

**THE CONCEPT OF AUTHENTICITY IN THE PROTECTION OF
INDUSTRIAL HERITAGE: THE CASE OF SAMSUN TOBACCO FACTORY
BUILDING**

A Master's Thesis

**by
MERVE KURT**

**Department of
Interior Architecture and Environmental Design
İhsan Doğramacı Bilkent University
Ankara
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BUILDING**

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by

MERVE KURT

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ANKARA**

February 2014

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

Assistant Prof. Dr. İnci Basa
Supervisor

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

Assistant Prof. Dr. Maya Öztürk
Examining Committee Member

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

Assistant Prof. Dr. Yasemin Afacan
Examining Committee Member

Approval of the Graduate School of Economics and Social Sciences

Prof. Dr. Erdal Erel
Director

ABSTRACT

THE CONCEPT OF AUTHENTICITY IN THE PROTECTION OF INDUSTRIAL HERITAGE: THE CASE OF SAMSUN TOBACCO FACTORY BUILDING

Merve KURT

M.F.A. in Interior Architecture and Environmental Design

Supervisor: Assist. Prof. Dr. İnci Kale Basa

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The gradual changes in almost all aspects of life brought about by the industrial developments left their spatial and social traces. These sometimes revolutionary variations have inscribed their identity in entire cities. The protection of these traces lies behind the protective thought and activities for cultural heritages. Industrial heritage, as one of the important constituents of the cultural heritage, has become a central issue for the world heritage protection activities. Within a historical perspective, through the late 18th and 19th centuries' Industrial Revolution, all production processes and methods have seen radical changes and the new industrial technology affected the factories and

manufacturing sites. These changes, however, were not confined to these past centuries. The rapid advancements in industry continued to force adjustments of these industrial sites or brought their abandonments. Today, there are many studies, groups, conferences, thus a powerful discourse upon the protection and re-evaluation of industrial heritage. In the protection and re-evaluation process, “authenticity” appears as an important concept. With this in mind, this study investigates the importance of authenticity within the concept of collective memory and analyses its status in the process of the industrial heritage protection in architecture. Through the case study of Samsun Tobacco Factory (1886), which was turned into a shopping mall in 2012, these arguments are developed and the analysis is made. This study aims to put a special emphasis on such sites as a value for the socio-cultural dynamics and historical sustainability of the urban life and bring a criticism upon their commercialized re-evaluation and reuse that may create incompatibilities with the spatial/architectural authenticity and with the collective memory of a city.

Keywords: Industrial Heritage, Authenticity, Samsun, Tobacco Factory, Re-evaluation

ÖZET

ENDÜSTRİ MİRASININ KORUNMASINDA ÖZGÜNLÜK KAVRAMI: SAMSUN TÜTÜN FABRİKASI BİNALARI ÖRNEĞİ

Merve Kurt

İç Mimarlık ve Çevre Tasarımı Bölümü, Yüksek Lisans

Tez Yöneticisi: Y. Doç. Dr. İnci Kale Basa

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Endüstriyel gelişmelerle birlikte hayatın hemen her alanında aşama aşama yaşanan değişimler, arkalarında mekansal ve sosyal izler bırakmışlardır. Bunlar bazen, şehirlerin genelinde kimliklerini kazıyan devrim niteliğinde değişiklikler olabilir. Bu izlerin korunması, kültürel mirasın korumacı düşünce ve aktivitelerine bağlıdır. Endüstri mirası, kültürel mirasın önemli bir bileşeni olarak, dünya mirası koruma çalışmalarının önemli bir konusu olmuştur. Tarihsel bir bakış açısından, geç 18. yüzyıl ve 19. yüzyıldaki endüstri devrimi boyunca tüm üretim süreçleri ve yöntemleri köklü değişikliklere uğramıştır ve yeni endüstri teknolojisi fabrikaları ve üretim alanlarını etkilemiştir. Ancak bu değişiklikler, bu geçmiş yüzyıllarla sınırlı değildir. Endüstrideki hızlı gelişmeler endüstriyel alanlarda bazı

ayarlamaları gerekli kılmış veya bu alanların artık kullanılmaz olmasına neden olmuştur. Günümüzde, endüstri mirasının korunması ve yeniden değerlendirilmesi için birçok araştırma, gruplar, konferanslar, yani, güçlü bir söylemin varlığı söz konusudur. Koruma ve yeniden değerlendirme sürecinde, "özgünlük" önemli bir kavram olarak karşımıza çıkmaktadır. Durum böyleyken, bu çalışma, özgünlük kavramının, kolektif hafıza açısından önemini araştırmakta ve mimaride endüstri mirasının korunması sürecindeki konumunu analiz etmektedir. Tezin örnek çalışması olan ve 2012 yılında bir alışveriş merkezine dönüştürülen Samsun Tütün Fabrikası (1886) aracılığıyla, bu argümanlar geliştirilmiş ve analiz gerçekleştirilmiştir. Bu çalışmanın amacı, böyle alanların sosyo-kültürel dinamikler ve şehir hayatının tarihinin sürdürülebilirliği açısından önemini vurgulamak ve ticarileşmiş yeniden değerlendirme ve yeniden kullanımlarının mekansal/mimari özgünlük ve şehrin kolektif hafızası açısından uyumsuzluklara neden olabileceği yönünde bir eleştiri getirmektir.

Anahtar sözcükler: Endüstri Mirası, Özgünlük, Samsun, Tütün Fabrikası, Yeniden Değerlendirme

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ABBREVIATIONS

UN: United Nations

TMMOB: Türk Mühendis ve Mimar Odaları Birliği (Union of Chambers of Turkish Engineers and Architects)

UNESCO: United Nations Educational, Scientific and Cultural Organization

TICCIH: The International Committee for the Conservation of the Industrial Heritage

ICOMOS: International Council on Monuments and Sites

AIA: The Association for Industrial Archaeology

DOCOMOMO: Documentation and Conservation of Modern Movement Buildings and Sites

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CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

Old industrial buildings have mostly been abandoned because they failed to adapt to the city growth they gradually assumed a central location. Furthermore, due to their central location within the developed urban texture majority of such buildings constituted a serious problem in terms of being inappropriately situated. The concept of industrial heritage fundamentally appeared when these buildings began to be destructed to open up place for new city arrangements.

An additional conception in the protection of the industrial heritage is that these industrial buildings and complexes began to be seen to constitute the local collective memory, mostly with not less architectural and social value than other historical buildings. In this respect, in the regeneration process of these settlements their role in the local collective memory should not be undermined.

In order to protect the industrial heritage buildings that are not functionally active anymore, re-evaluating and reusing are evidently the best ways in terms of incorporating them into the urban life and urbanites' everyday practices. In this process, certainly, the demands and realities of urban life that are to a significant extent shaped through economic strains cannot be disregarded. However, it is very important that the authenticity of the heritage, for instance its architectural quality, must be considered as the key aspect of the protection process as much as the conditions allow. The industrial heritage buildings, by no means, should be regarded simply as ordinary old places to destroy or totally change. Despite their usually modest outlooks, they reflect not only the industrial background, but also indicates urban inhabitants' way of living in a certain period, the social history of a city, and sometimes even of a country. This perspective evidently refers to a conceptual framework that the industrial heritage buildings and sites must be evaluated within this broad understanding.

In the western world, especially in England -due to the country's leading role in industrialization, there exist many applications regarding the conservation of the industrial heritage. In Turkey, protection of the industrial buildings also became a significant issue in the last decades. Istanbul has an important number of remarkable projects in terms of protection and regeneration of both the buildings and their environments within the urban texture such as Hasanpaşa Gashouse, Silahtarağa Power Station and Dolmabahçe Gashouse, each turning into cultural centres – or at least there are projects to do so.

Certainly, these old industrial buildings have more cultural impact on the urban life when they are regenerated by cultural concerns, rather than commercial interests. In the developed countries, we observe that the architectural heritage of industry is, to a great extent, taking up place in the city life as museums, exhibition halls, cultural centres and educational spaces. As the powerful spatial representatives of the past, they are mostly associated with cultural facilities that would both enrich the contemporary cultural life of the citizens and preserve their symbolic values. When an industrial heritage building is turned into a cultural environment, its authenticity as cultural monument is reserved more properly. With a conception that they are the important components of the urbanscape, their new role within the transforming urban environments has to be well defined. As Legnér (2007:8) states;

“Together with (this) new perception of how cities should be managed rather than governed, the image of urban landscape has become more important to manage. Simply put, it is deemed of crucial importance how a city is perceived by outsiders such as tourists, creative professionals and business leaders. This is especially the case in industrial cities wishing to make the transition to a post-industrial economy”.

While the image of urban landscape is considered, due to their cultural and historical values, the industrial heritages must be viewed as the principal elements to be conserved. Only when the authenticity is paid attention to, these values can be protected successfully. It can be speculated that due to the possible flexibility in their layouts, cultural reuse is in advantage of authenticity.

Within this context, the 'Samsun Tobacco Factory Building' in Samsun, an important city of Black Sea region of Turkey, is examined as a case study. Its architectural features and historical background are scrutinized for the purpose of critically analysing the present regeneration approach with a special focus on the concept of authenticity. In this analysis, it is vital to remember that the building was deserted and disintegrated from the city life for decades long, as it was physically destructed and almost threatened by demolishing. Very long period of neglect may seem to have economic reasons, but it can also explicitly be associated with an unawareness/unconsciousness of the values of industrial heritage. In the recent years, the complex has been re-evaluated and reused as a 'shopping mall'. The dominant commercial interest in this process leaves a very restricted room for the remembrance of a collective past, in terms of industrial culture of the district and the spatial practices of the former citizens. In this perspective, against its current potential in transforming the very central district of 19 Mayıs District in Samsun, its limited cultural contribution to the public realm is problematized. More specifically, its commercial reuse is discussed whether it constitutes a barrier in the protection of the authenticity of the building. Here it is important to underline that, this study does not only discuss the facade properties of the building, but also its interior quality is as an essential problem with authenticity.

As such, within this study's the definition of the problem authenticity is considered as a fundamental issue that occurs in the re-evaluation of industrial heritage buildings; especially in the interior spaces; in relation to its reuse with a commercial interest. This problem cannot be detached from the specific spatial

concerns and requirements of shopping malls, the places aiming for selling products according to the retailing based spatial policies and organizations of each company. It is not difficult to imagine that especially in terms of the interior architectural qualities, there may occur some contradictions between the existing structures' specificities and the companies' spatial priorities. According to this definition, the main research question can be set as "To what extent is the *authenticity* of industrial heritage buildings affected by their reuse, particularly when they are re-evaluated for a commercial function?" The examination of Samsun Tobacco Factory building as a case study enables us to research this problem.

1.2. Aim of the Study

The aim of this study is to include the roles of authenticity when industrial buildings are regenerated for new uses and to focus on what regards as collective memory. Taking as a subject of study a recently re-evaluated factory building for a commercial reuse, the study sets the goal of illustrating and interpreting the theoretical analyses of industrial heritage protection as contemporary phenomena. Within this conception, the study mainly questions "What is the importance of "authenticity" in the protection of industrial heritage buildings?". The question of "To what extent is the authenticity of industrial heritage buildings affected by their reuse, particularly when they are re-evaluated for a commercial function", is reviewed as a relevant argument within a belief in the vital importance of emphasizing the industrial heritage as a cultural value. For the next generations,

protecting the industrial heritage buildings is a crucial issue by taking hold of main features of these buildings besides making them take part in the city life with a suitable function. Within this context, the thesis hypothesizes that the problem of authenticity may occur in the re-evaluation of industrial heritage buildings, and especially in the interior spaces, in relation to its reuse with a commercial interest.

This supposition is based on the evident secondary status assigned to interior space position of interior spaces (in comparison to the façade and form dominant understanding) in the prevailing architectural discourse.

Despite its obvious importance as a protection value of the industrial heritage buildings in an ideal protection process, the concept of authenticity still seems to be a debateable issue of the factual protection processes. Viewed in this way, as said, this study basically aims to contribute to the general understanding of industrial heritage and the routes to be followed during the protection of this heritage. However, moreover, its key contribution is that this study promotes the usage of concept of authenticity in re-evaluating and reusing the industrial heritage. The study, thus, puts a strong emphasis on the strategies that endeavour to impose a mode of understanding, which treats the concepts of authenticity and collective memory as compulsory constituents of the re-evaluation process of industrial heritage.

These arguments are developed through a specific case by a critical analysis of the process of the re-evaluation and reuse of an industrial heritage building that was decades long abandoned in a very central urban allocation. The case study,

Samsun Tobacco Factory Building, gives opportunity for a multi-faceted discussion, how the architectural remains of industrial heritage may best contribute to the urban public life; whether as commercial spaces or as cultural spaces, such buildings become more meaningful for the urban public realm. However, as the study purposes to discuss in line with its hypothesis, turning industrial heritage into the commercial spaces may result in lost in their authenticity, meaning and place in the collective memory.

Structured upon this base, this study calls for more attendance to the societal aspect of industrial heritage as a cultural and historical value, with all its originality and meaning. As stressed, it aims to establish a sense of cultural and historical responsibility in the comprehension of protection issues of industrial heritage buildings, particularly in the reuse practices in real-world circumstances, which is not delimited with scholar activities. In this respect, while emphasizing and illuminating the sometimes hidden and ambiguous role of the cultural characteristics of these buildings, the engagement of the concept of authenticity is indicated as a strategic actor. In other words, the present stress on this concept can be mainly framed, as it is the key component for the genuine understanding and experience of cultural values and historical meanings. Likewise, the meaning of industrial heritage within a city's or a country's collective memory is mentioned via the case study, with a concern of the importance of remembrance for the society within the current globalized world of sameness.

Finally, this study aims to encourage future investigations on the industrial heritage of Turkey and it generates suggestions for further studies. In this study,

the problem of the authenticity of industrial heritage buildings affected by their reuse period is discussed. The Samsun Tobacco Factory building has an importance to provide us substantial research opportunities in this aim.

1.3. Structure of the Study

Having outlined the problem definition and the aim in the previous sections, the structure of the study can, now, be introduced. In the introductory part of the study, besides the definition of problem and the aim of the study, its textual structure, and methodology and literature review are handled.

The second chapter focuses on the general concept of industrial heritage. According to its definition, protection, re-evaluation, and reuse, industrial heritage is scrutinized. Connected with these, the aims, the effects and activities of the important and influential international organizations that concentrate on the industrial heritage are illustrated. The different conceptions and attitudes of industrial heritage in Turkey are briefly addressed and discussed.

The third chapter introduces the main concern of the study, the concept of authenticity in the protection and re-evaluation of the industrial heritage. Having declared the main concern as such, the concept of authenticity is explained and framed with a special focus on Venice Charter, UNESCO and Nara Documents. Here it is important to remark that the documents play a very vital international role in the worldwide awareness of authenticity as a crucial aspect in the

protection and re-evaluation, thus, in the reuse of industrial heritage buildings and environments.

In the fourth chapter of the study, the Samsun Tobacco Factory building complex, a cluster of buildings and courtyards, is presented and discussed as the case study. In other words, the study illustrates its claims and discusses its arguments by applying its conceptual framework to the developments that have been experienced within this special heritage. The Samsun Tobacco Factory is reviewed through its history and fundamental role within the tobacco industry in Samsun, Turkey. The scope of the historical review is considered essential since the perception of the factory throughout the decades indicates a specific collective urban memory. Within this chapter, the architectural characteristics of the building complex are studied with both a special focus on urban context and interior quality. The original outdoor and indoor spaces are analysed for making a basis of testing the architectural authenticity in the reuse process. More specifically, the way this case study has been approached can be considered and addressed as a “test of authenticity” (Stovel, 2007) in the protection and reuse of industrial heritage. As a matter of fact, the value and conception of industrial heritage buildings in Turkey is still an important socio-cultural urban problem despite some good and positive attempts.

The fifth chapter analyses the ‘Samsun Tobacco Factory’ as an important remain of industrial heritage in Turkey. The restoration and reuse processes of the factory as a shopping mall are discussed with a special focus on the concept of authenticity. As a strong reflection of the collective urban memory, the impacts of

the building complex on the 19 Mayıs district, an important and central urban area of the city of Samsun, is examined. Within this conception, in order to frame the innovative emphasis of this thesis, this chapter interprets the authenticity and collective memory as the conceptual parts of a dual identity in the protection process of the industrial heritage.

Finally, the last chapter opens up a concluding discussion on the protection and re-evaluation of industrial heritage considering the role of authenticity and emphasizing the importance of collective memory for the social and cultural urban sustainability. This chapter optimistically aims to cast light upon the further studies that would contribute to a positive understanding of the industrial remains. For this purpose, these industrial remains' capacities of emblemizing the past, as well as bridging the generations as the spatial tools of a social and cultural cohesion of urban life, are conclusively underlined.

1.4. Methodology and Literature Review

The study is structured by a theoretical framework, which is built upon a comprehensive literature review. Its general theoretical position is sharpened by the concept of authenticity and collective memory. Stovel's (2007) insightful study upon authenticity, analysis of test of authenticity, and Assman's (1988) well-framed study upon collective memory are the two important sources of the theoretical approach within this study. The study necessitates the detailed investigation and documentation of the case study of "Samsun Tobacco Factory"

building and the critical observation of the site, where the complex is located. The interpretation of the building and the site in terms of their original architectural and spatial (indoor and outdoor) characteristics are derived from and developed by the research of the old and current documents, that were obtained from various sources, such as the official and governmental local institutions and printed documents of the factory. For an architectural analysis, of the case study, the original and new architectural plans and sections are compared. The old and new documentary photographs from both interior and outdoor spaces of the factory throughout the decades are examined to better understand the existing condition within a historical perspective and continuity. The changes in the architectural characteristics of the factory, and spatial interventions during the re-evaluation process are reviewed to ‘test’ the protection of authenticity.

The primary sources from the official archives of municipality, such as the pictures and plans, the governmental archives of Samsun, local newspapers and journals are used as the references to explore and display the historical process. These sources allow one to compare the old and new versions of the factory and also to experience the background of the factory. The ‘invisible concepts’ such as cultural history or collective memory within Samsun and the district of 19 Mayıs become ‘visible’ through these sources.

Theoretical arguments are carefully explicated in order to integrate and set the theoretical framework into a factual ground by using the official documents as well as architectural drawing sets and reports. With this context, Samsun Tobacco Factory Building is examined according to Venice Charter, UNESCO and Nara

Conference Documents. This way of examination is defined as the “test of authenticity” in the protection and reuse of industrial heritage, which proposes a well-structured method of analysis.

As stressed before the theoretical framework of the study defines the industrial heritage as a fundamental dimension of cultural urban value, rather than an issue of the industrial discourse. Similarly, the study points out the protection of the architectural authenticity of the industrial remains as the central issue of the industrial heritage protection and reuse process. Moreover, the study benefits from its historical framework by addressing the concept of collective memory in Samsun case. From its very first establishment to the following decades and turn of the century, the study emphasizes “Samsun Tobacco Factory” building through its special meaning for the city, which can be named as the ‘spirit’ of the building -something beyond its physical appearance. This respect supports the reason why such complexes should be sensitively touched due to their specific historical and cultural contexts.

The general literature review of the study aims to frame the context of the industrial heritage by focusing on the issues of conservation and regeneration; the review covers both the emergence of the international awareness and current discussions. Additionally, the literature review theoretically reinforces the concept of authenticity in the protection process of the industrial heritage.

CHAPTER 2

LITERATURE REVIEW

2.1. Industrial Heritage

The technological developments began with industrial revolution in the early nineteenth century are still in progress today. The rapid changes in production technologies have thoroughly affected the economic and social conditions, and so the industrial structures in evidently. Most of the industrial buildings, even the ones that are known as the first and/or important examples for the period they were built, have become non-functional under the changing conditions through time. These developments brought about the contemporary concepts of “industrial heritage” and “industrial archaeology” and also the issue of re-evaluating and reusing these structures (Özüdoğru, 2010: 23). Within this section, the concept of industrial heritage will be introduced through the definitions from the related literature.

Industrial revolution began in Europe in 18th century with the inventions of

new devices and methods of production. The religious, political, scientific and philosophical movements of 16th and 17th century prepared that change. Machinery age entered into people's lives with the first step of industrialization.

That affected the populations of agricultural societies. The production processes moved into big factories. The raw materials and methods changed; new factories were constructed. Today's heritage of industrialization began to be constructed in these years. Most of the industrial countries went through a progress in which traditional production spaces declined. Together with economic structural changes, the changes in modern urban life also created some negative effects upon city landscapes (Lawless, 1989; Couch et al 2003). The industrial heritage buildings, as an important component of the urban scape and city landscape, appeared to be protected in general within these fast changing conditions, as the remainders of their periods' scientific, technological, architectural, social and cultural developments. This underlines why industrial heritage must be protected, and regenerated to reflect these processes and developments to today's, as well as tomorrow's world.

The general protection applications actually date back to a prolonged span of time. At first, the protection practices were applied to the buildings with national or religious symbols, mainly due to their aesthetic and social particularities, and pompous physical appearances. Then, these applications included the environments of these buildings as well. Within time, the scope of protection exceeded the single-building scale and turned into a concept including the vast areas in the city (Ahunbay, 2007). However, the mainstream understanding and

the practice of re-evaluating, repairing and reusing of industrial heritages with scientific methods began only in the mid - 20th century (Council of Europe, 1985).

The industrial heritage can be defined as the physical remains of the industrial sites, mainly the factory buildings and manufacturing areas and equipments. It can be broadly viewed as the study and care of sum of the cases belonging to the history of the industrial societies. The sources of industrial heritage are important, as they are, from one point of view, the symbols that stand for the success of the industrial societies (Feroğlu, 2008:08). They can also be viewed as the valuable marks of technology and modern life. However, the focus of the studies for industrial heritage should not be limited within these conceptual boundaries. In line with the contemporary protection approaches, this study promotes the cultural value of the industrial heritage as its most important asset to be considered.

Today's industrial heritages in terms of physical remains are mainly the result of the Industrial Revolution in the late 18th century and the 19th century beginning in Europe. The developments during and after the Industrial Revolution changed "familiar landscapes, disrupted the habits and challenged established values" (Alfrey and Putnam, 1992: 2). Industrial culture brought its own places, architecture and landscapes. The construction of industrial sites and factory buildings actually begins at those times. These industrial sites and buildings affected not only the local economies but also shaped the everyday experiences of the urban life through the new production routines. These industrial sites that were fully active and functioning then, within the rapid technological changes turned into non-functional, thus, mostly abandoned places. These facts can be seen as the

occurrence of the conception of industrial heritage, which can be thought as the care of protection and concern of re-evaluation of these sources.

According to the “Nizhny Tagil” Regulation, prepared by TICCIH, The International Committee for the Conservation of Industrial Heritage, in July 2003, industrial heritage is consisted of the remnants of industrial culture with historical, technological, social, architectural and scientific value. These remnants are defined as the places such as buildings, machines, workshops, factories, mines, operational and refinement sites, warehouses, storages, the places where energy is produced, transferred and used, transportation and the whole sub-structure, and the places used for social activities such as sheltering, praying and education related with industry (Özüdoğru, 2010: 25).

Within this understanding, the industrial heritage stands for the history of the cities; they are not only the domains of the economic background of the city but also the important agents of cultural memory. As Falser states, they are the “guardians of the past”. According to him, “industrial sites testify to the ordeals and exploits of those who worked in them” and they are “important milestones in the history of humanity, marking humanity's dual power of destruction and creation that engenders both nuisances and progress” (Falser, 2001: 9). In the last four decades, the importance of industrial sites and buildings has become more important in terms of cultural heritage. As Falser reminds “industrial heritage includes not only the mill and factory, but the social and engineering triumphs spawned by the new technologies: Neolithic flint mines, Roman aqueducts, company towns, canals, railways, bridges and other forms of transportation and

power engineering” (Falser, 2001: 9). As seen, the idea of a comprehensive industrial heritage that can better be defined as the values of industrial culture comprises many different examples and tasks within the topic of industrial heritage. "A heritage must be reused for social and economic reasons, it is more important to approach them as cultural assets, which must be evaluated, reused, and conserved for future generations" (Altınoluk, 1998:19). Accordingly, each different source of industrial heritage, including both the physical remains and the historical memory, must be maintained and managed with specific and scientific methods to be conveyed to the next generations

In considering the careful managing of (the structures of) industrial heritage, a good strategy which combines the sources and the reuse is necessary. Although the circumstances may not always allow, the benefits of such a strategy can be seen via an evaluation of the possible uses with a wider perspective and innovative thinking beyond the financial interests. Alfrey and Putnam emphasize the significance of the heritage resources in a successful heritage management (Alfrey and Putnam, 1992: 134). However, how the reuse projects are shaped are of utmost importance within this process. The value and success of this process is reinforced with the awareness of the importance of authenticity, a concept that is very critical in industrial heritage management.

In industrial heritage, there may be different potential histories, which might be undervalued or left unsearched. Here the importance of industrial archaeology intervenes (Palmer, 2005). This more scientific and systematic study of the industrial heritage concentrates on the material (and immaterial) evidences of the

past technologies, including all items, machines, infrastructures and documents associated with production techniques and transportation of the products.

2.2. Re-evaluation, Reusage and Protection of Industrial Heritage

2.2.1 Industrial Archaeology

Industrial archaeology has an important role in the conservation, re-evaluation and reuse of the industrial heritage. Due to their conceptual similarities and common interest in the industrial history, it can be confused with the concept of industrial heritage from time to time. In fact, TICCIH Regulation gives us the best clues about the distinction between the industrial heritage and industrial archaeology through their specific definitions; industrial heritage, as defined above, are the remnants with cultural, social, industrial and historical values, while industrial archaeology is defined as an area which investigates the tangible and intangible documents, the structures forming the industrial production, locational configuration and cityscapes (Ticcih.org, 2013).

Through time, a great number of industrial sites in various scales and productivity capacities have been constructed. These have been inescapably affected by time, new technologies and changing power sources. With the help of industrial archaeology, these can be analysed with scientific and functional methods (Palmer and Neaverson, 1998: 5). As the investigation of industrial heritage sources began in Europe, the first studies of industrial archaeology are believed to be started mainly in Britain and then spread to the rest of the world

(Palmer and Neaverson, 1998: 8). Industrial archaeology began to take place in the concept of protection in the second half of the 20th century. It has been a very common situation around the world that most of the ‘old’ industrial sites and factories, the ones that could not fulfil the ‘contemporary’ requirements of the changing world, are closed because of their either unproductive operations, non-efficiency in technology or pollution to the city (Köksal and Ahunbay, 2006:132). The systematic documentary study of these structures, and their excavations when necessary, brought the concept of industrial archaeology.

As Meskell pointed out “Heritage is iterated and enforced by the multinational bodies with archaeologists frequently interact” (Meskell, 2005: 128). These international bodies, such as UNESCO and ICOMOS, approached the protection of industrial heritage from a scientific and systematic way. Thus, industrial archaeology, as a scientific branch of industrial heritage, became a discipline, which systematically investigates the sources of industrial history. The development of the concept of the industrial heritage resulted in the necessity of documentation and researches, which brought the concept of industrial archaeology. About the first dates and the outcome of the industrial heritage, Lequin (1987) states that;

“We all agree that it came to the fore in the mid-1970s at the moment when the threat hanging over it was realised. ...I would add however before subscribing totally to this analysis that, as our discussions have shown, the great period of economic growth before the crisis of the 1970s destroyed more of our industrial heritage than the crisis which came around 1975” (Council of Europe, 1987: 10).

The activities for the protection of the industrial heritage brought the necessity for the industrial archaeology. The industrial buildings within the focus of industrial archaeology are either neglected to destruction or exposed to changes such as temperature, harmful gases, and over-pollution and production method changes. Through the comprehensive discussions regarding the general field of industrial heritage, the importance of this discipline is understood. It is acknowledged as a method of analysing a period of history by utilizing the proofs existing; not only the documents. The elements of a period might be defined unclearly or uncertainly, but industrial archaeology investigates the periods rigorously. “It is probably true to say that industrial archaeology concentrates on the period when the manufacture of goods ceased to be at the level of domestic or craft production and moved into industrial or capitalist production” (Palmer and Naeversen, 1998: 15). The production mentioned here do not have to be factory productions; homemade goods domestically produced are also part of the industrial history. However, the investigation area of industrial archaeology is essentially includes non-domestic productions and production areas and places.

An important remark about the industrial archaeology is that it is an interdisciplinary research area. It is related with architecture in terms of analysing the techniques used by the architects while designing the industrial buildings; under the concept of “archaeology” in terms of investigating the site and researching the topography of the area, where once the industrial buildings were constructed and their transportation specifications and development processes; sociologic in terms of analysing the life areas of the people working in these buildings and eco-political in terms of analyzing the economic and political

processes (Campagnol, 2011:1). Although this thesis defines its position by referring to the concept of the industrial heritage, it espouses the interdisciplinary nature inherent in the study field of industrial archaeology.

2.2.2. Protection and Re-evaluation of Industrial Heritage

Due to the ever-growing international concern, the problem of protection and re-functioning of the industrial heritage is increasingly being included in the agendas of the authorities and professionals all around the world. It became a natural fact that, similar to that of other historical structures, the protection of industrial heritage buildings must be handled in the frame of a scientific approach, and this recognition makes the well-planned works and researches necessary. It is by now obvious that they deserve a similar attention with the other historical artefacts and buildings, since these industrial structures reflect a certain type of production from past to contemporary times. Besides being the special products of the realms of architecture and engineering, these structures also have the qualifications of reflecting the production history, technology and social, economic and political structure of a certain period.

The industrial heritage is protected with different ways. For example, Höhmann, who has studies upon this subject, divides the methods used to protect the industrial heritages into four groups (Höhmann, 1992):

1. Protecting without any intervention or with the minimum intervention.

2. Protecting with a slight change and close to its older function. This method is generally preferred for the technical monuments, which have not lost their function much.

3. Protecting by turning the building into a museum. However, this is not proper for every heritage. The heritage buildings, which have not lost their original equipment yet, or not ruined much, may be proper for such protection method.

4. Reusing the industrial heritages with new functions. Lack of a regular repair and maintenance result in destruction in shorter periods of time. Time, natural effects, financial purposes, vandalism and many other factors accelerate this destruction. This is why re-functioning seems a reasonable solution.

However, the main purpose of re-using an industrial heritage must be reviving the building and prolong its life (Köksal, 22). The case study of Samsun Tobacco Factory has been protected with this promise. Since it was left in functional, thus non-functional for a long time, this method could not be applied properly, which means the heritage was not protected thoroughly.

The importance of protecting the cultural heritage, so the industrial heritage, has become important in the past thirty years. One of the significant and international studies is United Nation's (UN) activity upon protection of the World Heritage. UNESCO World Heritage Convention was adopted after the 1972 UN Conference in Stockholm on Human Environment. "It brought together the conservation of cultural and natural heritage under a single legal instrument"

(Falser, 2001: 5). Conservation of the industrial heritage structures means the protection of the ones existing to be used or exhibited; re-evaluation, on the other hand, means re-construction of the structures. The critical point here is to decide which ones are worthy to protect and which ones need to be re-constructed as some other building. As an example, the case study of this thesis, the Samsun Tobacco Factory, is one of the industrial heritages, which needed to be protected with a historical consciousness, through certain repairs and protection measurements.

Cities are complex cultural structures; so they are the part and also the reason of the changing historical and geographical facts. In this conception, industrial buildings and complexes within the urban texture play an important role in the 'reading' of a city. Recently, there are many studies upon the characteristics of the cities. For instance, the modernity of each era has produced its own architectural mode and urban texture. Thus, it is important to evaluate the remnants of industrial heritage in their urban context especially if they are located in an urban area.

As an old factory with a very central urban location, the present case study necessitates an evaluation of the intertwined relationship between the industrial culture and the urban social texture. The Tobacco Factory in Samsun, in the Black Sea Region of Turkey, has been re-evaluated recently to be turned into a shopping mall. Obviously the present international concern about the industrial heritage requires a re-evaluation of the architectural remnants that should naturally include protection in itself with a purpose of keeping the industrial heritage 'alive' for the

present and next generations for the sustainability of social and cultural values. Considering this important responsibility, this study problematizes the reuse of Tobacco Factory Building as a shopping mall, a function with limited cultural/historical references in terms of the ‘spirit’ and ‘memory’ of the industrial heritage building.

2.2.3. International Organizations on Industrial Heritage

2.2.3.1. TICCIH -The International Committee for the Conservation of the Industrial Heritage

TICCIH, The International Committee for the Conservation of the Industrial Heritage, is the first international organization founded that focuses upon the industrial heritage. This influential organization works worldwide for the study and protection of the industrial heritage. TICCIH defines its objectives in its official webpage as:

- To encourage a cooperation internationally to preserve, conserve, examine, document, research and provide trainings upon the industrial heritage.

- To promote the protection of the remains of industrial heritage; sites, structures, plants, machineries and equipment;

- To gather experts from all over the world including; “historians, conservators, museum curators, architects, archaeologists, students, teachers, heritage professionals and anyone with an interest in the development of industry and industrial society” (Ticcih.org, 2013).

TICCIH members consist of both individuals and institutional bodies. This organization “is recognized by the International Council on Monuments and Sites (ICOMOS) as a designated consultant in all matters related to the study and preservation of industrial heritage” (Ticcih.org, 2013). TICCIH also provides information for the list of World Heritage.

2.2.3.2. DOCOMOMO - Documentation and Conservation of Modern Movement Buildings and Sites

This Organization takes its name from “Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement”. DOCOMOMO, which was founded in 1988 with the motion that modern architectural heritage was under threat, holds international conferences since 1990 to raise the consciousness upon the architectural heritage. It aims at protecting the dynamic soul of the machinery age (TMMOB, 2006).

The main objectives of the DOCOMOMO are;

- To increase the attention towards the modern architectural heritage and its ideological basics,
- To stir the sense of responsibility to protect this heritage,
- To provide information exchange regarding protection technologies, history and trainings.

DOCOMOMO also supports the protection activities of the important modern heritage buildings under the threat of destruction. These activities and objectives clearly include the industrial heritage structures. This organization has more than 2000 members with its working groups in 49 countries in Europe, Asia, Japan, Australia and America. It also publishes DOCOMOMO Journal twice a year.

2.2.3.3. AIA - The Association for Industrial Archaeology

“The Association for Industrial Archaeology” is a body promoting the research, recording, preservation and presentation of the industrial heritage of the United Kingdom. It was founded in 1973. This association promotes the studies regarding industrial archaeology and contributes to the improvement of research, recording and documentation of the industrial heritages. The AIA has its offices at the Ironbridge Institute and is currently chaired by Tony Crosby.

AIA publishes quarterly the newsletter “Industrial Archaeology News”. This newsletter includes news and information upon the developments regarding the industrial archaeology not only in the United Kingdom but also from other parts of the world. AIA is based on in Britain but it has “an international membership because industrial processes have always transcended borders” (Light, 2011:3).

The purposes and activities of the association are summarized in their webpage as follows:

“The AIA promotes the study, preservation and presentation of Britain's industrial heritage. ...The AIA is the national organisation for

people who share an interest in Britain's industrial past. It brings together people who are researching, recording, preserving and presenting the great variety of this country's industrial heritage. Industrial architecture, mineral extraction, heritage-based tourism, power technology, adaptive reuse of industrial buildings and transport history are just some of the themes being investigated by our members. Every year the Association monitors over 200 hundred applications to alter or demolish industrial sites and buildings. We work with other amenity groups to protect Britain's heritage and represent Britain on the International Committee for the Conservation of the Industrial Heritage.” (industrial-archaeology.org, 2013).

AIA is a non-profit charity and a limited-by-guarantee company, promoting the studies especially at a national level. However, its members throughout the world take advantage of its studies and contribution to the industrial archaeology. Despite its British oriented interest in the industrial culture and history, it imposes an important international commitment towards the recording and researching of the industrial heritage in other geographies.

2.3. Regeneration of Industrial Heritage Buildings

In today's fast changing world, landscapes, cities and buildings are undergoing a fast change as well. Technology, globalization and the business world; and more importantly, the increasing number of population have required more places to live, work and use. While the urban textures are reshaped through the newly designed and constructed buildings, another art of architecture through the regeneration processes of the industrial heritage buildings influence the new urbanity. From an ideal perspective, this second group of projects endeavours to implement respect towards the cultural history of the city.

Within the context of rapid urban regeneration and the technological changes, industrial heritage has an important place to be critically considered. This heritage and the policies to protect it appear as a contemporary problem of cultural sustainability in the ever-changing environments that can hardly keep their identities. In such an understanding, industrial heritage is also significant in terms of preserving the collective memory of the local people (Cizler, 2012). Cultural values of a period are reflected through these buildings and sites in the urban life. In this respect, regeneration must, by no means, indicate the destruction of these buildings, since this would mean the destruction of the historical and cultural values of a certain period.

From a less historicist and more economic viewpoint, especially when they are privately owned, the architectural remains of the industrial heritage are places that mostly lost their economic attractiveness. Thus, another motive behind regenerating the industrial heritage spaces is to re-evaluate and finally to reuse them. The potential that they can be transformed to an attractive urban space, not only to the local people but also for the tourists, shape their future function. However, while mentioning the “regeneration”, the understanding is generally “to make these buildings look more modern and brand-new”, which is a misinterpreted understanding of protection. Against such a problematic approach, a historically conscious attitude needs to be propagated, especially if the building is not legally protected. For a sustainable urbanity, the reflection of history and culture within industrial heritage spaces and buildings must be protected; and this is only possible through considering the authenticity; their spatial originality. Graham argues, “Heritage provides meaning to human existing by conveying the

ideas of timeless values and unbroken lineages that underpin identity” (Graham (2000) in, Mengüsoğlu & Boyacıoğlu, 2013:118). However, the “timeless values” may be damaged through the reuses of the industrial heritage with the main purpose of combining them with modern urban life, particularly when there is a commercial interest.

Modern, technological and fast-changing urban life must include the footprints of its history. However, regeneration of the industrial heritage, which is the result of that motivation, does not always provide that. The globalization, actually, may seem as the basic reason behind the regeneration of the old, historical buildings including the industrial heritage buildings. Globalization is the compound of today’s economic and social dynamics. Especially during the last two decades, this concept has become more important, since it systematized the production of urban spaces as well. During the socioeconomic developments of the globalization process, more space became necessary for people to reside and work in the cities, but especially commercial urban spaces became central to the new spatial practices. This process has especially affected the countries where the population is high. So the cities have been transformed in terms of their urban texture and architectural language. Turkey, as one of such countries with many cities under spatial transformation, experienced a growth in construction activities, including the re-evaluation of the historical places. When the profit-oriented demands of economic developments are considered, it is understandable that the industrial heritage buildings and sites may easily be addressed as convenient spaces for the new usages, especially for consumption.

2.3.1. Collective Memory

The term ‘collective memory’ has become subject to many studies. Its contemporary meaning can be traced to 19th century studies such as “Émile Durkheim (1858–1917), who wrote extensively in *The Elementary Forms of the Religious Life* (1912) about commemorative rituals, and to his student, Maurice Halbwachs (1877–1945), who published a landmark study on *The Social Frameworks of Memory* in 1925” (Vamvakidou, et al., 2012: 8).

“The specific character that a person derives from belonging to a distinct society and culture is not seen to maintain itself for generations as a result of phylogenetic evolution, but rather as a result of socialization and customs” (Assman, 1988: 125).

“Phylogenetic evolution” is related with the evolution itself, evolution of the species within their environment. As Assman states, the social environment and the traditions, habits and the culture of this society are effective in individuals’ characters. However, this cannot be explained simply by individual memory. There, the collective memory intervenes. Assman (1988) further states that the cultural memory is the solution for the dilemma between the collective and individual memory theories. Cultural memory, on the other hand, is extremely related with the collective memory. Halbwachs, the very key figure of the conception of the collective memory, clearly expresses the importance of the framework drawn by the memory in human being’s cognition.

“More is involved than merely the discomfort accompanying a change of motor habits. Why does a person become attached to objects? Why does he wish that they would never change and could always keep him company? Let us leave aside for the moment any considerations of convenience or

aesthetics. Our physical surroundings bear our and others' imprint. Our home - furniture and its arrangement, room decor - recalls family and friends whom we see frequently within this framework. If we live alone, that region of space permanently surrounding us reflects not merely what distinguishes us from everyone else” (Halbwachs, 1950: 1-2).

Collective memory is, thus, the product and also the process of a society. As Halbwachs states, it is the collection of the habits of people; a society regarding their surroundings. A society cannot be demoted to pieces disconnected with each other without losing anything; in such a process, the “wholeness”, which protects the society, is lost. For the cities, as well as societies, the problem is to underestimate the importance of the wholeness (Lefebvre, 1998: 76). The process of the tracks of the formation of the city is the history of the city and the sequence-of-events constitutes the collective memory of a city. The soul of the city is connected with the history of the city; and, it is shaped through the buildings, spaces and events. They, together, turn into the symbols of this city in time and become the guideline for the city structure (Eisenman, 2006: 163). A city’s collective memory, as understood, is connected with its history; so the historical remnants such as the architectural remains of an industrial heritage. When their once specific urban function, that might have possibly shaped the society’s everyday life and cultural wholeness (or maybe conflicts and social fragmentations then), the industrial heritage buildings must be comprehended as the privileged components of the soul of a city.

“Through heritage sites, historically based-identities which maintain class relations may be presented as a way to maintain the status quo. Conversely, new identities may be established and portrayed through heritage sites as a representative venue where the collective voice of the group is presented. In either instance, each site will minimize historical conflict and overlook

contradiction to some degree, as a way of presenting an authoritative image” (Berg, 2011: 88).

This heritage, the buildings and the sites that have been passed down from previous generations, must be preserved so that the collective memory of the society there can be protected. Here, the importance and relevance of the concept of authenticity should be emphasized once more and particularly within the context of collective memory. Within time, the city enlarges itself and it gains a consciousness and a memory (Rossi, 1984). Ultimately, the historical, social and cultural value of the industrial heritage can be safely protected within the collective memory as long as the concern for the authenticity of the heritage is considered as a central issue in the protection and re-evaluation process.

2.3.2. The Lost Industrial Heritage

The documentation of industrial buildings, structures and sites constitutes the first step of a protection process, and thus must be achieved carefully and sensitively for success. The documentation process, in this sense, is as important as the protection of the building itself. In the event that industrial heritages are erased from our collective memories, such data may be the only traces that can give information about our lost products (Severcan, 2006: 137).

When the studies and regeneration and protection processes do not meet the expectations, the industrial heritages become lost by time. Lost industrial heritage buildings are especially in the study area of industrial archaeology and its

scientific methods. Through the in-depth researches the content of the lost heritage is 'excavated' (and, sometimes physically), documented and registered.

It has often been hard to see industrial culture as heritage at all, since heritage has by convention been defined as relics from a pre-industrial history. Even where value has been accorded to industrial traces, there has been a tendency to focus on certain kinds of residue or to characterize them in certain circumscribed ways – as monumental, sublime, old, rare or technologically significant (Alfrey and Putnam, 1992: 9).

2.3.3. Socio-cultural interest/ concern

The remains of industrial history have become critically important for the understanding of world heritage and preservation practices. The practices of industrial heritage “have in several cases been developed depending on what sort of object is in focus for the activities, and in a very general sense the field could be divided according to “typical” cultural heritage objects which can be understood in terms of different social systems or contexts” (Lagerqvist, 2010: 5). The socio-cultural interest for the industrial heritage led to the interpretation of these remnants within various contexts such as authenticity, social and cultural values and collective memory.

Most of the industrial heritage remnants have turned into a certain type of symbols representing a society's industrial history and development. They are

usually presented as touristic places. However, this understanding is changing; the interest in industrial heritage has turned into more sophisticated understanding; the structures of this type of heritage are the symbols of a society's economy, history, and industrial development. "The industrial heritage is of social value as part of the record of the lives of ordinary men and women, and as such it provides an important sense of identity. It is of technological and scientific value in the history of manufacturing, engineering, construction, and it may have considerable aesthetic value for the quality of its architecture, design or planning" (ICOMOS – Nizhny Tagil Charter, 2003: 2-3). However, these values may not be integrated while re-evaluating or reusing the industrial heritage remnants. As in the case study, the economic context may be put forward into the social interest.

2.4. Industrial Heritage and Its Conception in Turkey

In order to successfully ground the relevance of the case study in Samsun, it is important to examine the general conception of industrial heritage in Turkey. When industrial heritage is considered in Turkey, one of the most important names of this area, Wolfgang Müller-Wiener as a significant name of this area must be reviewed. He indicates that although technically built industrial structures have an important role in the Ottoman architecture, they are underestimated in regards to monuments (TMMOB, 2006). These structures, belonging to the industrial heritage today, have always been in the second place in the researches although the capital city, Istanbul, was one of the important cities where the industrial movements were at pace in 19th century (Günay, 2012).

To investigate the conception of industrial heritage in Turkey, the developments in the country, starting from the Ottoman period, must be mentioned first. The sweeping changes brought by the new technologies, especially by the invention of steam engine in Britain, affected the Ottoman manufacturing, production and transportation traditions of 16th, 17th and 18th centuries, as the rest of the world. In the period of II. Mahmud (1808-1839), some palaces were started to be transformed into filatures such as “Feshane-i Amire” in Eyup. In the first decades of the 19th century, for the first time, industry structures began to be appeared in (Feshane and) Haliç district in Istanbul (TMMOB, 2006). In the Ottoman Empire, Sultan II. Mahmud sent a research committee for industrial innovations to England in 1838. The committee visited Engineer Sir William Fairbairn’s Manchester and London factories. After those visits, an Ottoman ambassador delivered the proposal of Sultan Mahmud to visit some industrial institutions in Istanbul and to prepare some reports. Fairbairn himself came Istanbul with his son in 1839. There are important findings and analysis of two important industrial constructions of Ottoman Period. One of them is “Flour Factory” in Istanbul and the other one is “Woollen Woven Fabrics Factory” in Izmit. The technical and architectural qualifications of these factories are given by the Fairbairn. His study *Treatise on Mills and Millwork* is an important source of information for Ottoman industrial institutions (TMMOB, 2006).

Silahtarağa Power Station (Electricity Factory) is another important industrial building whose construction began in the Ottoman period but continued in the early years of the Turkish Republic. Silahtarağa Factory was built by Hungarian “Ganz Company” and its operation began in 1914 by a French company named

Société Financière de Transports et d'Entreprises Industrielles à Bruxelles. It continued its functions till 1980s. Today, it is a registered as industrial heritage and being used as a modern art gallery and museum of Bilgi University, thus serves as a cultural and educational space since 2002.

Many other industrial buildings went on operation in the early periods of Turkish Republic. Moreover, new ones were constructed in that period. The modernization process of Turkey in early Republican years included the reconstruction of the physical environment beside the activities to form a socially and economically new order (Türkdoğan, 1981). After the foundation of the Turkish Republic, the number of factories increased fast. There had been only 130 factories before 1927 and it was planned to construct 18 factories in the first Five-Year Development Plan. Trade relations with other countries became important as well in the emergence and diversity of the new industrial sites in Turkey. For example, with the credit taken from Soviet Union in 1935, Turkish textile industry was built. Moreover, the significance of iron-steel industry in this period was realized, and in 1925, intensive studies were made in order to develop this industry in the country (TMMOB, 2006). The importance of the financial independence became a leading factor in Turkey's industry especially in the first years of Republic. Between the years 1923 and 1932, private enterprises were strongly supported in industrial investments (Türkdoğan, 1981).

After the foundation years of the Republic, Turkey's economy passed through a fast developing period. Especially, the developments in agricultural industry led to the construction of new factories; moreover, the developments in chemical

industry brought various new factories, such as, Munition Factory (1925), Brass Casting and Rolling Plant (1928), Elmadağ Gunpowder Factory (1934) and Ordu Medicine Factory.

Turkey met the idea of protection of the industrial heritage structures and places through the late 1980s. In these years, the studies and activities to protect and re-evaluate some production structures from the Ottoman period and the factories built in the early Republican period, which are no longer functionally active. In the last two decades, after 1990s, the importance and value of the industrial heritage as an important asset of national culture has been understood more noticeably.

The first example of the protection activities for the industrial heritage appears at the end of the 1980s in Turkey. In fact, when there were some urban projects on table to clear up and rehabilitate the shores of Haliç, in Istanbul, the idea was to demolish some old industrial structures and production sites, some of which were the factories built in the Ottoman Empire period. During this rehabilitation period, some of these structures were registered and re-evaluation projects began (Saner, 2012). One of the re-evaluation projects in scope of this protection idea in Haliç was the project of turning Sütlüce Mezbahası (Slaughter House) into a cultural centre (İncirlioğlu, 1991). Another one was Silahtarağa Power Station, which was mentioned above.

However, a few number of successful re-evaluation projects of Istanbul; it is difficult to declare that at those times, the motivation behind all such projects was

to protect the industrial heritage. Even the concept of industrial heritage was not used to be considered back to then. Even, the main purpose of the project of Sütlüce, for example, was to protect the silhouette of Haliç shore, not the heritage structure itself (Incirlioğlu, 1991). The awareness and motivation of protection have recently been developed and gradually increased and the concept of industrial heritage is currently considered in depth while dealing with old factories, production sites and other important industrial heritages. However, these cases are still rare compared to the former ones and it may not be possible to say that they are all carefully protected with a dependence on the authenticity of the architectural remains as the fundamental marks of this valuable heritage. To give examples, Feshane-i Amire in Istanbul was re-evaluated as handcraft and exposition centre. However, only a part of the weaving hall and its columns were kept today as preserved. Nakkaştepe Gashouse is another example; it is registered as first-degree historical artefact, which must have been protected with all its characteristics within a more rigid understanding of authenticity. However, some critical changes were made in all exterior and interior walls of the building, and were used as furnace, storage and administrative centre. Besides, with a critical choice of introducing a new function with a dense program, the small scaled and divided site composition of the structure was changed in order to adapt the new functions that are in need of larger spaces (Gönen, 1995).

Paradoxically, both the well protected and the destroyed buildings and sites of industrial heritage in Turkey are located in Istanbul. As said, the most cases of regeneration of industrial heritage buildings are in this city. The main reason behind this is the fact that Ottoman Empire's last capital city was Istanbul and it

used to be one of the main roads for commercial relations; especially between the Europe and the Asia. At the beginning of 20th century, 256 industrial building existed in Ottoman lands; 55% of which existed in Istanbul. However, today, there are only left 43 industrial buildings in Istanbul. These buildings have been exposed to negligence, unconscious repairs, or unplanned restorations (Köksal, 2007: 241). Actually, these buildings are the witnesses of the cities and so the country's industrialization process and they must be taken under protection with not less care than other historical structures.

Due to the late awareness, the industrial heritage losses seem to be great in number in Turkey. A detailed inventory of the heritage buildings has not been completed yet in Turkey while many European countries such as Germany, France and England have such detailed inventories since 1990s (Köksal, 2005). Besides, these countries have already digitalized these catalogues and prepared various databases. In this way, inventory systems can be updated regularly and be scientifically developed and related with other databases. Consequently, studying the industrial history becomes comprehensive and practical compared to the ones that have not been systematized yet. Needless to say, Turkey needs the same systematic progress in order to have its own records before some more heritage losses and develop the protection and conscious regeneration of its industrial heritage. There are some academic and institutional studies and a progress in the re-evaluation processes, but it seems not gained a systematic framework yet (Köksal, 2005). The studies of industrial heritage and archaeology must be developed more to provide such systematic records and registrations. Transferring the industrial heritages to the next generations can be provided not only by

adapting them to urban life with new functions but also by protecting their originality; authenticity.

Industrial heritage buildings have a variety of usage areas such as museums, exhibition spaces, convention centres and concert halls. In the Western countries, where the industrialization began earlier, the number of creative reuses increases (Trinder & Föhl, 1992). Some gashouses are interestingly used as diving schools, some factory chimneys are used as climbing shafts. The point is that industrial constructions have a different architectural atmosphere open to creative functions (TMMOB, 2012). In Turkey, the number of the industrial heritage buildings being re-evaluated and reused may be limited compared to many European countries. The existing projects, on the other hand, with an exception few good examples, are incapable of understanding the true meaning of regeneration of the industrial heritage against the potential of these sites in terms of creating innovative solutions as well as keeping the architectural authenticity.

CHAPTER 3

AUTHENTICITY IN PROTECTION OF INDUSTRIAL HERITAGE

3.1. What is Authenticity?

Authenticity is a fundamental concept that contains certain values of a heritage. The original meaning is the originality of a work, study, heritage, building of a product of an art branch. Within the context of this study, the architectural and structural meaning of authenticity is handled. The importance of authenticity lies behind the values that have structured the heritage. The interest in authenticity increased through the passage from industrial to post-industrial period (Heynen, 1999). Authenticity is now a determining element for the industrial heritage within today's post-industrial, modern world. The betterment of the protection and re-evaluation process is the basic reason behind this increased interest in the authenticity studies.

This study specifically underlines that the concept of authenticity is central also for the conception of the collective memory of the society, besides its important role in heritage studies. During the studies of re-evaluation and reuse of the cultural and industrial heritages, authenticity must be the first point of consideration to preserve these heritages' places within the collective memory (Berg, 2011). The values represented by the remnant of an industrial heritage site or building can be preserved as long as its authenticity is protected and paid attention to.

The term authenticity has been used for different contexts such as literature works, music, and architecture, thus, some terminological and conceptual confusions may derive from the vast use. To clarify the specific argument of this study and to understand the significance of the authenticity emphasized here, the meaning of the term in the context of architecture and industrial heritage must be reviewed. The following section aims at defining the term for the context of industrial heritage.

The first document about the concept of the authenticity was involved in the Venice Charter (1964); in that time the notion of authenticity was given an international attention. Later UNESCO (1978) began questioning World Heritage List in the scope of authenticity, and it became the universal concern of the conservation professions. Finally, it was precisely discussed by Nara Document (1994).

According to Venice Charter's view upon the historic buildings, "People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognised. It is our duty to hand them on in the full richness of their authenticity" (The Venice Charter, Preamble).

The World Heritage Convention's Operational Guidelines stated that cultural properties must be preserved and within this respect, the "test of authenticity in design, materials, workmanship and setting" is proposed (World Heritage Convention's Operational Guidelines). It means that the industrial buildings need to meet the test of these elements of the authenticity in the protection of the buildings.

The Nara Conference on Authenticity, within a similar understanding, indicated, "all cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected". When referring to the parameters that must be taken into account with regard to authenticity, it specifically mentions:

- Form and design,

- Materials and substance,

- Use and function,

- Traditions and techniques,

- Location and setting,

- Spirit and feeling,

- Other internal and external factors (UNESCO, 2005: Paragraph 82).

The protection of authenticity is essential to clearly reflect the collective memory. “The interpretation given of authenticity was challenged by several members who did not consider that it necessarily entailed maintaining the original function of the property which, to ensure its preservation, often had to be adapted to other functions. (Von Droste, Bertilsson, 1995: 3)”.

The word “authenticity” comes from the Greek root “authentikos”, which means “author, authority, original and primary”. The word authenticity was recorded for the first time in the preamble of the Venice Charter (1964), when it was emphasized that historical monuments have to be preserved in the full richness of their authenticity with consideration of temporal layers (Niskasaari, 2012).

Authenticity has certain ethics; this is a new understanding in the modern culture. The concept of authenticity was born through the end of the 18th century. It was built upon the former understandings of individualism; an individualism with the motion of reality. However, authenticity may conflict with or exceed the meaning of individualism (Taylor, 1992). Being unique, original and reflecting a certain period of time, are the basic criteria for authenticity, which brings the idea of individualism within architectural structures within this context.

As Stovel observes, “while interest in authenticity may have been there since the beginning, understanding of what was implied in terms of evaluation requirements has generally lagged far behind” (Stovel, 2007: 22). To re-evaluate or reuse the industrial heritage, these requirements must be correctly understood and followed. The guidelines suggested by some treaties and documents regarding heritage are helpful at this point. Stovel (2007) claims that the authenticity of the buildings are there since they are built, but understanding the necessary steps to evaluate their authenticity is a new progress.

The distinctive qualifications of a building stand for its authenticity. The period it was designed and built, the architectural characteristics, the area of usage and production and its place within the collective memory of the city and the country. ICOMOS – International Charter for The Conservation and Restoration of Monuments and Sites (1965), as the Venice Charter, states the importance of authenticity for restoration as follows;

“The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument” (Article 9).

This is also the true path to follow in re-evaluation and reuse of the industrial heritage buildings. The documents analysed by industrial archaeology must include and promote the concept of authenticity. The values and the unique identity owned by the heritage can be preserved only with this understanding.

Transferring the heritage to the next generations requires the understanding of certain critical points. Turning the heritage buildings into some places of a consuming passion with commercial or modernization motivations does not necessarily help to provide the preservation of their authenticity. For example, as in the case study of Samsun Tobacco Factory, turning an industrial heritage building into a shopping mall eradicates its soul and memory; so its authenticity.

This is why there are studies upon the authenticity of the industrial heritage worldwide. The global world, which considers commercial purposes too much, may forget about the importance and place of the cultural and industrial heritages. This is why the documents, charters or treaties are prepared to put forward basic criteria to protect the originality, the soul; the authenticity of these buildings and spaces. In the following sections, there are two important examples of these works, which are trying to protect the industrial heritage worldwide.

3.1.1. Venice Charter

Venice Charter (1964) is a treaty, which defines an international framework for the protection, re-evaluation and reuse of historical remnants. The whole name of the charter is “*The Venice Charter for the Conservation and Restoration of Monuments and Sites*”. According to the third article of the charter, authenticity is explained as follows: “Any conservation and restoration activity needs to be based on a thorough knowledge of the heritage resource and the balanced definition of its artistic, historical and cultural significance. Priorities should be

based on value judgements that are measured against the culture concerned, and with due awareness of recognized international guidelines and recommendations. The intention in treatments should be to maintain the authenticity of the resource and the truthfulness of the sources of information in order to guarantee the credibility of its history and cultural context. In fact, the Nara Document on Authenticity (November 1994) emphasized cultural diversity, and the need to measure authenticity in relation to values inherent to the relevant culture”.

3.1.2. Unesco

Unesco clarifies the term authenticity on Nara Document (1994). At the Nara Conference on Authenticity, held in 1-6 November 1994, forty five participants from twenty eight countries discussed many complex issues associated with defining and assessing authenticity. A very interesting note from that conference is that, in some languages of the world, there is no word to express precisely the concept of authenticity.

The results of the experts' deliberations are declared in the Nara Document on Authenticity. The World Heritage Committee noted that there was a general consensus that authenticity is an essential element in defining, assessing, and monitoring cultural heritage. The experts gave particular attention to exploring the diversity of cultures in the world and the many expressions of this diversity, ranging from monuments and sites through cultural landscapes to intangible heritage. Of particular importance in the view that the concept and application of

authenticity as it relates in cultural heritage is rooted in specific cultural contexts and should be considered accordingly.

The experts also considered that an expanded dialogue in different regions of the world and among specialist groups concerned with the diversity of cultural heritage was essential to further refine the concept and application of authenticity as it relates to cultural heritage. Such on-going dialogue will be encouraged by ICOMOS, ICCROM, and the World Heritage Centre, and will be brought to the Committee's attention as appropriate.

Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.

One of the basic messages of the Nara Document was that the enormous diversity of the world's cultures and cultural heritages shall be respected and no country or culture shall be obliged to use predestined preservation-related value systems or ideas. A site shall be respected as part of a living tradition within a larger cultural context. The change in the paradigm culminating in multiculturalism includes the fact that cultural differences are regarded as a starting point for defining authenticity. In addition to the tangible heritage, cherishing of the intangible cultural heritage like local habits, skills and traditions,

has along with the Nara document been understood to be important even in the Western cultures, in which authenticity in restoration for a long time meant preservation of the original material. In the Nara document, multiculturalness comes out as a change in the paradigm, when multicultural starting points and living traditions are acknowledged, but in spite of this, dependence on experts remains in force, even if the document emphasizes local expertise. The problem is that the inhabitants, or those concerned, do not themselves participate in the assessment of their own cultural environment.

3.2. Attributes of Authenticity

3.2.1. Application of Authenticity

The Application of Authenticity, as very well explained in Nara Document, requires being original and consistent with the structural bases. Depending on the type of cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural value (as recognized in the nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes including:

- Form and design;
- Materials and substance;
- Use and function;

- Traditions, techniques and management systems;
- Location and setting;
- (Language, and) other forms of intangible heritage;
- Spirit and feeling; and
- Other internal and external factors. (UNESCO, 2005: Paragraph 82).

Since the late 19th century, the idea of authenticity of heritage buildings and spaces has been discussed although it might not be signified with this term. “The Society for the Protection of Ancient Building's Manifesto, dated back to 1877, included the discussion of “putting protection in place of restoration”, and this illustrates that the discussion on authenticity of historic buildings already arose in the late nineteenth century. It is obvious that this Protection Manifesto’s principal plea to “put protection in place of restoration” (UNESCO, 2013) meant the re-evaluating of the heritage buildings and spaces must be for the purpose of protection; not reusing. Although the Manifesto was drawing attention to the protection process of the ancient buildings in historic sites, this approach leads to, or makes it possible to deduct, the belief that the minimum change must be done while protecting the remnants of a historical building or space, including the industrial heritage remnants. On the other hand, the foreword of Venice Charter of 1965 promotes the idea of authenticity explicitly by introducing the term itself: “it is our duty to hand them [the ancient monuments] on [to future generations] in the full richness of their authenticity” (UNESCO, 2013).

A very important international report on the concept of authenticity, the Nara Document on Authenticity 1994, is currently twenty years old; however, despite its very positive impacts on the protection processes the application of authenticity of heritage remains still unclear in some cases. This is mainly the result of the complexity of the urban heritage and texture, as well as the social reality of each different area within which the industrial structures were built. Application of authenticity within the studies of re-evaluation and reusing becomes harder while trying to adapt these old structures to the modern urban life, especially when the existing conditions and parameters, such as economic, administrative or political constraints, do not support an ideal process. At this point, there are certain steps to follow. A systematic order or certain criteria may help to the application of authenticity. A framework for authenticity, in short, will be discussed within the next section.

3.3. A Framework for Authenticity

The importance and definition of authenticity and the discussion about its application are explained above. There is left one question, how to frame authenticity protection? The list given above provides us what authenticity includes in industrial heritage or cultural heritage in general. While constructing a framework, these items of form and design, materials and substance, use and function, traditions, techniques and management systems, location and setting, other forms of intangible heritage and spirit and feeling must be considered.

Stovel (2007) puts forward some main criteria for the framework of authenticity, and these can be adapted to the industrial heritage as well:

- ✓ **Wholeness:** The elements constructing an industrial heritage reflect its cultural value. An industrial heritage should include all contributing features, buildings; large or old, and aesthetic components.
- ✓ **Intactness:** An industrial heritage is better being in a good condition to be repaired physically. Besides, the social and economic conditions are necessarily to be considered.
- ✓ **Material genuineness:** The heritages survived for years contain their original material of construction. These must be protected. Adding new components to the materials may change the authentic qualifications of the building.
- ✓ **Genuineness of organization of space and form:** The particular aspects of a heritage's design, formal organization and patterns of spatial organization (such as the layout of the halls or sections) contribute to the heritage's value.
- ✓ **Continuity of function:** If the primary historic function(s) of a monument contribute to the authentic value of it, then it must be ensured to carry on its function.
- ✓ **Continuity of setting:** The extent of the current setting of an industrial heritage may reflect the cultural value and quality. "Development controls in

an associated buffer zone should be sufficient to protect the character of the existing setting in ways compatible with the” values of the heritage.

Thus, the studies and documents upon authenticity should be the main sources while considering a framework, Nara Document, for example. “Authenticity is not a value itself. Properties do not merit inscription on the World Heritage List simply because they are greatly authentic; rather, inscribed properties must demonstrate first their claim to "outstanding universal value," and then demonstrate that the attributes carrying related values are "authentic," that is, genuine, real, truthful, credible” (Stovel, 2008: 10). As Stovel states, the framework for authenticity must include certain values; since the authenticity is not a “value” and a preciousness standing for itself; it is rather the combination of values such as being “genuine, real, truthful, credible”. The criteria are only helpful to analyse which elements of an industrial heritage must be taken into consideration while defining these values.

After the studies and discussions made by experts such as Raymond Lemaire, in 1976-77, The World Heritage Committee adopted a World Heritage Test of Authenticity upon four basic criteria; “design, material, setting, and workmanship” (Stovel, 2008: 12). The developments and discussion upon these criteria is combined with the understanding of “integrity”, and so became a kind of norm especially applied by European countries to define a framework for authenticity. The criterion “design”, refers to the specific qualifications of a building’s design, which makes it unique for its period or for its type. “Material” criterion, on the other hand, is important to understand the location and climate

and also the periodical architectural qualifications; the material of the buildings is chosen upon those elements. The “setting” is the context and the area where this heritage was built upon; this criterion helps us understand the importance of the heritage within the history and collective memory of a society, city or country. The last criterion, “workmanship” is especially about the industrial heritage, preferably for the reason that it provides the information for the working style and conditions of a certain period. For all these criteria, uniqueness and integrity are sought.

The historical, cultural and economic value of industrial heritage must be preserved via true application and framework of authenticity. After discussing the importance and application of authenticity, and understanding the meaning of collective memory, the results must be applied to the case study: Samsun Tobacco Factory. The history of the factory, and the tobacco production, will be given first and then, the authentic characteristics of the factory and how they are affected with the re-evaluation and reuse of it will be analysed and discussed in the following chapter of the study.

CHAPTER 4

SAMSUN TOBACCO FACTORY BUILDING: A REMAIN OF INDUSTRIAL CULTURE

4.1. The Tobacco Industry and Production in Samsun

Tobacco is an annual plant from Solenacca family, Nicotiana type. This is a delighting plant. Despite its harmful effects upon health, it has been used with the same purpose since the first person from Maya people in Yukatan peninsula. It can be raised almost anywhere especially between the 56' north and 38' south latitudes (Kevseroğlu, 2000).

The importance of tobacco production is different from other plants in terms of production, usage, export and import. Recently, especially because of its harm on the health, its production is very crucial in the country's and the world's agenda. Tobacco production is very important for Turkey, with its employment opportunities, public revenue and national revenue. The tobacco farmers and

employees in tobacco industry (including families) constitute the five percent of Turkey's population (Çamaş and Çalışkan, 2004).

There are various types of tobacco in Turkey. 98 percent of the tobacco produced in Turkey is Turkish (oriental) tobacco, and the rest is dark air-cured (Sigar), flue-cured (Virginia) and air-cured (Burley) (Kevseroğlu, 2000). Dried tobacco leaf is the raw material of tobacco products industry. Tobacco leaves purchased from the planter are baled according to the Turkish Tobacco Standards' quality, weight, and volume and package criteria. Recently, there have been many developments in the tobacco industry technologies. As a result, instead of old factories where in average 750 people were working and 500-ton tobacco leaves were processed in a monthly basis, now modern factories are built where the same number of employees can process this amount in three days (Camaş, 2007). In Samsun, where the tobacco production is very important for the citizens and the local economy, this resulted in retiring, transferring or replacement of the employees in the old type factories. Some tobacco factories were closed down and especially the privatization process of Tekel accelerated this period. Actually, this was a necessary approach. However, this affected the economy of Samsun negatively.

The amount of tobacco processed and produced in Samsun increased to significant numbers especially after the 1800s. The beginning of tobacco production dates back to the times where Turkey first met the tobacco from Europe in 1600s. Through the middle of 1600s, Turkey was able to export tobacco.

Samsun has always been important for the tobacco production in Turkey especially thanks to its agricultural fields. The climate and the fields are proper to tobacco growing activities and the foreign people in the city are tend to tobacco growing. When the resources are investigated, it is seen that in 1860s, one of the important income sources of the foreigners was “seizing the tobacco in and around Samsun” against Ottoman debts (Çamaş, 2006).

After the regulations in 2001 regarding tobacco production, in Bafra, a village of Samsun, the production number decreased from 18 thousand ton to 2 thousand. However, with the increase in the prices, this number increased as well. The number is 5 thousand today in averages.

When the tobacco of Samsun is mixed with especially Trabzon tobacco, it creates a very special smoking delight, thus, it has become the favourite of both Reji Company and smuggling. About the Reji Company, on 28 May 1883, a European company was authorized via the Ottoman Bank to gather the incomes of Ottoman. Its name is Reji. The Reji Company founded the first tobacco factory in İstanbul, and then in İzmir, Adana, Halep, Şam and Samsun (Kırbiyık, 2006). The tobacco origins in and around Samsun have different qualifications and they are still important to tobacco industry; they even have place in world’s tobacco literature. Canik and Bafra tobaccos are the best examples, and Maden, Evkaf and Dere tobaccos are also important. The most significant qualifications of Samsun tobacco are that they have different tonnages of red, low nicotine levels, ideal reducer ingredients and attractive smell. For this reason, even in old times, despite

the difficult agricultural processes, there has been tobacco production in almost every district in Samsun, due to the high demands.

Samsun tobacco has been bought by tradesmen (today by private companies) and government monopoly and most of it is exported, while the left is used in domestic consumption. Since the beginning of the 19th century, there have been social and economic developments. Institutional competition was created with the credits from bank and tradesmen advances; and some reputable families began tobacco trade. Being affected by this, tobacco factory was founded at the end of the 19th century and in the same years; Reji constructed one of the biggest tobacco stores in Samsun (Çamaş, 2006). The tobacco production was developing very fast at those times. However, financial problems began to appear as well. The mistakes in governmental debts were repeated in credit and advance takings, a matter of fact; these resulted in farmers' having financial problems. Canik Ziraat Bank, founded in 1888, became an important institution providing credits to the tobacco farmers.

Recent developments in agriculture helped tobacco production. While unit production area decreased, the productivity increased. With this way, losses from production fields were compensated with high productivity and quality (Çamaş, 2006). When the historical background is explored, obviously, for Samsun, tobacco has a significant place in economy. Considering in years, it is known that the tobacco leaf revenue is between 35 million and 75 million dollars. Bafra takes the biggest part of this amount and Samsun Central District as well. Despite it has lost its former importance and the quality is not as good as old times, Samsun-

Bafra tobaccos are still important both to Turkey's and the World's tobacco market.

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4.2. History of the Samsun Tobacco Factory

As explained above, tobacco production was, and still is, an important source of revenue and industrial activity for Samsun province. To analyse the reuse of the factory in terms of architecture and with a view upon its authenticity, its past must be reviewed at first. Through this section, the old photographs of the factory building will be shared as well, since they witness the factory's past active times within the urbanscape.

Tobacco became a prevalent habit in Ottoman Empire in a short time, as in the many other parts of the world. Tobacco use and production faced with different reactions around the empire and it could not be evaluated in terms of economy for a long time. 19th century economy of the Empire was problematic; in 1854, the first debts were taken to catch up the losses from Kırım War. That

circulation of debts even resulted in the foundation of “Düyun-u Umumiye”; The Council of Ottoman Revenues and Debts Administration. The taxes from tobacco were being given to that department as well (Dinçer, 1979).



Figure 4.1. Samsun Tobacco Factory 1886 – 1994¹

The department of debts provided a separate institution to be founded by giving the right of operation of the taxes from tobacco to a third party. This company founded by German and Austrian bankers and the Ottoman Empire Bank capital began working with the approval of “Düyun-u umumiye (Genel Borçlar İdaresi – Public Debts Administration). This foreign capitalized and multi-national institution named as “Mamalik-i Sahane Dühanları Müsterekül Menfaa Reji İdaresi”, was known as “Reji Administration” among the society (Oktar, 2003).

¹ Taken from: Internet source: < <http://suzanoruc.blogspot.com.tr/2011/06/samsun-sigara-fabrikas.html>>. 10 Feb.2014.

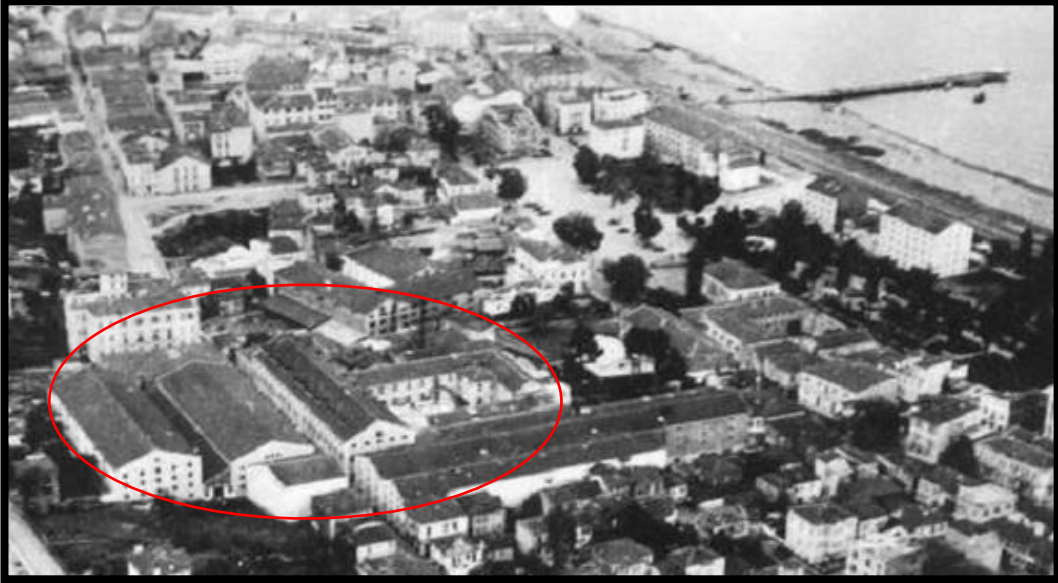


Figure 4.2. Samsun Tobacco Factory Location²

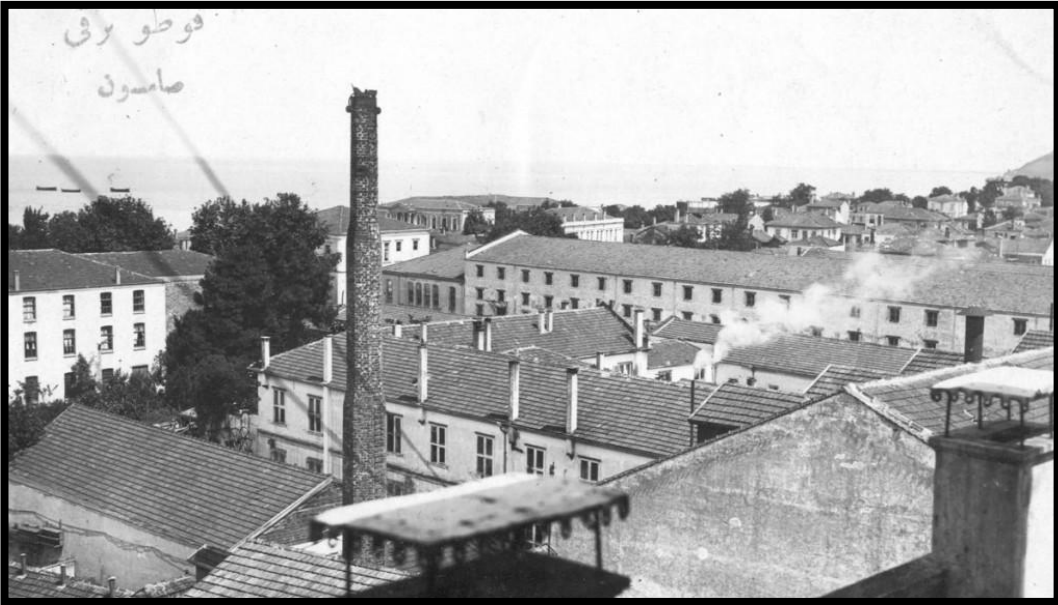


Figure 4.3. Samsun Tobacco Factory³

² Taken from: Mim Yapı Mimarlık – 2010.

³ Taken from: Wowturkey Website. <http://wowturkey.com/forum/viewtopic.php?t=33515&start=10>, 10 Feb.2014.

The factory used to be a part of the city life at those times. Its location in the city centre made it a part of daily life; such as people used to walk between the factory walls (Figure 4.7) which are shop windows today. Its location, which is also close to the shore, made it easy to transfer the tobacco plant and cigarette via ships.

That specific privatization of tobacco production, processing and marketing was an important development for the Empire at that time. According to the documents in the archives, the state was not to take any other tax except dime levy from the tobacco produced in the country. Tobacco export was to be allowed but even the exported tobacco was to be taken from Reji storehouses. Export and import taxes regarding the tobacco would be done by agreements between the company and the government. The ones who would like to raise tobacco in the country had to take license from the Reji administration.

In Samsun and around, it is known that the tobacco production became important through the middle of the 1800s. The beginning of the production is since the tobacco came into our country from Europe. This means, while importing the tobacco at the beginning of the 1600s, after 30-40 years, Turkey could export it. In Samsun, there were important production fields for tobacco in these years. Especially the convenient climate conditions and the foreign citizens in the region prone to tobacco cultivation promoted the tobacco production in Samsun.

People used to observe from the windows how the employees work in the factory; how the cigarettes were rolled up, how they were packaged, and the other processes. This used to be a kind of ceremony being watched by many people in Samsun. Within the total number of workers, 500 people, 162 of them were women (Figure 4.4.). This number was incredibly important for those times, when the women used to work either in the fields or at home.

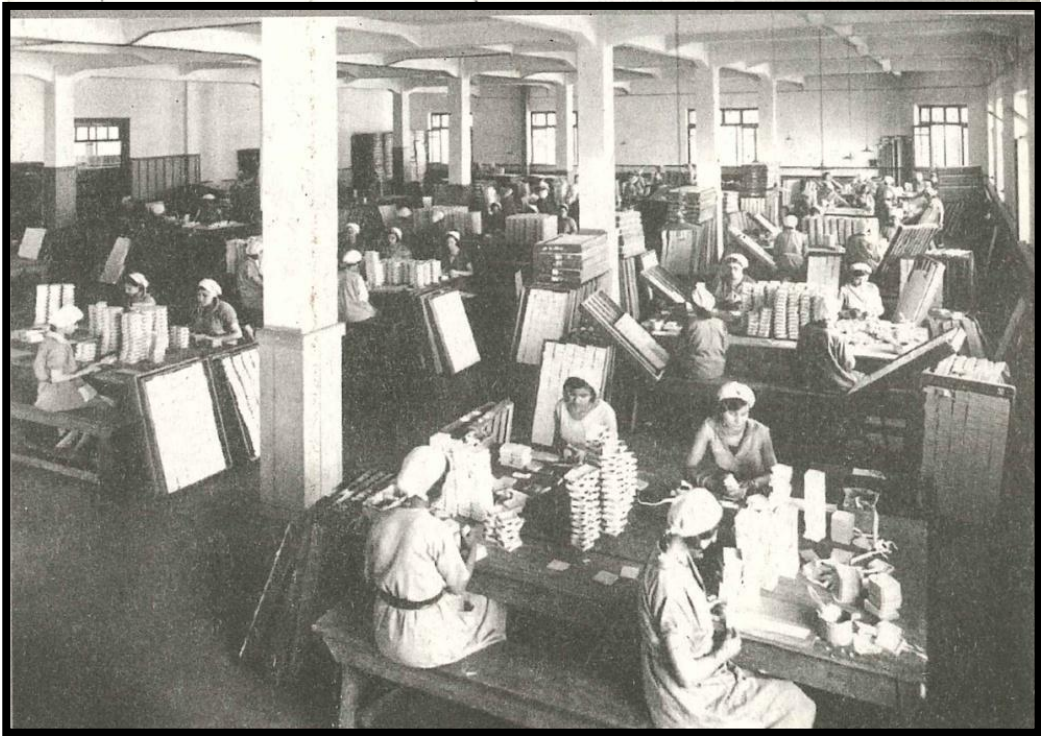


Figure 4.4. Female employees in the factory⁴

⁴ Taken from: Samsun Yerel Tarih Kurumu. (2006). "Reji: Fabrikann Zilleri Sustu Adı Kaldı".



Figure 4.5. Samsun Tobacco Factory 1994 – 2012⁵

The history of the factory, not from the books and records but from the memories of the residents, reflects the fact that industrial developments bring cultural richness in the city life as well. After it was closed down for almost two decades, it began to lose its cultural value; even the walls of the factory turned into ruined walls where there were posters on it (Figure 4.5.). There used to be tobacco smell in the air, employees rushing to work in the mornings, the process of preparing cigarette packages like a ceremony; these are important memories from the people living, or used to live around the factory (Mallı, 2008).

By 1800s, the spread of the use of tobacco and the establishment of the Tobacco Factory by the "Reji Administration" was a major milestone in the development of Samsun. The fact of 'Tobacco factory' underlies in rapid

⁵ Taken from: Samsun Anıtlar Kurulu – 2013.

development of Samsun started that years and being the seventh largest city of the country (Gürkan, 2006). Factory influenced not only the local economy of the city but also the city culture considerably. A pattern had been formed in the vicinity of this factory in the city centre, during the time it was established, including the houses of European merchants doing business in the city (Gürkan, 2006). In that period, officers and employees working in the factory and merchants who invest in this environment significantly affected the urban culture and its texture. Factory has an importance for the life of people in terms of being the livelihood. According to records, there were 500 employees working in the factory during the years it was founded and during the period following the 1st World War 162 of the all employees were women. In addition, many children between the ages of 14-15 were working there.

Outside the factory settlement, a dock, expectedly named as 'tobacco dock' was constructed for the transportation purposes via sea. Additionally, a rail system was constructed between the dock and factory for carrying and loading the cigarettes and other products produced in the city of Samsun to vessels. The dock is symbolically important as well from another historical perspective, as it is the place in Anatolia that Mustafa Kemal Atatürk and his friends stepped ashore first in May 19th, 1919, to give start to the War of Independence.

Samsun Tobacco Factory has also been the source of inspiration for the very popular song of 'Factory Girl' from the 1960s. Refik Baskın, who has witnessed this period, explains the importance of this song; This song conveyed the understanding of art in 1968 and impressions of social sensitivity to the future on

the one hand, and constantly reminded us not to forget the presence of the greying hair of woman employees, young girls, our sisters and beloveds in cigarette factories under tobacco odour (Baskın, 2006). This song actually emblemizes the cultural significance of the factory and prevents the factory's narrow perception of a mere industrial mechanism. From a very humanistic viewpoint, it gives the everyday profile of a certain local place through the life of a tobacco worker young woman.

*"Fabrikada tütün sarar, Sanki kendi ier gibi
Sararkende hayal kurar, Bütün inřanlar gibi
Bir evi olsun ister, Bir de imeyen kocası
Gözlerinden yaşlar akar, Ağlar fabrika kızı
Oysa yatağında bile, Birgün uyku göremez
İhtiyar anası gibi, Kadınlığını bilemez
Makineler diken gibi, Batar hergün kalbine
Yün öreceğ elleri, Hergün ekmek derdinde"*

Bora Ayanođlu, 1969 (Cengiz, 2012)

Because it is located in the city centre, each person, who witnessed that period, has a memory of his or her own related with this factory, and some experienced the area as a part of the 'everyday spatial practice' (Lefebvre, 1998). Workers on the way to the factory in the morning, children passing by while going to school, the smell of tobacco in the air had become a part of everyday life

practice of this period. Murat Mallı, a former inhabitant of Samsun, describes his direct observations belonging to these times: “...you could watch the flow of cigarettes in the production line, boxing up cigarettes, sticking the boxes and the other stages of packaging through the windows that the working employees were watching carefully and it was an inevitable ceremony... Each person from Samsun had watched somehow” (2006: 36). In fact, when considered attentively, such anecdotes and some urban myths are not less influential than the international manifestos that underline the cultural value of the industrial heritages.

As one can imagine, the Samsun Tobacco Factory had significantly influenced the lives of people because of the work force that it generated. On the other hand, Reji Company had affected the social and cultural life of the citizens with modern facilities established outside the factory, primarily the educational and health activities. Drawing from these facts, it can be claimed that once the Samsun Tobacco Factory had been an essential economic and socio-cultural core for the city that had future projections to today’s developed Samsun and this fact needs to be transferred to other generations. As Mallı emphasizes, there was Reji in this city. There was tobacco. There was Tobacco Factory (2006:43). In order to preserve these historical facts, having not only the written documents and the city narratives, but also having the concrete spatial memory, the factory building complex, is a great chance. Ultimately, to prevent them to be erased from the memories, it is necessary to become aware of their value as an urban object and survival for other generations. As stated by Uludağ (2005), a careful conservation will preserve the urban object and also enable us to sustain its place in the urban

memory. As she mentions, by having some new functions they can be transmitted to new generations.

4.3. Samsun Tobacco Factory in the Urban Context



Figure 4.6. Samsun Tobacco Factory in The Urban Context⁶

Before focusing upon the factory, brief information about the city of Samsun, where it is located in the heart of, will be relevant. Samsun is an important city of the Black Sea region of Turkey. It is one of the fourteen Turkish cities with the biggest number of population, according to the population counting in 2000. The total population of Samsun since the 1927 population count, with urban and rural numbers, is given in Table 1 below.

⁶ Taken from Google Maps, 23 February 2014.

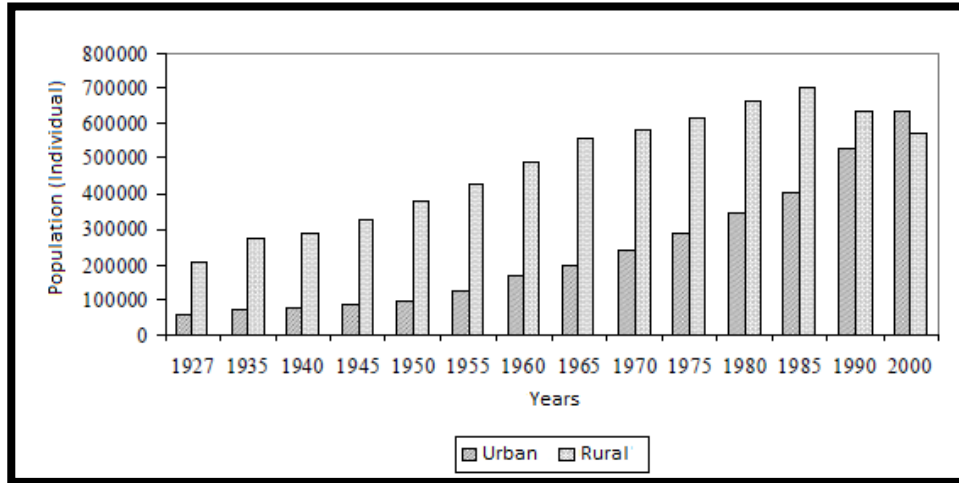


Table 4.1. Samsun Province Population Count by Years⁷

Numbers between the years of 1927 and 2000 show that the proportion of rural population to the total population is higher than the urban population proportion. However, together with 2000s, this has changed and urban population began to outnumber in proportion (Günbeyaz & Turan, 2009). The increase in urban population is also an important sign of the fact that agricultural activities are diminishing and people prefer to live in the urban areas more.

The Tobacco Factory, which is located in the city centre, is not only an architectural remain but also a symbol of the industrial history of Samsun. Due to its central location, it powerfully reminds the local citizens as well as the tourists that Samsun's industrial background is highly related with tobacco production. Thinking with a respect to its social urban role, this factory demands a reuse that does not cast a dominant shadow upon its past. On the contrary such a

⁷ Taken from: Günbeyaz, N.; Turan, N.G. (2009). "Samsun İlinde Kentsel büyüme Deseninin İncelenmesi", *TMMOB Harita ve Kadastro Mühendisleri Odası, 12. Türkiye Bilimsel ve Teknik Kurultayı*, 11-15 Mayıs 2009: Ankara.

consciousness requires a ‘tranquil’ and ‘tolerant’ reuse that reflects that past and the unique identity, not only through its elevational outlook but also through its inside spaces. Undoubtedly, the most typical way of protecting the architectural qualifications of an industrial heritage and revitalizing the building is its reuse with another function. A rigorously made heritage management plan does not only secure the sustainability of the building, but it also positively contributes to the

Urban life improves together with urban public space. Thus, the crucial concept of the protection of the building’s authenticity should be harmoniously embedded within an understanding that carefully regards the urban context within which the building is located. The basic concern here must be the protection of the industrial heritage by preserving its past links to the urbanity via the collective memory of the urbanites.

Today, despite the growing interest in the urban regeneration projects and large scaled urban development plans, the problems continue to exist in urban life. The planning studies and urban decision-making policies cannot always provide solutions for these problems and that is why there is the search for new alternative approaches (Wheeler, 2004; Chiesura, 2004). Sustainable urban approaches that focus on the social, historical and spatial connectedness of the citizens and promote the social and cultural well-being of the society are important at this point. From this perspective, in the establishment of an environmental and cultural (as well as social and historical) sustainability, the, industrial heritage remains have a particular place. Their protection helps to prevent the contemporary urban

fragmentations (both spatial and social) and assists to build a social cohesion by conveying the values of the city to the next generations.

Before its re-evaluation and reuse process, the factory's architectural remains gave to the surrounding streets and district an old and neglected appearance (Figures 4.6., 4.10, and 5.1.). However, the old photographs clearly illustrate how the walls of the factory are standing in a well-balanced harmony with the street before it was abandoned and left fully unprotected (Figure 4.8.). In fact, independent from whether it was functioning, from past to the future its decades long spatial existence gives a unique character to this urban area.



Figure 4.7. Factory Walls⁸

⁸ İpek, N.; Yılmaz, C. "Geçmişten geleceğe Samsun albümü, Osmanlı dönemi", *Samsun Büyükşehir Belediyesi Kültür Yayınları*. 2011.

Within an understanding of re-evaluation of the abandoned building complex, the Samsun Tobacco Factory, decades after its establishment opened its spaces to a new public function: a shopping mall. The factory was not demolished since it was registered as a historical building and decided to be reused as a shopping mall. This was probably considered as the best option to adopt this historical place to the urban life feasibly by taking the economic concerns into account. The idea might sound practical for the contemporary urban habits; however, the outcome, if inspected from the viewpoint of the protection of architectural qualities including the indoor spaces, and protection of collective memory of the citizens, presents a critical situation. It appears as an important problematic that the necessary interventions for the fulfilment of a commercial space may demand some changes that may conflict with the tolerance limits of the industrial heritage protection conventions. The buildings new identity mediates between the urban – modern life and the protection protocols of an industrial remain. The following analysis aims to investigate and interpret the protection and reuse process of the factory complex in terms of its compatibility and reference to the key concerns of this study, authenticity and collective memory.

4.4. Architectural Characteristics of The Factory Building

The factory building today is in the very center of the city of Samsun. As the new technologies were introduced in the processing of the tobacco plant and as the other tobacco factories in İstanbul and İzmir were established, the Samsun Tobacco Factory began to lose its importance through the 1990s and it was closed

short after the Samsun Ballica Factory, in 19 Mayıs district of Samsun, was opened in 1997 (Ministry of Culture and Tourism, 2010: 38).

Due to the fact that the tobacco premises in Samsun are close to the city centre and the transportation network as well, the factory is located in the city centre, on 19 Mayıs Avenue. It is allocated on an area of 9321 m² with five blocks. The cluster of buildings of the factory has generally two or three floors. In their construction, reinforced concrete and masonry construction systems were used. The buildings have outside walls made of concrete, stone and plate. Their ceilings and floors are wood, and roofs are made of the non-flammable materials such as tile, slate, asbestos and cement, or plates. The load bearing concrete columns of the A and B blocks are 20x20 cm. square shaped. On the outer walls, cut stones of 75x40 cm. are used. The roof covers are traditional tile (Özen ve Sert, 2006).

While analysing the architectural features, the original plans of the factory must be reviewed in order to have the correct spatial information. As seen in the plan, the storehouses take a large place within the main factory building. In factory buildings, the production process, from the very beginning to the end, dictates the major rationale of the spatial allocation. As such, the distribution of different sections in this factory was decided and defined according to the order of the tobacco process. The sequence of the storehouse, various processing workstations and then packaging area constitute the spatial logic of the factory.

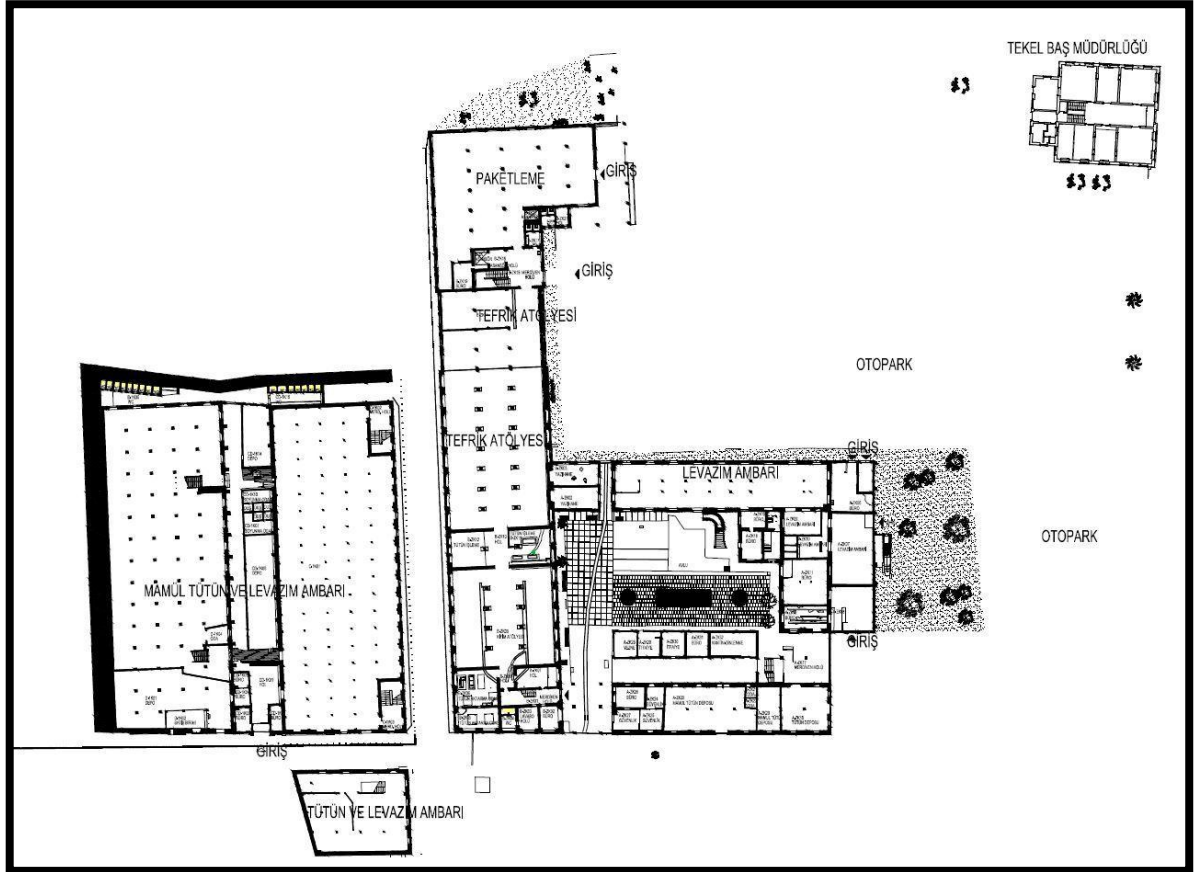


Figure 4.8. Plan of the Factory Building⁹

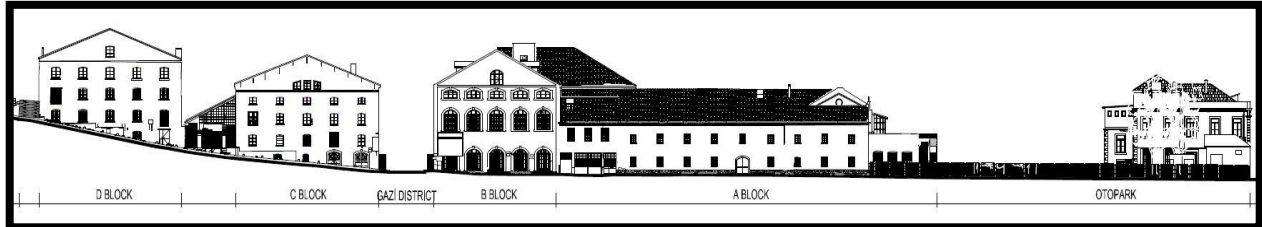


Figure 4.9. Elevations of Factory Building¹⁰

‘Giriş’: Entrance

‘Paketleme’: Packaging section

‘Mamul Tütün ve Levazım Ambarı’: Storehouse for Endproduct and Supplies

‘Tefrik Atölyesi’: Discretion workplace

‘Tekel Baş Müdürlüğü’: Tekel General Directory

⁹ Mim Yapı Mimarlık, 2010. – Architectural Drawing.

¹⁰ Mim Yapı Mimarlık, 2010. – Architectural Drawing.

4.4.1. A BLOCK

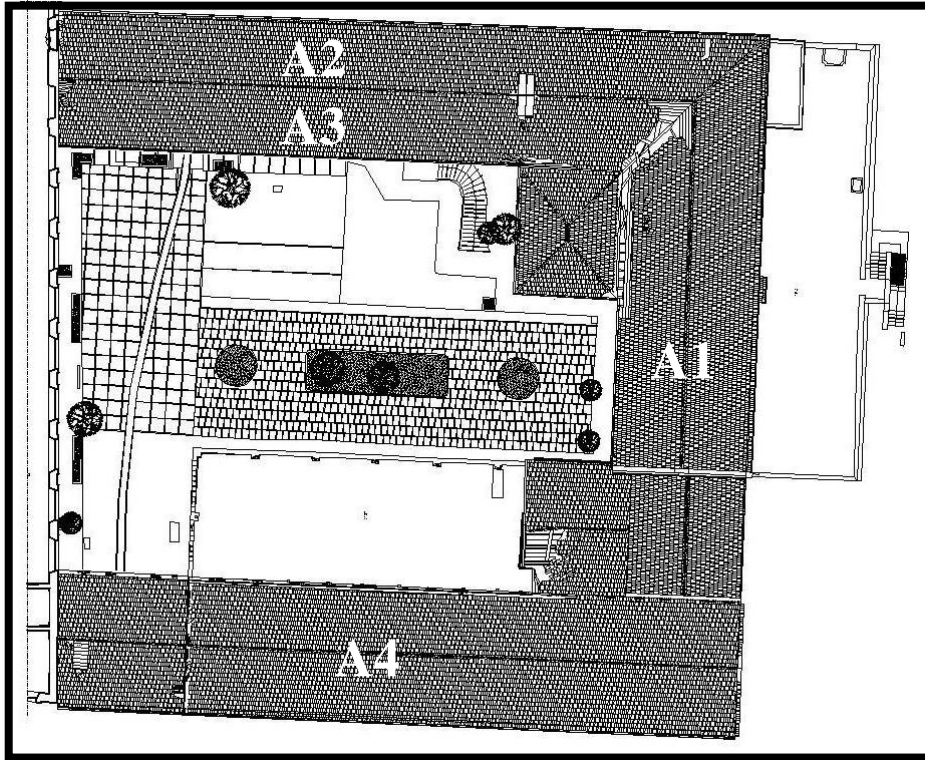


Figure 4.10. A Block Plan¹¹

a. Location

The A Block has an inside open courtyard surrounded by the three wings of the U shaped building. The facades look towards northeast, northwest and southeast directions. This main building is next to the B Block. This block has four sections, which are named as A1, A2, A3 and A4 to make reviewing easier.

¹¹ Mim Yapı Mimarlık, 2010. – Architectural Drawing.

b. Architectural Features:

A Block is consisted of two floors and the departments of logistics, administration and storage. There are also sections belonging to the personnel. It frames the courtyard and it is consisted of buildings with two floors. These buildings are connected with each other with the passages at the ground floor. A1 is the connection passage between A Block and B Block, the massive building right across is A2, the ruined building today, next to this structure on the courtyard side is A3 and the other concrete building is A4. (A1: Supply storehouse and administration offices, A2 and A3: Supply storehouses, A4: Tobacco storehouse, offices and security).

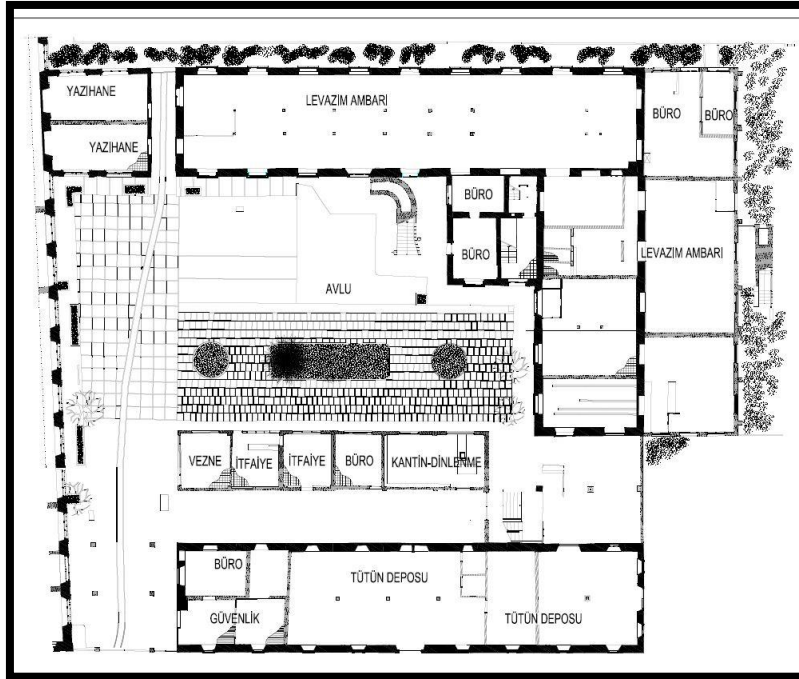


Figure 4.11. A Block Ground Floor Plan¹²

¹² Mim Yapı Mimarlık, 2010. – Architectural Drawing.

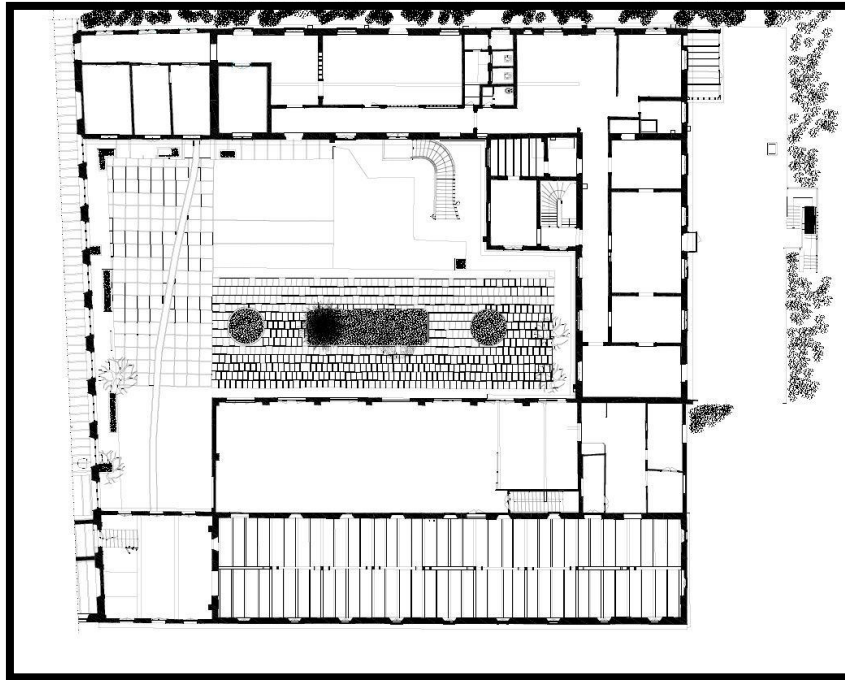


Figure 4.12. A Block First Floor Plan¹³

There are spaces with different sizes in the A1 block, such as a huge storage and the places used by the personnel. The storage at the ground floor is a rectangular shaped hall and has a row of double columns free standing in the middle, which gives a specific character to this interior space. On the upper floor, there is another large space used by the personnel. This space, facing both the street and the courtyard, has wood ceilings and coverings. The connection between the ground and upper floors is provided with wooden stairs. The particular architectural specification of this building, which differentiates it from the others, is its metal railing balcony in the façade towards the inside-yard.

The A2 block is located right side of the A1 block and links up with the B block. It also constitutes the southeast façade of the A Block. The ground floor of

¹³ Mim Yapı Mimarlık, 2010. – Architectural Drawing.

the A2 block has two separate sections. There are administrative spaces and two large rectangular spaces used as storages on the ground floor of this block. Upper floor is consisted of rectangular spaces belonging to the personnel. The sections here are opening to the halls looking to the inside courtyard.

The blocks of A3 and A4 are added to the building later. Although there is not any certain information about the exact date, it is considered that this is a Republican period annex. These blocks are connected to the A1 and A2 blocks and they are connected with each other. Ground floor of the A4 block is consisted of a single service space, the toilets; and the first floor is consisted of spaces through a hallway.

The stone paved courtyard, the special architectural element of the factory building, is surrounded in three directions by the units of the A Block. This unroofed open area of 790 m² is defined by the facades of the A Block (Mim Yapı Mimarlık, 2010). There are elevation differences on the courtyard because of the slope of the land and rails were used between the two blocks (A1 and A2) to ease the transports. The receptacles and building gates opening directly to the courtyard give a certain characteristics to this semi-open space. The first floor stairs of A1 block directly lands on the courtyard, in which a few trees grew. The street connection of the courtyard is provided with the halls in the A1 and A2 blocks. The sections are characteristically longitudinal rectangular shaped. The storey heights are 420 cm in average.



Figure 4.13. A Block Courtyard¹⁴



Figure 4.14. A Block Courtyard¹⁵

c. Building System

Outside walls of all buildings are brick masonry and supported with concrete, steel and wood carriers. The thickness of the walls is 62 cm in average (Mim Yapı Mimarlık, 2010). Floor covering is wood in general but in some

¹⁴ Mim Yapı Mimarlık, 2010 – Photo Album.

¹⁵ Mim Yapı Mimarlık, 2010 – Photo Album.

sections screed and vinyl, floor coverings are used as well. Ceilings are either wood lath or wood joisting. In some sections, plywoods are used. The stairs, doors and windows are wood as well.

4.4.2. B BLOCK

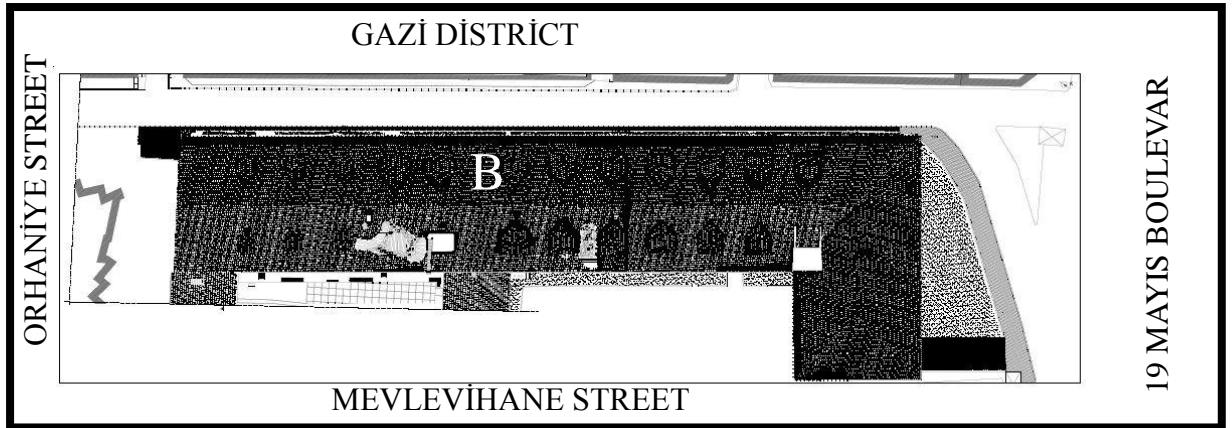


Figure 4.15. B Block Layout Plan¹⁶

a. Location

The B block is in line with the Gazi District and has its façade facing towards the 19 Mayıs Boulevard and Cumhuriyet Square by curving to Mevlevihane Street.

b. Architectural Features

All floors of this three-storey structure are consisted of spaces of tobacco processing and cigarette producing, and carried by columns and it is a three-shaft

¹⁶ Mim Yapı Mimarlık, 2010. – Architectural Drawing.

single space. On two narrow edges of the building, there are stairs providing vertical connection with the upper floors. There is an elevator, and wet areas (toilets) close to these stairs.

Concrete columns on the ground floor are covered with metal in the first section of the first and second floors and concrete in the second section. The space allocated for the tobacco processing and cigarette manufacturing is separated visually by these columns. On the coverings between the floors, in the first section, jack arch is used; on the second section, concrete system is used. The roof is covered with wooden material.

c. Ground floor plan:

On the ground floor of the main building is the space where the functional core of the Cigarette Factory is located. It has an open plan schema with a “L” shape. These spaces with a flexible open plan are the fundamental indoor areas where the tobacco processing and cigarette manufacturing are performed. The entrance of this building is towards the courtyard. With the concrete stairs on two edges, the horizontal circulation between the floors is provided. The walls are made of stone until the window line, and brick infilling technique is used for the rest (Mim Yapı Mimarlık, 2010).

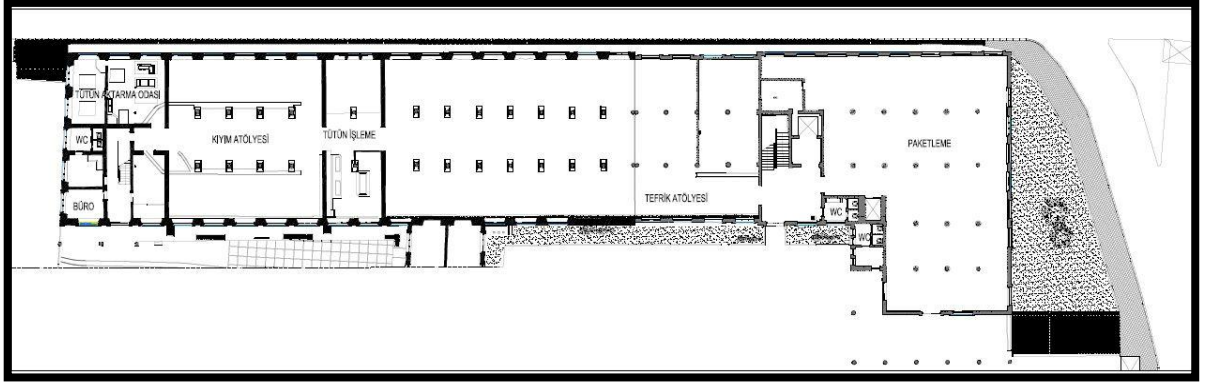


Figure 4.16. B Block ground floor plan¹⁷

There are two rows, of 27 concrete columns on the ground floor. After the first 15 columns, there is a dilatation within this long structure. After dilatation, there are 12 more columns. The spans between the axes are 340x570 cm (Mim Yapı Mimarlık, 2010). This dilatation can be considered as a sign of an additional structure. So, it is assumed to be built additionally, because of the need for increasing the capacity in this section of the factory towards Cumhuriyet Square. In the first section, the coverings are jack arch is used; on the second section, concrete system is used.

d. First Floor plan

The first floor plan of the B Block has similar qualifications with the ground floor in terms of space organization. However, there is not any space separating elements on this floor. There is an entirely open plan schema. The carrying system is steel girder-colon system in the first section, and floor arch technique. The second section is totally concrete.

¹⁷ Mim Yapı Mimarlık, 2010. – Architectural Drawing.

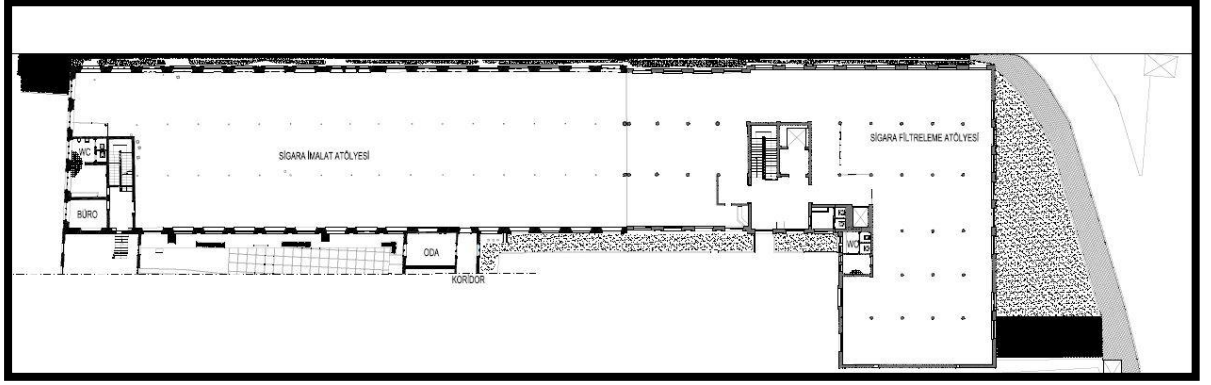


Figure 4.17. B Block First Floor plan¹⁸

e. Penthouse plan:

The ceiling height is lower in comparison with the other two floors. The sizes of the windows on this upper level are almost half of the sizes of the windows on the other floors. The straight rectangular plan of this floor is supported with wood columns and the L shaped section is supported with concrete columns. The building has a hipped roof, and so it has architecturally very characteristic roof windows within this upper floor.



Figure 4.18. B Block Yard¹⁹

¹⁸ Mim Yapı Mimarlık, 2010. – Architectural Drawing.

¹⁹ Mim Yapı Mimarlık, 2010. – Photo album.

4.4.3. C and D BLOCKS

The floor heights and internal carrier elements (wood pole + wood girder) of this building, which is built as storage, are constructed with the understanding of a design to serve as storage. The Tobacco Storage buildings (C-D Block) built upon the Gazi District parallel to the Factory building and is consisted of two blocks, have three floors upon the ground floor; with five axle single rectangular space on each floor. The first storage building on Gazi District is 21x56 m and the second building is 21x55 m in size (Mim Yapı Mimarlık, 2010). Wall thickness is almost 60 cm and made of bricks. The carriers of the floors are wood poles. On the edges of the spaces, where there is no dividing wall, on C Block, concrete, on D Block, wood stairs are used. The spaces, which are not high, have totally similar specifications with all their elements. For coverings, on the ground floor, wooden upon the screed, and wooden are used in all other floors. On the ground floor of C Block, there are light rails used to carry the tobacco wagons right in the middle of the axle in the second line from east side of the space. The intermediate area between two storage buildings is 8 meter in width and at the length of the storage buildings. This intermediate section provides the connection between the two storage buildings and contains entrance, logistics and wet floors.

C Block is located lower than B Block with one-floor elevation difference. Although they look like similar, there are some partial differences. Both blocks are on a sloping land. For this reason, for example, the ground floors of C and D Blocks have little natural lighting. There are important differences on the other floors of both buildings in terms of natural lighting and ventilation.

a. Location:

C and D Block, the storage buildings of Samsun Tobacco factory, are placed as three blocks on the right and left of the point where Gazi District and Orhaniye Street are intersected at the backside of the factory.

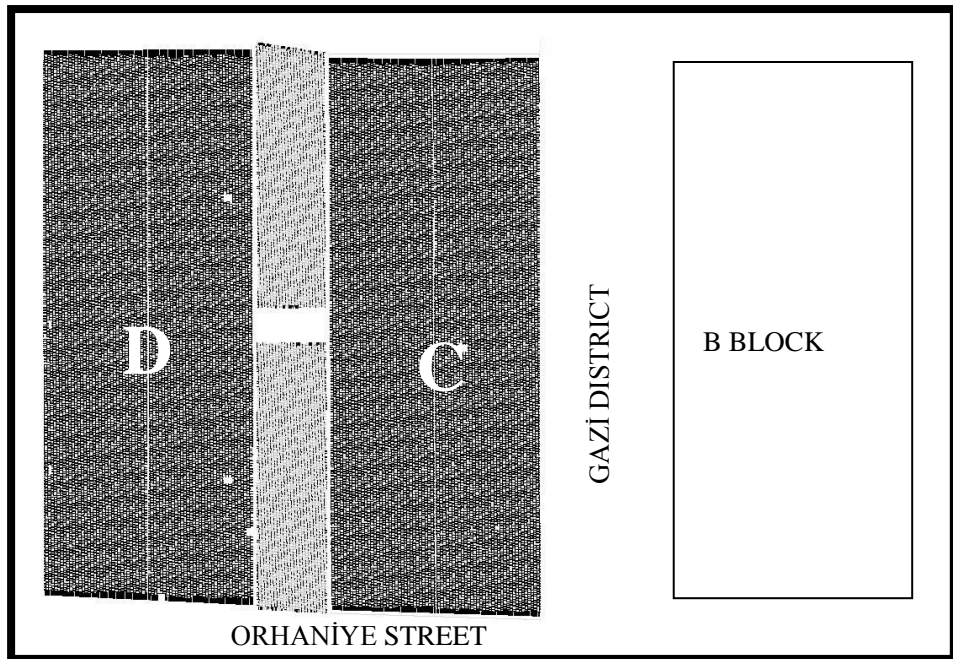


Figure 4.19. C- D Blocks Layout Plan²⁰

²⁰ Mim Yapı Mimarlık, 2010. – Architectural Drawing.



Figure 4.20. C- D Blocks²¹

4.4.3.1. C BLOK

a. Architectural Features:

There is a vestibule where the stairs providing circulation within the building, on two edges of the place facing to Orhaniye Street. The room constructing the main space of the ground floor is approximately 1037 m² dir (Mim Yapı Mimarlık, 2010). The carrying system is wooden colon girder system here. The colon heights are approximately 250 cm. the wooden colons are built with 260 cm. gaps. The storey height of this space is 270 cm. and its level is +0.56 (Mim Yapı Mimarlık, 2010).

²¹ Mim Yapı Mimarlık, 2010. – Photo album.

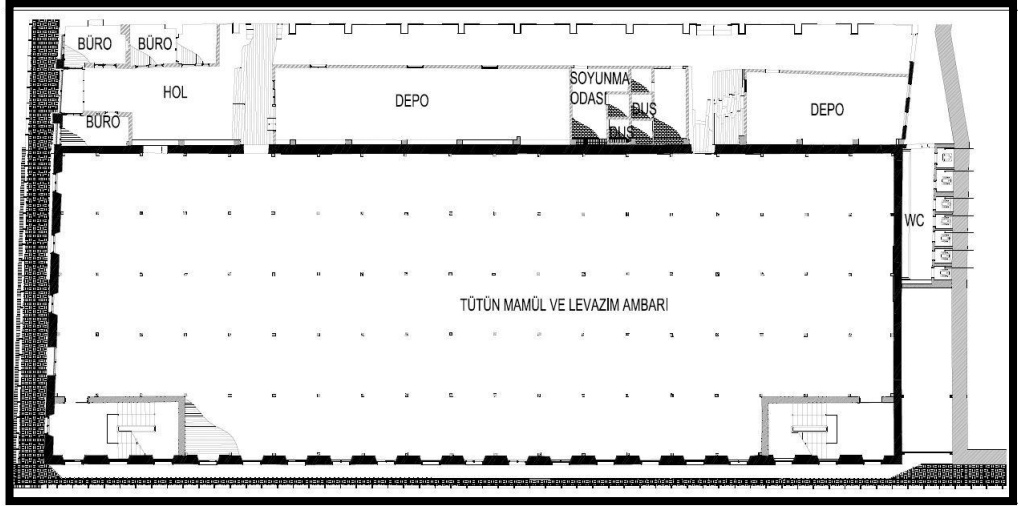


Figure 4.21. C Block First Floor plan²²

4.4.3.2. D BLOCK

a. Architectural Features:

Main entrance of the storage building (D Block) is on Orhaniye Street. D Block does not have any dividing element in original. Its rectangular shaped planned floors are separated with unqualified materials. The walls are brick. The connections between the floors are provided with symmetrical two wooden stairs.

²² Mim Yapı Mimarlık, 2010. – Architectural Drawing.

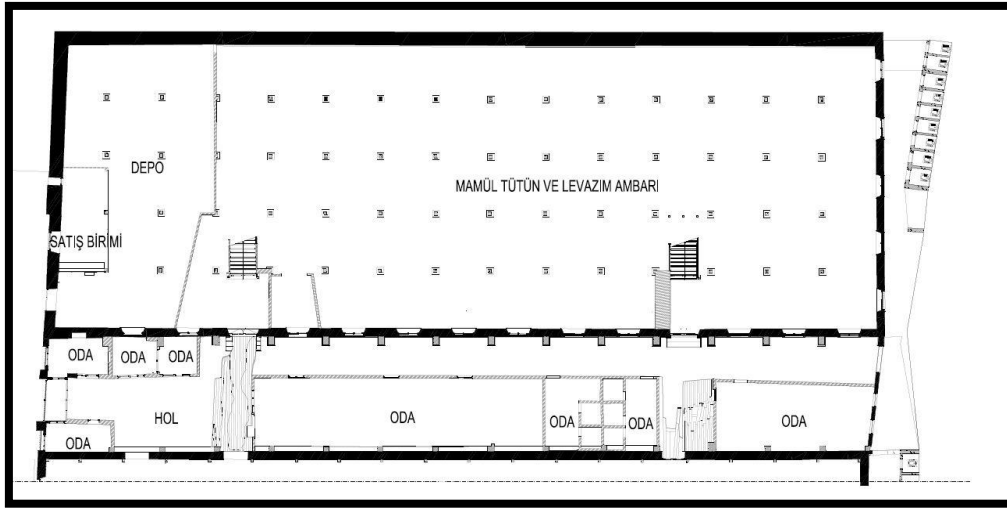


Figure 4.22. D block First Floor plan²³

b. Second Floor:

Longitude rectangular plan of this floor is approximately 1100 m². Room is divided with colons and there is not any dividing wall. It has an open plan. The height is almost 275 cm.

4.4.4. E BLOCK

a. Location:

E block is located on the edge where Gazi Main Road and Orhaniye Street are joint, across C-D blocks.

²³ Mim Yapı Mimarlık, 2010. – Architectural Drawing.



Figure 4.23. E Block First Floor Plan²⁴

b. Architectural Features:

The main entrance is from Gazi Main road and it has five floors. The internal carrying elements (wood poles and girders) and the heights of the floors make this building's design proper for storage. It has an open plan. The connections between the floors are provided with a single-arm stairs at the right side of the entrance.

c. Building System:

Outside walls are made of brick infilling, as carrying masonry wall. The width of outside wall is almost 70cm. (Mim Yapı Mimarlık). The ceilings are carried with wooden poles.

²⁴ Mim Yapı Mimarlık, 2010. – Architectural Drawing.

In essence, the importance of analysing and documenting the architectural features of an industrial heritage is reinforced by the fact that such information gives us guiding evidences and some implicit clues about the authenticity of the building. To preserve the authenticity, in other words to sustain its original identity, during a reuse process, the architectural qualifications and the spatial character of that building must be clearly identified and very well understood first. Without a comprehensive understanding of what was original and which aspects were unique, it is evidently impossible to protect it, as it ideally must be.

Like its authenticity, the place of this factory within the collective memory of the city is important. To understand this, the factory's remarkable physical and social location within the urban context will be analysed in the following section of the study. Here, it is also meaningful to recall that these two concepts, authenticity and collective memory, are to be conceived as interconnected factors that support each other's significance within the future cognition, manipulation and management of the heritage. It is noteworthy that the Samsun Tobacco Factory generously allows for the identification of the intertwined nature of these concepts.

CHAPTER 5

ANALYSIS OF SAMSUN TOBACCO FACTORY BUILDING

5.1. Analysis of ‘Samsun Tobacco Factory’ and Its Authenticity as an Industrial Heritage

Samsun Tobacco Factory (1897) is one of the important industrial heritage structures of Turkey. It has recently been turned into a shopping mall, Bulvar AVM (Boulevard Shopping Mall), in 2012. Although the basic structure is protected, primarily due to the requirements of its new function, the building complex and its immediate surrounding indispensably changed in character.

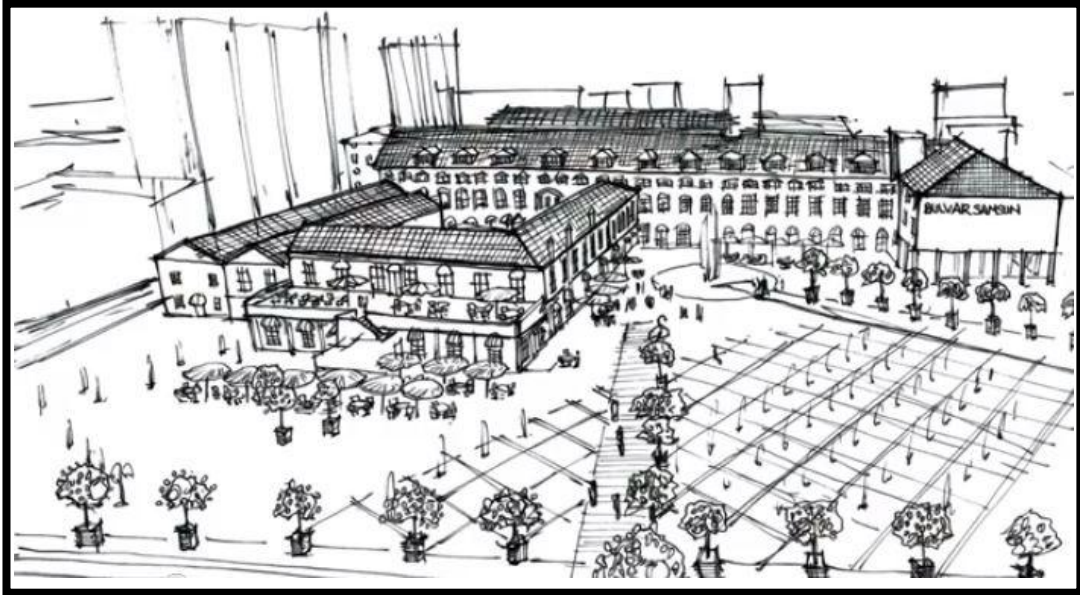


Figure 5.1. Sketch of Bulvar Avm Buildings²⁵



Figure 5.2. Construction Site of The Factory Buildings²⁶

²⁵ Taken from: Snapshot from Youtube video : https://www.youtube.com/watch?v=nWnb_cBvSIQ.
10 Feb.2014.

²⁶ Taken from: Snapshot from Youtube video : https://www.youtube.com/watch?v=nWnb_cBvSIQ.
10 Feb.2014.



Figure 5.3. Construction Site of The Factory Buildings²⁷

The radical differences in the spatial organization resulted in some inescapable changes in the structural system of the buildings. Besides this, it was necessary to strengthen the physically damaged structural elements and the decayed materials. Throughout the long decades, the factory buildings were subjected to the difficult weather conditions without any protection operation. Thus, it is understandable that, there were structural and constructional necessities of replacing the damaged or decayed materials and elements within the re-evaluation process. This intervention evidently reduced the material authenticity of the factory buildings, but it is reasonable as long as the new elements' integration to the existing structure is provided. Since the factory was left inactive for almost two decades without any repair or maintenance, the decay in the materials was at an important level. To protect the factory as a whole, some

²⁷ Taken from: Snapshot from Youtube video : https://www.youtube.com/watch?v=nWnb_cBvSIQ. 10 Feb.2014.

changes in the use of materials became compulsory. To provide the survival of the original structure of the factory, the material authenticity was, to an extent, sacrificed.

When a thorough protection is intended, it seems not impossible to protect the authenticity in various ways, even if the original materials and elements were to be replaced with the new ones. Keeping and showing the original elements within a certain area in the building, for instance, may present both the past and the current formations. However, for the case of Samsun Tobacco Factory, totally new materials and techniques were applied and this application definitely changed the authentic value of the factory.

As the criteria by Unesco (2005, Paragraph 82) state, material is not the only element effecting an industrial heritage's authenticity. The factors such as form and design, function, location, spirit and other internal and external elements must be reviewed in details to analyse the authenticity concept after the re-evaluation and reuse of the factory. In the following parts, the buildings of the factory will be reviewed one by one in order to identify what is renewed, what is changed and how these affected the authenticity of this heritage.

5.1.1. A BLOCK

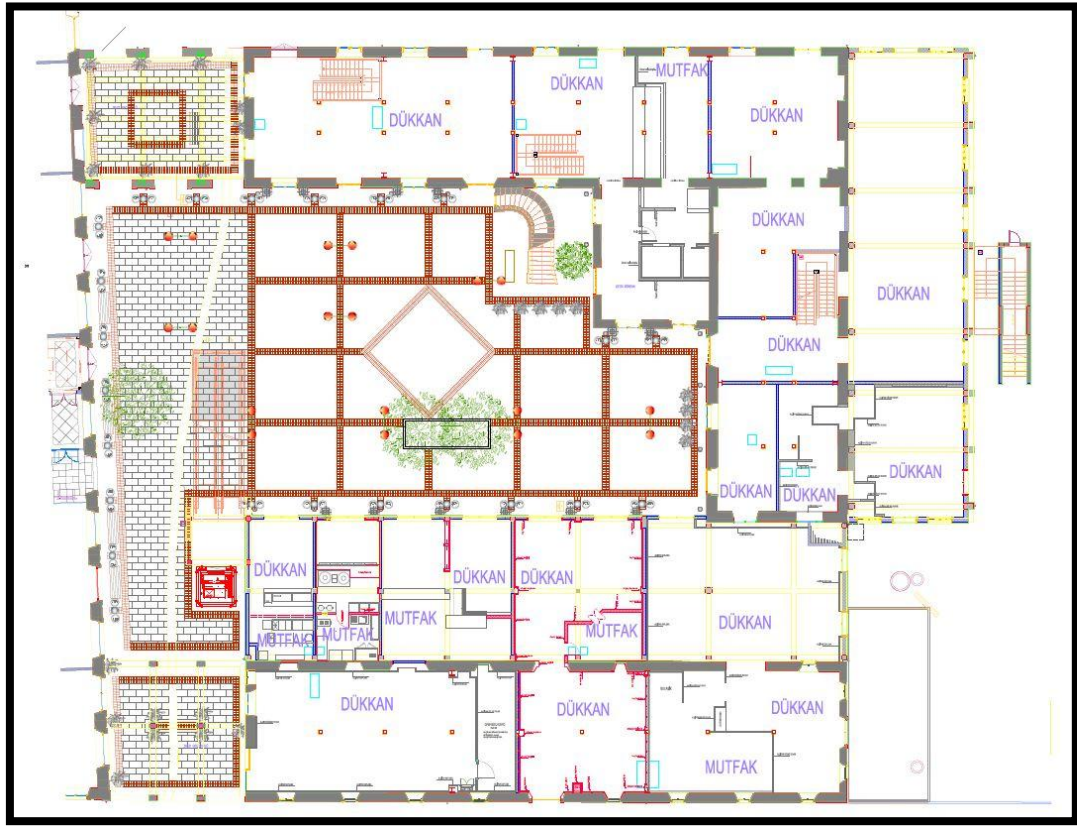


Figure 5.4. A Block Bulvar Avm²⁸

The renewed A block is consisted of cafes and shops. All units of the U shaped A Block surround the courtyard. While the original factory layout proposed an open plan organization in most of the spaces, the current plan, probably as a spatial requirement of the shopping mall facilities, divides the space into small units of various sizes. Most of these newly formed spaces have a private stairs and an elevator for its own use to reach the upper floors. In general, the interior floor materials are concrete coverings and tile coverings. The walls of the A Block buildings are masonry wall and the ceilings are wooden. However, due to the aesthetic preferences of each firm, there are some differences in terms

²⁸ Mim Yapı Mimarlık, 2010 – Architectural drawing.

of materials in the spaces of shops or cafés. Inside courtyard's ground, which is defined by the facades of the A Block, is covered with granite.

5.1.2. B BLOCK

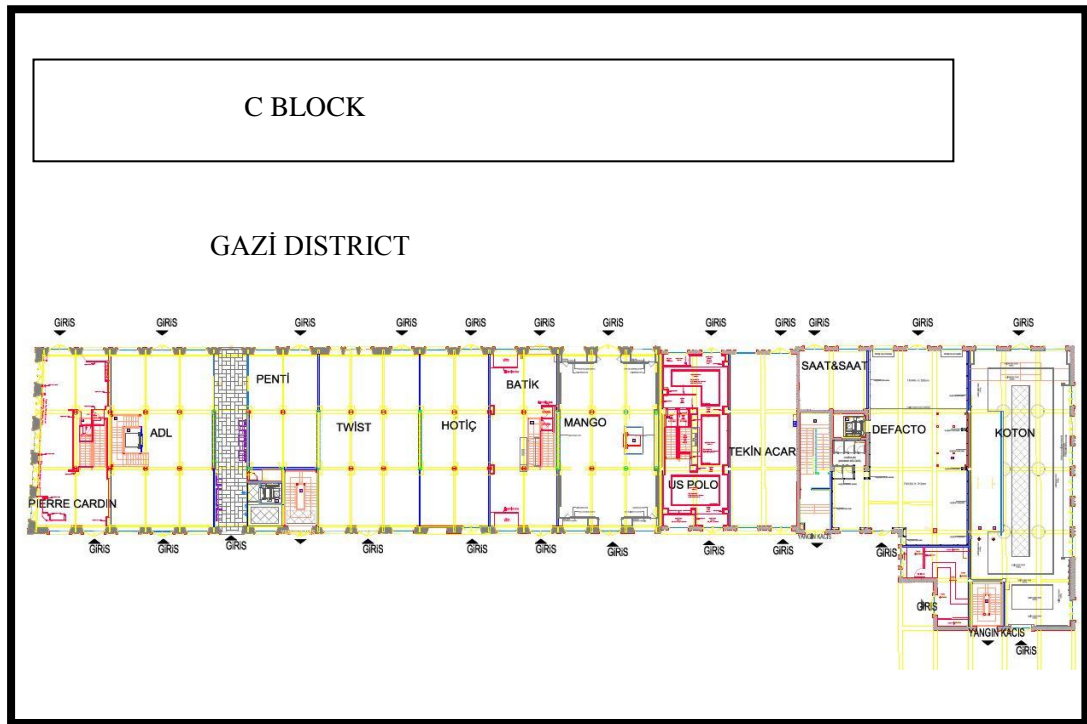


Figure 5.5. B block Bulvar AVM²⁹

The B Block, the main building due to its original functional scheme, was built to serve as the space for tobacco production and processing, and it had single entrance. Similar to that of the A Block, its open plan was also changed during the reuse. The shopping mall does not have single entrance; besides, each café and shop has their own entrances and exits from the ground floor level in the new organization. There is no connection between these units but entrances are

²⁹ Mim Yapı Mimarlık, 2010 – Architectural drawing.

available at Gazi District side. This block of shops is connected with the A and C blocks. It is consisted of the shops having an across circulation with C block. Their connection is again provided from Gazi District. This road is closed to the traffic and became a pedestrian route.

As can be expected, each shop has different interior design and architectural language and ambiance to reflect their own identity. These factors affect the criteria of both setting and spirit of this original industrial heritage; in other words, it reduces its value in terms of authenticity. Rather than perceiving the previously achieved spatial unity as a wholeness and the spirit generated from this wholeness, the visitors and everyday users experience, in the current situation, moreover a 'modern' space. Unfortunately, against all its potential, the interior space cannot present a differentiating atmosphere, which genuinely owns a more special spirit than many other shopping mall spaces in almost every city.

Floor coverings, walls and shop windows do not reflect the soul of the old tobacco factory. While wandering around the shops there, it is impossible to see any reflection of Samsun Tobacco Factory, an industrial heritage.



Figure 5.6. B Block Interior Space of Shop³⁰



Figure 5.7. B Block Interior Space of Shop³¹

³⁰ Taken by the author, 2013.

³¹ Taken by the author, 2013.

The photographs (Fig.5.6. and 5.7.) illustrate an interior view of a shop in the B Block. Although the shop may represent a successful commercial space with its modern pattern, the important interior elements of authenticity such as form, material, spirit and tradition are entirely lost.



Figure 5.8. An inside photo of a shop³²

As clearly seen in the figure (5.8), the connection between some sections was destroyed. The new floor levels do not match with the openings on the facades. Shelf systems in front of the windows and the shop windows result in a disconnection and spatial confusion. Moreover, they negatively affect the interior space perception for the informed eyes as well, who want to ‘trace’ the original architectural essence.

³² Taken by the author, 2013.

5.1.3. C- D BLOCK

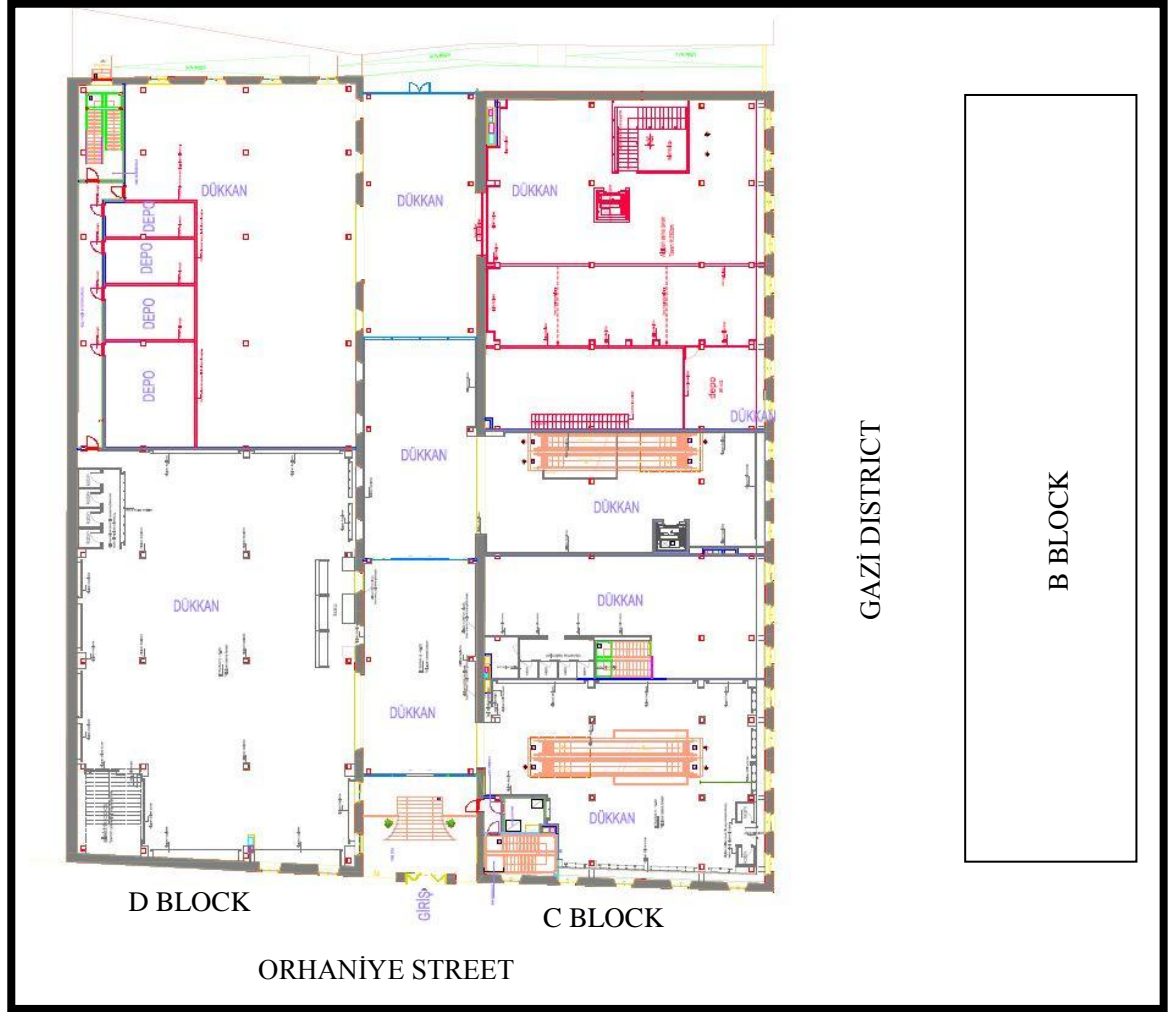


Figure 5.9. C-D Block Interior³³

³³ Mim Yapı Mimarlık, 2010 – Architectural drawing.



Figure 5.10. C-D Block Interior³⁴



Figure 5.11. C-D Block³⁵

³⁴ Taken by the author, 2013.

³⁵ Taken by the author, 2013.

Between the C and D blocks, an entirely new building was constructed, by which the original composition of the blocks is radically transformed to a new one. The historical value of settlements lies in their structures and fabric. Therefore, conserving only front elevations of the factory building, and replacing the original fabric, filling the original ‘voids’ with some new constructions strongly indicate a loss of authenticity and historical continuity. Elements or aspects, in which the artistic, architectural, engineering or functional design of the heritage resource are embedded, should be precisely highlighted in their setting to further convey the original meaning and message, the artistic and functional idea and the commemorative aspect. In historic sites, so in the industrially and culturally valuable sites, design should be referred to a larger context as relevant to each case. The harmonization of any eventual new constructions with the existing heritage site may not be dogmatically refused, but it requires a great respect to the design conceptions expressed in the original forms.

Analysis of the building in terms of the conception of authenticity shows evidences that the main idea behind turning the factory into a shopping mall was more regeneration and utilization than protection.

As Stovel (2008) emphasizes, “Authenticity can be easily diagnosed, when each of its bearers will be examined independently of each other. It is different, when all the components are studied simultaneously” (Stovel, 2008: 10). In line with the framework drawn by him, the components of the Tobacco Factory are the materials, the usage, the facility, the buildings and the factory premises as a whole. As stressed, the particular value of the Samsun Tobacco Factory is to a

great extent stems from its very special location within the urbanscape. When the architectural qualifications examined in the previous chapter are considered, it was built with the materials proper to the climate conditions and the contemporary materials of its time.. Another important criterion to be analysed for the industrial heritage's authenticity is its importance in the social context. Samsun Tobacco Factory, in this respect, had always been an important source of revenue and employment when it was still in function until the 1990s. It is important to remember that since the factory was located on a large area, and it included not only the production – processing facilities but also some social premises such as nursery houses and dining halls that supported the everyday life. Thus, its remains recall its past social inputs besides the aspects of productivity and economy.

In an era of globalization, this precious heritage managed to survive as a typical example of the tobacco industry factories. Moreover, with its local history, as well as its impact in the history of Turkish economy, the Samsun Tobacco Factory stands as a unique witness of centuries, not only in terms of tobacco processing and production, but also in cultural and social value structuring as maybe doing more than its part.

5.2. An Abandoned Architectural Remain in the City Centre

Samsun Tobacco Factory, built through the end of 1890s, survived through many years. However, it was exposed to indifference and wearing effects of time. It has lost its originality and became to turn into desolation (Figures 5.4. – 5.10).



Figure 5.12. Ruined Factory Roof Before Re-evaluation³⁶



Figure 5.13. Factory Window Remains Example – Before Reevaluation³⁷

³⁶ Taken from: Samsun Anıtlar Kurulu – 2013.

³⁷ Taken from: Samsun Anıtlar Kurulu – 2013.



Figure 5.14. Factory Entrance and Walls Remains – Before Reevaluation³⁸



Figure 5.15. Indoors of the Factory – Before Reevaluation³⁹

³⁸ Taken from: Samsun Anıtlar Kurulu – 2013.

³⁹ Mim Yapı Mimarlık, 2010 – Photo Album.



Figure 5.16. Factory Remains – Before Reevaluation⁴⁰



Figure 5.17. Factory Yard – Before Reevaluation⁴¹

⁴⁰ Taken from: Samsun Anıtlar Kurulu – 2013.

⁴¹ Taken from: Samsun Anıtlar Kurulu – 2013.



Figure 5.18. Factory Yard – Before Reevaluation⁴²

The Factory has unique specifications and it is an industrial heritage that must be protected with its all authentic characteristics. However, as the figures above reflect, it was left to its own fate for a long time. In 2009, it was finally decided that this remain of industrial history of not only the city but also the country must be repaired and opened to reuse.

In the urban life context, the Factory was becoming an old historical place turning into a ruin. Modern life of today does not approve old, ruined scenes especially in a city centre. It defaces the central modern life of the city; it is an open source of dirtiness, it is the place of homeless people, etc. These reasons are just superficial to trigger the need of protecting and re-using such an important industrial heritage part of a city and a country. When evaluated with these criteria,

⁴² Mim Yapı Mimarlık, 2010 – Photo Album.

the result is turning this heritage into a shopping mall, or a car park, as seen in this example. This analysis and criticism is to be done in the following parts.

5.3. Impacts on the 19 Mayıs District as a Collective Memory

Collective memory of a region includes the history of this place, together with its streets, factories, people and lifestyles. As Funkenstein (1989) states, “Memory may even constitute self-consciousness, because self-identity presumes memory. On the other hand, even the most personal memory cannot be removed from the social context” (Funkenstein, 1989: 6). 19 Mayıs district in Samsun is in the city centre, and the remain of the Factory in the city centre reminds the citizens of the times where tobacco industry was living its golden age; when hundreds of people were employed, when thousands of cigarettes were packaged every day, when the smell of tobacco run around the region, when women were able to work.



1886- 1994



1994- 2010



2010

Figure 5.19. The Evolution of the Factory to Bulvar AVM⁴³

⁴³ First photo, Samsun Yerel Tarih Kurumu. (2006). "Reji: Fabrikann Zilleri Sustu Adı Kaldı". Second photo: Samsun Anıtlar Kurulu, 2013. Third photo is taken by the author, 2013.



Figure 5.20. Cigarette Packaging Section⁴⁴

However, the Factory stopped working through the end of the 1990s and thing did not go well after that. When it lost its operational function, it must have been immediately considered as the industrial heritage part of the region and taken under protection. This idea became possible only after almost two decades. Until 2010s, the region saw the factory becoming a ruin. The memory can be lost within time; and this is same for the collective memory of a society.

“The ‘acceleration of history’, then, confronts us with the brutal realization of the difference between real memory-social and unviolated, exemplified in but also retained as the secret of so-called primitive or archaic societies-and history, which is how our hopelessly forgetful modern societies, propelled by change, organize the past” (Nora, 1989: 8).

⁴⁴ İpek, N.; Yılmaz, C. “Geçmişten geleceğe Samsun albümü, Osmanlı dönemi”, *Samsun Büyükşehir Belediyesi Kültür Yayınları*. 2011.

The memory of a collective history of a society includes certain elements as stated above, and to preserve this memory, these elements must be evaluated with care. While evaluating them, the collective memory of the region, the cultural value of the heritages and their relation with the society must be considered. As stated before, Samsun Tobacco Factory used to have an important place for the region, the routine of daily life and the lives of the employees included. After it was closed down, and became a ruin, it had to be re-gained to 19 Mayıs District and to Samsun as well. For certain reasons such as financial and capitalist understanding of ‘modern life’, it was given back to region’s life as a shopping mall. Its place within the collective memory cannot be stated as ‘protected’ as it was supposed to be.

5.4. A Discussion and Evaluation of Authenticity in Samsun Tobacco Factory Example

To analyse this industrial heritage within authenticity context, the reuse of the Factory must be considered as well. While protecting, or re-using the industrial or cultural heritage pieces, the authentic ways must be applied. “Repairing and strengthening heritage buildings may be necessary elements of a post-disaster reconstruction program. Ideally, repairs should have no impact on the heritage value, authenticity, or integrity of a building and its surroundings. However, in cases where this is not possible, the impact should be minimal and reversible and the work should reflect recommended international practices” (Jha,

et al., 2010: 176). In Samsun Tobacco Factory case, the building was reconstructed and repaired. However, while the outside of the factory was repaired with the minimum change, inside authenticity of the building cannot be stated as “protected”. This situation can easily be seen with the figures below:



Figure 5.21. After Reevaluation – Bulvar AVM Walls⁴⁵

⁴⁵ Taken by the author, 2013.



Figure 5.22. A Blocks of Bulvar AVM⁴⁶



Figure 5.23. Bulvar AVM Stairs⁴⁷

⁴⁶ Taken by the author, 2013.

⁴⁷ Taken by the author, 2013.



Figure 5.24. Tobacco Statue in the Yard⁴⁸

When analysed in terms of authenticity, the criteria listed before must be considered (Stovel's criteria). The question must be, at first, whether this heritage must have been protected as it used to be or not. The factory remains out of function for 18 years. The protection must have started earlier without the building has lost its unique specifications such as "wholeness"; the sections of the factory turned into ruins before the re-evaluation activity. On the other hand, when its "intactness" is considered, it was not in a good condition but with some repairs, it could have been protected as its original. In some sections of the factory, material uniqueness can be seen; wooden coverings upon screed or vinyl coverings. Another criterion is "uniqueness of space and form organization", which, in Samsun Tobacco Factory case, can be stated clearly; the factory's section organization is preferably well chosen and was not very similar to general

⁴⁸ Taken by the author, 2013.

factory shape organization. In terms of being “in function”, the factory stopped working in late 1990s. For 18 years, there was nothing but the destroying effects of time and nature. The setting, on the other hand, stayed almost same. So, to sum up, Samsun Tobacco Factory was needed to be protected, as it was to protect its authenticity. When these criteria, and the criteria of UNESCO (2005: Paragraph 82) are considered, it is hard to state that the factory’s authenticity is under protection.

CHAPTER 6

CONCLUSION

Industrial developments are to be taken into account among many factors that build not only the economic structure but also the socio-cultural history of a country. Of course, the industrial age did not create equal impacts on different regions and countries; yet, almost all around the world it brought new industrial buildings in different scales, to become relatively important constituents of each land. In different styles, scales and capacities for various purposes of industrial production, these structures all together constitute the world's industrial heritages. The factories built in previous periods, may, in time, turn into useless places, but their incapacity of accommodating the new technologies of production does not lessen their historical value. Within this understanding, the experience of Samsun Tobacco Factory is one of the best examples in Turkey for the conception of industrial heritage.

Each city's architectural history is unique and this uniqueness can only be protected as long as the necessary regulations are put forward by the government; and as long as the real meaning of protection activities are comprehended not only by the administrations but also by the people. The main purpose of protecting an industrial heritage, for example, should not be protecting the space and turning it into a place to gain profit financially. The regulations and laws of architectural protection need to be improved in Turkey. This can be seen in the case study as well.

The reason of choosing Samsun Tobacco Factory is that it is one of the important examples how an industrial heritage is turned into a place of profit. The basic understanding of protecting the authenticity and the collective memory is hardly seen in this shopping mall project. This study claims that, while analysing industrial heritages, the concept of authenticity is critically important. In this connection, protection and reuse of these old industrial buildings and remains must be considered and realized with an awareness of the authentic values and endeavour of enforcing respect to their past cultural associations. As counteract to the rush of the contemporary urban culture, this approach aims for the sustainability of a social coherence at local and (inter)national levels rather than romanticising the history and its representatives and/or agents. The Samsun Tobacco Factory, that has obviously seen better days, was decided to be reused in 2009 after two decades of negligence. The re-evaluation procedures resulted in a decision that the old factory building complex was going to be turned into a consuming space, a shopping mall. When reviewed with an optimistic view, it

may seem as a beneficial and constructive progress to repair this old and timeworn factory, that was ‘awaiting to be noticed’ in the very centre of the city. However, when analysed through the industrial heritage and authenticity concepts, this change and reuse may not seem necessarily successful.

Samsun Tobacco Factory’s wholeness was not considered well to be protected in the shopping mall project; the elements which reveal the cultural value of the factory cannot be seen clearly now. The structure was reconstructed dominantly by focusing upon the new usage of the building. When other five factors stated by Stovel (2007) are re-considered, it can be stated that the importance of this building as an industrial heritage was underestimated in the shopping mall project. The main purpose of this shopping mall project, not surprisingly, seems to be getting use of a large space in financial terms rather than protecting an important element of the collective memory.

The “intactness” factor, for example, meaning the current physical, social and economic conditions of the building, was not taken into consideration in this factory. The remnants of the factory could have been repaired to structure the old appearance again. It was not necessary to turn it into something very different; especially when the inner spaces are reviewed, this ignorance is clear. The “material genuineness”, on the other hand, cannot be stated as considered very well while reusing this heritage. The original material of construction should have been protected rather than covering the floors with ceramic tiles, or mirrors on the wall.

This is a topic of discussion whether this factory could have been turned into its former functioning position or not. The remnants of the factory were not advantageous for a new functioning factory of tobacco, as the reports and the observations stated. However, this should not be taken as an understanding that it must function as another profit-providing structure. A centre of culture, a museum is the good examples of how the factory could have been re-evaluated and reused instead of a shopping mall.

The analysis demonstrated that the authenticity of the building complex, especially in terms of the specificities of its interior spaces, was diminished with the modern life decorations and usage. The spatial rituals of the shopping mall culture, through which commercial activities can better flourish, have transformed a very rare place to a backdrop of a profit-oriented vitality. Such historically and socially rare places with a wholeness of the authentic values of architectural quality, material unity, a special setting and spirit of their own should be protected and reused with care, through the professional projects that have an understanding proper to Nara Document, Venice Charter and Unesco declarations. These all defend the idea of protecting the heritage by keeping the authentic specifications that would genuinely integrate with the collective memory of the society. . However, in this case, the authenticity of the old factory cannot be stated as “protected”, although the re-evaluation process stayed true to the original outlook of the building. While its reflection of past is strived to be kept alive in the facades, this past association is almost totally removed in the interior spaces of the factory building. Mannequins, clothes, cafés, foodcourter, escalators, artificial lighting and even the “Tobacco Monument” itself in the middle of the old

factory's courtyard, perform as the symbols and reflections of modern – 21st century life, and dominate over the original architectural essence, far from securing the original spirit of the place. As these explicitly eradicate the historical reflection of the factory in indoor spaces, the outdoors, despite their ostensible loyalty to the original 'lines' of the building, cannot prevent their theatre-stage effect, against which the privileged consumption activity is pompously exhibited.

The current 'modern' urban lifestyle may approve a 'new' shopping mall in the city centre, which is cleansed of the ruined scene of the old and gloomy factory. However, more than the administrative and political negotiations or institutional agreement on the 'expenses' of the reuse, this civic approval may be seen as the main reason behind the losses of industrial heritage in Turkey.

The financial terms seem to be first consideration of this Bulvar AVM project. However, if the tourism incomes are considered as well, a historical place; a former factory, which became a story for a song, which provided livelihoods for thousands of people, could have been an important place for touristic visits in Samsun. Heritage tourism has become very interesting and attempting in the world. Turkey should be more careful while applying such projects of protection and re-evaluation. Profits of a touristic – industrial heritage site are far more profitable in long term; while a shopping mall provides profit in short term.

The case of Samsun Tobacco Factory reveals how the re-evaluation and reuse criteria of protecting the authenticity are important. Through its new indoor standards and spirit that seem to be indifferent to the aforementioned context, the

building, via its new urban reality, constructs new bonds with the urbanite and watches the modern life purposes. The collective memory, within this conception, is also negatively affected by these profit-conscious changes. Especially, when the figures above (5.5. – 5.20.) are reviewed, this claim becomes clearer. This historical place is not the only example in Samsun which has been turned into a shopping mall; a former military hospital, as well, is being planned to be reused as a shopping mall. The municipality of Samsun is gaining a profit from this new shopping mall. However, financial issues should not be the first consideration while re-evaluating and reusing an industrial heritage. This is why the institutions must be more aware of the fact that historical places and heritages are not the places to be turned into opportunities.

If the essential concern of the re-evaluation of an industrial heritage will be identified and promoted as protecting the authenticity, originality and the soul of the building and the site, then it seems rational to claim that a ‘cultural’ reuse is much more convenient. As such, it can better secure its status as a heritage and a part of the collective memory of the city. Consequently, turning an industrial heritage factory site to a shopping mall does not promote the idea of social, cultural and historical sustainability, but instead the purpose of today’s materialist and capitalist systems.

It is on these theoretical and speculative bases that this study will have achieved its twofold objective if it has contributed to the documentary sources of the industrial heritage in Turkey through its case and initiated an ‘authenticity’ and

‘collective memory’ based understanding within the realm of industrial heritage protection.

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