

AESTHETIC PARADIGM AND THE PURE/POETIC/BOLD MATERIALITY OF  
INDUSTRIAL HERITAGE BUILDINGS: THE CASE OF ZONGULDAK COAL  
WASHERY AREA

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**AESTHETIC PARADIGM AND THE PURE/POETIC/BOLD MATERIALITY  
OF INDUSTRIAL HERITAGE BUILDINGS: THE CASE OF ZONGULDAK  
COAL WASHERY AREA**

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## **ABSTRACT**

### **AESTHETIC PARADIGM AND THE PURE/POETIC/BOLD MATERIALITY OF INDUSTRIAL HERITAGE BUILDINGS: THE CASE OF ZONGULDAK COAL WASHERY AREA**

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Industrial areas have been the symbol of cultural milestones that have an important place in urban development as well as technology and power. They have displayed the changes that lived from past to present. These areas are influential in the formation of the identities of cities along with their economic, social and spatial aspects. The existence of these areas, which are no longer functional or abandoned due to their insufficiency regarding fulfilling the needs of the present time, is in fact important in terms of creating personal and collective memory. Today, many institutions and organizations carry out works and analyse values on such buildings for designating of industrial heritage. This study investigates the concept of "aesthetics" in conjunction with multi-dimensional phenomena in the evaluation of industrial heritage buildings. Uncovering the aesthetic value of industrial heritage buildings and emphasizing its aesthetic value as an essential component require establishing a theoretical framework. In this sense, "aesthetics" appears as an important concept to be scrutinized and reframed. Through the case study of

Zonguldak Coal Washery Area (1957), arguments on the poetic materiality of the industrial heritages are developed and an insightful analysis is integrated. Within this context, the study aims to demonstrate and validate the aesthetic aspects of industrial heritage buildings as a fundamental value, and to put a special emphasis on the importance of such areas as reminders of socio-cultural and spatiotemporal changes through their continuing existence and specific aesthetic languages.

**Keywords:** industrial heritage, aesthetics, Zonguldak, Zonguldak Coal Washery Area, coal industry, industrialization

## ÖZ

### **ESTETİK PARADİGMA VE ENDÜSTRİ MİRASI BİNALARIN SAF/ŞİİRSEL/KUNT VARLIKLARI: ZONGULDAK LAVUAR ALANI ÖRNEĞİ**

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Endüstriyel alanlar, teknoloji ve gücün yanı sıra kentsel gelişmede önemli bir yeri olan kültürel kilometre taşlarının da sembolü olmuştur. Geçmişten günümüze kadar olan değişimlerin görülmesini sağlamışlardır. Bu alanlar, kentlerin kimliklerinin oluşumunda ekonomik, sosyal ve mekânsal yönleri ile birlikte etkilidirler. Günümüz ihtiyaçlarının karşılanmasına yönelik yetersizliklerinden ötürü artık işlevsiz veya terk edilmiş olan bu alanların varlığı, aslında kişisel ve kolektif bellek oluşturma açısından önemlidir. Günümüzde birçok kurum ve kuruluş, bu tip binalar üzerinde, endüstriyel miras belirleme çalışmaları ve değer analizleri yapmaktadır. Bu çalışma ise, endüstri mirası binalarının geniş bir çerçeve içinde değerlendirilmesinde, çok boyutlu olgularla bağlantılı olarak "estetik" kavramını inceler. Endüstriyel binaların estetik değerinin ortaya çıkarılması ve bu değer önemli bir bileşen olarak vurgulanması, teorik bir çerçeve oluşturulmasını gerektirmektedir. Bu anlamda, "estetik" incelenmek ve gözden geçirilmek üzere, önemli bir kavram olarak ortaya çıkar. Zonguldak Lavuar Alanı (1957) örneği ile endüstriyel mirasın şiirsel önemliliğine ilişkin argümanlar geliştirilmekte ve analiz edilmektedir. Bu bağlamda, çalışma, endüstri mirası binalarının estetik yönlerini önemli bir değer olarak

göstermek ve doğrulamak; ve bu binaların, geçmişten günümüze süregelen varlıkları ve kendilerine has estetik dilleri ile de sosyo-kültürel ve zaman-ötesi değişikliklerin hatırlatılmasını sağlamanın önemini vurgulamak amaçındadır.

**Anahtar Kelimeler:** endüstri mirası, estetik, Zonguldak, Zonguldak Lavuar Alanı, kömür endüstrisi, endüstrileşme



To my parents...

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## CHAPTER 1

### INTRODUCTION

#### 1.1. PROBLEMATIC, AIM AND THE SCOPE OF THE THESIS

Heritage is not just for toffs- it is not just high architecture and great houses. Most of us live in humbler surroundings. 'Everyday heritage' gives us our sense of place –continuity- stability. Our surroundings are a focus of identity... The future of everyday heritage will be determined by the decisions and resources of individual people- their enthusiasm for town life rather than moving to cottages in the country their readiness to take on older houses, to look after them sensitively and well their imagination in finding new uses for old buildings. Heritage depends on its valuation by people.

Virginia Bottomley, 1989

Industrial sites are substantial in telling stories of working landscapes as reminders of the past. They symbolize technology, engineering, power, production and cultural milestones. In recent years, the value of industrial structures and sites as places of personal and collective memory, and urban development, has been realized through the changing and rising needs of cities and all their inhabitants.

Before the second half of the 20th century, industrial heritage was an absent term in the academic discourse.<sup>1</sup> Due to the changing needs of cities over time, urban industrial sites have become more open to transformations and destructions. As Michael Falser states, rapid technological developments and the activation of

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<sup>1</sup> J. Alfrey; T. Putnam, *The Industrial Heritage: Managing Resources and Uses*, (London: Routledge, 1992)

political agents have rendered most industrial sites fusty.<sup>2</sup> To rescue them from abandonment or destruction, a significant number of industrial structures have been inscribed on the World Heritage List. From past to present, the concept of 'industrial heritage' has created a strong awareness of understanding the industrial history that has shaped the cities' identity and collective memory.

In this sense, it can be stressed that the emerging awareness for the sustainability of the identity and collective memory, in addition to determining the importance of industrial heritage, is also a vital issue. Industrial heritage requires to be understood in two interrelated components. The first is the awareness of the physical components; the tangible aspects of industrial buildings. And, the second important point for a sound sense of the awareness is the intangible aspects such as history, collective memory, identity, spirit and the sense of belonging to a place.

When looking at industrial buildings only through their physical structures, one realizes that they differ from other building types regarding their own genre and tectonic/aesthetic language. Being a part of urban socio-cultural patterns, an industrial building also inherits features of its own environment. Thus, an industrial building's image cultivates a particular identity within its environment. So that, when industrial structures are perceived and evaluated thoroughly, it is clearly seen that their value is not only based on their functional and technical components, but also derives from their specific poetics and monumentality. As Walter Gropius states;

They present an architectural composition of such exactness that to the observer their meaning is forcefully and unequivocally clear. The natural integrity of these buildings resides not in the vastness of their physical proportions -herein the quality of a monumental work is certainly not to be sought- but in their designers' independent and clear vision of these grand, impressive forms.<sup>3</sup>

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<sup>2</sup> Michael Falser, *Is Industrial Heritage Under-represented on the World Heritage List?*, (Unesco World Heritage Center, 2001), 9

<sup>3</sup> In 1913, Walter Gropius, after completing Fagus Factory, wrote an essay about the development of modern industrial buildings for one of the publications of the German Werkbund. Walter Gropius (1923) "Die Kunst Industrie und Handel" Jahrbuch des Deutschen Werkbundes, (Jena, 1913), 21-22.

The existence of an industrial building often carries explicit or implicit clues about the socio-cultural and economic history of the region. At the same time, through this feature it proves the sense of belonging to its place. In other aspects, industrial heritages represent a positive aspect of urban identity as they are strong reflectors of the social changes. They are organic<sup>4</sup> reminders that easily take place in the memory of local people, thus, allow the formation of a collective memory. The fact that they take place in the urban fabric as *everyday heritage*, as remarked in the impressive quotation in the beginning of the title, which belongs to Virginia Bottomley, is an important feature in terms of their continuity and re-evaluation. In this respect, tangible and intangible aspects show the importance of having an awareness with a particular conceptual framework. Also, these two inseparable vital aspects support each other during the evaluation process.

This thesis focuses basically on the 'aesthetic value' of industrial buildings by claiming that these buildings have created a new aesthetic challenge through their pure, poetic and bold materiality, since the industrial revolution. In the study, this value is considered as one of the most important factors in the evaluation of industrial heritage. Furthermore, the study suggests that, when viewed within the framework of industrial heritages, 'aesthetics' is transformed into a paradigmatic structure due to its multiple denotations. Deployed in this way, this study is based on an understanding that the architectural and urban positions of industrial heritage buildings, especially from the aesthetic point of view, evoke a fundamental research topic.

Therefore it is important the material heritage and its own history with regard to dual nature of industrial heritage. This substantial subject has been well documented by international institutions. ICOMOS, in connection with Venice Charter (1964), Declaration of Amsterdam (1975), English Heritage (1997) are some of the important organizations which declare 'aesthetic value' directly. According to the Burra Charter, (1999) industrial heritage consists of aesthetic, historic, scientific and

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<sup>4</sup> Here 'organic' is used in the sense of 'being involved in the life of the human being, without disturbing and compromising the balance in daily life'.

social values. According to Nizhny Tagil Charter for Industrial Heritage (TICCIH, 2013), the industrial heritage consists of ‘universal values’ such as social values, technological and scientific values, intrinsic values, scarcity and aesthetic values, parallel to Burra Charter. In respect thereof, the theory of Fairclough and Rippon (2002) reveals that understanding and appreciation are assessed in a variety of ways, including individual, personal and subjective, in addition to the accepted ‘scientific’ ways.

In its selective focus on aesthetics, the present work firstly emphasizes the multidimensional nature of the term aesthetics. It defends aesthetics as something beyond beauty and overlaps with the concept of ethics, as Ludwig Wittgenstein (1889-1951) supposed: “Ethics and aesthetics are one and the same.”<sup>5</sup> When understood in its entirety, the aesthetic concept cannot be simplified that it contains only ‘artistic and beautiful’; it is rather like a unified harmony of art, perceptions, experiences, technology and socio-politic events. On the other hand, this study underscores that aesthetic consciousness is an integral part of spatial practice. The poetic essence in architecture not only includes the ability of material and technology but also contains the creation of meaningful spatial formations. When the concept of ‘aesthetics’ is extended over industrial heritage buildings, it can be observed that a poetic atmosphere stems from the subtle ‘monumentality’ of these structures. Martin Heidegger’s expression of *dwelling poetically on earth*<sup>6</sup> well-matches with where industrial structures stand on earth along with their sincere soul, since they show an entire compatibility via their material essence. Based on these arguments, the role of ‘aesthetic value’ -one of the universal values used in determining the status of industrial heritage- should be carefully examined in the evaluation process. More precisely, the particular and urban aesthetic value of industrial heritage buildings should be examined through the discourse formed on industrial heritage. Thus, within the scope of this study, main research question can be formulated as follows:

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<sup>5</sup> Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, translated by D.F. Pears and B.F. Guinness, (London, Routledge, 1974)

<sup>6</sup> Martin Heidegger, *Poetry, Language, Thought*, Translated by Albert Hofstadter, (New York: Harper and Row, 1971)

“How effective is the aesthetic paradigm in the evaluation of the industrial heritage?” This question also addresses the discursive understanding of aesthetics in the discipline of architecture.

Having mentioned this general and brief conceptual context, the study focuses on a specific area for a critical evaluation of the problematic of industrial heritage. Within this context, The Coal Washery Area, in Zonguldak, a city located in the Black Sea Region in Turkey, is examined as a case study (Figure 1).



**Figure 1.1:** Zonguldak City, a view from the center to the Black Sea, (Photograph by İ. Çörek, 2010)

Zonguldak has been known as a city of labor and coal, depending on its large coal resources and industrial areas. The Coal Washery Area has been a significant industrial area in the city center which has powerfully represented the city’s specific identity. Unfortunately, despite their representative urban role, in the recent past, in 2006, these washery buildings were started to be dismantled due to the reason that their economic life was already ended. In 2006, the Chamber of Architects Ankara Branch gathered with its 16 establishment to debate over the Zonguldak Washery Area which accommodated one of the very first industrial facilities of the Republican period. In order to keep this space alive, it was requested the area to be registered as

"immovable cultural heritage" and this request was sent to Karabük Cultural and Natural Heritage Preservation District Board (*Karabük Kltr ve Tabiat Varlıklarını Koruma Blge Kurulu*). The Board recorded a building, three chimneys and underground silos as cultural heritage. However, today only three coal washing chimneys and the ruins of underground silos remained on the area, which were damaged too over time. Currently, the area, including chimneys, is sadly being used as a paid car parking area.



**Figure 1.2:** Zonguldak Coal Washery Area, coal washing towers, (Photograph by İ. Çrek, 2010)

In its present situation, it is obvious that the area provides a sourceful opportunity to approach the problematic of the awareness about urban aesthetic values of the industrial heritage buildings. When all the related features and issues of the city and the area are taken into account, the attitudes of municipality, contests, press and public's approaches towards Zonguldak Coal Washery Area reveal an interesting and heterogeneous realm to observe the existence of an aesthetic paradigm. The Coal Washery Buildings manifest themselves with their symbolic meanings, by representing a historical and cultural urban focus and with their potential to be a cultural area for this coal and labor town. Despite some institutional, public and

academic attempts and arguments for their historical importance, these iconic coal washing chimneys are under the threat of collapse. The area is being destroyed because of its very location in the intersection of the city's main transportation lines, railway lines and the port. The proximity of the Coal Washery Area to the city center (and to the Black Sea) increases the importance of structures and the area becomes an appropriate space to create a center of attraction for Zonguldak. Within this perspective, this authentic heritage and its evaluation approaches are problematized by this study, in particular terms of the concept of 'aesthetics'. Thus, the evaluation of the industrial heritage buildings in the Zonguldak Coal Washery Area is considered as a main issue which is fed by 'aesthetic' paradigm that disseminates from the urban collective memory of labor/production and these monumental structures' bold materiality.

As argued, this study first aims to underline that 'aesthetics' and 'urban aesthetics' which have an essential place in the discipline of architecture are also a value for industrial heritage buildings. Secondly, and more importantly, it examines how the aesthetic concept is transformed into a paradigmatic/discursive structure and how it may effect the consideration of the buildings which are regarded as industrial heritage through the case study of Zonguldak Coal Washery Area. Here, it should be pointed out that, starting from the philosophical description of the concept of aesthetics, the entire work on industrial heritage has been realized with a belief that industrial buildings and their sites are fundamental constituents of the cultural realm. The transfer of industrial heritage to future generations is crucial in terms of the socio-cultural and historical sustainability as well as the socioeconomic structure of its region. Within this perspective, industrial heritages are organic reminders that need to be experienced compared to museums, monuments etc. Just in line with these thoughts, according to Arthur Schopenhauer, the experience of aesthetics is an irregular part of knowledge which creates its own values:

...aesthetic experience is pure will-less, painless, timeless, subject of knowledge.<sup>7</sup>

Within this conception, industrial heritage buildings are tectonically very honest to demonstrate their functional connection; revealing rather than concealing that formal and spatial integration with the functional program. This can be assumed as a unique characteristics of these buildings, thus they produce particular aesthetic references. With these beliefs and thoughts, the aesthetic paradigm as a mechanism for designating urban aesthetics of the industrial heritage, aims to re-frame the evaluation process. In other words, it is significant to raise an awareness of the aesthetics of industrial heritage buildings and their contribution to urban aesthetics.

Since the specific inquiry of this study addresses the aesthetics of industrial heritage buildings, it is aimed to expand the definition of aesthetics and urban aesthetics. From this point of view Zonguldak Coal Washery Area has been considered as an important area to observe the aesthetic value that has become a discursive platform due to its urban importance, location and speculations on it. This necessitates an in-depth research on the history, an examination of the physical conditions of Zonguldak Coal Washery Buildings, and their role in the collective memory of the city, as well as the urban development policies of Zonguldak.

## **1.2. THEORETICAL STRUCTURE AND METHODOLOGY**

This study is structured by a particular theoretical framework. Its general theoretical position is organized and sharpened by the concept of aesthetics and other sub-concepts of ethics, sublime, beauty and ugly. In addition to the multiple definitions of aesthetics, the opinions and attitudes of the eminent thinkers/theorists, who made some direct studies on this concept (Immanuel Kant 1724-1804, Georg Wilhelm

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<sup>7</sup> Arthur Schopenhauer, *The World as Will and Representation*, trans. E.F.J. Payne, (New York: Dover Publications, 1966)179



Friedrich Hegel 1770-1831, Arthur Schopenhauer 1788-1860, Ludwig Wittgenstein 1889-1951), are reviewed. Other conceptions which are indirectly linked with this concept (such as the conceptions of Heidegger and Habermas) are examined too. Current studies about “aesthetics” and “urban aesthetics” (by Ales Erjavec, Kate Nesbitt, Maurice Legaux, Roger Scruton, Jale Erzen, John Elly Burchard and Kevin Lynch) are contributed to the study in terms of discussing the concepts of ‘beauty’, ‘ugly’, ‘sublime’ and ‘ethics’. The study necessarily requires a detailed examination and documentation of the Zonguldak Coal Washery Area and critical observation of the site, where the structures are located. Interpretation of the site in terms of its original aesthetics and its past and present status in the city is obtained and improved by investigating old and current documents from various main sources as official and local institutions, and printed documents such as local periodical publications and newspapers. In addition, experiences and observations about the region, and the opinions of local communities are also gathered and interpreted. The old and new documentary photographs are examined to better understand the process of evaluation and the existence of the site within an objective perspective. The destructions and interventions made over time and the speculations that emerge during this process illustrate the discursive nature of the problematic.

According to the information and documents collected from the archives, critical analyses of local periodical publications, discourses of local resources, and the competitions on the field used as the base to show the (potential) integration of aesthetic paradigm on the Zonguldak Coal Washery Area. They are compiled in order to show the unity and distinctions of the ‘aesthetic’ judgements about the area. On the one hand witnessing the protection process conducted by the conservation council, some local organizations and competitions; on the other hand demolition threats due to the rent interests can be traced through these resources. As a matter of fact, this also provides a notion about the concrete and powerful signs regarding the importance of the area and the industrial buildings, in terms of urban aesthetics, collective memory and community spirit.

The examination of aesthetic concept in industrial heritage buildings is motivated by two reasons. The first, bases on a critical observation of entire experience of architecture in terms of aesthetic. The second and more concrete reason is that the concept of aesthetics is one of the criteria that various international and scholar committees set in protecting industrial heritage. At this point, the study carried out a comprehensive research on organizations related to industrial heritage. ICOMOS, in connection with Venice Charter and Burra Charter, and TICCIH are some of these important organizations with direct declarations on ‘aesthetic value’.

Finally, the theoretical framework of the study defines the industrial heritage as a substantial reminder and organic instructor of history and socio-cultural life through its own urban aesthetic value. The study draws attention to the fact that industrial buildings create an aesthetic paradigm, which indicates that this is a substantial concept in the evaluation of material heritage. In addition, the study benefits from the history of the city of Zonguldak, known as the ‘coal city’, and the city that holds 'labor' in its collective memory. Zonguldak Coal Washery Area has become a symbol for the city due to its ability to direct relation with coal and to be located in the city center. The protection of the physical integrity of the site is important, in that it conveys and reminds the city’s particular spirit associated with labor, production and coal. It is obvious that this spirit has a strong impression within the city-scape with its architectural presence and meaning.

The general literature review of the study thus aims to frame the context of the industrial heritage by focusing on the issues of aesthetics and urban aesthetics. The study addresses international and local approaches on the industrial heritage from a philosophical and architectural framework. The theoretical and methodological structures aim to develop an awareness of the concept of ‘aesthetics’ in the evaluation and sustentation process of the industrial heritage.

### **1.3. STRUCTURE OF THE THESIS**

Having looked at the general context of the first introduction chapter; problematic, aim, the scope of the study, methodology and literature review, it can be stated that the thesis structured into three main chapters and a conclusion.

The second chapter is based on the general concept of ‘industrial heritage’. To better understand the formation of the concept of industrial heritage, industrialization and its effects are investigated. As an introduction to the case study in Turkey, the approaches to industrialization in the Ottoman Period and the Republican Period are examined. Also, the global effects of industrialization process on art and architecture have been briefly surveyed. After having scrutinized the industrialization process, the definition of industrial heritage is addressed at both conceptual and empirical scales. It is discussed both in international and national contexts. Also, it is questioned, what the concept of the industrial heritage means for our country from past to present. Lastly, institutions and organizations that work on industrial heritage are listed and discussed in terms of their international influences and dimensions.

Chapter three is a more theoretical section that focuses on the term ‘aesthetics’ and the subheadings. The chapter is started with both retrospective and current reviews over the concept of ‘aesthetics’ and ‘urban aesthetics’. The sub-concepts of aesthetics; ethics, sublime, beauty, ugly and their relations to each other are analysed. While these concepts are studied from a philosophical point of view, the inseparable ties of these concepts with the architecture are revealed with the ideas of important architects and philosophers. In the concluding part of this chapter, the relationship between architecture and aesthetics/urban aesthetics is further deepened. Industrial heritage buildings are interpreted in terms of urban aesthetics, which constitutes an important substructure of the thesis.

The fourth chapter is covered a detailed analysis of the case study in order to reveal the identity values of the coal and labor city Zonguldak and more importantly

Zonguldak Coal Washery Area. The city of Zonguldak is reviewed through its particular characteristics and the effects created by significant coal resources and industry. In Zonguldak, the components which are effective in determining the identity of the city is examined in terms of the formation of the social structure and, as a consequence, how the collective memory and the community spirit are socially and culturally built. After an overview about the social structure of Zonguldak City, a detailed analysis is carried out on the history of coal industry in Zonguldak and the Zonguldak Coal Washery Area. In particular, the location and prominence that led to such attention, is emphasized in this section. The architectural and aesthetic features are scrutinized for making a basis for discussing the aesthetic paradigm through the current approaches on urban aesthetics. All the environmental elements that create an aesthetic paradigm on the Zonguldak Coal Washery Area and its buildings are compiled and interpreted as the competitions and its consequences, the news from periodical publications, the approaches of local administrations, the works of local groups and establishments. Within these analyses, in order to frame the approaches in the evaluation process, the aesthetic paradigm towards the industrial heritage buildings is revealed.

This analysis and interpretations open up a concluding discussion that industrial heritages are also valuable in the aesthetic direction, particularly as important expressions of urban aesthetics. The concrete materiality of these buildings, which keep the collective memory and the community spirit alive, are open to many debates. Although aesthetics seem to be on the back seat during the evaluation processes of industrial heritage buildings, this study underlines that all the points discussed here can create a new avenue regarding the discursive nature of aesthetics, in this particular direction.

## CHAPTER 2

### INDUSTRIALIZATION, INDUSTRIAL HERITAGE AND INTERNATIONAL ORGANIZATIONS

#### 2.1. INDUSTRIALIZATION AND ITS EFFECTS

In the process that has followed the era of industrialization, industrial constructions and heritages have represented a domain that can be studied in various disciplines such as history, economy, engineering and architecture. It is necessary but not sufficient about industrial buildings to find out what happened throughout the history and to put it down in a clear form. It is also necessary to eliminate and arrange the facts, to analyze them and bring out their significance. Within this section, the industrialization process and the concepts of industrial archaeology and industrial heritage will be broadened through the examination of the related literature.

##### 2.1.1. Industrialization

About 200 years ago, unbeknown to those living at the time, a fundamental revolution began in the history of mankind, which was going to lead to the development of the world, as it is known today. First in Britain<sup>8</sup>, then in a few areas of Europe<sup>9</sup> and North America, a structural transformation whose basis was created

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<sup>8</sup> Britain's highly productive and rich agricultural system and its raw materials have created an environment for industrialization. The founding of the necessary labor and capital made up the foundations of the industrialization. Patrick K. O'Brian and Ronald E. Quinault, *The Industrial Revolution and British Society*, (Cambridge: Cambridge University Press, 1993), 113

<sup>9</sup> Barrie Trinder, "The industrial revolution in Europe", <http://www.erih.net>, accessed on September 16, 2017, 8

over centuries, shifted the balance of production activity from agriculture to industry. It opened up unlimited possibilities for increasing the productivity of human labor. It brought into existence various forms of labor and styles of living, distinguishing the modern world from the past; the developed areas from the boondocks. This process can be generally described as ‘industrialization’.

The industrialization process includes historical and social production techniques among the nature-man-product triad. One can argue that a society needs to be developed not only socially and culturally but also technologically for its existence and continuity. Based on this argument, the main characteristic of industrialization can be assumed as the usage of new raw materials and machine production. Machines, as the fundamental tools of the industrial advances, represent a background for an enormous growth in productivity. Most of the researchers admitted that the main driving force of the Industrial Revolution, could be listed as three technological innovations: improvement in the cotton industry, development of the steam engine and progress in iron making. In factories, coal is used for heating instead of wood, and water wheel is replaced by steam engine.<sup>10</sup>

Within a wider perspective, industrialization indicates economic specialization and development in all directions. It creates a new environment for employment, with its own demands and laws, ‘the factory’. The new life, that the factory set up in itself, was open to social changes. Russian constructivists made the advocacy of this idea, by saying "Off to the factory, the creator of the highest springboard for the leap into the all-encompassing human culture"<sup>11</sup>, at the beginning of the manifesto of, "From the Constructivists to the World." El Lissitzky (1890-1941), is an important constructivist architect, argued that the factory is almost a “university”<sup>12</sup> for the new human being and says:

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<sup>10</sup> William Otto Henderson, *The Industrial Revolution in Europe 1815-1914*, (Chicago: Quadrangle Books, 1961),1-2

<sup>11</sup> As cited in, *Architectures of Russian Identity: 1500 to the Present*, Edited by J.Cracraft, D.B.Rowland, (Ithaca: Cornell University Press, 2003), 137

<sup>12</sup> “By virtue of the exact division of time and work rhythm, and by making each individual share in a large common responsibility, the factory has become the real place of education—the university of

As a result of the precise allotment of time and work rhythms and by giving each individual an important role of responsibility, the factory has become the true home of education. ...The factory has become the melting pot of the socialization of the urban population; its architecture is not merely the wrapping for a group of machines but something completely new and different.<sup>13</sup>

Apart from life in the factory, industrialization brought about the localization of workers in big industrial units. The growth of cities to accommodate the working population has simultaneously created new urban environments for social life. The new city, which grew with industrialization, was no longer a part of the agricultural community. It created the dynamic forces that predominantly constituted the majority of the population in industrial society.

The position/location of industrial structures and sites in the city changed parallel to industrial developments as the processes progressed depending on the city boundaries. In the 19th century, large-scale manufacturing plants, many of which were located in cities, established with the concentration of labor and capital. Areas that can be identified by pedestrian distances lost their validity; and, because of that, new transportation types -surfaced roads, improved water and railways etc.- occurred to gain time and lowered costs. The expansion of transportation networks caused to use new materials and techniques -iron and steel, steam power- within production of new transportation vehicles. Developments in transportation systems have progressed parallel with urban development. So, the accessibility of industrial structures has also changed in the historical processes. With this convenience of accessibility, at later dates, industrial areas were mostly established on the urban boundaries, remote from the city center.

Doğan Kuban (1984), by making a historical assessment, indicates that different types of structures emerge as a part of social work or as a result of functional

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new Socialist man.", El Lissitzky, *Russia: An Architecture for World Revolution*, trans. Eric Dluhosch, (Cambridge: MA, 1970), 57-58.

<sup>13</sup> John C. Wood and Michael C. Wood, *Henri Fayol: critical evaluations in business and management*, (London: Routledge, 2002), 76

organization.<sup>14</sup> Both industrial developments and conversion of the society necessarily brought new architectural languages and new possibilities. A modern architectural discourse was built corresponding to the innovations of the era. However, within its particular conception, this study investigates the emergence and status of the industrial structures themselves, more than the new architectural understanding.

Industrial developments inevitably gave rise to a new architectural type: the industrial structures/complexes. Within the spaces and technologies that industrial complexes (factories, mills, shipyards, silos, sheds...) provide production of new goods were possible. Unquestionably, industrial structures that emerged with a specific production focus, possess the traces of the socio-cultural, socio-economic and technological structures of the country and the society at that time. However, in the course of time, due to the fact that advancements in industry were too fast to be carried out by the existing structures and technologies, most of these structures became useless. Actually, these structures were produced and functioned together with the developing technologies, but they lost their function as a result of the technology that accelerated and developed again and again over time. So, with their existing mechanical structures and contents, they became the unique symbols of the phases in which a certain technology has passed throughout the decades.

### **2.1.2. Industrialization within the Context of Turkey**

Knowing and interpreting the experience of the industrialization from the Ottoman period to the Republican period is very important in order to understand the particular approaches of "industrial heritage" in Turkey. Therefore, throughout this section, the history of industrialization in Turkey will be briefly reviewed.

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<sup>14</sup> Doğan Kuban, "Çağdaş Koruma, Tasarım ve Planlama İlişkilerine Kuramsal Bir Yaklaşım", Mimarlık, 84/3-4, 1984, 3-5



In the 18th century's Ottoman Empire, although most of the population was living in rural areas dealing with agriculture and animal husbandry, industrialization started with certain efforts for some established industrial facilities.<sup>15</sup> In the 19th century, agricultural areas began to expand. The use of modern agricultural equipment has begun. Agricultural labor gradually left its place within a mechanization process. In the first half of the 19th century, steam trains and railways made it easier for the Ottoman merchants to get developed in terms of trade. Production increased in line with the commercial relations with European countries; especially textile production for the internal market, such as weaving, dyeing, printing, carpet, lace, raw silk, weighed.<sup>16</sup>

Agriculture and industry were concentrated on consumer goods to a large extent. It was tried to make production to meet the internal demands. At the beginning of the 19th century, the Ottoman Empire, which was mainly based on agriculture and production by primitive technologies, experienced the process of opening up to the world of capitalism. This process developed through the increased trade with Europe and foreign capital investments. It varied according to the conditions of the world conjuncture and the state. Foreign trade between the years 1820-1853 was enlarged in the Ottoman Empire, and between 1854 and 1876 the external debt and economic dependency increased. There was a stagnation between 1880 and 1896, and economic growth between 1896 and 1914. Despite the domination of national capitalism in economic terms, the development of Turkish local capital in trade, yet not in industry, was the major obstacle in economic terms.<sup>17</sup> The Ottomans could not integrate with industry, mining and agricultural production, but became a raw material market for Europe. In other words, mining and agricultural products became complementary parts of European industry. The fact that the Ottomans could not use raw materials and sold them European countries, created a different situation. The

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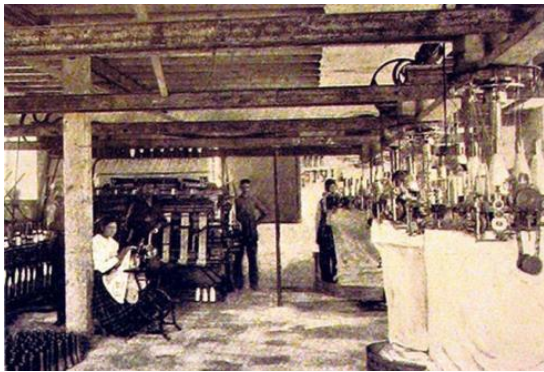
<sup>15</sup> Mehmet Genç, "XVIII. Yüzyılda Osmanlı Sanayiinde Gelismeler ve Devletin Rolü", Osmanlı, ed. G. Eren, Volume: 3, (Ankara, 1999), 264

<sup>16</sup> Donald Quataert, *Sanayi Devrimi Çağında Osmanlı İmalat Sektörü*, (İstanbul: İletişim Yayınları, 2013), 13-44

<sup>17</sup> Şevket Pamuk, "Osmanlı Ekonomisinin Dünya Kapitalizmine Açılışı", *Tanzimattan Cumhuriyete Türkiye Ansiklopedisi*, Vol.3, (İstanbul: İletişim Yayınları, 1985), 718-723

Ottoman Empire became an open market for European countries and the production of artisans decreased.<sup>18</sup>

Despite the emerging difficulties in production as summarized above, the first factories of Ottoman Empire were established on textile industry with purchased machines in the early 18th century.<sup>19</sup> This development followed by other factories - cotton cloth, iron, paper, tile- established up to the early 1800s.<sup>20</sup> At the end of the 18th century, factories were establishments in order to increase production related especially to the military needs. In 1805 paper and cloth, in 1816 military equipment, in 1827 in Istanbul Dikimhane-i Amire<sup>21</sup> (Figure 2.1), in 1835 Feshane<sup>22</sup> (Figure 2.2), and cloth factory and gunpowder factories were established in different cities.<sup>23</sup>



**Figure 2.1:** Dikimhane-i Amire



**Figure 2.2:** Feshane

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<sup>18</sup> İ. Tekeli; S. İlkin, "Cumhuriyetin Harcı", Vol.1 (İstanbul: İstanbul Bilgi Üniversitesi, 2010), 26

<sup>19</sup> Mehmet Genç, Ibid., 264

<sup>20</sup> Donald Quataert, ibid., 13-44

<sup>21</sup> Established for sewing uniforms for the new army which replaced the janissary army by II. Mahmut, is one of the most important factories of the Ottoman State.

<sup>22</sup> For the same purpose as Dikimhane-i Amire, it was founded also by II. Mahmut.

<sup>23</sup> Edward C. Clark, "Osmanlı Sanayi Devrimi", Belgelerle Türk Tarihi Dergisi, Tarihi Arastirmalar Vakfı, No: 14, (İstanbul, 1998), 70-71

After this brief overview of the general situation in the 18th century, industrialization in the 19th century can be classified into two periods. According to Önsoy: The First Period was the mechanization movement between the years of 1840 and 1850; and, The Second Period was Islah-ı Sanayii, between the years of 1860 and 1876.<sup>24</sup> The First Period gave momentum to the economy of the Ottoman Empire. Within this period, many factories were established in big cities, especially in Istanbul. New institutions have been founded in order to train qualified personnel and engineers.<sup>25</sup> Experienced technicians as well as machines from Europe have been brought in. However, this period could not create exactly the desired development due to the effects of wars and foreign debts.<sup>26</sup> In The Second Period, various measures were taken in consideration regarding the problems experienced in the previous period and new developments were experienced. First off all, custom taxes were arranged and increased. It was intended to limit the import and keep the raw material in the country. A national exhibition, Sergi-i Umum-i Osmani was opened in Istanbul to display the developments in industry and production. After this exhibition, for the further development of the industry, Islah-I Sanayi Komisyonu was established. This commission was worked as an institution for training qualified staff. Also, Sanayi Mektepleri (industrial education institutions) was established with the same intent.<sup>27</sup> While these developments and transformations were experienced in the Ottoman Empire, 12000 km of a railway was built in the years between 1851 and 1914 to provide transportation in Anatolia.<sup>28</sup> This was also a stimulating development for the industrialization period of Ottoman Empire.

In the late 19th century, energy need has increased due to innovations. This increased energy requirement led to the search for coal. Coal exploration work began in Ereğli and concentrated around Zonguldak. Despite having accessed to the coal resources,

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<sup>24</sup> Rıfat Önsoy, "Tanzimat Dönemi Sanayilesme Politikası", H.Ü. Edebiyat Dergisi, Hacettepe Üniversitesi, (Ankara, 1984), 5-12

<sup>25</sup> Ibid., 6

<sup>26</sup> Clark, 1998, ibid., 70-74

<sup>27</sup> Afife Batur, "19. Yüzyıl Sanayi Sergileri ve Osmanlı Sergi Yapıları", Yapı Dergisi, Sayı: 225, (İstanbul: Yapı Endüstri Merkezi, 2000) , 67-68

<sup>28</sup> Donald Quataert, "19. Yüzyılda Osmanlı İmparatorluğu'nda Demiryolları", Tanzimattan Cumhuriyete Türkiye Ansiklopedisi, Volume: 6, (İstanbul: İletişim Yayınları),1630

its processing and use was not very efficient due to the technological insufficiencies.<sup>29</sup> Within this period, the collapse of Ottoman Empire started to take place due to the constant economic and political struggles; thus, expectedly, there was no development in the energy sector or in any other branches of industry.

Therefore, an economic structure that was based on agriculture and small-scale manufacturing has been inherited from the Ottoman State to the Republic Era by the turn of the 20th century. The reasons such as the inadequacy of the industry that was taken over from the Ottoman Empire, the lack of capital accumulation to provide the development of the industry, and the concern that the limited resources could be distributed to reduce the productivity, explain the need for the newly established state's intervening in the industrial sector. As the founder of the Republican Turkey, Mustafa Kemal's main aim was to make financial, social and cultural reforms to eradicate economic external dependence. The years between 1923 and 1929 were economically "rebuilt in open economic conditions".<sup>30</sup> Investments in domestic capital and foreign capital partnerships were supported.<sup>31</sup> The industrialization approach of the early Republican period has enabled the state to use industrial facilities and resources efficiently. Between the years of 1930 and 1939, protectionism and statism were the decisive factors; and these years were considered as the first industrialization period for the Republic of Turkey.

In 1923, İzmir İktisat Kongresi (İzmir Economic Congress) was organized. The congress supported the industrial developments and its related economics. In the congress there have been positive developments on behalf of production of daily consumption goods (flour, sugar, cotton coal, iron and fuel), foundation of banks, giving credits for manufacturers, supporting private entrepreneurs, regulation of coasting trades at harbors, establishing new industries.<sup>32</sup> In 1927, Tesvik-i Sanayi Kanunu (the Law for Encouragement of Industry) has been enacted to formalize these issues spoken at the congress. With this law, the government aimed to support

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<sup>29</sup> Önsoy, 1984, *ibid.*, 6-7

<sup>30</sup> Korkut Boratav, *Türkiye İktisat Tarihi 1908-2009*, (Ankara: İmge Yayınevi, 2014), 19-80

<sup>31</sup> *Ibid.*

<sup>32</sup> Coskun, 2003, *ibid.*, 73

private investors. Some facilities were provided to speed up the construction of the factories. Tax exemptions were introduced.<sup>33</sup>

Towards the end of the 1920s, the Republic of Turkey, which was trying to recover, was faced with an economic problem that affected the whole world as well: the great depression.<sup>34</sup> While the world economy was declining in the 1930's, the adoption of statism<sup>35</sup> and protectionism<sup>36</sup> in Turkey and the emphasis on industrialization for the internal market led to positive results. According to statism principles, the first arrangements were made in the fabric, sugar and flour sectors, which were previously imported and referred to as "three whites".<sup>37</sup> Also, many foreign companies purchased by the government: Railways, Haydarpasa Liman İşletmesi (1928), İstanbul Rıhtım İşletmesi (1934), İzmir Rıhtım ve Tramvay, İşletmesi (1937), Eregli Liman, Zonguldak Çatalagzı Demiryolu ve Kömür Madeni İşletmeleri (1937) etc.



**Figure 2.3:** Alpullu Sugar Factory, known as the first factory of the Republic ,  
Uşak, 1925

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<sup>33</sup> Ibid.

<sup>34</sup> The Great Depression was the greatest and longest economic recession of the 20th century and, by some accounts, modern world history. By most contemporary accounts, it began with the U.S. stock market crash of 1929, and didn't completely end until after World War II, in 1946. Economists and historians often cite the Great Depression as the most critical economic event of the 20th century.

<sup>35</sup> Statism is the principle or policy of concentrating extensive economic, political, and related controls in the state.

<sup>36</sup> Protectionism refers to government actions and policies that restrict or restrain international trade, and intent of protecting local businesses and jobs, from foreign ones.

<sup>37</sup> Boratav, Ibid., 19-80

The First Five-Year Industrialization Plan has been drafted with the impact of statism in 1934. Second Five-Year Industrialization Plan started in 1936, just two years later the first one. Although both plans were similar in terms of their aims and content, the scope of Second Five-Year Industrialization Plan was broader. These objectives can be summarized as follows: Production according to the consumption needs, the provision of necessary investments for this; the use of domestic raw materials with high and easily accessible quantities, iron and steel processing, processing and exporting of coil, establishing factories as the first step of the mechanical industry, to develop food, chemistry, fuel industries.<sup>38</sup>

In 1960s, the "Organized Industrial Regions Planning", prepared with state's consciousness on the significance of the developing technology's positive effects, enabled the industrial sites to reach big scales and increase the production. The first organized industrial area was located in Bursa in 1962. In the following years, the industrial regions of Istanbul (1963), Manisa (1964), Konya (1967) and, Ankara (1968) were established. During this period, the plan was foreseen different from the 1930s' functional, and small-scale factory buildings. New typologies and technologies were provided with the aid of this plan.<sup>39</sup> As a result of these developments, new construction techniques and design insights have emerged. Of course, these changes have brought new horizons.

Over time, as experienced worldwide, changing technological, economic and urban conditions in Turkey caused some industrial buildings to lose their function and remain idle. The institutional awareness created about the historical importance of these buildings in the world also appeared in Turkey. The concept of industrial heritage has created a new framework for abandoned precious industrial buildings.

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<sup>38</sup> Afet İnan, *Türkiye Cumhuriyeti'nin İkinci Sanayi Planı*, (Ankara :Türk Tarih Kurumu, 1972), 16-19

<sup>39</sup> Afife Batur, *A Concise History: Architecture in Turkey during the 20th Century*, Chamber of Architects of Turkey,(2005), 56-57

### **2.1.3. Effect of Industrialization on Art and Architecture: A New Aesthetic Challenge**

In line with the values created by all these influences, industrialization has begun to form a new language in terms of a new social life. It can be claimed that Industrial Revolution was not merely a technological revolution. Moreover, it was a transformation process that has changed the societies' values and ways of life. From this perspective, aesthetic values and parameters can also be considered as the transformed societal codes. This said, the following statement of Theodor Adorno on art and aesthetics can be a notable base for the present discussion:

The shaft that art directs society is itself social; it is counterpressure to the force exerted by the body social; like inner-aesthetic progress, which is progress in productive and, above all, technical forces this counterpressure is bound up with progress of extra-aesthetic productive forces.

The industrial configurations and formations of Industrial Revolution have created a new aesthetic dimension in almost all the arts (from cinema to painting) and in the field of architecture. The effects of this condition began with the industrial revolution but also reached to the next century, and even today.



**Figure 2.4:** Modern Times (Charlie Chaplin, 1936)

All the literary, auditory and visual fields have produced new and different products in the face of the striking effect of technology, machines and production. The motifs of industrial design and the social differentiation created by industrialization that emerged in late nineteenth and early twentieth century have been the subject of films, and have put forward original and critical ideas on industrialization. *Modern Times* (Charlie Chaplin, 1936) (Figure 2.4), *Metropolis* (Fritz Lang, 1927), *Berlin: Symphony of a Great City* (Walter Ruttmann, 1927) films for instance can be given as the remarkable examples that powerfully recall industrial aesthetic.

Another visual art, painting, displayed the similar effects. For instance, the paintings that focus on the straight and mechanical lines of the industry and particularly the machine, became very popular (Figure 2.5). Many artists were overtly influenced by the perception created by industry. They embodied and re-represented this effect through their paintings, even if it was not closely associated with the physical features of industrial lines. Sharon Zukin claims that there was an important aesthetic component within the appeal of loft living in her book titled as *Loft Living: Culture and Capital in Urban Change*. The sociology professor addresses the representation of industrialization as follows:

On the one hand, artists' living habits became a cultural model for the middle class. On the other hand, old factories became a means of expression for a "post-industrial" civilization. A heightened sense of art and history, space and time, was dramatized by the trend-setting media.<sup>40</sup>

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<sup>40</sup> Sharon Zukin, *Loft Living: Culture and Capital in Urban Change*, (Baltimore: Johns Hopkins, 1982), 12.





**Figure 2.5:** Paul Klee (American artist, 1902-1985) Machinery Abstract, 1934

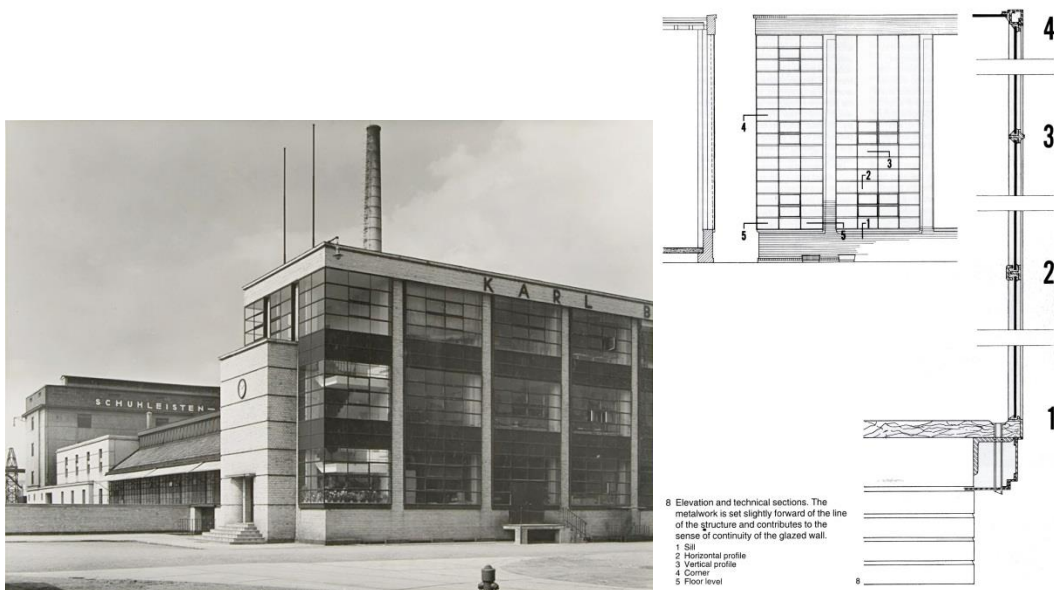
Just like in the fields of art, this new aesthetic challenge appeared in architecture and urban studies as the new domains of architectural aesthetics and urban aesthetics. The effect of industrialization on architecture in terms of new types of buildings can actually be classified into 3 forms:

- industrial buildings
- the buildings originating from the pure aesthetics of industrial buildings
- the buildings constructed with the new materials, techniques and ideas

In terms of their tectonic qualities, early industrial buildings were very simple. However, one can argue that their utilitarian nature created an authentic and naïve aesthetic. Historically, the buildings and their environment often reflected the social significance of the function of these buildings. As a result of this phenomenon, the more respectful the function was, the more ornamental/decorative elements were used; churches, administrative buildings and royal complexes for example can be

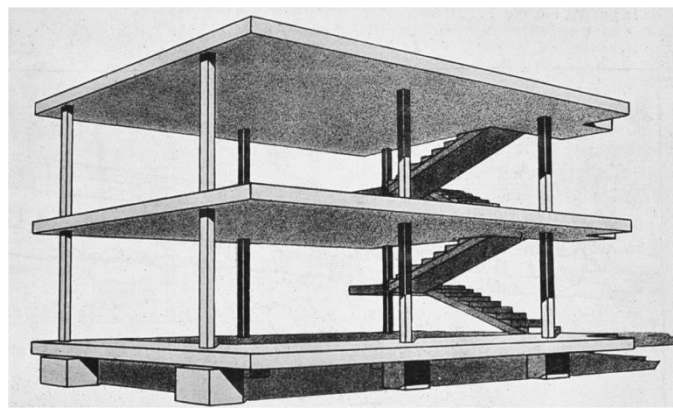
considered as such. Service buildings were separated from these representative buildings in terms of their aesthetic language.

In the course of time, when new raw materials were discovered, different spatial productions were developed and the existing language changed. The architectural language accepted new forms and materials. And new construction methods were used to meet the evolving needs. This transformation led to the emergence of new –ism's. Although it was an industrial building, in terms of usage of new techniques, The Fagus Factory of Walter Gropius and Adolf Meyer is one of the earliest buildings of modern architecture. The building was constructed, between the years of 1911-1925, with a consciousness of new materials and technology with rectilinear volumes and primarily glazed façade. It has led the course of modernism over the next decades (Figure 2.6-7).



**Figure 2.6:** Fagus Shoe Factory / Walter Gropius, Adolf Meyer, 1911-1925, **Figure 2.7:** Elevation and technical sections of Fagus Factory

It is not just the new production techniques and the aesthetic effect of the industrial buildings; at the same time, the ways in production have been decisive for the architectural culture and the city. The applicability of mass production to architecture is another aesthetic innovation brought by industrialization in terms of urban aesthetics. As Le Corbusier's Domino House symbolically illustrates (Figure 5), mass housing projects developed in this way. Therefore, in the course of time, the understanding and perception of urban aesthetics began to differentiate.



**Figure 2.8:** Domino House, Le Corbusier, 1915-16, a scheme for mass produced housing

To summarize, a new understanding of aesthetics which came along with the industrialization, has often been more admired and supported by architects and artists than the public. In addition to the physical changes in the built environment, the social changes in life take found as a place in art. This situation has become one of the key factors in the awareness of the industrial structures, as a new aesthetic challenge.

## 2.2. CONCEPT OF INDUSTRIAL HERITAGE

Stacks remind us—orange sawdust piles, slag foothills, brown pine stamp humps, yellow sulphur mountains, calcium chloride moraines, pulpwood log sierras, and fuel tank farms—that the business of cutting, crushing, refining, pumping, hauling and handling basic materials holds the key to understanding the workings of hundreds of urban places.<sup>41</sup>

Although the words of urban planner Grady Clay (1916-2013) seem to represent a nostalgic outlook, they can be understood as a spoiled version of a common outcome. Industrial structures that have great impacts on the urban area are to be seen from a broader perspective with their significant impacts upon their environment.

### 2.2.1. Industrial Archaeology

As a starting point, industrial archaeology constitutes a fundamental theoretical basis for the practice of industrial heritage. The physical traces left by the industrial revolution have gradually become the focus of attention. This interest first began in 1950s, during the development and change processes that followed the II. World War (1939-1945). During this period many industrial buildings were either destructed or a vast majority of them was endangered.

In 1955, Michael Rix published an article entitled as "Industrial Archaeology" on the disappearance of many postwar industrial structures in England, the birthplace of the industry. Using the term 'archaeology' for the first time within this context in this article, Rix pointed out the sustaining importance of industrial structures, even if they have lost their functions.<sup>42</sup> He claimed that the way to learn what happened to the

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<sup>41</sup> Grady Clay, *Close-Up: How to Read the American City*, (Chicago and London: The University of Chicago Press, 1980), 128

<sup>42</sup> The article, first established and defined the term industrial archaeology, Michael Rix. "Industrial Archaeology", *The Amateur Historian* 2 (8), (1955) 225–229.

industrial revolution was possible through the physical elements. He explained this importance as follows:

Great Britain as the birthplace of the Industrial Revolution is full of monuments left by this remarkable series of events. Any other country would have set up machinery for the scheduling and preservation of these memorials that symbolize that movement which is changing the face of the globe, but we are so oblivious of our national heritage that apart from a few museum pieces, the majority of these landmarks are neglected or unwittingly destroyed.<sup>43</sup>

After the first declaration of the term ‘archaeology’ for industrial ruins, industrial archaeology rapidly gained popularity; various organizations were established, books were written, thus a widespread enthusiasm emerged about the issue. Industrial archaeology can be basically defined as, “the organized, disciplined study of the physical remains of yesterday’s industries”.<sup>44</sup> This “organized study” is described in the definition of the Buchanan’s industrial archaeology as follows:

[A]field of study concerned with investigating, surveying, recording an in some cases, with preserving industrial monuments. It aims, moreover, at assessing the significance of these monuments in the context of social and technological history.<sup>45</sup>

As generally defined, industrial archaeology is a branch of archaeology, which deals with structures and processes of industrial sites<sup>46</sup> and their relations to history and technology. Although sometimes only archaic industry can be understood via the usage of this concept, it is practically related to the examination of the industry and its products since the industrial revolution to present times. When looking at these definitions, it can be also deduced that industrial archaeology is a scientific and systematic branch of industrial heritage. As Gülsün Tanyeli argues, industrial

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<sup>43</sup> Ibid., 225

<sup>44</sup> Arthur Raistrick, *Industrial Archaeology: An Historical Survey*, (London: Paladin Grafton Books, 1986), 4

<sup>45</sup> Robert Angus Buchanan, *Industrial archaeology in the Britain*, (Harmondsworth: Penguin, 1972), 20

<sup>46</sup> Here, 'sites' used to mean landscapes, complexes, buildings, structures and machines.

archaeology is made in an area containing the production, equipment and architectural trilogy.<sup>47</sup>

### 2.2.2. Industrial Heritage

Understanding industrial archaeology as a starting point of industrial heritage can be acceptable for determining the value of industrial ruin. But merely focusing on physical remains is not sufficient to shape a theoretical framework, as Grant has said:

Industrial archaeology has neglected almost all theory in some kind of mistaken belief that it could approach the material remains of industrial society with no particular methodological or explanatory framework.<sup>48</sup>

That is to say, although industrial archaeology provides and facilitates a systematic investigation for the identification of the values that embody the industrial heritage, it does not comprehensively provide a ground for establishing theories on industrial heritage. TICCIH's (The International Committee for The Conservation of the Industrial Heritage) definition of industrial archaeology and industrial heritage illustrates the distinction between these two:

The industrial heritage consists of the remains of the industrial culture which is of historical, technological, social, architectural or scientific value. Industrial archaeology is a method of studying all the evidence, material and immaterial, of documents, artifacts, stratigraphy and structures, human settlements and natural and urban landscapes, created for or by industrial processes. It makes use of whatever methods are most suitable to increase understanding of the industrial past and present.<sup>49</sup>

Before looking at the definitions of industrial heritage, cultural heritage should be concerned. Graham and Howard develop such a perspective that, "referring to the

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<sup>47</sup> Gülsün Tanyeli, "Endüstri arkeolojisi yapılarının korunması ve yeniden islevlendirilmesi", *Domus*, (December, 2000), 50-51

<sup>48</sup> E.G. Grant, *Industry: Landscape and Loca-tion*, in *Wagstaff*, J.M (ed) *Landscapes and Culture*, (Oxford: Blackwell, 1987), 118

<sup>49</sup> The TICCIH charter for the identification and protection of the industrial heritage, [ticcih.org](http://ticcih.org), accessed on September 16, 2017

ways in which the very selective past material artifacts, natural landscapes, mythologies, memories and traditions become cultural, political and economic resources for the present”.<sup>50</sup> Referring also to Alfrey and Putnam the importance of cultural heritage can be understood in a more clear sense that, “in several economies heritage related investment, development and trade have moved from a marginal position to attain considerable importance, linking cultural industries, leisure and tourism, retailing and economic regeneration.”<sup>51</sup> Cultural heritage is intended to carry the valuable products of the past into the future. Although he is an economist, David Throsby’s discussion on heritage can noticeably illustrate its architectural dimension. He states that, “A heritage building or site, for example, may give rise to a beneficial externality if passers -by gain pleasure from observing its aesthetic or historic qualities (...)”<sup>52</sup>

The concept of industrial heritage is also based on close insights. From the description of Venice Charter, which is a very significant international charter for the conservation and restoration of monuments and sites, an introduction to the concept of industrial heritage can be made:

The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.<sup>53</sup>

According to Venice Charter’s description, the content of the historical building can be based on many different elements, besides its architectural character. Organizations established to identify, protect and sustain industrial heritage clearly demonstrate these elements. The Dublin Principles related with ICOMOS and TICCIH, explains the scope of the industrial heritage as follows:

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<sup>50</sup> B.Graham; P.Howard, 2008, *The Ashgate research companion to heritage and identity*: Ashgate Pub. Co. Retrieved from <http://books.google.de/books?id=iyHzEUKU8C>

<sup>51</sup> J. Alfrey, & T. Putnam, *The industrial heritage: Managing resources and uses* (1st ed.) (London:Routledge, 1992), 30

<sup>52</sup> C. D. Throsby, *The Economics of Cultural Policy*, (New York: Cambridge University Press, 2010), 111

<sup>53</sup> The Venice Charter 1964, [icomos.org](http://icomos.org), accessed on September 16, 2017

The industrial heritage consists of sites, structures, complexes, areas and landscapes as well as the related machinery, objects or documents that provide evidence of past or ongoing industrial processes of production, the extraction of raw materials, their transformation into goods, and the related energy and transport infrastructures. Industrial heritage reflects the profound connection between the cultural and natural environment, as industrial processes – whether ancient or modern – depend on natural sources of raw materials, energy and transportation networks to produce and distribute products to broader markets.<sup>54</sup>

Also, the local establishments contribute to the concept of industrial heritage from various viewpoints. According to Taipei Declaration for Asian Industrial Heritage's declaration, industrial heritages are a part of the local history. Industrial heritages “witnessing the process of the modernization, contributes to the identity of regions and countries, and forms an integral part of the history... part of a comprehensive cultural landscape, either in urban or in rural settings. In addition to the built environment, it strongly reflects the interaction of humans and the land, featuring the characteristics of hetero-topography.”<sup>55</sup>

All these definitions and explanations show that the theoretical agenda must consider and contain all the pieces of the candidate of industrial heritage such as symbolic meaning, social and economic dimension, etc. Historical, technological and physical characteristics are surely very important to detect the industrial heritage. However, it is not adequate to consider these features alone in terms of determining the industrial heritage without exploring the question of how industrial structure has incorporated into human life and how it has changed it.

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<sup>54</sup> The Dublin Principles, [ticcih.org](http://ticcih.org), accessed on September 16, 2017

<sup>55</sup> Taipei Declaration and Asia Industrial Heritage Network, [ticcih.org](http://ticcih.org), accessed on September 18, 2017



### 2.2.3. Industrial Archaeology and Industrial Heritage in Turkey

The concepts of industrial archaeology and industrial heritage, which are since 1950s internationally spread and institutionalized, have been addressed in Turkey for about the last thirty years and increasingly come to the fore. In order to better understand and contextualize the concept of industrial heritage in Turkey, it is important to examine the recent past of the country in terms of industrial sites.

The advent of the first agenda on concept of industrial heritage in Turkey coincides with the end of the 1980s. In this period, protectionist consciousness about the old industrial structures began to take shape, and which would then be gathered under the framework of industrial heritage. It was nourished from these nearly simultaneous approaches, even if the terms "industrial heritage" or "industrial archaeology" were not explicitly mentioned.

The increasing awareness of these terms and their official use began with the registration of some industrial areas, which lost their functions, and the preparation of projects for re-use instead of destruction. Small-scale industrial areas have been preserved and re-used especially in Istanbul in 80s and 90s. The projects of cleaning and rehabilitation of the estuaries of the Haliç in Istanbul, at the beginning of the 1980s, predicted the destruction of some of the old production facilities here. These structures, which are thought to be demolished, have been registered and the projects for re-functioning instead of demolition have begun to be prepared. One of the first re-functioning projects carried out in this context, in Haliç, is the project of transformation of Sötlüce Mezbahası (Sötlüce Slaughter House) into a cultural center. Hasköy Lengerhane ve Şirket-i Hayriye Tersanesi (Hasköy Anchor Factory and Shipyard) was transformed into a museum (the first industry museum in Turkey),<sup>56</sup> Feshane-i Amire, into fairs, congress and cultural center, Silahtarağa Elektrik Santrali (Silahtarağa Power Plant) into a cultural center and university, and Cibali Tütün Fabrikası (Cibali Tobacco Factory) (Figure 2.9) has been re-

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<sup>56</sup> Gül Köksal, "Endüstri Mirasını Koruma ve Yeniden Kullanım Yaklaşımı", Güney Mimarlık Dergisi, No:8, (July 2012), 18-24

functioned as a university.<sup>57</sup> Likewise, many industrial structures in other parts of Istanbul have been preserved and re-used.<sup>58</sup>



**Figure 2.9:** Cibali Tobacco Factory 1884-1995 and Kadir Has University Cibali Campus currently in use.

These transformations took place not only in Istanbul, but also in other big cities of Turkey. These can be counted as later examples: for example, İzmir Gas Plant transformed into a culture and art center; İzmit Paper Factory into a park, Samsun Tobacco Factory into a shopping mall; Ankara Cer Atölyeleri (Railway Repair Shop), into an exhibition and culture center and ‘the area of factories’ in Eskişehir has been re-functioned as entertainment and shopping areas.<sup>59</sup>

If the concept of industrial heritage is to be transformed into an official dimension in Turkey, monumental large scale areas, especially gas plants, have led to greater debates. Along with the start of the use of natural gas<sup>60</sup> in the country, the energy demand was provided from natural gas, so the gas plants were also abandoned. Conservation

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<sup>57</sup> Also see, Müge Cengizkan, *Architecture as Palimpsest: Re-Functioning of Industrial Buildings within the Scope of Industrial Archaeology*, (Ankara: Middle East Technical University, 2001)

<sup>58</sup> See the table ‘Proposal for protection and reuse of industrial facilities in İstanbul’, T. G. Köksal, Z. Ahunbay, “İstanbul’daki endüstri mirası için koruma ve yeniden kullanım önerileri”, *İtü Dergisi Mimarlık/planlama/tasarım*, Vol. 5, No:2, (September, 2016), 127-129

<sup>59</sup> Also see, TMMOB Mimarlar Odası Ankara Şubesi, Dosya 03, Endüstri Mirası, ed. by Haluk Zelef, (November, 2015)

<sup>60</sup> In Turkey, natural gas was first detected in the 1970s. However, it has been firstly used in numerous industrial establishments over the years. Natural gas was used in the field of personal area in the 1980’s in Turkey.

campaigns focusing on gas plants have allowed an expansion in the understanding of the protection of old industrial structures and sites. In particular, the process of taking the protection attempt of the Ankara Maltepe Gas and the Electricity Plant (Figure 2.10) can be mentioned as the evidence of this expansion. The Protection Committee for Cultural and Natural Assets of Ankara decided to preserve the factory buildings and areas in 1991, which terminated production in 1989. The legal process started when the EGO challenged to the decision of protection. In the expert reports required by the court, it was stated that these industrial facilities were covered by "industrial archaeology" and thus should be protected. In Turkey, this is the first situation in which the term of "industrial archaeology" officially goes into registration and this first use enunciation date was 1993.



**Figure 2.10:** Ankara Maltepe Gas and the Electricity Plant which conceived the concept of “industrial archaeology” officially in Turkish history, 2010.

After this progress, the use of industrial archaeology and industrial heritage concepts began to spread rapidly in the academic circles, especially in architecture, urban planning and restoration departments, from the mid-1990s. The concepts were discussed in design studios and design projects, as well as in graduate studies in architecture schools by concentrating on these issues. Particularly, recently, it can be observed that in the urban design and planning departments, there has been an increase in the importance given to the subject of preserving and reusing the old industrial structures and sites.

#### 2.2.4. International Organizations

Established organizations aimed at identifying, protecting and reusing industrial heritage by producing various definitions and classifications. Through these organizations, boundaries are drawn, both practically and theoretically, for the clarification of the concept of industrial heritage and the sub-concepts it contains.

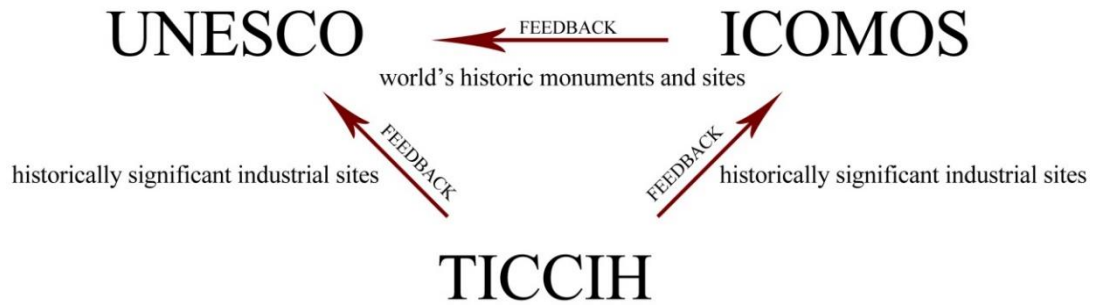
Although there are many local organizations about the heritage issues in the world, there are two international documents that systematically work on this topic. First one, *Recommendation of European Council*<sup>61</sup>, identifies the multidisciplinary character of heritage. Study and research programs are foreseen to be carried on by public organizations, universities and scientific research institutions, private companies dealing with this heritage. The second one is also a strong international establishment with lots of members from the different countries of the world, known as TICCIH (The International Committee for The Conservation of the Industrial Heritage). TICCIH is a worldwide organization and undertakes the roles of documentation, archiving, interpretation, identification and protection with its subsidiaries.<sup>62</sup>

On the one hand, TICCIH is an autonomous organization; on the other hand, it is a counselor, appointed by the ICOMOS (International Council of Monuments and Sites). ICOMOS is a non-global state organization dedicated to the preservation of historical artifacts and sites. ICOMOS advises UNESCO (United Nations Educational, Scientific and Cultural Organization) and declares the goods to be added to the list of world heritage. TICCIH is on the list of world heritage sites and has recommendations on industrial sites (Figure 2.11).

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<sup>61</sup> Council of Europe, Committee of Ministers, *Recommendation No. R 90 (20) of the Committee of the Ministers to Member States on the Protection and Conservation of the Industrial, Technical and Civil Engineering Heritage in Europe*, 1990

<sup>62</sup> The International Committee for The Conservation of the Industrial Heritage, accessed on September 18, 2017



**Figure 2.11:** Restore mechanism between UNESCO, ICOMOS and TICCIH, (prepared by İ. Çörek)

Regarding the documentation, interpretation and protection of industrial heritage, there are various associations on the subject that verbalize the workings and details. Over time, established organizations gave birth to innovations; different charters, regional protection boards, relevant magazines began to appear and function. Besides the above-mentioned organizations, there are also other important international associations, charters, and other associations based solely on industry heritage.

International associations can be grouped as directly related to the industrial heritage and more general about the cultural assets to be protected. FICCIM, First International Conference on the Conservation of Industrial Monuments, held its first meeting in 1973, and continued to work in different countries and cities in the following years about the protection of Industrial Monuments. DOCOMOMO, Documentation and Conservation of Modern Movement, was founded in 1988, and aims to protect modern architectural heritage. Since a machinery age is important for DOCOMOMO at this point of interest, it intersects with the area of industrial heritage. (Table 2.1)

**Table 2.1:** International Associations

FICCIM	First International Conference on the Conservation of Industrial Monuments, 1973	It was the first time in Great Britain, Ironbridge
TICCIH	The International Committee for the Conservation of the Industrial Heritage	is the international society dedicated to protection, promotion and interpretation of the industrial heritage
ICOMOS	International Council on Monuments and Sites, 1965	TICCIH is the advisor of ICOMOS about industrial heritage
DOCOMOMO	Documentation and Conservation of (Buildings, Sites and Neighborhoods of the) Modern Movement, 1988	an international organization in which the field of work can intersect with the area of industrial heritage

Also, charters have been published for the protection of cultural heritages and industrial heritages. These charters make value assessments in terms of the heritage content. Chronologically, the most important ones can be named as Venice Charter (1964), Burra Charter (1999), The Nizhny Tagil Charter (2003), The Dublin Principles (2011) and, Taipei Declaration for Asian Industrial Heritage (2012). (Table 2.2)

**Table 2.2:** Most Important Charters

Venice Charter	1964	International Charter for the Conservation and Restoration of Monuments and Sites
The Burra Charter	1999	The Australia ICOMOS Charter for Places of Cultural Significance
The Nizhny Tagil Charter for the Industrial Heritage	National Assembly of TICCIH (Moscow 2003.)	refers to: definition, values, research, legal protection, conservation, presentation and interpretation of IH
The Dublin Principles	17th ICOMOS General Assembly, November 2011	TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes
Taipei Declaration for Asian Industrial Heritage	TICCIH General Assembly for Asia, 2012	Asian network for industrial heritage within the framework of TICCIH

In addition to these important institutions, some other supportive institutions should be mentioned. Besides industrial heritage, there are organizations established for the evaluation of industrial archaeology. SIA (The Society for Industrial Archaeology) and AIA (The association for Industrial Archaeology) are the important ones in terms of protection and evaluation of industrial archaeology. Also there are numerous journals, websites and databases that focus on the issue of industrial heritage from different perspectives. (Table 2.3)

**Table 2.3:** Industrial Heritage Associations

SIA	The Society for Industrial Archaeology (1971)	Department of Social Sciences at Michigan Technological University;  interpretation and preservation of historically important industrial sites and artifacts
AIA	The association for Industrial Archaeology (1973)	For Britain`s industrial heritage preservation and interpretation
CILAC	Comité d'information et de liaison pour l'archéologie, l'étude et la mise en valeur du patrimoine industriel (1978)	Journal:  L'Archéologie industrielle en France
E-FAITH	European Federation of Associations of Industrial and Technical Heritage	A platform for promoting relationships between volunteers and nonprofit volunteer associations in Europe
ERIH	European Route of Industrial Heritage	Database of industrial heritage sites

It is seen that the purposes of these organizations summarized in the tables have more or less similar concerns. In addition to the international organizations such as TICCIH, local organizations have also aimed to identify and protect their industrial heritage in their own countries, in line with various principles. They also endeavour to raise people's 'industrial heritage' awareness in this direction.



## CHAPTER 3

### AESTHETICS, URBAN AESTHETICS AND (INDUSTRIAL) ARCHITECTURE

#### 3.1. AESTHETICS AND URBAN AESTHETICS

Architectural activity is dealt not only with the outcome dependent practice, but also the thought system underlying behind it. This system helps to observe the ongoing relationship between architecture and philosophy. The concept of 'aesthetics', in the intersection of architecture and philosophy, has an important place in the evaluation of architectural discourse. As Kate Nesbitt states:

Recent aesthetics have neglected defining beauty, artistic value and normative concepts, in favor of a 'descriptive factual approach to the phenomena of art and aesthetic experience.'<sup>63</sup> In this mode, aesthetics overlaps significantly with the disciplines of art and cultural history, cognitive psychology, and architectural theory. A basis in the aesthetic tradition offers the possibility of re-grounding theory in philosophy, and thereby broadening the architectural discourse.<sup>64</sup>

Aesthetics may be defined narrowly as the theory of beauty, or more widely the philosophy of art, as usually located in the literature of architecture, urban planning and urban design. The concept of aesthetics has multidimensional explanations. To go deep to the roots of this concept and at the same time to look at current approaches in a broad sense is very important in terms of understanding architectural and urban approaches.

The word 'aesthetics' derived from Greek word 'aisthetikos', means sensitive, pertaining to sense perception, which in turn was derived from 'aisthanomai' that

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<sup>63</sup> Runes, *Dictionary of Philosophy*, accessed on December 2017, <http://www.ditext.com/runes/>

<sup>64</sup> Kate Nesbitt, "The Sublime and Modern Architecture: Unmasking (An Aesthetic of) Abstraction, *New Literary History*," Vol.26, No.1, *Narratives of Literature, the Arts, and Memory*(Winter, 1995), 98

means perceive, feel, sense.<sup>65</sup> German philosopher Alexander Baumgarten (1714-1762) establishes the science of ‘aesthetics’ in 18th century (cited in Tunalı 2008), defines aesthetics in the very beginning of his *Aesthetica* (1750) as follows, “Aesthetic (as the theory of the liberal arts, as inferior cognition, as the art of beautiful thinking and as the art of thinking analogous to reason) is the science of sensual cognition.”<sup>66</sup> Baumgarten, with this approach, explains different contents in the notion of aesthetics. Firstly, the aesthetics is considered to be the science of practice which can be experienced and perceived with the senses. And secondly, he mentions that the aesthetics is the theory of the art. If the notion of aesthetics to be approached from Hegel’s (1843, cited in Tunalı 2008) view’s, it is directly related with beauty. Unlike the other views, aesthetics as a science, Hegel describes aesthetics as science of ‘beauty’. Therefore, instead of ‘aesthetics’ the title of ‘beauty of science’, has been proposed by Hegel. According to Theodor Adorno (1903-1969), aesthetics says more than beauty, more than art. He asserts in *Philosophy of New Music* that "the idea of artworks and their nexus is to be philosophically constructed even if this sometimes goes beyond what the work has immediately achieved." For Adorno, the aesthetic theory transforms metamorphoses of art into a critical theory of society.

On the other hand, the definition of aesthetics, which has been evaluated with different views, has been further expanded by the approaches in the last century. Ales Erjavec, in the introduction part of his book, *Aesthetic Revolutions and the Twentieth Century Avant-Garde Movements*, refers to Friedrich Schiller's (1759-1805) view of aesthetics and presents his own opinion. He rejects an unconscious understanding of ‘aesthetics’ as related merely with a pure beauty. For him, the frame of aesthetics is related to all aspects of life:

...Aesthetic will be used not as a synonym for ‘artistic’, but rather as its complement, extending from specifically artistic experiences to the broad, holistic domain of lived and imagined experiences, including social, political,

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<sup>65</sup> Online Etymology Dictionary, accessed on July 2017, <https://www.etymonline.com/>

<sup>66</sup> As cited in, J. Hellings, *Adorno and Art: Aesthetic Theory Contra Critical Theory*, (Macmillan Publishers, 2014), 103

bodily, and technological dimensions. The meaning of the aesthetic is related to that found in Friedrich Schiller, for whom it is linked to politics, not only the pure beauty and autonomous art, as is today often the case.<sup>67</sup>

In line with Ales Erjavec, Anthony J. Cascardi states that the structure of aesthetics is formed by the unification of multiple disciplines. Cascardi, in his text, from Kant to Hume; Marx to Guy Debord, examines aesthetic approaches in a wide range of fashions. While defending this thesis, he remarks that the practices of art have become entirely perforated and explicit to new technologies of production and circulation, which represent themselves as immaterial, as happily divorced from the embodied world.<sup>68</sup> Additionally, he explains masterfully the relationship between aesthetics and the whole social practice:

In the course of attempts to grasp central questions about “beauty” and “art,” aesthetic theory has often found itself in a centrifugal relation to its objects, attempting to transform itself into psychology, sociology, moral philosophy, and political analysis, among other things. Indeed, almost all the models on which modern aesthetic theory has been based have been drawn from extra-aesthetic domains. Aesthetic theory has attempted to imagine itself as a version of the theory of knowledge, as a philosophy of judgment, as a vehicle for morality, as a stand-in for political theory, and as substituting for a theory of community. It has looked to phenomenology, psychoanalysis, cognitive science, semiotics, ontology, pragmatics, communication theory, cultural studies, and ideology-critique for guidance. The peculiar liability of aesthetic theory has no doubt been a consequence of the fact that the social practice of “art” was itself in flux during the period when aesthetic theory began to take shape. Aesthetic theory developed in tandem with it.<sup>69</sup>

German philosopher Jurgen Habermas interprets ‘aesthetics’ by adding two important concepts to the subject: ‘validity’ and ‘unity’. For him, validity and unity, which are related with the art objects, should have a stimulant property for a new reality apart from the apparently familiar:

The fact that we can dispute the reasons for evaluating a work of art in aesthetic discourse is, as we said, an unmistakable indication for a validity

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<sup>67</sup> Ales Erjavec, *Aesthetic Revolutions and the Twentieth Century Avant-Garde Movements*, (Durham and London: Duke University Press, 2015,) 2

<sup>68</sup> See all text, Anthony J. Cascardi, “Prolegomena to Any Future Aesthetics”, *Art and Aesthetics After Adorno*, (London: University of California Press, 2010), 7-41

<sup>69</sup> *Ibid.*, 9

claim inherent in works of art. The aesthetic validity' or 'unity' that we attribute to a work refers to its singularly illuminating power to open our eyes to what is seemingly familiar, to disclose anew an apparently familiar reality. This validity claim admittedly stands for a potential for 'truth' that can be released only in the whole complexity of life-experience; therefore, this 'truth potential' may not be connected to (or even identified with) just one of the three validity claims constitutive for communicative action, as I have been previously inclined to maintain. The one-to-one relationship which exists between the prescriptive validity of a norm and the nonnative validity claims raised in regulative speech acts is not a proper model for the relation between the potential for truth of works of art, and the transformed relations between self and world stimulated by aesthetic experience.<sup>70</sup>

According to Habermas, each of the values that cognitive (science), normative (law and morals), and expressive (aesthetic) reasoning, directed by the particular procedures by which their defining validity claims of truth (cognitive), rightness (normative), and truthfulness (aesthetic) are articulated symbolically.<sup>71</sup>

Throughout the centuries, aesthetics has been scrutinized by scholars and thinkers as philosophy of art, through various abstract concepts, which take their place on objects in reality. Because the reality of philosophy lies in the real experience of the world; "...in respect of their object, philosophy and experience have been opposed to each other (as even the name metaphysics indicates). This opposition disappears. The object of philosophy is the real world. (Wirkliche Welt)"<sup>72</sup> At this juncture, it becomes even easier to establish a relationship with reality and the concept of "aesthetics" through the urban design and architecture where one establishes a one-to-one relationship.

Architectural design product has a complex dual structure, both tangible and intangible. It has a close relationship with appreciation and also, opens to evaluation and interpretation. The architectural object simultaneously carries individual and social implications, verbal/written records and collective memories, tradition and

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<sup>70</sup> Jurgen Habermas, *On the Pragmatics of Communication*, (Cambridge: Polity Press, 1999), 415

<sup>71</sup> As cited in, Geoff Boucher, "The Politics of Aesthetic Affect- A Reconstruction of Habermas' Art Theory", *Parrhesia*, 2011, 62-78

<sup>72</sup> As cited, Bruce Matthews, *Schelling's Organic Form of Philosophy: Life as the Schema of Freedom*, (Sunny Press, 2012), 242

technology together. It holds a multitude of connections with social and cultural constructs, taste and technology. Such an understanding requires a wider scope of aesthetics in order to discuss the status of architectural object, especially the industrial ones. This scope should allow one to better understand the complex and societal nature of the architectural object through its dual essence of tangible and intangible. Urban aesthetics is the art and philosophy that includes all those relations regarding tangible and intangible essences; it theoretically assists a scholarly observation of how people judge their environment harmoniously blended with the context or not. Urban aesthetics conceptually departs from the culture of common life and it mainly focuses on the evaluation and interpretation of urban public spaces through aesthetic venues. Its main core can be defined as, making critical judgements upon shaping, transforming and moving into a future urban scape through aesthetic values. The conversion of the alienated person to the environment, to nature, to the culture, therefore, is possible by the emotionalism established by the aesthetic perception in the essence.

Aesthetics can be generally considered as “a relationship between ‘value’ of the object and ‘judgement’ of the subject”.<sup>73</sup> Within such a consideration, aesthetic value and aesthetic evaluation are nourished by the tides between the subject and the object. The relationship between the subject and the object becomes a multifaceted one when it is in the complex form of citizens and urban space relationship. As the aesthetic values of urban space depend on a variety of issues such as dimension, form, location, distance and direct relations among spatial objects, the aesthetic evaluation of urban space originates from a trilogy of place, time and meaning. Herein, it can be noted that there is a cycle between situations and actions; subject and object. As the eminent thinker Hannah Arendt states, “[action] produces stories with or without intention as naturally as fabrication produces tangible things. These stories may then be recorded in documents and monuments, they may be visible in use objects or art works, they may be told and retold and worked into all kinds of

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<sup>73</sup> Baykan Günay, *Urban Design is a Public Policy*, (Ankara: Metu Faculty of Architecture Press, 1999), 51

material.”<sup>74</sup> It should not be ignored that, as well as individual factors, the source of this cycle associates with primarily cultural, social, technological and natural conditions. The social philosopher Henri Lefebvre insightfully declares that, “Space, which seems homogenous, which seems to be completely objective in its pure form such as we ascertain it, is a social product.”<sup>75</sup> Here, the phrase ‘socially produced’ involves the primary determinants, as described above. As Manuel Castells ironically mentions, any attempt of theorizing the urban issues, including the urban aesthetic theory, should be suggested, at its starting point, as a theory of social conflict.<sup>76</sup>

Beside the fact that urban aesthetics is fundamentally connected to a strong social basis, it has to be recognized that, at the same time, it is physically connected to the creators, (architects, urban-planners, designers) of the space in question. The creators' professional and socio-cultural sensitivity to the city's assets determines the quality of urban aesthetics to a great extent. The structure of the city, and the formation of settlements; in short, the physical and social aspects are to be taken into consideration mentioning such a sensitivity of spatial production. Urban aesthetic qualities are positively constructed when the city is strengthened by a new role added upon the existing identity. John Ely Burchard expands this relationship by giving examples from different cities in his work on urban aesthetics. On creative and urban aesthetics he indicates the following views:

A great urban aesthetic arises not from a cluster of architectural chefs d'oeuvre but from a sensitivity on the part of each successive builder to the amenities that are already there. No good architect would dream of destroying the beautiful natural terrain of an isolated site but would, instead, try to marry his building to the land and the vegetation, and the water, and the sky. It is easier to forget and it is common to forget that there is also an urban terrain and that is, too, is entitled to respect, even to love. Urban aesthetics are not to be made over as lightly as ladies' clothes.<sup>77</sup>

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<sup>74</sup> Hannah Arendt, *The Human Condition*, (Chicago: University of Chicago Press, 1998), 184

<sup>75</sup> Lefebvre, 1977, 341

<sup>76</sup> Manuel Castells, *The City and the Grassroots*, (California: University of California Press, 1983), 318

<sup>77</sup> John Ely Burchard, “The Urban Aesthetic”, *The Annals of the American Academy of Political and Social Science* Vol. 314, *Metropolis in Ferment* (Nov., 1957), 112

The authentic identity of cities, for example, as Burchard denotes, the protected landscape and original nature is very important in terms of creating a city's aesthetic assets. Thus, the designers who are charged with manipulating the existing urban texture must have a sensitivity and social responsibility about the features of the city. Respect for the nature of the city, as well as respect for the existing language of its built environment, is of great importance for the image and character of a city.

Of course, when urban aesthetics is concerned, the 'urban image' becomes an important concept. An urban image may be scrutinized in its three essential constituents, when considered together with the social dimension. Kevin Lynch, who theorizes the urban/city image, defines these constituents as identity, meaning, and structure.<sup>78</sup> Here, the term 'urban image' comes into more prominence because of its deeper sense. Lynch, in the first chapter of his book, "The Image of the Environment", analyzes the urban image from this triple perspective. According to him, an operable image requires first diagnosis of the object, which differentiates it from other things, its acknowledgment as a separable element. This is called identity, not in the feeling of sameness with something else, yet with the importance of independence or unity. Secondly, the object must make sense for the observer, whether practical or emotional. Meaning is a relation between the senses and the object. Finally, the image must incorporate the spatial or textural connection of the object, people and to different objects.<sup>79</sup> Lynch's words describe the interaction of these three elements:

[It is] that quality in a physical object which gives it a high probability of evoking a strong image in any given observer. It is that shape, color, or arrangement which facilitates the making of vividly identified, powerfully structured, highly useful mental images of the environment. It might also be called legibility, or perhaps visibility in a heightened sense, where objects are not only able to be seen, but are presented sharply and intensely to the senses.<sup>80</sup>

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<sup>78</sup> Kevin Lynch, *Good City Form*, (Cambridge: MIT Press), 1960, 8

<sup>79</sup> Ibid., 8

<sup>80</sup> Ibid., 9-10

Also, Berleant and Carlson's idea of 'the perception by the senses', that underlies, 'aesthetic is not just a visual experience', enriches the scholarly approaches to the field of urban aesthetics:

The experience of environment as the locus of an inclusive perceptual system includes factors of space, mass, volume, time, movement, color, light, smell, sound, tactility, kinesthesia, pattern, order, information, and meaning. Consequently, the aesthetic experience of the environment is not exclusively visual but actively involves all the sensory and cognitive modalities synaesthetically, engaging the participant bodily in intense awareness.<sup>81</sup>

In order to better understand and make more concrete the aesthetic paradigm and the present approaches to urban aesthetics, some very important components, that were either ignored or shadowed by the field of aesthetics, need to be unveiled and scrutinized. Therefore, throughout the following three sections, the concepts of beauty and ugly, sublime and ethics, which in various forms affect the value judgments will be examined. A critical understanding of these topics and an awareness of their effects is crucial for a comprehensive understanding upon which this study aims to built its own problematic of the discursive relationship between urban aesthetics and (industrial) architecture. These sections attempt to illustrate how the following paradigmatic dimensions of aesthetics may institute considerable frames of thought in contemporary urban (aesthetics) related with the specific nature of industrial architecture –thus, with the architectural complexes, structures, buildings, produced for different kinds of industrial purposes.

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<sup>81</sup> A. Berleant, & A. Carlson, *The Aesthetics of Human Environments*, (Canada: Broadview Press, 2007), 16



### 3.2. BEAUTY *and* UGLY, AND ROMANTICISM

[Modern art] has taken all the darkness and guilt of the world onto its shoulders. Its entire happiness consists in recognizing unhappiness; all its beauty consists in denying itself the semblance of beauty.<sup>82</sup>

Theodor Adorno



**Figure 3.1:** Quentin Metsys, *Le Couple Mal Assorti*, 1522-1523. National Gallery of Art, Washington DC

In endeavouring to find whatever is specific about art, critics and scholars alike have mostly emphasized the non-cognitive component of "beauty" and have related all unique qualities, delights, and feelings with it. For sure, "beauty" is one of the very natural designations for whatever it is that appears to escape the grip of ideas in a work of art. In any case, "beauty" is in the forefront, but it is important to see the "harmony" (Figure 3.1) with the aid of contrasts. Therefore, "ugly" can be a spectacle of "beauty". Theodor Adorno has perhaps made such an inference with the quotation from the book "Philosophy of Modern Music" given above.

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<sup>82</sup> Theodor W. Adorno, *Philosophy of Modern Music*, trans. Anne G. Mitchell and Wesley V. Blomster (London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc, 2016), 126.

In the book, *Aesthetic Revolutions and the Twentieth Century Avant-Garde Movements*, Ales Erjavec broadly elaborates the issue that romanticism, and its effect to aesthetic judgements. He underlines that the ugly in modern aesthetics comes from romanticism, which challenge the products of art and literature. Thus, 'ugly' has become a category in art and has always expanded the field of 'beauty' within a certain historical area. With this thought, Erjavec emphasizes that the major changes in art are directly related to the 'ugly' content. An example of this is that symbolists turn to the city and perceive the modern city life as groundbreaking for their poetry, even though they find it disgruntled. Also he adds that, "Rupture in art, revolution even, always comes with the radically ugly."<sup>83</sup>

While the link between art and aesthetics is underlined in early romanticism, this bond is modified at the same time. Erjavec says that, "this change was articulated in the "Oldest System Programme of German Idealism" (1796), attributed to Hegel, Hölderlin, and Schelling."<sup>84</sup> He resolves some important parts from the "Oldest System Programme of German Idealism", and infers that the object of freedom be an idea. According to his conclusions, "...for the "Idea" which unites all subordinate ideas is that of beauty, the latter thereby unifying the true and the good."<sup>85</sup>

In enlightenment and romanticism the 'beauty' criterion leaves its the place in the object to the subject. The idea of beauty leaves its place 'beautiful' in mind. After this period, a period of unity begins with the idea that beauty is a judgment based on logic. While the basic idea of aesthetics as of the 19th century is beauty, categories such as ugly, sublime, interesting are added with the ideas of aesthetics. For instance, Marinetti believes that (futurist) art has to promote certain forms and contents that

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<sup>83</sup> Ales Erjavec, *Ibid.*, 24

<sup>84</sup> *Ibid.*, 268, at this point, Erjavec also includes pieces from *Oldest System Programme of German Idealism* and adds that, "Finally the idea which unites all, the Idea of beauty, the word taken in the higher platonic sense. I am now convinced that the highest act of reason, which embraces all Ideas, is an aesthetic act, and that truth and goodness are brothers only in beauty—The philosopher must possess just as much aesthetic power as the poet." In the brief remaining passage in the "System," poetry was raised to the highest position, surpassing sciences and the other arts, with philosophy requiring the "monotheism of reason of the heart." The same document proclaimed the state to be "something mechanical," for "every state must treat free people as a piece of machinery; and it should not do this; thus it must come to an end."

<sup>85</sup> *Ibid.*, 268

have so far not been included in the art to represent a development. In a speech to Venetians in 1910, he specifies that with that sentence, “There’s no use howling against the presumed ugliness of the locomotives, trams, motorcars, and bicycles, which for us represent the opening lines of our great Futurist aesthetic.”<sup>86</sup>

On the other hand, at that time, Kant looks at the subject from a different perspective. He argues about displeasure, can be called negative pleasure, although is a positive sensation. In the sense that it is positively a sensation rather than the cancellation of sensation it would be if negative pleasure had been a mere contradiction in terms. And he explains that, clearly, “aversion can be called a negative desire, hate a negative love, ugliness a negative beauty, blame a negative praise.”<sup>87</sup> For him, this contrast, between beauty and ugly, is the continuation and complement of each other.

Looking at current approaches, following quotation, which American philosopher Jay Bernstein describes about the change in the art and aesthetic perception after modernism, can actually be adapted to today's aesthetic discourse and urban aesthetics:

Because art is form, then at least in the case of modern autonomous art, the integrity of the materials formed must be sacrificed to the whole; the more formally powerful the art, the more thoroughly are the parts dissolved into a functionally assigned place. It is precisely awareness of this dissolution that marks the shift from classical modern art to modernism: as formal integration perfects itself, the sacrifice of that which has been integrated is noted and released. This shift presages a reversal in the logic of the artwork: instead of its material parts being for the sake of the ideal whole, the now no longer ideal whole becomes a vehicle for the disclosure of its sensuously particular parts. Dissonance, disunity, fragmentariness as forms that underline that disintegration of authoritative wholeness, of harmony and resolution, hence appear originally as ugly.<sup>88</sup>

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<sup>86</sup> Filippo Tommaso Marinetti, *Critical Writings: New Addition*, “A Futurist Speech by Marinetti to the Venetians”, Trans. By Doug Thompson, Farrar, Straus and Giroux, (New York, 2006), 87

<sup>87</sup> Immanuel Kant, “Attempt to Introduce the Concept of Negative Magnitudes into Philosophy” (1763), in *Theoretical Philosophy, 1755–1770*, trans. David Walford in collaboration with Ralph Meerbote (Cambridge, 1992), 221

<sup>88</sup> J.M. Bernstein, ““The Demand for Ugliness”: Picasso’s Bodies”, *Art and Aesthetics After Adorno*, (London: University of California Press, 2010), 222-223

From this approach of Jay Bernstein, it can be talked about the parts that actually constitute urban integrity. If the identity of the city and aesthetics are an ideal whole, the parts forming this integrity are fragile parts. Even if they appear ugly on their urban area, the effects to the whole, the harmony they create, bring them to a different aesthetic dimension.

### 3.3. SUBLIME

As far as division of the moments of aesthetic estimation of objects in relation to the feeling of the sublime is concerned, the analytic can proceed according to the same principle that figured in the analysis of the judgement of taste. For as a judgement of the aesthetically reflective faculty of judgement, the delight in the sublime, just like that in the beautiful, must be representable as universally valid as regards its Quantity, as without interest as regards its Quality, as subjective finality as concerns its Relation, and the latter must be representable as necessary as regards its Modality.<sup>89</sup>

Immanuel Kant

Aesthetic as a phenomenon something beyond 'beauty', is supported by many different concepts. The concept of 'sublime' reveals from the sensational situations; the harmony created by the contrasts; the mystic-frightening pleasure in natural events.

'Sublime' is a philosophical phenomenon, based on the ideas of philosophers Immanuel Kant and Edward Burke during the 18th century. Traditionally, sublime has been the name for objects inspiring awe, because of the magnitude of their size/height/depth (e.g. the ocean, the pyramids of Cheops), force (a storm), or transcendence (our idea of God).<sup>90</sup> Philosophically, the theory of sublime clarifies the sort of extraordinary experience that; one feels when confronting nature's strength, certain kind of art or overwhelming architecture. The sublime is a feeling of pleasure,

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<sup>89</sup> As cited in, Paul Guyer, *Kant and the Experience of Freedom: Essays on Aesthetics and Morality*, (Cambridge: Cambridge University Press, 1996), 192

<sup>90</sup> Internet Encyclopedia of Philosophy

that is associated with, and just conceivable, when you in the meantime encounter dismay (which for this situation is dread or fear). To have the capacity to encounter the wonderful, (which is the most grounded feeling that the brain is equipped for feeling, as indicated by Burke) one need to feel that one is at safe separation, with no danger of obliteration. Actually, this concept displays the dialectic, contained in of 'aesthetics' itself. Sublime, on that sense, finds a strong place by the framework of the influential words of Kate Nesbitt as follows:

The sublime arises from the frustration of attempting to represent the unrepresentable, invisible within the visible, or the indeterminate. The indeterminate might be color for painting, silence for music, or stillness for dancers.<sup>91</sup>

Kant says that the sublime and the beautiful influence people. But he thinks that their effects are different from each other. Then, how is the influence of the sublime and how is the influence of beautiful? According to him, "the sublime moves, the beautiful charms."<sup>92</sup> Kant distinguishes sublime into three parts. First one is the noble sublime, that signify the virtue and intelligence of men; second is the terrifying sublime that linked with the power of nature; and the last is the splendid one that combines the aspects of the beautiful and sublime.<sup>93</sup> So, as a consequence, Kant actually used the concept of sublime out of art. At this point, it can be said that the concept of 'aesthetics', which is called the philosophy of art, has moved beyond its own dimensions.

Emily Brady in her book, *The Sublime in Modern Philosophy: Aesthetics, Ethics and Nature*, as similar as Kant and Burke's thoughts, expresses her own ideas about sublime. According to her, the sublime is a complex aesthetic experience which includes "mixed emotions" with both positive and negative components. Unlike the pure pleasure of the experience of beauty, involving tranquil, comfortable

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<sup>91</sup> Kate Nesbitt, "The Sublime and Modern Architecture: Unmasking (An Aesthetic of) Abstraction, *New Literary History*", Vol.26, No.1, Narratives of Literature, the Arts, and Memory (Winter, 1995), 104

<sup>92</sup> I. Kant., P. R. Frierson, & P. Guyer, *Immanuel Kant: observations on the feeling of the beautiful and sublime and other writings*, (Cambridge: Cambridge University Press, 2011), 26

<sup>93</sup> Ibid. 18

contemplation aimed at order and harmony and inspiring love, Brady argues that the sublime includes a sharp experience in response to nature's vast and mighty forces, inspiring not love but esteem. There is excitement, admiration and a feeling of being uplifted, but there is also fear, frustration, or at least a disturbance (as would be the case the pleasure of watching a movie of the snow slide). According to Brady, imagination is a vital element of the experience, as it is expanded, invigorated, and eventually frustrated by its inability to take in the boundless vast scale and power of nature.

Emotional configuration influences people's perception in urban life. It can be said that two important notions, proposed by Edmund Burke and Kant, are the starting point of this discussion. According to them, in the experience of the sublime, the more threatening and terrifying of nature's manifestations, such as mountains and wilderness, when viewed with disinterestedness, can be aesthetically appreciated, rather than simply feared or despised. At this point, when the concept of sublime is taken into consideration in terms of the constituents of the urban aesthetics, one can mention the objects of architecture which may cause different excitements. One of the most important examples of this phenomenon can be industrial buildings and territories, which are designed without any 'beauty' concerns, often with a majestic machine-like look that may create different states of pleasures. In the following sections, the relation between sublime –aesthetics- and industrial buildings will be examined more deeply.

### **3.3. ETHICS**

Harries mentions that, 'ethical' derives from 'ethos'. For him, when a person's ethics is the subject, his character and nature are understood. Similarly, when referring to the

ethics of a community, it refers to the spirit of their behavior. Accordingly, ethics is the way people exist in the world; that is, their way of dwelling.<sup>94</sup>

Ethic-aesthetic unity finds its counterpart in life. When looking at individuals and social processes in life, all the actions that are put forward are gathered under 'beauty', 'good' and 'truth' principles. In the 17th century, Shaftesbury matches the beauty and the truth by saying that “The most natural beauty in the world is honesty, and moral truth. For all beauty is truth. True features make the beauty of a face; and true proportions the beauty of architecture; as true measures that of harmony and music.”<sup>95</sup>

In architectural design, as in all areas of life, ethics and aesthetics are side by side, intertwined and inseparable. Subjective and objective, ethic-aesthetic coexistence between the two extreme points, which clashing and complementing each other, can be considered as an essential element of architectural theory and architectural product. Describing the ethics and its relation with aesthetics, as “Ethicism is the view that the ethical attitude manifest in a work of art will affect the aesthetic value of the work as well.”<sup>96</sup>, Berys Gaut emphasizes the significance of the effect and involvement of ethics into aesthetics.

The fact that architecture is active in the social field, it makes man more interested in terms of the social existence, than for many kinds of arts. Architecture embodies notions of inhabiting subject; related with dwelling, domestic relations and social practice. In relation to this, Bruno Taut (1880-1938) conveys the effect of architecture on social life with the following words:

If everything is founded on sound efficiency, this efficiency itself, or rather its utility, will form its own aesthetic law. A building must be beautiful when seen from outside if it reflects all these qualities (...) The architect who achieves this task becomes a creator of an ethical and social character; the people who use the building for any purpose, will, through the structure of the

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<sup>94</sup> Karsten Harries, *The Ethical Function of Architecture*, (Cambridge: MIT Press, 1998), 4

<sup>95</sup> Arat, 1996

<sup>96</sup> As cited, Berys Gaut, “The Ethical Criticism of Art”, *Aesthetics and Ethics*, 182-203

house, be brought to a better behavior in their mutual dealings and relationship with each other. Thus architecture becomes the creator of new social observances.<sup>97</sup>

In this context, architecture is faced with ethical problems in many respects. According to Jale Erzen, architectural aesthetics is only considered as a visual dimension. But through a deep scrutiny, she reveals that the ethic and aesthetic concepts are same in architecture. If art is a representation, it has to relate with truth; it must be right. The right thing is the good thing. So, the fact that something is seen as ethical is related to its being true and realistic.<sup>98</sup> Also, Heidegger's remark matches with Erzen's opinion that, "Nature of art is poetry. The nature of poetry, in turn, is the founding of truth... Art lets truth originate."<sup>99</sup> His expression summarizes this relationship too. Ethics and truth; art and reality; art and ethics; and for this reason, ethics and aesthetics are related to inextricable links. The form, especially in architecture, is an ethical element, as it directs people and society to certain behaviors. Ludwig Wittgenstein's (1889-1951) claim, "ethics and aesthetics are one and the same"<sup>100</sup> stems from this connection.

Geoffrey Scott in his book, *The Architecture of Humanism: A Study in the History of Taste*, brings the ethic and aesthetic togetherness to a different dimension, by saying that, "There is, in fact, a true, not a false, analogy between ethical and aesthetic values: the correspondence between them may even amount an identity."<sup>101</sup> This approach of Scott is of great importance when it is taken up in terms of architecture. Architecture creates its own identity with its 'true' formation and ethic-aesthetic integrity.

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<sup>97</sup> As cited, Maurice Laguerre, "Ethics Versus Aesthetics in Architecture", Bruno Taut, *Modern Architecture* (London: The Studio Limited, 1929) pp.9, qtd. in Dawid Watkin, *Morality and Architecture* (Chicago:U of C P, 1984); emphasis added

<sup>98</sup> Jale Erzen, "Etik-Estetik Arasında Mimari", *Etik-Estetik*, Ed. Ayşe Şentürer, (İstanbul: YEM, 2004), 228-242

<sup>99</sup> Martin Heidegger, *Poetry, Language and Thought*, Trans. Albert Hofstadter, (New York: Harper&Row Publishers, 1971),75-78

<sup>100</sup> Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, 1974, translated by D.F. Pears and B.F. Guinness, (London: Routledge)

<sup>101</sup> Geoffrey Scott, *The Architecture of Humanism: A Study in the History of Taste*, (London: W.W. Norton, 1914), 5



### 3.4. INTERPRETATION OF THE NOTION OF 'AESTHETICS' OVER (INDUSTRIAL) ARCHITECTURE

The seductive power of the charm survives only where the forces of denial are strongest: in the dissonance that rejects belief in the illusion of the existing harmony... If asceticism once struck down the claims of the aesthetic in a reactionary way, it has today become the sign of advanced art ... Art records negatively just that possibility of happiness which the only partially positive anticipation of happiness ruinously confronts today.<sup>102</sup>

Theodor Adorno

The 'form' or 'situation' does not make sense by itself. It is important to exist a 'content' or an 'essence' that can be reached through the instrument of form or situation. In relation to architecture, aesthetics cannot be dissociated from the 'essence' of create, tied to philosophy of art. Architecture is a moral and material membrane between inner and outer selves of people that links them to their environment. Within the context of evaluative and intellectual frameworks, it can be said that the essence of architecture is directly related with the aesthetics. When viewed in its entirety to the aesthetic concept, in line with Erjavec's view, it is like a whole harmony of art, perceptions, experiences, and socio-politic events. Also, aesthetic consciousness is an integral part of practical consciousness. The poetic activity in architecture not only includes the ability of material and technology, but also contains the creation of meaningful forms.

When talking about a city, 'urban aesthetics' plays a significant role to define the features of the city. But only museums, shopping centres, religious buildings, sculptures, easily walkable trails, parks should not come to the mind. The aesthetics and identity of a city depend on the authentic nature, carried by its whole parts. In fact, the components that constitute a city's identity and urban aesthetics are original and creative urban pieces. At this point, the urban aesthetics must be scrutinized

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<sup>102</sup> Theodor Adorno, *The Culture Industry: Selected Essays on Mass Culture*, (New York: Routledge, 2015), 38

through an exploration of examples of creative participation to the city that is typically labelled as 'disorder'.<sup>103</sup> 'Disorder', as referred here, can be thought as a structure contrary to the monotony of the city. Alienated may be, but in essence, it gives the identity of the city. In this respect, industrial heritage architecture/structures/buildings can be given as examples of that issue. They evoke aesthetics of disorder, and sublime that contribute to the aesthetics and identity of urban texture.

An opposition with respect to the idea is that, while industry is a mass production process pointing towards making uniform objects, industrial structures themselves don't show such consistency or monotony. Then again, there is a certain level of homogeneity among industrial structures because of their regular typology and innovation. The qualification between modern structures of different countries is not as articulated as the differences between civil architectures of these countries; in the contemporary examples, it is difficult to discuss a specific local quality in industrial architecture. Also, with their autonomous structures that refer to a certain mode of production technology, they create their own period of time. Thus, an industrial building's image cultivates a particular identity in its environment. For this reason, their aesthetic values and their stance in urban aesthetics make industrial buildings more remarkable.

The image is pure creation of mind.

It cannot be born from a comparison but from a juxtaposition of two more or less distant realities.

The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be the greater its emotional power and poetic reality.<sup>104</sup>

Although this study employs these words in a way radically different from Pierre Reverdy's own poetry, these concepts and especially conception of juxtaposition is

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<sup>103</sup> Giancarlo deCarlo, *Legitimizing Architecture*, Forum, (April, 1972), 19

<sup>104</sup> Pierre Reverdy, *Nord-Sud, Self defence et autres écrits sur l'art et la poésie*, (Paris: Flammarion, 1917-1926)

very important for this topic. In essence, the juxtaposition of the visible and intentional contradiction of bases of industrial buildings and the urban aesthetics could create a very powerful and unconscious emotional reaction. The emotional power which created by this juxtaposition can be more understandable with the aid of a more philosophical background that 'aesthetics'. On the other hand, aesthetic paradigms maintain these emotions, positive or negative.

While the concept of 'aesthetics' is associated with the industrial buildings, it can be interpreted as a poetic activity because of the soulful 'monumentality' of these structures. Heidegger's remark, "...dwell poetically on earth" matches with where industrial structures stand on earth, along with their sincere soul. One of the most important names of the Bauhaus, Marcel Breuer, defines a relationship with ethics, morality and the sincerity of a building understood as, "the definite expression of the purpose of a building and the sincere expression of its structure." For him, "one can regard this sincerity as a source of moral duty (...)"<sup>105</sup> When looking at industrial structures, this sincerity can be easily seen because the autonomous nature of these buildings does not associate with any tectonic exaggeration, ornamentation or deception. Therefore, *solving ethical problems* in architecture in terms of industrial buildings, is not separable from *solving aesthetical problems*.<sup>106</sup> Perhaps precisely because of that integrity, they create different emotions and effects in the observer. The monumental proportions of machine-like structures reveal the frightening inconveniences as well as creating an awareness about the reality of technology and production. It can be said that, in terms of architecture, especially industrial architecture, *monumentality* and *manipulation of scale*<sup>107</sup> creates the sublime. As Kate Nesbitt states "...sublime offers alternate, aesthetic route to a revisionist view

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<sup>105</sup> As cited in, David Watkin, *Morality and Architecture*, (Chicago: U of CP), 40, Marcel Breuer, *Buildings and Projects 1921-1961*, (New York: F.A. Prager, 1962), 261

<sup>106</sup> Maurice Lagueux, "Ethics versus Aesthetics in Architecture", *The Philosophical Forum*, 2004, 131

<sup>107</sup> Kate Nesbitt, "The Sublime and Modern Architecture: Unmasking (An Aesthetic of) Abstraction, *New Literary History*", Vol.26, No.1, *Narratives of Literature, the Arts, and Memory* (Winter, 1995), 101

of the architectural discourse of modernity.”<sup>108</sup> Industrial buildings seen from the start-ups of the modern architecture can now be viewed from different perspectives.

On the one hand these pure structures show a total conformity between their form and function, on the other hand they haven't got distortions, while reflecting the identity of their own, or when they are perceived by people. Industrial buildings are designed 'to a necessary degree'<sup>109</sup>. They display different scales that can not be easily seen among the other examples of architecture. Buildings have structures, but they are mostly covered by other materials; thus, when looking at them, what is behind the surface is generally not seen. But in industrial structures everything appears as it should be. Structures have generally no secrets. Since there is a constant production in these buildings, there is no concern of cladding with the materials. This gives the opportunity to encounter a very clear architecture. It is not easy to see an architecture where the structural materials are obviously visible, and how the building was built legible. As a consequence, their architectural language is very poetic, straightforward, intimate, non-competitive, and most important of all, unique.

When all these reasons are taken into consideration, it can be claimed that industrial buildings or structures differ from other buildings in terms of their own aesthetic language. Instead of being a part of stable socio-cultural activities, an industrial building's aesthetic inherits from nature of reality and truth. It does not live in 'a' time period when all traditional values are questionable. But, at the same time they specify a history about the cultural and technological development to their own place. Sometimes they become icons in this direction. As Burchard says, objects that reflect history have somehow aesthetic values, "Cities have history, at least great cities do, and historical spots have their own aesthetic.”<sup>110</sup>

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<sup>108</sup> Ibid., 108

<sup>109</sup> Murat Germen, "Industry as Icon", concept text of the photography exhibition, 2005, Garanti Gallery

<sup>110</sup> John Ely Burchard, "The Urban Aesthetic", *The Annals of the American Academy of Political and Social Science* Vol. 314, *Metropolis in Ferment* (Nov., 1957), 112

To sum up, if industrial heritage structures are perceived and evaluated from an aesthetic perspective, it seems pretty obvious that the value of these works is not only based on their functional and technical components, but also derives from their specific poetry, monumentality, and their deeper meanings' beauty. In the following chapters, this issue will be broadening within the case study "Zonguldak Coal Washery Area", in terms of, predominantly, urban aesthetics and aesthetic paradigm.



## CHAPTER 4

### LABOR’S CITY OF ZONGULDAK

#### 4.1. IDENTITY OF THE ZONGULDAK CITY: PRODUCTION AND LABOR

There is no consensus on the definition of city between scientists and practitioners. Sociologists, geographers, city planners, economists, administrators define the city in terms of its own private information framework. As David Harvey states, “From their inception, cities have arisen through geographical and social concentrations of a surplus product.”<sup>111</sup> So, understanding the *surpluses* and examining the approaches of different disciplines, can be more beneficial to grasp the definition of the “city”. Thus, the determinations that can be made for the city of Zonguldak also become more meaningful.

As one of the most general aspects of the beginning, the city in the words of sociologist Robert Park, is:

...man’s most successful attempt to remake the world he lives in more after his heart’s desire. But, if the city is the world which man created, it is the world in which he is henceforth condemned to live. Thus, indirectly, and without any clear sense of the nature of his task, in making the city man has remade himself.<sup>112</sup>

For Robert Park, the city originates from the production; and also, has the ability to produce. This two-way communication can be considered as one of the most general characteristics of cities.

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<sup>111</sup> David Harvey, “The Right to the City”, *New Left Review*, 2008, 24

<sup>112</sup> Robert Park, *On Social Control and Collective Behaviour*, (Chicago: Paperback, 1967), 3

In a Lefebvrian framework, as in the Robert Park's influential ideas, the city must constantly be produced and reproduced.<sup>113</sup> In the ideas of Henri Lefebvre the term "city" becomes a problematic, by this way. For him, the city can no longer be understood as an object and a definable unit, as follows:

The concept of the city no longer corresponds to a social object [...] However, the city has a historical existence that is impossible to ignore. Small and midsize cities will be around for some time. An image or representation of the city can perpetuate itself, survive its conditions, inspire an ideology and urbanist projects. In other words, the "real" sociological "object" is an image and an ideology!<sup>114</sup>

The German philosopher Max Weber takes a holistic approach to the definition of the city concept. He sees the physical approaches of the city as an interpretation of a mass union:

The many definitions of the city have only one element in common. Namely that the city consists simply of a collection of one or more separate dwellings but is a relatively closed settlement. Customarily, "though not exclusively, in cities the houses are built closely to each other, often, today, wall to wall. This massing of elements interpenetrates the everyday concept of the "city" which is thought of quantitatively as a large locality. In itself this is not imprecise for the city often represents a locality and dense settlement of dwellings forming a colony so extensive that personal reciprocal acquaintance of the inhabitants is lacking. However, if interpreted in this way only very large localities could qualify as cities; moreover it would be ambiguous, for various cultural factors determine the size at which "impersonality" tends to appear. Precisely this impersonality was absent in many historical localities possessing the legal character of cities.<sup>115</sup>

In contemplation of current understanding of city, Max Weber's account of city and "impersonality", in the last part of his explanation, constitute a whole. As cities are cultural and contextual synergy, in relation with identity and personality of a city, the history of the settlement gains importance.

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<sup>113</sup> Henri Lefebvre, *The Urban Revolution*, (Minneapolis: The University of Minnesota Press, 2003), 38

<sup>114</sup> *Ibid.*, 57

<sup>115</sup> Max Weber, "The Nature of the City", Ed. By Richard Sennet, *Classic Essays of on the Culture of the Cities*, (New Jersey: Prentice-Hall, 1969), 23



When looking at more concrete debates about “city”, according to Ruşen Keleş, an important urban scientist in Turkey, the city is a settlement with a high population density in which most of the inhabitants have non-agricultural jobs. For him, people can meet all their needs, from sheltering to enjoyment, in the ‘city’. And it shows a continuous social development where the degree of integration is high.<sup>116</sup>

Another distinctive interpretation of the phenomenon of city can be seen in the study of sociologist Yakut Sencer. Sencer considers the city as a unique type of settlement and community style in which the rational behavior is more important than the traditional relations in the inter-individual relations. In her explanation, she especially points out the following inference that, the city is a place where work in industry and similar fields gain importance. Urbanization is a process of administrative organization. Although management in village societies is not sufficiently organized, it appears that the city is organized in a very ordinate and centralized system.<sup>117</sup>

Looking from the aperture that the above definitions open, Zonguldak can be defined as a city whose identity has been created by production and labor (Figure 4.1). Large coal resources have increased the need for labor in the region, which has led to an increase in population density.

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<sup>116</sup> Ruşen Keleş, *100 Soruda Türkiye’de Şehirleşme*, (Ankara: Gerçek Yayınevi, 1973), 7

<sup>117</sup> Yakut Sencer, *Türkiye’de Kentleşme*, (Ankara: Kültür Bakanlığı Yayını, 1979), 9



**Figure 4.1:** An old photograph of the city of industry, the chimneys rising from the city, the railway to transport coal, Zonguldak.

It is useful to look at the history of industrialization in the world<sup>118</sup>, in order to demonstrate the difference of the urbanization of Zonguldak from the cities that grew or developed during the period of industrialization. Because, the concept of labor in Zonguldak creates a different structure in social relations and related relations of pre-capitalist production which are still influential, and even more influential. These relations are of great importance for the city and for social gains. As George Simmel pointed out about this relationship:

Exactly in the measure of its extension, the city offers to an increasing degree the determining conditions for the division of labor. It is a unit which, because of its large size, is receptive to a highly diversified plurality of achievements while at the same time the agglomeration of individuals and their struggle for

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<sup>118</sup> See 2. chapter

the customer forces the individual to a type of specialized accomplishment in which he cannot be so easily exterminated by the other.<sup>119</sup>

In the Ottoman period, coal was found in Amasra before Ereğli. But with the technology and the workforce to process the coal, the problem of technical personnel has emerged. The Ottoman Empire was determined to overcome all the problems since its life depended upon it. The Zonguldak Coalfield, where the coal beds are located, would provide the solution for the biggest problems.<sup>120</sup>

Zonguldak's urbanization, briefly begins with the works due to the lack of transport for the import of coal. On March 3, 1897, Mehmet Pasha presented projects under the name of Havza-yı Islah Layihası (improvement projection for area). Accordingly, the project of a port in the city to import coal, and new railway lines to use more efficient of mines, were emerged. After this development, the first urban settlements<sup>121</sup> (1898) occurred with the completion of port and railway projects.<sup>122</sup> All facilities related to mining production and other buildings in the city were located on both sides of the railway passing through the center. This has been a sign of the formation of a mine city. After the construction of the port, it became an industrial city.

Zonguldak is a city that has been the driving force of Turkey's development and has served as one of the most important locomotives of economy. In the memories of Hüseyin Şeker, the city of Zonguldak is explained as one of the important cities of

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<sup>119</sup> George Simmel, *The Metropolis and Mental Life* (1903), in Gary Bridge and Sophie Watson, eds. *The Blackwell City Reader*, Oxford and Malden, (MA: Wiley-Blackwell, 2002), 17

<sup>120</sup> Erol Çatma, *Zonguldak Taşkömürü Havzası Tarihi*, (Ankara: Sistem Ofset Yayıncılık), 92-93

<sup>121</sup> The transformation of the population from Zonguldak into urbanization was expressed in the following lines in 1898, see the original text: "Maden Nezaretine; Ereğli Osmanlı Şirketi tarafından inşa olunan binalar şirketin liman, ocaklar, şimendifer memuru ve amelenin ihtiyacına yeterli olarak yapılmış, gerek liman üzerinde ve gerek ocaklar civarında bulunan baraka usulündeki hanelerin ekseriyetinde ikişer ve üçer aile iskan ettirilmiştir. Binaların tümünün nizamnameye göre inşa oldukları Nezarete bildirildiği gibi, Zonguldak mevki birkaç haneden ibaret küçük bir köyçeğiz olduğundan aileleriyle beraber olan şirket memuriyeti, ustabaşları ve amelelerin iskanına mahsus yeteri kadar hane bulunmadığından bazı mahallerde bina inşaatına mecbur kalınmış, bu binalar dahilinde başka bir bina bulunmadığı tahkik olunmuştur. 8 Ağustos 1898" Erol Çatma, "Zonguldak Kent Tarihine Kısa bir Yaklaşım", *İnsan Kimlik ve Mekan Bağlamında Zonguldak Sempozyumu Bildirileri* 16-18 Ekim, Bülent Ecevit Üniversitesi Yayınları No: 11, 2016, 396

<sup>122</sup> Ibid., 391

the Republican period. For him, if the Republic was founded with blood and consciousness; the Zonguldak is the main city founded with this consciousness. Ankara and Zonguldak can be considered as the fastest developing cities of the Turkish Republic. However, Zonguldak's difference is the testimony of coal operations and unfortunately occupational deaths at young ages.<sup>123</sup>

The conditions of being a city in the public administration system in Turkey are shaped in three main axes. These are economic conditions, the state of public services and geographical conditions. In the framework of these basic criteria, many indicators of a region to become a city need to be assessed, such as, population, current urbanization and transportation status, hinterland, economic diversity and educational status.<sup>124</sup> In speaking of 'city' in real terms, it can be considered as the focal points of human survival and usefulness on earth. The city does not only that offer today's people greater business and residential opportunities. It is also a center that attracts the most distant places of the world and is the pioneer and supervisor of economic, political and cultural life that shapes people and activities according to a plan.<sup>125</sup> Cities are not just the physical structure of the land where citizens live. Cities, regarding their pasts and many years of socio-spatial experience, witness the development of human history. Considering all these, the urbanization of Zonguldak can be explained as a two-folded factor; occurred in the history and the social transformations. The power of the labor that the coal gathered around itself has formed mass communities over time; in a way, the city's socio-cultural structure has emerged from coal and labor.

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<sup>123</sup>Hüseyin Şeker, *Şeker Tadında Anılar*, (Pusula Yayınları, 2010), 34-35

<sup>124</sup> M. Yüceşahin, R. Bayar, M. Özgür, "Türkiye'de Şehirleşmenin Mekansal Dağılımı ve Değişimi", *Coğrafi Bilimler Dergisi*, 2004, 23-39

<sup>125</sup>B. Duru, A. Alkan, *20. Yüzyıl Kenti*, 78

#### 4.1.1. Community Spirit

In pursuit of the concept of 'community', it is wrong to think that community can only be imagined as a mental fabrication. The community is rather a multi-faceted phenomenon. The creator of the community spirit is a unity that emerges from the factors of this versatility.

David W. McMillan and David M. Chavis, in their article<sup>126</sup>, which examines the concept of community in depth, propose four criteria for theory of sense of community. These four criteria are based on fairly accurate points in terms of understanding the concept of community, and reveal the main elements that will lead to the formation of a community spirit. They are membership, influence, reinforcement and shared emotional connection.

Their initial addressing of membership consists of various sub-concepts such as boundaries, emotional safety, a sense of belonging and identification, personal investment, and a common symbol system. According to them, membership is a feeling that one sees him/herself as a part of something in order to become a member, and therefore has a sense of belonging. Membership also requires the sense of not to be a member. That's why membership has boundaries; "...boundaries define who is in who is out."<sup>127</sup> Therefore the boundaries are important to define a 'neighbourhood community'. Emotional safety is about group intimacy and security. Sense of belonging, and consequently identification may be considered as feeling and belief that have a place in a group. In addition to the contribution of 'group' to people, working for membership determines the place of people with her/his personal investment. McMillan and Chavis assert that the symbols are the smallest parts that compose the social groups. They defend that it is possible to understand a community by understanding the symbols that make up the community.

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<sup>126</sup> D.W. McMillan and D. M. Chavis, "Sense of Community: A Definition and Theory", *Journal of Community Psychology*, Vol.14, January, 1986

<sup>127</sup> *Ibid.*, 10

In their other inquiry, McMillan and Chavis observe the influence of a community to its member, and the influence of a person on a community. According to this idea, the person who feels self-efficacy on his/her group, feels more connected to his/her own community. Consequently, the 'influence' can be correlated with commitment in both ways.

The third criteria, reinforcement, is defined by McMillan and Chavis as such: "a motivator of behaviour is a cornerstone in behavioural research, and it is obvious that for any group to maintain a positive sense of togetherness..."<sup>128</sup> A collective success of the community or a qualification acquired together can be given as the examples of this motivation and reinforcement. Also they claim that, "...community is reinforced by the place that throws people together."<sup>129</sup>

Shared values, as an indicator connecting the community, play a critical role for the future of the community. Similar needs and goals bring people closer and together, thus provide success. Shared events reveal the history of community. Also it opens up a cultural base. Accordingly all these empower the emotional sharing.

As demonstrated within the extensive study of McMillan and Chavis, the joint experience of groups identified by the concept of community, makes a basis to create a common spirit between people. The spirit, which means a particular way of thinking, feeling, or behaving, especially a way that is typical of a particular group of people, an activity, a time, or a place<sup>130</sup>, represents a great deal of energy for a community when people unite in line with their common wishes and goals. "Community spirit finds expression in individual or group activities in which members of a community choose to engage for the benefit of that community."<sup>131</sup> Here, Robert Wuthnow's ideas about community spirit, in *Small-Town America: Finding Community*, can be used as a sufficiently descriptive definition:

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<sup>128</sup> Ibid., pp. 12

<sup>129</sup> Robert Wuthnow, *Small-Town America: Finding Community, Shaping the Future*, (Princeton: Princeton University Press, 2013), 102

<sup>130</sup> Cambridge Dictionary, accessed December, 2017, <http://dictionary.cambridge.org/dictionary/english/spirit>

<sup>131</sup> Wikipedia, accessed December, 2017, [https://en.wikipedia.org/wiki/Community\\_spirit](https://en.wikipedia.org/wiki/Community_spirit)

Community spirit resides in activities and along with the organizations along with the resulting perceptions and narratives that arise. Community spirit depends not only on the fact that people live in small out-of-the-way places with tight networks and scant populations. It also relies on residents working together, sharing common interests, and celebrating their shared ideals. Community spirit also inheres in unspoken codes of behaviour that govern social relationships. This is why new comers often find it awkward adjusting to small town life, but also why newcomers are an important source of insights about the nature of camaraderie in these places.<sup>132</sup>

To say that spirit implies moral attributes is not to say that it reflects only abstractions. Community spirit bases on culture and history as well as shared values and common goals. In one way or another, its reflection emerges on concrete things, as *emotional attachments*.<sup>133</sup>

The towns name and location, its school, the school's name and mascot, the community's history and commemorative festivals, the unwritten norms that govern routine sidewalk encounters, and the symbolic boundaries that differentiate new comers from old-timers and towns people from urban residents...<sup>134</sup>

Using the aforementioned studies, in speaking of Zonguldak, it can be said that this city has a community spirit, affecting every aspect of the city from its culture to its history and to the formation of its ethic-aesthetic structure. In Zonguldak, living from the past to present, the majority of the urban population, the workers, have drawn their borders according to the industry and kept their members together under "working" purpose. The common values, shared by the people, lasted from the formation of small communes to the birth of the city, and to the day. The physical structure, color, texture, and smell of the city; industrial structures as symbols of the city; the gloomy tension of the people in the city; port and railway which passes through the city center; the identity hidden under the ground of the city together reflect the spirit of the Zonguldak. Of course, it is coal, which creates this spirit. It is people's struggle to survive whose skins were colored by the coal-black.

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<sup>132</sup>Robert Wuthnow, *Small-Town America: Finding Community, Shaping the Future*, (Princeton: Princeton University Press, 2013), 102

<sup>133</sup> Ibid., 103

<sup>134</sup> Ibid., 103

#### 4.1.2. “The City of Collective Memory”<sup>135</sup>

Every discourse sets up a spatial order, a frozen image that captures the manner in which the transitory present is perceived. Momentarily arresting disruptive and energetic forces, representational forms become succinct records of what we consider to be present reality. These aesthetic models transform our sense of the real, for the image of the city is an abstracted concept, an imaginary constructed form.<sup>136</sup>

Collective memory expresses the *social representations*<sup>137</sup> such as ideologies of beliefs, feelings, and moral judgments about the past. The base of remembering and meaning which constitute the core of collective memory, take their source from history and commemoration. As Halbwachs<sup>138</sup> says, collective memory does not exist unless there are groups whose boundaries are based on specific origins: “Every collective memory, requires the support of a group delimited in space and time.”<sup>139</sup>

As a distinctive identity of society, collective memory is a reflection of past events, needs, interests, fears and desires. As a meaning and expression power for society and the city, collective memory fulfills two functions: a pattern that organizes behaviors and revives the community spirit, and an awareness that people will find meaning in the present experience. The face of the collective memory, which is reflected in the city, contains social reality.

If collective memory’s sense of urban scale scrutinized, it can be seen a settled reality in urban fabric. As in the inspiring words of Christine Boyer, representational forms are shaped by forces that we can relate with aesthetic models of physical reality. Architecture in the city are not only designed by planners and architects but

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<sup>135</sup> The book has been influential in the selection of the title: M. Christine Boyer, *The City of Collective Memory*, (Cambridge: MIT Press, 1996)

<sup>136</sup> Christine Boyer, *Ibid.*, 32

<sup>137</sup> Vlad Petre Glaveanu, “Collective Memory Between Stability and Change”, *Culture & Psychology*, Vol. 23(2), 2017, 255-262

<sup>138</sup> Emile Durkheim’s student who first introduced the concept of collective memory.

<sup>139</sup> Maurice Halbwachs, *On Collective Memory*, Edited Translated and with an introduction by Lewis A. Coser, (Chicago and London: The University of Chicago Press, 1992), 84



also related with public. City's figural images evokes the memory, which stems from the collective origins. For this kind of a situation, one of the most important examples in Turkey is the city of Zonguldak. As mentioned in the previous sections, the city, which is made up of the labor/worker groups, has also taken the characteristics of its urban fabric from the reflection of this collective background.

French philosopher Pierre Nora called the collective memory that emerged in the 19th century as "modern memory". He asserts that the modern memory depends on the senses. The appearance, image, trace and recording, mainly materials, unearth meanings from our memory. Materials are important because they are the existences that visualize memories in the present.<sup>140</sup> With regard to self-positioning and self-value, the connection between the inner aspiration and the outer environment of the Zonguldak city can be observed. Through the awareness of history, social and cultural development, and studying correlative crucial movements, the collective memory tries to sustain the perception of city in terms of its crucial values. When viewed from this aspect, it can be seen that The Zonguldak City as generally known "the city of coal and labor" (Figure 4.2) transforms into a representation by the form of past. For this reason, in contemplation of current understanding between space and memory, the monumental materiality and "certain artefacts" reflect the importance of the term collective memory. Because the city is an upper group that takes its identity from the member's memories. According to Aldo Rossi, the city involves the collective memory through its materiality:

One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city's predominant image, both of architecture and of landscape, and as certain artefacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give shape to it.<sup>141</sup>

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<sup>140</sup> Pierre Nora, *Realm of Memory: Rethinking the French Past*, Columbia University Press, 1996

<sup>141</sup> Aldo Rossi, *The Architecture of the City*, (Cambridge, Massachusetts, London: The MIT Press, 1984), 130



**Figure 4.2:** Ministry of Culture and Tourism, General Directorate of Cultural Assets and Museums, Zonguldak Mining Museum, Zonguldak, January, 2018, (Photograph by İ. Çörek)

At the city entry and center in Zonguldak, it is possible to see the structural and architectural elements as representational forms of the source of collective memory. For example the Coal Washery Area, as one of these representational forms, draws attention with its monumental presence. Boyer by looking at the Aldo Rossi's idea, asserts that "...monuments could either propel or inhibit our understanding of the city: as visual summarizations they could suddenly enable us to grasp the city's totality, or as formalistic artefacts they could stand in complete isolation tenuously linked to the whole. A propelling monument thus remained a focal point throughout time... in which the city grew and was transformed." As an aesthetic model of the transformation of collective memory, Zonguldak Coal Washery Area is one of the most important examples in terms of understanding the city's totality.

Also it is not wrong to characterize Zonguldak as "the city of collective memory" because its harmonious society<sup>142</sup> owns a historical unity through city's physical entities, based upon coal.

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<sup>142</sup> Here meant the working class; miners.

#### 4.1.3. Importance of Material Heritage in terms of Sustainability of the Community Spirit and Collective Memory

...the making of material heritage renders the 'intangible' into an object of reflection and need not necessarily result in the objectification of memory. In fact, it does the opposite.<sup>143</sup>

Although collective memory and community spirit are invisible realities, there are some concrete elements that feed them and fed by them. When addressed in the context of architecture and the city, there may be urban materials which such kind of synergies depends. The urban remnants, material heritages, derived from the past, from some common origins and sensitivities of the community, are valuable in terms of cultural heritage, and the sustainability of the community spirit and collective memory.

As in the introductory part of edited book, *Reclaiming Heritage: Alternative Imaginaries of Memory in West Africa*, the relationship between heritage and memory is scrutinized by Ferdinand de Jong and Michael Rowlands. Starting with a clear judgement, they actually emphasize how the permanent material heritages contribute to the modern life in terms of remembering the past: “Monuments, museums, and memorials are inseparable from the powerful modern moods of nostalgia and longing for authenticity as well as escalating desires for roots and origins.”<sup>144</sup> It can be clearly deduced from that, material heritages can be monuments, memorials, ruins or objects that are exhibited in museums. While speaking about the content of the heritages, they also reveal what the mentioned ‘roots’ are:

...that heritage is not... an objectification of memory. While heritage certainly relies on some form of objectification- material or immaterial- it is clear that heritage is always emergent. This is so because heritage is produced in a

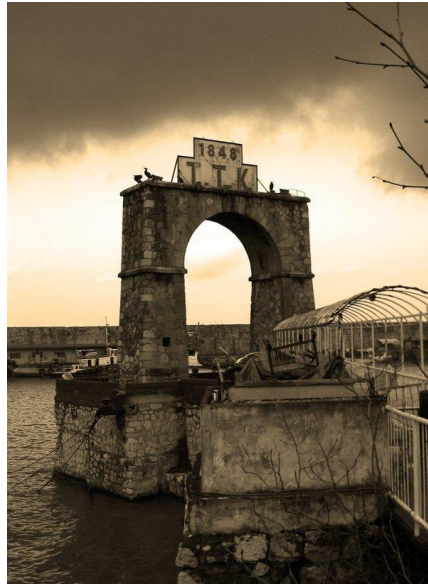
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<sup>143</sup> Michael Rowlands, *Reclaiming Heritage: Alternative Imaginaries of Memory in West Africa*, ed. By Ferdinand de Jong, (London and New York: Routledge, 2007), 25

<sup>144</sup> Ibid., 13

context of discourses on roots, ownership, nationalism, and a global politics of recognition.<sup>145</sup>

When the contexts of *ownership*, *nationalism*, *global politics of recognition* and the formation of material heritage within these discourses dealt with urban spaces, the role of these heritages in terms of authenticity and desire for commemoration of past can be clearly seen. In the case of Zonguldak City, of course, the coal that makes up the community spirit and keeps it alive, and all the tangible things associated with it, frame the memory and provide a remarkable remembering. Regarding this specific starting point that promotes to the formation of the city, it is possible to set a trace in many parts. (Figure 4.3)



**Figure 4.3:** TTK Monument

In Zonguldak Coal Washery Area, the case study of the thesis, monumental structures, that still exist, can be considered as material heritage. The pure beings of these structures keep the collective memory alive. They can actually create different

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<sup>145</sup> Ibid., 25

associations that reflect this memory within the urban fabric. In respect thereof, De Jong and Rowlands's explanation of relationship between heritage and memory can be a good argument:

...material monuments and intangible heritage do trigger memory-work and do not thereby offer to bear the burden of memory but open up spaces for reflexive engagements.<sup>146</sup>

In the example of Zonguldak Coal Washery Area, the structures were shaped according to the functional requirements of their time. Also, their location was a meaningful place that meets the transportation needs of those times. Today, the structures as "... material and immaterial symbols create desired memories and foci that are competed over within and without groups, in a struggle in which identity, like memory, is never fixed and completed."<sup>147</sup> Also, regarding the quotation under the heading, it can be said that the relationship between material heritage and collective memory/community spirit is twofold and they feed each other. Zonguldak Coal Washery Area is a product of the past which comes from the society's common livelihood, and now, it is a powerful symbol of the past. In Boyer's words, "They were the past, we still experience in the present."<sup>148</sup>

## **4.2. ZONGULDAK COAL WASHERY AREA**

### **4.2.1. The Historical Background of Coal Industry in Zonguldak**

The coal mines, that monopolize the Zonguldak's qualities and quantities, have made this city one of the most important industrial cities of Turkey. When consecutively collocated, the evolvement of coal industry in Zonguldak created the fluid formations

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<sup>146</sup> Ibid., 27

<sup>147</sup> Ibid., 19

<sup>148</sup> M. Christine Boyer, *The City of Collective Memory*, (Cambridge: MIT Press, 1996), 39

both tangible and intangible such as; economy, culture, urban aesthetics, ethics, community spirit, memories etc. In order to better understand and interpret the industrial heritage buildings in Zonguldak Coal Washery Area, it is necessary to know the past of the coal mining in region, which has a direct impact on the formation process of the city.

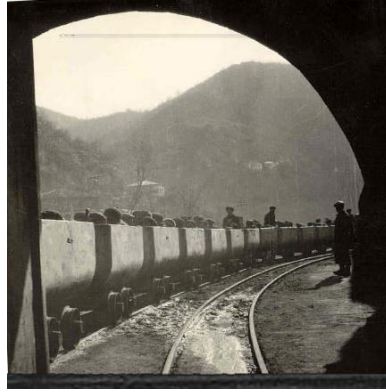
Although there isn't any old Turkish source about Zonguldak Coal Basin (Figure 4.4), it is possible to reach the works of foreign researchers in this subject.<sup>149</sup> The first research about the Black Sea coal basin was made by Russians (1850). However, the first most extensive basin survey belongs to a Greek (1890). This Greek engineer took samples of coal from the basin, and analysed it. Maunier, a French researcher, who conducted a study in 1870, offered the Ottoman State to merge mines with a gallery underground. He suggested to remove coal from a single center and to sell all quarries to French capital owners. At the same time, it was suggested that the export should be achieved by a railway. However, these proposals were rejected by the Ottoman State.<sup>150</sup>

The consciousness of searching for coal in Black Sea coal basin emerged with a delay of 150-200 years compared to the western world. This consciousness revealed at the beginning of the nineteenth century, especially for the need to mechanize the navy. Thus, the idea that coal will also be discovered within the country instead of buying from foreign countries is evolved.

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<sup>149</sup> Telehan, 1875; Scleiching, 1884; Darverd, 1891; Holzer, 1894; Simmeresbut, 1902; Deloni,1911. In their publications, it is mentioned about Zonguldak coal basin.

<sup>150</sup> N. Falay, R.E. Eriçok, "Zonguldak Kömür Havzasının Cumhuriyet Öncesi ve Sonrasında Yönetimi, Yabancı Sermayesi ve Devletleştirilmesi", İnsan Kimlik ve Mekan Bağlamında Zonguldak Sempozyumu Bildirileri 16-18 Ekim, Bülent Ecevit Üniversitesi Yayınları No: 11, 2016, 229-230



**Figure 4.4:** An old view of Zonguldak Coal Basin.

Although, it was first understood in 1822, that the black stone found in a village by a peasant to the province of Ereğli, which is located in the Zonguldak city, was coal, in the following process no coal extraction activities were carried out. Later on, in 1829, a citizen named Uzun Mehmet presented the black stones that he found in Ereğli to the Ottoman Sultan Mahmut II, then, the discussions began on how to use coal mines.<sup>151</sup> Despite these developments, the start of coal extraction activities had to wait for 20 years. In 1848, the Ottoman Sultan Abdülmecit I. requested a document for the identification of the coal regions of Zonguldak-Ereğli.<sup>152</sup>

The process after the preparation of this document and the emergence of coal enterprises can be examined in five periods:<sup>153</sup>

1. *Hazine-i Hassa Administration Period(1824-1865):*

The administration of the Ereğli coal basin, after being transferred to the Hazine-i Hassa by Abdülmecit I, is faced with adverse consequences. Inadequacies and problems were created an environment for British welfare, to deal with regional governance. With an established company, which was called "Kömür Kumpanyası (Coal Company)", the British administrators took over the administration of the basin

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<sup>151</sup> H.F. İmer, *Ereğli Maden Kömürü Havzası Tarihçesi*, Zonguldak, 1944, 8

<sup>152</sup> E. Murat Zaman, *Zonguldak Kömür Havzası'nın İki Yüzyılı*, TMMOB Maden Mühendisleri Odası, (Ankara, 2004), 14

<sup>153</sup> Ahmet Ali Özeken, "Türkiye Kömür Ekonomisi Tarihi", İ. Ü. İktisat Fakültesi. (İstanbul, 1955), 5-16

for a low fee. However, the Brits were not able to operate the basin effectively, because they could not find qualified workers to work in the close region. The Brits were unable to fulfill their commitments to the Ottoman Empire. They had to transfer the operation of the basin back to the Hazine-i Hassa Administration. However, when this management was not successful in the same way, engineers were brought to the region with the aim of learning new technics from England.<sup>154</sup> Thus, local workers came to the region and started working. When the Crimean War with the Russians began in 1854, the British and the French, with whom the Ottoman Empire entered together the war, had to supply the fuel of the war ships from this basin. This necessity was due to the fact that the processing of the mines of Kozlu, Zonguldak and Üzülmüş in the same year was carried out in order to meet the coal requirements of the British navy with a contract. After the end of the war, in 1856, the management of the province went back to the Hazine-i Hassa. This variable-dual management situation continued until the transfer of the coal basin administration from the Hazine-i Hassa to the “Bahriye İdaresi” (1865).<sup>155</sup>

## 2. *Bahriye*<sup>156</sup> Administration Period(1865-1908):

The first point that attracts attention in this period, was the charter unveiled after the administration take over by the navy. In this charter, the rights of the workers who worked in the mine and the job descriptions of the officers were defined. More importantly, the rules were put in place to ensure that the mines do not fall into the hands of foreign enterprises. In this period, studies conducted in basins did not yield positive results again. The miners could not receive their rights; bankruptcies were emerged and miners began to leave the basin.

### - Foreign Investments

Until 1882, the marine had all the coal basin exports. After 1882, 40% of the basin started to be exported by domestic companies. However, these domestic companies were not able to operate efficiently; they could not compete with foreign capital.

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<sup>154</sup> Zaman, 2004, ibid., 30-31

<sup>155</sup> H.F. İmer, *Ereğli Maden Kömürü Havzası Tarihçesi*, (Zonguldak, 1944)

<sup>156</sup> It means in english “navy”



In 1879, French Maunier, who researched in the basin, was aware of the richness of the region and offered to purchase the basin. This proposal was rejected by the Ottoman State.

The French translator, besides the French Maunier, took advantage of Maunier's plans and put forward a new project. He bought nine coal mines (1885). But this company also went bankrupt. Meanwhile, Eregli Company, a French and Ottoman based partnership became stronger. They took over the basins' administration.<sup>157</sup> Eregli Company also exhibited a tumultuous business performance over time; from time to time under the yoke of foreign capital. English, Belgian, Italian and Russian capitals played an active role in the basin management.

Also, other private companies in the Zonguldak coalfield, Karamanyan Company, Giurgiu Company, and Halil Pasa Karamahmudzadeler, made progress in the technological sense.<sup>158</sup>

### 3. Constitutional Monarchy, World War I and Armistice Period (1908-1920)

This period was a transitional period for the basin. In the period of constitutional monarchy; the most effective company in Zonguldak was Eregli Company with their business in Eregli Coal Basin. During World War I; a military commission was established in Zonguldak with the name of "Harp Kömür Dairesi". The head of this commission was a German colonel. During the armistice period; the coal basin was occupied by French military units, and its administration passed to the Entente States Coal Commission.

### 4. Republican Period (1920-1940)

In 1920's together with the new arrangements of Turkish Republic, Zonguldak, again, became a crucial centre of the country. During the Republican period, one of the most important goals of the new government was to protect land and local

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<sup>157</sup> Donald Quataert, *Miners and the state in the Ottoman Empire: the Zonguldak coalfield, 1822-1920*, (New York: Berghahn Books, 2006)

<sup>158</sup> Ibid.

resources. Coal mines were of great importance in this sense. Generally, in this period;

- The administration of the basins were taken back from foreign companies and it was given to the administration of *İktisat Vekaleti*(Ministry of Economy), in 1923.<sup>159</sup>

- The first school which educated mining engineers was established in 1924, in the name of *Yüksek Maadin ve Sanayi Mühendis Mektebi*.<sup>160</sup>

- A 50 bed hospital was built for the miners in Zonguldak. Also a law, protecting the rights of the miners and workers, was enacted in the name of *Amele Kanunu*.<sup>161</sup>

- Between 1926 and 1940, with the establishment of the *Türkiye İş Bankası*, a national bank support national investments, new companies started to be involvement. Maden Kömürü TAS (capital by İş Bankası), Kozlu Kömür İşleri TAS (partnership of İş Bankası and Ereğli Company), and Türk Kömür Madenleri AS (Italian company) were known as the most important trio.<sup>162</sup> These companies caused deep-rooted changes in the Zonguldak region, as a result of this administrative, social and sports facilities in addition to housing are built in Kozlu, Kılıç and Üzülmez neighbourhoods in 1930s. Seyfi Arkan who designed some of the worker housing in the region, was one of the most important architects of the period.<sup>163</sup>

-“Etibank”<sup>164</sup> was established in relation to the enterprises of the municipality in 1935. In 1937, the French Ereğli Company was expropriated under the direction of Etibank.<sup>165</sup> All the possessions of the Ereğli Company were transferred to the state

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<sup>159</sup> Yurt Ansiklopedisi, 1981, 7756

<sup>160</sup> *Cumhuriyetin On Yılında Zonguldak ve Maden Kömürü Havzası*, (İstanbul:Sanayii Nefise Matbaası, 1938), 138

<sup>161</sup> H.F. İmer, *Ereğli Maden Kömürü Havzası Tarihçesi*, (Zonguldak, 1944), 32-34

<sup>162</sup> Sina Çıladır, *Zonguldak Havzasında İşçi Hareketlerinin Tarihi 1848/1940*, (Ankara: Yeraltı Maden-İs Yayınları, 1977), 152-153

<sup>163</sup> Seyfi Arkan, 1935, “Amele evleri, ilkokul, mutfak ve çamasırlık binası”, *Arkitekt*, Sayı: 9, 253-258

<sup>164</sup> Etibank was established in 1935, to ensure that the mines of Turkey are operated in an efficient manner in accordance with technological requirements; power generation, distribution and banking within the body.

<sup>165</sup> Çıladır, 1977, *ibid.*, 163-164

and transferred to the *Ereğli Kömür İşletmeleri*, EKİ (Eregli Coal Enterprise) which was established in 1937. EKİ played a big role in the formation of the city of Zonguldak in terms of structure. In this period Zonguldak made great progress in terms of infrastructure and superstructure; numerous housing, social facilities, schools, as well as infrastructure such as roads, water supply etc. were constructed.

- In 1957, Türkiye Kömür İşletmeleri, TKİ (Turkey Coal Enterprise) was founded. The administration of the Zonguldak coalfield was transferred to TKİ.

- TKİ proposed the Second Management Project to deal with the financial problems of the previous administration. Thus, by the 1970s, a significant increase in the production of marketable coal was achieved.

- With the changing economic atmosphere in 1980s, in 1983 the administration of the Zonguldak coalfield changed hands again, depending upon the establishment of Türkiye Taş Kömürü Kurumu, TTK, (Turkey Hard Coal Enterprise). This enterprise was established because of the needs of changing in the laws about governmental enterprises.

-The practical solutions changing in the short terms could not help the administration of the coalfield. In 1990s, production in the coalfield decreased about 40% compared to 1970s. TTK became functionless in these years. In 2000, with the aim of preventing this abuse, a five year “re-structuring program” was prepared.<sup>166</sup>

As revealed, the coal mine awareness, which began after the second half of 1800s in Zonguldak, was turned into a process where foreign actors were in the forefront. Because of the inadequacy and wrong policies of the Ottoman Empire, coal mines were not evaluated efficiently. Due to the ups and downs, and unclear policies of Ottoman State about mines, neither the benefit of the working class nor the profitability of the companies, as well as the national development, were not benefited sufficiently both socially and economically. In 1920s, the importance of Zonguldak was understood and it gained particular value. After the Republic was

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<sup>166</sup> Zaman, 2004, *ibid.*, 143

established, innovations were put forward by trying to recover this deterioration. The rights of workers were preserved, and the ways of getting maximum benefit was sought from coal mines. Between 1920s and 1980s the administration of the coalfield was changed hands many times among newly established enterprises. In this process, in the 1970s, production in the coalfield reached the top point. But then, it started to fall back again.

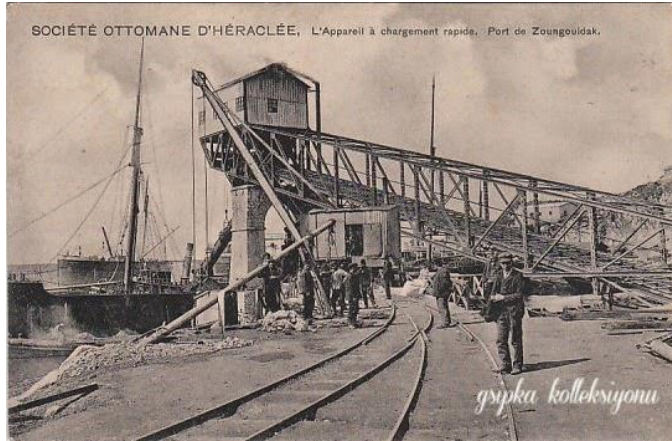
Zonguldak coal fields have been the subject of important projects that well-thought-through, in all the processes of history. Today, despite the use of new resources in the industry, coal still has not finished its economic life. However, this area, which is dominated by private corporations, faces uselessness due to the wrong policies. Miners are getting away from the sector due to insufficient security measures and unauthorized rights. Today, regrettably, Zonguldak is far from the years of being one of the brightest cities in the economy of Turkey.

#### **4.2.2. The History of Zonguldak Coal Washery Buildings**

In the Zonguldak Coal Washery Area, there were facilities since 1900s. The first port in Zonguldak was built in 1896 by the French Eregli company.<sup>167</sup> With The Etibank's policy in the acquisition of the company, the privilege of the ports passed to the EKI.

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<sup>167</sup> Hamdi Genç, "Cumhuriyet'in İlk Yıllarında Zonguldak'ta Nüfus, Ticaret Ve Sanayi (1920–1932)", ZKÜ Sosyal Bilimler Dergisi, Vol. 6, No. 12, 2010, 137–152



**Figure 4.5:** The first port in Zonguldak, 1896 by the French Ereğli company, Güngör Şipka Collection.

The port constructed by Ereğli Company was repaired many times and it was used until 1950s. However, the port and its accompanying loading facility could not meet the needs. For this reason, expansion of these facilities was foreseen.

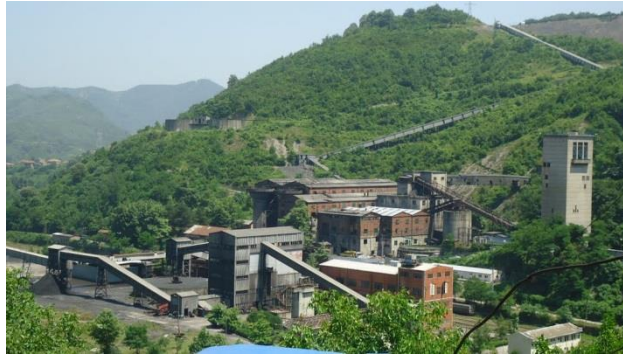
In the years before the construction of Zonguldak Port, every enterprise had their own coal washing facilities. But these facilities were required to be renovated for proper enrichment in the sales sector. A new commission was established to determine the appropriate location of new facilities in Çaydamar, Üzülmüş and Kozlu. The Zonguldak port project emerged in these days, but the contract was not yet begun. In their report dated May 12, 1947, the commission noted that it would be more economical and beneficial to have a single coal washing facility in the new port area, instead of three separate coal washing facilities. This new port area was one of the purchased areas from Ereğli Company. In this area, Zonguldak Coal Washing Facilities was located, which was operated previously by Ereğli Company. The commission, in their report, suggested that the new Zonguldak Coal Washing Facility and Zonguldak Port in the tender phase should be planned together.<sup>168</sup>

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<sup>168</sup> Ekrem Murat Zaman, "Zonguldak Limanı", accessed on 26 November 2017, <http://www.halkinsesi.com.tr/kultur-sanat/zonguldak-limani-h20984.html>

In 1947, the commission wanted project proposals from the companies for the strengthening of the port and loading facilities of the region. In 1949, the tender for the expansion of the existing port, construction of railway connection and coal loading facilities were given to the Dutch Royal Port Operation Company.<sup>169</sup>

In 1950, in the construction of Zonguldak port underway, the project was prepared<sup>170</sup> for the construction of loading and storage facilities, which consisted of the coal dock, the pole dock and the cargo dock. Facilities were constructed by German Mühlen Industry A.G. (MİAG) Company. Thanks to the facilities in operation in 1954, Zonguldak Port achieved modern coal loading and stockpiling facilities. While these docks were under construction, the facilities belonging to Çatalağzı and Zonguldak coal washing facilities were given out by contract to British Simon Carves Company in October 1950.<sup>171</sup>



**Figure 4.6:** Çatalağzı Coal Washery Facilities, the photograph was taken by Mehmet Çebi.

In 1956, the Çatalağzı Coal Washery Facilities (Figure 4.6) was completed. Afterwards, the Zonguldak Washery Facilities, consisting of three parts, a washing

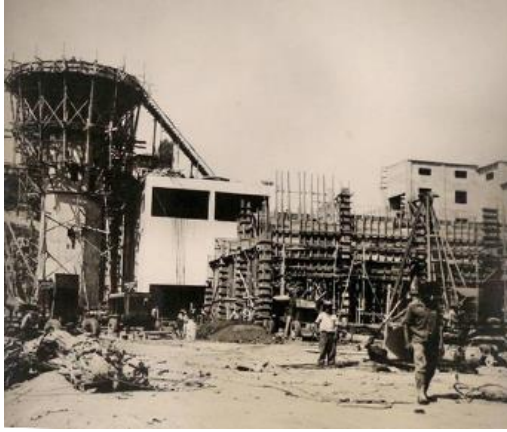
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<sup>169</sup> V. Karadeniz, “Ş. Çelikoğlu, Kömür Üretimine Bağlı Olarak Kurulmuş Bir Liman: Zonguldak Limanı”, *Doğu Coğrafya Dergisi*, Vol. 24, 157-176

<sup>170</sup> The project prepared by EKI Survey-Facility Directorate.

<sup>171</sup> Ekrem Murat Zaman, *ibid.*

unit, a schist band and a flotation unit were built. On August 6, 1957, the new Zonguldak Coal Washery Facilities and new loading facilities were opened (Figure 4.7). After this development, a considerable part of Turkey's increasing need for coal was met by the Zonguldak Coal Basin.<sup>172</sup>



**Figure 4.7:** First photograph was taken during the construction of the Coal Washery, The second one is the news about opening ceremony of the Coal Washery and The Zonguldak Port

In terms of the development of the city, it was inevitable to blaze a trail connected to Istanbul by authorities. Due to its location, Istanbul Road divided the facilities into two, from the middle of the coal washery and loading facilities at that time (Figure 4.8).

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<sup>172</sup> Ekrem Murat Zaman, *ibid.*





**Figure 4.8:** The Istanbul road which crosses the coal washery and loading facilities, Zonguldak Nostalji

In 2006, in order to reduce the coal washing cost, Üzülmmez and Kozlu Coal Washing Facilities were made by two private enterprises. While the coal washing activities were transferred to these companies, the destruction of the Zonguldak Coal Washery Buildings began (Figure 4.9).<sup>173</sup>



**Figure 4.9:** Situation of the Coal Washery Buildings by the years of 1954, 1994 and 2014.

<sup>173</sup> Ekrem Murat Zaman, *ibid.*



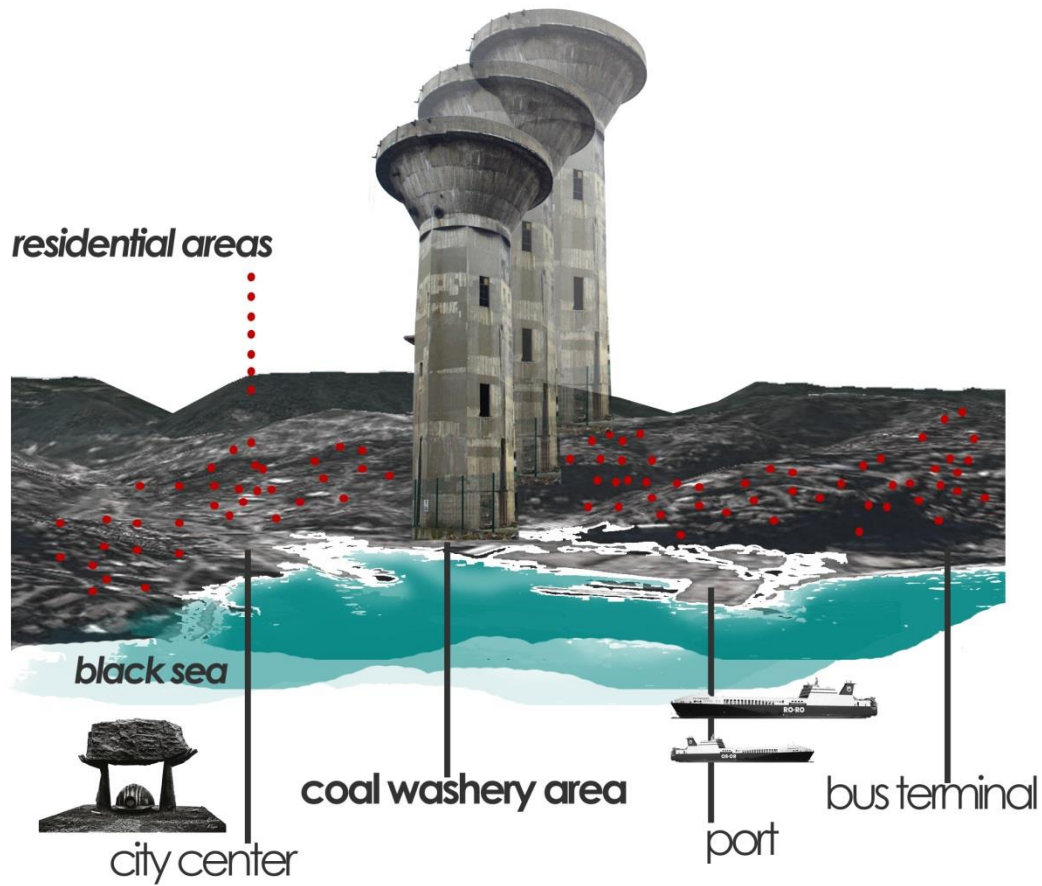
International Council on Monuments and Sites (ICOMOS) declared "the year 2006" as "World Industrial Heritage Year". After the declaration, The Chamber of Architects Ankara Branch organized a meeting with 16 members. The subject of the meeting was the Zonguldak Coal Washery Area, which was still undergoing demolition. At the end of the meeting, members made a proposal about protection of Zonguldak Coal Washery Area, for the following reasons:

- It is one of the first industrial facilities of the Republican period.
- It is a reflector of the culture of the past periods of the city.
- It transfers of past values to future generations.

They wanted the Coal Washery Area to be registered as "immovable cultural asset", because of the above reasons. The request was referred to the Karabük Cultural and Natural Heritage Conservation District Board. The board approved the request as it was a correct decision; and the rest of the buildings -three coal washing tower and underground silos- became under protection. According to the decisions, no project would be done without the approval of the Board.

#### **4.2.3. The Location and the Importance of Zonguldak Coal Washery Area**

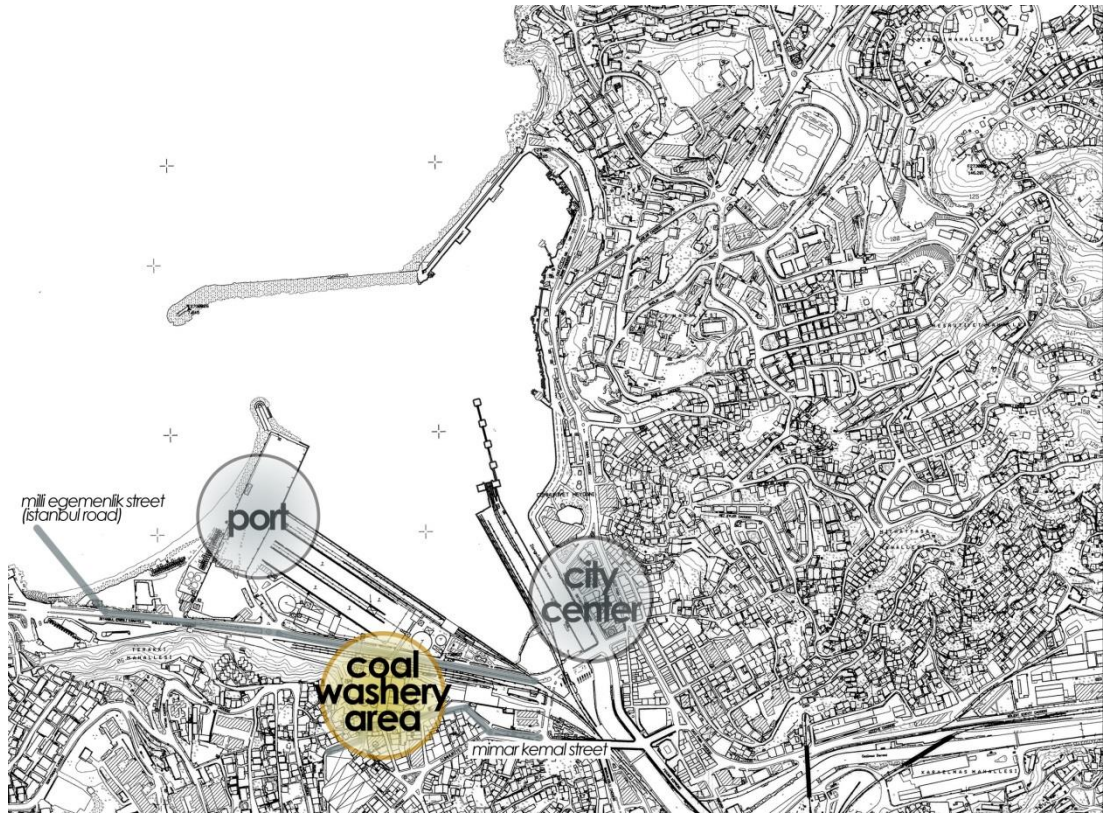
Zonguldak Washery Area is located nearby the city center of Zonguldak with its 30.000 square meters land (Figure 4.10). It exists in the intersection of the city's main transportation line, railway line and the port. Also the proximity of the Washery to the city center and the Black Sea, increases the importance of the area, as one can clearly observe through the map (Figure 4.11).



**Figure 4.10:** The location of Zonguldak Coal Washery Area, a collage based on Google Earth, (Prepared by İ. Çörek)

In the eastern and southern parts of the area, the old residential buildings which together create the texture of the city are located. The Western part is limited to Soguksu Area, which is located on the side of Mimar Kemal Street and is a secondary center. The east of the area is the front of the Milli Egemenlik Street. This street is a very important main transportation axis which contains the recreational functions including the feature of as an entrance of the city to Istanbul and the sequential social activity areas along the coast. The north-west part of the area is a sub-center that accommodate city's one of the oldest residential areas with

prestigious views. This part includes Karaelmas University, Zonguldak Terminal, Zonguldak Security Directorate, where important urban focal points are located. It is a region where urban renewal is fast even if it is not yet an established organization for the protection, rehabilitation or renewal of existing housing areas. However, when viewed publicly, this area represents a rapid start of the transformation process in the context of social, cultural, recreational, tourism and trade extensions based on these functions.



**Figure 4.11:** 1/5000 master plan of the Zonguldak (Ankara Chamber of Architects archive) and marked Zonguldak Coal Washery Area by İ. Çörek

When considering the possibility of renewal process, one may suggest that the structures located in a very valuable zone can be employed for various utilizations.

Because, Zonguldak has a rugged terrain, to find a flat area is not easy even on the coast because of the cliffs. In these circumstances, it is difficult to find such an empty and flat area in a city like Zonguldak (Figure 4.12). For this reason, the area is a remarkable space that attracts attention and creates a focus for Zonguldak. Washery Area manifests itself through its symbolic meaning, with being a historical and cultural focus of urban open space, and with its potential for offering a recreation area for the city.



**Figure 4.12:** General urban fabric of Zonguldak, steep slopes and stairs, taken by “Stairs City Zonguldak” based photo contest 1st prize winner Dilek Uyar.

#### **4.2.4. Analysis of Zonguldak Coal Washery Buildings with an Architectural Perspective**

When the aesthetic and practical relationship is not established correctly, artificial and wrong designs may emerge in the cities. By this way, instead of perceptual objects with qualitative and profound meanings, distorted and enforced practices may appear. Urban aesthetics is a product nourished by the honest presentation of communication, between the subject and the object. Given the fact that aesthetic is not just a sensory perception, the idea comes to the foreground that urban aesthetics and architecture are fed from the whole of the phenomenon created by the ‘environment’. As Jale Erzen suggests the ‘environment’ is history and sacred space.<sup>174</sup>

When the ‘environment’ of Zonguldak is considered, obvious determinations can be made in terms of history and sacred places. As history, culture, economy are mentioned for Zonguldak, they all come together in one point: the coal.

In the formation of the urban texture and housing, the status of coal and its production facilities have always taken an important place. The city has almost begun to form itself around these facilities. Zonguldak Coal Washery Area, one of these facilities, has always been one step ahead with its monumental structure and its central location (Figure 4.13).

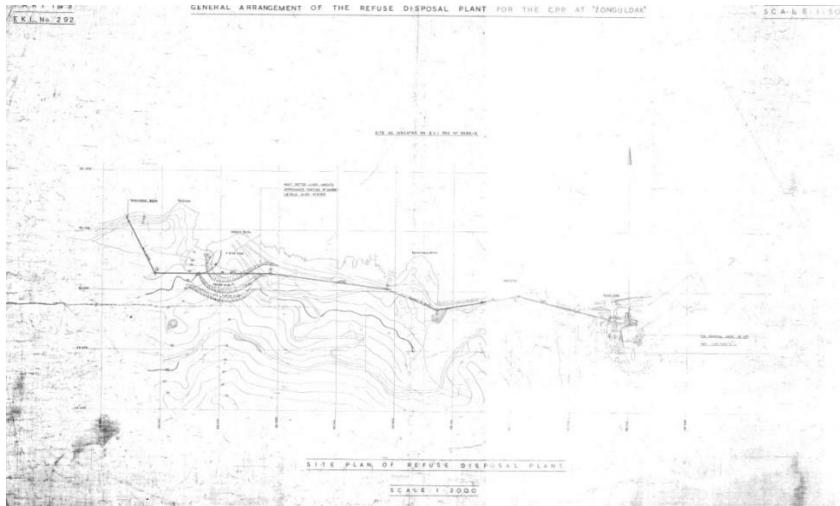
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<sup>174</sup> Jale N. Erzen, *Üç Habitus: Yeryüzü, Kent, Yapı*, (İstanbul: YKY Publishing, 2015), 30



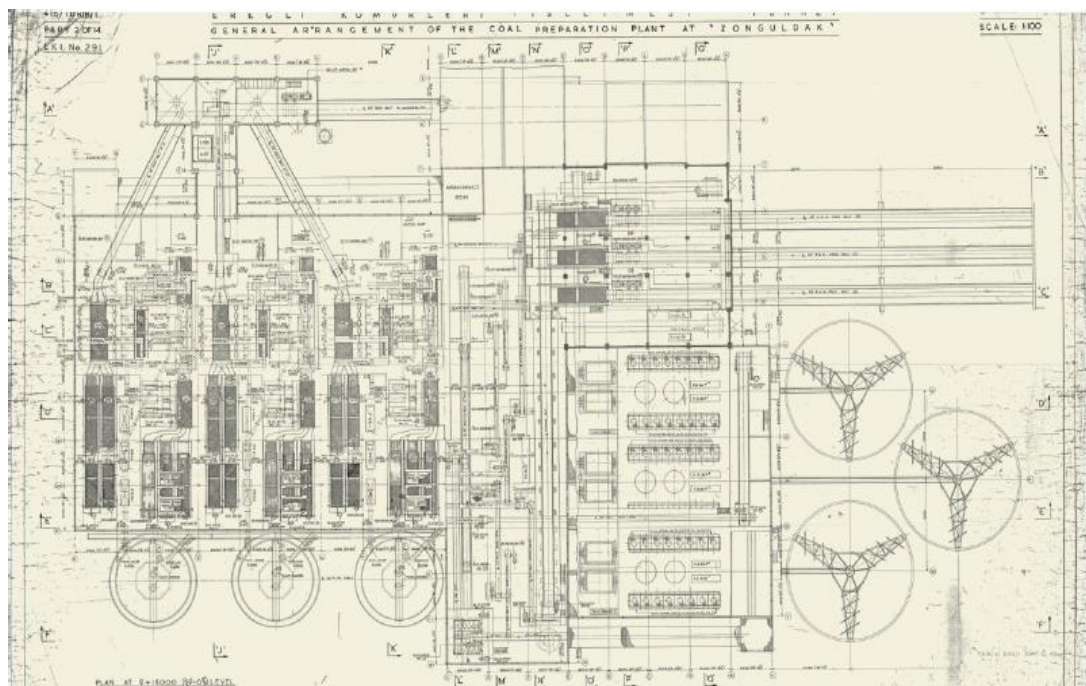


**Figure 4.13:** An old photograph from the side of Black Sea, when all the buildings of the coal washery have preserved their existence.

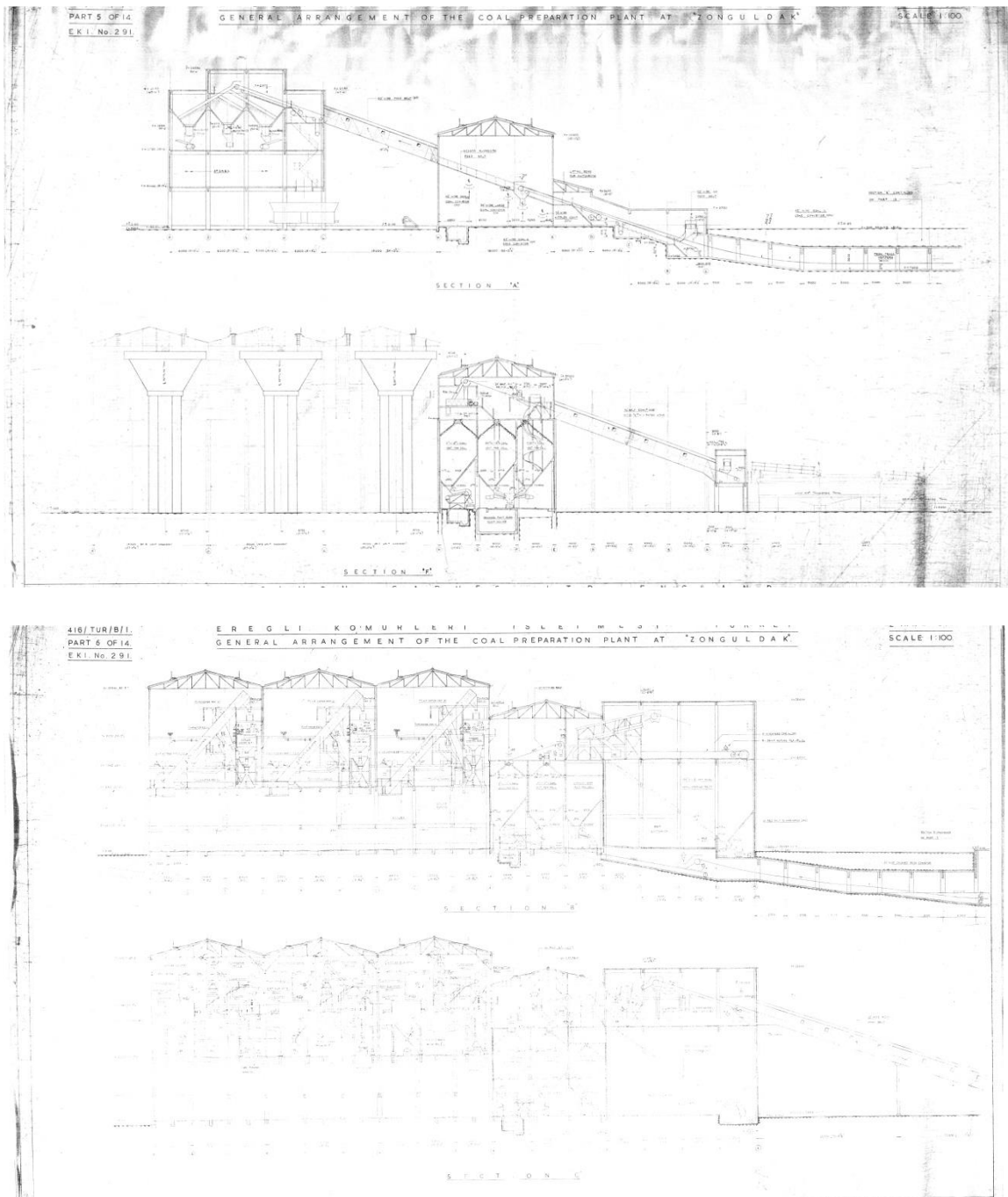


**Figure 4.14:** Site plan of refuse disposal plant scale 1/2000, Ankara Chamber of Architects archive.

Zonguldak Coal Washery facility is a mineral processing facility that separates coal, from foreign materials by washing and leaching system. The facility was allocated on an area about 30,000 square meters. The main building was about 12,000 square meters of floor space. It is in fact a spectacular facility that consists of coal silos with an altitude of 24 meters, a sifting unit, coal washing units, flotation unit, waste transport systems, coal storage and loading system (Figure 4.14-15-16).

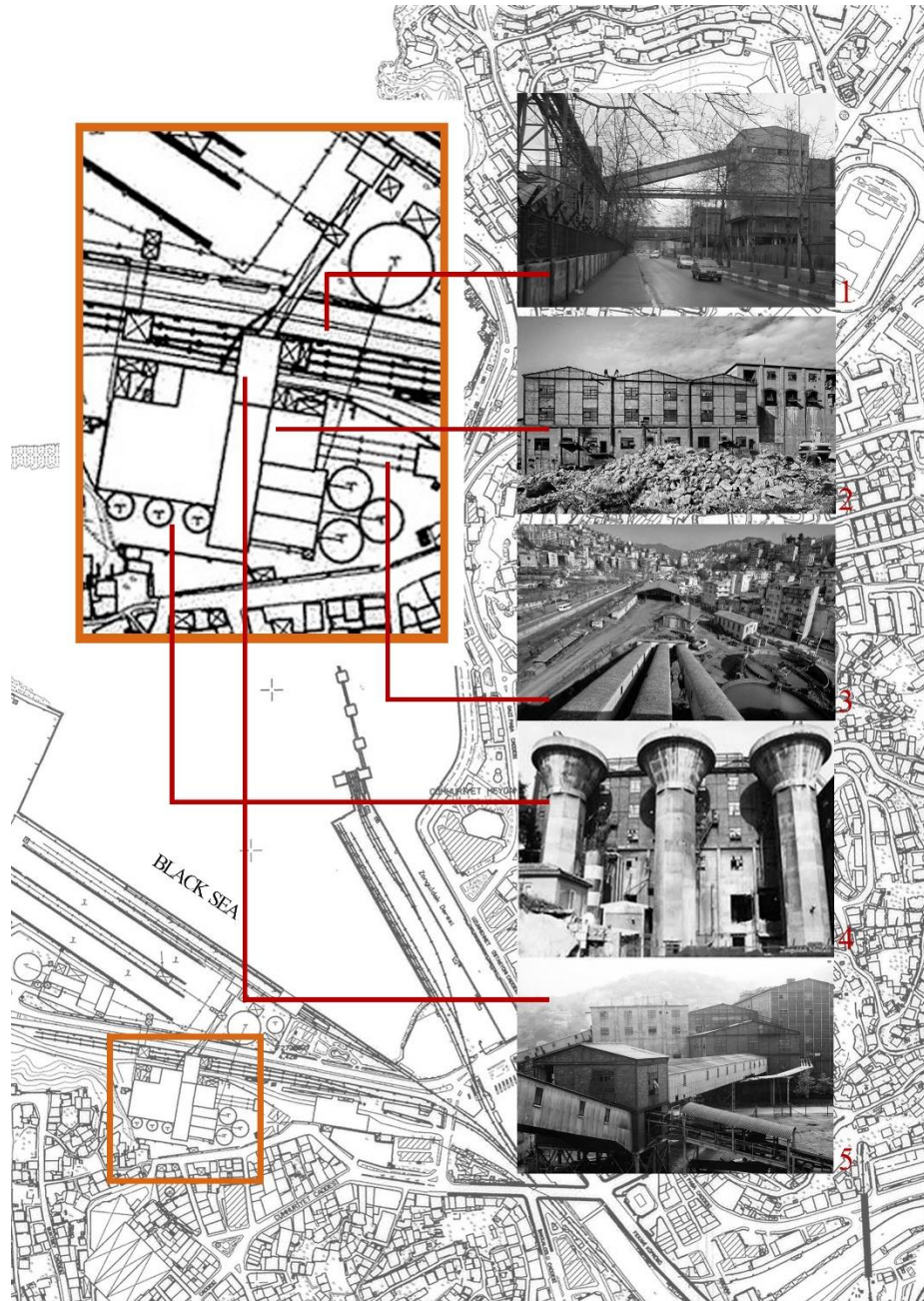


**Figure 4.15:** Plan at +18.00 level of plant, Ankara Chamber of Architects archive



**Figure 4.16:** Sections of plant, Ankara Chamber of Architects archive





**Figure 4.17:** A map/collage that represents the panoramic view of Coal Washery Buildings (prepared by İ. Çörek by adapting the figures from Zonguldak Nostalji)

In the collage above (Figure 4.17), building's location within the city plan can be seen:

Photograph 1- The connection between Coal Washery Buildings and Loading facilities,

Photograph 2- The view of the main building after destruction,

Photograph 3- Flotation unit which allows the foreign materials to be separated with the aid of liquids,

Photograph 4- Triple coal washing towers,

Photograph 5- Sifting unit, which allows the coal to divided into different sizes.

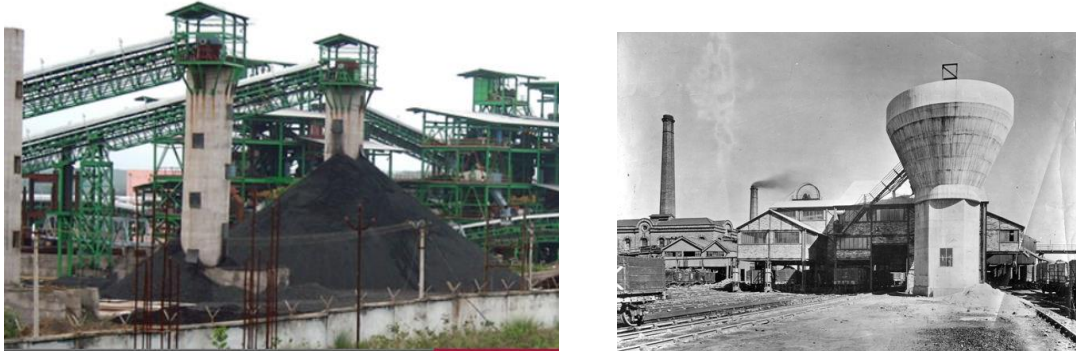
In the present case, only three coal washing towers and underground silos (Figure 4.18) remained from these buildings. The dysfunctional free space that arises after the destruction of other buildings is still untouched, and used as parking place.



**Figure 4.18:** Ruins of underground silos, December, 2017, (Photograph by İ. Çörek)

The Coal Washery Buildings are generally evaluated from an architectural perspective, still, it can not be said that they are unprecedented buildings. As most of the industrial buildings have, Zonguldak Coal Washery Buildings have a design based on merely functional aspects. So, it is possible to encounter such similar

architectural structures, anywhere in the world related to coal (Figure 4.19). What contributed to the evaluation and importance of the buildings as industrial archaeology is their role in urban fiction and their contribution to Zonguldak's urban identity with their pure materiality.



**Figure 4.19:** Pandarpauni Coal Washery, India, Pemberton Colliery, South of Pemberton, Liverpool.

Today, the silhouette of the remaining three tower, as if to prove its existence, rises in one of the most flat places in the city. Zonguldak Coal Washery Area, which was once a source of income for every household, while telling the new generations of citizens the stories that have already passed, it also keeps arouse the curiosity for the tourists, by these three monumental scaled towers resisting to stand strong (Figure 4.20).



**Figure 4.20:** The silhouette of three coal washing towers.

#### **4.3. THE AESTHETIC PARADIGM OF ZONGULDAK COAL WASHERY AREA**

Not only the city structure shift with time, but its representational form changes as well. As an object studied by architects, planners, and those involved with historic preservation, the city has been re-presented in different ways: that is, different structural logics -call them aesthetic conventions- have been imposed for various reasons and at separate times upon the city's imagined (imaged) form. Every discourse sets up a spatial order, a frozen image that captures the manner in which the transitory present is perceived. Momentarily arresting disruptive and energetic forces, representational forms become succinct records of what we consider to be present reality. These aesthetic models transform our sense of the real, for the image of the city is an abstracted concept, an imaginary constructed form.<sup>175</sup>

Considering its past, history, location and importance, Zonguldak Coal Washery Area has been the focus of different discourses in different circles since the day it was taken under protection. As Boyer mentioned in the quotation above, for the example of the city of Zonguldak, different discourses revealed and this caused different forms of perception. The change in the form of representation as well as the change of the city's structure can be thought as the starting point for discussions about the Coal Washery Area. Considering the broad definitions covered by the

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<sup>175</sup> Boyer, ibid., 32



concept of aesthetics, aesthetic paradigms emerging from approaches to the Coal Washery Area can be followed. These approaches –shaped by local people, associations, municipality, local press, chamber of architects- although sometimes protected and dignified the Coal Washery Area; sometimes vilified ignoring the synergy between the city and the area which generated an identity to the city that have their origins in coal.

#### **4.3.1. Positive Approaches vs. Negative Approaches: Reintegrating to the City or Destruction and Denigration**




Zonguldak Coal Washery Area has been one of the topics that cultivate the agenda of local press, local government and local people, especially after the developments, in terms of protection, in 2006. This study benefits from the aesthetic paradigms created on the Zonguldak Coal Washery, while examining the aesthetics of industrial heritage buildings. In this direction, discourses about the region are tried to be evaluated by considering some main sources. Throughout the title, positive and negative approaches and emerging discursive aesthetic approaches are discussed. The first one, negative opinions, defend the destruction and denigration of the area by changing its meaning. This kind of ideas are called in the study, ‘negative’ opinions because they create a conflict in contrast with the view that "industrial heritage buildings have aesthetic values", which dominates the argument of this thesis in general. Secondly, positive opinions, which want to reintegrate the Zonguldak Coal Washery to the city with an awareness of urban aesthetics and collective memory in the same line with the argument of the thesis. Local newspapers -and through these newspapers, citizens, politics, various associations’ viewpoints, mainly related to the issue- and architectural competitions are selected, as sources of the emergence of that positive and negative opinions.

First, it would be appropriate to address news of local newspapers in terms of witnessing the developing process, especially after the protection of Zonguldak Coal Washery Area. Since the newspapers have a significant place on the people's minds, in terms of hierarchy of power their role should not be underestimated. In fact, it is also a direct way to obtain diverse opinions in news. Therefore, newspapers do reserve a certain amount of space within this section regarding their discursive power.

Identifying the overlapping points of different news will reveal, in part, how the Coal Washery Area is treated in a paradigmatic/discursive platform. This platform, which is created by newspapers, can give a conceptual map of the formation of various ideas with regard to the priorities of different disciplines and institutions. Thus, in line with the subject of the thesis, discursive inferences can be made about the aesthetics of Zonguldak Coal Washery Area from the news. This attempt makes it possible to display and scrutinize the opinions of different politicians, old/new administrators, local resident, tradesmen, some associations and of course journalists on particularly the aesthetic aspects of the protected area.

Looking at the headlines compiled from different local newspapers below (Table 4.1, Table 4.2, Table 4.3) it appears that there are many different and opposing ideas about the Coal Washery Area. However, it is possible to reach judgements on aesthetics in news –of course not necessarily overlapping with this thesis' understanding of aesthetics, since the area is widely evaluated from physical and moral angles.

**Table 4.1:** Selected news from local newspaper Demir Medya




NEWSPAPER	DATE	HEADLINE	NEWS CONTENT
  	8-Mar-12	<b>The rail building in the Coal Washery Area was destroyed</b> ( <i>Lavuar Alanındaki Kriplaj Binası Yıkıldı</i> )	The destruction of the rail building, which was taken under protection by the Karabük Cultural and Natural Property Preservation Board, came to the last stage.
	1-Jan-13	<b>Towers are waiting for the project</b> ( <i>Kuleler Proje Bekliyor</i> )	The destruction of the rail building in the Coal Washery was completed. A clear work has not yet been launched for the area. The area is still waiting for the project.
	13-Jul-14	<b>The council will pursue the Coal Washery Area</b> ( <i>Konsey Lavuar Alanı'nın peşini bırakmayacak</i> )	City Council President Yesari Sezgin stated that they aimed resolutely exchanging opinions with the Governor's Office, Municipality, TTK and related institutions, to put the Coal Washery Area project into practice.
	16-Jul-14	<b>Coal Washery Area Keeps Updating</b> ( <i>"Lavuar Alanı Güncelliğini koruyor."</i> )	The Washery Area, which has been criticized for not contributing to the use of the people of Zonguldak, is being brought to the agenda by the Democracy Platform and the City Council in recent days, and the area is being evaluated for the benefit of the people of Zonguldak.
	12-Apr-15	<b>"They Hold Public Demonstrations in Coal Washery Area"</b> ( <i>"Mitingleri Lavuar Alanında Yapsınlar"</i> )	The tradesmen want the public demonstrations to be held in the Coal Washery Area, because of the public demonstrations held in the Miner Monument affect their sales and works negatively.
	29-Sep-16	<b>"Martyr funerals can be made in the Coal Washery Area"</b> ( <i>"Şehit Cenazeleri Lavuar Alanında Kılınabilir."</i> )	Zonguldak Provincial Mufti Mursel Öztürk's announcement of the absence of a great mosque for the funeral prayers was evaluated by the Nationalist Movement Party(MHP) Provincial Chairman Hamdi Ayan. He offered that martyr funerals can be made in the Coal Washery Area.
	24-Apr-17	<b>Inhabitants supported the Coal Washery Area</b> ( <i>Lavuar alanına vatandaşlar destek verdi...</i> )	Citizens supported the governor Ali Kaban who explaining that modern art museum will be done in Coal Washery Area.
	19-Apr-17	<b>The situation of the Coal Washery area has become clear... See what is being done!..</b> ( <i>Lavuar Alanı'nın Durumu Belli Oldu... Bakın Ne Yapılıyor!..</i> )	Governor Kaban said that the triple towers are valuable industrial heritages. Also he said that, they are planning a two-storey gothic architecture museum building in front of the triple towers.

**Table 4.2:** Selected news from local newspaper Pusula

NEWSPAPER	DATE	HEADLINE	NEWS CONTENT
PUSULA®	6-Feb-09	<b>The Coal Washery Area is waiting the Council of State</b> ( <i>Lavuar alanı danıştayı bekliyor.</i> )	The facility, which was put under protection, shortly after its destruction began in 2006, is intended to be used in social projects. It is emphasized that this place is invaluable for the city, which attracts the hardship of the land in the center.
	5-Mar-09	<b>"We will open the Coal Washery Area to the Public"</b> ( <i>"lavuar alanını kamuya açacağız"</i> )	TTK General Manager Rifat Dağdelen said that, "We will open a large part to the public of the Coal Washery Area. There is also a large area underground, which can be evaluated for all kinds of social purposes."
	6-May-09	<b>"The coal Washery Area will be the city center"</b> ( <i>"lavuar alanı kent merkezi olacak"</i> )	Zonguldak Mayor Ismail Eşref said that, "The Lavatory Area should be evaluated with a project approved by the Conservation Board as a place where Zonguldak will breathe."
	26-Jun-10	<b>What will happen in the Coal Washery Area?</b> ( <i>Lavuar alanında neler olacak?</i> )	According to the project that won the contest for the Washery Area; the existing buildings will be preserved, and the building, which was designed instead of the demolished buildings will form the art center of the city.
	17-Jan-11	<b>"The freak debate has begun in Zonguldak, too"</b> ( <i>Zonguldak'ta da ucube tartışması başladı.</i> )	Artist Osman Günay said, "If Prime Minister Erdogan is looking for a 'freak' to himself, he can look at the tumbledown 'Coal Washery' building, which is considered as a symbol of history and culture."
	21-May-11	<b>The freak was be in a fix... Nobody sees it... Nobody protect.</b> ( <i>Ucube ortada kaldı...Kimse görmüyor...Kimse sahip çıkmıyor.</i> )	One of the most important subjects of Zonguldak, the Coal Washery Area Project cost 450 thousand liras. While the problem was not solved, the people who needed to solve the problem kept silent.
	23-May-12	<b>"The Swiss Engineer put the 6200tons building sled and slided. We waited five years for the Coal Washery Area"</b> ( <i>İsviçreli mühendis 6bin 200 tonluk binayı kızağa koyup kaydirdı... Lavuar alanını beş yıl bekledik.</i> )	Swiss engineers moved an old factory building to another place by the way of sliding, to protect this valuable historic factory building . It is questioned why the same method has not been applied to the Coal Washery Buildings.
	3-Apr-13	<b>Night makeup for the Coal Washery Area and Terminal Road</b> ( <i>Lavuar alanı ve terminal yoluna 220 bin liralık gece makyajı</i> )	It is stated that the lighting poles made for the Washery Area and terminal road cost 220 thousand liras.
	5-Feb-13	<b>Here is the Coal Washery Area Mosque</b> ( <i>İşte lavuar alanı camii</i> )	AK Party Zonguldak deputy Faruk Çaturoğlu, "Our mosques do not come enough, so I think a mosque can be built in the Coal Washery Area."
	10-Apr-14	<b>Is Coal Washery Area free parking?</b> ( <i>"Lavuar alanı ücretsiz otopark mı?"</i> )	Zonguldak Coal Washery Area of TTK is used as free parking.
PUSULA®	11-Jun-16	<b>Coal Washery Area is now junk yard</b> ( <i>Lavuar alanı şimdi de hurda araçların yuvası oldu</i> )	The public, waiting for a new and beautiful project in the Coal Washery Area, reacted to scrap vehicles left in the area.
	20-Oct-17	<b>Coal Washery Area and Mufti İbrahim Efendi</b> ( <i>Lavuar alanı ve müftü İbrahim Efendi</i> )	It was suggested that the monument of Mufti İbrahim Efendi, who initiated the national struggle in Zonguldak, should be made in the Coal Washery Area, to teach Zonguldak City Culture to children.



**Table 4.3:** Selected news from local newspapers Halkın Sesi, İmza and Şafak

NEWSPAPER	DATE	HEADLINE	NEWS CONTENT
	28-Apr-15	<b>Washery Area became a dump.</b> ( <i>Lavuar alanı çöplük oldu.</i> )	The citizens expect a solution for the garbage that accumulates in the Coal Washery Area.
	21-Aug-15	<b>In the Coal Washery Area the coast is not clear</b> ( <i>Lavuar alanında asayiş berkemal değil</i> )	The area became as a home for drunk and homeless people. Citizens are afraid of passing through there, at night.
	20-Jul-15	<b>Halkın Sesi asked for you: How should the Coal Washery Area be evaluated?</b> ( <i>Halkın Sesi sizin için sordu; Lavuar alanı nasıl değerlendirilmeli?</i> )	For Coal Washery Area citizens want different usages. For example; shopping mall, hotel, parking area, swimming pool, social facility etc.
	16-Dec-16	<b>Coal Washery blood container</b> ( <i>Lavuar kan konteyniri</i> )	A blood collection container will be placed in the Coal Washery Area.
	15-May-17	<b>The Coal Washery road was closed</b> ( <i>Lavuar yolu kapatıldı</i> )	The road, which was opened without permission by the police directorate, was closed to traffic on the request of the protection board.
	28-Jan-17	<b>Coal Washery Area: the city's offscourings</b> ( <i>Lavuar alanı kentin yüz karası</i> )	The three towers in Coal Washery is like offscourings of the city. Because authorities have left these important structures to their fate.
	11-Oct-17	<b>Multi-storey carpark for Coal Washery</b> ( <i>Lavuar Alanına çok katlı otopark</i> )	For the empty Coal Washery Area, in the heart of the city, the multi-storey car park project was on the agenda.
	11-Nov-17	<b>Coal Washery Area says</b> ( <i>Lavuar Alanı diyor ki?</i> )	Washery Area says that, If you were not able to use me in the good direction, why did you destroy my buildings. I used to be useful with tons of coal at least. Now you have me condemned to the garbage.
	16-Jun-17	<b>Offer an insight into history</b> ( <i>Tarihe ışık tutuyor</i> )	The newly opened mining museum offer an insight into history of the coal. There is also a model of the Coal Washery Area in the museum.
	9-Jul-17	<b>Hospital / Okay?</b> ( <i>Lavuar</i> ) ( <i>Hastane/ Tamam mı?</i> ) ( <i>Lavuar</i> )	Why not the Coal Washery Area considered for the hospital to be treated?

When newspaper reports are evaluated, it is not wrong to say that there are two sides as the positive and negative directions as discussed above. Accordingly, the first mentioned news will include the ideas about the area regardless of industrial heritage and collective memory awareness. Then, the opposite news are scrutinized which reflected the importance of the Zonguldak Coal Washery Area as an industrial heritage.

When looking at the given wide coverage headlines; the opinions of some politicians on the topic can be seen. They are trying to adopt their ideas with the aid of different projects to the area, according to their own ideology. The project of a large central

mosque, by destroying the Coal Washery Buildings, can be given as an example to this situation. This idea is led to the emergence of some similar ideas over time. The idea, that “Zonguldak City has not a big mosque for martyr funerals”, for instance, brought back the idea of destroying the Coal Washery Buildings and constructing a large mosque to the agenda. Newspaper authors who are inspired by these ideas place a mosque model on a Coal Washery photograph. Thus, they render tragically the new face of the region in a possible change (Figure 4.21).



**Figure 4.21:** The mosque photoshopped by journalists of Pusula Newspaper.

The Mayor of Zonguldak states that the area creates an "ugly" image, and says that these buildings should be demolished so that the area will be designed more usefully for the people of Zonguldak. Journalists present a headline by interpreting the statements of the Mayor, with the title of "Freak is being demolished, the forthcoming is not clear" (Figure 4.22). Also, the Governor of Zonguldak expresses his opinion on the transformation of The Coal Washery Area, yet into a modern art museum. Interestingly, he suggests constructing a gothic style building in the area as a museum building. Like these examples, many managers and politicians raise similar ideas about the region by ignoring the existence and significance of the Coal Washery Buildings, and their value for the urban spirit.



**Figure 4.22:** Journalists title “Freak is being demolished, the forthcoming is not clear”, in Pusula Newspaper, 2012.

Negative thoughts of some local people can also be observed in the headlines of newspapers, when their approaches are examined. In the news, the opinions of the local tradesmen/businessman are generally included. Tradesmen state that the region is like a home to homeless and drunk people and is transformed into garbage by them. It is included in the news that tradesmen could not make sense of protection of the area. Also, they generally want the Coal Washery Area to be organized as a big meeting area, to declare that the meetings held in the centre square of the city affect their business negatively.

According to another news, the public argues the lack of need of the lighting work for the area. They mention that the lighting of three existing towers and lighting poles around the area could not help to make the region “beautiful”. (Figure 4.23)



**Figure 4.23:** Lighting of Coal Washery Towers, December, 2017, (Photograph by İ. Çörek)

Another remarkable news about the region is that the request of putting a monument of Mufti İbrahim, who played an important role in the national battle for Zonguldak,

instead of coal washery towers. It may be interpreted as an interesting situation that, the authorities who don't want to forget their past, were not hesitating to ignore the past of Zonguldak Coal Washery Area.

By looking at these views that are named as “negative” news and opinions in the thesis, it can be erroneously deduced that the Coal Washery Area is a meaningless, inert and polluting area for some segments of the population in Zonguldak. Some people belonging to these segments saw the Washery Area as a rent source, as an economic opportunity, even as a guinea pig for some rent possibilities. Some others seem to be really disturbed by the so-called ugliness of this area that has been left to its own fate. What is obvious here, none of these views has an industrial heritage awareness, even has an instinct to protect the industrial and socio-cultural history of the city.

The positive opinions appeared in the newspaper reports, which emphasize the value and importance of the region, come from different parts of the society. In terms of positive approaches and opinions, the most controversial ones are local associations and organizations. When looking at the news in general, it is possible to see the efforts of these organizations to protect and preserve the last buildings existing in the area.

The awareness that local people have shown for the Coal Washery Area can also be seen in newspaper reports. The usage of the area as a parking place (Figure 4.24) and the abandonment of scrap vehicles at different periods make the public uncomfortable; their discomfort upon this situation takes place in the headlines of the newspapers. The sensitive and more concerned part of the community, who generally have lived by the coal industry, indicates in interviews that they are expecting a new, beautiful and protective project for the area, emphasizing the importance of buildings.



**Figure 4.24:** Zonguldak Coal Washery Area as a paid parking, December, 2017,  
(Photograph by İ. Çörek)

One of the newspaper reports exemplifies the Swiss engineers' success, who moved an old factory building to another place by the way of sliding. It is questioned why the same method has not been applied to the Coal Washery Buildings. The destruction of buildings with historic importance is condemned in that news.

The efforts of the old Mayor of Zonguldak for the Coal Washery, are also frequently reported in newspaper headlines. The old mayor maintains a project competition<sup>176</sup> about Zonguldak Coal Washery Buildings, aiming that the area will become the centre of the city after having urban architectural and landscape organizations. After this competition, lots of reports are published in newspapers, about people who

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<sup>176</sup>In 2010, "Zonguldak Lavuar Koruma Alanı ve Çevresi Koruma, Planlama, Kentsel Tasarım, Mimarlık ve Peyzaj Düzenleme Proje Yarışması" (Zonguldak Coal Washery Area Conservation Area and Environment Protection, Planning, Urban Design, Architecture and Landscape Design Project Competition)



display an awareness about the Washery Area and wait for the project to be done for this area.

In 2006, a mining museum was planned in the area allocated to the Ministry of Culture and Tourism, General Directorate of Cultural Assets and Museums, in Zonguldak. The museum was completed in 2016 and it was opened at the same year. In this museum, there is a large model of the Zonguldak Coal Washery Area (Figure 4.25), emphasizing the cultural, historical and economical significance of area for Zonguldak.



**Figure 4.25:** Ministry of Culture and Tourism, General Directorate of Cultural Assets and Museums, Zonguldak Mining Museum, Zonguldak, Model of Coal Washery Area, January, 2018, (Photograph by İ. Çörek)

What is desired to be illustrated through these examples, another segment of the society possesses the awareness of the value of such industrial heritage or at least they have a consciousness about Coal Washery Area as an important component of urban past. It is in this sense that an important number of people want the area to be revived as soon as possible without physically harming it any more.

After having these newspaper reports critically examined in both positive and negative directions, it seems possible to consider the architectural competitions for

the Coal Washery Area as positive evaluations. Because in the competition brief it is required from participant projects to protect the old buildings and increase the area's value considering its particular history.

Also, addressing the competition projects has become an important core to reach architects' views on the subject. Although, the competitions were organized for a specific purpose, to protect and evaluate industrial heritage buildings and area, even approaches to this issue are of enormous diversity. But under this heading, not different architectural approaches to Zonguldak Washery Area but rather architects' common language on the issue will be scrutinized.

After Protection Board Decisions, in 2008, Ankara Chamber of Architects held a contest under the name of “Kent Düşleri – 3, Zonguldak Merkez Lavuar Alanı Değerlendirme Projesi Ulusal Fikir Yarışması (Urban Dreams-3, Zonguldak Central Coal Washery Area Evaluation Project, National Idea Competition)”, for the architecture students. The designs sent by the architect candidates were breaking a perception of the city. This space could also have a function as a social centre as the city was in need of. It was suggested that a wellness centre could be created in the city.

In 2010, municipality held a contest which is called “Zonguldak Lavuar Koruma Alanı ve Çevresi Koruma, Planlama, Kentsel Tasarım, Mimarlık ve Peyzaj Düzenleme Proje Yarışması (Zonguldak Coal Washery Area Conservation Area and Environment Protection, Planning, Urban Design, Architecture and Landscape Design Project Competition)” to protect and evaluate it and to transfer to the next generation of this region. 32 projects participated in the competition. The jury on account of the fact that "short realization process, easy to use, modern, expressed a strong architecture, increasing the city's spatial and visual quality, unique qualities that produce revealing spaces" chose Oktay Nalbantoglu and his team's proposal as the first prize winner project. Prizes were distributed by a colloquium on June 24, 2010. Zonguldak Municipality made some necessary zoning changes in the direction



of project. Despite the ratification of all actions taken on, the implementation of the project could not start.

When looking at the participant projects in a total look, both the Chamber of Architects' and Municipality's contests, the common points are obvious:

- All projects protect the industrial buildings and they use the industrial buildings for creating a city square by aestheticizing the close circle.

- Projects always mention about the “collective memory” of the city.

- Projects refer the importance of the history of Coal Washery Area. The area and its relation to city's main economic resource coal have been an inspiring starting point for all projects.

- Projects generally put out the architectural ideas blended with a landscape design because of the areas wide ground space.

- Projects arrive at the consensus that the cultural and social needs have to be met.

If the ideas presented by the competitions are to be summarized, the following consensus can be reached: As a matter of fact, the main squares of the cities generally host some important, beautiful, historical and aesthetic sculptures or monuments. In this regard, as a significantly dominant architectural/urban tendency, Zonguldak Coal Washery's existing buildings, mainly the three towers, have been used as symbolic-aesthetic monuments for the city center by the participants of these competitions. They all indicated the potential of the existing industrial towers in terms of producing a positive and high quality urban space in Zonguldak.

#### 4.3.2. Restudying “Aesthetics” Over Zonguldak Coal Washery Area



**Figure 4.26:** Rain water reflection of existing three towers, Zonguldak Coal Washery Area, December, 2017, (Photograph by İ. Çörek)

Both the physical and the mental processes of the production of space, and the stages that follow these processes, offer the reality of reconstruction through written and verbal assessments. The principal issue of this chapter is to critically analyse the historical process of Zonguldak Coal Washery Area (Figure 4.26), to understand the significance of its buildings. By witnessing this process, it can be seen that the process not only affects the construction of physical reality, but also provides the presence of moral constructs.

Zonguldak City can be defined as “the city of collective memory”. The reason for this, as this thesis tries to underscore, is the powerful union of coal-based lives in the city. The spirit of the city then comes from the collective integrity created by the rich coal resources and its reflections on urban social life. The moral and physical integrity constituted by the spirit and memory creates remarkable values that can be encountered at many points in the city.



**Figure 4.27:** What is left from Zonguldak Coal Washery Area, and in the background the city silhouette, December, 2017, (Photograph by İ. Çörek)

The wide scope provided by the versatility of the concept of aesthetics, brings out various aesthetic paradigms when approaching to the Zonguldak Washery Area (Figure 4.27). In the previous section, the examination of the view points of people about the field is indeed an indication of how much the field has been emphasized in terms of ethics and aesthetics. The president of Zonguldak Kültür ve Eğitim Vakfı (Zonguldak Culture and Education Foundation), Ahmet Öztürk summarizes the Zonguldak Coal Washery Area with all its qualities and quantities impressively:

People who are happen to pass Zonguldak, are met firstly by abandoned structures, since 2005, which located 4 to 500 meters away from the city terminal. In this extremely difficult geography, in terms of topography, that is difficult to settle, these ruin structures are enormously meaningless to the first sight where located between tight constructions, which seem to collapse if they do not lean against each other. The three towers, in the middle of a large area, and a big building as protected to not forget and to draw a lesson, as city is bombard, as they are the last remains with the underground silos from the Zonguldak Coal Washery Area. After a little research, it turns out they really stayed there as a result of a great war. The structures are as war memorials of a big war among those who want to change the socioeconomic structure of the

city, purify the city from its values and identity and convert it to one of the capitalism settlements; and those who want to preserve the image of the "city of labor."<sup>177</sup>

From this strong point of view, it can be said that, the aesthetics and identity of a city depend on the authentic nature, carried by its own parts. In this respect, Coal Washery Area is a great value in terms of composing an urban aesthetic within Zonguldak.

As an industrial heritage, Zonguldak Coal Washery Buildings, although lost their functions, reflect their own era's technology, economy, societal situation and politics. This valuable heritage still has a spirit with its concrete reality as a memorial. These structures should not be seen as 'freaks' and should be considered for their contribution to the city through a refunctioning or through their sculptural monumentality. This action can be informal, flexible, adaptable; but the structures must protect their physical integrity as well as their moral values.

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<sup>177</sup> Ahmet Öztürk, "Zonguldak Merkez Lavuarı Alanı: Kent Kimliğine Sahip Çıkan Zonkişotların Başarı Öyküsü", accessed on December, 2017, <http://www.mimdap.org/?p=37682>, translated by İrem Çörek, the original Turkish text is as follows, "Zonguldak'a yolu düşenleri, 2005 yılından bu yana şehir terminalinin 4 ila 500 metre ilerisindeki metruk yapılar karşılar ilkin. Topografik olarak yerleşimi son derece zor bir coğrafyada, birbirine yaslanmasa yıkılacakmış gibi duran sıkışık yapıların arasındaki bu kalıntılar, son derece anlamsız gelir ilk görene. Büyükçe bir arazinin tam ortasındaki üç kule ile kent bir bombardımana uğramış da, yaşanan dram unutulmasın, ibret alınsın diye bırakılmış gibi bakan bu büyük yapı, Zonguldak Merkez Lavuarı'ndan yeraltı siloları ile birlikte geriye kalan son kalıntılardır. Biraz araştırılınca büyük bir savaşın sonucu olarak orada kaldıkları anlaşılır gerçekten. Sosyoekonomik yapısını değiştirip, değerlerinden arındırarak kimliksizleştirdikleri kenti, kapitalizmin deli bozuk yerleşkelerinden birine çevirmek isteyenlerle, temelinde sınırlı ter olan ve yüzlerce yıllık bir kültürün ürünü olarak ortaya çıkan "emeğin kenti" imgesini korumak isteyenler arasında yapılan savaşın anıtıdır onlar..."

## **CHAPTER 5**

### **CONCLUSION**

This study scrutinizes industrial heritage buildings from the multidimensional framework of the concept of aesthetics. Therefore, first, the notion of industrial heritage has been meticulously examined. Secondly, the concept of aesthetics as well as its sub-concepts were examined in detail and questioned. In this construction, it is seen that both the concepts of industrial heritage and aesthetics have their own partiality within themselves. These concepts are integral parts of this study. Seeing the partiality in the study means seeing how intricate the industrial heritage buildings and the aesthetic interpretations are. This intricacy becomes explicit in the process of the evaluation of each concept within itself through a concrete and valuable example. Thus, the concept of industrial heritage, fed by different paradigms, discourses and fictions, is equivalent to rebuilding industrial heritage buildings which are valuable architectural components with a different eye in the aesthetic context.

This study constructs an understanding that industrial heritage buildings, especially those located in cities, are re-produced in time as significant urban elements through their peculiar aesthetics. Besides mostly being the long-standing producers of collective memory, these buildings and all related remains can be considered as significant elements that contribute to urban aesthetics in their own mode when evaluated in specific terms of beauty-ugliness, sublime, and ethics. In particular, when investigating the industrial heritage buildings that are located in the valuable and special areas of cities, thus in a potential danger of extinction due to mainly economic issues, one may find it redundant to focus on their aesthetic value. However, as this study considers, it is a judgment that should be strongly defended; the solution of urban and architectural problems underlies the power of aesthetics.

Recognizing the multidimensional nature of the concept of aesthetics will make the analyses more meaningful in urban and architectural sense. From this point of view, it is necessary to think of aesthetics as a synergy of all the phenomena involved in the flow of everyday life, and not only in relation to art, beauty and sensual qualities. By considering these main assumptions, a retrospective research on the evolution of the concept of aesthetics is done with an aim of establishing the discursive network, in which the relationships among aesthetics, architecture and philosophy are tried to be displayed. Here, at this juncture, aesthetics is considered as the essence of creation. Therefore, Kate Nesbitt's comprehensive understanding (defending that aesthetic overlaps with the disciplines of art and cultural history, cognitive psychology, and architectural theory) on aesthetics prepares a substructure for the studies of many other thinkers and scholars. In this direction, among the various definitions and interpretations of the aesthetic concept that have been produced hitherto, Ales Erjavec's idea of aesthetics as a "holistic domain of lived and imagined experiences" and along with Anthony J. Cascardi's view that "aesthetic theory has attempted to imagine itself as a version of the theory of knowledge, as a philosophy of judgement, as a vehicle for morality, as a stand in for political theory, and as substituting for a theory of community" have dominated the whole framing and progress of this study.

Acknowledging the fact that architecture is a multi-dimensional discipline with various theoretical perspectives throughout its history leads broadening of the architectural discourse by aesthetic theory as well by many other theories. This study suggests that the architectural object simultaneously carries individual and social implications, verbal/written records and collective memories, tradition and technology together. This object holds a multitude of connections through social and cultural constructs, taste and technology. Such an understanding requires a wider scope of aesthetics in order to discuss the status of architectural object, especially the industrial ones. Therefore, in the study, aesthetics is not only examined in a broad way, but also the sub-concepts are identified, which are indicated specifically regarding their relationship with industrial heritages. Accordingly, to precisely formalize the theoretical framework sub-concepts of beauty/ugly, sublime and ethics

are acknowledged and embraced. This requires the critical assessment of a multitude of debates and a careful filtering of the scholarly views, that advocate the ugly as a pioneer of new directions in art; the beauty as a good ‘thing’; the sublime as an impressive situation created by the dialectics; the ethics as the truth; and, for instance, the 'disorder' as a devastator of monotony, that are considered as concepts that have direct or indirect bonds with the industrial heritage buildings.

Urban aesthetics is another concept that possesses a great importance for the theoretical contextualization of this study. It has to be taken into account when the above-mentioned relations are traced and established; moreover, when the challenges that the industrial heritage buildings face with in the urban context are underscored. Obviously, the scope of urban aesthetics allows the complex and societal nature of the architectural object to be better understood through its dual essence. Urban aesthetics naturally and subtly includes relations regarding tangible and intangible essences of the lived environment. Within an architectural understanding that acknowledges the importance of urban connections, the architectural object should necessarily be evaluated together with its urban environment and its surroundings rather than as an isolated artefact. This study benefits in this sense from the conceptions of urban aesthetics for generating a strong basis for the status of industrial buildings.

In the study, each evaluation, and each concept used in these evaluations, has been associated with architecture, creating another opportunity to see the conjunctive mold of architecture. Architecture, or more precisely architectural object/building, in a sense, captures past and transforms it into space. In this respect, the handling of industrial buildings by means of aesthetic concept and its discussion's transfer to a different level, contributes to the interdisciplinary structure of architecture.

It is maybe necessary to remind the main question / problem stated at the introduction part of the work to show how it is answered at the end. The question of “How effective is the aesthetic paradigm in the evaluation<sup>178</sup> of the industrial heritage buildings?” can be conceived as the main one in the background of all other

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<sup>178</sup> Here the evaluation is used in a broad sense. It means to observe industrial heritage buildings by the framework of many disciplines.

questions that this study raised. Industrial heritage buildings are mostly separated from the times to which they originally belong. They are nourished from the technology of the time they were built, if they were not technologically renewed, - and generally to cope with the speed of the highly changing contemporary technologies is too difficult. In this context, their aesthetic value, thus, in away their constantly existing basic identity that effecting their urban environment, appear as the key issue to be considered. Their contribution to the quality of urban aesthetics renders them as an agenda item. This question therefore is in fact the main question asked to witness the stages of all these evaluations. Although the seemingly straightforwardness of the problem hides the intricacy of the answer, this intricacy arises due to the concepts employed also refer to many areas of knowledge in their own particularities. These concepts, which have philosophical aspects on one side, include sociological or anthropological manifestations on the other.

One of the reasons for the examination of the aesthetic merits of the industrial heritage buildings, in this study, is their strong historical backgrounds as well as tangible assets of these buildings. The 18th century caused radical changes in the organization of labor through the invention of mechanical benches and steam machines. In the next century, the further development of industry and factories, the domination of capitalist production methods, thus, the birth of the working class created the city life where the living conditions are uphill struggle. This transformation has continued over time with an outcome of the change of city order and experience. The rapid development of the industry has caused some industrial structures and complexes to become un-functional and to be abandoned. As one of the most important concrete evidence in observing the technological and social transformations, and identifying historical industrial buildings, has been categorized as industrial heritage.

The result of the research, about aesthetics and urban aesthetics, the changing aesthetic perceptions after the industrial revolution, and the readings about the 'machine aesthetics', have helped to make various inferences. These inferences about the industrial heritage buildings reveal a veiled reality created from aesthetics. The pure, poetic and bold materiality of industrial heritage buildings manifests itself not



only with their physical existences, but also with ethical aspects. When examined aesthetically, industrial heritage buildings can get rid of their heavy symbolic duties and gain other meanings. They evoke an unorthodox aesthetics of disorder and sublime contributing to the identity of cities. With their self-governing structures that present a certain time of production technology and their socio-cultural and economic impact in urban everyday life then, they represent their own period of time. Thus, an industrial building's presence and its image cultivate a significant identity in urban aesthetics. For this reason, in the study, industrial heritage buildings, which stand in urban aesthetics and refer to ethical assets, are more debatable in terms of aesthetic values. Although there may be some exceptions, a structural sincerity can be observed on industrial heritage buildings depending on their self-sufficient formal natures that do not usually covered by any tectonic exaggerations, ornamentations or deceptions. The monumental proportions of these mostly machine-like structures are also remarkable in terms of creating an awareness upon their historical and technological reality within urban context. In respect to this, it can be pointed out that, their monumentality and manipulation of urban scale create what this study acknowledges as the sublime. Like the silence in the music, as Kate Nesbitt mentions for sublime, industrial structures can be suggested as the unusualness within architecture. On the other hand, their relationality of form and function allows no distortions in urbanites' perceptions. Their aesthetics inherits from the very nature of reality and truth. Due to these reasons, obviously, it would be fallacious to search a 'beauty' in their tectonic language. Rather, by looking at their backgrounds and stance in earth, it can be claimed that this language is poetic, straightforward, intimate and non-competitive.

In Turkey, although the industry has experienced various considerable developments, industrial heritage concept has been debated and studied in the last 30 years. Many of the historic industrial buildings, which can be seen as focal points and reminders of the past, remained at the centre of cities today, and lost their functions due to the rapid changes in the production modes and technologies. These structures, especially the ones that once affected the societal and economic aspects of the country, are to be recognized as concrete and rare objects of collective memory. Within this

understanding, located in Zonguldak, which is known as ‘the city of coal and labor’, Zonguldak Coal Washery Area appears as one of the strongest and noticeable examples of the industrial heritage in Turkey. Through various paradigms, these historically, architecturally and culturally valuable structures can be debated; yet, within this study’s perspective, their challenging role in terms of powerfully reflecting almost the whole identity of the city has to be priorly emphasized, mainly through the framework of the aesthetic paradigm.

This said, any significant industrial heritage building with a particular character within an urban setting could be employed for contextualization of such a theoretical viewpoint. However, considering the historical and socio-cultural information gathered, which was formed together with the sub-concepts of aesthetics in the thesis, the selection of Zonguldak Coal Washery Area as a case study becomes extremely meaningful. This is mainly because, Zonguldak existed centuries-long with its coal industry, and still maintains this very unique characteristic. It is possible to trace the identity of an industrialized urban area through the examination of its industrial heritages. Also, Zonguldak as being such a node of industry, enables one to interrogate the status of the mentioned heritage and analyse its current situation. Thus, it is more meaningful to filter, monitor and interpret all architectural, social, cultural and economic contexts within the framework of the aesthetic concept in terms of the significance of Zonguldak Coal Washery Buildings.

As a result of the study, it is seen that Zonguldak Coal Washery Buildings constitute a multidisciplinary resource and that many of the topics discussed about are based on aesthetic context depending on this study’s inquiry methods and theoretical structuring. Having critically examined the printed media, association studies and organized competitions related to the region, it is observed that both the influence on the society and the society being as an actor on these media have put the concept of aesthetics into a double-sided production. In other words, the aesthetic value of the Coal Washery has in itself and in the urban texture, has been diversified through the means of the aesthetic approaches created by the public.

There have been a lot of discussions about Zonguldak Coal Washery Area, from the process of its protection to the destruction of these buildings, and even the danger of

a total extinction. The news and information on the area that appeared in the local media, have taken up a lot of space in this sense. Of course, the situation that creates such a domain for the news is the relentless opinions of public officials/bureaucrats, mayors of the city and members of the parliament about the area and the buildings. There is also a reciprocal relationship between the local community and media in terms of affecting each other. Apart from these, architectural competitions, have brought these buildings to the agenda again. The views of members of the local associations who lived in Zonguldak and witnessed the history and process, are also considered very important regarding the overall conceptions about the past and future of the area, thus, given a great place in the oral and written evaluations. All these discussions, various views and standing points have been objectively reflected in the study to display the current discursive situation transparently. What is wanted to be revealed with such an attempt is common points of these discussions. As a result, it is not wrong to say that the origin of discussions is about the aesthetics of coal washery buildings and their place in the urban aesthetics. Because all the discussions that made by the authorities, can be based on such criteria as beauty-ugliness, monumentality-sublime, disorder-disharmony, ethical-moral, and history.

Returning back to the general inquiry of the thesis, within the 'aesthetics' projected by the study, industrial heritage buildings manifest 'an urban aesthetic' to eliminate such forgottenness and provide new ways to be prospective within everyday life. Therefore, industrial heritage buildings can be described as alternative objects of collective memory on space, within everyday life; bringing new dimensions to architecture, therefore, calling for protection; in order to build an autogenous aesthetic praxis.

This thesis, at the very core of continues research and debates on the industrial heritage topic, which walks through the case of Zonguldak Coal Washery Area, and draws attention to the particular aesthetics of industrial heritage buildings and their urban bonds, may evolve into another dimension in further studies. As well as the industrial heritage buildings, whose historical significance has been certified, industrial buildings and industrial structures that continue to be relevant in everyday life can be filtered under the manifestation of the concept of aesthetics.



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Figure 4.7: Construction and the opening ceremony of Coal Washery. Digital image. Accessed on November 13, 2017. [www.facebook.com/zonguldaknostalji/](http://www.facebook.com/zonguldaknostalji/)

Figure 4.8: Zonguldak Coal Washery. Digital image. Accessed on November 13, 2017. [www.facebook.com/zonguldaknostalji/](http://www.facebook.com/zonguldaknostalji/)

Figure 4.9: Zonguldak Coal Washery. Digital image. Accessed on November 13, 2017. [www.facebook.com/zonguldaknostalji/](http://www.facebook.com/zonguldaknostalji/)

Figure 4.11: 1/5000 master plan of the Zonguldak, from the archive of Ankara Chamber of Architects.

Figure 4.12: Dilek Uyar. Stairs city Zonguldak. Digital image. Pusula Gazetesi. Accessed on November 17, 2017. [www.pusulagazetesi.com.tr/merdivenler-kenti-zonguldak-iste-odullu-fotograflar-77644-haberler.html](http://www.pusulagazetesi.com.tr/merdivenler-kenti-zonguldak-iste-odullu-fotograflar-77644-haberler.html)

Figure 4.13: Zonguldak Coal Washery. Digital image. Accessed on November 15, 2017. [www.facebook.com/zonguldaknostalji/](http://www.facebook.com/zonguldaknostalji/)

Figure 4.14: Site plan of refuse disposal plant scale 1/2000, from the archive of Ankara Chamber of Architects.

Figure 4.15: Plan at +18.00 level of plant, from the archive of Ankara Chamber of Architects.

Figure 4.16: Sections of plant, from the archive of Ankara Chamber of Architects.

Figure 4.19: Pandarpauni Coal Washery, Pemberton Colliery. Digital image. Accessed on November 15, 2017. [www.indiamart.com/kartikay-coal-washeries/products.html](http://www.indiamart.com/kartikay-coal-washeries/products.html)

Figure 4.20: Zonguldak Coal Washery. Digital image. Accessed on November 20, 2017. [www.facebook.com/zonguldaknostalji/](http://www.facebook.com/zonguldaknostalji/)

Figure 4.21: Mosque in Coal Washery. Digital image. Pusula Gazetesi. Accessed on December 20, 2017. [www.pusulagazetesi.com.tr/iste-lavuar-alani-camii-56174-haberler.html](http://www.pusulagazetesi.com.tr/iste-lavuar-alani-camii-56174-haberler.html)

Figure 4.22: “Freak is being demolished, the forthcoming is not clear”. Digital image. Pusula Gazetesi. Accessed on December 20, 2017. [www.pusulagazetesi.com.tr/arsiv\\_23923/ucube-yikiliyor-sonrasi-belli-degil/](http://www.pusulagazetesi.com.tr/arsiv_23923/ucube-yikiliyor-sonrasi-belli-degil/)

