rural communities that relied on traditional agricultural methods (Cossons, 1975; Köksal, 2005, p. 7). The concurrent arrival of migrants seeking job prospects in these regions resulted in displaced individuals involved in traditional agricultural activities in rural zones and a noticeable rise in urban population density (Thorns, 2004). Consequently, factories gave rise to new settlements, leading to the emergence of the initial industrial cities (Hohenberg & Lees, 1985, p. 185). Likewise, during this era, urban centers like Manchester, Ruhr, Essen, Dortmund, and Lille came into existence as prominent industrial hubs. The presence of residential areas in close proximity to manufacturing plants, as well as the development of new infrastructure such as streets, stores, ports, and railway yards, played a significant role in shaping the depiction of the industrial city, which was characterized by the concentration of both labor and capital.

Factories, serving as the foundational framework of industrial urban development, strategically positioned themselves in advantageous sites to optimize production (Iglesias & Bernardo, 2022, pp. 102-103). Illustratively, during the late 19th century, the process of industrialization in prominent nations, namely England, France, Germany, Belgium, and the USA, predominantly concentrated in regions with advantageous characteristics such as cost-effective labor, availability of water power, and sufficient raw materials. Over time, the flourishing industry has paved the way for the emergence of novel residential neighborhoods and the establishment of many public amenities, including recreational, commercial, governmental, and cultural establishments. As this situation builds an organic interaction between the industry and the surrounding urban ecosystem, the industrial sites are likely to be defined as the basis of the urban tissue (**Figure 2.1**).

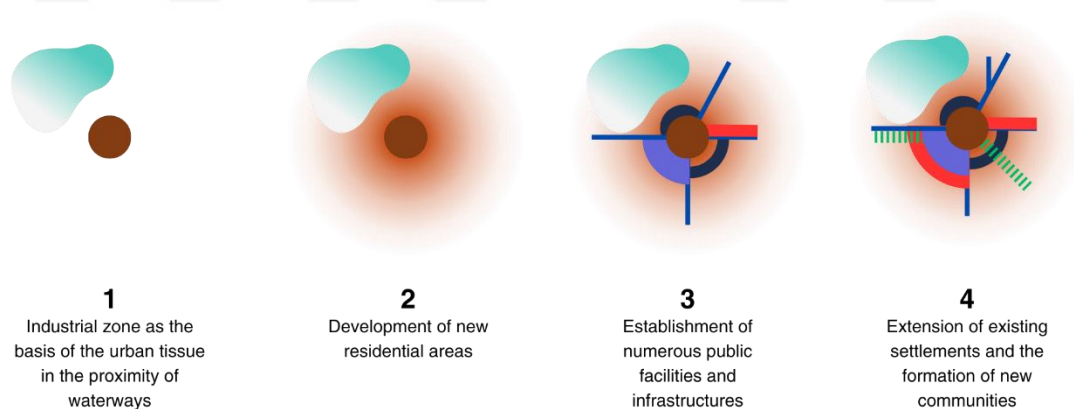


Figure 2.1 Diagram explaining the interconnection between industrial zone and city development during industrialization phase

Strategically situated within urban landscapes, these industrial areas maintained their role as centers of production and expansion, contributing significantly to developing new residential zones, establishing diverse public amenities, and enhancing infrastructure.

However, in certain instances, rapid and unplanned urban growth in the vicinity of industrial areas led to adverse physical, social, psychological, and environmental consequences due to inadequate planning and infrastructure. This situation spurred significant advancements in urban planning, resulting in the incorporation of industrial sites as integral components of urban design. In the late 19th and early 20th centuries, particularly in Western contexts, collaborative efforts involving municipal authorities, architects, engineers, and urban planners aimed to create well-conceived, health-conscious, and aesthetically pleasing urban environments around industrial sites. Notable examples of such endeavors include the urban planning initiatives led by Haussmann in Paris, along with similar projects in Barcelona and Vienna (Jordan, 1992).

In addition, when delineating the industrial phases of these structures, it is imperative to underscore that the evolution of these spaces encompasses not only physical but also socially layered dimensions. These industrial structures or complexes, categorized as industrial heritage, hold profound significance for urban inhabitants as they witness the architecture and culture of their respective founding eras, encapsulating a cultural heritage that transcends mere nostalgia (Neill, 1997). These sites were pivotal in employing a substantial workforce during the industrial epoch. They held considerable importance in the daily lives of the majority of industrial laborers in the region (Smith et al., 2011). In the context of exploring working-class identity and class struggles, it is pertinent to examine the scholarly contributions of Laurajane Smith in the realm of cultural heritage and identity studies. Smith emphasizes the concept of identity to understand how cultural heritage is shaped and expressed (2020, pp. 128-130). Her approach suggests that cultural heritage is

not limited to physical structures and objects alone but also encompasses how individuals perceive and express their identities and histories. Consequently, during their industrial phases, industrial structures assumed the role of prominent urban landmarks, not solely for factory workers and their families but also for residents and numerous urban dwellers. In essence, industrial sites function as symbols, metaphors, points of attachment, and repositories of the past, representing a cultural heritage of value to both individual and collective memory.

In the context of Turkey, the roots of industrialization can be traced back to the Ottoman Period when the early years of the empire witnessed the emergence of industrial initiatives. The Ottoman Empire, from its inception, implemented a comprehensive settlement organization that significantly contributed to the development of various industrial sectors (Tekeli, 1971, p. 4). Concerning this matter, following the conquest of Istanbul, the establishment of Tophane-i Amire (Tophane) in 1453 and Tersane-i Amire (Golden Horn Shipyard) in 1455 marked the inception of the earliest industrial endeavors in Istanbul. Notably, Istanbul saw the construction of several industrial facilities during this era, including the Beykoz Leather and Shoemaking Factory (1810), Feshane-i Amire (1833), Cibali Tobacco Factory (1884), Bomonti Beer Factory (1890), Hasanpaşa Gasworks (1891), and Silahtarağa Electric Factory (1913), to name a few (Küçükerman, 1988; Köksal, 2005; Köse, 2018). Presently, encompassing the case study of this thesis, Hasanpaşa Gasworks, all of the previously mentioned industrial complexes emerge as notable instances of adaptive reuse, signifying significant industrial heritage examples within the Istanbul context

2.1.2. Abandonment Phase

The late 20th century witnessed a significant transformation in the production process, characterized by the shift towards specialized and flexible production methods, commonly referred to as post-Fordism. This era saw the rise of small-scale enterprises, resulting in greater diversity and differentiation in production. Simultaneously, industrial production gradually migrated from city centers to the outskirts due to challenges in sourcing raw materials, limited available land for expansion, and adverse environmental impacts (Filion, 1995; Smith, 1996). Shifts in production methodologies, technological advancements, economic policies, and declining productivity collectively contributed to the gradual obsolescence of these industrial sites, ultimately leading to their abandonment (Bluestone & Harrison, 1982; Linkon, 2018; Cowie & Bluestone, 2003). Due to the decentralization and decline of industrial activities in urban areas, there has been a proliferation of post-industrial sites. These sites not only present challenges for economic development but also have a tangible impact on the urban environment, affecting both physical and social aspects (Fainstein, 1990; Harvey, 1991; Lever, 1991; Couch, Fraser, & Percy, 2003). Deindustrialization has taken distinct forms in various countries and regions, occurring at different times and yielding diverse outcomes shaped by their unique political, economic, and social contexts. In the case of Turkey, the concept of deindustrialization in state-owned enterprises gained prominence with the introduction of privatization, leading to the adoption of neoliberal policies aimed at reducing the state's involvement in the economy (Övgün, 2009, p. 127). In response to the economic slowdown of the early 1970s, Turkey embraced neoliberal economic strategies that reduced government investment in the industrial sector and, subsequently, a decline in state-owned enterprises.

These areas, falling under the classification of ***abandoned inner-city industrial sites***, represent the culmination of their industrial history, yet they lack a clearly defined new purpose. As these vacant post-industrial areas deteriorate further, they can also become magnets for vandalism and criminal activity, gradually transforming into poorly managed spaces within the urban landscape (Jakle & Wilson, 1992, pp. 6-8). Nevertheless, over time, the concept of abandoned spaces has been extensively explored by scholars, who have employed diverse terminology and interpretations to elucidate the under managed conditions of these areas (**Table 2.1**). Such descriptions include ‘*vacant land*’ (Northam, 1971), ‘*industrial ruins*’ (Edensor, 2005), ‘*lost space*’ (Trancik, 1986), and ‘*indeterminate spaces*’ (Groth & Corijn, 2005), among others. Moreover, these terms carry unique meanings and consequences based on their usage context, illustrating the diverse cultural and historical influences of the regions in question.

Table 2.1 Some definitions for abandoned spaces provided by various authors (Adapted from Giralamo, 2012; Barron & Mariani, 2013; Bayındır, 2019)

Year	Author	Definition
1961	Jane Jacobs	<i>Border Vacuum</i>
1966	John Rudolph Oxenham	<i>Derelict Land</i>
1971	Ray M. Northam	<i>Vacant Land</i>
1974	Robert Sommer	<i>Tight Space/Hard Space</i>
1977	Raymond P Gemmell	<i>Wasteland</i>
1978	Albert Z. Guttenberg	<i>Urban Desert</i>
1984	Bernardo Secchi	<i>Il Vuoto - The Void</i>
1986	Roger Trancik	<i>Lost Space</i>

Year	Author	Definition
1990	Kevin Lynch	<i>Waste Space, Urban Wild, Urban Sinks</i>
1993	Stefano Boeri, Arturo Lanzani & Edoardo Marini	<i>New, Nameless Places</i>
1994	Lars Lerup	<i>Dross</i>
1996	Ignasi de Solà-Morales	<i>Terrain Vague</i>
1996	Tim Cresswell	<i>Out of Place</i>
1996-1970	Robert Smithson	<i>Zero Panorama, Empty or Abstract Settings, Dead Spots</i>
1998	Sze Tsung Leong	<i>No Man's Land</i>
2000	Gil Doron	<i>Dead Zones, Transgressive Zones</i>
2000	Dag Øistein Endsjø	<i>Liminal Space</i>
2001	Rachel Kallus	<i>Negative Urban Space</i>
2001	Maarten Hajer & Arnold Reijndorp	<i>In-Between Space</i>
2002	Kenny Cupers & Markus Miessen	<i>Spaces Of Uncertainty</i>
2003	Gilles Clément	<i>le Tiers-Paysage (“the Third Landscape”), les délaissés</i>
2005	Jacqueline Groth & Eric Corijn	<i>Indeterminate Spaces</i>
2005	Tim Edensor	<i>Industrial Ruins</i>
2006	Alan Berger	<i>Drosscape</i>
2007	Gil Doron	<i>SLOAP</i>

As previously mentioned, the terms listed in the table encompass not only post-industrial sites but also related concepts, such as Sommer’s notion of ‘*tight and hard space*’ (1974), which extends beyond the confines of these particular areas. Likewise, it is essential to note that Jane Jacobs (1961) did not directly use the term ‘*border vacuum*’ when discussing

post-industrial sites, although it is implied within her broader definition. In her own words, Jacobs defined borders as follows:

“A border—the perimeter of a single massive or stretched-out use of territory—forms the edge of an area of 'ordinary' city. Often borders considered as passive objects, or matter-of-factly, just edges. However, a border exerts an active influence” (Jacobs, 1961, p. 257).

Following Jacobs (1961), a range of urban elements, including transportation infrastructure (such as roads and railroad tracks) and specific building types (like large office and housing complexes or sports stadiums), can give rise to these border vacuums. She argued that borders delineating the periphery of extensive or elongated land use are often overlooked, despite their significant influence on the surrounding environment. Additionally, the concept of ‘*derelict land*,’ initially introduced by Oxenham (Reclaiming Derelict Land, 1966) and later expanded upon by John Barr (Derelict Britain, 1969), was revisited by Kivell and Hatfield (1998). This term pertains to land severely contaminated by industrial or other development, rendering it unusable without remediation (Kivell & Hatfield, 1998; Barr, 1969). Moreover, in 1984, Bernardo Secchi, an Italian urban planner, recognized that significant empty spaces within various-sized European cities required specific forms or structures. He identified ‘*the void*’ as spaces and buildings that were initially constructed as part of the 19th-century infrastructure, such as slaughterhouses, barracks, rail yards, docks, and industrial complexes, but are now no longer in use and are deteriorating (Secchi, 1989/1984). Furthermore, in 1986, Trancik's seminal book, *Finding Lost Space*, delves into the characteristics of ‘*lost space*’ and how it differs from ‘*found space*’ or positive urban space. Trancik provides a definition of lost space as follows:

“They are the no-man’s-lands along the edges of freeways that nobody cares about maintaining, much less using. Lost spaces are also the abandoned waterfronts, train yards, vacated military sites, and industrial complexes that have moved out to the suburbs for easier access and perhaps lower taxes. They are the vacant blight-clearance sites- remnants of the urban renewal days- that were, for a multitude of reasons, never redeveloped...” (1986, p. 3).

Trancik's classification of 'lost space' encompasses residual areas lacking defined functions and security, with one notable factor being the abandonment of industrial, military, or transportation sites in the city's inner core (Trancik, 1986, p. 4). Cresswell (1996) further explores this idea and introduces the term 'out of place,' which is perceived negatively in contrast to the positive perception of being 'in-place'. Also, Leong (1998) later revisited and expanded the term 'no-man's-lands' used in Trancik's definition of 'lost space' (1998). Additionally, Barron and Mariani (2013, p. 4) suggest that the utilization of terms such as 'SLOAP (Spaces Left Over After Planning)' (Doron, 2007) and 'dead zone' implies that there has been a temporary disregard for these spaces by planning commissions and developers.

In essence, while the mentioned terms may not be exclusive to post-industrial areas, they also aptly encompass them. As underscored by these scholars, decaying infrastructure creates significant voids, both functionally and spatially, within urban areas, whether in the heart of the city or on its periphery (Borret & Eeckhout, 1999). Conversely, these terms, emphasizing the ambiguity of abandoned spaces, simultaneously present challenges and opportunities for their reintegration into the urban environment. This terminology contends that abandoned spaces play a pivotal role in forging meaningful connections between diverse social groups and provide a canvas for alternative activities that may question or defy conventional norms (Bridges, 1987). While these abandoned sites can adversely

impact the urban fabric, these undefined and adaptable '*post-industrial urban voids*' also offer potential for adaptation, interventions, and a broader spectrum of land uses (Ekman, 2004; Garrett, 2015). Therefore, in urban studies, there is an increasing acknowledgment of a post-industrial urban space emerging in the developed world, as it presents opportunities for enhancing interim and daily utilization of various public space forms. This situation gives rise to an intermediate period between the abandonment and reuse phases. Typically, during the early stages of recognizing post-industrial sites, individuals, communities, or institutions often initiate significant heritage assets and temporary, experimental interventions before the formal adaptive reuse process begins.

2.1.3. Reuse Phase

In recent decades, the specialized practice of adapting buildings to serve new functional and aesthetic purposes has evolved significantly within the realms of architecture and conservation, including post-industrial buildings. This evolution has also led to the emergence of scholarly studies focused on this field (Brooker & Stone, 2004; Cantacuzino, 1972; Wong, 2017; Robert, 1989; Latham, 2000; Stratton, 2000; Douglas, 2006; Robiglio, 2017; Plevoets & Van Cleempoel, 2019). However, alongside this specialized practice, individuals engage in spontaneous and informal building reuse, a phenomenon referred to as '*vernacular adaptation*', '*counterpreservation*', '*tactical urbanism*', '*heritage activism*' and '*informal reuse*'. This research delves into the concept of informal adaptation within the context of industrial heritage, examining its distinctive characteristics, potential advantages, challenges, and its influence on the more formalized practice of adaptive reuse.

In line with the emphasis placed by numerous authors using various terminologies (as discussed in Chapter 2.1.2), signifying that these empty post-industrial areas represent ‘undefined’ and ‘undermanaged spaces of the cities,’ it becomes imperative to reevaluate, critically analyze, and harness these spaces for reexamination and reenvisioning. Similarly, Groth & Corijn articulate the potential behind the occupation of indeterminate spaces by **informal actors** (i.e., representatives involved in the initial appropriation of abandoned structures, such as representatives of citizens' initiatives) as follows:

“When exploring the potential of new urban movements or initiatives to offer 'alternative urban futures', it seems promising to part from the phenomenon of active repossessions and symbolic reconstructions of everyday urban spatial structures that one encounters in almost any city.” (2005, p. 507)

Fundamentally, initial appropriations of post-industrial sites delineate the manner in which individual, societal, and institutional actions undertaken by diverse stakeholders ascertain the visibility of industrial heritage and establish the foundation for its re-evaluation (**Figure 2.2**). Actions described as ‘self-organized and grassroots’ are commonly referred to in the literature as ‘community-based heritage conservation.’ The terms ‘bottom-up’ and ‘community-centered approach’ are also employed to characterize approaches focused on cultural heritage (Harrowell & Tandon, 2022). These actions can also be discussed within the scope of concepts like ‘tactical urbanism’ or ‘tactical preservation,’ which can be defined as follows:

“It is an umbrella term for many sub-genres of activity, including hacktivism, guerrilla, DIY, acupuncture, opensource, subversive, stealth or wiki urbanism that share common modus operandi, aims and objectives. Tactical urbanism tends to be grassroots and bottom-up, has anti-authoritarian characteristics and aims to

enhance the urban lived experience through incremental strategies of improvement. It is often temporary, low cost, quick to install and dismantle, informal, spontaneous, participatory and driven by community issues, and often initiated by emerging architects, artists and creative urbanists working outside of professional boundaries” (Courage, 2013, pp. 88).

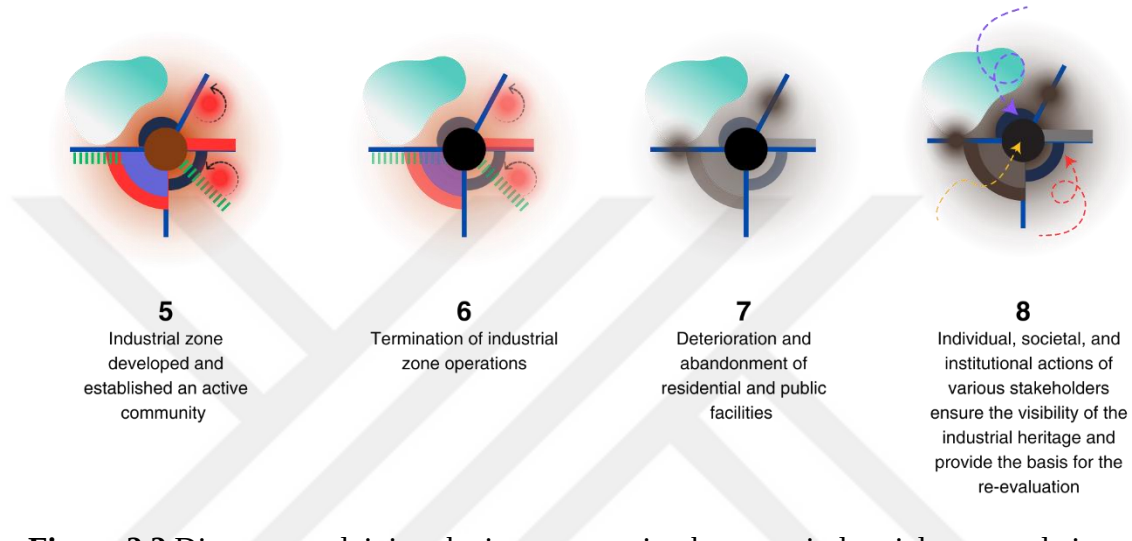


Figure 2.2 Diagram explaining the interconnection between industrial zone and city development during abandonment phase

Similarly, Brenner proposed that intermediate utilizations “promote grassroots, participatory, hands-on, and do-it-yourself vision of urban restructuring” (2015, pp. 3). In addition, ‘*counterpreservation*’, a concept proposed by Sandler (2016, pp. 19), defined as “the intentional use of architectural decay in the spatial, visual, and symbolic configuration of buildings,” is another concept that can be applied to the intermediate utilizations examined within the scope of this thesis. The field of preservation is currently experiencing a notable emergence of counter-preservation theories and practices that are challenging and expanding upon the conventional boundaries of traditional preservation approaches (Plevoets & Van Cleempoel, 2019; Wells, 2020; Angell Brown, 2023). Additionally, in response to economic challenges, environmental degradation, and social issues in these

contexts, numerous urban planners, designers, and developers have also initiated efforts to tackle the problems associated with the decline and the abandonment of post-industrial areas. As a result, long-term new uses for these sites have been initiated through a process known in the literature as ***adaptive reuse***. According to Douglas (2006), adaptive reuse entails alterations and interventions to adapt a building's capacity, function, or performance to meet new conditions or requirements. This approach can potentially reassess heritage structures, making them accessible and practical, all while contributing to the sustainable reintegration of these areas. The primary goal of repurposing industrial heritage is to rejuvenate these sites with fresh functions while preserving their socio-cultural, historical, and architectural significance within the urban landscape (Bullen & Love, 2011).

Various motivations underlie the adaptive reuse and functional transformation of industrial structures. These can be categorized into critical factors, including technological advancements, structural deterioration, shifts in economic viability, aesthetic and symbolic values, and socio-economic considerations (Alfrey & Putnam, 1992; Altınoluk, 1998). The evolution of the concept of industrial heritage and its associated value assessment (Özçakır, Bilgin Altınöz, & Mignosa, 2022), has further accentuated how these varied drivers collaboratively influence the choice to repurpose industrial structures, aligning them with present-day demands while safeguarding their cultural and historical significance (Loures, 2008). On the other hand, re-evaluating these areas associated with decay, abandonment, and problematic urban spaces can sometimes lead to lengthy processes, struggles, and consequently, the development of intermediate reuses. As emphasized by Lepel (2006), the phase of abandonment often gives rise to ***intermediate utilisations***, wherein different stakeholders may partake in short-term reuses of the area. These transient applications are

likely to eventually transform into opportunities for **long-term utilisation** through the process of adaptive reuse. This delineates the three distinct phases that prominently emerge in the life cycles of industrial areas: the industrial phase, abandonment phase, and the reuse phase (Figure 2.3).

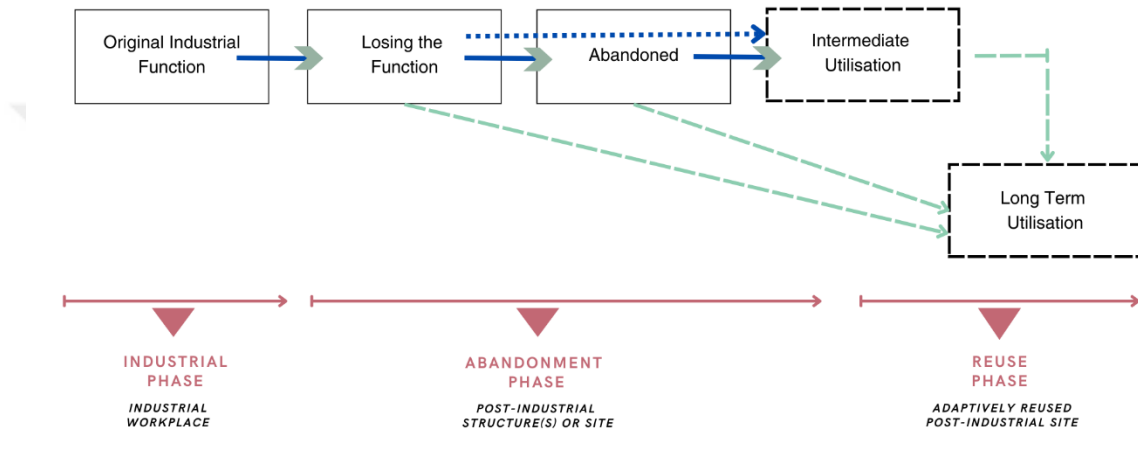


Figure 2.3 Illustration depicting the potential phases of industrial sites across the stages of the industrial phase, abandonment phase, and reuse phase following the loss of their original industrial function (Adopted from Lepel, 2006)

2.2. Intermediate Utilization of Post-Industrial Sites: Informal Reuse

In the preliminary phases of acknowledging post-industrial sites as significant heritage entities, temporary and experimental interventions are often taken before the formal process of adaptive reuse. These early actions frequently involve provisional and experimental interventions, commonly referred to as '*intermediate utilization*,' '*meanwhile uses*,' or '*temporary uses*.' According to Groth & Corijn (2005), these interventions are typically initiated by informal actors, denoting individuals or groups engaged in the initial

reclamation of abandoned structures. Such informal actors encompass various entities, including representatives from citizens' initiatives, non-governmental organizations (NGOs), artists, performers, and similar stakeholders. These preliminary activities serve as essential precursors to the comprehensive adaptive reuse process, playing a pivotal role in the preservation and eventual transformation of post-industrial sites into culturally and socially relevant spaces (Iglesias & Bernardo, 2022; Ikeda, 2022). This can be seen as a continuation that aligns with the statement made by urban sociologist Jane Jacobs “new ideas are born in old buildings” (1961, p. 188). This concept of tactical urbanism interventions emphasizes the potential of repurposing abandoned industrial sites as platforms for creative and novel endeavors, affirming the enduring relevance of historical structures in shaping contemporary urban landscapes (Courage, 2013; Brenner, 2015). Courage further elaborated on this by stating:

“Seen in the frame of the built environment, tactical urbanism is part of the wider practice of creative-orientated placemaking. Placemaking is the process whereby ‘public, private and not-for-profit and community sectors partner to strategically shape the physical and social character of a neighbourhood town, city or region around arts and cultural activities” (Courage, 2013, pp. 88).

Community initiatives and community-based creative placemaking have highlighted the transformation of abandoned historical buildings and sites within the urban fabric through informal and spontaneous means for artistic, cultural, or social activities, often involving squatting communities (Göbel, 2014; Pruijt, 2003; Shaw, 2005). When considering the contributions of community and informal actors to reuse, the significance of industrial heritage and its multifaceted reuse becomes evident, with a pivotal element residing in its social value. This pertains to the qualities that render a place a focal point of spiritual,

political, national, or other cultural sentiments for either a majority or minority group, as articulated by ICOMOS (2010). Industrial heritage carries inherent social significance as it acts as a reservoir of memories that encapsulate the livelihoods of people – factories have been integral to the daily lives of successive generations of laborers and have embodied notions of advancement and local identity within the community (TICCIH, 2003). Considering these social, political, economic, environmental, and aesthetic values and their societal significance, spontaneous place occupation becomes relevant during the initial stages of revitalization.

Reflecting on the history of the development and formalization of industrial heritage studies, it becomes clear that the early initiatives were primarily led by volunteers with the aim of preserving industrial structures, rather than being driven by academic endeavors (Buchanan, 1972; Tanyeli, 2000, p. 50). This approach, focused on recognizing the potential of sites against demolition through informal interventions or temporary utilization, lays the foundation for making long-term decisions for adaptive reuse and contributes to acknowledging these areas as industrial heritage. Participating in informal activities within abandoned industrial structures has the potential to gradually transform the unfavorable perception of these spaces and draw attention to the untapped potential lying within vacant facilities. In this context, Harrison (2010) introduces the concept of *'heritage activism'* and examines how unofficial heritage interventions at the community level may diverge from the state's utilization of heritage while fostering a sense of identity and belonging. Given these factors, the alternative and grassroots reuse of abandoned industrial buildings, facilitated by bottom-up interventions driven by informal actors, is

acknowledged as a significant approach for adaptive reuse. This approach is deemed rational and deserving support from official entities engaged in reuse initiatives.

2.2.1. Art and Culture- Led Reuse

Participating in informal activities within abandoned industrial structures has the potential to gradually change the unfavorable perception of these areas and highlight the untapped potentials embedded in neglected facilities. This kind of engagement with a post-industrial site is frequently noted to begin when artists are initially drawn to urban areas that have undergone deindustrialization (Andres & Golubchikov, 2016). Mainly, the artistic allure of ruins has served as a source of inspiration for a multitude of creative individuals, such as writers, poets, and photographers. These artists have delved into the beauty and significance of ruins, as evidenced by the works of Desrochers (2000) and Marot (2021/2003), as discussed by (Plevoets & Van Cleempoel, 2019, p. 43). Within this framework, the endeavors of numerous artists have unquestionably introduced a fresh perspective on these areas, allowing for an awareness cultivated by a *'tool'* – whether a camera, canvas or even the abandoned structure itself – that diverges from the conventional instruments typically employed by architects and urban planners (Valeri, 2018, p. 200).

Setting up the industrial environment as a photography subject was one of the first attempts to revisit these abandoned sites, and this led to a rediscovery of the symbolic/aesthetic value of industrial structures through visual representations. Called one of the pioneers of attracting attention to industrial ruins, Berndt and Hilla Becher deserve praise not just for

their significant role in the liberation of photography as an art form but also for the manner in which they investigated the industrial setting, which would soon pique the interest of sociologists, architects, painters, and many others. Since the late 1950s, the Becher couple has been involved in a photographic project centered on documenting photos of industrial structures on the threshold of obsolescence. The works of these artists emphasize the massive nature of these ‘anonymous sculptures’² in a condition of decay (**Figure 2.4**).



Figure 2.4 Examples from photographic series depicting industrial structures captured by Bernd Becher and Hilla Becher, arranged from left to right: “Gas Tanks,” “Winding Towers (Britain),” and “Water Towers” (Source: *Tate*, n.d. -a)

The rediscovery of industrial architecture from the mid-20th century through the pictures of the Bechers has sparked a significant architectural discussion. Nonetheless, by exposing the architectural core of these industrial artifacts, the Bechers' work has demonstrated that

² Their decision, which ultimately became a stylistic one, was to utilize black and white images to personify buildings by photographing them from the front as if they were portraits- an attribution of "dignity" that had hitherto been missing from the international aesthetic landscape. The method of The Bechers served as the first taxonomy study of industrial structures; it was more of a recording and mapping of constantly changing realities than a work of nostalgic witness of industrial structures.

industrial buildings and structures are practical and offer a distinct aesthetic value worthy of preservation and attention, as emphasized by Stimson, who stated:

“In creating the circumstances for such experience by using aging industrial structures still resonant with the memory of all their great modern ambitions, the Bechers create a powerful sense of disavowal of instrumental value, that purposiveness without purpose, as loss, as the experience of no interest where interest was once housed, of no passion where passion once resided” (2006, p. 66).

This approach liberates the object from its neglected, abandoned character and original industrial function, allowing it to be appreciated on the possibility of transformation. Following the pioneering work of the Bechers, a multitude of photographers, including Margareth Bourke White, Albert Renger-Patzsch, Edward Burtynsky, Andreas Gursky, Lewis Baltz, and Thomas Ruff, among others, played a crucial role in rediscovering industrial subjects through their visual representations (Vergara, 2015, p. 225). Essentially, photography and various visual mediums can be viewed as essential instruments for enhancing the prominence and acknowledgment of industrial heritage. They provide an aesthetic viewpoint on its deterioration and abandoned attributes while reimagining the look of industrial edifices through ‘*symbolic and visual reuse*’. The solid artistic expressions of these photographic and visual reuses can be seen to play a crucial role in the official reuse efforts of post-industrial sites. Two photographers, Michał Sizla and Joel Sternfeld, can be cited as international examples of this phenomenon.

In his photographic project titled “*Stocznia*” (*Shipyards*), Szlaga portrays the deserted Gdańsk Shipyards, a historically significant site in Poland's economic and political evolution, capturing its multifaceted nature and offering insights into its diverse textures, colors, forms, and distinctive spatial and material attributes (**Figure 2.5**). Indeed, the

unique characteristics of the shipyard, particularly the iconic cranes and silhouettes, have turned it into a prominent tourist destination, functioning as a public space that encompasses various functions such as event spaces, exhibition venues, museums, art galleries, offices, restaurants, and commercial establishments, thereby emphasizing its lasting importance.

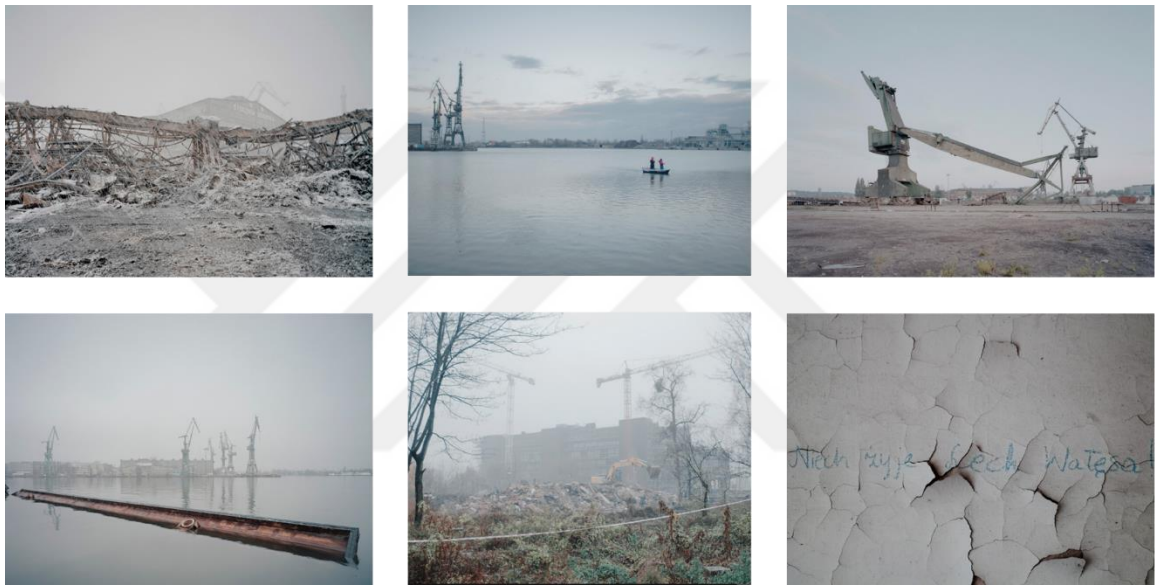


Figure 2.5 A selection from Michał Szlaga's "Stocznia" (*Shipyard*) photo series (Source: *Culture.pl*, n.d.)

Taking another instance, the conversion of an abandoned railway into a public park, as seen in the High Line project, was notably influenced by Joel Sternfeld's photo series titled "Walking the High Line," which drew considerable attention to this artistic intermediate utilization (**Figure 2.6**). Sternfeld's composition and strategic placement of images effectively illuminate two contrasting themes: the accumulation of industrial remnants, evoking feelings of abandonment and deterioration, and the potential for regeneration and vitality, as reflected in the diverse foliage captured throughout the seasons. Diverse

conceptual frameworks within the series motivate a thought-provoking investigation into the High Line's use, thereby prompting consideration of its distinctive spatial and material characteristics. Thus, this photo series was instrumental in generating public enthusiasm and support for the High Line's transformation into a public park.

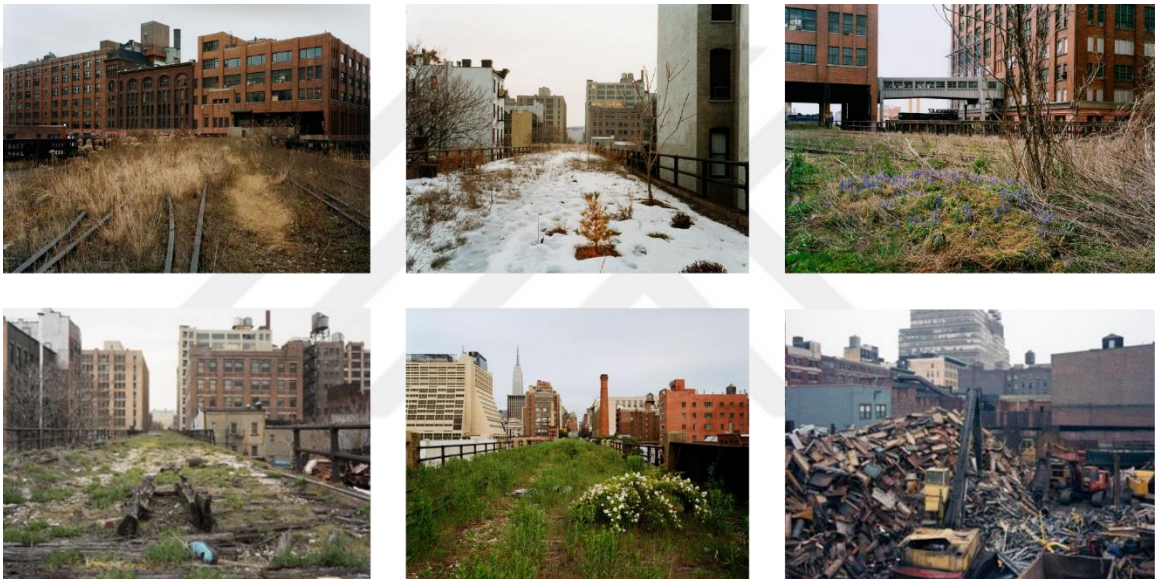


Figure 2.6 A selection from Joel Sternfeld's "*Walking the High Line*" photo series (Source: Sternfeld, 2000)

During the latter part of the 20th century, there was a significant rise in exhibitions, literature, and diverse artistic initiatives that sought to raise awareness about conservation by promoting the revitalization and repurposing of post-industrial sites. In addition to photography, performative artistic reuses employ factories and industrial structures to engage with abandoned elements of the built environment. An example of this can be found in Matta-Clark's work, which is closely associated with post-industrial sites, as he was intrigued by investigating the unseen and overlooked facets of deserted buildings and

neglected areas, viewing them as parasitic environments stripped of function or purpose (Figure 2.7). His artwork “Day’s End” (Figure 2.8) illustrates this approach, where he skillfully introduced significant openings within the deteriorating industrial structure on Pier 52.



Figure 2.7 Garbage Wall (left), by Gordon Matta-Clark, 1970 (Source: *Muhka.be.*, n.d.) and members of the "Hole in the Wall Gang" team collaborating on the creation of Conical Intersect (right) in 1975 (Source: *Guardian News and Media*, 2018)

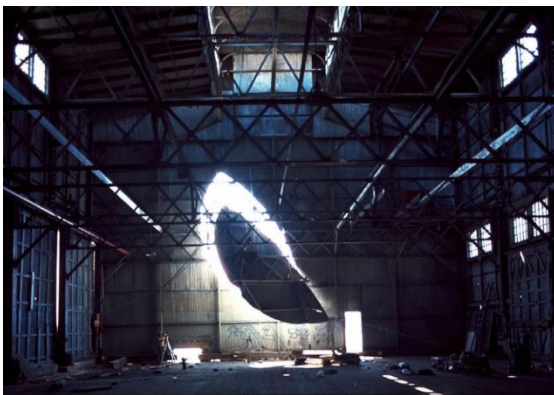


Figure 2.8 Gordon Matta-Clark, Day’s End (Pier 52), © Estate of Gordon Matta-Clark (Souce: Whitney Museum of American Art, n.d.)

In the words of Zukin (2009, p. 20), “new cultural production thrives on the jagged edges of uneven development, in areas that have not yet been sanitized or Disneyfied”³. In essence, these places have been recreated through the prism of art as areas of aesthetic and cultural worth, inviting a fresh appreciation for their historical and architectural significance (Andres & Golubchikov, 2016). The efforts of these movements have not only helped the regeneration of the urban fabric but have also prompted a broader conversation about the role of industrial legacy in contemporary urban development. Furthermore, the demonstration of art and culture-led regeneration interventions underscores that post-industrial sites are exceptionally well-suited for transforming into spaces dedicated to creating and displaying artistic and cultural works. This suitability arises from their adaptable, spacious, and expansive layouts, spacious floor areas and well-lit, high ceilings, and extensive equipment and infrastructure aligned with industrial production (Binney, Machin, & Powell, 1990; Editorial, 2000). This has resulted in a growing number of artists and creatives actively seeking out non-traditional spaces such as ateliers, studios, galleries, and exhibition venues. One of the earliest instances illustrating the perception of industrial-related buildings as appealing spaces for artistic endeavors can be exemplified by renowned artists like Andy Warhol, who established his studio within a former hat factory in New York during the 1960s (**Figure 2.9**), which he and his colleagues called the ‘*The Factory*’ (Jones, 1991). Through an examination of both the physical and symbolic dimensions of Warhol’s Factory, it becomes evident that these spaces facilitated the

³ In the realm of sociology, the term ‘Disneyfication’ pertains to the commercial alteration of elements or environments, rendering them more ‘*simplified, controlled*’, and ‘*secure*’—reminiscent of the distinct attributes of the Walt Disney brand. Refer to Richard Francaviglia’s (1995) article for further details.

emergence of unusual social and cultural realms that were conducive to the creation, observation, and depiction of art and art spaces. This move encouraged similar ventures, which were marked by a “raw industrial vitality” in both the United States, particularly in New York's SoHo neighborhood and Europe (Davis, 1990, p. 173).



Figure 2.9 ‘The Factory’, as Andy Warhol's studio and living space (Source: Design Museum Gent, 2021)

Consequently, during the 1970s and 1980s, numerous art galleries and contemporary art hubs were established in repurposed industrial structures by an artistic community seeking alternatives to conventional institutions and the exhibition approach endorsed by Modernism – the ‘white cube’ concept⁴. In other words, by integrating informality with a reduced cost, these places offered artists a level of flexibility in their creative processes and exhibition opportunities that were not guaranteed by traditional museums (Douglas, 2006). As a result, industrial heritage museums have significantly contributed to the expansion of

⁴ The notion of the ‘white cube’ pertains to a specific gallery visual style distinguished by its square or rectangular configuration, white walls, and typically overhead lighting. This visual style was introduced in the early 20th century as a response to the growing abstraction of modern art.

the global museum industry in the last few decades, with a notable surge in their prevalence observed in Europe.

2.2.2. Community-Led Reuse

Alongside the short-term applications that prioritize the aesthetic and artistic aspects of industrial heritage places, another frequently observed method involves the intermediate utilization of these post-industrial sites as communal areas, emphasizing their public significance. Research regarding the potential impact of engagement on the sustainable advancement of communities has been a topic of exploration within the global heritage discourse since the 1980s, encompassing investigations into the ***everyday public utilization of heritage*** (Lowenthal, 1985; Alfrey & Putnam, 1992; Samuel, 1994). The concept that heritage is more than an object and rather a dynamic process forms a pivotal foundation for reuse approaches.

Due to their importance to local communities and their role in shaping personal and place identities, industrial heritage embodies a common benefit, a value all individuals should be entitled to without requiring payment or exclusions. As Harvey (1991) argued, involving local residents in smaller communities facilitates collective and cooperative actions. Understanding the local dynamics and informal practices in abandoned industrial sites can guide a collaborative urban planning approach. This integration of insights into the allure, significance, and collective memory of these sites, along with resident activities, fosters inclusive and participatory urban planning that addresses the unique needs and aspirations

of the community. Given its significance to local communities and individuals, the long-term operation of regenerating the industrial heritage necessitates a practical communal consciousness and public engagement (Mieg, et al., 2014, pp. 204-207). In Western societies, trust organizations often assume a prominent role in undertaking substantial preservation and reuse initiatives. Prominent examples from the United Kingdom encompass the Ironbridge Gorge Museum Trust, the New Lanark Conservation Trust, and the Blaenavon Partnership. Another iconic example is the Friends of High Line, established in 1999, which is an NGO that organized events to temporarily occupy the former railway infrastructure in New York in order to prevent its demolition. These initiatives effectively involved a wide range of experts, scholars, and individuals from the community in the process of rejuvenating their respective areas. This perspective fosters a comprehensive understanding of the diverse relationships that different groups of people establish with heritage domains. Scheffler (2017, p. 15) has methodically classified this diversity as individuals with an interest in industrial heritage, those impacted by (positively or negatively) industrial heritage, and those who either reside within or close to industrial heritage sites.

In this manner, Edensor (2005a) argues that abandoned factories and post-industrial buildings provide informal public places where people can engage in creative and spontaneous activities without following strict restrictions, giving them a sense of connection to the past. Furthermore, McRae (2008) has highlighted that industrial ruins are frequently linked to urban exploration activities, where individuals explore the artistic potential and investigate abandoned urban spaces. These short-term uses, commonly described as creative and spontaneous activities, have manifested themselves as artistic

productions, visual and performative exhibitions, mainly due to the industrial spaces' suitability for artistic creations and the unifying power of art in society. One of these examples is the district of Friedrichshain, a large region along the Spree River that was severely impacted by deindustrialization following the collapse of the Berlin Wall, which led to the closure of factories and railway properties. This provided a fortunate opening for informal users in search of affordable spaces for short-term purposes within the urban core, leading to the emergence of various temporary uses, such as art studios, galleries, music venues⁵, bars, urban gardens, and alternative living spaces, primarily during the 1990s and 2000s (Mariko, 2018). Over time, the area has transformed into a flourishing socio-cultural center as the music, art, and sports activities offered during its temporary use have transitioned into long-term use, resulting in a vibrant socio-cultural center. Another example of such a socio-cultural, vernacular initiative can be seen in the adaptive reuse of the former Franciszek Ramisch factory in Łódź, Poland, by a group called Fabrykancka, consisting of young artists and students aiming to foster social interaction and city development primarily through artistic events (Plevoets, B., & Sowińska-Heim, 2018). In 2007, Fabrykancka collaborated with the factory's owner, originally a real estate developer with plans for commercial revitalization, but delayed due to a financial crisis. The owner agreed to temporarily allocate factory space for Fabrykancka's art gallery and music club, fostering a platform for local artists, bands, and discussions on Łódź-related issues. Despite not being official squatters, the site's atmosphere resembled an urban squat characterized by a sense of freedom inherent in grassroots cultural activities. The space seamlessly

⁵ Comparable instances of temporary utilization in unoccupied industrial structures in Berlin that have gained global recognition as music clubs include Tresor and Berghain (Mariko, 2018).

integrated with the weathered appearance of the historical building, characterized by a combination of old and recent graffiti, Fabrykancka's pragmatic, budget-friendly, and impromptu interventions, along with elements such as broken windows, deteriorating stones, and rusted ironwork.

Recently, the importance of involving local communities in reusing and managing industrial heritage sites has significantly increased. This approach improves the area's infrastructure and enhances the overall quality of urban revitalization. In this regard, in sustainable heritage management, the significance of participation and community engagement has emerged as a topic addressed and studied from both theoretical and practical perspectives (Landorf, 2011; Oevermann et al., 2015). Furthermore, ICOMOS has expressed the requirement for a robust community consciousness to ensure the enduring operation of regenerating heritage as follows:

“Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.” (ICOMOS Australia, 2013, p. 5)

The increasing significance of community engagement in reintegrating and managing industrial heritage underscores the need for a thorough analysis to establish an appropriate methodology for redeveloping former industrial zones (Landorf, 2011; Oevermann et al., 2015). Understanding heritage conservation, one of the issues our generation is becoming conscious of, enables heritage researchers and other intelligent people to make better decisions when NGOs, governments, people, private and public communities have a voice about regenerating the past in our present. In this context, community involvement and

engagement can manifest in post-industrial sites as urban exploration, informal reuse, and a re-investigation of abandonment. As Garrett (Urban Exploration as Heritage Placemaking, 2015) suggests, this exploration acts as a form of *“heritage placemaking,”* contributing to the official reuse and reinterpretation of these spaces:

“Urban exploration is a process of not only continual discovery and surprise but of inscription, where explorers imagine themselves as part of the ongoing narrative of places that have continued well after their economic viability has ceased: after ‘official’ histories have ended” (Garrett, 2015, pp. 77-78).

Within this particular framework, a range of names have been employed to characterize the actions committed at abandoned industrial sites prior to their adaptive reuse. These concepts encompass ‘*unofficial exploration,*’ ‘*counter preservation,*’ ‘*counter preservation,*’ ‘*vernacular adaptation,*’ ‘*tactical preservation,*’ ‘*unofficial conservation,*’ ‘*counter public spaces*’ and ‘*temporary autonomous zones,*’ (Franks, 1999). Although the terminology varies, the shared focus among these concepts is that these interventions aim to raise awareness about individuals' endeavors in temporarily challenging the predetermined attributes of abandonment. This underscores the significance of informal utilization of post-industrial sites, fostering an environment conducive to cultivating alternative public spheres. Moreover, these interventions play a substantial role as catalysts for official reuses as pivotal motivating factors in propelling the revival of these spaces.

2.3. Long-term Utilization of Post-Industrial Sites: Adaptive Reuse

Due to the impact of intermediate utilization in establishing a foundation for long-term utilization and serving as a triggering force, the idea of reintegrating and repurposing these

post-industrial areas into cities gains strength. Along with the notion of industrial heritage, the practice of reutilizing derelict industrial structures through adaptive reprogramming to serve specific functions, rather than resorting to demolition⁶, has gained significant prominence. Widely referred to in the literature as '*adaptive reuse*,' this approach is extensively employed for industrial buildings and offers substantial benefits not only in terms of preserving historical values and cultural heritage but also in achieving significant cost savings in construction expenditures. The adaptive reuse of these sites to facilitate innovative economic ventures, such as creative industries, technology centers, or environmentally friendly areas, has the potential to promote ingenuity, create job prospects, and cultivate economic advancement (Machado, 1976; Roberts & Sykes, 2000). Thus, numerous scholarly sources have thoroughly investigated the practice of adaptive reuse pertaining to distinct architectural typologies, notably emphasizing post-industrial structures (Brooker & Stone, 2004; Cantacuzino, 1972; Wong, 2017; Robert, 1989; Latham, 2000; Stratton, 2000; Douglas, 2006; Robiglio, 2017). Additionally, their distinctive morphological attributes and spatial configurations often make them especially well-suited for long-term utilization. In other words, industrial structures exhibit specific architectural features and morphological approaches that confer significant advantages in terms of their adaptability and functionality. These benefits have been outlined by Binney, Machin, and Powell (1990) in the following manner:

⁶ The emergence of industrial heritage as an academic subject can be traced back to its initial response against certain acts of demolition. For instance, the collapse of the Euston Arch (**Figure A1**) in 1962, a significant railway monument serving as the grand entrance to London station, triggered a societal reaction.

- Industrial structures are characterized by their structural resilience, rendering them well-suited for regular maintenance, repairs, and repurposing efforts.
- Industrial buildings provide the inherent benefit of being adaptable to many programs and functions, owing to their capacity to accommodate diverse sizes and dimensions.
- Their structural forms and locations frequently coincide with areas/regions that are desirable for the establishment of numerous industries.
- Their locations are frequently characterized by easily accessible water resources, proximity to transportation connections, and wide-open spaces.
- Moreover, they derive advantages from the presence of advantageous pre-existing infrastructure and the absence of complications related to property ownership.

These factors have brought new perspectives and approaches towards post-industrial sites, particularly those previously abandoned and linked to negative connotations, into the broader general public. In recent years, the adaptation of expansive factories, warehouses, depots, gasometers, and train stations as public spaces has gained prominence, aligning with the growing trend of adaptive reuse projects. This approach is recognized as significant for the preservation and appreciation of industrial heritage, ensuring its continuity, and contributing to the preservation of the cultural identity and collective memory of society while also facilitating its transmission to future generations (Alfrey & Putnam, 1992; Altınoluk, 1998; Couch, Fraser, & Percy, 2003).

When considering the long-term utilization of post-industrial sites, scholars and researchers have put forth various categorizations and definitions for intervention methods.

One notable classification, presented by Höhmann (1992), categorizes the preservation methods of industrial monuments into four groups:

1. Protecting without any intervention or with minimum intervention.
2. Protecting with a slight change and close to its older function.
3. Protecting by turning the building into a museum.
4. Reusing the industrial heritages with new functions.

In contemporary architectural practices, preserving industrial structures through the third and fourth categories outlined by Höhmann's (1992) classification – namely, museumification and/or adaptive reuse– has become one of the most prevalent methods. The inherent morphological and spatial potentials of industrial spaces facilitate their versatile adaptation to diverse new functions (Binney, Machin, & Powell, 1990). While it is possible to examine cases of adaptive reuse within various categories within the scope of this thesis and due to its focus on the accessibility of public space and industrial heritage to citizens, the classification has been approached through the lens of private, semi-public, and public reuses. While diverse categories offer opportunities for analyzing examples of adaptive reuse, this thesis delves explicitly into the potential of industrial heritage as public spaces and its accessibility to citizens. As a result, the classification is framed within the contexts of private, semi-public, and public reuses of former industrial structures and complexes. **Figure 2.10** illustrates that the impact, level of public engagement, degree of social ownership, and extent of interaction within their immediate environment hinge on the decisions regarding spatial utilization following the cessation of their original functions. Inherently woven into a broader architectural and historical context, these spaces play a pivotal role in the societal landscape, intricately tied to cultural and artistic

ideologies. In this context, it is reasonable to suggest that post-industrial sites repurposed for new public uses hold the potential to seamlessly integrate with the surrounding urban infrastructure, fostering a sense of unity and enriching the cultural and social fabric of the locality.

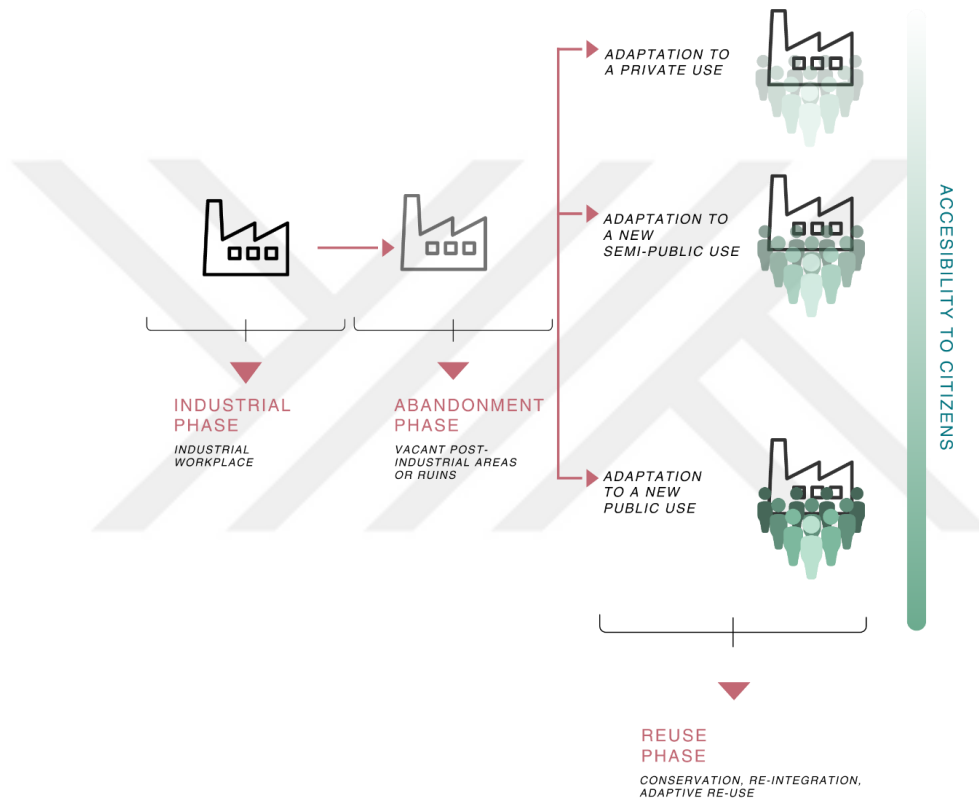


Figure 2.10 Diagram depicting the evolving notions of publicness and accessibility to citizens within private, semi-public and public reuse

In the context of repurposing old factory structures for private use, prominent examples can be found in the realm of housing projects. One noteworthy instance of such adaptive reuse is ‘The Factory,’ which gained iconic status due to artist Andy Warhol’s transformation of a former factory building into a combined studio and living space (Chapter 2.2.1). This project is considered a pioneering example of repurposing disused

factory structures for various uses (Mengüşoğlu & Boyacıoğlu, 2013). Through Andy Warhol's initiative, the introduction of the '*loft*' concept into the realm of housing was facilitated, marking a significant milestone in this approach to adaptive reuse (Jones, 1991). La Fábrica (**Figure 2.11**), situated on the outskirts of Barcelona, serves as another noteworthy example of private adaptive reuse through the renovation of a derelict former cement factory. In the context of private adaptive reuse for larger-scale and collective housing, notable examples also include projects such as Gemini Residences (Frøsilo) in Copenhagen, Silo Point in Baltimore, The Loom Factory in London, and Gasometer City in Vienna (**Figure 2.12**).



Figure 2.11. La Fábrica in Barcelona, designed by Ricardo Bofill (Source: Ricardo Bofill Taller de Arquitectura, 2016)

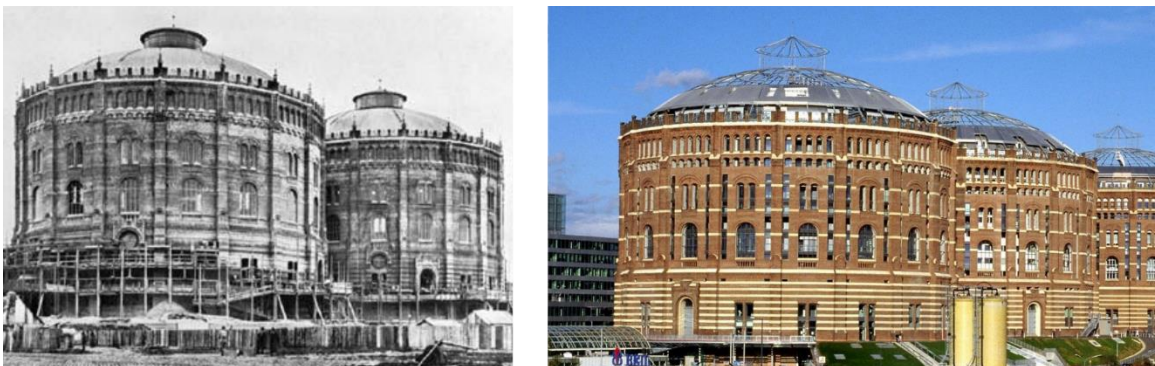


Figure 2.12 Gasometer City (Gaswerk Simmering), Vienna (Source: PORR Projekt und Hochbau AG., n.d.)

2.3.1. Reusing Industrial Sites as Museums

Among the prominent instances of adaptive reuse, museums can be acknowledged as primary examples, which are frequently encountered in the transformation of post-industrial sites. During the 1980s, culture-driven regeneration emerged as a prominent strategy for post-industrial urban transformation and as a response to the increasing impact of capital on urban spaces, influenced by global/neoliberal urbanization policies (Keating & De Frantz, 2004). Therefore, during the latter part of the twentieth century, urban areas sought to address the morphological misrepresentation resulting from deindustrialization by embracing a combination of tourism, art and cultural initiatives. Exemplified by successful instances like the Guggenheim Bilbao (Frank Gehry, 1991-97), this is a notable illustration of how museums can serve as a vehicle for the reintegration and revitalization of once-industrial regions grappling with urban challenges (Plaza, 2007; McNeill, 2011; Pitkänen, 2020). As Pitkänen (2020) noted, apart from its cultural significance, the museum has also contributed to enhancing the cohesion within the local community and the industrial past of the region while augmenting the international recognition of the city. While the Guggenheim Bilbao stands as an early exemplar, additional noteworthy instances, like the Tate Modern Gallery in London (Herzog & de Meuron, 1994-2000), can also be cited as iconic post-industrial museums, renowned for its transformation of a former power plant into a paradigmatic symbol of post-industrial repurposing (**Figure 2.13**). Tate underwent expansion projects in 2000 and 2016, during which the original industrial machinery in the turbine hall was replaced with modern architectural elements. Regarding their project at the Tate Modern in London, renowned architects Jacques Herzog and Pierre de Meuron acknowledged the formidable presence of the enormous brick building at

Bankside and opted to bolster its physical strength rather than demolish or weaken it (Herzog, 2008).

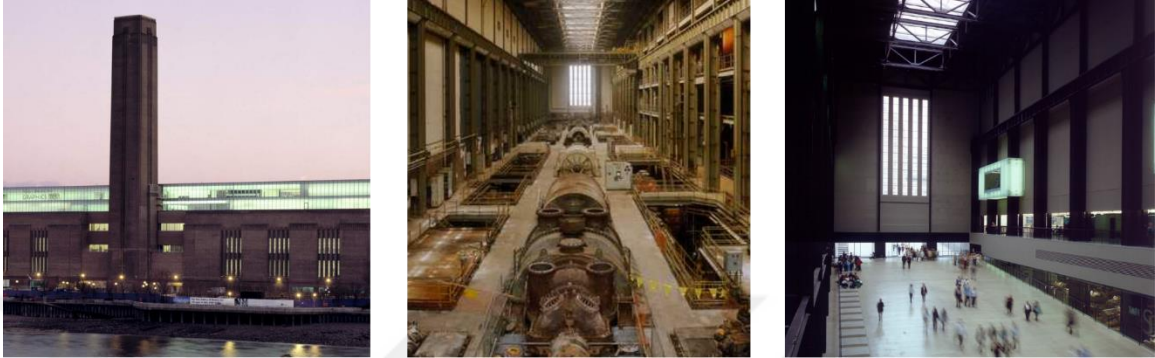


Figure 2.13 Tate Modern, London, Herzog & de Meuron, 1994-2000. From left to right: Exterior view of the structure, Post-industrial appearance of Turbine Hall, and its transformed state after museum adaptation (Source: Tate, n.d.-b)

The concept of industrial heritage was initially confined to the framework of science and technology museums, which emerged in the late 18th century with the establishment of the Conservatoire des Arts et Metiers in Paris (1794). This was subsequently followed by the Science Museum in London (1857), the Munich Deutsches Museum (1903), the Tekniska Museet in Stockholm (1921), and Milan's Museo Leonardo da Vinci (1953), among other prominent and typical cases (Negri, 2013). Traditional museums have encountered the difficulty of designing displays that demonstrate working industrial edifices such as bridges, canals, foundries, and dwellings of the working class. Efforts have been made to showcase these structures through the utilization of dioramas, replicas, and visual aids such as pictures, as well as through the implementation of practical demonstrations. The requirement for inventive methodologies in museum displays prompted a change in the understanding of industrial legacy, leading to significant modifications in the conventional

techniques of heritage interpretation. In 1977, England's Ironbridge Gorge Museum won the first European Museum of the Year Award for its innovative approach to museum design by centering its exhibits around an operating bridge (**Figure 2.14**). It sets a standard for other institutions by successfully navigating the challenges of exhibiting a working industrial structure. The Ecomusée de la Communauté Le Creusot Montceau, which first opened in France in 1972, was also a game-changer in the museum world. This museum took in and interpreted in situ the culture, history, and paradoxes of a full neighborhood, as well as its industrial artifacts and remnants (**Figure 2.15**). Ironbridge and Le Creusot Montceau are two notable examples of divergent approaches to the conceptualization of a museum that aims to interpret a collection of industrial structures.

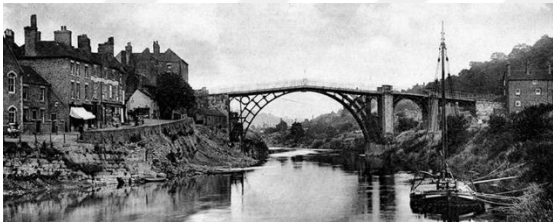


Figure 2.14 Industrial heritage landmark, the Iron Bridge, serves as a centerpiece for the museum today, after becoming the birthplace of the Industrial Revolution in Coalbrookdale, England (Source: Ironbridge Valley of Invention, n.d.)



Figure 2.15 The former crystal factory, Le château de la Verrerie, transformed into the Museum of Man and Industry. © Creusot Montceau Tourisme (Source: Creusot Montceau Communauté Urbaine, 2022)

In addition to these examples, there has been a surge in the prominence of museums that not only feature technology and industry-related exhibits but also incorporate industrial heritage as a means of exhibition space in their architecture and design in recent years. The Centrale Montemartini power plant in Rome is an exemplar of museum, in which the industrial features of the building and its machinery are preserved and showcased alongside independent works of art. As seen in this case (**Figure 2.16**), the purpose of this transformation was to establish a contrast between the antique sculptures and the outdated machinery and technologies that were conserved within the area (Buffa, 2015).



Figure 2.16 Antique marbles exhibition displayed alongside machinery at Centrale Montemartini, in Rome (Source: Lelebici, 2023)

In fact, the emphasis at Centrale Montemartini is on implementing in-situ conservation principles, in which the apparatus is displayed as closely as possible to its original location. In contrast, in instances such as Tate Modern, the exhibition space has been transformed to establish greater independence from industrial elements, thereby prioritizing an alternative strategy for showcasing industrial heritage. In the case of Tate, the principle of reappropriating this old power station involves removing the structural equipment and

exposing the building while preserving its industrial memory, thereby generating open spaces by creating the necessary spatial voids.

In a manner akin to Christine Boyer 's direct engagement with the urban predicaments of the late twentieth century, guiding us through a diverse array of urban elements, from theaters and museums to panoramas and maps, to present a novel conception of the city as a multifaceted cultural construct, contemporary museums have undergone a parallel transformation (The City of Collective Memory, 1994). They have expanded their horizons beyond the conventional presentation of tangible artifacts, now encompassing natural and industrial landscapes, communities, and rich cultural traditions. This expansion has been facilitated by adopting innovative methodologies for interpreting industrial heritage and its profound impact on our urban landscapes' intricate cultural and societal fabric. Considering these advancements, museums' revitalization of deserted industrial sites has emerged as a noteworthy strategy for comprehensive interpretation, showcasing several notable instances. Among many other industrial museums, The Museum of Science and Industry (MOSI) in Manchester as an old railway station, MuHKA Museum of Contemporary Art in Antwerp as an a former grain silo, The Museum of Science and Technology of Catalonia (MNACTEC), in Terrassa, Spain, alongside the Museu Agbar de les Aigües in Barcelona, Matadero Madrid as a former slaughterhouse, LX Factory and üthe Museu da Água in Lisbon, Friche Belle de Mai in Marseille and the Museokeskus Vapriikki Museum of Finlayson in Tampere, Finland, are some outstanding instances. Also, in Turkey, the transformation of industrial heritage into museums, exhibition spaces, and cultural and artistic venues is becoming increasingly prevalent. Examples such as CerModern in Ankara

and Bomontiada and Beykoz Kundura in Istanbul highlight the growing trend of repurposing old industrial structures for new cultural and creative functions. These transformations are on the rise throughout Turkey, with many similar examples emerging across the country.

2.3.2. Reusing Industrial Sites as Public Parks

One of the primary strategies for industrial areas that encompass multiple structures and are spread across extensive campuses is the transformation into urban parks, which naturally evolve into a form of landscape exhibition due to their comprehensive coverage. Post-industrial urban parks, offering ease of accessibility and the opportunity for leisure without consumption, stand out as the most accessible option regarding public accessibility (Kaya et al., 2015). These sites hold significant potential for urban revitalization, contributing to enhancing urban character and identity, attracting tourists, improving local amenities, and facilitating economic development to augment the site's appeal. Early instances of parks established on former industrial brownfields include Gas Works Park (**Figure 2.17**) in Seattle (1975) and Landschaftspark (**Figure 2.18**) in Duisburg-Nord (1991). In each of these instances, notable edifices and structures are preserved and repurposed for new functions or retained as prominent landmarks within the park, exemplifying a transformation process that bestows heritage status upon objects that might not have been initially recognized as historically or architecturally significant. The case of Gas Works Park in Seattle, in particular, serves as a pioneering example of embedding

heritage as a foundational element within the design of a public park, thereby contributing to the discourse on the integration of historical artifacts in contemporary urban landscapes.



Figure 2.17 Gasworks Park, Seattle (Source. *Seattle.gov*, n.d.)



Figure 2.18 Landschaftspark, Duisburg-Nord (Source: Koch et al., n.d)

One of the most iconic examples among instances of industrial heritage sites is the Emscher Park International Building Exhibition (IBA) located in the Ruhr district of Germany, encompassing Landschaftspark. In this context, Landschaftspark stands out as a notable illustration where the authentic preservation and exposed presentation of the original technological equipment are key elements. Within this park, the blast furnaces have been repurposed as observation platforms, offering panoramic views of the evolving landscape.

The remnants of concrete ore bunkers have found new life as climbing walls, the gasholder has been transformed into a diving tank and gymnasium, and the machine hall within the power plant has been repurposed to accommodate rock concerts and official receptions.



Figure 2.19 Historical depiction of the High Line in operation as a functioning railway (Source: The High Line, 2021)

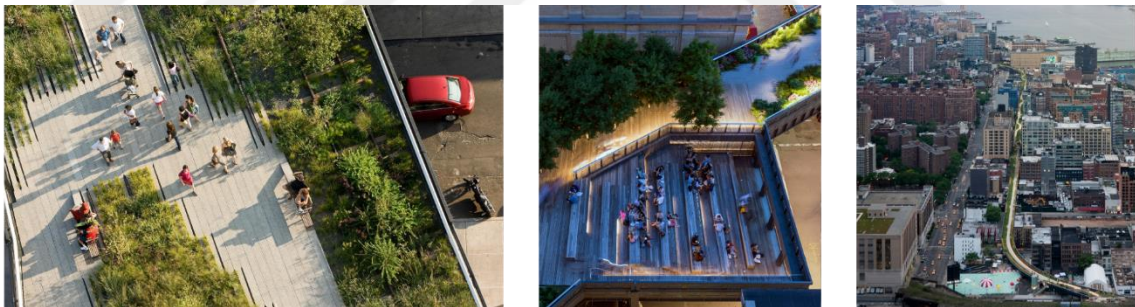


Figure 2.20 High Line repurposed into an urban pedestrian pathway, New York (Source: The High Line, 2019)

Another notable illustration is the High Line, previously referenced in the context of Joel Sternfeld's photographic series (Chapter 2.2.1) and the endeavors of the Friends of the High Line (Chapter 2.2.2), providing an additional exemplar within this conceptual framework. The High Line, originally a former railway infrastructure spanning 2.33 kilometers and elevated around 9 meters above ground level (**Figure 2.19**), has been repurposed into an urban pedestrian pathway and linear park following its adaptive reuse (**Figure 2.20**). The

site's evolution into a cultural and communal asset was achieved through the preservation of its intrinsic features, including the original train tracks, metal railings, and exposed steel beams, thus demonstrating a successful integration of industrial heritage within contemporary urban design.



CHAPTER 3

3. FROM HASANPAŞA GASWORKS TO MÜZE GAZHANE

As one of the cities necessitating a reevaluation of urban density due to its expansion, Istanbul stands as a post-industrial metropolis, housing diverse industrial heritage sites like ports, gasometers, and factories that once served various industrial functions. Currently, a well-established approach involves recognizing these complexes as industrial heritage, facilitating their conservation and repurposing for innovative uses, with numerous compelling examples globally and within Turkey highlighting the practice of adaptive reuse for industrial heritage sites. However, it remains a challenge that numerous former manufacturing establishments continue to be impacted by urban growth and expansion. In this context, this study examined one of Turkey's most recent examples of repurposed industrial heritage, the transformation of Hasanpaşa Gasworks into Müze Gazhane, showcasing the potential to create new public spaces aligned with industrial heritage, contributing to the development of urban spaces that foster inclusivity and cohesiveness within societies. As a potential model for other post-industrial sites, the investigation delves into the concepts of abandonment, temporary uses leading to long-term reuses, and post-industrial sites as everyday public spaces through the lens of the adaptive reuse of Hasanpaşa Gasworks, shedding light on its significance in generating relevant insights.

3.1. Post-Industrial Sites in Turkey

Despite the fact that Turkey's industrialization journey has not mirrored the vigorous and extensive patterns observed in certain European nations, it has traversed the stages of industrial development and subsequent de-industrialization, shaped by its unique historical and cultural background. Early in the 1990s, as Istanbul's Golden Horn Industrial Zone began to deindustrialize, the preservation of industrial heritage emerged as a primary concern. The Golden Horn has a significant historical background as one of the earliest industrial zones in Turkey, with its origins dating back to the Ottoman Empire. Towards the end of the 1980s, a confluence of political and economic changes, privatization initiatives, the environmental damage caused by industrial activities, and the growing economic importance of Istanbul's central location led to the end of industrial operations in the area. Following this, rapid demolitions were conducted in an effort to eliminate industrial pollution and revitalize the region. By incorporating Cantacuzino's perspective (1972, p. 263) on the concept of *'the modern bull-dozer,'*⁷ an essential question arises in alignment with the examination conducted by Özkan and Özdemir, fostering a discourse on the demolition culture in Turkey:

"The construction/destruction policies that gained momentum with the modernization process have currently reached an unprecedented level in Istanbul. Experiencing euphoria of desire in this fast-paced daily life, the citizens of Istanbul

⁷ "When buildings were abandoned, pilfered for materials or condemned for political reasons, the process of destruction was often slow and incomplete compared to the effect of the modern bull-dozer." (Cantacuzino, 1972, p. 263).

lose their grip on their memories. This leads to a deep void in their memories. The urban space becomes an instrument for the satisfaction of fetishized “newness” that is constructed as a need all the time. This situation brings along a critical question: What kind of attitude will the authorities develop when an urban space loses its ‘newness’ and becomes “old”?” (Özkan & Özdemir, 2018, p. 32).

In the early 1980s, particularly in the aftermath of the military coup 1980, the adoption of neo-liberal economic policies played a crucial role in developing new industrial centers across Anatolia. This was evident in the privatization of well-established state-owned factories. Concurrently, a growing number of companies and industrial complexes persisted in a condition of expectation, eagerly anticipating a revised sense of direction. Later, the revitalization initiatives carried out in the Golden Horn region during the late 1990s brought attention to the conservation of industrial heritage in Turkey (Köse, 2018). Academic interest in the topic⁸, documentation procedures, and some re-use projects have all accompanied the exploration and understanding of industrial heritage preservation in Turkey. Additionally, this matter was recorded via a scholarly investigation and exhibition known as "Factory Reloaded," which constituted a component of the 3rd Istanbul Design Biennial convened in the year 2016⁹. This comprehensive endeavor meticulously documented the prominent industrial structures of Turkey on geographical

⁸ Recently, several noteworthy examples of Ph.D. studies conducted in Turkey within the field of industrial heritage include the research conducted by Kırac (2001), Oral (2001), Köksal (2005), Tülücü (2007), Kazas (2008), Canaran (2009), Engin (2009), and Köse (2018).

⁹ Coordinated by Moira Valeri, 'Factory Reloaded' stands as one of the thirteen sections within the 'Design Chronology Turkey- Draft,' an initiative dedicated to tracing two centuries of design evolution in Turkey, led by Pelin Derviş. An integral facet of the 3rd Istanbul Design Biennial, orchestrated by IKSİV (Istanbul Foundation for Culture and Arts) under the theme 'Are We Human? The Design of the Species – 2 seconds, 2 days, 2 years, 200 years, 200,000 years,' curated by Beatriz Colomina and Mark Wigley. For more detailed insights, the dedicated website www.factoryreloaded.net can be referenced [Accessed 12 July 2022].

maps. Furthermore, it classified these structures into distinct categories: demolished, demolished-rebuilt, and restored, thus imbuing the exhibition with significant importance.

Besides academic studies and research, Turkey has witnessed numerous projects focused on industrial heritage preservation since the 1990s. Notable examples include the Fişekhane (Ammunition Depot) within the Zeytinburnu Fabrika-i Hümâyûnu (Imperial Arsenal of Zeytinburnu) complex, repurposed to host cultural and artistic events; the Cendere Hamidiye Water Pump Station, repurposed as the Water Civilization Museum; the Sümerbank Kayseri Textile Factory, serving as the campus for Abdullah Gül University; the Cibali Tobacco Factory, now utilized as the campus for Kadir Has University; Silahtarağa Powerplant, repurposed as Bilgi University; and the Bakırköy Spirit Factory, transformed into a cultural center. While it is evident that more instances can be elaborated upon, these examples highlight the diversity of approaches and the successful preservation and reuse of industrial heritage buildings in Turkey despite the unique challenges posed by economic, historical, and aesthetic considerations. Among these examples, In Turkey, there have been numerous industrial structures or facilities, some of which have perished due to erroneous decisions regarding demolition and preservation, or if they have survived, they have been subjected to misguided interventions. In Turkey, however, a prevalent trend persists in which obsolete industrial structures, including but not limited to such edifices, are frequently demolished, followed by reconstruction based on the original design—a practice commonly referred to as creating replicas. As emphasized by Köksal (2005, pp. 93-104) and Valeri (2018, p. 204), Sütlüce Slaughterhouse (Sütlüce Mezbahası) on Istanbul's Golden Horn is an outstanding illustration of this practice (**Figure 3.1**). This historic site, which initially housed the

earliest industries of the former Ottoman capital, was constructed in 1919 by architect Vedat Tek and began operations in 1923. In 1991, the slaughterhouse, which consisted of three pavilions, was relocated, prompting discussions about its potential reuse. In 1998, the original structure was demolished, and despite the lack of detailed architectural documentation, a strikingly similar new cultural center emerged. This cultural center, inaugurated in 2009, played a prominent role in Istanbul's 2010 celebration as the European Capital of Culture (Köksal, 2005).



Figure 3.1 The appearance of Sütlüce Slaughterhouse before demolition (left), 1998 [T. G. Köksal Photo Archive, (Source: Köksal, 2005, p. 328)] and the structure constructed in its place (right) [Source: Eruzun, 2001:138, In Köksal (2005, p. 329)]

Furthermore, Valeri has drawn attention to the industrial structures in Turkey that were previously overlooked or demolished, with an emphasis on their market values. She states:

“The dizzying growth of the city and the desire to make it a financial and service centre rather than the industrial hub of the country, has made these industrial structures—at one time at the edge of the urbanized area—central spots. The ensuing interest in these buildings, above all for their market-value, rather than out of a sincere historical and architectural concern, has triggered a series of demolitions, making way for new ‘mixed-type’ structures— shopping malls, offices, residences—and the demolition and subsequent reconstruction of the building using the same style” (Factories Lost And Found, 2018, p. 203).

However, in contemporary contexts, demolishing such areas has shifted from being a widely supported strategy to incorporating environmental, economic, social, architectural, and historical values. This transformation is exemplified by the shift in contemporary architectural discourse toward heritage, conservation, sustainability, and innovative design, which demonstrates a heightened awareness of the significance of preserving modern architectural achievements. As a result, the trajectory has evolved to recognize these structures as indispensable elements of architectural history. Even so, in some exceptional cases, demolition and abandonment have been thought of as ways to deal with post-industrial landscapes that no longer serve their original productive purposes. At a point where this approach has shifted and examples of demolition have begun to remain as exceptions, the Ankara Maltepe Gas Plant stands out as one of these exceptional cases. For instance, the case of the Maltepe Gas Plant in Ankara¹⁰, which was demolished in 2006, highlights the challenges often encountered when historical industrial facilities with substantial rental values are subjected to ‘urban transformation’ initiatives. Despite being a subject of debate among various environmental groups (Severcan, 2006; Cihanger, 2012; Kaya et al., 2015), there was no collective resistance against its demolition. One possible explanation for this lack of resistance could be its location in an urban context that was primarily non-residential, where neighborhood activism and community participation may not have been observed. In contrast, Hasanpaşa Gasworks demonstrated a remarkable level of citizen integration, with initial preservation efforts led by residents residing in the

¹⁰ The industrial heritage Ankara Coal Gas Factory, which was one of the first industrial facilities of the Republic and was built in 1929, started to be demolished with an operation that started on 13.06.2006 at 18:00 by Ankara Metropolitan Municipality and EGO General Directorate, and a large part of it was demolished.

surrounding neighborhood. As a result, Hasanpaşa Gasworks distinguishes itself among other gasworks facilities in Turkey due to its exemplary community engagement, citizen inclusivity, and neighborhood vitality.

3.2. Gasworks Facilities in Turkey

The emergence of gasworks, also referred to as gas production facilities, can also be attributed to the technological advancements and inventions that transpired during the Industrial Revolution. Initially, these establishments generated gas for the purposes of illumination and heating, starting with royal residences, then extending to communal spaces, and ultimately to the domiciles of the general populace. The steel-framed gasometer structures, which were utilized for the purpose of measuring and storing gas in the initial gas plant facilities, are notable for their innovative technological features that were deemed remarkable during the period of their construction (Mazak, 2007) However, these gasometers experienced gradual improvements over time, and steel gradually emerged as the primary construction material for gasometers in the 19th and early 20th centuries, with telescopic and spiral designs becoming the most common. Specifically, when examining gaswork facilities in Istanbul, such as Dolmabahçe, Kuzguncuk, Yedikule, and Hasanpaşa Gasometers, it becomes evident that these structures were constructed during the Ottoman period. Firstly, in Istanbul, Sultan Abdülmecit wanted to replace the oil lamps that were lighting the Dolmabahçe Palace with the same technology that had already become popular in Europe. The Dolmabahçe Gasworks, which is

considered one of the initial industrial edifices of the Ottoman Empire, was constructed in 1856 with the purpose of providing lighting for the Dolmabahçe Palace. During the period spanning from 1955 to 1962, the Municipality Council made a decision to expand the İnönü Stadium, which led to a comprehensive dismantling process and a gradual relocation of the Dolmabahçe Gasworks to the Poligon area in Kağıthane. The sole remaining structure of the first gas factory in Istanbul, the gasometer, has survived to the present day without being demolished. However, the lack of any physical efforts towards its re-functionalization has resulted in its deteriorating condition. Construction of the Kuzguncuk Gas Works, which Sultan Abdülaziz ordered to provide ‘modern-scale’ illumination for the Beylerbeyi Palace, marked the beginning of the history of lighting in the Asian region (Mazak, 2007). The Yedikule Gasworks is the first gas facility in Istanbul established for the purpose of illuminating the city for social purposes, and it is the third gasworks facility in Istanbul overall (Büyüktaşkın & Türkel, 2019). The system that was initially established for palace lighting was successful, and when the surplus production was used to light up the streets and neighborhoods, a decision was made to establish a gasworks facility for the inner-city area as well. The Yedikule Gasworks supplied gas to areas ranging from Eyüp to Bakırköy and Yeşilköy. The Hasanpaşa Gasworks, which was founded in 1891, stands as the final gasworks facility established in Istanbul with a social purpose. The establishment of the gasworks facility was intended to provide illumination and warmth to the area spanning from Kadıköy and Üsküdar up to the Beykoz boundary on the Anatolian shoreline. These gasometers, including Dolmabahçe, Kuzguncuk, Yedikule, and Hasanpaşa Gasometers (**Figure 3.2**), were designed and built in the telescopic type according to the technological possibilities of the period. In Istanbul, being situated close

to urban areas and recognized mainly by iconic gas tanks, gasometer structures are tectonic landmarks of the city and a signifier of the city's modernization process (Özkan & Özdemir, 2018). Due to a series of circumstances, Istanbul's gasworks plants, which were operational up until the 1990s, have been handed over to the Istanbul Metropolitan Municipality and İETT.



Figure 3.2 Map of Istanbul indicating the locations of gas plants from past to present

Following the success of gas utilization in lighting, several facilities were established in Istanbul, Izmir, and Ankara. In Turkey, as in other nations, improvements in lighting technology ultimately led to the closure of gas facilities. Consequently, due to non-utilization and inadequate upkeep, the gasometers and other edifices incurred structural impairment. Apart from the discontinuation of the gas plant operations, the gasometers were subjected to environmental degradation, structural failure, corrosion, and theft of valuable components, ultimately resulting in their abandonment. The population growth

and urbanization in Turkish cities have left the gas plant facilities on economically valuable land in the city center, resulting in abandoned structures that cannot be utilized. Some of these gasometers are currently undergoing re-functionalization projects or have been repurposed, while others remain abandoned. As of today, gas plant structures in Turkey can be stated with their current status and date of establishment as follows (**Table 3.1**):

Table 3.1 Gas plant structures in Turkey and their current status (Adopted from Büyüктаşkın & Türkel, 2019; Köksal & Ahunbay, 2006; Yüksel & Savaş, 2022)

Gas Plant Name	Location	Establishment Year	Current Status
Dolmabahçe Gasworks	Beşiktaş (European Side), Istanbul	1856	Abandoned. It has lost its function and today, only a gas depot and its equipment remain, with the rest of the equipment missing.
Kuzguncuk Gasworks	Nakkaştepe (Asian Side), Istanbul	1862-1865	The adaptive reuse project, which aims to transform it into a social and cultural center, has been planned, but its implementation is still ongoing and not yet complete.
Yedikule Gasworks	Yedikule (European Side), Istanbul	1880	It has lost its function and due to neglect, rapid deterioration has occurred. However, an adaptive reuse project, supported by the Istanbul Metropolitan Municipality (İBB), is currently in progress.

Hasanpaşa Gasworks	Kadıköy (Asian Side), Istanbul	1891	A comprehensive documentation study has been conducted, and plans have been made for its revitalization and repurposing. Re-functioned and re-opened in 2021.
Alsancak Gasworks	Konak, İzmir	1902	Re-functioned and re-opened in 2008.
Maltepe Gasworks	Çankaya, Ankara	1929	Demolished.

3.3. Phases of Hasanpaşa Gasworks

Hasanpasa Gasworks, a former industrial complex comprising 22 production machines, storage units, and service buildings, occupies an approximately thirty-thousand-square-meter area in Kadıköy on Istanbul's Anatolian side. The project details are as follows:

From Hasanpaşa Gasworks to Müze Gazhane, Kadıköy- Istanbul (Turkey)

Intervention: **2014-2021**, original establishment: **1892**

Original function: **Gasworks facility**

Principal: **Istanbul Metropolitan Municipality**

Project Design Team: **Gülsün Tanyeli, Yıldız Salman, Deniz Aslan, Sevim Aslan**

Programme: **14.060 m² of social and cultural uses**

Founded in 1892, Hasanpaşa Gasworks, which supplied coal gas to Kadıköy and its surrounding areas until 1994, experienced a phase of abandonment and functional

obsolescence. The preservation and adaptive reuse project, officially initiated in 2014, culminated in 2021, resulting in the transformation of the site into a cultural and artistic complex under the name “*Müze Gazhane*”. The historical evolution of the Hasanpaşa Gasometer Complex can serve as an illustrative example of the different stages and processes that a post-industrial structure may undergo, encompassing its industrial phase, abandonment phase, and eventual reuse phase (**Figure 3.3**).

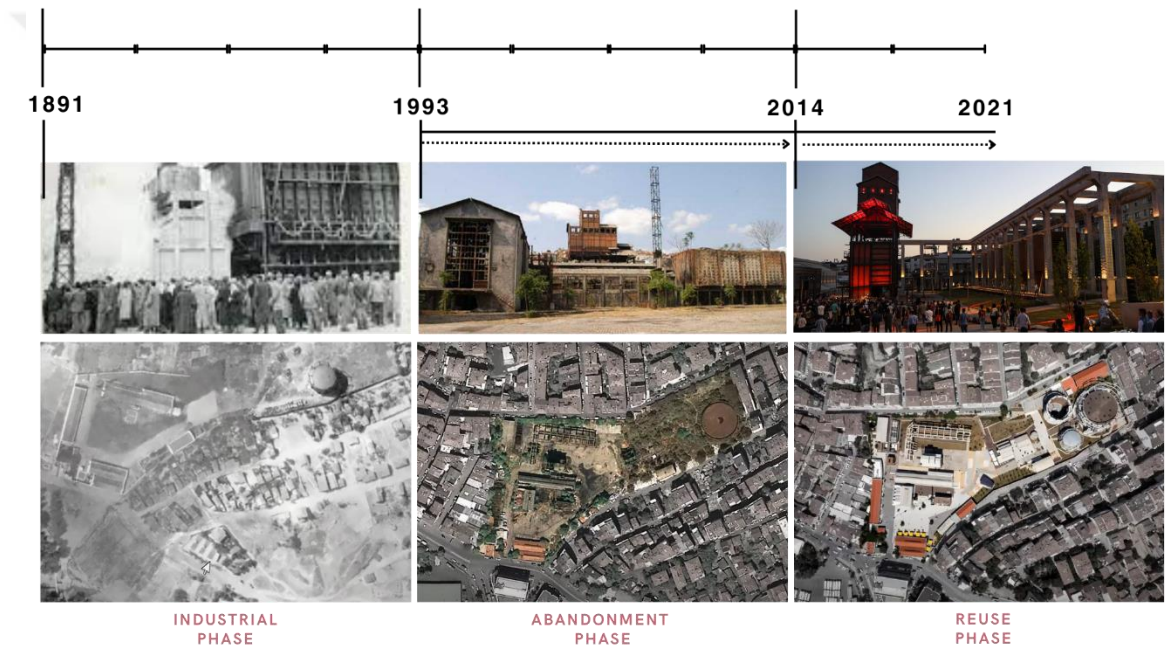


Figure 3.3 Timeline illustrating the three stages of the Hasanpaşa Gasworks turning into Müze Gazhane: industrial, abandoned and, re-appropriation phases

3.3.1. Industrial Phase

The Hasanpaşa Gasworks, established in 1891, produced gas through the combustion of coal for a period of 117 years. The year 1891 marked the concession granted to Charles George, a French industrialist, to establish and operate a plant and the inauguration of the plant took place in 1892 (Tanyeli & Salman, 2021). Multiple French, German, and Italian

companies were contracted to implement various enhancements and expansions to the facility to keep up with the advancements in gas production and satisfy the increasing demand (Berktaş, 2012). Hasanpaşa Gasworks serves as an illustrative instance of the deliberate placement of industrial zones in favorable locations (Iglesias & Bernardo, 2022), as evidenced by the intentional selection of its site along the Kurbağalıdere River (**Figure 3.4**). This choice was strategically made due to its convenient access to the railway system and coal, essential raw materials for producing coal gas used to meet heating and lighting demands on the Anatolian side. Throughout its operational duration, the transportation of coal sourced from Zonguldak was facilitated via the Kurbağalıdere stream, which presently does not flow above ground, to the Hasanpaşa Gasworks (Göklü, 2003, p. 15). Also, the gas production facility commonly known as the Hasanpaşa Gasworks is historically documented as having been referred to as the Kadıköy Gasworks or the Kurbağalıdere Gasworks, owing to its close proximity to the creek (Tanyeli et al., 2023).



Figure 3.4 A: A map depicting the Hasanpaşa neighborhood, with markings of the Gazhanesi Deresi Street in green and Kurbağalıdere in blue, dated back to the 1930s and **B:** An aerial photo of Hasanpaşa Gasworks

Over the course of its development, the site underwent a series of expansions through the construction of new buildings, which were necessitated by advancements in technology and enhancements in production systems (**Figure 3.5**)¹¹. Tanyeli and Aslan (2001) provided a detailed overview of the four main structural phases that the gasworks underwent throughout its operational lifetime. These phases are comprised of the establishment phase spanning from 1891 to 1938, the second phase from 1938 to 1952, the third phase from 1952 to 1963, and the final phase from 1963 to 1993.

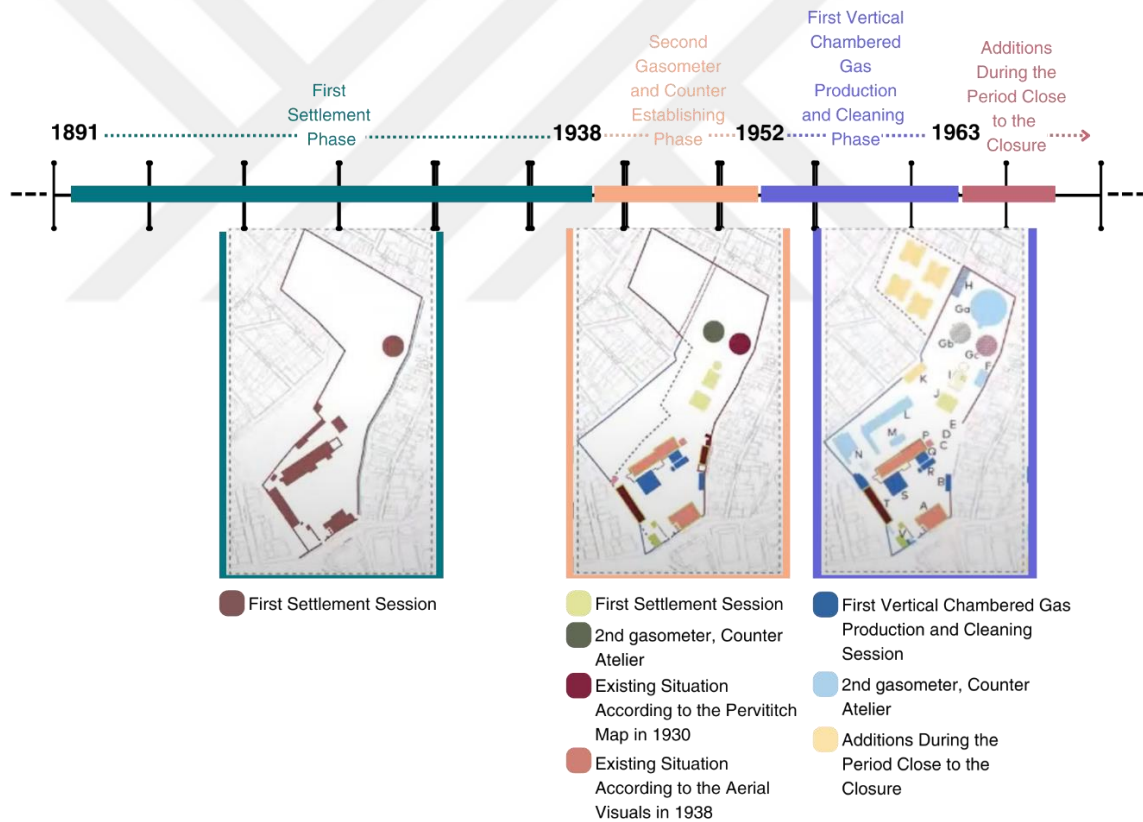


Figure 3.5 The chronological evolution of the industrial site, revealing the incorporation of additional structures and amenities to accommodate the evolving demands (Adopted from Tanyeli et al., 2021)

¹¹ A: [Istanbul Metropolitan Municipality Atatürk Library Map Archive, 1911-14, Retrived from (Tanyeli, G., et al, 2000)] and B: [Istanbul Technical University Environmental and Urban Planning UY-GAR Center Archive, undated, Retrieved from (Tanyeli & Salman, 2021)].

Based on an analysis of the Pervititch maps (**Figure 3.6**), it can be asserted that the Hasanpaşa locality did not exhibit a high population density during the 1930s. However, the arrival of gasworks employees and their families brought about notable changes in the demographics and dynamics of the area. After 1950, the surrounding residential area experienced an increase in population density while the industrial zone underwent expansion. Consequently, with the initial waves of migration, the emergence of makeshift neighborhoods and shantytowns became apparent in Hasanpaşa (Gazhane Çevre Kültür ve İşletme Kooperatifi, 2003). Following the 1950s, the expanding populace of adjacent localities resulted in the release of their wastewater into the Kurbağalıdere, and the contaminated, discolored waters originating from the Kadıköy Gasworks caused the demise of the flourishing ecosystem in the Hasanpaşa surrounding area (Berktaş, 2012). The proximity of the Hasanpaşa Gasworks to a water source further contributed to its perception as a leisure place, and it experienced a considerable influx of migrants from many countries, mainly the Balkans, beginning in the 1960s (Demirtaş & Uçar, 2022). During the 1970s, the availability of boat rides and picnic areas along the creek had diminished due to the stream being filled and contaminated and the reduction of spring water (Demirtaş & Uçar, 2022).

Accordingly, throughout the industrial phase, the area and its premises experienced significant development and advancement, constituting a complex framework that vividly underscores the pivotal role of industrial sites in shaping essential urban centers. Consequently, the industrial site has evolved into a repository of shared cultural recollections and has even influenced the naming practices of the neighborhood. Among

local inhabitants, Hasanpaşa Gasworks, being the third gas factory in Istanbul, has led to the neighborhood becoming widely recognized as "*Gazhane*" (*Gasworks*) (Berktaş, 2012; Demirtaş & Uçar, 2022).

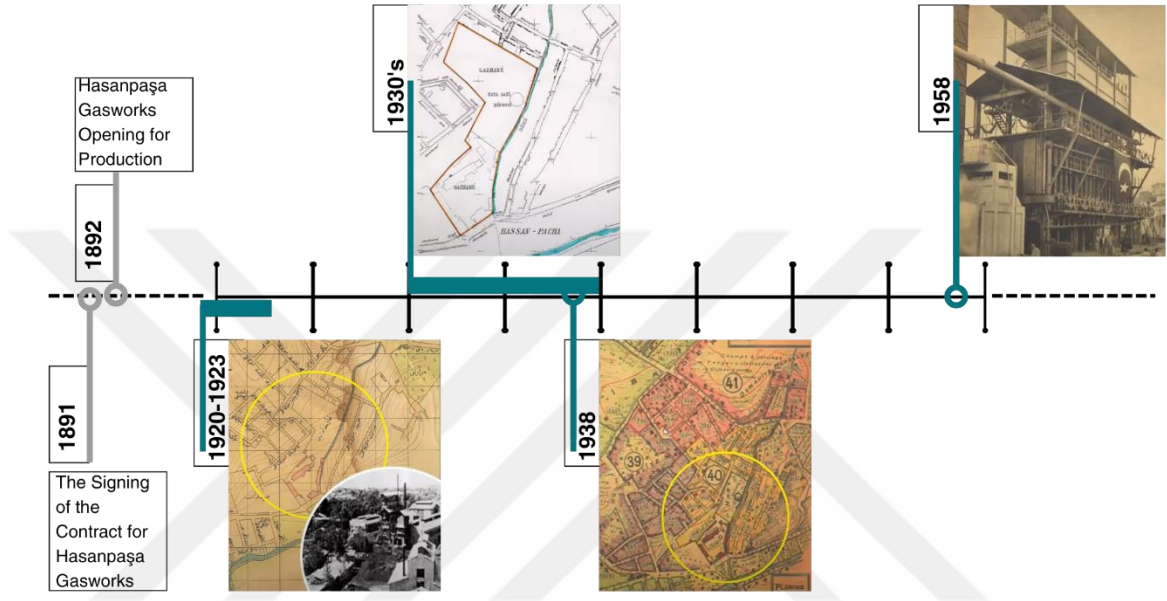


Figure 3.6 A historical timeline showcasing the development of Hasanpaşa Gasworks during various periods with aerial photographs and maps ¹²

3.3.2. Abandonment Phase

Following the facility's closure in 1993, the site was abandoned and left in a state of neglect, marking 28 years at Hasanpaşa Gasworks, characterized by a lack of a clearly defined function and a generalized feeling of insecurity. After being used as a gas production facility, Hasanpaşa Gasworks was repurposed as a depot, bus garage, warehouse, and

¹² Timeline created by the author based on the images retrieved from Tanyeli & Salman, 2021. Image starts at 24:55 and ends at 27:38.

similar facilities (Özden, 2012). Due to the health risks linked to the manufacturing procedures and the growing reliance on natural gas, the facility and other gas factories managed by the Istanbul Electric Tramway and Tunnel Enterprises (IETT) terminated their operations in 1993. Consequently, the former structures and equipment were discarded. The strategic positioning and existing valuable infrastructure of the Hasanpaşa Gasworks led to considerable real estate pressures upon its closure, prompting developers to consider converting the site into commercial establishments such as a shopping center or parking area.



Figure 3.7 Hasanpaşa Gasworks during the abandonment phase (Source: Tanyeli & Aslan, 2001)

In addition, the abandoned condition of the plant exposed its apparatus to outsiders, resulting in the theft of relatively valuable materials, such as the structural components of gas holders and other precious metal pieces of equipment within the complex (Demirtaş &

Uçar, 2022; Tanyeli & Salman, 2021). Hasanpaşa, which was once a popular recreational area with its predominantly two-story wooden houses, suffered significant damage due to the smoke, dust, and odor emitted by the gasworks (Göklü, 2003, p. 15). In other words, the deterioration observed in Hasanpaşa Gasworks gave rise to challenges, including progressive physical deterioration, environmental concerns, and pressures from real estate interests that were at odds with preservation efforts.

3.3.3. Reuse Phase

Owned and maintained by the Istanbul Metropolitan Municipality, the former Hasanpaşa Gasworks has been revitalized as Müze Gazhane, welcoming the public for the first time in July 2021. The period between the closure of Hasanpaşa Gasometer and the official opening of Müze Gazhane is a long process of struggles of different actors involved in the transformation (**Figure 3.8**). In the year 2000, a group of faculty members from the ITU Faculty of Architecture prepared the survey, restitution, restoration, new use, and environmental planning projects for the gasworks (Tanyeli et al., 2000). The process involved navigating through complex bureaucratic procedures, and the approval process was ultimately concluded in 2001 (Demirtaş & Uçar, 2022). The process of implementing restoration with the objective of conserving the site as industrial heritage and converting it into a social-cultural establishment accessible to the public commenced in 2014 and concluded in 2021.

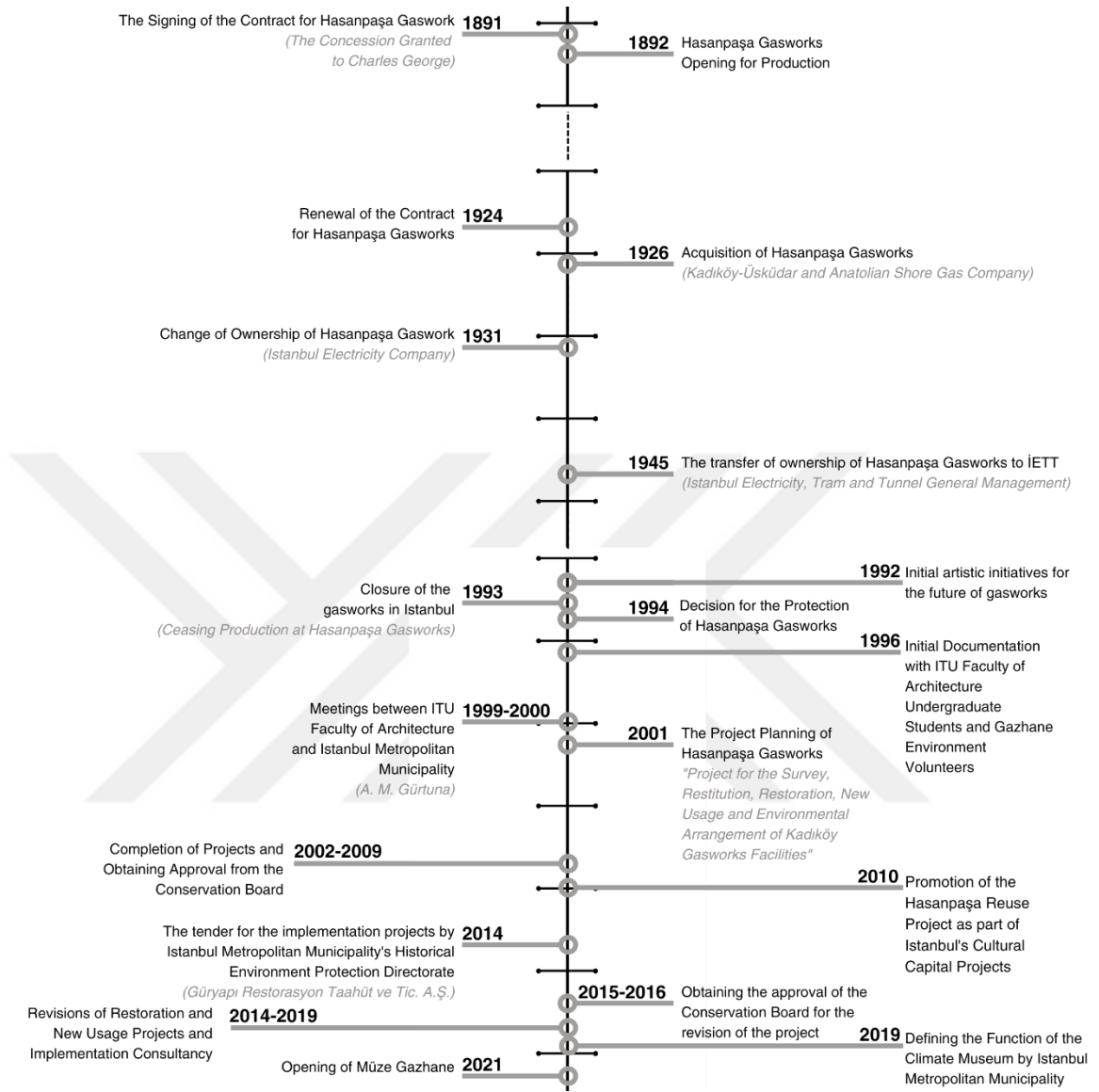


Figure 3.8 A brief synopsis of the historical events that have occurred in the Hasanpaşa Gasworks (Adopted from Tanyeli et al., 2023)

In 2021, owned and maintained by the Istanbul Metropolitan Municipality, the facility was reintroduced to the public as 'Müze Gazhane,' marking a significant milestone in the process of reappropriation within this particular case. Apart from serving as museum and exhibition spaces, the buildings were also designated for other purposes, such as housing a

library, bookstore, and workspaces. Additionally, the facilities were equipped with theaters, concert halls, cafes, and restaurants catering to a wide range of needs.

3.4. Processes of Hasanpaşa Gasworks

The timeframe leading to the reopening of Hasanpaşa Gasworks as Müze Gazhane involved a collaborative endeavor engaging a diverse range of stakeholders, such as academics, local non-governmental organizations (NGOs), volunteers, artists, local governments, municipalities, and various other entities (**Figure 3.9**). Besides representing one of the most recent instances of adaptive reuse projects in Turkey, it holds a noteworthy legacy of community engagement, vividly demonstrated through the establishment of a volunteer group known as Gazhane Çevre Gönüllüleri (GÇG). Building upon the observation that industrial structures create an identity for both the working class and other citizens (Smith et al., 2011), this initiative, primarily comprised of local residents from the Hasanpaşa neighborhood, highlights the profound bond between the post-industrial site and its surrounding community. These individuals can be seen as actively engaging in intermediate yet regenerative initiatives centered on the abandoned post-industrial site. These activities involve organizing festivals, delivering public speeches, collaborating with local artists to stage performances, and other short-term reuses that effectively occupied the vacant site. Consequently, these intermediate utilizations, intended to unveil the socio-spatial potentials of the area, can be aptly categorized as instances of ‘informal reuse’. In this context, the participants from the community involved in these actions can be referred to as ‘informal actors’ contributing to the transformation of Hasanpaşa Gasworks. In

essence, the short-term practices and interventions carried out from the period of abandonment until the eventual site reuse exert a profound and indisputable influence on the long-term revitalization of Hasanpaşa Gasworks. In the context of this chapter, the evolutionary phases of this post-industrial site have been examined, encompassing two distinct stages: firstly, the intermediate uses implemented during its abandonment, and subsequently, the enduring uses materialized through the eventual adaptive reuse project. This approach underscores the intricate and dynamic interplay between these processes.

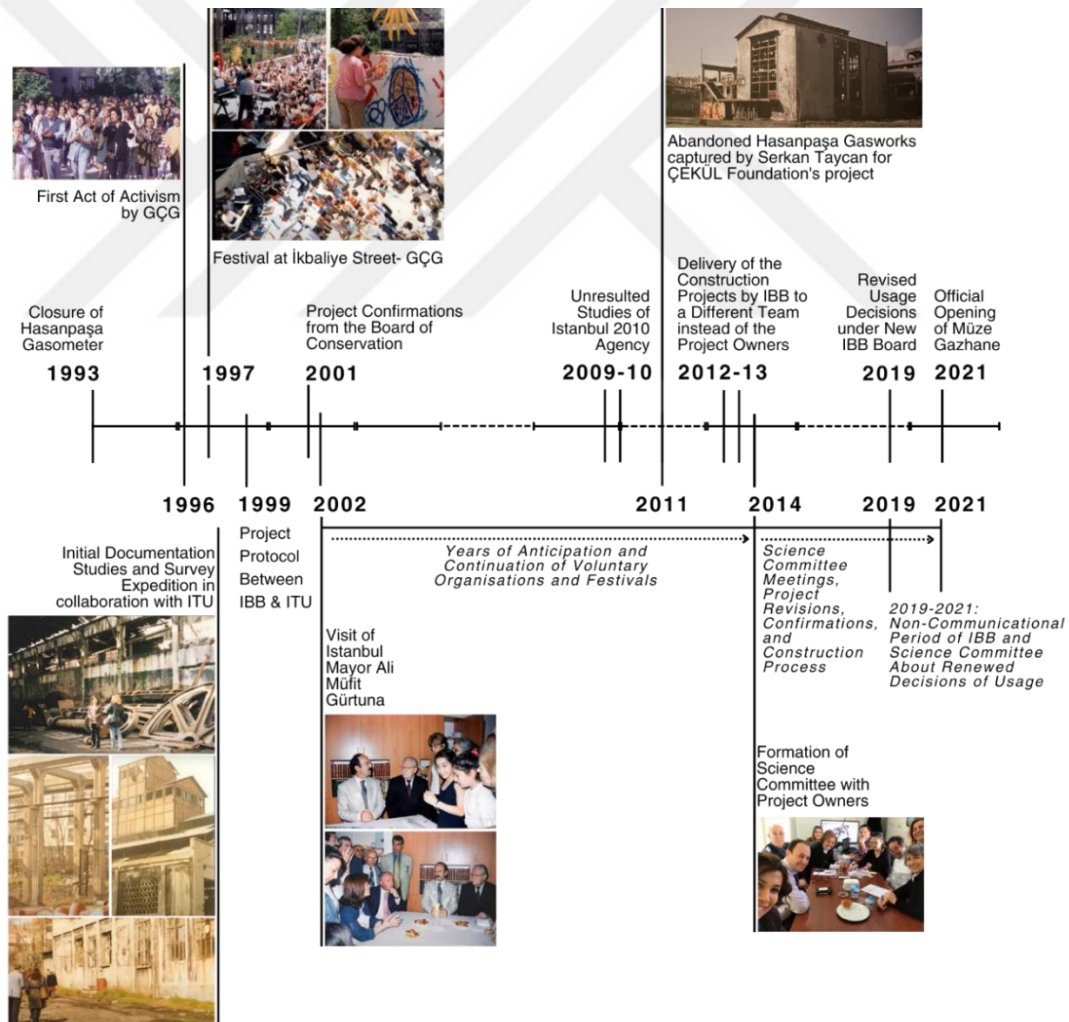


Figure 3.9 Timeline of Hasanpaşa Gasworks, from abandonment to official reopening (Images retrieved from Gazhane Çevre Gönüllüleri, 2021)

3.4.1. Intermediate Utilization

In 1993, Hasanpaşa Gasworks became completely nonfunctional, gradually becoming a part of urban decay, raising security concerns in the neighborhood and experiencing occasional acts of vandalism (Uçar, 2022). This situation evokes major urban and social issues and the negative connotations created by inner-city abandoned post-industrial sites, a concern voiced by numerous authors (Northam, 1971; Edensor, 2007; Trancik, 1986; Groth & Corijn, 2005). To illustrate, the ambiguity and unstructured state resulting from abandonment led to unrestricted access by many city dwellers to the area. Security issues and incidents such as pilfering industrial heritage artifacts exemplify these challenges. On the other hand, amidst the natural and human decay and deterioration within the area, *Gasworks Environment Volunteers (Gazhane Çevre Gönüllüleri)*, a volunteer community initiative advocating the significant spatial potentials of the site, stands out as one of the most noteworthy *unofficial conservation actors* in this phase.

After the closure of the gasworks, a proposal emerged to construct a shopping mall in the area by the decision-makers, prompting residents to mobilize upon learning of this news (Gazhane Çevre Kültür ve İşletme Kooperatifi, 2003). Initially aided by their neighbors and subsequently receiving backing from nearby schools, academic circles, artists, and local authorities, the community united to demonstrate their opposition to this demolition. The objective of the activist group was to safeguard the post-industrial site against transformation into a commercial establishment or parking facility and instead maintain it as an open and green area (**Figure 3.10**), serving as a cultural, artistic, and recreational space for the local community. The concerted efforts of organized residents from

Hasanpaşa caught the attention of the Kadıköy Municipality and the Chamber of Architects, as they expressed concerns that the municipality might convert the area into a profit-driven enterprise (Tanyeli et al., 2021). Thus, the attempts to dismantle the site were effectively foiled due to the unwavering resistance demonstrated by this community-oriented collective. This case is among the primary and initial instances of how this volunteer called *Gazhane Çevre Gönüllüleri* (*Gasworks Environment Volunteers*), working since 1996, collaboratively took charge of the unofficial conservation processes at the post-industrial site (Gazhane Çevre Kültür ve İşletme Kooperatifi, 2003). Another significant aspect that makes this example of participation noteworthy is the context in which it occurred, especially during a time when the concept of industrial areas as cultural heritage and terms such as the preservation and adaptive reuse of industrial heritage was not prevalent in Turkey. This becomes more prominent considering the statement of Ekinci in 1994, referencing the day bulldozers arrived at the gasworks for demolition and the prevention of this destruction. In his own words, he states:

*"When we look at this resistance now, if it were for a historical heritage that society could readily accept, perhaps it wouldn't have been that significant. But that resistance was carried out to preserve a heap of orders, a pile of contamination that a wide section of society saw as a waste dump, a realm where no sense of preservation had settled."*¹³ (Ekinci, 2003, pp. 78)

It can be argued that in addition to its inclusive and multigenerational approach, this neighborhood movement can be considered pioneering in the context of Turkey during its

¹³ "Şimdi bu direnişe baktığımız zaman toplumun hemen kabul edebileceği bir tarihsel miras için olsaydı, belki çok önemli değildi. Ama o direniş, toplumun geniş bir kesiminin mezbelelik olarak gördüğü, korunması anlamından kafasında hiçbir açılımın yerleşmediği bird emir yığını, bir kirliliğin korunması için gerçekleştirildi." (pp. 78)

time, especially when examining the attitudes towards industrial heritage. One of the participants in the series of meetings organized by the Gasworks Environmental Volunteers and the publication of alternative strategic management projects for the transformation of the Gasworks, Oktay Ekinici, who is an architect, expressed the significance of this participatory process for the neighborhood residents in the following manner:

*"The process of organizing and developing a civic consciousness among the neighborhood residents, emerged with the awareness of preserving a value in their area during a period that went unnoticed by anyone else. In my opinion, this is the most fundamental characteristic of this project."*¹⁴ (Ekinici, 2003)

In other words, this instance becomes significant as it challenges prevailing perspectives and advocates for the preservation of an area that was previously considered polluted and neglected, in a historical context with no concept of preservation within the broader societal context. Another important feature that sets this case apart from other transformation and adaptive reuse examples is the diverse and multi-identity informal actors behind the grassroots actions. Similar to Scheffler's (2017, p. 15) classification of groups that can be involved in community engagement, this volunteer group also encompasses individuals with various backgrounds and ages, including those with interest in industrial heritage (i.e., students who study industrial heritage, architecture and conservation), those who have been impacted by industrial heritage (i.e., former workers of Hasanpaşa Gasworks), and those who reside within or near industrial heritage sites (residents of Hasanpaşa and close

¹⁴ "Semt sakinlerinin bölgelerindeki bir değere, hiç kimsenin farkına varmadığı bir dönemde sahip çıkma bilinciyle ortaya çıkmış ve gelişmiş, bir kentli bilincinin örgütlenmesi sürecidir. Bu, bence bu projenin en temel özelliğidir." (p.77)

surrounding). During this period, GÇG expressed their diverse participation and holistic approach towards urban consciousness in the brochures and informative texts they distributed, stating as follows (Uçar, 2022):

“Gasworks Environment Volunteers, a neighborhood community initiative, comprises the grocer, neighborhood head, tradespeople, artists, theater performers, academics, housewives, youth, the elderly, and children of the neighborhood.”¹⁵



Figure 3.10 The “Urban Consciousness and Hasanpaşa Gasworks” panel held in 1996, featuring a banner with the inscription “Last Chance for Gasworks for Greenery” displayed behind the speakers ¹⁶

Throughout the years, the gasworks volunteers have undertaken various informative initiatives, such as discussions and public statements (**Figure 3.11**), as well as publishing weekly bulletins and booklets shedding light on the history of Hasanpaşa. Furthermore, the volunteers collaborated with local schools, engaging children in envisioning the future of

¹⁵ "Bir mahalle örgütlülüğü olan Gazhane Çevre Gönüllüleri, mahallenin bakkalı, muhtarı, esnafı, sanatçısı, tiyatro oyuncusu, akademisyeni, ev kadını, genci, yaşlısı ve çocuğudur."

¹⁶ Image used from the video (Gazhane Çevre Gönüllüleri - 10 Yılın Videosu, 2021). Images start at 1:15 and ends at 1:30.

the gasworks site through drawings and essays, thereby cultivating a sense of participation and ownership among the younger generation towards the gasworks area. Furthermore, their active engagement with the space through events like festivals, celebrations, and fairs primarily reflects their envisioned future utilization of the area, thereby creating significant regenerative spatial meanings and narratives.



Figure 3.11 Public statement made by representatives of the Gasworks Environment Volunteers group in front of the abandoned Hasanpaşa Gasworks site in 1997 ¹⁷

Consequently, even if temporary, these activities emphasize the importance of repurposing the area and can be categorized as instances of informal adaptive reuse. Emerging as a grassroots neighborhood initiative, these community-led activities aim to counteract the natural and human-induced deterioration, advocating for the preservation and potential revitalization of the site, and strive to tangibly manifest these objectives. In addition to preventing demolition through these informal reuses, maintaining a presence on the

¹⁷ Image used from the video (Gazhane Çevre Gönüllüleri - 10 Yılın Videosu, 2021). Images start at 1:50 and ends at 2:06.

abandoned post-industrial site functions as an educational platform for raising awareness among visitors, tourists, students, and potential investors regarding heritage and preservation concerns (Ikeda, 2022).

Most of these activities, referred to as informal utilizations, have taken place within the abandoned area of the gasworks complex, characterized by disassembled machinery and contaminated surroundings. However, the nature of these activities encompasses leisure, cultural, and entertainment elements, all with the aim of nurturing a collective sense of belonging among the community. This interplay between activities and the ruined image of the site creates a notable symbolic spatial discourse, adding a contrasting layer of significance to the overall context. In certain situations, entry to the site has been restricted as a precautionary safety measure. For instance, during the inaugural street festival organized by GÇG, the Istanbul Electric Tramway and Tunnel Enterprises (İETT) did not authorize its occurrence at the original site. As a result, the event was relocated to İkbaliye Street, which runs parallel to one of the gasworks' walls (**Figure 3.12**). During that festival, a canvas was affixed to one of the boundary walls of the post-industrial site, offering a venue for children to engage in artistic activities through painting. In this context, the wall can be interpreted as a spatial and symbolic discourse medium. In this manner, similar to Gordon Matta-Clark's approach in *Day's End* (Chapter 2.5.1), the wall can be seen as a dual-purpose medium, serving both as a spatial and symbolic discourse platform. This intermediate intervention, in line with Sandler's (2016) definition of counter-preservation, represents a significant departure from controlled and commercialized urban spaces that frequently lack sensory stimulation.



Figure 3.12 The first street festival took place in June 1997 on İkbaliye Street ¹⁸

The initial street festival organized by GÇG in June 1997 marked the commencement of a series of festivals that would be recurring in the following years. Consequently, a series of eight festivals, held in the years 1997, 2002, 2003, 2004, 2005, 2006, 2008, and 2009, were organized within and around the site. These festivals served as proactive initiatives to sustain community involvement, generate public interest, and foster a sense of connection with the site (Demirtaş & Uçar, 2022). Furthermore, these festivals have facilitated the participation of both local and international artists, showcasing their performances in the abandoned premises of the gasworks. To exemplify, the “Ses Vermek” festival held in collaboration with Borusan orchestra and the Marmara University Fine Arts Faculty in 2004, and the collaborative event “Trans Yapıt” organized by Kadıköy Municipality,

¹⁸ Image used from the video (Gazhane Çevre Gönüllüleri - 10 Yılın Videosu, 2021). Images start at 3:05 and ends at 4:15.

Berlin Lacht group and GÇG, have provided opportunities for numerous artists to showcase their performances in the deserted grounds of the gasworks.

In addition to the festivals and involvement of local communities, the social inclusion initiatives in Hasanpaşa also encompass the active participation of various artists who have sought to explore and interpret the industrial landscape. As an illustrative example, in 2011, Serkan Taycan undertook the creation of a photographic series (**Figure 3.13**) showcasing Hasanpaşa Gasworks as part of a project initiated by the Çekül Foundation, exemplifying the continued tradition of utilizing artistic mediums to shed light on the significance of abandoned industrial structures and promote their preservation and revitalization (ÇEKÜL/Çevre ve Kültür Değerlerini Koruma ve Tanıtma Vakfı, 2011).



Figure 3.13 Photograph of the abandoned Hasanpaşa Gasometer, taken by Serkan Taycan as part of the project Istanbul-Marseille Visibility and Awareness of Industrial Heritage, initiated by ÇEKÜL Foundation in 2011 (Source: ÇEKÜL, 2011)

Throughout the project's progression, Taycan (2023) mentioned conducting extensive research on industrial heritage, including visiting notable examples in Germany's Ruhr

region and documenting abandoned industrial heritage sites in Marseille for the same project. Taycan also noted his study of artists affiliated with the Dusseldorf School of Photography at the Academy of Fine Arts, such as the Becher couple and Andreas Gursky, who shared a focus on industrial structures in their photographic works. He emphasized that these photographs served as tools to amplify the visibility, recognition, and awareness of industrial heritage, thus establishing his role as an informal actor contributing to the transformation of Hasanapaşa Gasworks as an industrial heritage.

3.4.2. Long-term Utilization

Following the documentation, the restoration work and project planning at Hasanapaşa Gasworks commenced in 2001, spearheaded by a team from ITU, exemplifying a pioneering and comprehensive approach involving multiple disciplines and stakeholders. The period between the closure of the gasometer and the official opening of Müze Gazhane was marked by an extensive struggle involving diverse actors engaged in the transformative process. This inclusive journey encompassed the collaborative efforts of academics, local non-governmental organizations, volunteers, local governments, municipalities, and numerous other entities. Since the initial site visits conducted in 2000, the project team has diligently documented historical records and conducted thorough documentation. As a result of this comprehensive effort, the intervention decisions were informed and guided by a meticulous historical site analysis.

This section dedicated to exploring the long-term utilization of Müze Gazhane has been further examined and categorized into two distinctive subgroups: 'Design-Driven Reuse'

and 'Community-Driven Reuse.' The chapter, '*Design-Driven Reuse*,' focuses on the preservation decisions and architectural strategies applied to the site. In contrast, '*Community-Driven Reuse*' encompasses the diverse functions within Müze Gazhane, emphasizing its role as a completely open and freely accessible public space. This comprehensive approach encompasses a wide array of activities and functions that underscore its identity as an inviting and easily accessible public area. Based on insights gathered from user interviews, it becomes increasingly evident that this space possesses a diverse range of socio-spatial potentials. It serves as a physical location within the densely urbanized context of Kadıköy and as an essential open area and a focal point for the community, promoting inclusivity, social interaction, and recreational activities. This emphasizes the critical importance of rigorously evaluating post-industrial sites as integral components of everyday heritage locations within the urban landscape, thereby highlighting their multifaceted contributions to contemporary urban life in dynamic urban centers like Kadıköy.

3.4.2.1. Design-Driven Reuse

For the adaptive reuse project, diverse approaches have been utilized, encompassing redesigning based on existing footprints, refunctioning, reconstruction, and conservation. These strategies carefully account for the distinct characteristics of each building, the extent of deterioration experienced during abandonment, and the intended new functions to be incorporated (**Figure 3.14**).



Figure 3.14 Schematic plan of Hasanpaşa Gasworks generated by the author, incorporating building codes pertinent to conservation and design principles (Source: Tanyeli & Salman, 2021)

Table 3.2 Existed and existing buildings of the site, highlighting the functions during the industrial phase and their reappropriated functions in the current phase (Adapted from Tanyeli, G., et al, 2000 cited in Tanyeli & Salman, 2021)

Code	Function In the Industrial Phase	Date	Function in the Reappropriation Phase
A	Administration	1891	Restaurant
B	Depot	1956	Workshop 01
C	Gas Counters Workshop	1891	Workshop 02
D	Rooms for Workers	After 1973	-
E	Fire Brigade	After 1973	-
F	Compressor - Nuovo Pignone	1958-1961	Afife Batur Library
Ga	Gas Holder - Technoport	1961	Large Stage/ Theatre
Gb	Gas Holder - Wilke-Werke	1938	Car parking
Gc	Gas Holder - Bonnet-Spazen	1891-1892	Small Stage/ Cartoons and Humor Museum
H	Shelter	1958	Marketplace
I	Carburated Gas Holder and		Study Hall
J	Carburated Gas Plant	1952	Cafe
K	Warehouse	After 1973	Prayer Room
Kd	-	2021	Installation

L	Coke Conveyor Installation	1962-1964	Observation Deck
M	Coke Oven Battery	1962-1964	-
N	Cleaning & Purification Plant	1962-1964	Museum Exhibition II
O	Water Cooling Tower	1962-1964	-
P	Coke Depot (Ex Horizontal Retort Batteries)	1891	Gallery Gazhane
Q	Compressor	After 1973	Activity Space
R	Coke Oven Battery	1956	-
S	Cleaning & Purification Plant	1955-1956	Museum Exhibition I
T	Workshops	-	Science Center and Workshop Areas
Ty	-	-	Bookstore
V	Offices/ Transformer	1943/ 1956	Information/ Administrative Offices

During the intervention process, a primary focus was placed on maximizing the reuse of available materials on the site. This approach entailed a thorough assessment of the existing materials, leading to the identification of new possibilities and alternatives. A notable instance involved the salvage of used bricks from the ground, which were in good condition but had deformations on the surface of the C Building. In response, these bricks were carefully removed, repositioned, and replaced. Preserving the authenticity of the site was another imperative aspect of the intervention. The project managers chose to showcase the scars, patina, and distinctive attributes of the site, thereby maintaining its genuine character. For instance, in the transformation of the gasholder into a theater hall, the aroma of gas was intentionally retained to offer visitors an authentic experience (Tanyeli and Salman, 2021).

Upon analyzing the project phase, it becomes evident that the primary objective is preserving existing elements with minimal intervention. Despite material deterioration over nearly two decades of neglect, the structural components remained viable, enabling

the project developers to repurpose the spaces for future functions. Alongside implementing adaptive reuse techniques, a noteworthy endeavor is the reinterpretation of gas holders, as depicted in **Figure 3.15**. This intervention holds particular significance due to the disappearance of the original gas holders through theft, resulting in the loss of the substantial volume that characterized the area. To address this, the project team opted to reintroduce the gas holders, striving to maintain the site's integrity and preserve the neighborhood's collective memory. The captivating forms and spatial qualities of industrial structures within the urban fabric generate interest and serve as compelling elements for public spaces, even earning the status of city landmarks. Just as in the case of Tate Modern, where the chimney stands as a monumental feature, occupying a significant position in the city's skyline, similar efforts were undertaken at Müze Gazhane to reconstruct gasometer structures from their original ground footprints during restoration, allowing their silhouettes to once again grace the cityscape. Interviews reveal that visitors, intrigued by the diverse forms of these structures, often develop curiosity, prompting them to explore the museum premises. Notably, visitors' focus seems to shift from contemporary appearances to understanding both present and past usages of these structures. The preservation of the monumental appearances of industrial structures, even if utilized in reuse projects for their visual rather than structural attributes, can be said to provide significant references to the heritage values of these industrial buildings. In this context, the statements of Interviewee 6 (Female, 27) support a similar interpretation:

"When I purchased my theater ticket, I had no knowledge that this place used to be an old gasworks factory. Upon attending the play, the metal structure was remarkably intriguing and surprising. Subsequently, I had the opportunity to learn

about the building's previous functions by reading the informative signs in front of the premises."¹⁹

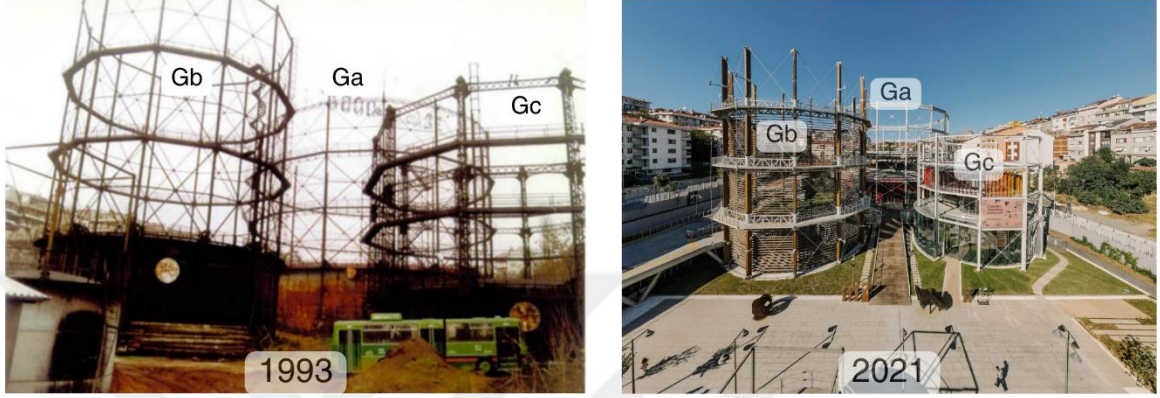


Figure 3.15 The gasometers [Wilke Werke (Gb), Technoport (Ga) and Bonnet Spazen (Gc) from left to right] in 1993 prior to the commencement of the demolition (Source: Tanyeli & Aslan, 2001) and after reappropriation in 2021 (Source: Müze Gazhane İstanbul, n.d.)

3.4.2.2. Community-Driven Reuse

In the context of this research, notable correlations have been established between the temporary uses of Hasanpaşa Gasworks by different stakeholders during its abandonment and its present status as an operational, cultural complex achieved through adaptive reuse. This observation positions the study as an investigation into intermediate utilizations that act as catalysts and instruments for enduring adaptive reuse endeavors, emphasizing the reintegration of post-industrial sites into urban environments. The transformation of Hasanpaşa Gasworks into Müze Gazhane is a process shaped by the fact that the residents

¹⁹ "Tiyatro biletimi aldığımda buranın eski bir havagazı fabrikası olduğunu bilmeden almıştım. Oyunu izlemeye geldiğimde metal strüktür çok ilgi çekici ve şaşırtıcıydı. Bunun üzerine binanın önündeki bilgilendirme yazılarını okuyarak yapının önceki işlevlerini öğrenme fırsatım oldu."

of the neighborhood highlight the urban potential of the abandoned site as a regenerative tool to meet the needs of the area. It can be observed that several of the informal reuses implemented during the abandonment period are now integral components of the Müze Gazhane structure. An illustrative exemplar of this phenomenon, symbolizing the enduring effort and celebratory essence intrinsic to the Gasworks, is found in the frequent hosting of festivals within its premises, a practice that has now assumed the status of official reuse (**Figure 3.16**). Throughout these events, the Gasworks Environmental Volunteers and the local Hasanpaşa community continue to actively participate in the organization of the area, resurrecting it for communal use and garnering formal recognition from authoritative entities.



Figure 3.16 Festivals in abandonment and reuse phases of hasanpaşa gasworks: blurring the boundaries of informal and formal reuse (Source: Gasworks Environment Volunteers Archieve)

The inhabitants of Hasanpaşa, especially the Gasworks Environment Volunteers, highlighted the site's potential as a public good, the equal enjoyment of which should be guaranteed to all people without discrimination or monetary compensation. As a result of regenerating the industrial ruin through re-functioning, opportunities for innovative repurposing have multiplied, and both the museum complex and its surroundings have become more alluring for the expansion of the creative sector. The adaptive reuse initiative caused social reproduction in an area formerly plagued by urban decay, with various events and gathering places organized and frequented by locals. In addition to the volunteer-led activities, the museum complex, as a social production space, offers a variety of free educational and entertaining activities that appeal to a wide range of ages and genders. In addition to cultural events such as concerts, seminars, and theater, the museum complex provides study halls, workshop areas, sitting units, and libraries. In a regenerative manner, it demonstrates how public space should be used in favor of the community. This regeneration offers a framework that encourages individuals to consider their capacity to play a constructive and active role in creating urban diversity. Furthermore, the museum complex itself, functioning as a space for social production, offers a diverse array of complimentary educational and entertaining activities appealing to individuals of varying ages and genders. In line with Boyer's (1994) assertion that the city constitutes a complex cultural entity, these museums illuminate industrial heritage as an integral component of this intricate urban fabric.

Once a site where the local community protested for the transformation of this area into a green space rather than a shopping center or parking lot, Hasanpaşa Gasworks has now evolved into a notable open space and a haven of greenery within the bustling urban fabric

of Kadıköy (**Figure 3.17**). Following this, Müze Gazhane has undergone a transition from being regarded as a hazardous site for the environment, prompting years of engagement by civil society organizations and local residents, to becoming a space that is readily accessible to the public.



Figure 3.17 An aerial photo of Müze Gazhane as a respite of open space amidst urban density in Kadıköy (Source: <https://www.gazetekadikoy.com.tr/yasam/gazhane-tum-paydaslarla-yonetilmeli>)

Through landscape design, it has been transformed into a place where the public can comfortably gather and particularly benefit from its green spaces. Interviewee 24 (Male, 38) captured the essence of this transformation and its positive shaping influence on the neighborhood and its surroundings, stating:

".. it's amazing that in a city where we struggle for every square centimeter of space, we can enjoy open-air concerts for free and come back the next morning to walk our dog. Or on another day, we can come here peacefully to read a book and have

a coffee. If this place had been abandoned to its fate, it might have turned into a commercial plaza or a shopping mall by now".²⁰

It is worth mentioning that a specific group of individuals deliberately visit the area with the intention of engaging in the various amenities it provides, including the museum, restaurant, theater, and library. On the other hand, a significant proportion of individuals utilize the space in a pragmatic manner, employing it as an open-air environment, a public square, a transitional passageway, a pedestrian pathway, or even a shortcut to reach their residences. These individuals can be identified by their limited involvement in cultural or artistic activities, instead finding value in the intrinsic qualities of the region. Additionally, consideration of scenarios for the reuse of post-industrial areas reveals the potential to create a more inclusive urban space, facilitated by the free entry option and the fact that it is municipally operated rather than privately managed. This condition lends itself to the characterization of Müze Gazhane as a distinctive public realm contributing to urban diversity and social interaction. The absence of entry fees and controlled access enhances the seamless integration of the space into the urban fabric, allowing it to harmonize with the surrounding context and thus giving rise to a range of user scenarios. Furthermore, this circumstance not only positions Müze Gazhane as a significant urban reference point but also stands as a qualitative example of the integration of industrial heritage into everyday life. This situation, as exemplified by Interviewee 18 (Female, 59)'s account of utilizing it

²⁰ "Her bir metrekaare alan için mücadele ettiğimiz bir şehirde, açık hava konserlerinden ücretsiz yararlanabilir ve ertesi sabah köpeğimizi gezdirmek için geri dönebiliriz. Ya da farklı bir günde buraya gelip huzurlu bir şekilde kitap okuyabilir ve kahve içebiliriz. Eğer bu alan kendi kaderine terk edilmiş olsaydı, şu an için ticari bir meydan ya da alışveriş merkezi haline gelmiş olabilirdi."

as a shortcut to facilitate easy circulation between two destinations, can serve as an illustration of its practicality:

*"I discovered this place while going back and forth to Kadıköy market. It became a shortcut between my home and the market area, so I would enter from one side and exit from the other. After passing through a few times, I had the chance to notice that there were many activities happening inside. Now, I keep track of the events and I even participate in some of them with my family."*²¹

As noted in Smith's study (2020) on visiting industrial and working-class heritage sites, it is evident that the heritage performances and affective practices most commonly observed at these locations are rooted in and serve to reinforce intimate personal and familial connections to the site's historical narrative. As indicated by Dicle B. Özdemir (2023), a member of the design team from do[x]architecture, during the conducted interviews, Müze Gazhane distinguishes itself from many other privately transformed industrial structures in Turkey through its unique operational model as a state-owned facility with a free admission policy. This model has made the space accessible to diverse users with varying profiles, thereby transforming it into a more inclusive public area with the potential to create a wide range of personal and familial connections to its historical narrative. Özdemir (2023), highlighting the significance of this industrial heritage as a pivotal meeting place with creative potentials, articulated her observations in the following manner, exemplifying intimate personal and familial connections to the site's historical narrative:

²¹ "Kadıköy pazarına gidip gelirken keşfettiğim bir yer benim için burası, evim ile pazar alanı arasında kestirme oluyor diye bir girişten girip diğerinden çıkıyordum. Birkaç kere böyle içinde geçip gittikçe içeride pek çok faaliyet olduğunu fark etme şansım oldu. Artık etkinlikleri takip ediyor ve bazılarına ailece katılıyoruz."

*"We frequently create opportunities to visit Müze Gazhane to witness firsthand how this space, for which we had a say in the design, is integrated into daily use. Our visits and user feedback show that the site serves many public purposes and has begun to shape its surroundings. Observations such as children playing soccer in the garden of a former industrial structure, naming a dog that roams the area 'Bal' and it became known as the neighborhood's dog, or this space serving as a bridge between Kadıköy market and the neighborhood's homes, all indicate that Gazhane has evolved into a valuable public space. After enduring eight years of construction noise and dust, the local residents found solace in the opportunity to listen to concerts from their balconies at the end of the day, and as people visit this area, they begin to establish a connection with the area."*²² (D. B. Özdemir, personal communication, June 2, 2023).



Figure 3.18 The public space scenario of Müze Gazhane as an everyday heritage space following its formal reuse (Source: Leblebici, 2023)

In a similar vein, Özdemir pointed out that residents of the surrounding neighborhoods utilize this place almost as an urban interior, hosting their guests at the Müze Gazhane

²² "Sık sık Müze Gazhane'yi ziyaret etme fırsatı yaratmaya çalışıyoruz; böylece tasarımında söz sahibi olduğumuz bu mekânın günlük kullanıma nasıl entegre edildiğini bizzat gözlemleme şansımız oluyor. Ziyaretlerimiz ve kullanıcı geri bildirimleri, bu alanın birçok kamusal işleve hizmet ettiğini ve çevresini şekillendirmeye başladığını gösteriyor. Eski bir endüstri yapısının bahçesinde futbol oynayan çocuklar, bölgede dolaşan bir köpeği 'Bal' adını verip mahallenin köpeği olarak tanımlayanlar veya bu alanın Kadıköy pazarı ile mahallenin evleri arasında bir köprü işlevi görmesi gibi gözlemler, Gazhane'nin değerli bir kamusal alan haline geldiğine işaret ediyor. 8 yıl süren şantiyenin gürültüsüne ve tozuna katlanmış semt sakinlerinin günün sonunda balkonlarından konser dinleme fırsatı bulması gibi, insanlar bu alana giderek bağ kurmaya başlıyor."

cafeteria and engaging in interactions with local residents. This narrative highlights the transformative role of Müze Gazhane within the community, showcasing its diverse and evolving public functions and its profound influence on the local social dynamics (**Figure 3.18**). Moreover, earlier investigations into working-class heritage have frequently noted its marginalization or neglect, often receiving limited or no acknowledged national importance (Smith, 2020, pp. 128). Nevertheless, it is crucial to recognize that social class profoundly influences the historical and modern socioeconomic experiences of both individuals and communities. Therefore, Smith explains how social class influences the recollection and utilization of the past to address contemporary social and political issues in the following manner:

“.. expressions of identity through heritage make appeals to both past and continuing human experiences that, in contexts of marginalization, seek to garner empathy and thus bonds with the past that are used in affective calls for recognition, respect and, ultimately, the redistribution of resources. However, prior to the development of demands for recognition and respect recognition of yourself or your community as either the inheritor of privilege or of marginalization is crucially important.” (2020, pp. 131)

In the context of Hasanpaşa Gasworks, the influence of working-class heritage is exemplified through the experiences of Doğan Petmezciler (**Figure A3**), a former employee of the gasworks. Following the closure of the gasworks, he withdrew from the area for an extended period. Nevertheless, in recent times, as the site has undergone transformation and adaptive reuse, he has effortlessly reconnected with this space, seamlessly incorporating it into his daily life. Under the guidance of Nükhet Eren's leadership, Petmezciler actively participates in literary workshops with the primary aim of preserving his memories and experiences for the benefit of future generations (N. Eren,

personal communication, June 2, 2023). During this process, he effectively utilizes the physical space itself as a regular gathering point, thereby vividly illustrating this remarkable transition. This reintegration into the transformed gasworks site not only underscores the enduring influence of working-class heritage but also highlights the site's evolving role as a nexus for personal and collective memory preservation within the community. Petmezciler expressed his experience as a representative of former working-class in his own words as follows:

*"When rumors circulated about the possibility of a shopping mall replacing the former location of Gazhane, we were concerned. However, its transformation into a museum and its reopening to the public have brought significant vibrancy to the area. The balanced utilization of both indoor and outdoor spaces has contributed to its renewal, contrasting with the pollution it generated during its days as a factory. This transformation has had a cleansing effect on both the atmosphere and the social environment. The diversity of visitors has increased, and now, in this space where I once assigned tasks to my team members and conducted technical interventions, I have the opportunity to interact with individuals from various backgrounds, sharing my memories of the industrial production era."*²³ (D. Petmezciler, personal communication, April 5, 2023).

These user insights underscore that the contemporary utilization of the former gasworks facility exemplifies how repurposing industrial buildings can contribute to the creation of novel public spaces within cities. They can serve as significant gathering, encounter, and exploration areas, thereby exhibiting a regenerative character. While the conversion of

²³ "Gazhane'nin eski yerine alışveriş merkezi (AVM) açılacağı söylentileri yayıldığında endişeliydik. Ancak, müze olarak yeniden düzenlenmesi ve halka açılması bölgeye önemli bir canlılık getirdi. Kapalı ve açık alanların dengeli bir şekilde kullanılması, fabrika olarak faaliyet gösterdiği dönemde oluşturduğu kirliliğe karşı bir tezat oluşturarak yenilenmeyi destekledi. Bu dönüşüm hem atmosfer hem de sosyal çevre üzerinde temizleyici bir etki yarattı. Ziyaretçi çeşitliliği arttı ve şimdi, bir zamanlar ekip arkadaşlarıma görevler atadığım ve teknik müdahalelerde bulunduğum bu alanda farklı geçmişlere sahip insanlarla etkileşimde bulunma fırsatım oluyor, endüstriyel üretim dönemine dair anılarımı paylaşıyorum."

Hasanpaşa Gasworks into a museum with cultural and artistic functions has contributed significantly to its integration within the urban context, the emergence of Müze Gazhane as an everyday space has further deepened its role as a well-integrated and inclusive public area. The coexistence of museum activities and informal everyday uses exemplifies the dynamic potential of adaptive reuse, offering insights into the complex interrelationships between heritage preservation, community engagement, and the evolution of urban spaces. The multifaceted nature of these processes, along with the socio-spatial potentials inherent in its role as a convergence between an urban park and a museum, effectively positions Müze Gazhane as a potent driving force for urban revitalization and a compelling exemplar of everyday industrial heritage.

CHAPTER 4

4. CONCLUSION

Former industrial complexes, which play a significant role within urban or peri-urban environments, hold profound importance in the context of post-industrial cities. These architectural achievements not only exhibit impressive design and engineering but also provide insights into the historical trajectory of production, technology, and the socio-economic and political dynamics of their respective eras. However, the decline of heavy industry and manufacturing in modern urban centers has led to the obsolescence of these areas, resulting in inner-city abandoned post-industrial sites, which present both challenges and potential opportunities. While their abandonment has resulted in adverse effects on society, urban life, and the urban fabric, industrial structures inherently possess adaptive potential due to their morphological attributes, structural strength, and socio-cultural importance. This potential has led to a growing trend of repurposing industrial heritage buildings to meet the contemporary needs of urban areas and communities. The evolution of the industrial heritage concept has further solidified the idea of adapting and reusing these sites according to the present requirements of cities, gaining acceptance among various disciplines such as urban planning, architecture, conservation, and cultural policies. Within this context, this study comprehensively explores the concept of reusing industrial built heritage, going beyond mere preservation efforts to encompass intermediate utilizations implemented by diverse formal and informal actors during periods of abandonment.

The transformation project of Hasanpaşa Gasworks into a Museum Gasworks stands out in this context as a rare instance where informal and intermediate utilization of civil society has played a noteworthy role across various phases. The commencement of demolition efforts for Hasanpaşa Gasworks, which ceased production in 1993, was countered and subsequently halted through the resistance of civil society and the occupation of the area through intermediate utilizations. When examined as a counter-example to prevailing "construction/destruction policies" in contemporary Turkey, Hasanpaşa Gasworks emerges as a distinct illustration of post-industrial reuse, reintegrating the industrial heritage into an everyday public realm, setting it apart from other gasworks across Turkey. The collaborative efforts of the Gasworks Environment Volunteers (GÇG), involving a diverse range of stakeholders such as academia, artists, local authorities, merchants, neighborhood residents, and children, in temporarily repurposing the abandoned gas plant site for public speeches or festivals, not only emphasize its non-functional nature but also contribute to the emergence of a discourse on public engagement. These informal reuse practices, which create a narrative of communal involvement, showcase how the incorporation of non-utilitarian spaces can enhance the urban environment by introducing dynamic irregularities. Moreover, they hold the potential to serve as a deliberate design strategy, fostering fresh and innovative perspectives within the broader sphere of conservation, design, and architecture.

Given the challenges and extended duration associated with preservation efforts for industrial facilities, during the abandonment phase, the controlled access of the local community to the area for intermediate utilizations (without causing harm to existing structures) has fostered a sense of ownership and positively influenced the official

preservation processes. As the case of Müze Gazhane reveals, short-term adaptive interventions effectively contribute to the formation of public opinion, enhancing awareness, and mobilizing professionals such as architects, planners, and decision-makers to facilitate the implementation of official adaptations like adaptive reuse. Therefore, official preservation and reuse decisions, as well as informal and intermediate utilizations guided by a range of stakeholders such as artists, NGOs, and communities, should not be considered as independent partial contributions to the utilization of sites. Within this context, the thesis sets forth the following arguments:

- Intermediate utilizations of post-industrial sites, which frequently pertain to informal reuse, serve as a toolkit for appropriating post-industrial sites.
- Informal reuses can:
 - Enhance grassroots initiatives and community involvement in the establishment of public spaces.
 - Demonstrate the space's potential while simultaneously aiding in its substantial rejuvenation, initiating discussions about its cultural importance, and paving the way for its utilization and renewed functionality.
- Correlation between informal reuses and formal adaptive actions should be understood as a form of active and continuous dialogue.

It has been underscored that this space holds several socio-spatial potentials, serving as a meeting place, fostering integration, sociability, and leisure opportunities. As the museum opened recently in 2021, it might be premature to assert its impact on the urban fabric or

its role as a “regenerator” in the region. However, considering its observed potentials, in the following years, further analyses could delve into the evolving role of museums within post-industrial sites and explore how they might serve as architectural typology that facilitate the effective integration of post-industrial sites into the city. The relationship between the well-being of the user community and human-centred events on the site can also be studied by establishing particular indicators. Moreover, the identity of these sites remains dynamic, evolving through renovations, social influences, events, and user interactions, revealing a range of unexplored possibilities that warrant further investigation. The distinctive aspect of Müze Gazhane lies in its transformation, which stands apart from other repurposed industrial heritages in Turkey, as it was carried out through a governmental initiative rather than being driven by private capital interests. Its unique character of being revitalized using municipal resources presents an opportunity for investigation within circular economies. All these aspects of the topic call upon environmental designers, architects, urban planners, restoration experts, and sociologists to diligently incorporate the impact of repurposing post-industrial sites into new public spaces, involving both informal temporary uses and long-term official adaptation.

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APPENDICES

APPENDIX A

Figures



Figure A1 The monumental entrance arch to London's Euston station, April 1954.
Photograph: L. Blandford/Getty Images (Source: Guardian News and Media, 2017)



Figure A2 "Industrial Landscape", 1955 (left) and "The Pond", 1950 (right) by L.S. Lowry (Source: Tate, n.d.-c)



Figure A3 Personal communication with Doğan Petmezçiler at the Müze Gazhane site (April 5, 2023)



Figure A4 Personal attendance at Gasworks Environment Volunteers weekly meetings at Müze Gazhane (October 13, 2022)



Figure A5 Some perspectives from Müze Gazhane: Reflections by the author after the completion of the adaptive reuse project (September 25, 2021)

APPENDIX B

Interview Format

This survey is being conducted within the scope of a Master's thesis conducted in Bilkent University Architecture Department by Elif Leblebici, a student in the Master's Program of the Department of Architecture at Bilkent University. The thesis is supervised by Dr. Giorgio Gasco and Dr. Segah Sak.

The purpose of this survey is to gather information and opinions from users regarding the transformation and reuse of Müze Gazhane. Depending on the responses provided, it should take approximately 5-10 minutes to complete.

Participation in this study is entirely voluntary. Your responses will be used solely for the thesis and potentially related conference presentations and/or articles. The thesis is being written in English, and the researcher will translate the relevant sections of the responses into English. Responses may also be shared in Turkish within the thesis and other relevant publications. Thank you for taking the time to participate and contribute to this study.

1. Gender

- ☐ Female
- ☐ Male
- ☐ Other
- ☐ Prefer not to say

2. Age

- ☐ 18-35
- ☐ 36-65
- ☐ 65+

3. Level of education

- ☐ High school diploma or less

- Bachelor's degree
- Master's degree
- Doctoral degree
- None

4. Profession

5. How often do you visit Müze Gazhane?

- First visit
- Several times a week
- Once a month
- Once every two months
- Once a year

6. Are you currently residing in Istanbul? If yes, which part of Istanbul are you located in?

- Hasanpaşa neighborhood
- A different neighborhood on the Anatolian side
- European side
- Outside of Istanbul

7. Who do you usually prefer to visit Museum Gazhane with?

- Alone
- With friends
- With a partner
- With family
- With neighbors

8. How much time do you typically spend at Museum Gazhane, and what activities do you engage in during your visits?

9. Have you previously attended any events at Museum Gazhane, and what are your thoughts on these events?

10. Do you recall or are you aware of the previous condition of this location before it was converted into a cultural and artistic space known as Museum Gazhane?

- ☐ Yes
- ☐ No

If yes, could you briefly describe what you know about it?

11. Has Museum Gazhane contributed to your understanding of the history of these structures and/or the area around them?

- ☐ Yes
- ☐ No

If yes, in what manner?

12. Does the history of this building as an industrial structure have any significance or influence on your utilization of it?

13. What are your sentiments regarding the repurposing and new roles of this space?

- ☐ Positive
- ☐ Negative
- ☐ Not certain

If you have an opinion, please share it.

14. Do you believe that the new function of the building has an influence on the nearby area?

- ☐ Yes
- ☐ No

If yes, what, in your opinion, are the impacts and what have you observed?

If no, do you think it should have an effect on this environment? If so, how could it positively affect it?

15. Compared to other places where you engage in similar activities, how would you characterize this location?
- ☐ Positive
 - ☐ Negative
 - ☐ Not sure

If you have any specific thoughts on this, please feel free to share.

16. Do you keep up with updates, event news, and announcements related to Museum Gazhane?
- ☐ Yes
 - ☐ No

If yes, where do you typically find this information?

17. Are you acquainted with the volunteer group known as Gazhane Çevre Gönüllüleri (Gazhane Environmental Volunteers)? When did you first become aware of GÇG? Have you ever participated in any of their activities, including meetings, festivals, seminars, workshops, or Gazhane tours?
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