

DEVELOPING A PROACTIVE CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE: ADANA SLAUGHTERHOUSE
(KANARA)

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

SİMAY CANSU EKİCİ

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
CONSERVATION OF CULTURAL HERITAGE IN ARCHITECTURE

SEPTEMBER 2019

Approval of the thesis:

**DEVELOPING A PROACTIVE CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE: ADANA
SLAUGHTERHOUSE (KANARA)**

submitted by **SİMAY CANSU EKİCİ** in partial fulfillment of the requirements for
the degree of **Master of Science in Conservation of Cultural Heritage in
Architecture Department, Middle East Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Cânâ Bilsel
Head of Department, **Architecture**

Assoc. Prof. Dr. A. Güliz Bilgin Altınöz
Supervisor, **Architecture, METU**

Examining Committee Members:

Prof. Dr. Neriman Şahin Güçhan
Architecture Dept., METU

Assoc. Prof. Dr. A. Güliz Bilgin Altınöz
Architecture, METU

Prof. Dr. Namık Günay Erkal
Architecture Dept., TED University

Assoc. Prof. Dr. E. Ebru Omay Polat
Architecture Dept., Yıldız Technical University

Assist. Prof. Dr. Tuba Akar
Architecture Dept., Mersin University

Date: 06.09.2019

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Surname: SİMAY CANSU EKİCİ

Signature:

ABSTRACT

DEVELOPING A PROACTIVE CONSERVATION APPROACH FOR AN UNCOMFORTABLE INDUSTRIAL HERITAGE: ADANA SLAUGHTERHOUSE (KANARA)

EKİCİ, SİMAY CANSU

Master of Science, Conservation of Cultural Heritage in Architecture

Supervisor: Assoc. Prof. Dr. A. Güliz Bilgin Altınöz

September 2019, 360 pages

Major improvements in production technology led to the creation of new zones including various types of spaces where energy is generated, transmitted and used. With these developments, industrialization caused changes in the physical, natural and social environment. In this process, architecture and city planning were used as tools to create spaces for industry and at the same time contributing to the modernization of society. These complexes and buildings became the subject of conservation because they embrace important information about the culture and history of the industry.

A slaughterhouse, which supplies meat in a controlled and hygienic manner, is also considered as an industrial facility. It is a cultural heritage because the meat is a very big part of humanity and the production of food has been a crucial subject of civilizations in the scope of health and technology. Following the first ten years of the Turkish Republic, the government emphasized building production and service facilities in cities and the slaughterhouse was one of them. Because of the developments in technology and urban decisions, just like other industrial buildings, conservation and reuse of slaughterhouses are discussed. However, slaughterhouses have different features to be evaluated in the scope conservation because they have an unwanted character as a place for killing and contain contradictory notions within

themselves. Therefore, slaughterhouse complexes were discussed as industrial heritage as well as uncomfortable heritage with contradictions and contrasts.

Being one of the important production centers of Turkey; Adana was a city shaped by industrial structures starting from the 19th century until today. Adana slaughterhouse (Kanara), built in the early years of the Republic, is a rare example with its exceptional architectural features designed by a Turkish architect Semih Rüstem Temel. Even though, it is functioning on its original use and registered as a cultural heritage; a new slaughterhouse is planned and the historical building will be evacuated facing the risk of standing in the middle of the growing city and becoming abandoned or demolished because of its negative image. Considering those risks; a proactive approach was aimed at this thesis. After documenting and understanding the place with its context and historical background; values, problems and potentials were assessed in order to define conservation principles and scenarios for reuse.

Keywords: Conservation, Industrial Heritage, Slaughterhouse, Uncomfortable Heritage, Adana

ÖZ

RAHATSIZ EDİCİ BİR ENDÜSTRİ MİRASI ÖRNEĞİ İÇİN PROAKTİF BİR KORUMA YAKLAŞIMI GELİŞTİRMEK: ADANA MEZBAHASI (KANARA)

EKİCİ, SİMAY CANSU
Yüksek Lisans, Kültürel Mirası Koruma
Tez Danışmanı: Doç. Dr. A. Güliz Bilgin Altınöz

Eylül 2019, 360 sayfa

Üretim teknolojisindeki büyük gelişmeler, enerjinin üretildiği, iletildiği ve kullanıldığı çeşitli alanlar dâhil olmak üzere yeni bölgelerin oluşturulmasına neden olmuştur. Endüstrileşme, bu gelişmelerle birlikte fiziksel, doğal ve sosyal çevrede de değişimlere sebep olmuştur. Dönüşüme uğrayan ihtiyaçlar da endüstrileşen üretim teknikleriyle karşılanarak, modern kentsel yerleşimler oluşmaya başlamıştır. Tüm bu süreçte mimarlık ve şehir planlama birer araç olarak hem endüstri mekânlarını oluşturmuş, hem de toplumun modernleşmesine önyak olmuştur. Bu yapılar ve yapı grupları, endüstri kültürü ve tarihi ile ilgili bilgileri ve değerleri içerdiklerinden dolayı, mimari korumanın konusu haline gelmişlerdir.

Etin kontrollü ve sıhhi bir şekilde kesilip sunulduğu bir mezbaha da endüstriyel bir tesis olarak kabul edilir. İnsanlığın kültüründe ve hayatında önemli bir yer tutan bu gıda, yerleşim yerlerinde sağlık ve teknoloji açısından dikkate alınan önemli faktörlerin başında gelmektedir. Türkiye Cumhuriyetinin ilk on yılında, hükümet şehirlerde üretim ve hizmet tesisleri inşa etmeye ağırlık verdi ve kesimhaneler de onlardan biriydi. Teknolojinin gelişmesi ve kentsel planlama kararları nedeniyle, tıpkı diğer endüstri yapıları gibi, kesimhanelerin korunması ve yeniden kullanılması tartışılmaktadır. Kendi içinde çelişkiler içeren ve aslen bir öldürme makinesi olarak

alıřan mezbahalar, istenmeyen bir karaktere sahip olmaları sebebiyle koruma ve yeniden deęerlendirme konularında tartiřılması gereken daha farklı boyutlarda zelliklere sahiptirler. Bu nedenle mezbaha yapıları, endüstriyel mirasın yanı sıra eliřki ve zıtlıklarla rahatsız edici miras olarak da tartiřılmaktadır.

Türkiye'nin önemli üretim merkezlerinden biri olan Adana, 19. yüzyıldan günümüze kadar sanayi yapılarının řekillendirdięi bir kent olmuřtur. Cumhuriyetin ilk yıllarında inřa edilen Adana mezbahası (Kanara), Türk bir mimar olan Semih Rüstem Temel tarafından mezbaha olarak tasarlanan dikkat ekici mimari zellikleri ile nadir bir örnektir. Her ne kadar orijinal kullanımına devam edip koruma statüsü kazanmış bir kültürel miras olsa da, planlanan yeni mezbahanın inřasının ardından boşaltılan tarihi yapı, zamanla büyüyen kentin ortasında kalarak terkedilme veya olumsuz imajı nedeniyle yıkılma riskiyle karşı karşıya kalacaktır. Bu riskler göz önünde bulundurularak; bu tezde proaktif bir yaklaşım hedeflenmiştir. Yapıları, bağlamı ve tarihi geçmiři ile belgeleyip yeri anladıktan sonra; deęerlerin, sorunların ve potansiyellerin tespit edilmesiyle birlikte yapının korunması için ilkeler tanımlanmış ve yeniden kullanım için senaryolar geliştirilmiştir.

Anahtar Kelimeler: Koruma, Endüstri Mirası, Rahatsız Edici Miras, Adana

To my family and its youngest member, Ada...

ACKNOWLEDGEMENTS

I would first like to thank my thesis supervisor Assoc. Prof. Dr. A. Güliz Bilgin Altınöz for her guidance during my study. Her valuable suggestions, profound knowledge and support always encouraged me to do better, inspiring me in every way. Also I would like to express my appreciation to my examining committee members; Prof. Dr. Neriman Şahin Güçhan, Prof. Dr. Namık Günay Erkal, Assoc. Prof. Dr. E. Ebru Omay Polat and Assist. Prof. Dr. Tuba Akar for their advice and substantial critiques.

I am expressing my sincere thanks to Dr. Fuat Gökçe and Prof. Dr. Ömür Bakırer for commenting on my initial ideas about my thesis and to Dr. Nimet Özgönül and Dr. Pınar Aykaç for valuable critics on my preliminary jury. I am profoundly grateful to Tuğba Sağıroğlu, her knowledge about Adana enlightened me and helped me to choose the subject of this thesis. Throughout the study, she answered all of my questions with patience and kindness. I wish to acknowledge another crucial help provided by Kemal Gülcen. He was always willing to help me and provided very important connections for my study like Oğuz Ergeç. I would like to offer my special thanks to him because he was very kind to share his documents and projects about Kanara with me. Assistance provided by Assist. Prof. Dr. Bilge İmamoğlu, Assist. Prof. Dr. Tuba Akar, Meral Menekşe, Dila Gümüş, Nurşah Cabbar, Cabbar Ekici and Mehmet Nur Ekici were greatly appreciated.

During my field trip in Kanara, Mahsun Dalbudak gave me invaluable help and technical support together with Nedim Dalbudak and Emin Ekmekçi. Also, I would like to thank all the workers in Kanara who were kind enough to answer my questions and allowed me to enter everywhere. In addition to those, I would like to thank the following places for their assistance with the collection of my data: Adana Council for the Conservation of Cultural and Natural Property, Adana Metropolitan Municipality KUDEB Office and Yüreğir District Municipality.

My research would have been impossible without the aid and support of my father Kemal Fatih Ekici who was right by my side in every step of my challenging trips to Adana slaughterhouse. I could not have been accomplished a major part of my thesis because he was a very dynamic workmate, a quick learner and most importantly one of my biggest supporters. Also, infinite love and support from my mother Kamile Nuray Ekici, my sister Nursel Seda Ekici and my grandparents encouraged me during my study.

I must express my very profound gratitude to my studio friends (@koruyoruz) and my workmates. My close friends Miray Kısaer, Azime Aladağ and Merve Gökcü made my library days more tolerable and my workmates Merve Öztürk, Mercan Yavuzatmaca, Gökhan Okumuş and Meltem Çetiner helped me with their experience and drank liters of coffee with me.

Finally, my special thanks goes to my dear Anıl Üner who loved me no matter how cranky I got under stress, gave me hope when I was desperate and shed light on my mind with his bright ideas.

TABLE OF CONTENTS

| | |
|---|------|
| ABSTRACT | v |
| ÖZ | vii |
| ACKNOWLEDGEMENTS..... | x |
| TABLE OF CONTENTS | xii |
| LIST OF TABLES..... | xv |
| LIST OF FIGURES | xvi |
| LIST OF ABBREVIATIONS..... | xxxı |
| CHAPTERS | |
| 1. INTRODUCTION..... | 1 |
| 1.1. Definition of the Problem | 1 |
| 1.2. Aim and Scope of the Thesis | 5 |
| 1.3. Methodology | 5 |
| 2. A CONSERVATION ISSUE: SLAUGHTERHOUSE AS AN UNCOMFORTABLE INDUSTRIAL HERITAGE..... | 11 |
| 2.1. Slaughterhouses as Industrial Places..... | 11 |
| 2.1.1. Slaughterhouses around the World..... | 13 |
| 2.1.2. Slaughterhouses in Turkey | 21 |
| 2.2. Slaughterhouses as Heritage Places | 34 |
| 2.2.1. Slaughterhouse as an Industrial Heritage | 35 |
| 2.2.2. Slaughterhouse as an Uncomfortable Heritage with Contradictions and Contrasts..... | 40 |

| | |
|---|-----|
| 2.3. Examples of Reuse of the Historic Slaughterhouses | 45 |
| 2.3.1. Examples around the World | 46 |
| 2.3.2. Examples in Turkey | 62 |
| 2.4. General Evaluation | 67 |
| 3. A MODERN PERIOD INDUSTRIAL PLACE: SLAUGHTERHOUSE OF ADANA | 69 |
| 3.1. The Context during the Construction of the Slaughterhouse: Adana..... | 69 |
| 3.2. Planning and Construction of a Modern Slaughterhouse | 76 |
| 3.2.1. Adana and the Need for a Slaughterhouse..... | 76 |
| 3.2.2. The Context of the Slaughterhouse..... | 81 |
| 3.2.3. Architect of the Slaughterhouse: Semih Rüstem Temel..... | 86 |
| 3.2.4. Architectural Features of the Slaughterhouse | 91 |
| 3.2.5. Socio-cultural Aspects of the Slaughterhouse | 105 |
| 3.3. The Story of Kanara: From the Construction up to Today..... | 111 |
| 3.3.1. Kanara at Its Full Capacity | 113 |
| 3.3.2. Getting New Additions | 125 |
| 3.3.3. Registration of Kanara as Cultural Heritage..... | 138 |
| 3.3.4. Getting Changes for Update | 147 |
| 3.3.5. Current State of Kanara | 165 |
| 3.3.6. Future Projections | 227 |
| 4. EVALUATION OF ADANA SLAUGHTERHOUSE AND PRINCIPLES FOR ITS CONSERVATION AND REUSE | 237 |
| 4.1. General Evaluation and Assessment of Kanara: Values, Problems and Potentials | 237 |
| 4.2. Conservation Principles and Reuse of Kanara | 273 |

| | |
|---|-----|
| 4.2.1. Significance of the Place | 273 |
| 4.2.2. Defining Conservation Principles and Strategies | 274 |
| 4.2.3. Reuse proposal for the Future of Kanara..... | 289 |
| 5. CONCLUSION | 301 |
| REFERENCES | 307 |
| APPENDICES | |
| A. Enactments about Kanara | 313 |
| B. Registration sheet of Kanara | 315 |
| C. Information collected from social media about Kanara | 317 |
| D. Before and after photos of Kanara | 321 |
| E. Inventory sheets of the buildings in Kanara..... | 323 |

LIST OF TABLES

TABLES

| | |
|--|-----|
| Table 2.1. The annual amount of slaughter in Paris and Chicago slaughterhouses (Source: Giedion, S. (1948). Mechanization takes command, a contribution to anonymous history. p.213.)..... | 35 |
| Table 2.2. Use frequencies of the words slaughterhouse and abattoir between 1800 and 2008 in Google's text corpora in English (Source: Google Books Ngram Viewer) | 40 |
| Table 2.3. Examples of Slaughterhouses reused..... | 66 |
| Table 4.1. Heritage value typologies (Source: Mason, 2002)..... | 250 |

LIST OF FIGURES

FIGURES

| | |
|---|----|
| Figure 1.1. Methodology of the thesis | 7 |
| Figure 2.1. Hypothetical slaughterhouse project (Source: Lee, P. Y. (Ed.) (2008). Meat, modernity, and the rise of the slaughterhouse, p.49)..... | 14 |
| Figure 2.2. Front elevation of Abattoir of Rochechouart (Lee, 2008, p.58)..... | 15 |
| Figure 2.3. General view of La Villette (Source: https://www.archdaily.com/899597/how-the-parc-de-la-villette-kickstarted-a-new-era-for-urban-design?ad_medium=gallery)..... | 17 |
| Figure 2.4. Drawings of La Villette (Source: Ayling, R. S. (1908). Public Abattoirs: Their Planning, Design, and Equipment, p.72) | 17 |
| Figure 2.5. La Mouche Slaughterhouse designed by Tony Garnier in 1914 (Source; https://gallica.bnf.fr/ark:/12148/btv1b90415844/) | 18 |
| Figure 2.6. Entrance gate of the Chicago Union Stock Yard (Source: Pacyga, D. A. (2015). Slaughterhouse: Chicago's Union Stock Yard and the World It Made.)..... | 20 |
| Figure 2.7. Abattoirs at H.M. Dockyard, Chatham built in 1904 (Ayling, 1908) | 20 |
| Figure 2.8. Barrow-in-Furness built in 1906 (Ayling, 1908) | 21 |
| Figure 2.9. Leeds abattoir connected with a meat market built in 1898 (Ayling, 1908) | 21 |
| Figure 2.10. Map of Sütlüce Slaughterhouse (Source: İstanbul Büyükşehir Belediyesi Map Archive)..... | 23 |
| Figure 2.11. Sütlüce slaughterhouse from the back (Source: http://www.eskiistanbul.net/)..... | 24 |
| Figure 2.12. Slaughtering halls from exterior and interior (Source: Kucuk S. G. (2015) The story and conservation problems of an industrial heritage building in Istanbul: the Sütlüce Slaughterhouse, p.242) | 25 |
| Figure 2.13. Cold storage building (Kucuk, 2015, p.243)..... | 25 |

| | |
|---|----|
| Figure 2.14. Drawings of Sütlüce Slaughterhouse (Source: İncirlioğlu, G. (1991). Sütlüce Mezbahası, p.68.) | 26 |
| Figure 2.15. Ground floor plan and Site Plan of type-1 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1936). ‘Fennî Mezbaha Binaları’ 2(12), pp. 44-51.) | 29 |
| Figure 2.16. Elevations of type-1 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1936). ‘Fennî Mezbaha Binaları’ 2(12), pp. 44-51.) | 29 |
| Figure 2.17. Ground floor plan and Site Plan of type-2 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1935). ‘Fennî Mezbaha Binaları’ 1(12), pp. 86-89.) | 30 |
| Figure 2.18. Elevations and section of type-2 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1935). ‘Fennî Mezbaha Binaları’ 1(12), pp. 86-89.) | 30 |
| Figure 2.19. Ground floor plan, elevations and site plan of type-3 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1936). ‘Fennî Mezbaha Binaları’ 2(12), pp. 44-51.) | 31 |
| Figure 2.20. Elevations of type-3 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1936). ‘Fennî Mezbaha Binaları’ 2(12), pp. 44-51.) | 31 |
| Figure 2.21. Tokat slaughterhouse (Source: İmamoğlu, 2010, p.134)..... | 33 |
| Figure 2.22. Niğde slaughterhouse (Source: İmamoğlu, 2010, p.134) | 33 |
| Figure 2.23. Sivas slaughterhouse (Source: İmamoğlu, 2010, p.134) | 34 |
| Figure 2.24. Before and after the restoration of the cattle barns of Berlin slaughterhouse (Source: http://www.leisering-berlin.de/referenzen/zentral-vieh-und-schlachthof-berlin) | 46 |
| Figure 2.25. Original cattle barn turned into a sports hall (Source: http://www.chestnutt-niess.de/)..... | 47 |
| Figure 2.26. Interior space of the old Bremen slaughterhouse (Source: https://www.schlachthof-bremen.de/en/about/venues.html)..... | 47 |

| | |
|--|----|
| Figure 2.27. Old photo of Casablanca abattoir and its current view (Source: https://universes.art/nafas/articles/2013/abattoirs_de_casablanca/) | 48 |
| Figure 2.28. Art installations inside the slaughter hall and performance arts happening in the courtyard (Source: http://www.artsresistances.net/en/article/casablancas-old-slaughterhouse-has-become-a-creative-melting-pot-for-moroccos-youth-120/)..... | 49 |
| Figure 2.29. Before and after rehabilitation of old Eupen slaughterhouse (Source: http://www.dethier.be/en/projets/alter-schlachthof-cultural-center#) | 49 |
| Figure 2.30. Additions and extensions of the former slaughterhouse complex (Source: http://www.dethier.be/en/projets/alter-schlachthof-cultural-center#) | 50 |
| Figure 2.31. Before and after the renovation (Source: https://alterschlachthof-karlsruhe.de/geschichte/) | 51 |
| Figure 2.32. Old photograph of the slaughterhouse of Madrid (on the left) and current activities in the Plaza Matadero (on the right) (Source: http://memoriasenred.es/tag/matadero-madrid/)..... | 52 |
| Figure 2.33. Different interior reuses of the Matadero Madrid (Source: http://www.mataderomadrid.org/map#8) | 52 |
| Figure 2.34. a) Matadero municipal of Madrid, b) Matadero Municipal of Lerida, c) Matadero municipal of Valencia, d) Madero of Ciempozuelos (Madrid), that is going to be reused as a museum, e) Matadero of Castro Urdiales (Cantabria) f) Matadero municipal of Muskitz (Navarra), reused as a restaurant. | 53 |
| Figure 2.35. Drawings of the project of Bomel Slaughterhouse (Source: https://www.archdaily.com/539295/bomel-slaughterhouse-baeb) | 54 |
| Figure 2.36. Bomel slaughterhouse exterior view (Source: http://centrecultureldenamur.be/)..... | 54 |
| Figure 2.37. Before and after the restoration of Nancy slaughterhouse (Source: https://www.itinerairedarchitecture.fr/ficheop.php?id=411) | 55 |
| Figure 2.38. After the interventions, the stable building got a new character (Source: http://www.alexandre-chemetoff.com/)..... | 55 |
| Figure 2.39. Exterior view of the Nice slaughterhouse (Source: http://see-by-c.com/anciens-abattoirs-de-nice-lieu-de-creation/) | 56 |

| | |
|--|----|
| Figure 2.40. Art installations using the slaughterhouse equipment (Source: http://see-by-c.com/anciens-abattoirs-de-nice-lieu-de-creation/) | 57 |
| Figure 2.41. The reuse project of Jatka78 and its theatre hall (Source: http://www.jatka78.cz/en/about) | 58 |
| Figure 2.42. Both "spooky" and clean spaces exist together in the complex (Source: http://www.jatka78.cz/en/about) | 58 |
| Figure 2.43. Plan of Rome slaughterhouse (Source: https://www.theplan.it/eng/webzine/architettura-italiana/ex-mattatoio-al-testaccio-roma) | 59 |
| Figure 2.44. Before and after restoration (Source: https://www.theplan.it/eng/webzine/architettura-italiana/ex-mattatoio-al-testaccio-roma) | 60 |
| Figure 2.45. Exterior and interior views of the slaughterhouse, now used as an art center (Source: Güliz Bilgin Altınöz photo archive) | 60 |
| Figure 2.46. Old photo of the slaughterhouse (on the left) and the art installation during restoration project (on the right) | 61 |
| Figure 2.47. After the restoration Les Abattoirs contemporary art museum | 61 |
| Figure 2.48. Haliç Congress Center (Source: http://istanbulucuyorum.blogspot.com/2017/09/blog-post_11.html) | 63 |
| Figure 2.49. Haliç Congress Center, its wedding venue and interior space (Source: http://www.halic.com/tr/medya/fotograf-video-galeri) | 63 |
| Figure 2.50. Çanakkale slaughterhouse in 1983 and in 2014 (on left) aerial image of Çanakkale slaughterhouse in 2017 (on right) (Source: Çanakkale Kültür Varlıklarını Koruma Bölge Kurulu and Yandex maps)..... | 64 |
| Figure 2.51. Front façade and back façade of the Tire slaughterhouse (on left) aerial image of Tire slaughterhouse (on right) (Source: Google Earth Image) | 65 |
| Figure 2.52. Contrasts and contradictions of a slaughterhouse..... | 68 |
| Figure 2.53. Slaughterhouse as an industrial place and heritage place | 68 |

| | |
|--|----|
| Figure 3.1. Urban development of Adana through years (Source: Çetinkaya, U. B. (2009). Adana Kentsel Alanının Tarihi Süreç ve Çevre Düzeni Planı Çerçevesinde İncelenmesi, p.68.)..... | 71 |
| Figure 3.2. Adana City Stadium (Source: Adana'nın Eski Fotoğrafları Facebook Group)..... | 72 |
| Figure 3.3. Adana People's House built in 1940 designed by Seyfi Arkan (Source: Adana'nın Eski Fotoğrafları Facebook Group)..... | 73 |
| Figure 3.4. Atatürk Park (Source: AEFFG)..... | 73 |
| Figure 3.5. Insects Laboratory (Aptullah Ziya, 1932) and Electricity building (Akverdi, 1936)..... | 74 |
| Figure 3.6. İsmet İnönü Girl's Institute on the right in İstasyon Street (today's Atatürk Boulevard) where most modern buildings were located (Source: AEFFG)..... | 75 |
| Figure 3.7. Non-sanitary slaughtering and transportation of meat on the back of a donkey (Source: Akverdi, 1935, p.37)..... | 77 |
| Figure 3.8. Newspaper post from Adana Municipality about the postponement of slaughterhouse's auction (Source: İlan, Yeni Adana Gazetesi, 26 November, 1929.) | 80 |
| Figure 3.9. Slaughterhouse's location in Adana..... | 81 |
| Figure 3.10. The slaughterhouse complex in Yüreğir (Source: Air Forces Command) | 82 |
| Figure 3.11. The Traffic Plan of Adana (Source: TU Berlin Architekturmuseum, Inv. Nr. 23358)..... | 83 |
| Figure 3.12. The Final Development Plan, 1940 (Source: TU Berlin Architekturmuseum, Inv. Nr. 23368) | 84 |
| Figure 3.13. New Slaughterhouse in the final development plan, 1940 (Source: TU Berlin Architekturmuseum, Inv. Nr. 23368) | 85 |
| Figure 3.14. 1940 context of Kanara (Source: Air Force Command) | 85 |
| Figure 3.15. Semih Rüstem Temel(on the far right) in front of the entrance of Kanara (Source: Temel, S.R. (1933), Belediye Mezbahası, p. 38.)..... | 87 |
| Figure 3.16. Sait Bey House (Source: Temel, S.R. (1932). Sait B. Evi, p. 205.)..... | 89 |

| | |
|--|-----|
| Figure 3.17. Semih Rüstem House (Source: Temel, S.R. (1932). Bir Mimar İkametgâhı, p. 111.) | 89 |
| Figure 3.18. Dişçi Şevket Bey House (Source: Temel, S.R. (1933). Bir Mimar İkametgâhı, p. 99.) | 90 |
| Figure 3.19. İsmail Hakkı Bey Villa (Source: Temel, S.R. (1932). İsmail Hakkı B. Köşkü, p. 140.)..... | 90 |
| Figure 3.20. Interior view of the slaughter hall (Source: Temel, 1933, p. 40)..... | 92 |
| Figure 3.21. Site plan of Kanara (Source: Temel, 1933, p. 36) colored by the author. | 93 |
| Figure 3.22. Ground floor plan of the slaughterhouse building (Source: Temel, 1933, p. 36) colored by the author. | 94 |
| Figure 3.23. Interior view of cleaning tanks in paçahane (Source: Temel, 1933, p. 40) | 94 |
| Figure 3.24. An old photograph of the water tower (Source: Adana Ansiklopedisi Facebook Group)..... | 96 |
| Figure 3.25. Interior view of the slaughter hall (Source: Temel, 1933, p.39)..... | 97 |
| Figure 3.26. The slaughterhouse under construction (Source: Temel, S.R. (1933). Belediye Mezbahası, p. 38.)..... | 98 |
| Figure 3.27. View from the construction in May 1931 (Source: Adana Ansiklopedisi Facebook Group)..... | 99 |
| Figure 3.28. View of the slaughterhouse from the east (Source: Foto Musa archive) | 99 |
| Figure 3.29. View of the slaughterhouse from the north (Source: Temel, 1933, p. 37) | 100 |
| Figure 3.30. An early photograph of Kanara. (Source: Temel, 1933, p. 37) | 101 |
| Figure 3.31. A view from northwest showing the plantation area, the transformer, bağırsakhane, slaughterhouse and the water tower (Source: Personal archive of Oğuz Ergeç) | 101 |
| Figure 3.32. Interior view from the market hall to backyard and slaughter hall (Source: Temel, 1933, p. 39) | 103 |

| | |
|--|-----|
| Figure 3.33. Corvin Castle Tower from 15th century (on left) Vajdahunyad Castle Tower from 20th century (on right)..... | 104 |
| Figure 3.34. Workers of Kanara in a class (Source: Akverdi, 1935, p.67)..... | 106 |
| Figure 3.35. Headworkers, butchers, apprentices, veterinarians and managers posing in front of Kanara on 1st June 1932 (Source: Kanara photo archive) | 106 |
| Figure 3.36. Workers of Kanara (1971) (Source: Personel archive of Murat Dikel) | 107 |
| Figure 3.37. Mustafa Kemal Atatürk during his visit to Kanara, the front façade of the first stable is on the background. (Source: http://wowturkey.com/forum/viewtopic.php?t=53383&start=5) | 108 |
| Figure 3.38. Mustafa Kemal Atatürk during his visit to Kanara. (Source: http://wowturkey.com/forum/viewtopic.php?t=53383&start=5) | 108 |
| Figure 3.39. Book about Adana and its accomplishments, describing the new slaughterhouse (Source: Akverdi, 1935 pp.36-37)..... | 109 |
| Figure 3.40. Children playing games in the park of Kanara in 1934 (Source: AEFEG, Burhan Öztekin archive)..... | 111 |
| Figure 3.41. The time periods and changes in Kanara | 112 |
| Figure 3.42. Annual kilograms of slaughter between 1932 and 1935 (Source: Akverdi, 1935, p.40)..... | 113 |
| Figure 3.43. Annual tons of consumed ice and foodstuff put in cold storage depots (Source: Akverdi, 1935, p.40) | 114 |
| Figure 3.44. "Will there be ice shortage in Adana this year?" asks Yeni Adana newspaper in March 1946. (Source: Şehir ve Memleket Haberleri, Yeni Adana Gazetesi, 25 March, 1946, p.2.)..... | 114 |
| Figure 3.45. Profit and loss account statement of the slaughterhouse (Source: Akverdi, 1935, p.41)..... | 115 |
| Figure 3.46. The slaughter hall in 1930s (Source: Kanara photo archive) | 117 |
| Figure 3.47. The meat waiting for transfer in the market hall (Source: EBA archive) | 117 |
| Figure 3.48. Meat inspection by veterinarians in 1935 (Source: AEFEG)..... | 118 |

| | |
|--|-----|
| Figure 3.49. Slaughtered animals transferring into cold storage depots (Source: Akverdi, 1935, p.38) | 118 |
| Figure 3.50. Facility for cleaning the entrails (paçahane) (Source: Akverdi, 1935, p.38) | 119 |
| Figure 3.51. The market hall in 1935 (Source: AEFFG) | 119 |
| Figure 3.52. Trucks for transportation of meat in front of the slaughterhouse (Source: AEFFG)..... | 120 |
| Figure 3.53. Municipality Meat Transportation (Belediye Et Nakliyesi) trucks “In this photo it can be seen how much importance is given to health conditions not only during the slaughtering process, but also in the transportation of meat.” (Source: Kanara archive) | 120 |
| Figure 3.54. News about Kanara in local newspaper (Source: Şehir ve Memleket Haberleri, Yeni Adana Gazetesi, 8 May, 1946, p.2.) | 121 |
| Figure 3.55. The students of teacher's school in front of Kanara in 1953 (Source: AEFFG)..... | 122 |
| Figure 3.56. Kanara and its park (Source: AEFFG)..... | 123 |
| Figure 3.57. Kanara in 1947 (Source: AEFFG) | 123 |
| Figure 3.58. Frames from TRT documentary showing the slaughter hall (Source: https://www.trtarsiv.com/izle/104998/1940-li-yillarda-adana)..... | 124 |
| Figure 3.59. Frames from TRT documentary showing the public spaces of Kanara (Source: https://www.trtarsiv.com/izle/104998/1940-li-yillarda-adana)..... | 125 |
| Figure 3.60. The settlement development map of Adana which is showing the situation in 1942 and 1966 (Source: Menderes, A. (1966). Adana İl analitik etüdüleri)..... | 126 |
| Figure 3.61. Land ownership map of 1966 (Source: Menderes, 1966) | 127 |
| Figure 3.62. Kanara and the land ownership status in 1966 (Source: Menderes, 1966) | 127 |
| Figure 3.63. Additional masses between the years 1932 and 1961 (1961 Aerial Photo) | 128 |
| Figure 3.64. Cold storage depot (2017) | 129 |
| Figure 3.65. Second stable (on left) and annihilation room (on right)..... | 130 |

| | |
|---|-----|
| Figure 3.66. New buildings built in 1960s (1972 Aerial Photo) | 131 |
| Figure 3.67. Categories of open spaces in the slaughterhouse in 1972 (Source: Air Force Command) | 132 |
| Figure 3.68. The context of Kanara in 1972 (Source: Air Force Command) | 133 |
| Figure 3.69. New transformer built between 1972 and 1985 (1985 Aerial Photo) . | 134 |
| Figure 3.70. Transformer building (on left) and water pump building (on right) ... | 134 |
| Figure 3.71. New water well and pump building built between 1985 and 1992 (1992 Aerial Photo)..... | 135 |
| Figure 3.72. Green spaces and sports areas of Adana in 1966 (Source: Menderes, 1966)..... | 136 |
| Figure 3.73. Land of Kanara (in red) and recreational area in front of it (in green) (Source: Menderes, 1966)..... | 136 |
| Figure 3.74. Map showing the level of income and living in Adana (Source: Menderes, 1966)..... | 137 |
| Figure 3.75. Map of housing conditions in Adana (Source: Menderes, 1966)..... | 137 |
| Figure 3.76. Map of occupational distribution in Adana (Source: Menderes, 1966) | 138 |
| Figure 3.77. Views from the exterior in 2004 (Source: Adana Council for the Conservation of Cultural and Natural Property archive)..... | 139 |
| Figure 3.78. The addition between 1992 and 2005. (2005 Google Earth Image) ... | 141 |
| Figure 3.79. Categories of open spaces in the slaughterhouse in 2005 (Source: Google Earth Image) | 141 |
| Figure 3.80. Site plan drawing drawn in 2000s. (Source: redrawn by the author from the drawings at Kanara slaughterhouse archive) | 143 |
| Figure 3.81. 2005 context of Kanara (Source: Google Earth Image)..... | 144 |
| Figure 3.82. New diner, control gate and transformer buildings and waste water treatment pools constructed in 2005 (2006 Google Earth Image)..... | 145 |
| Figure 3.83. In 2005 before the renovation (on the left) and after the renovation in 2006 (on the right) (Source: Google Earth images)..... | 146 |

| | |
|--|-----|
| Figure 3.84. Kanara under repair after the abandonment (Source: Kültür Portalı retrieved from: https://kurumsal.turizm.gov.tr/turkiye/adana/kulturenvanteri/mezbaha--kanara) ... | 146 |
| Figure 3.85. Kanara in 2005 started working again (Source: Akar, T. (2011). Adana Belediyesi Mezbahası, p.64-65.)..... | 147 |
| Figure 3.86. Kanara before the slaughterhouse modernization project in 2012 (Source: KUDEB archive)..... | 148 |
| Figure 3.87. Kanara getting changes in 2013 (Source: KUDEB archive) | 149 |
| Figure 3.88. Preliminary additions to the slaughterhouse..... | 150 |
| Figure 3.89. Ground Floor Plan of the slaughterhouse dated 2013 (Source: Oğuz Ergeç archive)..... | 151 |
| Figure 3.90. Site Plan drawn in 2013 (Source: Oğuz Ergeç archive) | 151 |
| Figure 3.91. Original roof construction visible behind the suspended ceiling (on the left) and the conveyor on the west wall (on the right) | 152 |
| Figure 3.92. Washing space addition (Source Adana Council for the Conservation of Cultural and Natural Property archive.)..... | 153 |
| Figure 3.93. During the construction of the additional slaughter hall in August 2016 (Source: KUDEB archive) | 155 |
| Figure 3.94. East elevation of the additional slaughter hall (Source: Adana Council for the Conservation of Cultural and Natural Property archive.) | 155 |
| Figure 3.95. Plan of the additional slaughter hall (Source: Adana Council for the Conservation of Cultural and Natural Property archive.) | 156 |
| Figure 3.96. The plan of the conveyor for gathering leather and transferring it to the outside (Source: Adana Council for the Conservation of Cultural and Natural Property archive.)..... | 156 |
| Figure 3.97. Secondary additions built in the slaughterhouse | 157 |
| Figure 3.98. Sheds and washing space addition constructed in 2013 (on top-2014 Google Earth Image) and the additional slaughter hall built in 2016 (on bottom-2018 Google Earth Image)..... | 158 |

| | |
|--|-----|
| Figure 3.99. Categories of open spaces in the slaughterhouse in 2018 (Source: Google Earth Image) | 159 |
| Figure 3.100. The busy traffic at the entrance of Kanara in 2012 (Source: KUDEB archive) | 160 |
| Figure 3.101. Construction dates of the buildings currently located inside Kanara. | 161 |
| Figure 3.102. General Timeline of Kanara | 163 |
| Figure 3.103. Timeline of Kanara after registration as a cultural heritage | 164 |
| Figure 3.104. Current situation of Kanara in 2018 (Source: Google Earth)..... | 166 |
| Figure 3.105. The context of Kanara in 2018 (Source: Google Earth Image)..... | 167 |
| Figure 3.106. Current site plan of Kanara | 171 |
| Figure 3.107. Key plan for the site plan | 173 |
| Figure 3.108. West façade of the slaughterhouse | 173 |
| Figure 3.109. The plan of overhead transmission lines in the slaughterhouse and cold storage depots | 174 |
| Figure 3.110. Interior view of the slaughterhouse showing ovine monorails | 175 |
| Figure 3.111. The market hall from the entrance door | 176 |
| Figure 3.112. Interior of the cold air depot and its column and beam system..... | 177 |
| Figure 3.113. Interior of smaller cold storage depot for the offal | 178 |
| Figure 3.114. The corridor and monorails formed in front of the cold storage depots | 178 |
| Figure 3.115. Interior view of the machine room | 179 |
| Figure 3.116. The space left between the slaughterhouse and cold storage depots. | 180 |
| Figure 3.117. New material use for the renovation of stone (on the left) microbiological growth and material loss (on the right) | 181 |
| Figure 3.118. West façade of the cold storage depot..... | 181 |
| Figure 3.119. Interior of the depot (on left) timber frame structure observed in the attic (on right) | 182 |
| Figure 3.120. Air condition units mounted on the east façade of the building..... | 183 |
| Figure 3.121. Interior view of the entrance hall | 184 |

| | |
|--|-----|
| Figure 3.122. West façade of the administrative building | 185 |
| Figure 3.123. Exterior of the building..... | 186 |
| Figure 3.124. Exterior view of the dressing rooms..... | 187 |
| Figure 3.125. Exterior view (on left) deteriorations on the back façade of the building (on right)..... | 188 |
| Figure 3.126. Exterior view of the first stable | 189 |
| Figure 3.127. Interior view of the stable | 190 |
| Figure 3.128. Exterior view of the second stable..... | 192 |
| Figure 3.129. Interior view of the stable (on the left) and its timber roof structure (on the right)..... | 193 |
| Figure 3.130. Exterior view of the bağırsakhane | 194 |
| Figure 3.131. Exterior view of the water tower | 195 |
| Figure 3.132. Exterior and interior damages of the water tower | 196 |
| Figure 3.133. The diner and its open space..... | 197 |
| Figure 3.134. Control gates (12) and (13)..... | 197 |
| Figure 3.135. Transformer buildings (14) and (15) | 198 |
| Figure 3.136. Exterior view of the annihilation room..... | 199 |
| Figure 3.137. Water treatment pools..... | 200 |
| Figure 3.138. Front and back façade of the washing area..... | 201 |
| Figure 3.139. Interior view of the washing area | 201 |
| Figure 3.140. Exterior view of the new slaughter hall..... | 202 |
| Figure 3.141. The built-up areas and open areas in Kanara..... | 203 |
| Figure 3.142. The construction technique of the buildings..... | 204 |
| Figure 3.143. The condition of Construction Material and Structure | 205 |
| Figure 3.144. Pavements of open spaces | 206 |
| Figure 3.145. Types of open spaces | 207 |
| Figure 3.146. The change of park over years (Source: Air Force Command)..... | 208 |
| Figure 3.147. Current view of the park | 209 |
| Figure 3.148. Views of the garden of Kanara (Source: (AEFFG) | 209 |
| Figure 3.149. The change of park over years (Source: Air Force Command)..... | 210 |

| | |
|---|-----|
| Figure 3.150. View of the park..... | 210 |
| Figure 3.151. View of the pool and landscape elements in the park (Source: EBA Archive)..... | 211 |
| Figure 3.152. The seating area of the diner | 212 |
| Figure 3.153. The green area and the monumental trees..... | 212 |
| Figure 3.154. Panoramic view of the open space | 213 |
| Figure 3.155. Panoramic view from the northeast corner | 213 |
| Figure 3.156. The front yard of Kanara..... | 214 |
| Figure 3.157. View of the back yard from the north | 215 |
| Figure 3.158. The circulation diagram of the animals..... | 216 |
| Figure 3.159. Visual elements of Kanara | 217 |
| Figure 3.160. Panoramic photos-1..... | 218 |
| Figure 3.161. Panoramic photos-2..... | 219 |
| Figure 3.162. Panoramic photos-3..... | 220 |
| Figure 3.163. Panoramic photos-4..... | 221 |
| Figure 3.164. The circulation diagram of human | 223 |
| Figure 3.165. Souvenir photograph from Adana'nın Eski Fotoğrafları Facebook Group at their visit of Kanara (Source: AEFFG, 2016)..... | 226 |
| Figure 3.166. 1/100.000 scale Environmental Plan for Adana (Source: Adana Metropolitan Municipality) | 227 |
| Figure 3.167. 1/25.000 scale Master Development Plan for Adana (Source: Adana Metropolitan Municipality) | 228 |
| Figure 3.168. 1/5000 scale Master Development Plan of Yüreğir (Source: Adana Metropolitan Municipality) | 229 |
| Figure 3.169. 1/1000 scale Implementation Development Plan of Yüreğir (Source: Yüreğir Municipality)..... | 229 |
| Figure 3.170. Comparison of two sides of Seyhan River and development of the city (Source: Çukurova Doğa ve Kültür Öncelikli Vizyon Planı)..... | 232 |
| Figure 3.171. Cultural values of Adana (Source: Çukurova Doğa ve Kültür Öncelikli V.P., p.39.)..... | 233 |

| | |
|---|-----|
| Figure 4.1. Inventory sheet of the slaughterhouse building showing the original plan and the current situation (Appendix-F) | 240 |
| Figure 4.2. General change in buildings | 241 |
| Figure 4.3. Stakeholder map of Kanara slaughterhouse | 244 |
| Figure 4.4. People eating Adana kebab in front of the slaughterhouse..... | 245 |
| Figure 4.5. Kanara slaughterhouse with contradictions and contrasts | 246 |
| Figure 4.6. Kanara in 1952 (EBA Archive) | 252 |
| Figure 4.7. Details from the slaughterhouse carrying artistic and technical value .. | 254 |
| Figure 4.8. The front façade of the slaughterhouse pavilion..... | 254 |
| Figure 4.9. Open space elements inside the slaughterhouse | 256 |
| Figure 4.10. Values of Kanara | 259 |
| Figure 4.11. News about the local people raising complaints to the municipality council (Source: http://www.5ocaknews.com/haberler/spor/meclis-te-kanara-kavgasi.html)..... | 260 |
| Figure 4.12. Complaints about the illegal slaughter in Adana (Source: https://www.medyayenigun.net/mezbahacidan-kacak-kesim-isyani-h16635.html) | 261 |
| Figure 4.13. Most common problems detected inside the complex..... | 265 |
| Figure 4.14. Problems of Kanara | 267 |
| Figure 4.15. Potentials of Kanara..... | 271 |
| Figure 4.16. Assessment timeline of Kanara | 272 |
| Figure 4.17. The principles leading to the conservation project | 276 |
| Figure 4.18. Conceptional schema of the Master Development Plan | 278 |
| Figure 4.19. Intervention decisions for Kanara as a complex..... | 281 |
| Figure 4.20. Intervention decisions in building scale | 283 |
| Figure 4.21. Intervention decisions in building scale - 2..... | 284 |
| Figure 4.22. The historical values to be conserved | 286 |
| Figure 4.23. Principles, strategies and action for conservation | 288 |
| Figure 4.24. From assessment to proposal, the flowchart for Kanara and its conservation process | 290 |
| Figure 4.25. The evolution of industrial revolution | 291 |

| | |
|---|-----|
| Figure 4.26. Structure of Industry 4.0..... | 293 |
| Figure 4.27. Fields of application of Industry 4.0. | 293 |
| Figure 4.28. Industry 4.0 readiness of Turkey..... | 294 |
| Figure 4.29. News about the Industry 4.0 seminar in Adana | 295 |
| Figure 4.30. Ford Advanced Manufacturing Center..... | 297 |
| Figure 4.31. Reuse project proposal for Kanara | 299 |

LIST OF ABBREVIATIONS

ABBREVIATIONS

AEFFG: Adana'nın Eski Fotoğrafları Facebook Group

E-FAITH: European Federation of Associations of Industrial and Technical Heritage

ÇEKÜL: Foundation for the Protection and Promotion of the Environment and Cultural Heritage

DOCOMOMO: Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement

ICOMOS: International Council on Monuments and Sites

KUDEB: Conservation, implementation and inspection offices

TICCIH: The International Committee for the Conservation of Industrial Heritage

CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

Architecture and city planning are important ways of building a modern and developed environment. In order to be self-efficient and economically improved, cities were changed by the industrialization and its spatial organizations. In history, the Industrial Revolution defined the alterations in the world that occurred by the improvements mainly in production and transportation. Therefore, industrial zones emerged and they were the centers for activity and innovation. Industrial production has a broad meaning which includes various spaces to increase the progress of humankind. Processing raw materials and manufacturing goods in factories changed the way people lived and also created a socio-cultural impact on the community. This progress affected the built environment and the needs were expanded in settlements.

Industrialization brought major economic sources mostly in textile, food, construction, mining, chemical and agricultural industries. In addition to that, it grew into the public service as a tool for modernization. The local governments emerged to ensure a suitable living space for the people and they took on important responsibilities. These were defined as ‘common local needs’ and included actions about zoning, water systems, infrastructure, transportation, health, sanitation, immediate aid, traffic, forestation, arts and culture, tourism, education etc. Almost all necessities of a modern city were expected to be provided by the local governments, especially at the beginning of its establishment. Therefore, the efforts to increase productivity, economy and living standards created new ways of architecture.

By hosting important technological improvements and showing the relationship between humans and machines, industrial areas are distinctive pieces of evidence of a

certain time. They contain construction techniques, original elements, materials and equipment which are particular to itself and carry on its cultural traces within different architectural relationships. As a consequence, industrial buildings and complexes had become a subject for the conservation of cultural heritage. Their values worth conserving and their potential of reuse introduced the notion; industrial heritage.

This issue was discussed starting from the 1950s in different scopes like the period that should be investigated, types of structures which need attention and terms and values which contain the right meaning. After Michael Rix - who mentions the term “industrial archeology” for the first time in 1955¹ - Hudson, Buchanan, Raistrick, Palmer and Neaverson² were among the significant academicians that developed definitions, searched history of the concept, and introduced principles for the survey. These definitions started to expand because the industrial areas were losing their importance and activity due to the improvements in technology and an increase in urbanization.

Some of them fell into disuse or demolished for new constructions while others were converted to host other functions. The content of the matter would be clarified by the definition of industrial heritage in the Nizhny Tagil Charter inscribed in 2003 which points out the physical remains and their values while counting all the clues generated by industrial processes.³ According to that, the conservation issue of industrial heritage has a broad timeline and an extensive amount of space to investigate. Hence, studies about documenting, understanding and preserving places of production, would show the grand influence that industrialization left on human culture.

Thus, industrial areas, which contain important values, are not considered as cultural heritage and they are under threat because of urban planning decisions, change in

¹ Rix, M. (1955), ‘Industrial Archaeology’, *The Amateur Historian*, pp. 225-229.

² Hudson, K. (1963). *Industrial Archaeology*, London: John Baker; Buchanan, R. A. (1972). *Industrial archaeology in the Britain*, Harmondsworth, Penguin; Raistrick, A. (1986). *Industrial Archaeology: An Historical Survey*, Paladin Grafton Books, London; Palmer, M. and Neaverson, P. (1998). *Industrial Archaeology Principles and Practice*, London and New York: Routledge.

³ TICCIH, (2003). *The Nizhny Tagil Charter for the Industrial Heritage*, Moscow.

economic trends, unconsciousness among people and being neglected as a reminder of poor conditions or ugliness. On the other hand, since the scope of industrial heritage covers a wide range, this requires more attention like; multidisciplinary work, careful documentation, suitable conservation, correct description and sustainable maintenance. All of these generate an essential conservation problem.

Both as an industrial facility by serving the food sector and as a common local need for growing urban settlements; a slaughterhouse is a must for every civilized settlement around the world. The working logic of slaughterhouses affected the way other factories work and a majority of the facilities become prominent with their distinctive architecture. All in all, because slaughterhouses are crucial parts of the industrial revolution and one of them is a part of this conservation problem.

Meat was always a part of humanity. Carnivorous humans go back about 2.5 million years ago.⁴ But the industrialization of the act of slaughter is a new thing for the civilizations. Mass production of meat started to gain importance with growing cities and increasing population. Therefore slaughterhouses with certain standards and regulations started to be built at the beginning of the 19th century. As in other industrial structures, slaughterhouses began to fall behind in terms of technology and new innovations. At this point, their abandonment led to discussions of reuse and conservation.

Different from other industrial areas, slaughterhouses carry a negative image because of the act of killing, scene of blood and noise of death. This unwanted property holds these facilities separate from others and chosen to avoid contact. Despite the fact that slaughterhouses reflect the technology of their time period and affect the culture and society with their existence, the conservation of them as cultural heritage comprises difficulties.

⁴ Mayell, H. (2005). "Evolving to Eat Mush": How Meat Changed Our Bodies. Retrieved from <https://news.nationalgeographic.com/news/2005/02/evolving-to-eat-mush-how-meat-changed-our-bodies/>

In Turkey, slaughterhouses as industrial facilities gained importance in Late Ottoman period, mainly in Istanbul. After that, in Early Republican period, modernized facilities were constructed around Anatolia for providing healthy environments for the cities and hygienic conditions. Hence, just like around the world, these slaughterhouses became inadequate too. Some of them were abandoned or demolished, some of them were continued to be used in low capacity. These buildings are reflections of modernism in the context of an urbanizing setting. Most of them were built with the sources of state and by a governmental identity. Therefore, they are subjects of cultural heritage to be conserved, still existing in a contradictory situation. Today, 3 slaughterhouses are registered as cultural property and an important example in Istanbul was demolished and reconstructed.

Adana slaughterhouse was one of the registered cultural heritage, an important example of a modern slaughterhouse with its innovative systems, elaborate architecture, production capacity and impacts on socio-cultural life in the city. Designed in 1929, it started to work in 1932; this historic slaughterhouse is still in use. A distinctive feature of Adana slaughterhouse is the coexistence of conflicting conditions. Normally, the slaughtering act is making people feel uncomfortable but in Adana slaughterhouse, the complex and its open areas became a public place where visitors relax and have fun. After it was opened, the parks and gardens of the slaughterhouse were used by kids for recreation and people cool off under the shades of the eucalyptus trees. The importance of meat in the cuisine of Adana is a major factor that the slaughterhouse is still used today. Later on today, the slaughterhouse continues to be a destination for many people who want to eat kebab inside the complex.

As new developments in health and hygiene revealed requirements for the slaughterhouse, changes and additions were made to the facility. On the other hand, the slaughterhouse, which had to be located away from the settlement, remained between the residential areas due to the change in the city since it was designed. As a consequence, the negative perception of Adana slaughterhouse became prominent for

the people living nearby and complaints with the demand of removal increased. But life continues in the complex; on the one hand, butchers continue their work inside the slaughter hall and on the other, people come and eat meat while watching the remarkable façade of the same building. Because of the inadequacies in working as a slaughterhouse, removal of the slaughterhouse function to another place was planned by the municipality. Subsequently, the buildings will remain empty in the near future without a function.

1.2. Aim and Scope of the Thesis

Seeing that industrial heritage, its extensive area of interest and possible risks; The Adana Slaughterhouse appears as a distinctive example to study. After the proclamation of the republic, production conditions started to be inspected and modern industrial facilities were constructed. The technical requirements and regulations of health and hygiene are the reasons why modern slaughterhouses were built. Located inside an area of productivity; Çukurova region, the city known for its meat-based cuisine; Adana was one of the first places to require a modern slaughterhouse facility. And this example is Kanara, (The Adana Slaughterhouse) containing historical, architectural, cultural, technological, aesthetic and social values. Hence, it is located within the scope of conservation of industrial heritage.

This thesis aims to review the conservation issues of modern slaughterhouses via an Early Republican period slaughterhouse example in Adana. Furthermore, understanding its physical and social aspects, finding out the contradictions and assessing the values within the slaughterhouse are other aims followed by defining the problems and potentials. Those are done with the purpose of defining a proactive approach for conservation while discussing the principles and future scenarios.

1.3. Methodology

In this thesis; literature research, archival research and site survey are the main stages of the process. The literature research aimed to understand slaughterhouses as an industrial place with its historical background, important breakpoints, spatial

organizations etc. For this study, major sources about slaughterhouses were explored. In 1908 the book titled “*Public Abattoirs: Their Planning, Design, and Equipment*” by R. Stephen Ayling was published and it is an important source for understanding slaughterhouses with their physical features and organization principles. Another important source is the book edited by Paula Young Lee named “*Meat, Modernity and the Rise of the Slaughterhouse*”. It was published in 2008 and points out substantial factors and discussions about the slaughterhouse under the chapters of France and Germany, Britain and the United States and Mexico. And general information about the slaughterhouses in Istanbul and Ottoman Period were achieved from “*Mecelle-i Umur-ı Belediyye*” (1922) and “*Dünden bugüne İstanbul ansiklopedisi*” (1994) while the Republican Period information was reached from the journals like “*Arkitekt*” and “*T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi*”.

Sources about modernism, modern architecture, industrialism and urbanization were important for understanding the context of the slaughterhouses because their construction around the world was with an innovative approach. And in Turkey, this was the case in Early Republican Period. Therefore, the concept of modern architecture, its effects on the cities of Turkey and how it was integrated with the industrial development were studied.

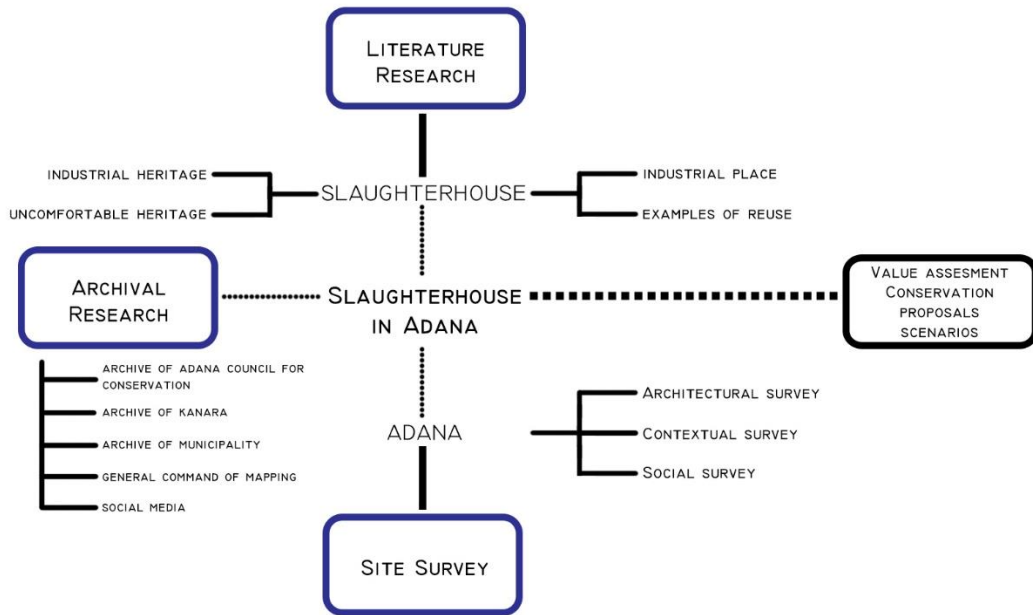


Figure 1.1. Methodology of the thesis

In addition to that, slaughterhouses were examined inside the notion of cultural heritage. Its properties directed the study to two concepts of heritage; industrial and uncomfortable. Literature research about industrial heritage and uncomfortable heritage was conducted from various sources and the article titled “*Re-using ‘uncomfortable heritage’: the case of the 1933 building, Shanghai.*” (Pendlebury, Law and Wang, 2018) has been a source to discover the concepts of heritage about slaughterhouses over an example in Shanghai.

Because the subject is Adana slaughterhouse, Adana and its context during the construction until today were studied from the sources related to the city. Books which were published in Early Republican years are scanned because they give information about the accomplishments in the built environment. Especially related books in chronological order are;

- Akverdi, N. (1935), *Adana: Cumhuriyetten Evvel ve Sonra*, Ankara: Ulus Basımevi.
- Seyhan Valiliği, (1938), *Seyhan Cumhuriyetin 15 Yılı İçinde*, İstanbul: Tan Matbaası.
- Kalaba, H. (1959), *Bütün Cephesiyle Adana*, Kalaba Yayınları, Adana.
- Aktan, S. (1968), *Dünkü ve Bugünkü Adana*, Adana: Güney Basımevi.
- *Yeni Adana Gazetesi*. (1998), *Cumhuriyete Giden Yolda Adana*.

Two theses focused on the industrial heritage in Adana were; “*Adana’da Dokuma Sanayi Yapılarının Endüstri Mirası Kapsamında İncelenmesi*” (Özüdoğru, 2010) and “*Adana Kenti Tarihi Endüstri Yapılarının Yapısal Analizi ve Korunması İçin Bir Yöntem Araştırması*” (Tülücü, 2007) helped to examine the situation of this heritage type.

The architect of the slaughterhouse; Semih Rüstem Temel wrote an article about the building in the journal *Arkitekt* which became a primary written source to understand the case (Temel, 1933). And Semih Rüstem’s articles about his buildings were the important sources but especially the information about the architect of the slaughterhouse was retrieved mostly from “*Unutulmuş Bir Erken Cumhuriyet Dönemi Mimarı: Semih Rüstem Temel*” written by Dila Gümüş in 2014.

The archival research is conducted including the archives of Adana Council for the Conservation of Cultural and Natural Property, Adana Slaughterhouse, Adana Metropolitan Municipality, Yüreğir District Municipality and General Command of Mapping. The master development plans, implementation plans and base maps in different scales were obtained from the municipalities. Information about the slaughterhouse was obtained from the Conservation Council, several old photographs and former drawings were found from the archive of Adana slaughterhouse. Aerial photos of the area dated 1940, 1946, 1950, 1961, 1972, 1985 and 1992 were obtained from General Command of Mapping. The Republican Archives of the Prime Ministry (*Başbakanlık Cumhuriyet Arşivi*) and the newspaper *Yeni Adana* was scanned. Lastly,

the most important archival document was the drawings and reports obtained from Oğuz Ergeç. In addition to the documentation report about the complex, measured drawings of buildings in 1/50 scale, dated 2013, were essential for the study. They were used to understand the structures and as a base in site surveys.

The site survey is the way to understand the physical and natural context, architectural properties of the buildings and the social framework. Two site surveys were done; first in November 2018 and second in February 2019. With the information gathered from the contextual survey; the characteristics of the environment, surrounding functions and the position of the complex in the urban space were analyzed. In building scale; architectural features, the functions of buildings, construction techniques and other spatial characteristics are investigated.

In the site surveys, the measured drawings were used as a base and inventory sheets were prepared to record information. The changes or other differences in documentation drawings of 2013 were marked on them together with the deterioration of materials. And the inventory sheets were used for collecting data about the buildings and the open areas. During the surveys, the complex, the buildings, all the spaces that can be accessed and the open spaces within and around the complex were photographically documented. Another type of documentation was used in certain buildings. It was the photogrammetric capture defined by CIPA (International Committee of Architectural Photogrammetry) as “*The 3x3 Rules*”.⁵

A significant part of this study was understanding the social values, memories about the past and people’s attributions to the place. In order to obtain that information about Kanara, social surveys were conducted. 15 people who are currently working in Kanara participated in this survey. Amongst them, there are the executive partner, a veterinarian, an accountant, a shepherd, butchers and other workers. In addition to that, 7 people who are living and working around Kanara participated in the survey

⁵ Waldhaeusl, P., Ogleby, C. (1994). *3x3-Rules for Simple Photogrammetric Documentation of Architecture*. International Archives of Photogrammetry and Remote Sensing, Volume XXX, Part 5, Melbourne, 1994, pp. 426-429.

too. Furthermore, the social media platform Facebook was used to extend the knowledge about the slaughterhouse and its social and cultural impacts. Especially “*Adana'nın Eski Fotoğrafları*” group is a platform where people share old photographs (mostly monochrome), share memories and information to create an archive for the next generations. The majority of former photographs of Adana slaughterhouse were retrieved from this group. Also, there are comments made under those photos that are mentioning the history of the place, old memories, impressions in their minds and future expectations about the complex. They were collected as a source of information to understand points of view from different groups.

This gathered knowledge was used for the evaluation and value assessment of the study area. Moreover, the problems and potentials of the slaughterhouse were determined to lead to the last step of this thesis including principles of conservation, further strategies and actions along with a reuse proposal.

CHAPTER 2

A CONSERVATION ISSUE: SLAUGHTERHOUSE AS AN UNCOMFORTABLE INDUSTRIAL HERITAGE

2.1. Slaughterhouses as Industrial Places

Slaughterhouses are entities of a modern and industrialized city. Leaving the primitive methods of cutting animals with unsafe tools and poor sanitation; passing to the high standard conditions, improved technology and trustful production were amongst the significant changes for the slaughterhouses in modern urban life. The slaughterhouses' priorities are providing hygiene and safety, protecting the community from illness and dirt. The fact that it is a machinated space aimed to proceed with appliances and vehicles puts it in the category of an industrial building. Slaughterhouses that serve the food industry, were built mostly by local governments to supply the needs of modern cities. These facilities are not only concentrated on butchering but apply further actions like; packaging, transporting, storing, husbandry and regulating health and safety issues. And besides the meat, the remaining parts like leather, bowels and tallow of the slaughtered animal are useful for other fields like; tanneries (*tabakhane*), kirish houses (*kirişhane*), and wax houses (*mumhane*). Besides that, human work is necessary when it comes to slaughter. Because of that, the people working in slaughterhouses have further connections with the place. The compatibility between workers, machines and animals is needed as well. A slaughterhouse facility must have stables for different animals, large sheds for them to move along, a slaughtering hall, a building for diseased or suspected animals, cleaning and boiling rooms, laboratories

and rooms for veterinarians, dressing rooms for butchers, cold storage room for meat, a marketplace and an administration office.⁶

Along with other developments, building a modern slaughterhouse was one of the major challenges during the urbanization of cities. The reflections of the transition period from agriculture-based communities to industrial cities in the food industry are possible to observe by looking at the historical background of slaughterhouses. In 19th century developments in meat production started in Europe and spread. There was not any modern architectural type for slaughterhouses until that time. The first known examples of slaughterhouse facilities emerged in Paris. Other European cities followed those attempts. Opening dates of some cities in Europe are; 1848 in Marseille, 1858 in Lyon, 1840 in Brussels, 1851 in Vienna, 1863 in Milan, 1868 in Zurich, 1865 in Munich and 1881 in Berlin.⁷

Furthermore, a revolutionary finding regarding mass production was inspired by the working system of modern slaughterhouse facilities. Henry Ford who is the founder of the Ford Motor Company was aiming to find a cheaper way to manufacture automobiles to make them affordable. The carcasses that were hung on the hooks moving along, while workers were repetitively dismantling the body of the animal, brought the idea of making the opposite while manufacturing a car.⁸ Putting pieces together on a moving line to create a product introduced a major invention since the working time had been reduced nearly 7 times. With the effect of this innovation in 1913, nearly all industrial facilities use assembly lines in their manufacturing process. The working logic of slaughterhouses; where the workers have specified tasks and the flow of them construct an unbreakable system. Therefore, slaughterhouses become the source of inspiration, changing the course of events during industrial development by

⁶ Sturgis, R. (1966). *A dictionary of architecture and building: Biographical, historical, and descriptive* (Vol. III), p.527; Fuentes, J. M., López-Sánchez, M., García, A. I., & Ayuga, F. (2015). *Public abattoirs in Spain: History, construction characteristics and the possibility of their reuse*, p.32.

⁷ Brantz, D. (2008). *Animal Bodies, Human Health, and the Reform of Slaughterhouses in Nineteenth-Century Berlin*, p.71.

⁸ Clegg, S., Phillips, N., & Courpasson, D. (2006). *Power and Organizations*, p.55.

affecting its culture and architecture.⁹ So the general evolution of this building type - as an industrial place- in the world and Turkey is going to be investigated.

2.1.1. Slaughterhouses around the World

Slaughtering animals for meat is an action that continues from very early times of humanity. In ancient Rome, there were master butchers which have the opportunity to slaughter animals in special buildings.¹⁰ Until the 19th century, the production of meat was taking place in the backyards of butchers and mostly inside the city. With reform in public health, slaughterhouses were decided to be in control of the authorities and started to be built away from the cities. Passing from primitive methods, unsafe tools and poor sanitation to standard conditions, improved technology and trustful production were amongst the significant changes for urban life.

The first attempts to design a modernized place for animal slaughter were in Europe and in the 19th century. In 1805 an architectural theorist named Jean-Nicolas-Louis Durand designed a siteless slaughterhouse project.¹¹ The plan resembled a Roman basilica concentrated on functions of the spaces. The center hall (A) planned as the slaughter area and on the side, there are rooms to hold fresh cuts of meat (B and C). The stables for animals are on two sides of the building (D). The decorated façades, grown trees and courtyard walls show other features necessary for this complex. This example of a slaughterhouse building shows a crucial step towards developing the system of meat production and a starting point to see how designs evolved in time.

⁹ Prudon, T. H. (2008). *Preservation of modern architecture*, p.447.

¹⁰ Sturgis, R. (1966). *A dictionary of architecture and building: Biographical, historical, and descriptive* (Vol. III), p.526.

¹¹ Lee, P. Y. (2008). *Siting the Slaughterhouse: from Shed to Factory*, p.48.

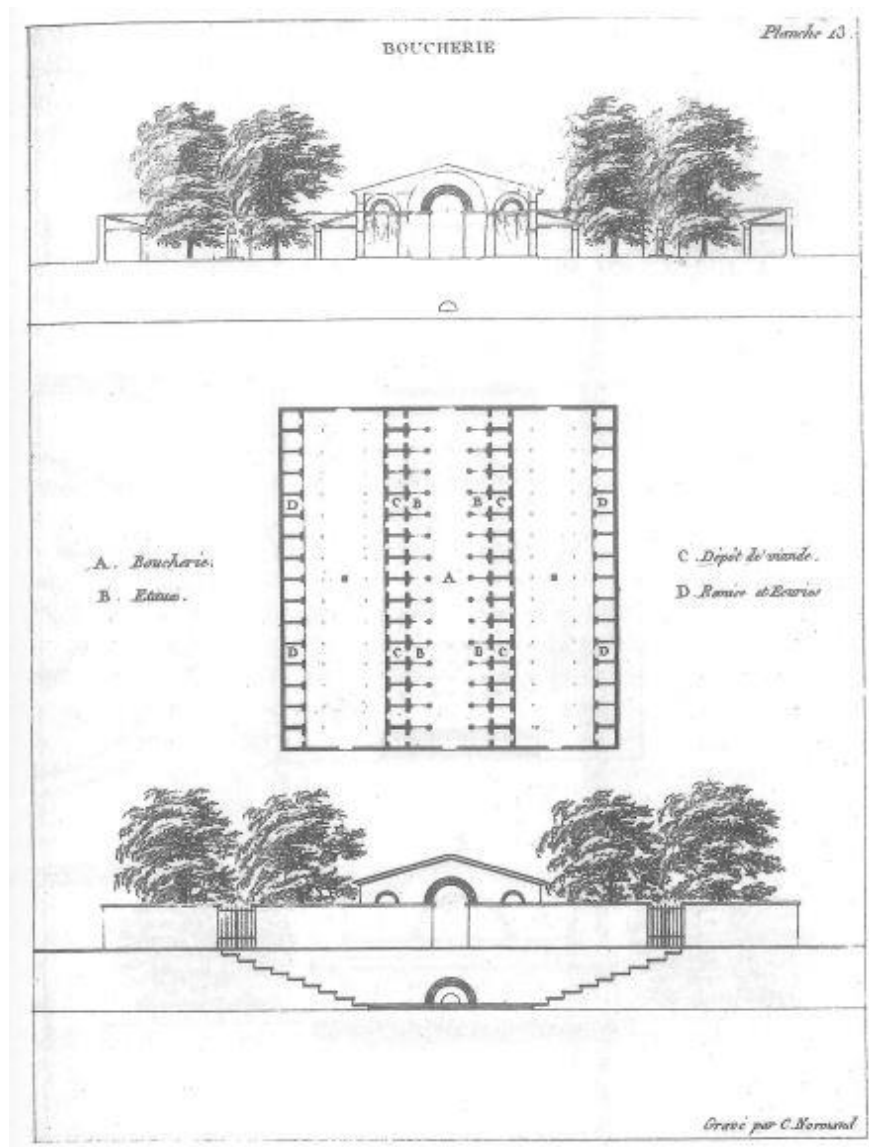


Figure 2.1. Hypothetical slaughterhouse project (Source: Lee, P. Y. (Ed.) (2008). Meat, modernity, and the rise of the slaughterhouse, p.49)

After Napoleon I prohibited private slaughterhouses of butchers in 1810, he established five public slaughterhouses at several different locations outside the city in 1815. This approach in Paris was followed in other large cities. At that time, being a monumental and decorated building was not considered to be suitable for a slaughterhouse. Therefore, the projects of the Napoleonic period stated to reflect that.

But on the contrary, the project of the Abattoir of Rochechouart designed by Joseph Belanger in 1818, chosen to be a complex separated from other slaughterhouses in the group. There were animal sculptures and classical features of architecture creating a public monument on the outside. It gave an urban character to these complexes for killing however, they also started to be considered as an isolated space after their modernization. It was described as distant from the city, located on an elevated site, surrounded by solid walls and mostly invisible by trees. In that context that transition was defined by Joyce as;

Slaughter now took place in anonymous buildings in anonymous places, and death itself was an anonymous and private thing, paradoxically private in that abattoirs were public institutions. In this process, as later in Britain, slaughter became monitored, controlled, hygienised and punished if it did not measure up to its new 'science'. Slaughter also became 'humane'. In the process it also became large scale and 'industrial'.¹²

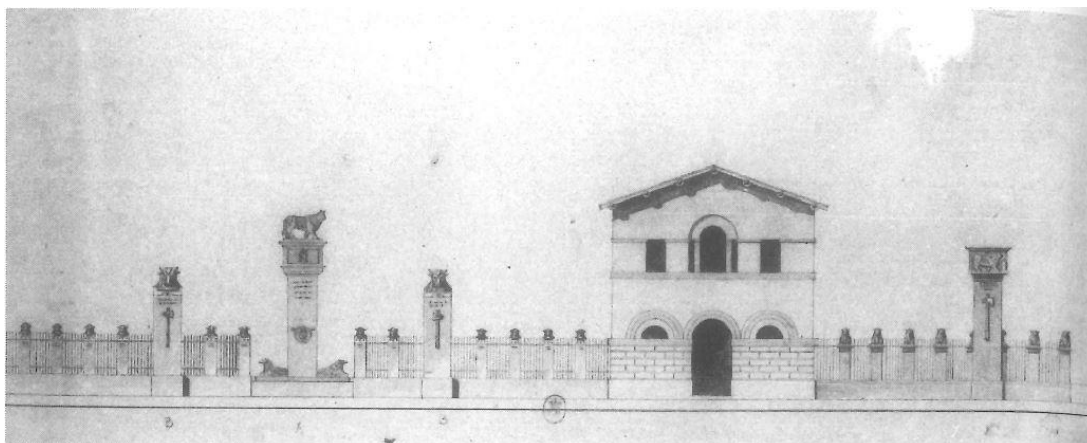


Figure 2.2. Front elevation of Abattoir of Rochechouart (Lee, 2008, p.58)

The formation of a slaughterhouse as an industrial facility erected by the institutions of the city which is the most appropriate choice after the 19th century. Because controlling the sanitary conditions and meat quality is very important for the health of

¹² Joyce, P. (2003). *The rule of freedom: liberalism and the modern city*, p.77.

the city. A slaughterhouse facility should have a suitable area for different types of buildings and their possible extensions. In the mid-1860s, two new slaughterhouse facilities constructed in Paris and Chicago which can demonstrate two different approaches to the place of the meat industry.

La Villette (The city of blood) in Paris was designed by Louis Janvier under the modernization efforts continuing by Georges Haussmann commissioned by Napoleon III. It was opened in 1867. There were cattle livestock markets and other supporting buildings made of iron and glass. The design of the complex appeared as an improvement to the city but it did not carry the operational properties of a modern public slaughterhouse. Because there were still private stalls for butchering, poor lighting and not efficient circumstances in terms of sanitation. The inspection was not easy to make because of the plan organization. Butchers were working in private rooms just like they did in their butcheries, along with other workers as a difference. In 1923 a development project was applied to the facility with the purchase of refrigerators and making repairs. It was rebuilt in 1957 and stopped working in 1974. The building was designed as a museum of science and technology. In 1982 an international competition was organized to revitalize the land of former slaughterhouse and Bernard Tschumi's project was chosen. The urban park of *La Villette* is in use since 1987 and the grand hall is used as a place for different cultural events.

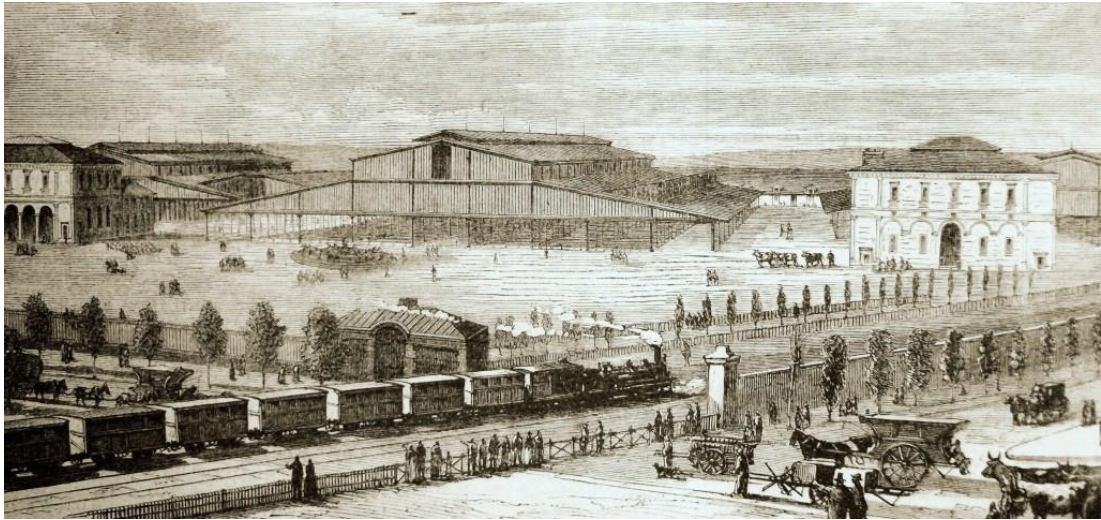


Figure 2.3. General view of La Villette (Source: https://www.archdaily.com/899597/how-the-parc-de-la-villette-kickstarted-a-new-era-for-urban-design?ad_medium=gallery)

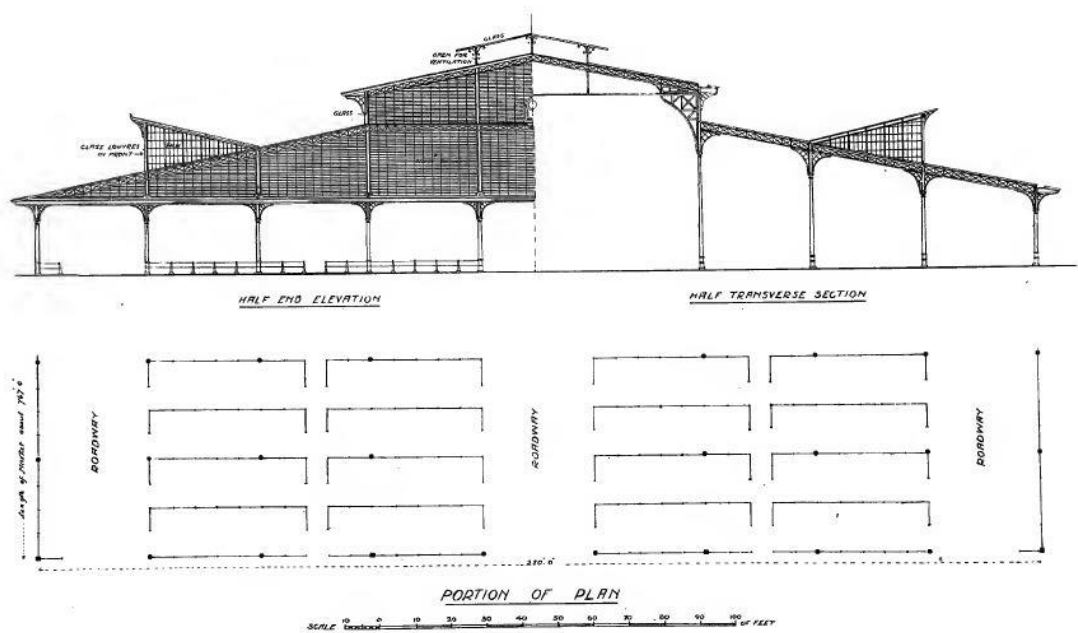


FIG. 22. LA VILLETTE. PARIS. PART PLAN, ELEVATION & SECTION OF LARGE CATTLE MARKET.

Figure 2.4. Drawings of La Villette (Source: Ayling, R. S. (1908). *Public Abattoirs: Their Planning, Design, and Equipment*, p.72)

Other than Paris, the city of Lyon commissioned Tony Garnier who was an architect and urban planner generating ideas for an industrial city with a modernist and socialist approach. The construction began in 1908 but completed in 1924. It reflects his ideas about the “Industrial City”. The program of the slaughterhouse was defined by the city as; being close to the train station, having holding pens, covered stables, sanatorium, an abattoir with four halls, and a cold storage chamber. There was a capacity of 2500 cows, 3700 calves and 3500 pigs. The equipment was designed to be new and modern also giving importance to the fact that “*slaughtering will be shared, and not in separate cells*”¹³ The plan organization of the slaughterhouse was based on constant movement. Beginning from the entrance of animals until they come out as products, the circulation path must be followed. Its impressive architecture with exposed ribs on the interior reflected as a stepped geometry on the façade was giving the impression of an industrial cathedral. Aimed to function as a slaughterhouse on its maximum efficiency, the Lyon slaughterhouse was a productive model of its time. The building served as a slaughterhouse until 1967 and renovated as a concert hall in 1988.



Figure 2.5. La Mouche Slaughterhouse designed by Tony Garnier in 1914 (Source; <https://gallica.bnf.fr/ark:/12148/btv1b90415844/>)

¹³ Lee, P. Y. (2008). *Siting the Slaughterhouse: from Shed to Factory*, p.65.

On the other side of the ocean, the Union Stockyards in Chicago was organized as a mass meat production center. In 1864 a company called The Union Stock Yard & Transit got together with several railroad companies and bought land on the south of Chicago and built a place for transferring, buying, selling, slaughtering and packing the animals. There were groups of different kinds of buildings like; pens, railroad docks, storage facilities, exchange buildings, markets, and even hotels.¹⁴ The business owners of the meat and meatpacking industry settled in this area for trade. Most of the meat production in the United State was depended on Chicago for many years and it became the number one livestock market of America. Also, other industries evolve around here like leather, sports tools, fertilizers, wool processors, glue makers, tanneries and tallow companies. In the upcoming years, there were complaints emerged about the sanitary conditions in the stockyard. Also, this affected the packinghouse workers. They got infected, injured and paid very low. A piece of literature called *The Jungle* was written by Upton Sinclair, made the community became aware of these circumstances, led the workers to strike and unionize. In addition to that, after the Second World War, the railroads became less important with new transport methods. In 1950s major companies abandoned their place in the Chicago Union stockyard. The place was closed in 1971 and the monumental gate was preserved as a part of this heritage.

¹⁴ Pacyga, D. A. (2008) *Chicago: Slaughterhouse to the World*, p.153.



Figure 2.6. Entrance gate of the Chicago Union Stock Yard (Source: Pacyga, D. A. (2015). *Slaughterhouse: Chicago's Union Stock Yard and the World It Made.*)

Additionally, following examples are from the book *Public Abattoirs: Their Planning, Design, and Equipment* illustrating different schemes and models used in early 19th century.

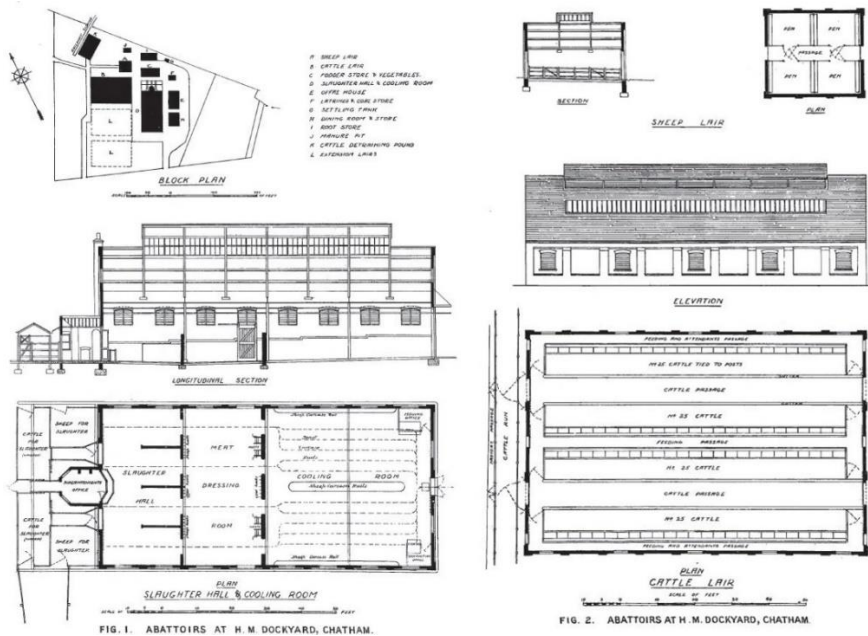


Figure 2.7. Abattoirs at H.M. Dockyard, Chatham built in 1904 (Ayling, 1908)

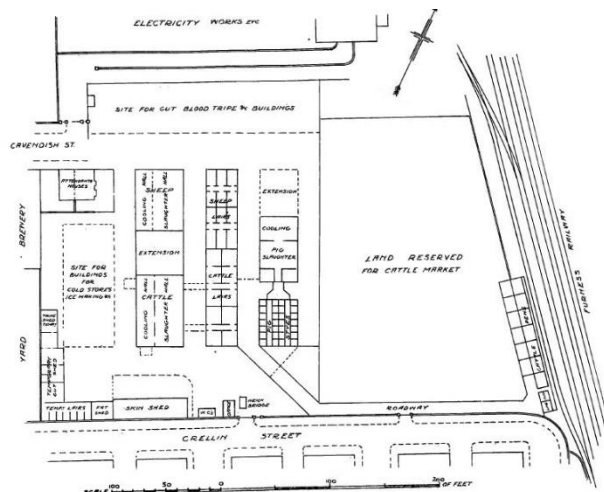


FIG. 8. BARROW-IN-FURNESS. BLOCK PLAN.

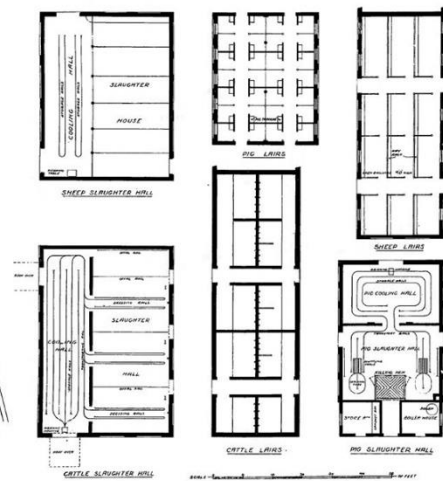


FIG. 9. BARROW-IN-FURNESS. PLANS OF LAIRS, COOLING HALLS, SLAUGHTER HALLS, ETC.

Figure 2.8. Barrow-in-Furness built in 1906 (Ayling, 1908)

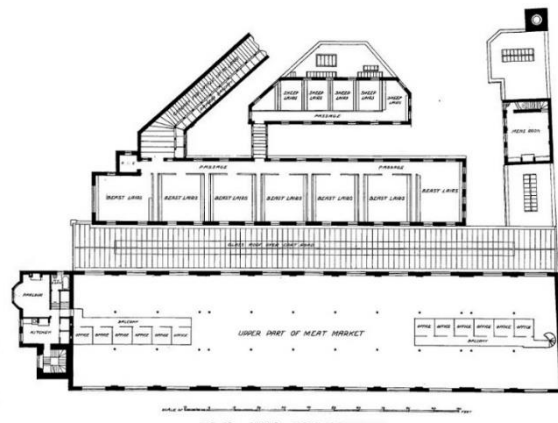
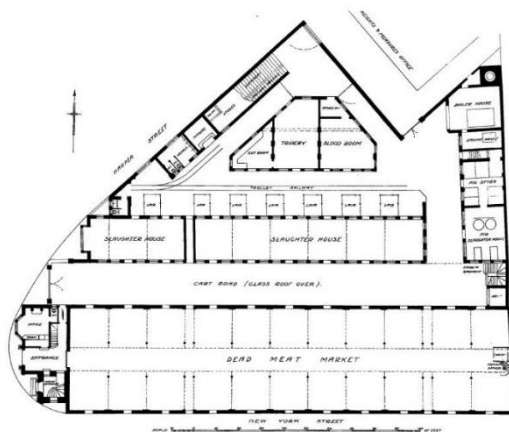


FIG. 16. LEEDS. FIRST FLOOR PLAN.

Figure 2.9. Leeds abattoir connected with a meat market built in 1898 (Ayling, 1908)

2.1.2. Slaughterhouses in Turkey

Meanwhile in Anatolia, providing meat was considered to be very important amongst the duties of procurement in the Ottoman Empire. The slaughterhouses were called as *salhane* or *kanara* in that period.¹⁵ The major organization took place in the capital

¹⁵ Mezbahalar. (1993). In *Dünden bugüne İstanbul ansiklopedisi* (Vol. 3, p. 446)

city İstanbul. There were authorized people commissioned by the Sultan who was responsible for providing the needed amount, collecting taxes and organizing the distribution. Because the conditions for the transportation of meat were not adequate at that time, the slaughtering process was mostly done on the outside of the fortifications. The meat for the palace and the soldiers, as well as the community, was brought from the rural areas. Necessary amount of meat was collected by the palace and the rest of it was given to the butchers to sell them to the people.¹⁶ The butchery meat was transported from Moldavia, Wallachia, and Anatolia as well as Thrace, Bulgaria, Macedonia and Thessaly. The primary slaughterhouses of İstanbul were located in Bahçekapı, Yedikule and Ayakapı. In the 17th century, 200 butchers were working in Yedikule. The first step to create a mass formation for the slaughterhouses were taken by Sultan Mehmet II after the conquest. 33 slaughterhouses with stables for cattle and 360 tannery started working. Slaughterhouses are important generators for other production facilities because the by-products coming out after the slaughter like the leather, tallow and offal get processed and benefited from in different fields. Even then slaughtering animals were prohibited inside the city and the slaughtering center was appointed in an assigned area outside the city. However having a distant slaughter area increase the complaints of butchers therefore at the end of the 18th century the private slaughterhouses opened in other districts like Eğrikapı, Balat, Kasımpaşa, Eminönü.

In Tanzimat reform era, the municipal organization and its related laws covered the meat inspection and regulations of health as well. In the Dersaadet Municipality Law (*Dersaadet Belediye Kanunu*)¹⁷ accepted in 1877, the slaughtering was allowed in facilities that were controlled by the municipality, diseased and weak animals were prohibited to be on the market and certain rules for the slaughterhouses were conditioned. Due to some difficulties, these regulations could not be applied. One of the major reason for making these regulations was the problematic area of

¹⁶ Ergin, O. N. (1995). *Mecelle-i Umur-ı Belediyeye*, p.794.

¹⁷ Düstur, I.Tertip, 4. Cilt, s.552-570.

slaughterhouses in Tophane region which were active from the 19th century until the first quarter of the 20th century. Because of the hygiene issues, raising complaints and increase in plagues; the municipality of İstanbul decided to build a new slaughterhouse in Karaağaç Street near the shore of Beyoğlu that will solve the health problems. The construction started in 1920 when Cemil Topuzlu was the mayor (*şehremin*). When he resigned from his duty, the opening of the facility was delayed. The opening was dated 12 July 1923. Despite the monetary issues, Vedat Tek, who was one of the first academically educated Turkish architects, designed the slaughterhouse complex.¹⁸ In other sources, the architects of the slaughterhouse, especially the cold storage building, were mentioned as Ahmet Burhaneddin, Osman Fıtrı and Marko Logos.¹⁹ For the construction, 300.000 liras were borrowed from *Eytam Bank*.

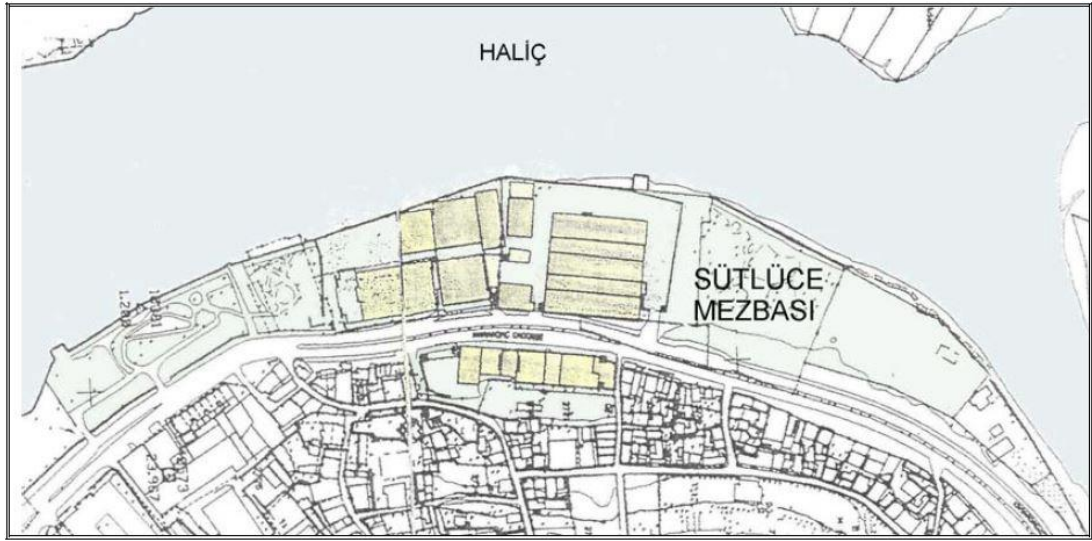


Figure 2.10. Map of Sütlüce Slaughterhouse (Source: İstanbul Büyükşehir Belediyesi Map Archive)

¹⁸ Batur, A. (2003). *M. Vedat Tek: Kimliğinin İzinde bir Mimar*, p.161.

¹⁹ Salman, Y. (1993). Sütlüce Mezbahası. In *Dünden bugüne İstanbul ansiklopedisi* (Vol. 7, p. 119); İncirlioğlu, G. (1991) *Sütlüce Mezbahası*, p.68.

The complex had 3 main pavilions; for slaughtering, inspection and maintenance. An administration building with rooms for workers, a diner and offices were present in the design. The cold storage building was known to be built after these pavilions. Additionally; stables, a garage, repair shop, carpenter's shop and dressing rooms complete the needs of an industrial slaughter facility.



Figure 2.11. Sütlüce slaughterhouse from the back (Source: <http://www.eskiistanbul.net/>)

Three slaughtering halls were located parallel to the shoreline having a rectangular plan with the dimensions 72 x 20m. These buildings had a steel frame structural system with brick masonry. The two column rows were repeated lengthwise, tied with gousset beams. The interior height was 7.10m divided into two with an additional mezzanine, covered with steel roof trusses which were heightened from the ridge to get more light and air.²⁰ The exterior surfaces were cement plastered. Emphasizing the horizontal and vertical elements by creating lines and fillets with the plaster enabled a movement on this industrial building's façade.

²⁰ Batur, A. (2003). *M. Vedat Tek : kimliginin izinde bir mimar*. p.164.



*Figure 2.12. Slaughtering halls from exterior and interior (Source: Kucuk S. G. (2015) *The story and conservation problems of an industrial heritage building in Istanbul: the Sütlüce Slaughterhouse*, p.242)*

The difference in style between the cold storage building and the slaughter halls was evident. The cold storage building was getting the attention by being at the shore and reflecting the properties of the First National Architecture Movement. Two identical towers gave a monumental character as well as the ornamented sides of the façade covered with blue tiles. The two centered pointed arches forming the portico, the blind windows and entrances emphasized with arches and wide eaves made a contrast inside the slaughterhouse complex which had buildings with modest architecture, aimed to create a functional and modern design.



Figure 2.13. Cold storage building (Kucuk, 2015, p.243)

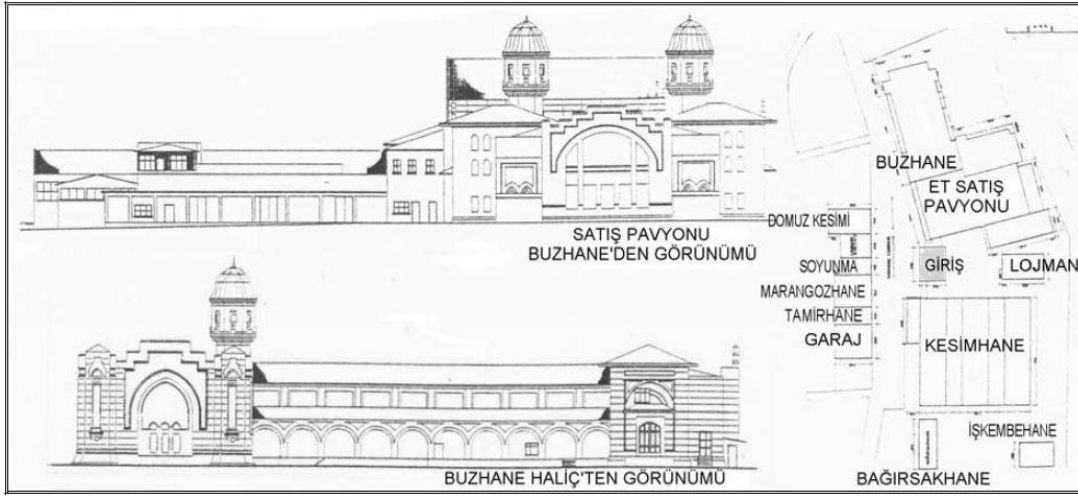


Figure 2.14. Drawings of Sütlüce Slaughterhouse (Source: İncirlioğlu, G. (1991). *Sütlüce Mezbahası*, p.68.)

The Republican era of Turkey concentrated on building a national state by deciding on certain principles that would make changes in all fields. These changes had architectural expressions around the country and these served the purpose of improvement. Considering the revolutions and the need for the national economy to grow together with industrialization; urban plans, service buildings and factories, health and education buildings, public housing buildings and forming Ankara -the capital- were the priorities.²¹

In order to obtain economic independence and fulfill rapid development, industrialization had become very important for the state. İzmir Economic Congress (*İzmir İktisat Kongresi*) which started on the 17th of February 1923, was a major step towards this aim. Supporting local production, preventing monopolism, being careful with the importation were amongst the decisions of the congress. Nationalization policies continued with industrial activities by using local resources as much as possible. Industrialization generates a new community and an urban area within its spatial organizations. Modern architecture which came forward with industrial

²¹ Batur, A. (2005). *A concise history : architecture in Turkey during the 20th century*, p. 10.

improvements was used to create a holistic urban complex. Therefore, erecting industrial cities ensured a technological development; together with providing a national and modern architectural character that would generate a formulation for the new Republic.²²

Modern architecture was used as a tool for creating a set of new approaches in the republican system in Turkey. While modern architecture had a common scientific and transnational emphasis around Europe; the newly developing state of Turkish Republic used it as a tool for creating a set of new approaches. For that purpose, architects were brought from abroad or Turkish architects got an education in other countries. Modern architecture was seen as the most suitable type of image to create a planned new society.²³ Since this type of architecture seeks a harmony of function and technique; it creates a rational group of forms. A reform in the architecture of the newly established republic aims to get what is neglected and further demanded with that.

After giving priority to the capital city Ankara for building a modern environment, other applications started to be implemented to other cities around Anatolia. Because of the shortages in opportunities in the newly established country, sources had to be used wisely.²⁴ And so, public spaces and buildings for production became important by being in the category of modern structures which were along with creating a manifestation for reaching the level of contemporary civilizations.²⁵ In that context, the architectural style that was shaped by the general principles of the state had become an indicator in those buildings. Slaughterhouse building is a type of structure that requires attempts of local authorities for erection. In addition to that, this type is in the category of the industrial building, since activities of production take place in

²² Özkan Altınöz, M. (2017). *Sanayileşme ve modernizm : Türkiye'ye sanayileşmeyle gelen modernin mimari kültürü*, p.90.

²³ Bozdoğan, S. (2002) *Modernizm ve Ulusun İnşası*, p.173.

²⁴ Kezer, Z., (2015). *Building Modern Turkey: State, Space, and Ideology in the Early Republic*. p. 169.

²⁵ Bozdoğan, S. (2002). *Modernizm ve Ulusun İnşası*, p.141.

those facilities to serve the food industry. So building a slaughterhouse both meant further significance and effort for the state.

One of the tools that would bring those objectives to life is adjusting certain regulations. Moreover, they came forward to achieve a common standard among the cities of the Republic. This was carried out with new government organizations and a new set of rules. The Municipalities Law (1930), the General Public Health Act (1930), and the Roads and Buildings Code (1933) defined very important terms during the activities of building and designating in cities. The wide range of missions of the municipalities covered; providing sanitary conditions, preventing diseases, controlling public services, preparing plans; mainly putting places for a better living environment for its community. Preparing a project for a modern slaughterhouse, for the sake of public health was one of these missions. In addition to that, it will be necessary to consider the involvement of the Ministry of Public Works (*Bayındırlık Bakanlığı*) in the early Republican period construction activities. A large portion of the public buildings' projects, in various cities, were created by the office of this minister or by collaboration with municipalities or other ministries. Therefore, the categories of the architectural production of the Ministry of Public Works was showing the priorities. These include; administrative buildings, educational buildings, healthcare buildings, buildings for communication services, buildings for transportation, security buildings, buildings for agriculture and animal husbandry and industrial buildings. Slaughterhouses were mentioned in buildings for agriculture and animal husbandry because the Ministry of Agriculture was responsible for their erection together with the Ministry of Health.

The Slaughterhouse Building Regulation (*Mezbaha Yapı Nizamnamesi*) was brought into force on 9th April 1934 to create a standard. 3 types of standard slaughterhouses were designed by the Office of Construction Works. They were classified according to the population; the first type having a population between 2.000 and 10.000, the second type having a population between 10.000 and 20.000 and the third type having

a population between 20.000 and 50.000. The cities having more than 50.000 population could have a special type according to the needs.

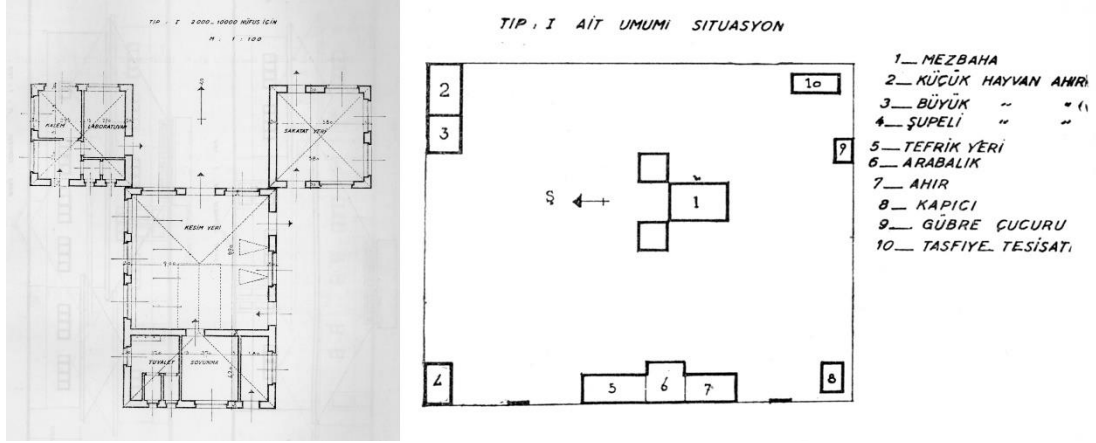


Figure 2.15. Ground floor plan and Site Plan of type-1 slaughterhouse (Source: *T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım.* (1936). 'Fennî Mezbaaha Binaları' 2(12), pp. 44-51.)

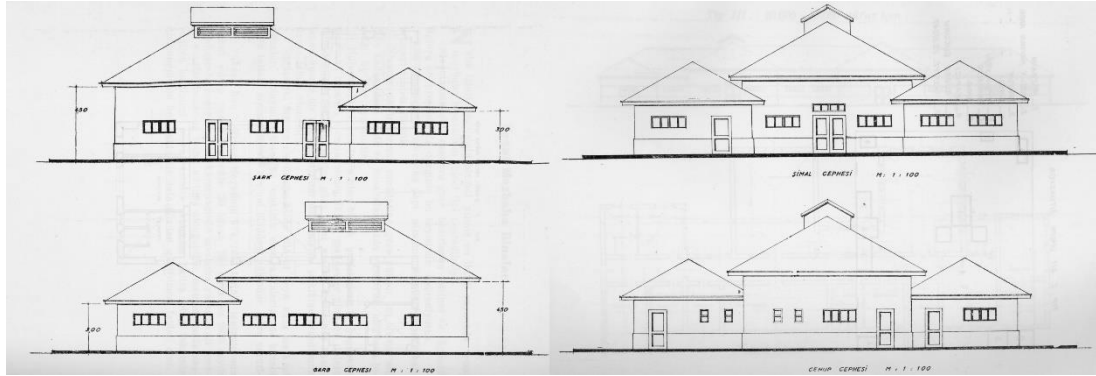


Figure 2.16. Elevations of type-1 slaughterhouse (Source: *T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım.* (1936). 'Fennî Mezbaaha Binaları' 2(12), pp. 44-51.)

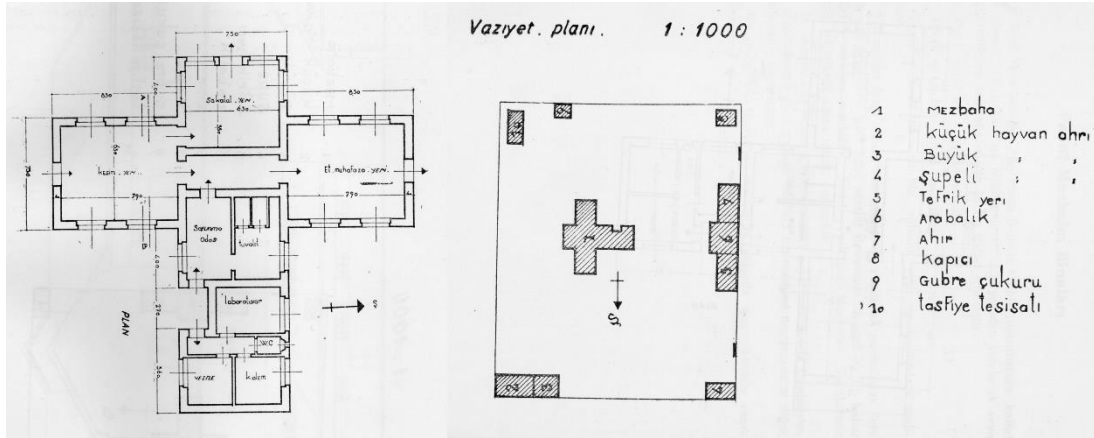


Figure 2.17. Ground floor plan and Site Plan of type-2 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1935). 'Fennî Mezbaha Binaları' 1(12), pp. 86-89.)

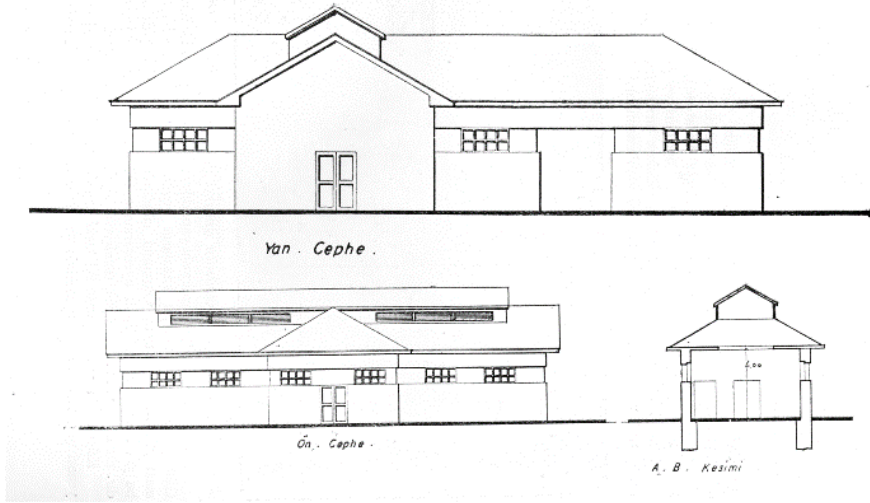


Figure 2.18. Elevations and section of type-2 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1935). 'Fennî Mezbaha Binaları' 1(12), pp. 86-89.)

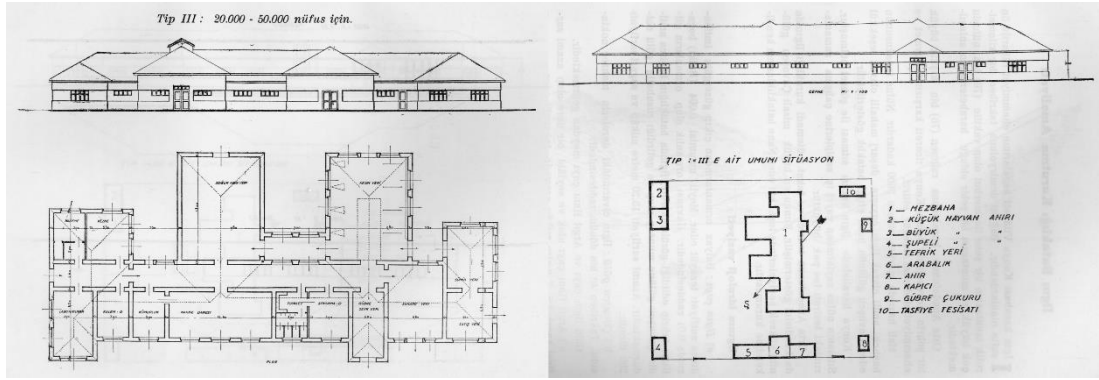


Figure 2.19. Ground floor plan, elevations and site plan of type-3 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1936). 'Fennî Mezbahe Binaları' 2(12), pp. 44-51.)

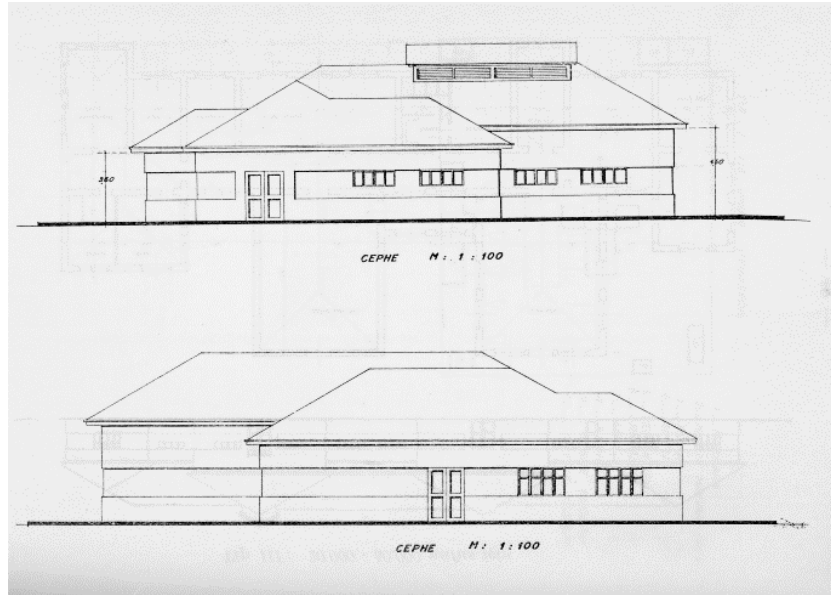


Figure 2.20. Elevations of type-3 slaughterhouse (Source: T.C. Bayındırlık Bakanlığı Bayındırlık İşleri Dergisi Yönetmelik Kısım. (1936). 'Fennî Mezbahe Binaları' 2(12), pp. 44-51.)

This regulation defines the properties like the location of the slaughterhouse must be chosen outside the city, near running water, having easy access to the means of transportation with an empty surrounding. The source of water is mandatory for these facilities. To obtain pressurized water, a water tower at least 1.80 meters high should

be established. The process in the slaughterhouse was defined in the regulation therefore, the architectural and machinery needs came forward. For example; hoisting machinery, cranes, ringers for tying up the animals, weighing scales, watering tanks and barrels, sinks, cleaning boards, etc. The floors and walls of the slaughterhouse must be impervious, durable and not too slippery. Using white tile or waterproof plaster on the floor and until 1.80-meter height on the walls is recommended. The drainage of water is obtained with a slope towards the gutters near the walls. The cutting hall should have a maximum of 4 meters in height and single-story. The slaughterhouse facility must be surrounded by walls and inside this area, other buildings like stables or service spaces should be built.

According to those regulations, slaughterhouses from different cities were published in the Journal of Public Works (*Bayındırlık İşleri Dergisi*). Slaughterhouses of Tokat, Sivas and Niğde were the ones only containing name and photo as information. The construction works of the state offices had anonymity to create a collective understanding in support of development. That's why the architects of these structures were unknown. The architectural approach on Niğde and Sivas slaughterhouses are similar to the typology of the Office of Construction Works. However, the slaughterhouse in Tokat has different characteristics with a flat roof, corner windows and prismatic volumes. Because of that, it may have an architectural project designed by a certain individual architect from the Provincial Directorate of Public Works in Tokat.²⁶

²⁶ İmamoğlu, B. (2010). *Architectural Production in State Offices: An Inquiry into the Professionalization of Architecture in Early Republican Turkey*, p. 132.

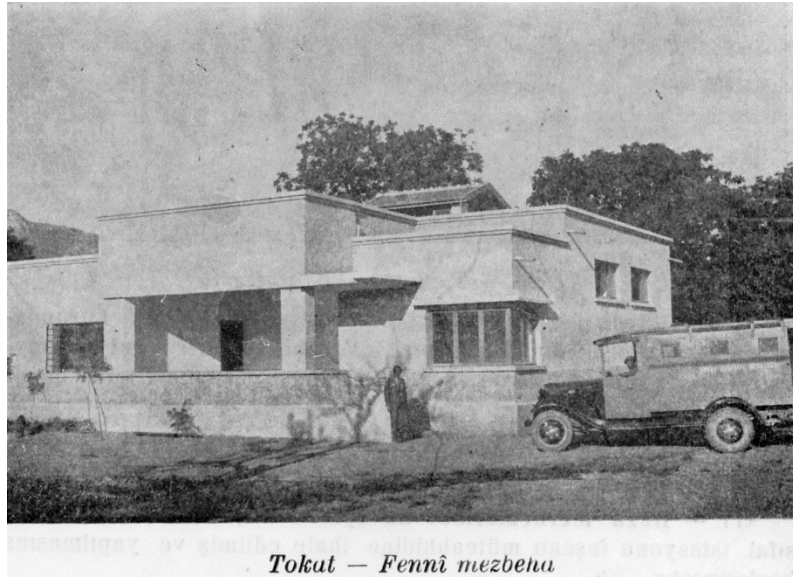


Figure 2.21. Tokat slaughterhouse (Source: İmamoğlu, 2010, p.134)



Figure 2.22. Niğde slaughterhouse (Source: İmamoğlu, 2010, p.134)



Figure 2.23. Sivas slaughterhouse (Source: İmamoglu, 2010, p.134)

2.2. Slaughterhouses as Heritage Places

When the subject is a slaughterhouse; concepts of modernization, urbanization, industrialization and production were discussed based on its development. By having different characteristics physically and socially, these areas become a part of history and culture. The rapid change in technology and environment affects the slaughterhouses that were built at the beginning of the industrial period. In these circumstances, these areas started to be considered as heritage places currently. Because they contain information about the technological achievements, relation between human and animals, the effects of urbanization, architectural approach of its period and other values unique to its place.

In this context, the slaughterhouse facility is analyzed in two types of heritage. First as an industrial heritage place since it is a part of the food industry and a mechanic production process occurs daily. Also, those complexes have historical, technological, social, architectural and scientific value as it was mentioned in the Nizhny Tagil

Charter for the Industrial Heritage.²⁷ Secondly, the slaughterhouse is reviewed as an uncomfortable heritage with conflicts. This notion is discussed in multiple forms within the dark heritage concept. The fact that slaughterhouses are places for killing, a value attribution can be difficult and possibly cause an uncomfortable situation. Different people can react differently to these places therefore, it becomes a contested heritage. And defining a machine for killing, as a part of cultural heritage; which is usually assimilated with aesthetics, positive emotions and greatness, emerge as an unwanted situation. In the conservation process, the original function is possible to cause antipathy and discomfort. So the slaughterhouse embodies conflicts by having properties of industrial and uncomfortable heritage.

2.2.1. Slaughterhouse as an Industrial Heritage

Meat is a very essential part of human life since it has been a food source that is associated with giving energy and power. The places of meat production; slaughterhouses are mechanized and industrialized at the beginning of the 19th century. Major case studies for this modernization around the world are in Paris, *La Villette* (1863) and in Chicago, Union Stock Yard (1865).

Table 2.1. *The annual amount of slaughter in Paris and Chicago slaughterhouses (Source: Giedion, S. (1948). Mechanization takes command, a contribution to anonymous history. p.213.)*

| 1883 | Cattle | Calves | Pigs | Sheep |
|-------------------|---|---------|-----------|-----------|
| Chicago | Cattle, 1,878,944 | 30,223 | 5,640,625 | 749,917 |
| Paris | Oxen and Bulls, 184,900 Cows, 43,099 | 189,490 | 170,465 | 1,570,904 |

²⁷ TICCIH, (2003). *The Nizhny Tagil Charter for the Industrial Heritage*, Moscow.

In these places, the machines and mass production that comes with them, give the industrial character to the new slaughterhouses. Modern slaughterhouse facilities have a sequence of actions proceeding in a flow. Animals come, stay in barns, move to the slaughter hall, become meat, go to the cold rooms and then transferred to relevant places. So space can be represented as “*a flowchart, a series of functionally distinct and sequential stages, in contrast to the slaughterhouse, where animals were kept, killed and dressed in the same undifferentiated space.*”²⁸ This need for gradual movement brought the innovation of assembly lines into industrial production. Also, the overhead transmission lines are specially designed for the slaughter of animals. All in all, the complex of the slaughterhouse is a specialized facility for producing meat for human consumption which is planned and designed to function with machines and equipment such as; hooks, rails, pulleys, hoisting machines, iron tanks, cranes, barrels, weighing scales and hydrants. These building types cannot be considered only as one hall for butchers. They are complexes where multiple functions took place in various types of structures. In this case, the natural source is the animal and in order to produce edible meat and other by-products, energy is spent both by machines and people. In the end, the meat and its by-products are distributed to broader markets with a transportation network. And because the location of the slaughterhouse is away from the city, the transportation of meat must be a problem to be solved. As a consequence, refrigerator cars and other types of systems were introduced for the sake of efficiency.

In history, slaughterhouses have an important place by affecting the public health of the community. The erection of slaughterhouses was very important because most of the plagues were caused by the consumption of spoilt meat from diseased animals. Inspection and sanitization are prerequisites for a slaughterhouse that’s why they are “*safety valves protecting human populations from animal filth and disease.*”²⁹ Their improvement as modern facilities changed the urban character of cities. Hence,

²⁸ Otter, C. (2008). *Civilizing Slaughter: The Development of the British Public Abattoir, 1850-1910*, p.96.

²⁹ *Ibid.*, p.99.

analyzing slaughterhouse complexes that were built in different periods, project a universal value.

In slaughterhouses, machines are subsidiary elements for the workers who are responsible for conducting the essential operations on animals. This fact creates a further connection between the butchers and the slaughterhouse. The organization inside the facility depends on the coordination of workers with different tasks. Technical know-how is being transferred to the next generation by the master butchers. Also, the job of being a butcher becomes a source of pride because the power of ending the life of an animal brings superiority. Therefore, a slaughterhouse carries intangible dimensions in terms of social and cultural inheritance.

Architectural features of the slaughterhouses are usually worth referring to because of the necessity for proper lighting, enough ventilation and need for a high ceiling for rails then hangers required monumental structures. In addition to that, elaborate façades and refine details were observed in these buildings. Therefore, slaughterhouses are places that can be symbolized as a combination of architecture and engineering that included a machine aesthetic and technological development.

For the conservation of slaughterhouses, the principles that several organizations are pursuing worldwide for industrial heritage are valid and acceptable. The International Committee for the Conservation of the Industrial Heritage (TICCIH) can be considered as the most important organization. It is in collaboration with ICOMOS and they aim to preserve, conserve, investigate, document, research, interpret, and advance the education of the industrial heritage. The first international reference text of such recognition is the Nizhny Tagil Charter for the Industrial Heritage. According to that, slaughterhouse facilities are places consist of the remains of industrial culture having a historical, technological, social, architectural or scientific value.³⁰ And

³⁰ TICCIH, (2003). *The Nizhny Tagil Charter for the Industrial Heritage*, Moscow. "This charter is prepared by The International Committee for the Conservation of the Industrial Heritage, TICCIH which is the world organization representing industrial heritage and its special advisor to ICOMOS on the subject" (<http://www.icomos.org/> Last accessed on June 16, 2019)

considering Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes, slaughterhouses are carrying information of a past or ongoing industrial processes of production, keeping and feeding the animals (raw material), converting them into meat for human consumption (goods) and the systems for carrying, storing and transporting the meat (infrastructure).³¹

Recommendation No. R (90) 20 on the Protection and Conservation of the Industrial, Technical and Civil Engineering Heritage in Europe (1990) defines measures for the identification, survey and scientific analysis, protection, conservation, cooperation and promotion of the industrial and technical heritage. The important fact about this document is the realization of industrial heritage with its social and cultural values. It was mentioned as; “... *the aim is not to consider only buildings, technical monuments, sites or objects, but also a physical environment, a corpus of knowledge, techniques and ways of life.*”³² In this context, slaughterhouse workers make death and killing part of their lives and develop a physical and social ability to cope with it. Besides, they are proud of their superiority over animals and see it as a duty to teach the next generation what they know. Being a compatible community is important for the working environment in the slaughterhouses because making mistakes can be dangerous. This means that the conservation of the slaughterhouses should embrace its social environment and the dynamics of its culture.

Other organizations that are relevant to mention are; European Federation of Associations of Industrial and Technical Heritage (E-Faith) which is a voluntary community helping to spread information and experiences about the conservation and interpretation of industrial heritage. An organization that serves as an example to integrate tourism with conservation is the European Route of Industrial Heritage

³¹ Joint ICOMOS – TICCIH, (2011). *Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes, Dublin Principles*, Adopted by the 17th ICOMOS General Assembly on 28 November 2011, (<http://www.icomos.org/> Last accessed on June 16, 2019)

³² 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.

(ERIH). They create routes of important industrial centers and aims to protect the history and introduce it to the people. Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement (Docomomo) is the organization containing the industrial heritage in their scope of study in the scope of modernism.

Although the slaughterhouses conform with the concept of industrial heritage, when all these documents are examined, it is seen that they have more features than generalized industrial areas. They are customized under the headings like; *agro-industrial buildings* or *food processing buildings* and additional characteristics could open new typologies. Therefore, in the future, there may be a possibility of defining specific conservation principles for these types of structures.

With new regulations in health and sanitary controls and development in technology, slaughterhouses of the early 19th century become inadequate and unadaptable today. New technologies started to be implemented by more machinated facilities for increasing the production numbers.

*The industrial heritage is highly vulnerable and often at risk, often lost for lack of awareness, documentation, recognition or protection but also because of changing economic trends, negative perceptions, environmental issues or its sheer size and complexity.*³³

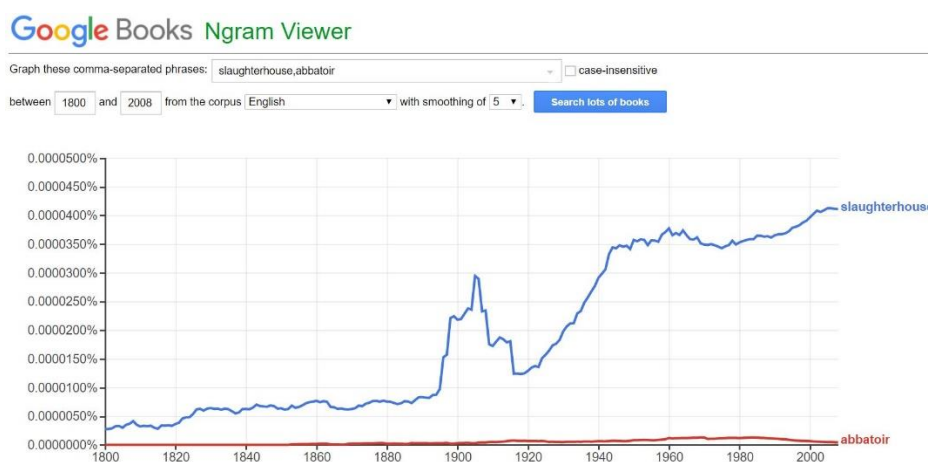
So the future of the early 20th century slaughterhouses is going to be whether abandonment or continuous usage by expanding with new additions. Both of them create risks for historical slaughterhouses and their values. The lack of awareness and negative perceptions about industrial heritage in general cause jeopardy, as a result conservation and reuse of slaughterhouses are being argued. Slaughterhouses are also coming up against those factors of elimination because they are avoided and mostly perceived negatively.

³³ *Dublin Principles*, p.2.

2.2.2. Slaughterhouse as an Uncomfortable Heritage with Contradictions and Contrasts

First of all, when we think about the word slaughterhouse, it can give information about its background and history. In the early 19th century, butchers slaughtered animals inside private and small buildings, mostly next to their shops or their houses. Therefore, the place of slaughtering and place for living were often intermingled.³⁴ That's why the word *slaughterhouse* is derived from this coexistence but it is now used for much more developed industrial facilities. And according to Otter, the French origin word *abattoir* started to be used for public, clean and controlled facilities, however, it was not possible for *abattoir* to replace *slaughterhouse*.

Table 2.2. Use frequencies of the words *slaughterhouse* and *abattoir* between 1800 and 2008 in Google's text corpora in English (Source: Google Books Ngram Viewer)



Despite other production areas, this building type that is used for killing animals and dismantling their body parts has the word *house* combined with the word *slaughter*. So the name slaughter-house itself has become a contradictory notion because ‘house’

³⁴ Otter, p.90.

is a word reminding a place for living, habitation. However, 'slaughter' is used as a word to describe killing animals for food. Even though this contrast has a relationship with the evolution of the space, it is the first indicator of the others. Reducing the slaughterhouse into a structure for killing livestock animals to produce food would not be enough. Besides its industrial character that is measured with numbers of carcasses, liters of water or amount of electricity used for the cold depots; a slaughterhouse is a place with contradictions and contrasts.

Factors about being an important industrial facility for the city and having architectural features that are great in extent; do not eliminate the reality of slaughterhouse's dirty, shameful, greedy and violent environment created by the perpetual act of killing. That's why they are not considered in the category of symbolic monuments with social values but a service space serving the economy by serial deaths. Although the technological development and industrial efficiency add value to the slaughterhouse complex, transforming animals directly into carcasses make human and animal to lose contact. The traditional agricultural steps that use animals for other purposes like milk, power, fertilizer and fur start to diminish. Because of all this, slaughterhouse has become a facility that reformulates the natural connections and relationships. Also, the new facilities erected starting from the beginning of the 18th century onwards were defined as public slaughterhouses, however, the act of butchering gradually became a private function for the settlements.³⁵ This disconnection generates conflicts in the commodification of meat. The slaughtering act had become private from the beginning of the 20th century, started to take place in closed spaces, far from the settlements. Apart from that, the meat consumption of civilized people increased. Sold inside clean shops or markets; packed pieces of meat show no trace of death or blood to its buyer. The contrast inside the slaughterhouse was described by Chris Otter as;

³⁵ Fitzgerald, A. J., (2010). *A Social History of the Slaughterhouse: From Inception to Contemporary Implications*, p.60.

...There was a radical disjuncture between the violent material conditions of production and the sanitized, seductive physical conditions of consumption. Surely meat is the most magic and beguiling of commodities—one that just appears, bearing almost no trace of its brutal origin. That rows of wrapped, severed cubes of flesh, perhaps adorned with labels decorated with cartoon pigs or cows, are just there in the shop, next to smiling children and sweet old men, is one of the strangest normal things in our world. Meat, to conclude, can be defined as the paradigmatic commodity.³⁶

The physical appearance of slaughterhouse complexes is generally refined and elegant which asserts another component to be recognized as contrasting. “*Giving dignity to the business of death*” was considered the reason to build refined façades to the slaughterhouses.³⁷ Foul odors, blood, body parts, manure, death and physical violence hides behind the Art Deco elevations or one-story structures with brick workmanship with a hipped roof giving a rural image.

Within these contradictions, the nuisance of the space also causes different approaches towards this industrial area. People tend to refuse thinking about the actual practice of slaughtering because it is making them uncomfortable. It was defined as “*affected ignorance*” which means the decision to show no willingness to the performed act if they think it is immoral.³⁸ This attitude is further related to strategic forgetting and selective remembrance. The tendency to overlook the existence assigns an unwanted character to the slaughterhouses. That attribute can be further explained by the notion of heterotopia or “other space” defined by the philosopher Michel Foucault in 1967. These spaces are real but the order of actions is different or the time perception is reproduced by the current function. As described by the translators of the original text, Lieven De Cauter and Michiel Dehaene;

The qualification ‘other space’ sets it aside from the ‘remaining spaces’ (difference); however, it is also an attribute of the space per se, which has

³⁶ Otter, C. (2008). *Civilizing Slaughter: The Development of the British Public Abattoir, 1850-1910*, p.106.

³⁷ Pendlebury, J., Law, A. and Wang, Y. (2018). ‘Re-using ‘uncomfortable heritage’: the case of the 1933 building, Shanghai’, p.213.

³⁸ Williams, N. M. (2008). *Affected Ignorance And Animal Suffering: Why Our Failure To Debate Factory Farming Puts Us At Moral Risk*.

characteristics that make it deserve the label 'other' (alterity). On a more fundamental level, Foucault's discussion reveals both the exclusive and distinct character of heterotopia, while insisting on the relationships of reflection and inversion these spaces have with respect to the remaining spaces.”³⁹

This notion includes spaces like cemeteries, prisons, cinemas, gardens, museums and libraries. And slaughterhouses can be considered as a heterotopia. It is a real place, inviting a large number of animals which entered from a control gate which creates accessibility but on the other hand, it is not possible for them to come out alive. And it fits mostly on the sixth principle of Foucault who describes the place as compensation. Killing living animals for the consumption of meat is normal for this space, as well as the constant view of blood, manure and waste. Later on, in contrast with the horror, the same space is cleaned out with lots of water, removing the traces of the slaughter.

On the other hand, there is an attractive side of the slaughterhouse for the people. It is a place where killing is legal and no other location can offer visual accessibility of a very quick and frequent transition of living to dead. This is also a matter of agitation discussed by Sigfried Giedion in his book *Mechanization Takes Command*. In order to provide a mass production, the mechanization of death was inevitable during the industrial period. In slaughterhouses, death has been taken normally by the people and it creates an anomalous situation. It was named as a “*neutrality towards death*” and Giedion asks the question of whether this neutrality affects the community more than realized.⁴⁰ It can be related to the strong emotions that emerge by encountering violence. That situation causes more memorable and unforgettable aspects and the attraction of violence was depended on curiosity, empathy and attraction to horror by G. J. Ashworth.⁴¹ By being a heterotopia, slaughterhouses can create curiosity with its unusualness and holds potential for entertainment related with horror. Empathy

³⁹ Foucault, M. (2008). Of other spaces. In *Heterotopia and the City*, pp. 13-29. NY: Routledge.

⁴⁰ Giedion, S. (1948). *Mechanization takes command, a contribution to anonymous history*. p.246.

⁴¹ Ashworth, G. J. (2008). *The Memorialization of Violence and Tragedy: Human Trauma as Heritage*, p. 231.

notion might work in two different ways; as the victim or the actor. In the case of a slaughterhouse, the power to kill would create an appeal, however, it is a sensitive issue for space interpretation. All in all, slaughterhouses are both attractive and repellent at the same time.

Keeping all of this in mind, the conservation of a slaughterhouse as a cultural heritage contains many difficulties. Deciding the aspects to preserve and what is worthy of preservation has always been a complication for this field.⁴² Because one has to be careful to decide what aspects are valuable and necessary to carry into the future. A slaughterhouse can carry certain values because of its physical and social properties; on the other hand, since it is a place designed for killing animals for human consumption, other people might reject to attribute any value to the place. Therefore, it is a contested type of heritage for different interest groups. This conflict may also find an explanation within the dissonant heritage which is generally attributed to sites associated with tragic events like war areas, prisons, mass murder or assassination spots. This heritage involves the concept of cognitive dissonance because the difference of perception related to the same place with the ideas of discrepancy and incongruity produces conflict for heritage interpretation.⁴³

The concept of dark heritage is a notion that have been discussed in multiple contexts, mainly by searching the relevant collective memory and identity. After the World War II, the physical traces of mostly negative architecture became the subject of conservation. This idea of heritage being not only a thing to be appreciated and celebrated is the focus of multiple cases today like Auschwitz, Hiroshima, Fascist architecture and World Trade Center.⁴⁴

⁴² Matero, F. G. (1993). *The Conservation of Immovable Cultural Property: Ethical and Practical Dilemmas*, p.15.

⁴³ Tunbridge, J. E., Ashworth, G. J. (1996). *Dissonant Heritage. The management of the Past as a resource in Conflict*, p.20.

⁴⁴ Macdonald, S. (2006). *Undesirable Heritage: Fascist Material Culture and Historical Consciousness in Nuremberg*, p.10.

For a slaughterhouse, the end of its original function brings forward those challenges related to heritage. Uncomfortable heritage places often tend to be assimilated by sterilizing and making them elegant. The “*strategic forgetting and selective remembrance*”⁴⁵ of the former use play part in the conservation process and the place where animals were killed and bled to death, started to be used for weddings or concerts. Therefore when space becomes detached from its purpose of existence, it turns into a shell. However, reuse of a slaughterhouse in a public function lets people see inside of a space that they would not be able to explore in their daily life. So the attraction to places of atrocity is evaluated by dark tourism which had become a major tourist attraction in the world.

As a consequence, it is clear that slaughterhouses embody many different fields of discussion as an unusual type of urban landmark and as a challenging cultural heritage place. Uncomfortable, unwanted, dark, negative, difficult, dissonant, contested, critical are the mentioned typologies of heritage which helped to explain the toilsome contrasts and contradictions.⁴⁶

2.3. Examples of Reuse of the Historic Slaughterhouses

Around the world, the case of reusing a former slaughterhouse is very common. During the modernization periods of the cities, slaughterhouses were built at the beginning of the 20th century. Towards these buildings that continue to have historical and cultural values, different approaches to conservation are observed. A categorization by Rafael Luna would be applicable to the slaughterhouses. They are autonomous, symbiotic and parasitic.⁴⁷ Autonomous reuse describes a total erasure of the original function and using the shell of the structure for an entirely new function. When a connection with the original function was sustained, this type of new use is defined as symbiotic. And the parasitic reuse suggests exploiting the memory of the

⁴⁵ Kearns, R., Joseph, A. E. and Moon, G. (2010). *Memorialisation and Remembrance: On Strategic Forgetting and the Metamorphosis of Psychiatric Asylums into Sites for Tertiary Educational Provision*, p.745.

⁴⁶ For details about dark heritage and a further discussion about their conservation, see (Acar, 2017).

⁴⁷ Luna, R. (2013). *Life of a Shell and the Collective Memory of a City*, p.30.

place for a one-sided benefit. There are also abandoned and demolished ones which could not carry their values to the future.

12 examples of slaughterhouses around the world which are reused and 1 example from Turkey are demonstrated for analyzing different approaches. Also, other examples of slaughterhouses in Turkey which were declared as cultural heritage are introduced.

2.3.1. Examples around the World

The Berlin slaughterhouse worked between 1881 and 1991 getting additions and expansions over the years. After it was abandoned for several years, the area was included in the plan for Berlin 2000 Summer Olympics but it was not realized. The industrial lands which were emptied, included in the city development plan of Berlin. The buildings were reused in different functions like; sports hall, housing, offices, park, supermarket and restaurants. The iron skeleton of a former mutton auction hall was renovated and integrated into the park design. Former cattle barns were converted to commercial function and their roofs and architectural elements were completely changed with contemporary materials. And the conservation of the sports hall was a façadist approach.



Figure 2.24. Before and after the restoration of the cattle barns of Berlin slaughterhouse (Source: <http://www.leisering-berlin.de/referenzen/zentral-vieh-und-schlachthof-berlin>)



Figure 2.25. Original cattle barn turned into a sports hall (Source: <http://www.chestnutt-niess.de/>)

The former slaughterhouse of Bremen (Germany) was built in 1882. Most of the complex was demolished in 1981. An independent organization formed by young people occupied the building. The Schlachthof Cultural Society, founded in 1979, was successful in preserving the remaining old brownstone building, adding modern architectural elements and turning the site into a new landmark. Around 200 events take place annually, drawing approximately 100.000 visitors.⁴⁸ There are concerts, performance arts, parties, festivals, lectures, workshops and seminars. This place is operated by a non-profit organization and appeals to young people and different events.



Figure 2.26. Interior space of the old Bremen slaughterhouse (Source: <https://www.schlachthof-bremen.de/en/about/venues.html>)

⁴⁸ Retrieved from: <https://www.schlachthof-bremen.de/en/about/venues.html>

The former abattoir of Casablanca was built in 1912. The architecture of the slaughterhouse carries Moroccan style and art deco architecture designed by the French architect Georges-Ernest Desmarest. After it was closed in 2002, the artists of the city started using the building complex by an association called “the slaughterhouses of Casablanca”. Their aim was to create areas for culture and art inside the slaughterhouses. Consequently, the complex was turned into a performance center with concerts, workshops and art installations. The mayor of Casablanca and the association signed a contract, enabling this occupy for the artists. So the activities of creativity were free and brought people together. The Abattoirs de Casablanca were inscribed on Morocco's National Heritage List in 2003. However, because the mayor changed and the contract wasn't renewed, the activities decreased and people were pressured to leave. Right now, the place is empty and waiting to be renovated by the authorities.

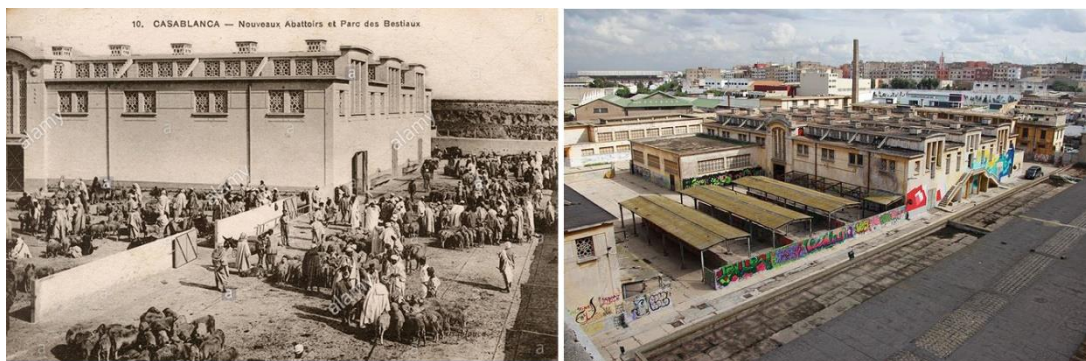


Figure 2.27. Old photo of Casablanca abattoir and its current view (Source: https://universes.art/nafas/articles/2013/abattoirs_de_casablanca/)



Figure 2.28. Art installations inside the slaughter hall and performance arts happening in the courtyard (Source: <http://www.artsresistances.net/en/article/casablancas-old-slaughterhouse-has-become-a-creative-melting-pot-for-moroccos-youth-120/>)

In Belgium, Eupen the old slaughterhouse built in 1903, was reused as a culture center. The buildings are rented to events like birthdays, weddings, concerts, exhibitions and shows since the renovation in 1991. The conserved buildings include boiler room, cold storage depot, slaughterhouse and the administrative building. The existing buildings were rehabilitated for the new use and an extension was built near the slaughter hall.



Figure 2.29. Before and after rehabilitation of old Eupen slaughterhouse (Source: <http://www.dethier.be/en/projets/alter-schlachthof-cultural-center#>)



Figure 2.30. Additions and extensions of the former slaughterhouse complex (Source: <http://www.dethier.be/en/projets/alter-schlachthof-cultural-center#>)

The former slaughterhouse in Karlsruhe (Germany) was built in 1885. At the end of the 20th century it fell out of use. In 2006 a conservation project was designed with an urban design competition. After 2010 the complex was reused for arts and crafts, gastronomy, performance arts and offices. Creative entrepreneurs wanted to work in an independent space that's why, the former slaughterhouse area was rented to them. By conserving the old buildings and creating new spaces for example with shipping containers, and the area “was transformed into an innovative hub for creative professionals and their work and succeeded to transition to a cross-sectorial and innovative reference point for the city and the region.”⁴⁹

⁴⁹ Retrieved from: <http://www.cultureforcitiesandregions.eu/culture/resources/Case-study-Karlsruhe-Kreativpark-Alter-Schlachthof-WSWE-9ZCHJL>



Figure 2.31. Before and after the renovation (Source: <https://alterschlachthof-karlsruhe.de/geschichte/>)

In the capital of Spain, Madrid the old slaughterhouse and livestock market transformed into a center for contemporary creation. Its name is Matadero Madrid; meaning slaughterhouse of Madrid in Spanish. It was built between 1908 and 1928. Architect Luis Bellido designed the building covering a surface area of 165.415 square meters. The plan of the slaughterhouse had pavilions with different functions like administration, market, sanitary services, depots, stalls etc. Around the 1970s, the slaughterhouse started to become unusable. From the 90s onwards, the facility experienced multiple renovations. It was used as the municipal council's headquarters and headquarters for Spain's National Ballet and National Dance Company. A final revision of the plans led to a new project for the area in 2003 which is converting the slaughterhouse in a center for creative assistance. *Casa del Lector* is a place for reading, communicating and using media which creates connections with bridges between naves. *Central de Diseño* hosts exhibitions, festivals and workshops and space is designed with recyclable material like removable polycarbonate, industrial trays and galvanized iron. *Cineteca* is an area dedicated to audiovisual creations like movie theaters, film sets and an archive. The biggest space of the slaughterhouse was dedicated to a multifunctional purpose. It can be divided into modules and allows exhibitions, concerts, workshops, talks and other social activities. There are other spaces reused for similar functions and the open space of the slaughterhouse-which is

called *Plaza y Calle Matadero* is used for public activities and events. The overall approach was defined with notions like reversibility, flexibility and versatility. And the use of new materials is chosen to be compatible with the existing materials while “enabling a clear reading of these procedures.”⁵⁰



Figure 2.32. Old photograph of the slaughterhouse of Madrid (on the left) and current activities in the Plaza Matadero (on the right) (Source: <http://memoriasenred.es/tag/matadero-madrid/>)

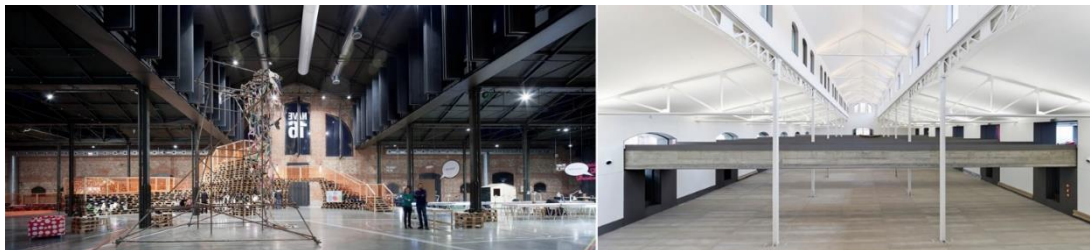


Figure 2.33. Different interior reuses of the Matadero Madrid (Source: <http://www.mataderomadrid.org/map#8>)

The reuse of public slaughterhouses around Spain was investigated in detail in the article titled; “Public abattoirs in Spain: History, construction characteristics and the possibility of their reuse”. The reuse functions for these buildings are, museum, culture center, auditoria, art center, concert hall, music conservatories and dance centers,

⁵⁰ Retrieved from; <http://www.mataderomadrid.org/new-times-new-architecture.html>

sports complex and tourism office. Most of the abandoned slaughterhouses are in rural areas therefore, their reuse claimed to create an economic development and diversity.⁵¹



Figure 2.34. a) Matadero municipal of Madrid, b) Matadero Municipal of Lerida, c) Matadero municipal of Valencia, d) Madero of Ciempozuelos (Madrid), that is going to be reused as a museum, e) Matadero of Castro Urdiales (Cantabria) f) Matadero municipal of Muskitz (Navarra), reused as a restaurant.

The former slaughterhouse in Namur (Belgium) built in 1940, closed its doors in 1988. In 2002, the Bomel District Committee began a demand for the place to be rehabilitated as a cultural space. In 2007, the decision to renovate the Abattoirs is made by the City of Namur. In 2010, the project of making it a cultural space is envisaged and the renovation project is started and the place opened in 2014. There is an exhibition hall, performance hall, workshop places, cafeteria and residences.

⁵¹ Fuentes, J. M., López-Sánchez, M., García, A. I., & Ayuga, F. (2015). *Public abattoirs in Spain: History, construction characteristics and the possibility of their reuse*. p.637.

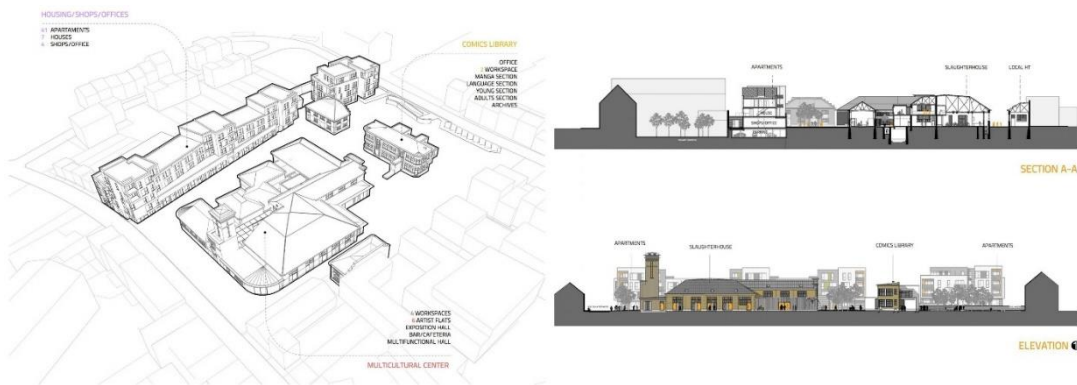


Figure 2.35. Drawings of the project of Bomel Slaughterhouse (Source: <https://www.archdaily.com/539295/bomel-slaughterhouse-baeb>)



Figure 2.36. Bomel slaughterhouse exterior view (Source: <http://centrecultureldenamur.be/>)

In France, Nancy has a slaughterhouse that is undergoing a renovation process. The construction of the old complex was between 1909 and 1912 according to the plans of Albert Jasson. There were a cattle market, administration building, sanitary premises, stables and col storage depots. After the 1960s, major changes were done for adaptation and in 1996 the complex was closed. As a part of urban renewal, new urban plans dedicated this area to economic innovation and business. The largest space of the complex the livestock market is a metal-framed structure with a height of 12 m at the ridge which was restored as *Technopôle Renaissance*, “a center of excellence for urban engineering” by Nadine Stelmaszyk. The area is used for exhibitions, concerts,

fairs etc. and it was opened in 2013. And the buildings used for animal stables were redesigned for Agency of Development and Urbanism of the Urban Area Nancéienne (ADUAN) by Alexandre Chemetoff. Inside there are labs for the university, ateliers, places for start-up businesses and offices for other companies. The final development of Nancy slaughterhouse is planning to be finished at the end of 2019, under the name of the Cultural and Creative Incubator (*L'OCTROI Nancy - Pépinière culturelle créative*). Three main functions were identified; spaces for experimentation, spaces for conviviality and spaces for professionalization. Also, activities of arts and culture are encouraged inside the project. For the adaptation to the new functions, major interventions were seen in this example. For instance; for the sake of increasing the capacity of the building, the former stables were raised on the roof to accommodate the offices and openings were created to further illuminate the interior.



Figure 2.37. Before and after the restoration of Nancy slaughterhouse (Source: <https://www.itinerairesdarchitecture.fr/ficheop.php?id=411>)



Figure 2.38. After the interventions, the stable building got a new character (Source: <http://www.alexandre-chemetoff.com/>)

In 2008, the city of Nice started to convert the 18.000 square meters of former slaughterhouse facility into a hub of contemporary cultures. It began with the installations of a collective artist group *La Station* which is a platform for new artists creating suitable conditions to start projects, develop activities and perform to audiences. The second process of transformation was a project called *Chantier Sang Neuf* (New Blood Shipyard) in collaboration with the municipality. The objective is to create a platform for production inside the slaughterhouse with artistic performances and works of art emphasizing the exploration of the original function. The aim of the project was defined as; “*It makes it possible to tame and experiment the places with the public before the architectural competition, in 2013.*”⁵² In 2015, this experimental project was over and the new life began under the name of *Le 109*. Workshop areas, architecture forum, dance companies and a contemporary art network were settled inside the facility. So the former slaughterhouse experienced a gradual transformation with minimum intervention.



Figure 2.39. Exterior view of the Nice slaughterhouse (Source: <http://see-by-c.com/anciens-abattoirs-de-nice-lieu-de-creation/>)

⁵² Retrieved from: <http://www.official-galleries-musees.com/fondations/chantier-sang-neuf>



Figure 2.40. Art installations using the slaughterhouse equipment (Source: <http://see-by-c.com/anciens-abattoirs-de-nice-lieu-de-creation/>)

The former slaughterhouse of Prague was a 4.000 square metered area which was used for 100 years. It was closed in 1983 and was abandoned until 2014. A circus company Cirk La Putyka, renovated the place as a theatre and experimental multi-media center. There was a crowdfunding campaign for further construction. The current name of the complex is Jatka78 and host events like the circus, experimental dances and puppet theatres. The halls of the slaughterhouse were used as theatre spaces, training halls, a gallery and a bar. The atmosphere of this complex was benefited from its former use. In an interview, the project manager of the complex answered the question of *“Is the ‘past’ present in any way in those halls?”* as; *“We thought about that and were a bit spooked by it, so we held a mass of sorts for the animals that were killed, for their souls, and asked for them to ‘approve’ our project.”* So the project creates attention both with its original function and current activities.



Figure 2.41. The reuse project of Jatka78 and its theatre hall (Source: <http://www.jatka78.cz/en/about>)

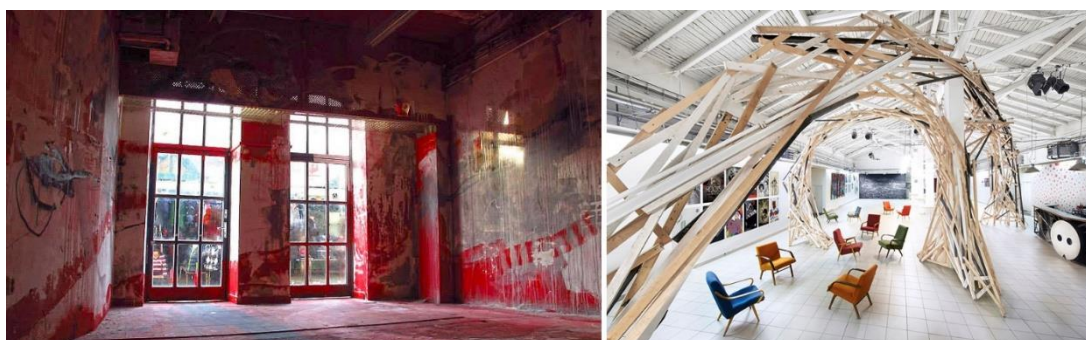


Figure 2.42. Both "spooky" and clean spaces exist together in the complex (Source: <http://www.jatka78.cz/en/about>)

Rome Slaughterhouse built-in 1891, is considered as one of Rome’s most important industrial buildings. It consisted of two zones; cattle market and the abattoir. It closed in 1975 and went under different stages of restoration and reuse projects after 2006. While a part of the complex was transformed into a Faculty of Architecture, another part is working as an “Alternative Economy City”. In the City, the products made by recycled or reused materials are exhibited and sold. There are also offices for ethical finance, free software and responsible tourism. Besides, the slaughterhouse buildings have been refunctioned as a library, documentation center, conference room and a

modern art museum. The art museum was called *MACRO* Testaccio which was located inside two pavilions built by Gioacchino Ersosch. These buildings were suitable for showing an example of a late the 19th century industrial building and allowing contemporary artworks of creative artists to use this space as a venue.

There are series of rectangular buildings, built with stone and ironwork and had gable roofs. The fragmentation of the complex was essential for different functions. Inside the vast interior spaces, modular forms were used to create separate spaces. Most of the industrial features of the buildings were preserved like the columns, monorails, roofs and trusses.

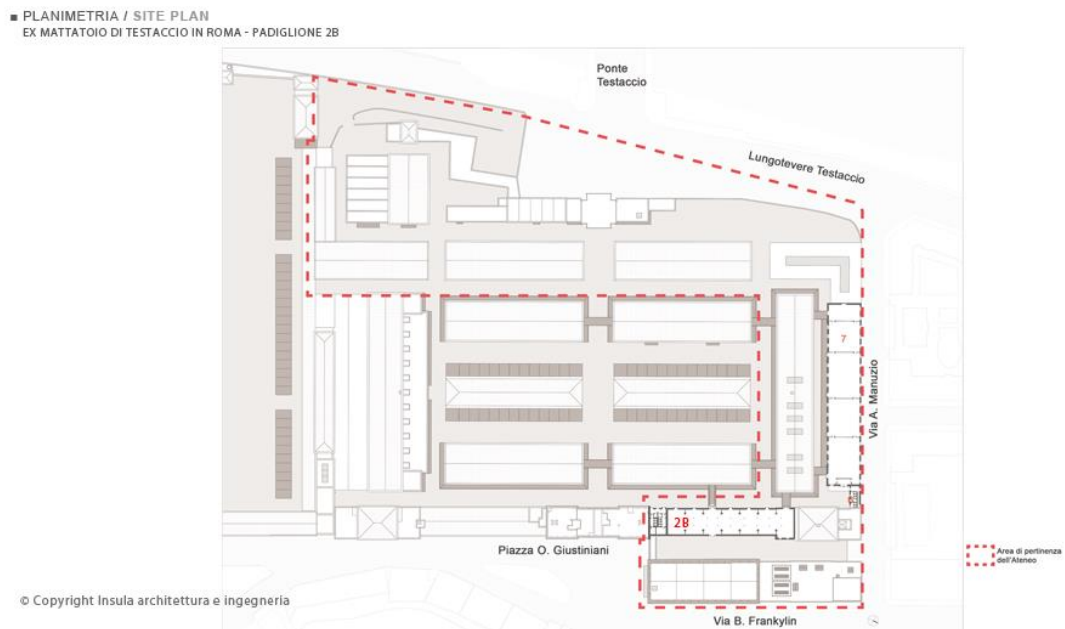


Figure 2.43. Plan of Rome slaughterhouse (Source: <https://www.theplan.it/eng/webzine/architettura-italiana/ex-mattatoio-al-testaccio-roma>)



Figure 2.44. Before and after restoration (Source: <https://www.theplan.it/eng/webzine/architettura-italiana/ex-mattatoio-al-testaccio-roma>)



Figure 2.45. Exterior and interior views of the slaughterhouse, now used as an art center (Source: Güliz Bilgin Altınöz photo archive)

In Toulouse, France the slaughterhouse of the municipality was used from 1831 to 1988. After it was closed, the complex was reused as a space for Modern and Contemporary art with a competition won by the architects Antoine Stinco and Remi Pappillault in 1995. An art installation, aiming to provide a connection between the

original function was designed by Sandrine Curti. It was entitled “*la Maison Bleu*” (the Blue House). It was designed to change in time; one of the slaughterhouse building that is facing the street was painted into blue and at first several cows with different heights installed onto the façade. As the renovation continued, the cows became yellow and red and the blue background was also stained with abstract colors. In the end, the cows disappeared and revealed the new project. It was defined as; “...both hiding the building site while the work was in process, and also making a link between the past and future use of the building.”⁵³ For this project, the municipal and regional council came together with the ministry of cultural affairs to form this collection of art. Also since 2013, there have been concerts and performances as well as other public spaces like cafes, bookshops and archives.

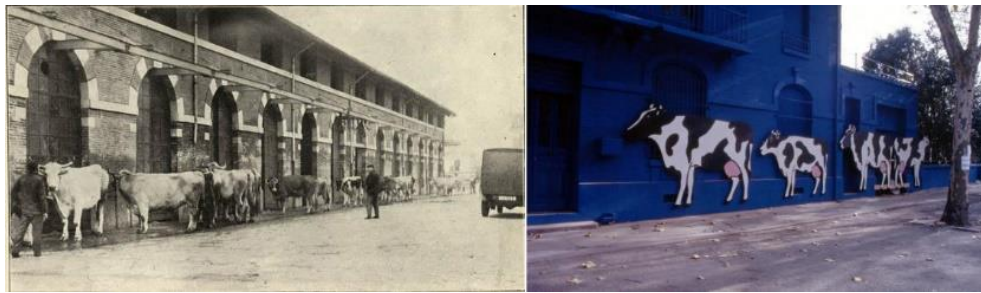


Figure 2.46. Old photo of the slaughterhouse (on the left) and the art installation during restoration project (on the right)



Figure 2.47. After the restoration Les Abattoirs contemporary art museum

⁵³ Retrieved from: <https://www.lesabattoirs.org/en/les-abattoirs/building>

2.3.2. Examples in Turkey

In Istanbul, one of the important industrial facilities of the Ottoman Empire was the Sütlüce Slaughterhouse. Its historical background was explained previously. After the building complex was closed for slaughtering in 1985, it was registered as a cultural heritage in 1988. The facility was used as a packing and distribution center until 1991 when the slaughtering center was moved from Sütlüce. Different projects were designed for the future of Sütlüce Slaughterhouse. The first one by Afife and Selçuk Batur aimed to give four different functions; culture center, İstanbul museum, recreation center and a hotel with 250 beds.⁵⁴ Because of the change in the municipality, the project was not implemented. In the scope of the Haliç design project, the old slaughterhouse was decided to be reused as a culture center. However, depending on the structural problems and because the original design of the historic building was not suitable for the demand of the contractor, the authorities decided to demolish it.⁵⁵ During this process, the documentation was not done properly and the project did not finish for 14 years. The reconstruction of the facility as a culture center was completed in 2009 with the project designed by architect Cengiz Eruzun. The complex has 102.000 m² area in total including conference halls, restaurants, concert halls, ballrooms and exhibition spaces.

The Sütlüce Slaughterhouse was a well-known representation of modernization in İstanbul, built by the concern about the health and hygiene issues in the city. However today the dimensions of the buildings, original site plan and industrial traces of the first modern slaughterhouse facility either got lost or changed for the sake of building the “Europe’s biggest culture center”. This was an example showing the approach towards an industrial heritage; a slaughterhouse, in particular, that was in sight.

⁵⁴ İncirlioğlu, G. (1991). *Sütlüce Mezbahası*, p.68.

⁵⁵ Küçük, S. G. (2015). *The story and conservation problems of an industrial heritage building in Istanbul: the Sütlüce Slaughterhouse*, p.244.



Figure 2.48. Haliç Congress Center (Source: http://istanbulucuyorum.blogspot.com/2017/09/blog-post_11.html)



Figure 2.49. Haliç Congress Center, its wedding venue and interior space (Source: <http://www.halic.com/tr/medya/fotograf-video-galeri>)

Furthermore, 3 slaughterhouse buildings are registered as cultural assets. Information about existing slaughterhouses around Turkey was retrieved from the registered assets inventory of the Ministry of Culture. These are; Tire slaughterhouse in İzmir, slaughterhouse building in Çanakkale and Adana Metropolitan Municipality slaughterhouse (*Kanara*).

Çanakkale slaughterhouse was registered in 1983. It is located in Gelibolu, Alaaddin district, Kore Kahramanları Street. The structure is located near the main street and it has 3 spaces adjacent to each other. The central mass is rectangular in plan and has a gable roof with pantiles. The other two spaces are square in plan with a hipped roof and connect to the main mass from northeast and northwest corners. On the façade facing the street, there is a double-winged door in the middle and square windows on both sides. A circular window in the middle of the triangular pediment and a gradual stone moulding are characteristic elements of the building. Adjacent parts of the building are lower and have square windows as well. The conservation situation was identified as intermediate but the building went under maintenance by comparing its photos of 1983 and 2014.



Figure 2.50. Çanakkale slaughterhouse in 1983 and in 2014 (on left) aerial image of Çanakkale slaughterhouse in 2017 (on right) (Source: Çanakkale Kültür Varlıklarını Koruma Bölge Kurulu and Yandex maps)

According to its architectural properties, Çanakkale slaughterhouse is most likely built according to the first type of building in The Slaughterhouse Building Regulation

(1934). The dimensions of the windows and doors and the roof design is different, however the plan organization is the same.

Another registered slaughterhouse is in Tire, İzmir and it was registered in 1991. It is a rectangular structure with elaborate details on its façades. It stands alone on the block with a park next to it. The north and south ends of the building is emphasized with two towers. A lantern rises from the middle of the roof with a hipped roof. The façade characteristics are defined with arched windows, strips around the doors and rectangular windows and geometric elements.

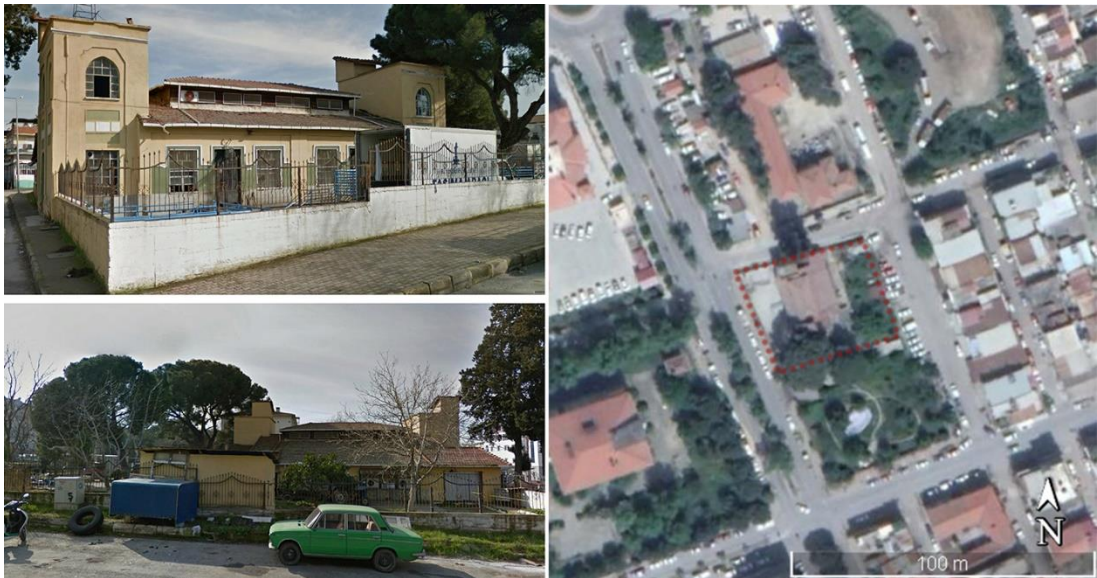


Figure 2.51. Front façade and back façade of the Tire slaughterhouse (on left) aerial image of Tire slaughterhouse (on right) (Source: Google Earth Image)

Table 2.3. *Examples of Slaughterhouses reused*

| EXAMPLES OF SLAUGHTERHOUSES AS HERITAGE | | | | | |
|---|--|----------------------|--------------|--|-------------------------|
| City_Country | Name | Date of construction | Closing date | New functions | Approach |
| Berlin_Germany | <i>Alter Schlachtof</i> | 1881 | 1991 | Housing Offices Sports hall Park Supermarket Restaurant | autonomous |
| Bremen_Germany | <i>Kulturzentrum Schlachthof</i> | 1882 | 1981 | Cultural center Concert hall Dance hall Classrooms Pub Offices Skatepark | autonomous symbiotic |
| Casablanca_Morocco | <i>la fabrique culturelle des Abattoirs</i> | 1912 | 2002 | Culture factory Performance hall Workshops Exhibition hall | symbiotic |
| Chicago_United States | <i>Union Stockyards</i> | 1865 | 1971 | Entrance gate | demolished |
| Eupen_Belgium | <i>Kulturzentrum Alter Schlachthof</i> | 1903 | 1990 | Culture center Concert hall Dance hall Performance hall Exhibition hall | symbiotic |
| Karlsruhe_Germany | <i>Alter Schlachtof Kreativpark Karlsruhe</i> | 1885 | 2006 | Arts and crafts Gastronomy Performance areas Offices | symbiotic |
| Lyon_France | <i>Halle Tony Garnier</i> | 1908-1924 | 1967 | Concert hall | autonomous |
| Madrid_Spain | <i>Matadero Madrid</i> | 1908-1928 | 1970 | Exhibition hall Cinema Performance hall Library and archive | autonomous symbiotic |
| Namur_Belgium | <i>Centre culturel de Namur / Abattoirs de Bodel</i> | 1940 | 1988 | Culture center Exhibition hall Performance hall Cafeteria Residences | autonomous |
| Nancy_France | <i>L'OCTROI Nancy</i> | 1909-1912 | 1996 | Multi-purpose hall Offices Workshops | autonomous |
| Nice_France | <i>Le 109</i> | 1957-1967 | 1999 | Exhibition hall Workshops Offices | symbiotic |
| Prague_Czechia | <i>Jatka78</i> | 1883 | 1983 | Theatre hall Training hall Gallery Rehearsal space | autonomous symbiotic |
| Paris_France | <i>Parc de La Villette</i> | 1867 | 1974 | Exhibition and cultural center Urban park | autonomous |
| Rome_Italy | <i>Mattatoio</i> | 1888-1891 | 1975 | Contemporary art museum | symbiotic |
| | <i>Città dell'Altra Economia</i> | | | Agriculture and fair trade market | |
| | <i>Accademia di Belle Arti di Roma</i> | | | Academy of Fine Arts in Rome | |
| Toulouse_France | <i>les Abattoirs</i> | 1831 | 1988 | Library Workshops Auditorium Exhibition hall Cafe | symbiotic |
| Istanbul_Turkey | <i>Haliç Kongre Merkezi</i> | 1923 | 1991 | Culture and Congress center | reconstruction |

2.4. General Evaluation

One of the symbols showing the modernization of communities is slaughterhouses. And because those buildings were usually commissioned by the authorities, it reflects their perspective and attitude of city planning and architecture of that time period. Understanding the industrial character and other systems of production that is related to a slaughterhouse facility is important too. The slaughtering of an animal requires spaces with good ventilation, light and drainage. Also, the flow of actions inside the complex is very essential because of the defined organization. Apart from the industrial character, the act of slaughtering in a controlled manner holds further marginalities.

At the beginning of the 19th century, new understandings and qualifications about hygiene affected building modern slaughterhouses. Because of those priorities, slaughterhouse which is the source of noise, blood and malodors arranged as a secluded place away from the eyes of the modern public. There was an emphasis on the privacy, hiddenness and disguise of the slaughterhouses in a general sense. Furthermore, it was mentioned as ‘a place that was no place’ creating an obscure character for this type of buildings.⁵⁶ However, in the practice of architecture, slaughterhouses have been designed in contrast with this concept. Monumentality, elaborate details and ornamented façades were elements of the public slaughterhouses around the world.

Meat which is one of the essential nutritional sources for human life appears on the shelves of the markets clean and ready to cook, and then whet people’s appetite on the dinner tables. The case inside the slaughterhouse is the same; the act of killing and cleaning like it’s never happened is the contradictory issues for this space. Furthermore, even though the slaughterhouse environment considered as revolting and unsightly, people prefer to visit them because it satisfies the curiosity of thrill. Because

⁵⁶ Vialles, N. (2002). *Animal to edible*, p. 15.

those terrifying and repellent properties easily create memories in people’s minds, everything happens in a slaughterhouse that is avoided but yet wondered.

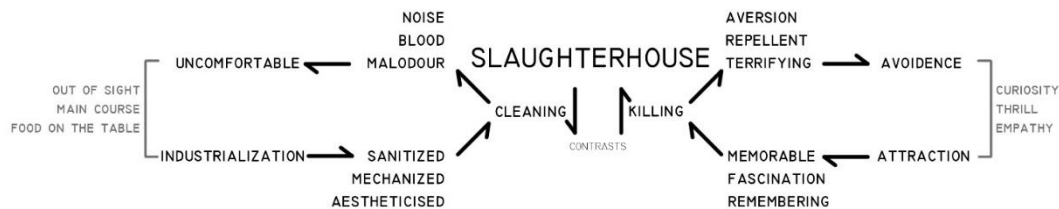


Figure 2.52. Contrasts and contradictions of a slaughterhouse

As is seen from those factors, slaughterhouses have complex properties as industrial places and contradictory notions that generate a difficult context to consider. Given that the architectural, scientific and social characteristics turn out to be important values to carry into the future, the slaughterhouses became a conservation issue. Once designed to be located out of the city, they are now becoming urban thresholds. Since settlements which were continuing to consume more meat vastly grew, places for animal slaughter remained inside the urban tissue. At the same time, they required adaptation to new technologies. Therefore, the risks of disappearance emerged. As in the case of making assessments for any cultural heritage, particular people attribute different values to a slaughterhouse complex. When negative attributions outweighed the assessment, conserving this heritage appears to be more challenging. Therefore, assessing values and defining problems considering the properties of a heritage carrying both an industrial character and uncomfortable issues with contradictions and contrasts.

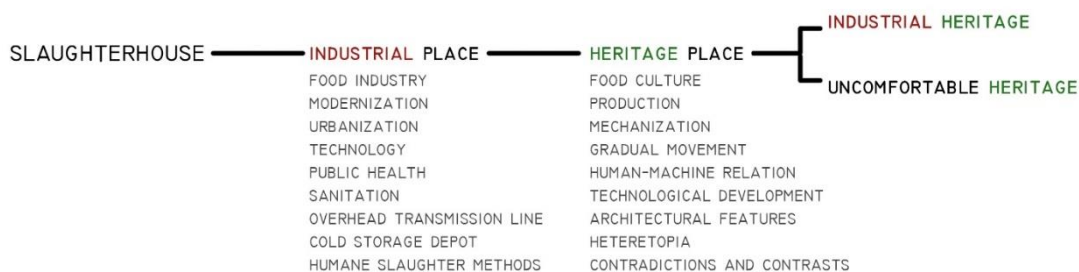


Figure 2.53. Slaughterhouse as an industrial place and heritage place

CHAPTER 3

A MODERN PERIOD INDUSTRIAL PLACE: SLAUGHTERHOUSE OF ADANA

3.1. The Context during the Construction of the Slaughterhouse: Adana

To understand the case we should first look at the context: Adana. It is a multilayered city which has an important river flows in the middle. Agricultural production is very important for Adana and it is one of the cities in Turkey that had an urban development plan designed by Hermann Jansen. Also, it is an industrial city mainly developed with the production of textile but consists of various fabrication forms. The reason why Adana became an important center is that a large part of one of the most fertile plains, Çukurova, is located inside these cities' boundaries. Prevailing soil and climate properties that occurred in Çukurova which surrounded by the Mediterranean Sea at south and Toros mountains at north allows this fertility together with the region's important streams passing by.⁵⁷ Together with the wide economic hinterland, easy access and proximity to the Mediterranean Sea; Adana continued its production activities.⁵⁸ In the first 10 years of the republic, there were migrations from Eastern Anatolia to Adana, and the population reached 363.600 in 1935 from 227.735 in 1927 with an annual growth rate of %7.73.⁵⁹ The city of Adana centered upon the historical center until 1940. There was not much expansion on the left side of the river and northern part.

The reason for the population growth was mainly the agricultural production and the economic opportunities it created. The industry of that period was also structured according to the products of agriculture and trade was alive, especially cotton trade.

⁵⁷ Yaktı, Ö. (2017). *Toplumsal Değişim ve Dönüşüm Sürecinde Adana'nın Sosyo-Ekonomik ve Kültürel Yapısı*, p.21.

⁵⁸ Akverdi, N. (1935). *Adana: Cumhuriyetten Evvel ve Sonra*, p.19.

⁵⁹ Yeni Adana Gazetesi. (1998). *Cumhuriyete Giden Yolda Adana*, p.76.

While the installation of the railway lines and industrialization carried on in the new country, agricultural production was continued to be encouraged. Following this, it shaped both commercial activities and industrial enterprises. To utilize the cotton and grain that are growing in this area, spinning and textile factories were established mostly in the city. In addition to that, vegetable oil, flour, ginnery (*çırçır*), cement, tile and brick factories were present and working.⁶⁰ In 1924 there were 17 factories in Adana. The economic development and encouragement of the local production aimed to solve problems of the post-war population. That's why the economic policy between 1923 and 1932 encouraged using state sources when the private enterprises were not enough. In the same period, banks and other organizations were established in order to set up industrial activities. According to the *İzmir İktisat Kongresi*, the private sector's initiatives were also allowed if it was not against the country's benefits. *Teşvik-i Sanayi Yasası* which was enacted in 1927 planned to improve industrialization and increase funds with private enterprise. Adana benefited from this law and continued to grow. The World Economic Crisis in 1929 affected the economic activities in Turkey and created an effort for protecting local products and reducing the spending. The construction of Adana slaughterhouse corresponded to this time with economic difficulties. However, by the time it was 1938, there were 55 factories and ateliers in the city.⁶¹

⁶⁰ Aktan, S. (1979). *Adana ili: yakın çevre incelemeleri*, p. 27.

⁶¹ Akverdi, N. (1935). *Adana: Cumhuriyetten Evvel ve Sonra*, p.57.

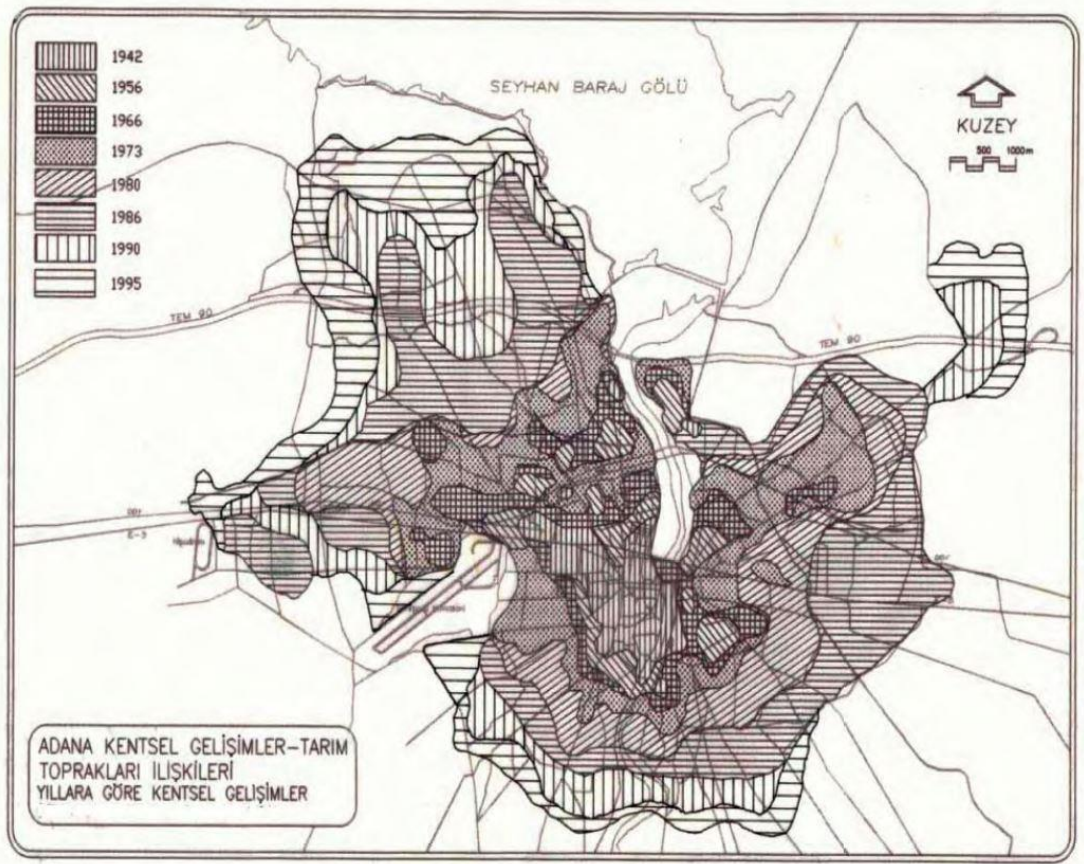


Figure 3.1. Urban development of Adana through years (Source: Çetinkaya, U. B. (2009). *Adana Kentisel Alanının Tarihi Süreç ve Çevre Düzeni Planı Çerçevesinde İncelenmesi*, p.68.)

On the other hand, Adana started a very important planning process after the construction of the slaughterhouse. Before that, when Republic of Turkey was founded with an independence war in 1923, limited sources and the post-war economy did not let the city of Adana develop very fast. From 1923 until 1926, Adana municipality conducted several changes around the city. Ali Münif Yeğenağa was the first mayor of Adana and it is said that he set forth the principles of urbanism and shed light on the future.⁶² Examples of his works were; widening of streets, opening of main roads, construction of a hotel and parks. But these urbanization efforts could not be

⁶² Aktan, S. (1968). *Dünkü ve Bugünkü Adana*, p.18.

enough for the whole city and its needs. Turhan Cemal Beriker was the second mayor in Adana. He is one of the mayors who gave an urban identity to Adana. His important works are; Kanara, ice factory, the supply of city water and electricity, construction of asphalt streets, building Atatürk Park and monuments in it, construction of butchers and vegetables market hall and setting up a modern fire department. The first modern city plan of Adana was also prepared and implemented in his period of duty. To design a detailed master plan of Adana, Hermann Jansen who had won the competition of Ankara's masterplan was invited for the job. He started his studies in 1935 and produced the last development plan in 1940. The initial plan dated 1935, proposed a new street layout, social and cultural buildings and green areas. This phase of the plan started to be implemented gradually while Jansen designed his strategy for the plan of Adana. Two plans dated March and August 1936, reflected the zones of different functions. Around new and old streets, residential and industrial zones were located on both sides of the Seyhan River. The stadium, People's House, Atatürk Park and Airport were the first implementations of the plan. Near the train station, the airport is positioned along with the race track. The Slaughterhouse was located in this plan too. It is on the east side of the river -Yüreğir- on the south of forestry. In 1937, the western part of the Seyhan River was planned in detail, showing the station, Atatürk Park, Stadium, hospital, municipality and marketplace.⁶³



Figure 3.2. Adana City Stadium (Source: Adana'nın Eski Fotoğrafları Facebook Group)

⁶³ For the detailed analysis of Jansen's plan in Adana and modern movement heritage see (Sağiroğlu, 2017).

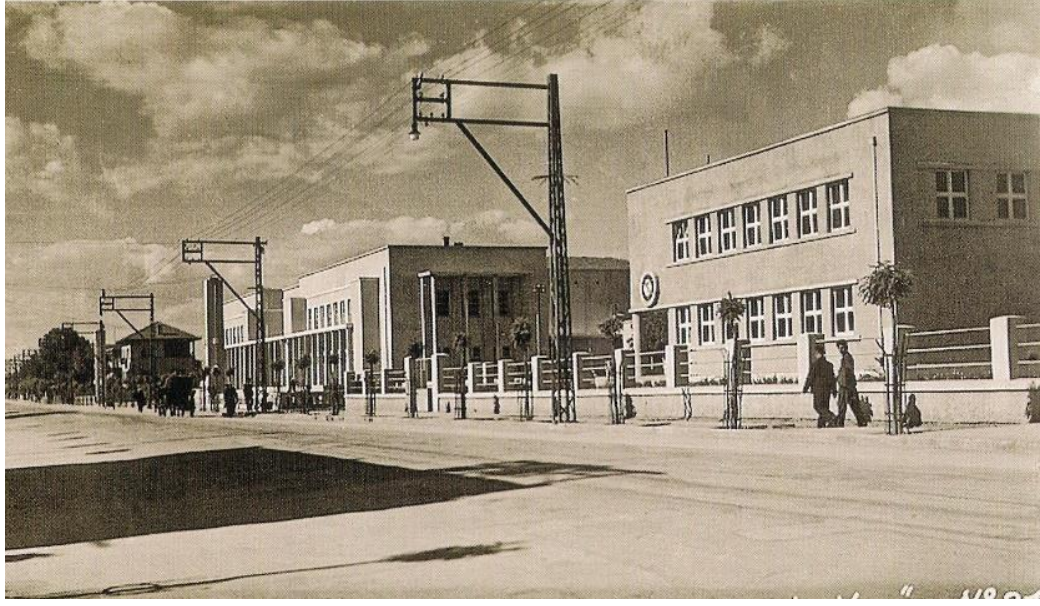


Figure 3.3. Adana People's House built in 1940 designed by Seyfi Arkan (Source: Adana'nın Eski Fotoğrafları Facebook Group)



Figure 3.4. Atatürk Park (Source: AEFFG)

1940 dated master plan of Adana by Jansen, did not touch the historic city center, put industrial areas on the western and northeastern ends and located residential areas surrounding the city center together with green areas. It is possible to observe the difference in urban planning between two sides of the river, Yüreğir and Seyhan. Seyhan included the main functions and chosen to be the center of development; on the other hand, Yüreğir part consists of residential areas with green belts. And it is possible to see the principles of Garden city by Ebenezer Howard and Theodor Fritsch by looking at the radial layout of the plan.⁶⁴ This plan is an important document because the slaughterhouse is depicted in the southern part. Considering the dates of the events, the slaughterhouse of Adana was already been designed and constructed in 1932 when Hermann Jansen started to plan the city in 1935.

Other modern buildings were constructed in Adana like Agriculture Insects Laboratory designed by Architect Ferit in 1932, Electricity building built by a German company E.L.G. in 1928 and İsmet İnönü Girl's Institute opened to education in 1936.

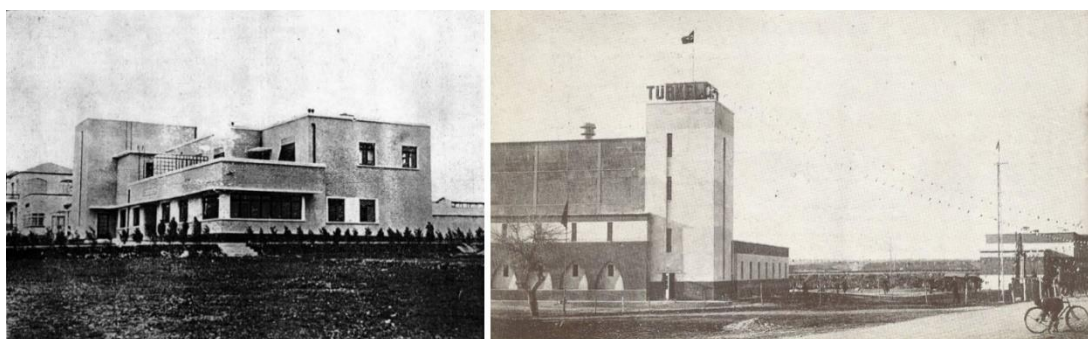


Figure 3.5. Insects Laboratory (Aptullah Ziya, 1932) and Electricity building (Akverdi, 1936)

⁶⁴ Saban, D. (2009). *Hermann Jansen's planning principles and his urban legacy in Adana*, p.64.



Figure 3.6. İsmet İnönü Girl's Institute on the right in İstasyon Street (today's Atatürk Boulevard) where most modern buildings were located (Source: AEFFG)

When everything is considered, during the time that Adana slaughterhouse was constructed, the city was undergoing major changes. Most of them were helping the modernization and urbanization process of the environment. The architects were focused on a national architectural movement in the transforming city. And Adana slaughterhouse was one of them considered as a rationalist and functionalist architecture.⁶⁵ This approach was in favor of both modernism and the economy. Economic independence was important as well as providing infrastructure and proper service for the people living in the city. The development of transportation and communication web, migration from rural to urban and the emergence of different production industries accelerated the change. And the population of Adana and the Çukurova Region continued to grow as they were becoming zones for the industry.

⁶⁵ Durukan Kopuz, A. (1999). *Cumhuriyet Dönemi Mimarlık Akımları ve Adana'daki Yansımaları*, p.82.

3.2. Planning and Construction of a Modern Slaughterhouse

In order to understand the process of building a slaughterhouse in Adana during Early Republican Period, the historical background and characteristics of the context were analyzed. Also, the information about the architect was important to consider because he was a prominent figure both for the Early Republican architectural practice and Adana. The architectural features of the slaughterhouse will be examined by its original published project in *Arkitekt* journal as well as by the early photographs and images. And for an integrative comprehension, the social and cultural aspects related to the slaughterhouse were indicated from the information coming from the printed and visual media like; photographs, newspapers, documentaries, books and social media like; Facebook posts and interviews.

3.2.1. Adana and the Need for a Slaughterhouse

Conditions for production and consumption of meat were not very adequate in Adana before the Republican Period. In 1866, Adana's head of sanjak especially described the poor situation of the settlement by mentioning the butcher slaughters were located inside the city center. That increased various diseases with rising temperatures. So moving the slaughter places together with tanners away from the center to near water sources became essential for that time.⁶⁶

⁶⁶ Akverdi, N. (1935). *Adana: Cumhuriyetten Evvel ve Sonra*, p.20.



Figure 3.7. Non-sanitary slaughtering and transportation of meat on the back of a donkey (Source: Akverdi, 1935, p.37)

Before June 1932, the butchers used to slaughter the animals near their shop and sell them afterward. Particularly in the summer months, malodors coming out of the butcher's activity would disturb Adana. Microbial release due to the same activity was a problem in the city too.

Until 1908 the municipal work was primary and limited. The city had no sewer, no slaughterhouse and no control over food and drink. Beginning with the constitutional period, new buildings, streets and other services started to take place until the occupancy of French in 1918. Before the Republican Period, there was a slaughterhouse which was established in 1915 in the northern part of the city. But its conditions were insufficient since no precautions were taken for the remains of slaughtered animals. In addition to that, the meat was transported to butcher's shops in a very unhealthy way; on the back of a donkey. As well as the nearby districts, the

entire community was very disturbed by this situation. That's why building a new and improved slaughterhouse became inevitable.

The proclamation of the Republic in 1923 started a new period for cities. Important challenges existed on the way of raising the standard for the community after the war with a low budget. In order to achieve certain developments, planning organizations were required. As a part of the planning process, the way of consuming meat in a city determines the level of development. Erecting a slaughterhouse is essential for a growing settlement like Adana because providing meat brings along the needs for animal health, hygienic conditions, water supply, evacuation systems, transportation, storage places and ice factory.

Municipal work became very essential to make necessary changes. The first steps of the municipality approach in the 1923-1930 period gave importance to certain health criteria by opening big parks, taking out the inner city cemeteries and establishing slaughterhouses. Because population increase was demanded by the state, these principles related to public health came to the forefront in the municipal work program.⁶⁷ Important arrangements were made for municipalities with the law no.423 Municipal Taxes and Fees Law (*Belediye Vergi ve Resimleri Kanunu*).⁶⁸ Building slaughterhouses were encouraged by the article no. 20; *"In the establishment of slaughterhouses, only slaughtering fee will be charged, not the additional tax will be taken. The amount of the fees for slaughtering will be specified by the municipality."* Public health control required regulations about the animals; therefore the law no.1234 Law on Safety of Animals (*Hayvanların Sağlık Zabıtası Hakkında Kanun*) was released on 14th May 1928.⁶⁹ According to this law, the veterinarians of the municipalities were obliged to inspect the animals within the borders of the municipality, to take measures against rabies, to provide disinfection of animal stables,

⁶⁷ Tekeli, İ. (1977). *Cumhuriyetin İlk Yıllarında Belediyecilik Anlayışının Oluşumu (1923-1930)*, p.18

⁶⁸ Municipal Taxes and Fees Law (*Belediye Vergi ve Resimleri Kanunu*), *Resmi Gazete*, February 26, 1924, article no. 423.

⁶⁹ Law on Safety of Animals (*Hayvanların Sağlık Zabıtası Hakkında Kanun*), *Resmi Gazete*, May 14, 1928, article no.1234.

to seek the health certificate of animals coming to the slaughterhouses. Besides, municipalities were assigned to open animal markets near slaughterhouses.

Other extensive regularizations took place in 1930 with the Municipalities Law (*Belediye Kanunu*)⁷⁰ and the General Public Health Act (*Umumi Hıfzısıhha Kanunu*).⁷¹ Administration of municipalities, specification of their duties and the budget issues were explained in detail. Building a slaughterhouse was one of the duties of municipalities together with providing drinking water, constructing a sewage system, fighting against diseases, erecting public baths etc. These regulations obliged the municipalities to build a slaughterhouse facility in 5 years after 1930; terms and requirements designated by the Ministry of Health and Welfare proper to the needs of the place.

The necessary development and modernization program of the state required sanitation and health control across the growing cities in Anatolia and Adana was one of them. Building a new slaughterhouse was a part of Adana's modernization period in urban scale; because food security, animal health can be controlled in public slaughterhouses. Besides, to enhance the sanitary conditions of the city like Adana, which is having long and hot summers and the rising demand of ice, led the municipality to build a facility that would have an abattoir, ice factory and cold storage depots. Consequently, carrying Adana towards modernization and building a modern slaughterhouse was a part of that.

The mayor Turhan Cemal Beriker who worked in Adana between 1926 and 1938 gave a start to this project. He was one of the most influential people for Adana because of his work done for the city at the beginning of the Republic. There were opposing views towards it both in the beginning and during the construction, claiming to overspend. These unsubstantiated allegations did not intimidate the mayor and continued with

⁷⁰ Municipalities Law (*Belediyeler Kanunu*), *Resmi Gazete*, April 14, 1930, article no. 1580, and later addendum in *Resmi Gazete*, June 7, 1935, article no. 2763.

⁷¹ General Public Health Act (*Umumi Hıfzısıhha Kanunu*), *Resmi Gazete*, May 16, 1930, article no. 1539.

public support. Semih Rüstem Temel was assigned as the architect of the project in 1929. The auction (*münakasa*) of the construction was postponed because of the applications and demands, until January 15, 1930. According to the contract, the construction period was planned as 14 months. The construction of the pavilions was finished in July 1931, after that finishing works were carried on. In an enactment dated 19th February 1930, 80.000 Liras expense for the equipment needed for the slaughterhouse was approved by the government.⁷² (Appendix-A) The amount of money spent, at that time of financial difficulties, shows the importance of this project. Despite all the challenges the slaughterhouse was built.

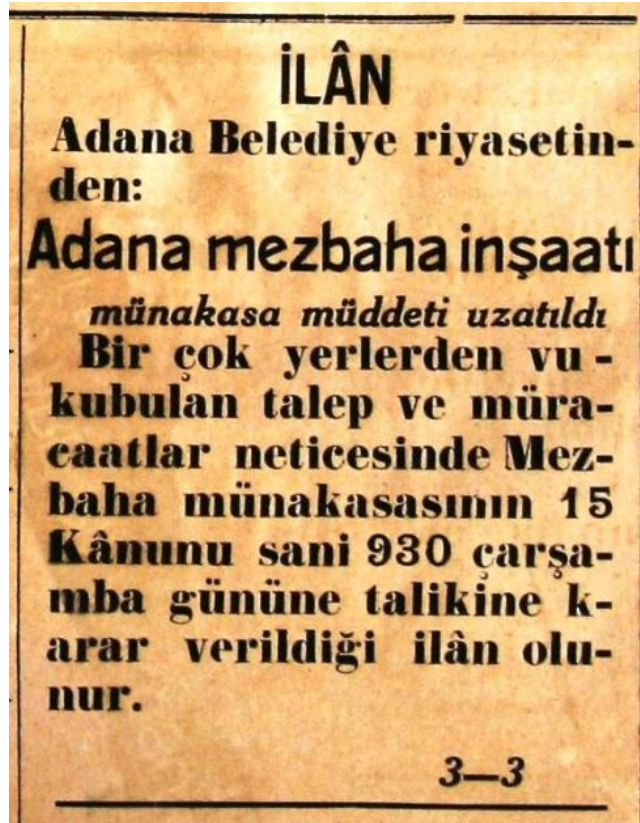


Figure 3.8. Newspaper post from Adana Municipality about the postponement of slaughterhouse's auction (Source: İlan, Yeni Adana Gazetesi, 26 November, 1929.)

⁷² Adana'da inşa edilecek mezbaha ve buz fabrikalarına gerekli malzemenin satın alınması, *Başbakanlık Cumhuriyet Arşivi (BCA)*, 30-18-1-2, 8/9/10, 19.02.1930.

3.2.2. The Context of the Slaughterhouse

As previously mentioned, the Adana slaughterhouse's place was chosen by considering different aspects by the architect. As indicated in the Municipality Act for Buildings and Roads (*Belediye Yapı ve Yollar Kanunu*)⁷³ slaughterhouses should be located at the borders of the settlement considering the aspects of sanitation. For slaughterhouses and factories, the dominant wind direction and transportation options became essential as well. There should be enough area for the slaughterhouse facility to provide space for easy circulation and future extensions. Additionally, in the case of Adana, the need for a water source was met by the Seyhan River. Therefore, the Adana slaughterhouse was built 3 km south of the city, the eastern side of the Seyhan River. That region was called Yüreğir. The fertile land and favorable climate in the region led to agricultural activities in southern Yüreğir, so mostly agricultural lands were surrounding the slaughterhouse facility.

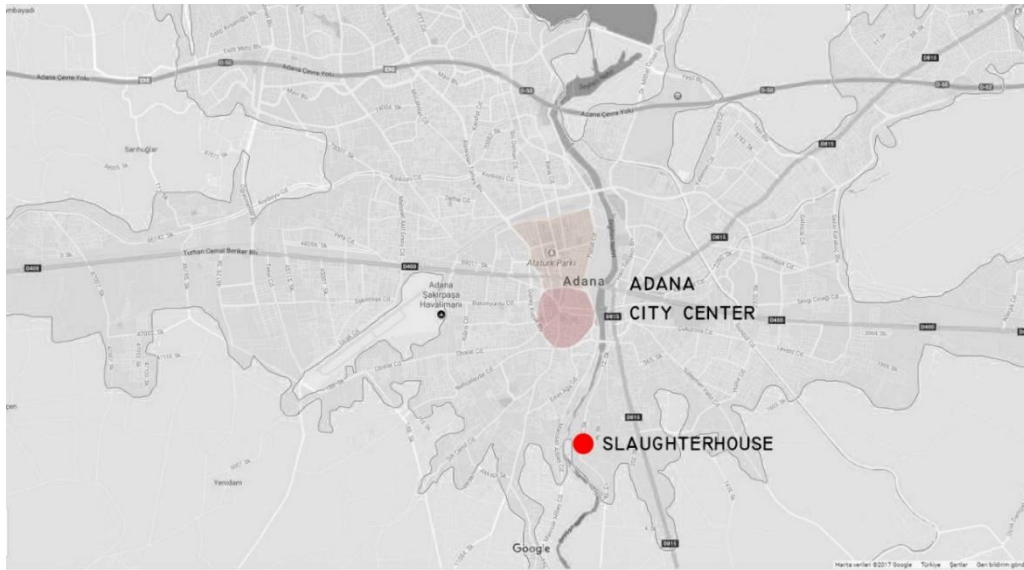


Figure 3.9. Slaughterhouse's location in Adana

⁷³ Municipality Act for Buildings and Roads (*Belediye Yapı ve Yollar Kanunu*), *Resmi Gazete*, June 21, 1933, article no. 2290.

The facility was surrounded with empty lands or agricultural areas on north and south. A main road is providing the entrance to the facility from the west and also creating a boundary for Seyhan River. Nearest settlements that could be observed were small and at least 1.5 km away from the slaughterhouse.



Figure 3.10. The slaughterhouse complex in Yüreğir (Source: Air Forces Command)

The bigger context of the slaughterhouse can be perceived in the first city plan of Adana in the Republican Period prepared by Hermann Jansen. The first plan that the slaughterhouse complex was shown is the traffic plan for Adana drawn on 11th August 1936 (See Figure 3.11.). The slaughterhouse was depicted as an area and there was a greenway continues adjacent to the river, pass near the slaughterhouse and reaches to

the borders of the city. In Jansen's plans of Adana, the greenway term was translated to Turkish as "*hali arazi ve promenadlar*" or "*yeşillik*". However, the intention of the greenways in plans is creating public and open spaces with greenery, free from construction. Although the slaughterhouse was an industrial facility and located far from the city center, a connection was planned to be established through a greenway.

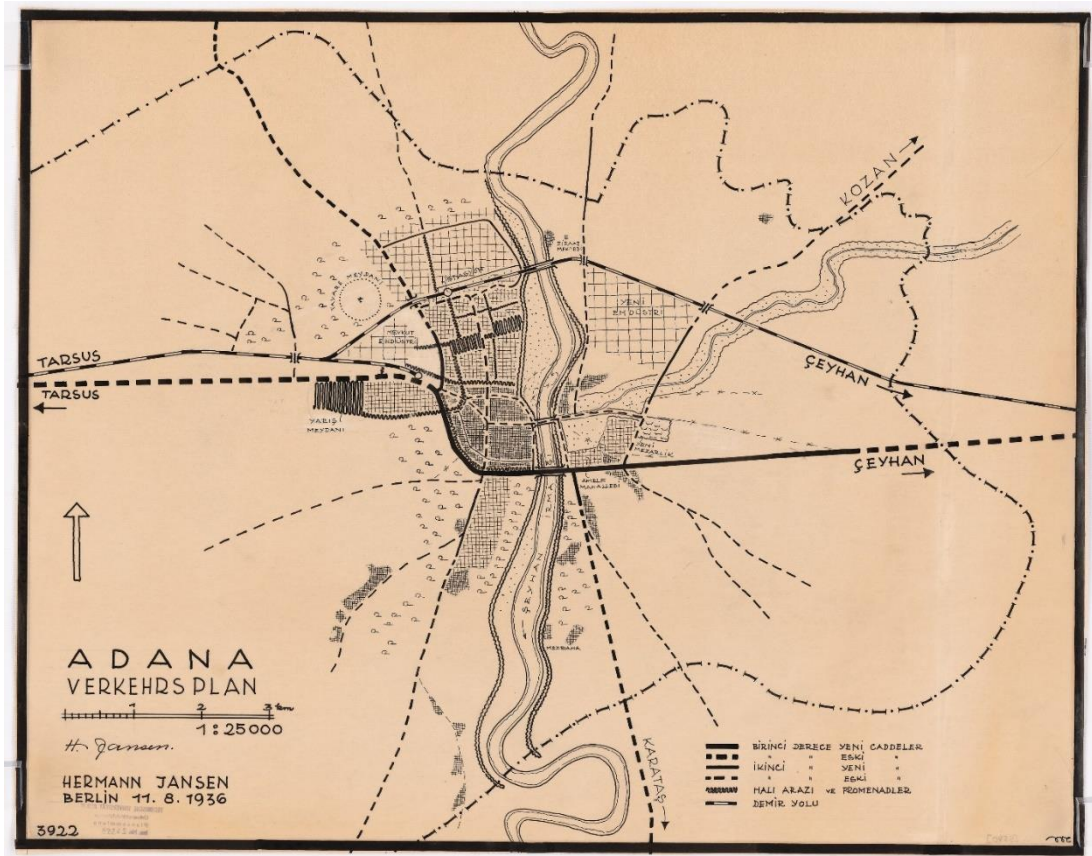


Figure 3.11. The Traffic Plan of Adana (Source: TU Berlin Architekturmuseum, Inv. Nr. 23358)

In the 1/5000 final development plan of Adana dated 22nd of January 1940, the slaughterhouse complex can be seen at the southern end of the city (Figure-3.12.). Although the construction of the slaughterhouse was finished, Jansen interpreted 5 buildings, different from the original plan. They were entitled as new official buildings

(*yeni resmi binalar*). Another considerable planning decision was a new second-degree road separated from Karataş road leading to the complex.

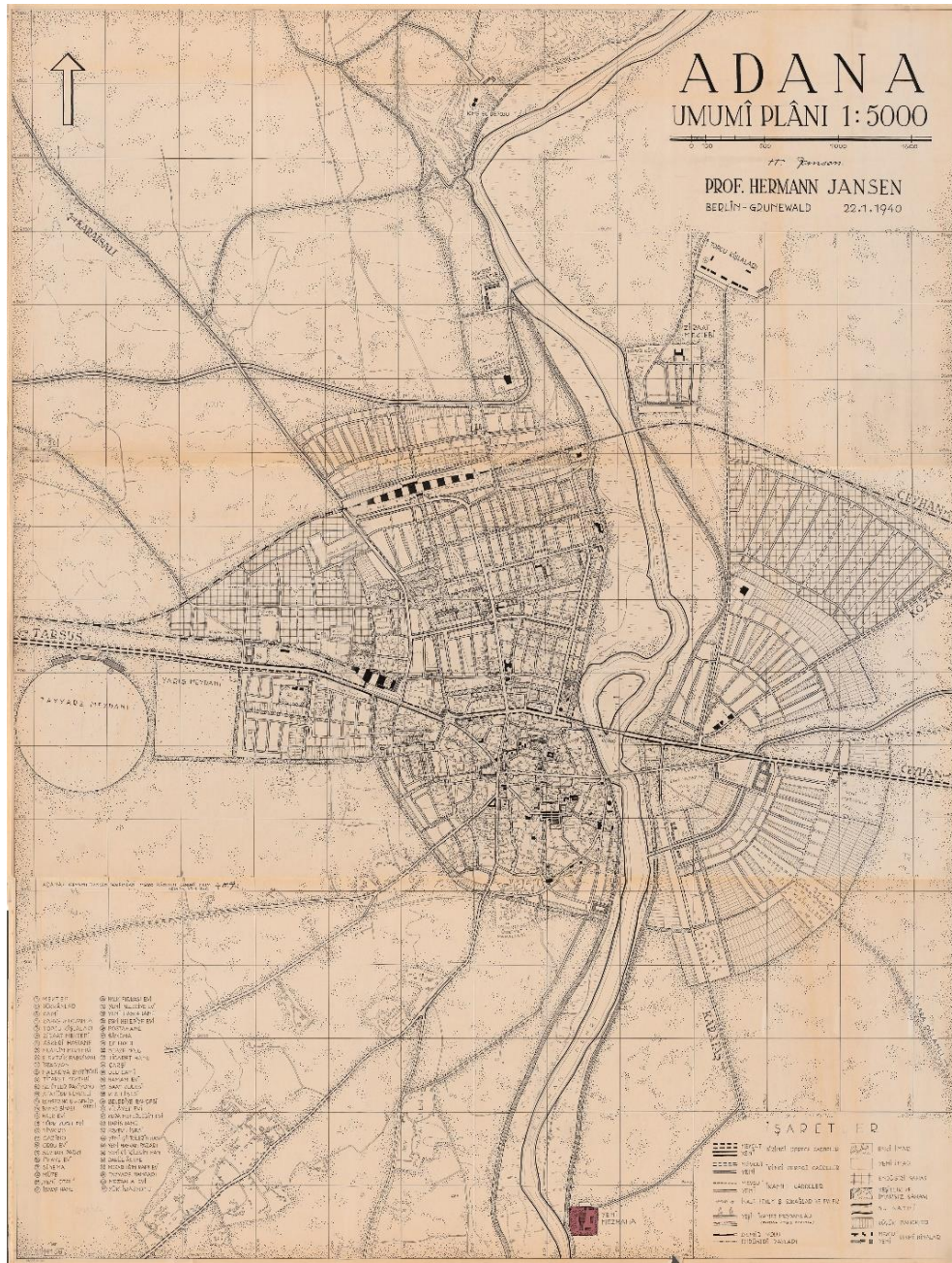


Figure 3.12. The Final Development Plan, 1940 (Source: TU Berlin Architekturmuseum, Inv. Nr. 23368)

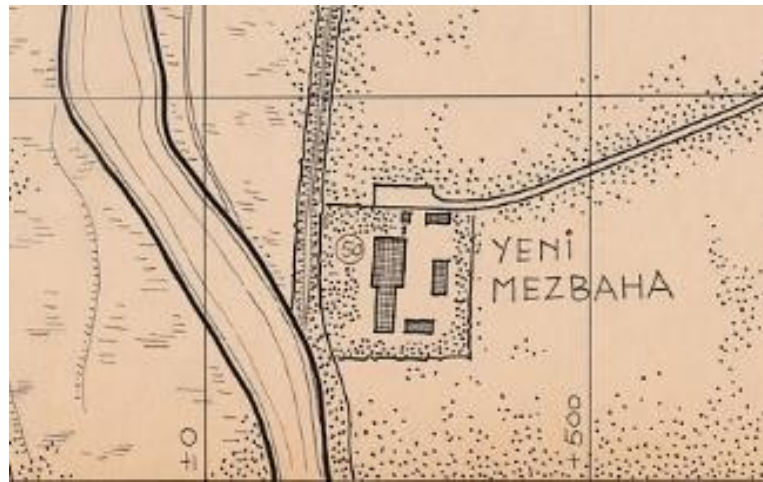
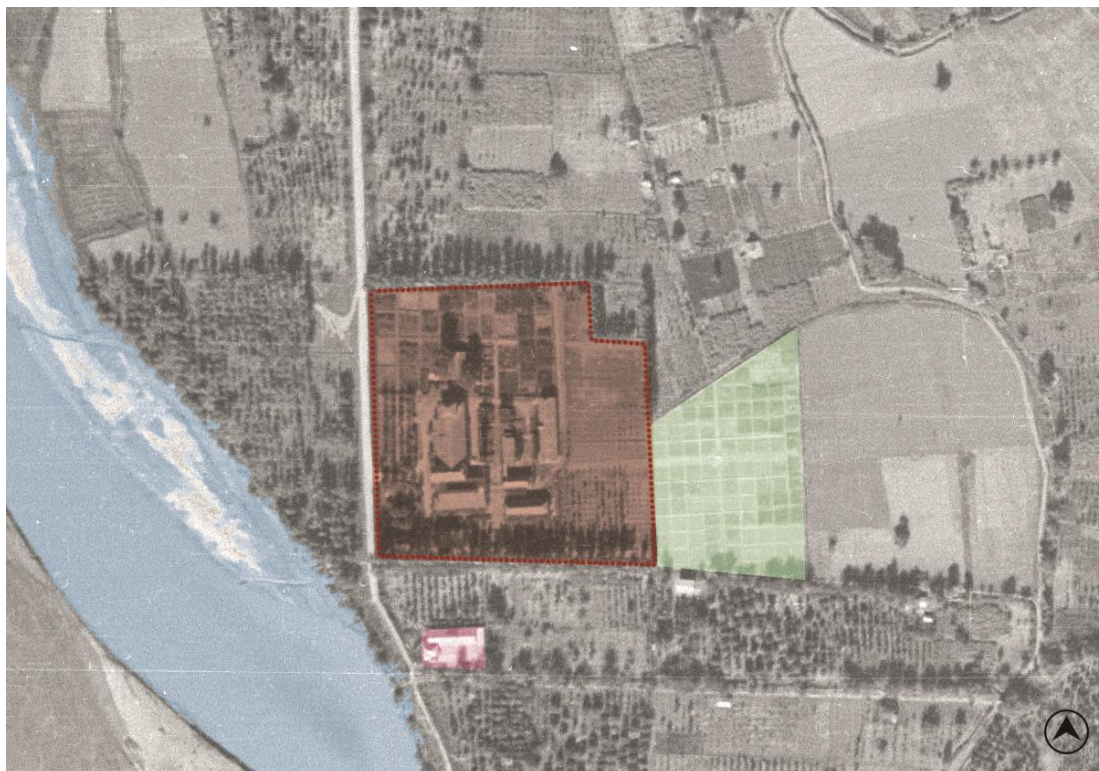


Figure 3.13. New Slaughterhouse in the final development plan, 1940 (Source: TU Berlin Architekturmuseum, Inv. Nr. 23368)



1940
AERIAL PHOTO ■ KANARA ■ SEYHAN RIVER ■ PLANTATION ■ TANNERY

Figure 3.14. 1940 context of Kanara (Source: Air Force Command)

The boundaries of the facility were defined with trees. There was a tannery on the south which probably had a relation with the slaughterhouse and a plantation area of the municipality on the east which could be accessed from the inside.

3.2.3. Architect of the Slaughterhouse: Semih Rüstem Temel

The architect; Semih Rüstem Temel was born in 1898 in İstanbul. He went to Galatasaray Imperial High School (*Galatasaray Mekteb-i Sultani*) between the years 1911-16 and graduated first in his class.⁷⁴ After that, he studied architecture at the Technical University of Budapest starting from 1916 to 1919, with the help of the associations supporting Hungarian Turanism. Turanism goes back to the 18th century in the Ottoman Empire, interpreted as a unity of Turkish people. According to Hungarian Turanism; Hungary, Finland, Bulgaria, Turkey, Japan, China, Tibet, Nepal and Siamese, are Turanian countries.⁷⁵ During the last quarter of the 19th century, there was researches about the affinity between Turks and Hungarians according to the spoken language and its roots. This led to a relationship between the Ottoman Empire and Hungarians starting from the 1870s, strengthened by having a common opponent.⁷⁶ The Turanian notion came forward in Hungarian politics, emphasizing a geographic and ethnocultural movement instead of racial and linguistic.⁷⁷ As a consequence, the Turanian Association was established in 1910 in Hungary. To develop strong relationships between Turkey, Turk and Hungarian Friendship Association was established in İstanbul because Turkey was the most important country for Turanism. *Tahsil-i Sanayi Cemiyeti* (Society of Industrial Education) aimed to send young Turkish students to Hungary for getting an education in basic science. In order to create a network and raise Turanist staff for the future, 186 students were decided to be sent to Budapest.⁷⁸ There were different fields of education. In the

⁷⁴ “*Meccani Leyli Olarak Kaydını İsteyen Galatasaray Mekteb-i Sultanisi Talebesi Semih Bin Rüstem Efendi'nin Sınıfının Birincisi Olup Olmadığının Bildirilmesi Talebi*”: *Başbakanlık Osmanlı Arşivi* (BOA), MF. MKT. 1211/58, 27/10/1333.

⁷⁵ Demirkan, T. (2000). *Macar Turancıları*, p.23.

⁷⁶ Önen, N. (2005) *İki turan: Macaristan ve Türkiye'de Turancılık*, p.10.

⁷⁷ Demirkan, T. (2000). *Macar Turancıları*, p.22.

⁷⁸ *Ibid.*, p.99.

year 1921, the graduates from this program established a union called '*Eğitimini Macaristan'da Gören Öğrenciler Cemiyeti*' (Society of Turkish Students who studied In Hungary). It aims to strengthen the friendship bonds, establish a flow of information, creating platforms for experience sharing, helping students who want to go to Hungary and ensuring the development of science, art and technology in Turkey.

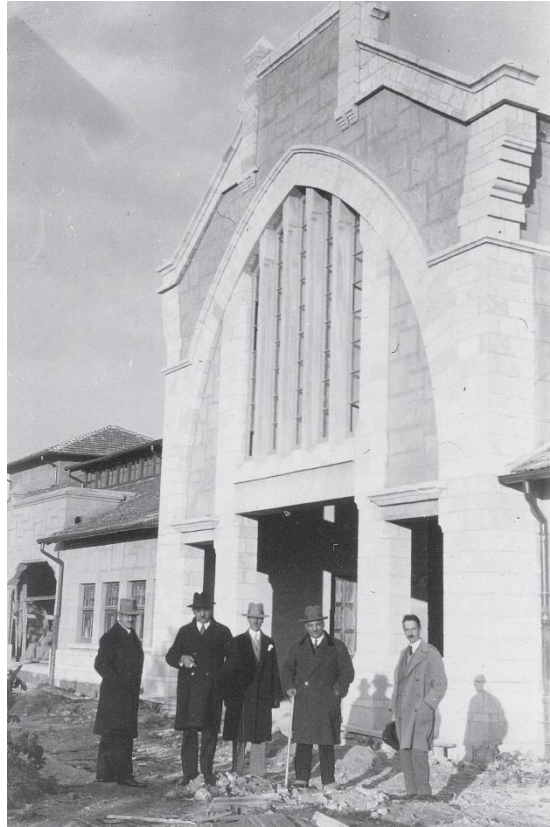


Figure 3.15. Semih Rüstem Temel (on the far right) in front of the entrance of Kanara (Source: Temel, S.R. (1933), Belediye Mezbahası, p. 38.)

Semih Rüstem Temel, the architect of the slaughterhouse, was amongst these students who went to Budapest to study architecture. He also supported the activities of the community. The journal '*Turan*' dated 1922, mentioned Semih Rüstem as a

commissioner in the Society of Turkish Students who studied in Hungary.⁷⁹ Also during the 1920s, Turan News Agency was engaged in creating a public opinion about the rightfulness of the war of Independence in Turkey. “*Dr. Semih Rüstem*” was especially mentioned as an influential contributor to the process amongst the Turkish students who went to Hungary for education and came back to Turkey.⁸⁰ He also took part in a book with his drawings that were published in Hungary and translated an article from a Hungarian architect’s book into Ottoman Turkish. When he was studying abroad he became a member of a group called KURI (an acronym for constructive, utilitarian, rational, international), which was established at Bauhaus in Weimar, Germany, in 1922. It consisted of 16 people who were supporting the regular instead of the accidental in art and architecture, further explained by a manifest in 1923.⁸¹ Among all this, he wrote a book titled “Houses and Apartments” (*Evler ve Apartmanlar*)⁸² which can be identified as; “*One of his books is the first known work in Turkey on the design of low-cost public housing.*”⁸³

After the education, Semih Rüstem settled to İstanbul. Whereas his architectural activity concentrated mostly on Adana around the 1930s. In 1929, starting with the project of the slaughterhouse, he designed four houses in Adana and a bank building in Mersin. These single houses were in a modern architectural style built in 1932. Two of them were adjacent villas; Sait Bey House and the architect’s own house. Dişçi Şevket Bey House and İsmail Hakkı Bey Villa were showing different characteristics and they were built in Train Station Street in the summer of 1932. The cubic style of those houses became prominent during the first years of the Republic. Hence, an article published in *Arkitekt* magazine about the revolutionary architectural activities in the first ten years of the Republican Period mentioned Semih Rüstem Temel. He was considered as one of the important Turkish architects that proved to be successful

⁷⁹ Ibid., p.104.

⁸⁰ Ibid., p.50.

⁸¹ Saban, D. (2018). Farkas Molnár ve Semih Rüstem’in Erken Dönem Konutları-Bauhaus ve KURI İlkeleri Doğrultusunda Bir İnceleme. *Megaron*, 13(1), 117.

⁸² Temel, S. R. (1922). *Evler ve Apartmanlar* (Houses and Apartments), Mekteb-i Sanayi-i Osmani Matbaası, İstanbul.

⁸³ Tanyeli, G., (2003). *Modernism in Provincial Center in Turkey: Adana*, p.30.

in this new art scene, with his “slaughterhouse and large villas”.⁸⁴ This shows that the slaughterhouse of Adana has an architectural significance for the beginning of the modern period in Turkey. Moreover, its architect was a prominent person who put forward important examples of architectural work in Adana, contributed to the modernization of the city.

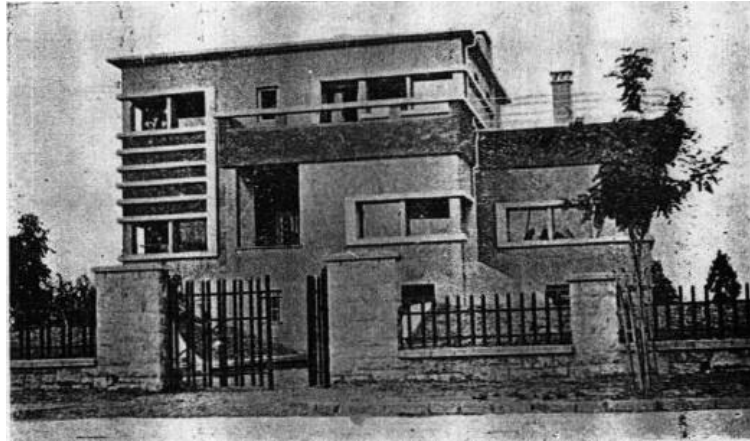


Figure 3.16. Sait Bey House (Source: Temel, S.R. (1932). Sait B. Evi, p. 205.)

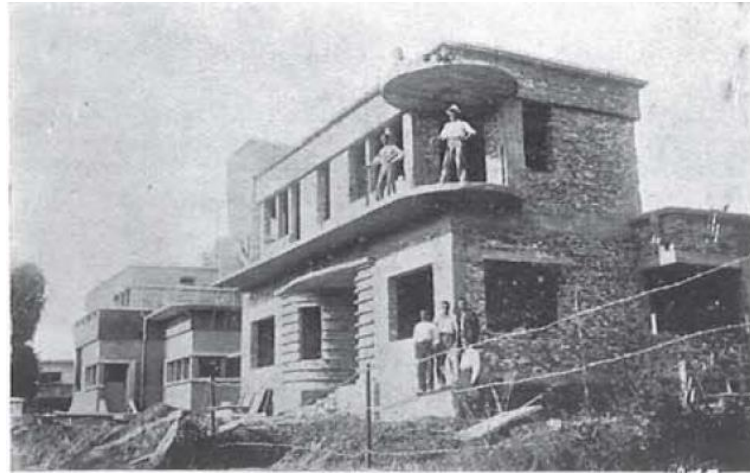


Figure 3.17. Semih Rüstem House (Source: Temel, S.R. (1932). Bir Mimar İkametgâhı, p. 111.)

⁸⁴ Anonymous, (1932). *Cumhuriyetin On Senelik Sanat Hayatı*, p.264.



Figure 3.18. Dişçi Şevket Bey House (Source: Temel, S.R. (1933). *Bir Mimar İkametgâhı*, p. 99.)



Figure 3.19. İsmail Hakkı Bey Villa (Source: Temel, S.R. (1932). *İsmail Hakkı B. Köşkü*, p. 140.)

After Semih Rüstem finished his works in Adana, he worked as an instructor at Istanbul Fine Arts Academy.⁸⁵ Following that, he was assigned for an important position in Ankara. Between 1932 and 1937 the Ankara Plan was being implemented

⁸⁵ Tankut, G. (1993). *Bir başkentin imarı: Ankara*, p.197.

and Ankara Development Directorate had an important role in the process. Semih Rüstem worked as the Urban Planning Director in Ankara starting from June 1934 with Hermann Jansen.⁸⁶ He worked in this position until November 1937. In 1944 Semih Rüstem and his family went to the United States of America and started a company dealing with trade.⁸⁷ He continued to live in Manhattan until his death in 1946.

3.2.4. Architectural Features of the Slaughterhouse

The architectural features of the complex were designed to create a working system for meat production while containing an aesthetic and sightly environment. It can be considered as an achievement of the Adana municipality in the Early Republican Periods and a well-thought design of its architect.

The slaughterhouse in Adana was designed to produce meat from 300 ovine and 30 bovine daily. The cold storage depots have the capacity of holding 400 ovine and 50 bovine.⁸⁸ An ice factory was necessary inside this facility because Adana is in a hot climate and other ice factories were increasing the price unfairly. To drink cold water, people used to buy snow sold at the back of an animal or extracted water from the wells. And their sanitary conditions were bad, causing gastrointestinal disorders. With the establishment of the ice factory which was capable of producing 10 tons of ice daily together with cold storage depots, the city and surrounding provinces benefited from fair priced ice and storage places increasingly in years.⁸⁹

The location was decided according to the needs of a slaughterhouse facility which are the evacuation of waste, the direction of wind, properties of the climate, proximity to transportation and other facilities. The flow direction of Seyhan River and its speed

⁸⁶ Ibid., p.168.

⁸⁷ Gümüş, M. D. (2014). *Unutulmuş Bir Erken Cumhuriyet Dönemi Mimari: Semih Rüstem Temel*, p.234.

⁸⁸ Aktan, S. (1968). *Dünkü ve Bugünkü Adana*, p.97.

⁸⁹ Temel, S.R. (1933). *Belediye Mezbahası, Arkitekt*, 26, p. 35.

of flow were considered by the designer and the slaughterhouse drainage canals were connected away from the city, at the fastest river stream.

The layout of the slaughterhouse buildings consisted of pavilions because of the hot climate.⁹⁰ There are 6 pavilions and a water tower in the complex. The first and main building contains the slaughterhouse, meat market, cold storage depots, ice factory, employee rooms, engine room, veterinary rooms and offices. The main entrance opens to a wide space which is the meat market. On the right, the killing room and the slaughter hall is located. The floor is concrete and walls are covered with tiles until 1.5 m. Channels and drains were collecting the blood for using it as a raw material. The overhead transmission lines start from the slaughter hall, then continue through the meat market separating to public sale section or physical examination section. Then it ends inside the cold storage depots. These depots are on the left side of the market.

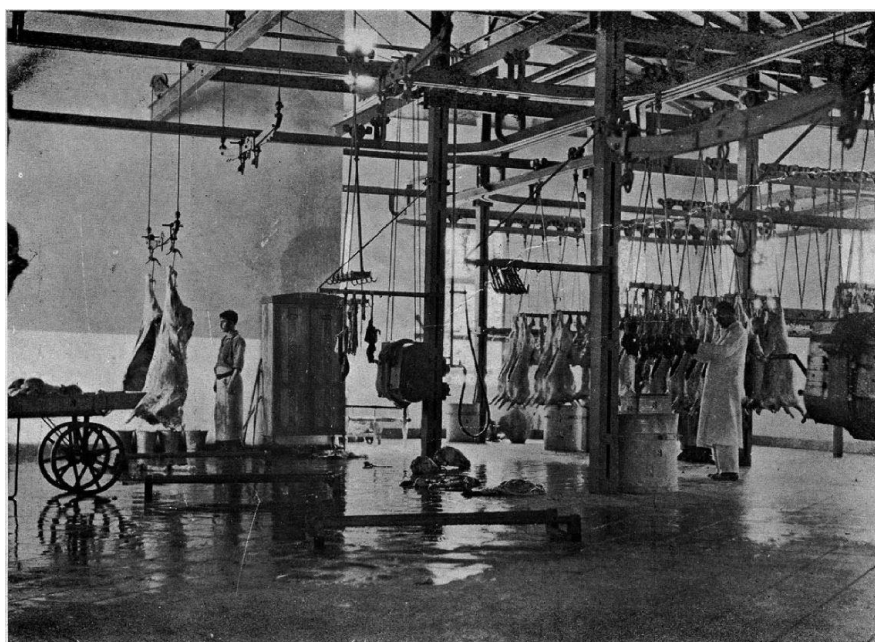


Figure 3.20. Interior view of the slaughter hall (Source: Temel, 1933, p. 40)

⁹⁰ Ibid., p.35.



Figure 3.21. Site plan of Kanara (Source: Temel, 1933, p. 36) colored by the author.

There are two depots; the first one makes a preliminary cooling and the other makes the main cooling. The big cold storage depot has 36 private cells covered and separated with iron bars for the use of butchers and merchants. The front depot is +6-8 °C, the main depots are +2-3 °C and the ice storage depots are -3 °C. Three small cold storage depots are designed to keep foodstuffs. In front of the preliminary cold depot, a room for the doorman and cold depot officer's room is located. The room of the veterinary is in front of the slaughter hall.

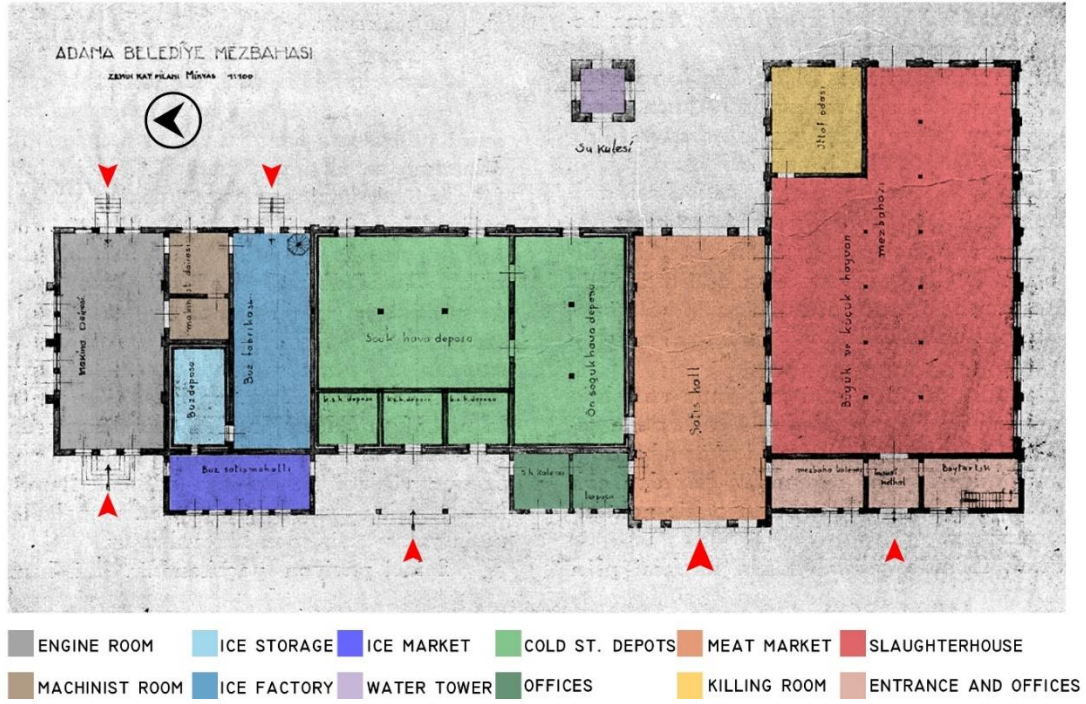


Figure 3.22. Ground floor plan of the slaughterhouse building (Source: Temel, 1933, p. 36) colored by the author.



Figure 3.23. Interior view of cleaning tanks in *paçahane* (Source: Temel, 1933, p. 40)

The second pavilion is designed as a facility for cleaning of entrails (*paçahane*). In here, entrails like tripe, head, foot are cleaned, the first wash of the tripes and intestines are done inside the tanks filled with hot water. The entrails are boiled inside the tanks and cleaned in basins then prepared for the market.

Third and fourth pavilions are stables, garages and storage of fodder for animals. The bigger stable has the capacity for holding 200 ovine and 18 bovine and the hayloft is designed to create cool air with insulation. The smaller stable has the capacity for holding 40-50 ovine and 9 bovine and it is for waiting animals and animals that are isolated. The fifth pavilion contains dressing rooms, bathrooms and boiler room. The boiler inside gives 2 tons of hot water and it was distributed to the slaughterhouse's purification and cleaning center as well as to the showers of the workers.

The last one has diners, buffet and veterinary. The veterinary had a laboratory with the latest technology to examine animals. There are two diners, one is small and other one is big. They are reserved for tradesmen and employees of the slaughterhouse.

The highest structure of the complex is the water tower. It is 18 meters high. The concrete columns and the concrete container was constructed over a raft foundation. The capacity of the water tank is 20 tons. In addition to that, the water tank and the staircase was iron. The water of the facility was provided from an eight-meter deep well which came from Seyhan River filtered naturally. The daily water consumption of the slaughterhouse was 150 tons.

The original units are built as brick masonry supported with concrete columns. The roofs have wooden elements on small scale buildings, iron elements on large scale buildings. The façades were covered with stone until the plinth level and above that plastered and created a stone wall impression. The floors were mosaic marble. The machines and equipment were brought from Linde and Stochrer factories for the slaughterhouse.

The *mantar taşı*⁹¹ isolation that was used in the walls, ceilings and floors of cold storage depots was emphasized. The source of energy for the facility was electricity. The compressor was driven by 85 horsepower strength and the ice machines, cold air machines and cranes inside the slaughterhouse use these electric motors.



Figure 3.24. An old photograph of the water tower (Source: Adana Ansiklopedisi Facebook Group)

⁹¹ *Mantar taşı izolasyonu*: can be translated as cork stone isolation.



Figure 3.25. Interior view of the slaughter hall (Source: Temel, 1933, p.39)

It was emphasized that local materials were chosen to be used during the construction while the need for cut stone revived the abandoned stone industry and Tarsus quarry. The iron, wall tiles and paint were from Kütahya, the brick was from Adana, timber was from Ayrancı forest and cement was from factories in Adana.⁹² The architect Semih Rüstem was very careful about using local materials and recruiting Turkish workers.

⁹² *Türk sözü Gazetesi*, (1931). Adana.



Figure 3.26. The slaughterhouse under construction (Source: Temel, S.R. (1933). Belediye Mezbahası, p. 38.)

The technology of the facility was far beyond its time. For example, there is a special waiting stable building for the animals to relax before the slaughter. After the animals were slaughtered, their skins were stripped by modern skinning machines. The organization of the cold storage depots was also carefully planned. The meat was put inside the pre-cooling rooms also called “*avan frigo*” to achieve healthier food. After that, the carcasses were put inside the main cold storage depots “*esas frigo*” which could provide for the slaughterhouse and the community. The ice factory was producing long blocks of ice with particular ice machines. The hygienic transfer of the meat carcasses and ice was done with 3 special trucks. One is for ice and the other two for the meat. This was considered a major improvement after the conditions served at the back of a donkey.

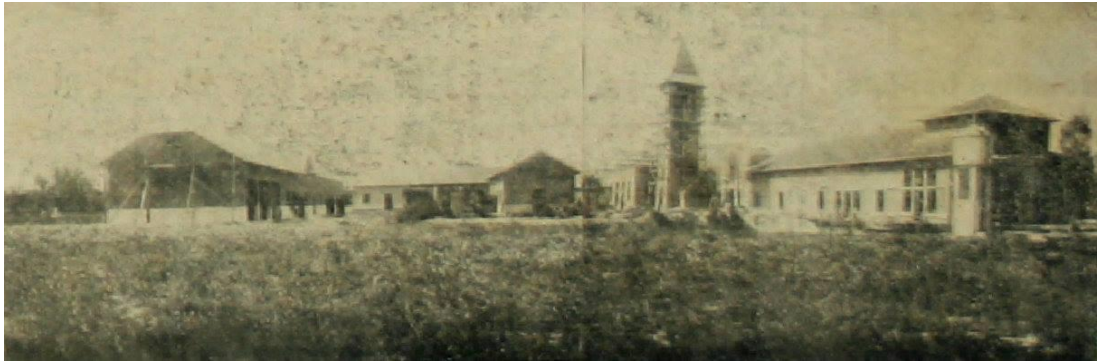


Figure 3.27. View from the construction in May 1931 (Source: Adana Ansiklopedisi Facebook Group)

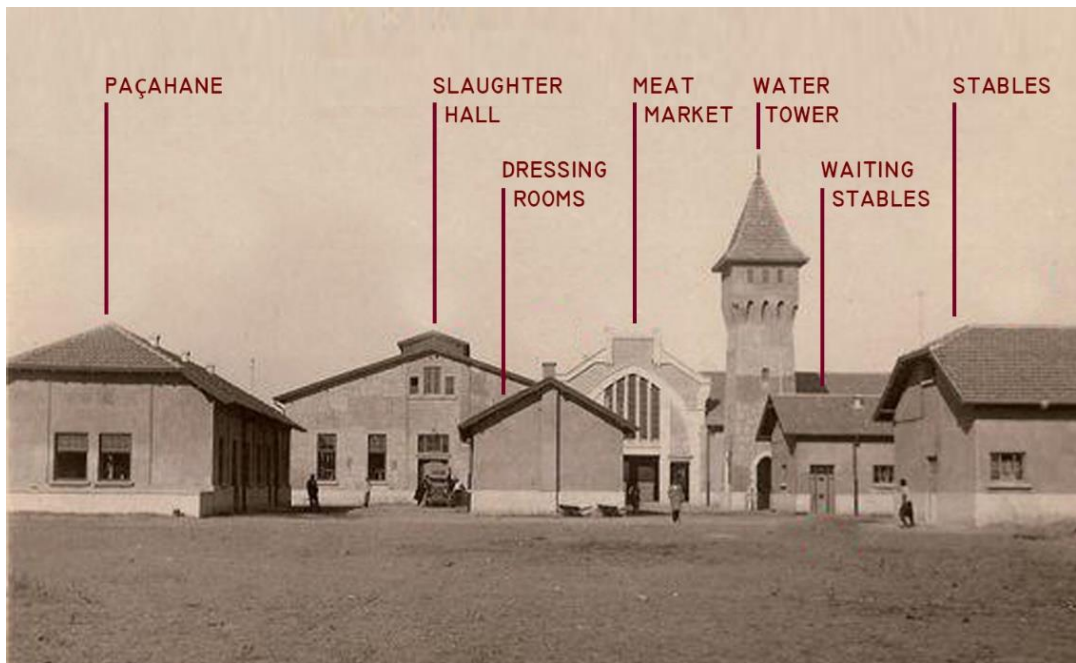


Figure 3.28. View of the slaughterhouse from the east (Source: Foto Musa archive)

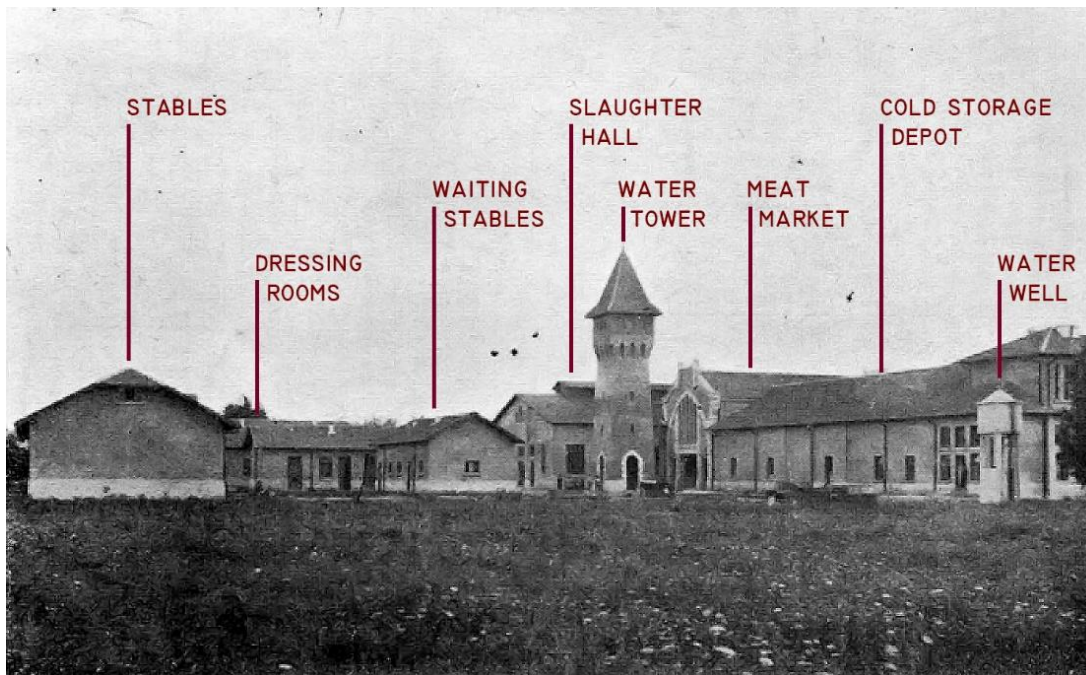


Figure 3.29. View of the slaughterhouse from the north (Source: Temel, 1933, p. 37)

The applied project had several differences from the drawings published in the *Arkitekt* journal. Main roads were surrounding the facility. The western one was used for the main entrance. The road on the northern side was planned to be adjacent to the facility but a minor road, approximately 70 meters away, provided an entrance.

The *bağirsakhane* building was located on the southern end of the facility in the original drawings; only as a footprint area without any detail. After the construction, that building was constructed at the northern side of the facility across the engine room. A transformer structure which creates the driving force for the facility was located near *bağirsakhane*.

Landscape design of the slaughterhouse was not included in the project drawings however it was a planned aspect. The two sides of the main entrance at the west were designed as a green area. A public park next to the diner had a garden with the radial plan having a pond in the middle of it. Whereas the open area in front of the cold storage depots and behind the *paçahane* and stables had rows of trees planted mostly

orange and eucalyptus. The area in the east with a grid plan was a plantation area that had the same characteristics as the area in north behind *bağirsakhane*.



Figure 3.30. An early photograph of Kanara. (Source: Temel, 1933, p. 37)



Figure 3.31. A view from northwest showing the plantation area, the transformer, *bağirsakhane*, slaughterhouse and the water tower (Source: Personal archive of Oğuz Ergeç)

The new architecture in Turkey was not only designing by geometric concerns but handling a case, by thinking its functional needs rationally. However, excluding the aesthetics and creativity was not applicable, because the architects supposed to be the experts about designing spaces both functioning and pleasing.⁹³ This is the case in the slaughterhouse of Adana as well. It was planned to function properly as a production facility, besides its architectural characteristics are distinctive.

The monumental entrance of the meat market is decorated with cut stone and plaster having the appearance of the stone. Under the arch with a two-centered pointed profile, five narrow vertical windows are creating openings. The wider entrance for vehicles is aligned in the middle of this arch under the windows, leaving two sides for pedestrians to enter. The back façade is identical to the front façade. Similar characteristics can be observed near this part. A semi-open entrance for the cold storage depots and ice market is defined by three shouldered and segmented profiled arches, forming thin columns and decorative elements on the roof like the main entrance. The traces of First National Architecture can be seen by looking at these architectural features. Also, Gülsün Tanyeli mentions the slaughterhouse as “*The building was a local variation of Art Deco, which indicates that its architect was not yet a Modernist at the time and probably still influenced by the turn of the century Turkish historicism.*”⁹⁴ Other buildings in the complex are hipped or gable-roofed, single-story pavilions showing more of a traditional architectural style.

⁹³ Bozdoğan, S. (2002). *Modernizm ve Ulusun İnşası*, p.196.

⁹⁴ Tanyeli, G., (2003). *Modernism in Provincial Center in Turkey: Adana*, p.30.

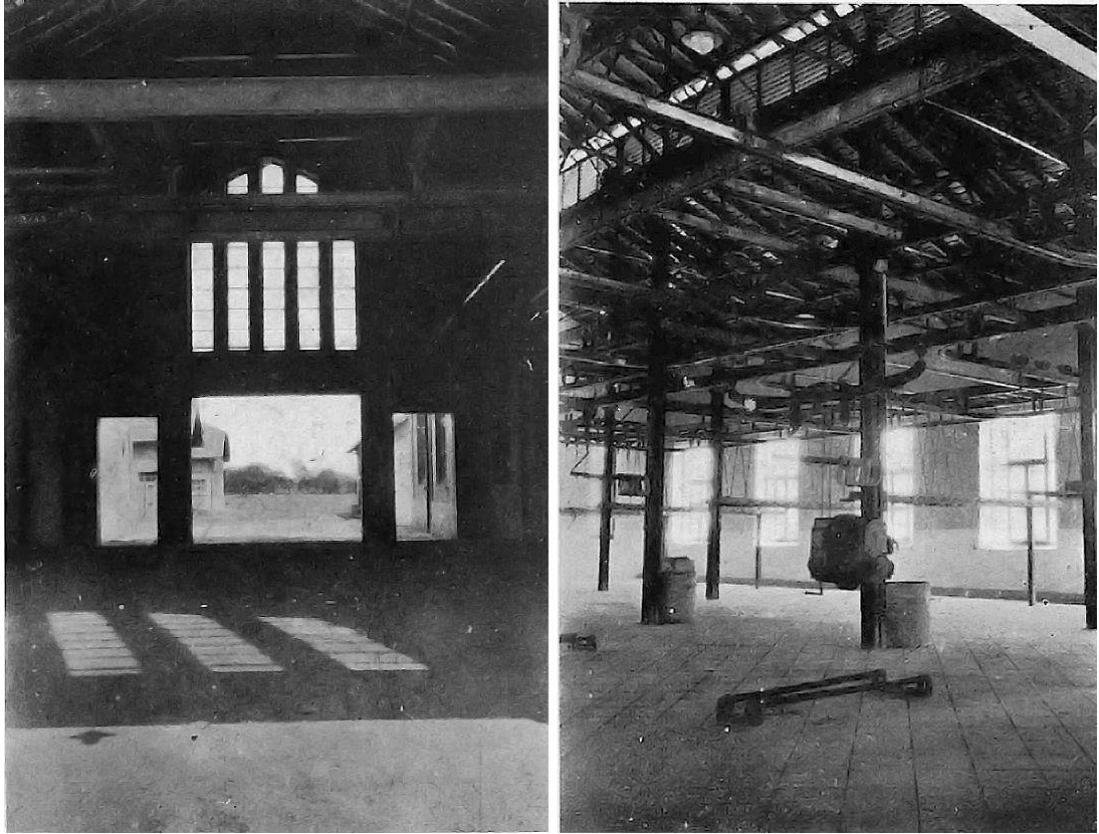


Figure 3.32. Interior view from the market hall to backyard and slaughter hall (Source: Temel, 1933, p. 39)

On the other hand, the most noticeable structure of the complex; the water tower has distinctive features. The tower gradually narrows and when it reaches 12 m altitude, a square-based storage compartment is formed over arched transition elements. A pyramid-shaped roof is rising above this structure. This building carries effects from Hungarian architecture. Living in Budapest and getting architectural education in there affected the architect Semih Rüstem Temel. The similarity between the towers of Vajdahunyad Castle in Budapest and the slaughterhouse explains this diversifying style and affection.⁹⁵ Vajdahunyad Castle was built for the 1000th birthday of Hungary, to host an exhibition. It was built as a temporary structure, designed by Ignac Alpar.

⁹⁵ Gümüş, M. D. (2014). *Unutulmuş Bir Erken Cumhuriyet Dönemi Mimari: Semih Rüstem Temel*, p.229.

The aim was to reconstruct a composition of multiple structures that reflect the history of Magyars. 21 buildings were chosen by looking at their significance in history and architectural quality. Between 1904 and 1908, the castle was rebuilt from permanent materials and started to be used as an agricultural museum. The extensive part of the Vajdahunyad Castle was inspired by the Corvin Castle today located in Romania Hunedoara city. It was constructed in the 15th century for military purposes. One of those rectangular towers had a replica in Budapest which shows the similarity with the water tower in Adana slaughterhouse. There are a lot of local people who think that the Adana Slaughterhouse is a church and is built by French, Armenian or German. The style of the tower and elaborate details designed for this particular building complex as a slaughterhouse are the reasons why Kanara is perceived differently.



Figure 3.33. Corvin Castle Tower from 15th century (on left) Vajdahunyad Castle Tower from 20th century (on right)

3.2.5. Socio-cultural Aspects of the Slaughterhouse

Kanara has been a picnic area for the people living in Adana with its garden for a long time. My father saw and liked my mother in Kanara's garden while they were having a picnic, and wanted to marry her afterward. I am sure that everybody who lived in those times had nice memories like that, about Kanara. I think Kanara is one of the beauties that were being spoiled for the sake of urbanization.⁹⁶

In general terms, a slaughterhouse is not considered suitable to embody social activities or a cultural dimension however Kanara was a place for meeting, gathering and learning. It is a place where the workers are proud of their strength and aimed to pass this ability to their children. And it is a place where primary school students sit under the trees of Kanara Park and play games with each other. That's why socio-cultural aspects of the slaughterhouse are essential to mention.

The role of the workers in Kanara was different from other industrial facilities. The performance of the group of different skilled people whose job is to deal with living animals and prepare them for consumption in an attentive manner is very important. The work speed in the slaughterhouse is crucial because there are specific working hours and there is a hierarchy of tasks. Being a fast butcher is a considerable talent in a slaughterhouse.⁹⁷ The technique of those tasks is taught by the masters. Most of the workers in Kanara passed their professions to the next generation, therefore they have memories about the place from their childhood onwards.⁹⁸ The ritual of ending an animal's life and handling it accordingly generated a culture in Kanara amongst its work environment. The photographs of the workers together are an example of that.

⁹⁶ Facebook comment in *Adana'nın Eski Fotoğrafları Facebook Group* on May 17, 2015.

⁹⁷ See comments 11 in Appendix-C

⁹⁸ See comments 11,12 and 21 in Appendix-C



Figure 3.34. Workers of Kanara in a class (Source: Akverdi, 1935, p.67)



Figure 3.35. Headworkers, butchers, apprentices, veterinarians and managers posing in front of Kanara on 1st June 1932 (Source: Kanara photo archive)



Figure 3.36. Workers of Kanara (1971) (Source: Personel archive of Murat Dikel)

Apart from its busy production activities, the new slaughterhouse has been a place of visit and recreation. The founder and the first president of the Republic of Turkey; Mustafa Kemal Atatürk was one of those visitors. He came to Adana on 28th January 1933.⁹⁹ During his visit, he heard complaints about the new slaughterhouse and the money spent on it by the municipality. Therefore, he especially wanted to see and inspect the place. He appreciated the work that was done. Also, most sources about this visit mention that, he gave the place a name: Kanara which comes from the Arabic word *kinnâre* meaning slaughterhouse.

⁹⁹ *Yeni Adana Gazetesi*. (1998). *Cumhuriyete Giden Yolda Adana*, p.66.



Figure 3.37. Mustafa Kemal Atatürk during his visit to Kanara, the front façade of the first stable is on the background. (Source: <http://wowturkey.com/forum/viewtopic.php?t=53383&start=5>)



Figure 3.38. Mustafa Kemal Atatürk during his visit to Kanara. (Source: <http://wowturkey.com/forum/viewtopic.php?t=53383&start=5>)

Kanara was a part of the process of modernization which was ambitiously put on display by several publications. The achievements of the state were shown in the books prepared for the cities of Anatolia, to celebrate the 15th anniversary of the republic.¹⁰⁰ Adana's improvements can be seen in; *Adana: Cumhuriyetten Evvel ve Sonra* published in 1938. Detailed descriptions about the city, photos of old and new Adana, the urban activities planned by the municipality, monuments and historical sites and cultural properties were included in this book. The improvements were proven by the yearly statistics. As a mandatory work of the municipality, building a slaughterhouse was included amongst the developments made in 15 years. Under the title; *The Slaughterhouse, Ice Factory and Cold Air Depots*, descriptions about the facility followed by the numbers of production which was clearly showing a success. In addition to that, the slaughterhouse attracts attention in the book with plenty of photographs, more than any other built structure.¹⁰¹

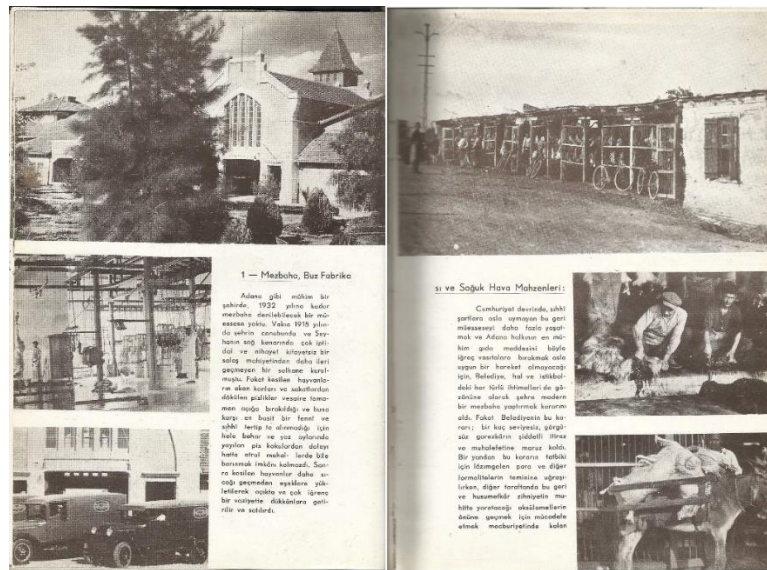


Figure 3.39. Book about Adana and its accomplishments, describing the new slaughterhouse (Source: Akverdi, 1935 pp.36-37)

¹⁰⁰ Kezer, Z., (2015). *Building Modern Turkey: State, Space, and Ideology in the Early Republic*. p. 183.

¹⁰¹ Akverdi, N. (1935). *Adana: Cumhuriyetten Evvel ve Sonra*, pp.36-41.

The elaborate landscape and distinguishing architectural properties of Kanara got people's attention in Adana. As a consequence, the new slaughterhouse had become a place of recreation. From its construction until today, Kanara is not just a place of meat production and food industry but it takes place in people's lives and urban space.

Adana and its region have a distinctive culture on food which is quite elaborate and contains a lot of variations. But meat plays the lead role in most of the recipes. The worldwide famous "Adana kebab" gets its distinguishing feature from the type of meat which is obtained from sheep raised in the natural plateau of the region having a unique flora. In the city, it is hard to find a restaurant that serves something other than Adana kebab. The production technique and mastery add a significant difference in the product.¹⁰² The preparation of the meat, its cooking process and the way it is served along with salads, appetizers, beverages etc. are all special factors for this particular type of kebab. Also, types of sweetbreads (*sakatat*) and tripe (*işkembe*) and head and foot soup (*kelle paça çorbası*) are eaten. This shows the value given to Adana's cuisine together with its culture and tradition.

Since meat is playing the lead role in this specific culture, it will not be unexpected that the consumption of meat is at a high rate in Adana. In a city like this, the production of meat and its facility become very important. Therefore, one of the first things that the municipality put into operation was building a slaughterhouse and an ice factory. It was carefully designed to fulfill its function of production and storage of meat and ice. Production of ice is another necessary service for the community of

¹⁰² Adana Kebab was registered as a geographical indication (*coğrafi işaret tescili*) in 2004 by the Turkish Patent Institute. "Ürünün Tanımı ve Ayırt Edici Özellikleri: Adana Kebabı'nı diğer kebab türlerinden ayıran en önemli özellik, söz konusu kebabın üretiminde kullanılan etin, doğal ortamda ve kendine has bir floraya sahip bölge yaylalarında yetiştirilmiş koyunlardan elde edilmiş olmasıdır. Ayrıca üretim tekniği ve ustalık da ürüne önemli ölçüde farklılık katmaktadır. Karışım hazırlanırken aşağıda belirtilen maddelerin dışında (salça, sebze, karabiber, içyağı vb.) hiçbir madde katılmaz. Pişirme esnasında kesinlikle vantilatör kullanılmaz. Adana Kebabı'nın servisi, tamamlayıcı unsurları olan yeşillik ve salata ile eksiksiz olarak yapılır."

Adana because of the long hot summers. Hence, it is not surprising that Kanara had become a popular place to go for different reasons.

In addition to that, the qualities of space in Kanara, attract people's attention. The open spaces were used as a public park and it was photographed and published showing the architectural accomplishment of Adana. These were unforeseen features for a slaughterhouse but the local culture and traditions revived in this modern industrial facility and embraced by the people.



Figure 3.40. Children playing games in the park of Kanara in 1934 (Source: AEFEG, Burhan Öztekin archive)

3.3. The Story of Kanara: From the Construction up to Today

After Kanara was constructed and started working in 1932, it experienced certain changes and developments as an industrial facility. Some of those changes were found

substantial within the timeline of the complex when the physical and social factors were considered.



Figure 3.41. The time periods and changes in Kanara

The first major change after Kanara started working was the addition of two substantial buildings. Until that time, the facility worked at its full capacity and served the city. This period was examined between 1932 and 196?. The construction date of the new additional buildings cannot be identified exactly, but the information gathered from the aerial photos and documents, the estimated time was between 1961 and 1970. Therefore that breaking point was dated as 196?. The second breaking point for the complex was the cultural heritage declaration. Because that was a significant decision affected its situation and its future. And also it was determined that before 2004, the slaughterhouse facility was abandoned. Therefore, the registration of it, after its abandonment, was essential since it was followed by a rehabilitation process to work it again. In the process of time, it needed further updates and changes to adapt itself to the current conditions and regulations. After Kanara started working again by having

the title of cultural heritage, the current time period is considered as an adaption to different revisions.

3.3.1. Kanara at Its Full Capacity

The Çukurova region was in a substantial development compared to other regions in Turkey. With major investments in agriculture, manufacturing industry and trade, Adana became a center of production. With its effects, the population increased. Therefore; together with urbanization, consumption and demand tended to escalate. Kanara, as a part of the food industry, started and continued to work in high intensity to satisfy the need for meat in Adana.

Numbers showing this increase were visible in four years. In 1935, annual kilograms of slaughter had reached to 1.169.255 kilos (Figure- 3.42.). Annual tons of consumed ice had reached to 1549 kilos. Moreover, the use of ice in Adana was very common and Kanara was the only supplier. Even in 1946, the ice production was not enough for the city's consumption.

The amount of foodstuff that was put in the cold storage depots weighed 19 tons in 1932 and increased up to 125 tons, three years later (Figure-3.43.). The intensive work of the facility can be observed in the profit and loss account statement. While the annual cost of the slaughterhouse and ice factory was 31.087 liras in 1932, the annual income was 85.698 liras. The annual profit of the slaughterhouse increased %68 in four years (Figure-3.45.).

| Yılı | Koyun | Keçi | Kuzu | Sığır | Dana | manda | Malak | Yıllık kesim yekünü | |
|------|-------|------|------|-------|------|-------|-------|---------------------|---------|
| | | | | | | | | Baş | Kilo |
| 1932 | 25691 | 8131 | 25 | 2181 | 556 | 182 | 22 | 36788 | 1023817 |
| 1933 | 31318 | 7346 | 61 | 2011 | 279 | 108 | 13 | 41136 | 1035602 |
| 1934 | 30233 | 5867 | 35 | 2144 | 246 | 141 | 9 | 38675 | 1029300 |
| 1935 | 33482 | 5957 | 71 | 2188 | 580 | 321 | 22 | 42621 | 1169255 |

Figure 3.42. Annual kilograms of slaughter between 1932 and 1935 (Source: Akverdi, 1935, p.40)

| Yılı | Sarfedilen buz | | Soğuk hava mahzenlerine konulan gıda maddeleri |
|------|----------------|-----------|--|
| | Ton | Kalıp (x) | |
| 1932 | 789 | 63.126 | 19 |
| 1933 | 823 | 65.810 | 87 |
| 1934 | 1409 | 112.700 | 100 |
| 1935 | 1549 | 154.935 | 125 |

[x] Her kalıp 12.5 kilodur.

Figure 3.43. Annual tons of consumed ice and foodstuff put in cold storage depots (Source: Akverdi, 1935, p.40)

Bu Yıl Adanada Buz Darlığı Olmıyacak mı ?

Bilindiği üzere geçen yıllarda yalnız Kanara buzu satışa arz edildiği ve bu da ihtiyacın yarısını bile karşılamadığı için şehir bütün yaz mevsiminde buz sıkıntısı içinde kalmakta idi. Haber alındığına göre Toros Fabrika sını b u z çıkarması sağlanmış buna nazaran buzun geçen yıllardan daha fazla elde edileceği hıylece şehrin buz darlığının azalacağı anlaşılmıştır.

Yine haber verildiğine göre bu iki müessesenin çıkaracağı buzun tamamı da, ancak üçte iki ihtiyacı karşılamaktadır.

Şu halde darlık tamamen giderilemeyecektir. Bu işle alâkâlı bulunanların haber verdiğine göre Nisan ayının onbeşinde buz satışa başlanacak ve eski buz bayilerinden başkasına da şimdi lik müsaade verilmeyecektir.

Figure 3.44. "Will there be ice shortage in Adana this year?" asks Yeni Adana newspaper in March 1946. (Source: Şehir ve Memleket Haberleri, Yeni Adana Gazetesi, 25 March, 1946, p.2.)

| Yılı | Mezbaha ve buz fabrikasının yıllık masrafı Lira | Mezbeha ve buz fabrikasının yıllık geliri Lira |
|------|--|---|
| 1932 | 31.087 | 85.698 |
| 1933 | 26.004 | 87.038 |
| 1934 | 36.795 | 106.010 |
| 1935 | 36.370 | 128.592 |

Figure 3.45. Profit and loss account statement of the slaughterhouse (Source: Akverdi, 1935, p.41)

Photographs are considered as a way of document for a heritage place. Especially for industrial heritage, photographs create an understanding of the human activity, the working process and the interaction of people with the place. Also, photographs keep the memory of the place alive and enable a detailed interpretation of its history.¹⁰³

In the case of Adana slaughterhouse, the photographic documentation is achieved by the archives of the slaughterhouse, the local people, professional photographers, architectural journals, books and newspapers. It was mentioned in a local newspaper that American LIFE Magazine photographed Kanara in 1932 because of its distinctive architecture and technology.¹⁰⁴ These photographs reflect the steps taken towards the modernization period with the improvement in technology.

The photos showing the equipment and interior organization of the slaughtering hall introduces the new technology, hygienic environment and operations going on precisely. The photo hanging on the Kanara's office wall with a caption: "*Slaughtering in Kanara 1930. Based on the concern about the health conditions, we understand better that the Republic is giving importance to its people.*" gives an idea about the most important procedure in Kanara (Figure-3.46.).

¹⁰³ Geijerstam, J. (n.d.). Photography and image resources. In J. Douet (Ed.), *Industrial heritage re-tooled: The TICCIH guide to industrial heritage conservation*, p.80.

¹⁰⁴ Çelmoğlu, N. (?). *Mezbahanemizin İlginç 'Cemaziyelevvel'i'*, Güney Gazete.

The slaughterhouses start to work very early in the morning. The animals were brought from the stables to the killing room and the workers started the process. The actions of killing, dressing the carcasses and removing offal and manure took place in the slaughter hall (Figure-3.46.). With the help of hangers and overhead transmission lines, the circulation of the meat and its process of production continued step by step (Figure-3.47.). Afterward the veterinarian first controlled the meat and then the entrails (Figure-3.48.). The inspected meat was put into the cold storage depots for a day with the help of the overhead transmission lines (Figure-3.49.). The offals were cleaned in another building *paçahane* (Figure-3.50.). Carcasses of meat were loaded to trucks of the municipality for transfer (Figure-3.51.). The vehicles were able to enter inside the meat market (Figure-3.52.). They were as red as blood and wrote: “*Belediye Et Nakliyesi*” (Municipality Meat Transportation) on them (Figure-3.53.).

The exterior views of the facility together with its surroundings and landscape describes the slaughterhouse as a developing urban site. Also, these are important historical documents since the original properties can be seen.



Figure 3.46. The slaughter hall in 1930s (Source: Kanara photo archive)



Figure 3.47. The meat waiting for transfer in the market hall (Source: EBA archive)



Figure 3.48. Meat inspection by veterinarians in 1935 (Source: AEEFG)



Figure 3.49. Slaughtered animals transferring into cold storage depots (Source: Akverdi, 1935, p.38)



Figure 3.50. Facility for cleaning the entrails (*paçahane*) (Source: Akverdi, 1935, p.38)



Figure 3.51. The market hall in 1935 (Source: AEEFG)



Figure 3.52. Trucks for transportation of meat in front of the slaughterhouse (Source: AEFEG)

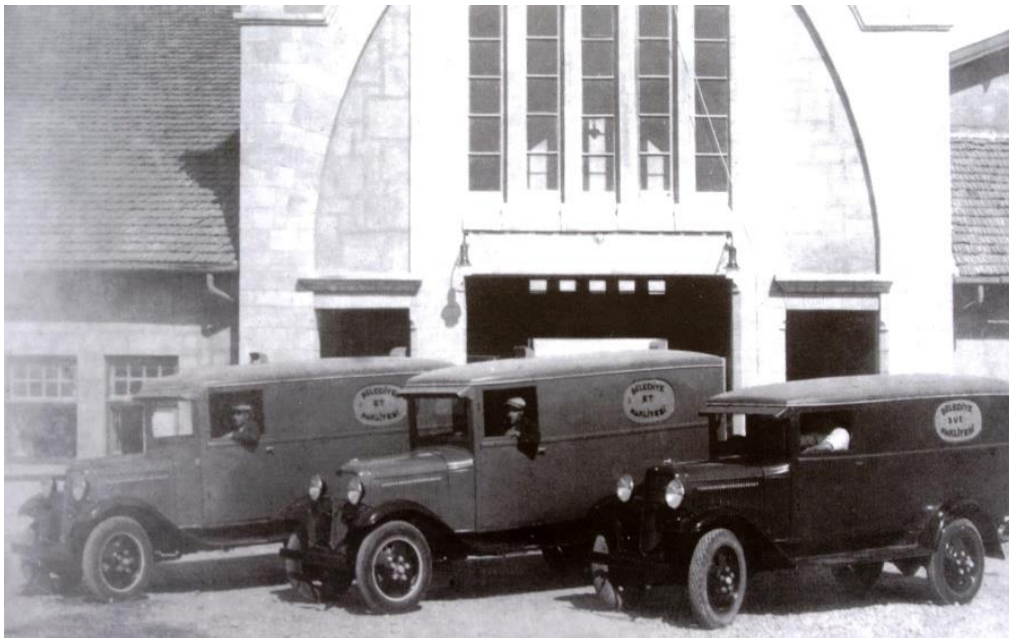


Figure 3.53. Municipality Meat Transportation (Belediye Et Nakliyesi) trucks “In this photo it can be seen how much importance is given to health conditions not only during the slaughtering process, but also in the transportation of meat.” (Source: Kanara archive)

From the 1940s onward the open areas of Kanara were used by the people of Adana. Having a flower garden, surrounded by eucalyptus trees, located on the riverside, containing a buffet and *gazzino* made the local people spend their leisure time there, so it became a modern surroundings for the city. This was also mentioned in the local newspaper as:

“A friend of mine who visited Adana quotes:

- *Do you know where is the famous place to visit in this beautiful piece of land which smells orange blossoms all over it? Kanara! It comes from the word kan (blood): the place where the slaughterhouse is located. This place has become a Luna park or like Hyde Park. Everyone is there... ”* (See Figure-3.54.)

Adana
Bir zevk ve mantık esası
üzerine mi kuruluyor ?
“KANARA!
Adanaya gidip gelen bir arkadaşımız dehşetle anlatıyor :
— Her yanından Portakal çiçeği hokuları gelen bu güzel yurt parçasının en meşhur gezinti yeri neresidir, biliyor musunuz ?
«Kanara» ! Yani, «kan» kelimesinden geliyor : Mezbahanın bulunduğu mevkidir. Burası Luna Park, yahut Hyde Park olmuştur. Çoluk, çocuk orada . . .
Modern şehirlerimizi bir zevk ve mantık esası üzerine, bir zevk ve his terbiyesini dikkate alarak kurmalıyız . . Bu ne bu ?
“Akşam, dan

Figure 3.54. News about Kanara in local newspaper (Source: Şehir ve Memleket Haberleri, Yeni Adana Gazetesi, 8 May, 1946, p.2.)

Students from every age were brought to Kanara and its garden for picnics, special days and outdoor activities. People who had memories in Kanara always mention the

orange trees, citrus gardens, flowers, etc.¹⁰⁵ Therefore the landscape elements of the facility created a character for the place. Until the 1965s it is known that the cold storage depots were serving to the local people and their memories exist about using the depots. People were allowed to keep their comestibles like cheese, butter, jam, fruits or valuables like furs, coats, carpets etc. against moths inside the cold storage depots of Kanara.^{106 107}



Figure 3.55. The students of teacher's school in front of Kanara in 1953 (Source: AEFFG)

¹⁰⁵ According to the Facebook comments about Kanara between 2014 and 2018. (see comments no. 13-22 in Appendix-C)

¹⁰⁶ Aktan, S. (1968). *Dünkü ve Bugünkü Adana*, p.97; Akar, T., (2011). *Adana Belediye Mezbahası*, p.64.

¹⁰⁷ See comments no. 24-25 in Appendix-C

Interest for this new modern slaughterhouse in Adana was also reflected in the photos, postcards and media organs of the period. The buildings and open spaces of Kanara were photographed multiple times.¹⁰⁸ They were published in newspapers, books, journals and printed on postcards.



Figure 3.56. Kanara and its park (Source: AEFFG)



Figure 3.57. Kanara in 1947 (Source: AEFFG)

¹⁰⁸ See comment no. 26 in Appendix-C

Kanara appeared in one of the documentaries that TRT (Turkish Radio and Television Corporation) prepared titled “Adana in the 1940s”.¹⁰⁹ Kanara was documented after the most important boulevards, parks and monumental buildings of Adana.

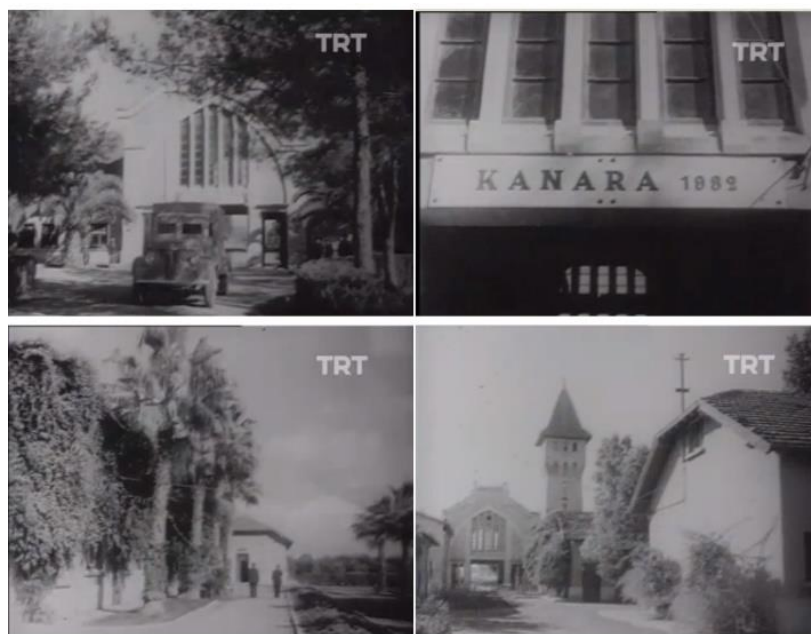


Figure 3.58. Frames from TRT documentary showing the slaughter hall (Source: <https://www.trtarsiv.com/izle/104998/1940-li-yillarda-adana>)

The main building was shown from the outside and in a view, water was gushing from a decorative fountain while a man was walking out of the engine room. In another scene, people were sitting on tables drinking beverages, again near a pool with a fountain, protected from the sun under tall eucalyptus and palm trees. It is the Kanara Park where people liked to visit and spend time. 8 years after its construction, the facility was working well and on top of that; the slaughterhouse had become an important city symbol, subjected to well-known documentaries.

¹⁰⁹ “1940lı yıllarda Adana”, Retrieved December 28, 2018, from <https://www.trtarsiv.com/izle/104998/1940-li-yillarda-adana>



Figure 3.59. Frames from TRT documentary showing the public spaces of Kanara (Source: <https://www.trtarsiv.com/izle/104998/1940-li-yillarda-adana>)

3.3.2. Getting New Additions

The circumstances in Adana were constantly changing as well as in the slaughterhouse. Although the Second World War affected the city after the 1950s; the Marshall Plan, the opening of the Seyhan Dam and the development of agricultural facilities led Adana to increase mostly the industrial activities. Cities around Çukurova gained more economic and commercial importance than other cities in Turkey until the 1960s. According to the settlement development map comparing 1942 and 1966, the growth was visible. The center of Adana was observed as the darker area on the map. And the striped area was showing the situation in 1966, therefore the areas of rapid development can be observed as well as the slaughterhouse's distant location on the south at the end of the map at that time.

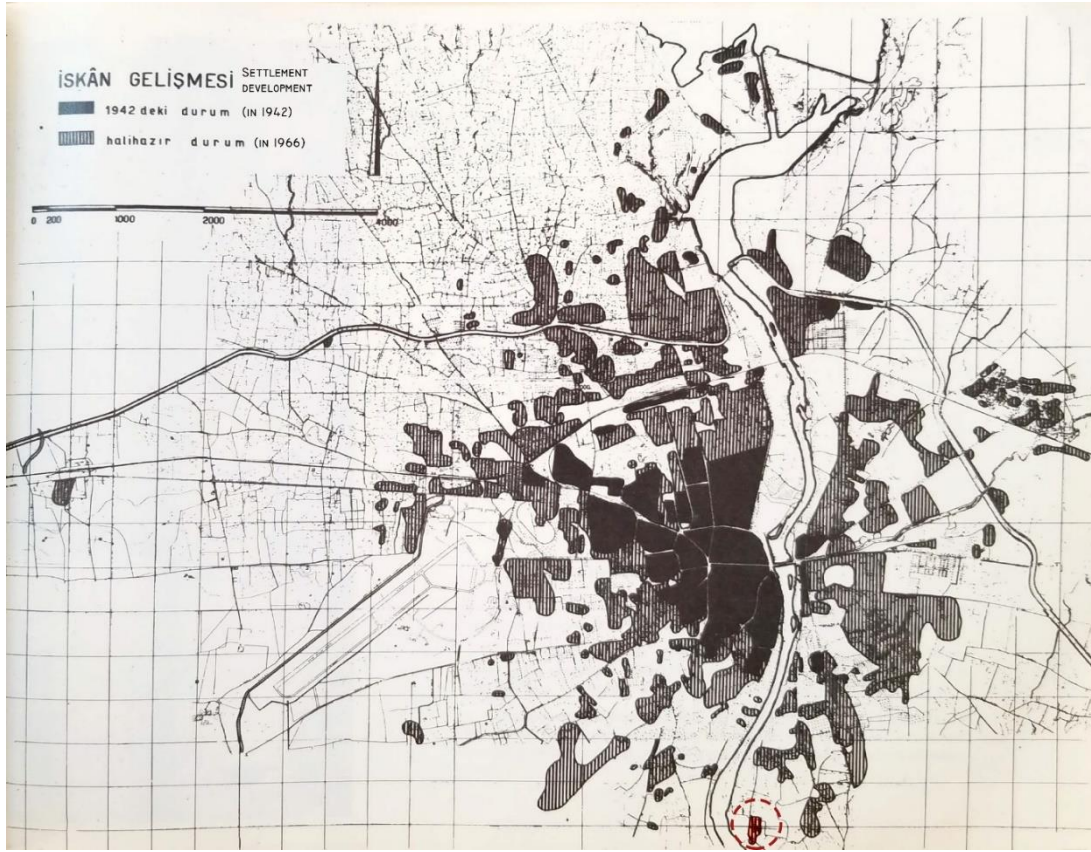


Figure 3.60. The settlement development map of Adana which is showing the situation in 1942 and 1966 (Source: Menderes, A. (1966). Adana İl analitik etüdüleri)

The analytic survey of Adana (*İl Analitik Etüdüleri*) which was done by the *İller Bankası* in 1966, demonstrated important factors related to Kanara. From the map of land ownership, it can be detected that the slaughterhouse and its surrounding areas were in municipality ownership.

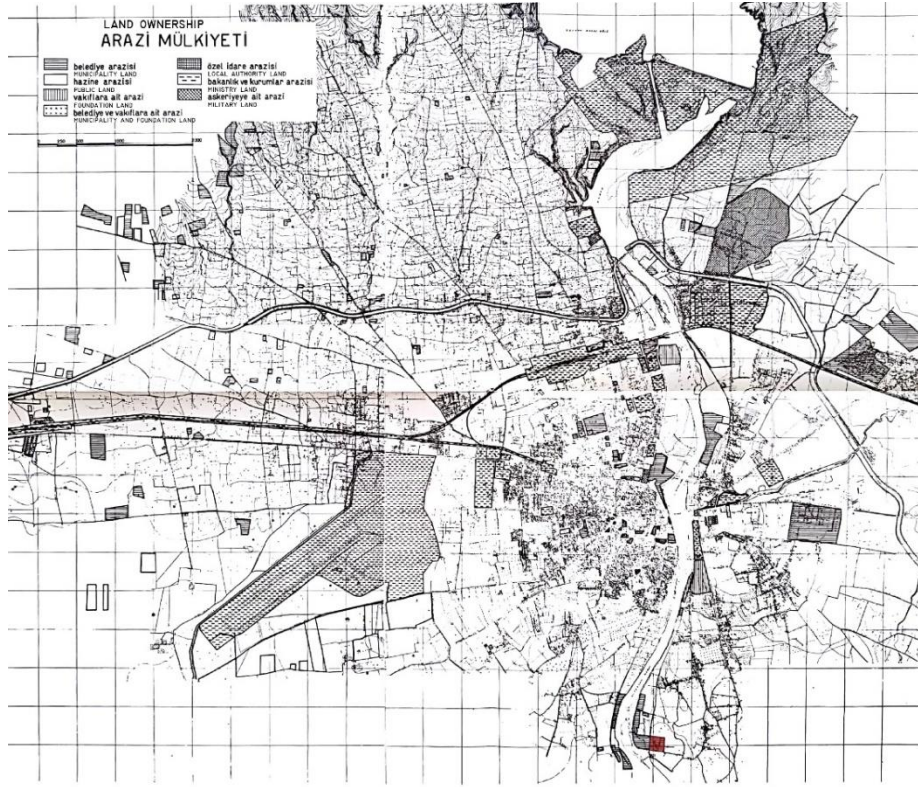


Figure 3.61. Land ownership map of 1966 (Source: Menderes, 1966)



Figure 3.62. Kanara and the land ownership status in 1966 (Source: Menderes, 1966)

In this context, Kanara continued to function; in fact, the workload was very intense and demands were raised, an expansion in Kanara was necessitated. This workload was apparent according to an enactment issued in 1960 by the state; due to the increase in meat cutting and dispatching jobs, it was decided to allow overtime work in the slaughterhouse of Adana Municipality (Appendix-A). This demonstrates that Kanara had reached its maximum capacity to fulfill the needs of Adana. Because of that, the capacity of the complex was increased at this time.

The first indicator of the need for space was before 1961. Two small masses on the north façade of the waiting stables and the eastern façade of the *paçahane* were built during that time. They could have been used for storage or other functions.



Figure 3.63. Additional masses between the years 1932 and 1961 (1961 Aerial Photo)

Following that, two new buildings were built in the 1960s which were important in Kanara's timeline. One of them is a cold storage depot built at the eastern side of the existing cold storage depots and ice factory. It is connected to the market hall with a corridor which blocks the east façade of the main building. This addition had very similar architectural properties with the original buildings like its construction materials, height, gable roof and the stone impression given plaster. Construction of these buildings shows the need for more storage space, nearly as big as the current ones. Although the new structure was positioned modestly; the obligation to provide a connection to the slaughter hall caused the relationship between the monumental entrance of the slaughterhouse and its backyard to be lost.



Figure 3.64. Cold storage depot (2017)

The other addition was a stable building which was built at the eastern side of the current stable building. It shows the need for additional space for animals in the slaughterhouse and the number of stables were not enough. The new stable carries similar properties with the original design as well. Its dimensions, roof structure, windows typology, and façade characteristics show this similarity. By looking at the

relationship between the slaughterhouse pavilion and the cold storage depot building, it is obvious that the second one was built in another time period. However, for the second stable, it can be possible to understand it was an addition, by analyzing its details.



Figure 3.65. Second stable (on left) and annihilation room (on right)

In addition to that, other facilities and elements like weighbridges (*kantar*), an annihilation room (*imha odası*) and transformers were added to the facility in the 1960s as well. These were built in the northern part of the facility.



Figure 3.66. New buildings built in 1960s (1972 Aerial Photo)

After the additions to the complex, open areas had to be transformed. For example; the green area near the water tower was disappeared and several trees were cut to make space for the new stable. Nevertheless, the main green areas were preserved in this time period like the parks and plantation areas.



Figure 3.67. Categories of open spaces in the slaughterhouse in 1972 (Source: Air Force Command)

In the meantime, the closer context of Kanara did not encounter much change. The 1972 aerial photo shows the plantation area of the municipality was enlarged and two structures functioning as stables were built on the eastern side of it. While mentioning the fact that, Kanara was a very important facility for Adana, Kalaba describes the plantation area was as a part of the slaughterhouse facility.¹¹⁰ So that must be the reason why the plantation area was designed to be reached inside the slaughterhouse facility.

¹¹⁰ Kalaba, H. (1959). *Bütün Cephesiyle Adana*, p.41.

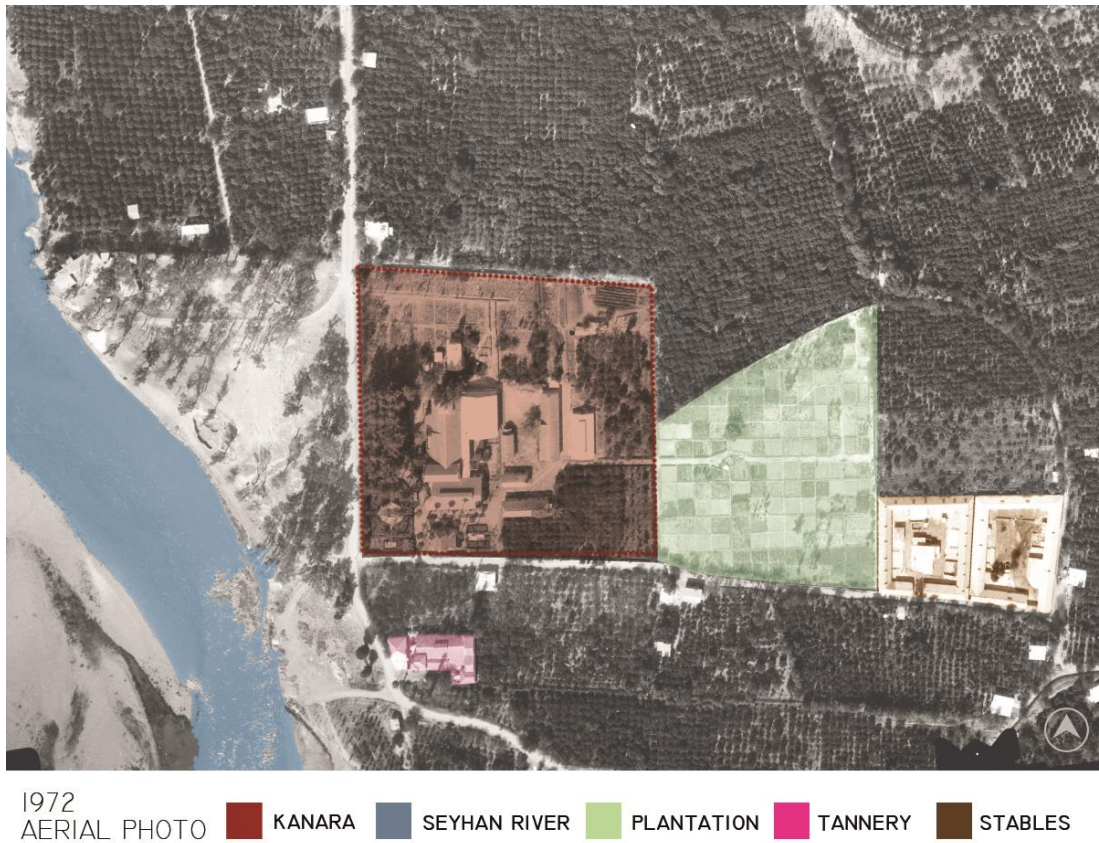


Figure 3.68. The context of Kanara in 1972 (Source: Air Force Command)

From that point onwards, other adjustments for developing technical infrastructure were made in Kanara. For example; a bigger transformer was built in the same place as the old transformer which can be identified in the 1985 aerial photo. Also, the water well from the original project was removed. In 1992 aerial photo, a structure for water source and water pump appears to be built.



Figure 3.69. New transformer built between 1972 and 1985 (1985 Aerial Photo)



Figure 3.70. Transformer building (on left) and water pump building (on right)

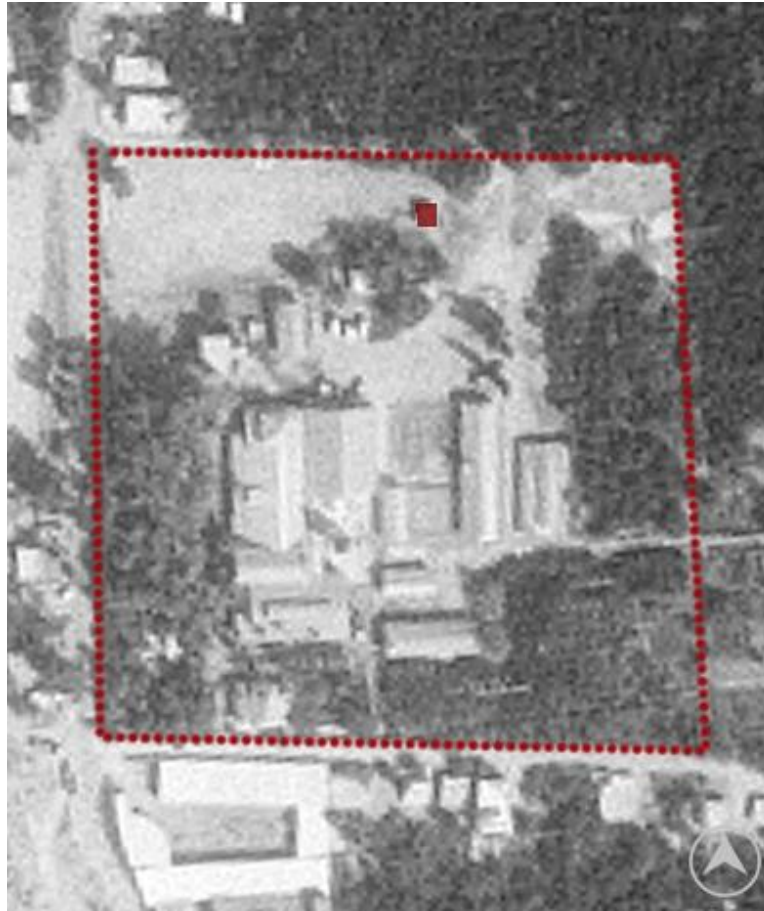


Figure 3.71. New water well and pump building built between 1985 and 1992 (1992 Aerial Photo)

It is essential to bear in mind the social context at this period too. It is known that Kanara was continued to be used by the local people for storage and picnic places. Besides; on the map showing the green spaces and sports areas, conducted by *İller Bankası*, the open area in front of the slaughterhouse was marked as a recreational area and grove. This shows that the slaughterhouse preserved its public open area character well enough to be included in the analysis made for the city of Adana. Hence, it was mentioned that people ate kebab inside the slaughterhouse in 1989.¹¹¹ It continued to be a public space until it was closed around 1994.¹¹²

¹¹¹ See comment no. 3 in Appendix-C.

¹¹² According to the social survey conducted with the executive partner on November 24, 2018.

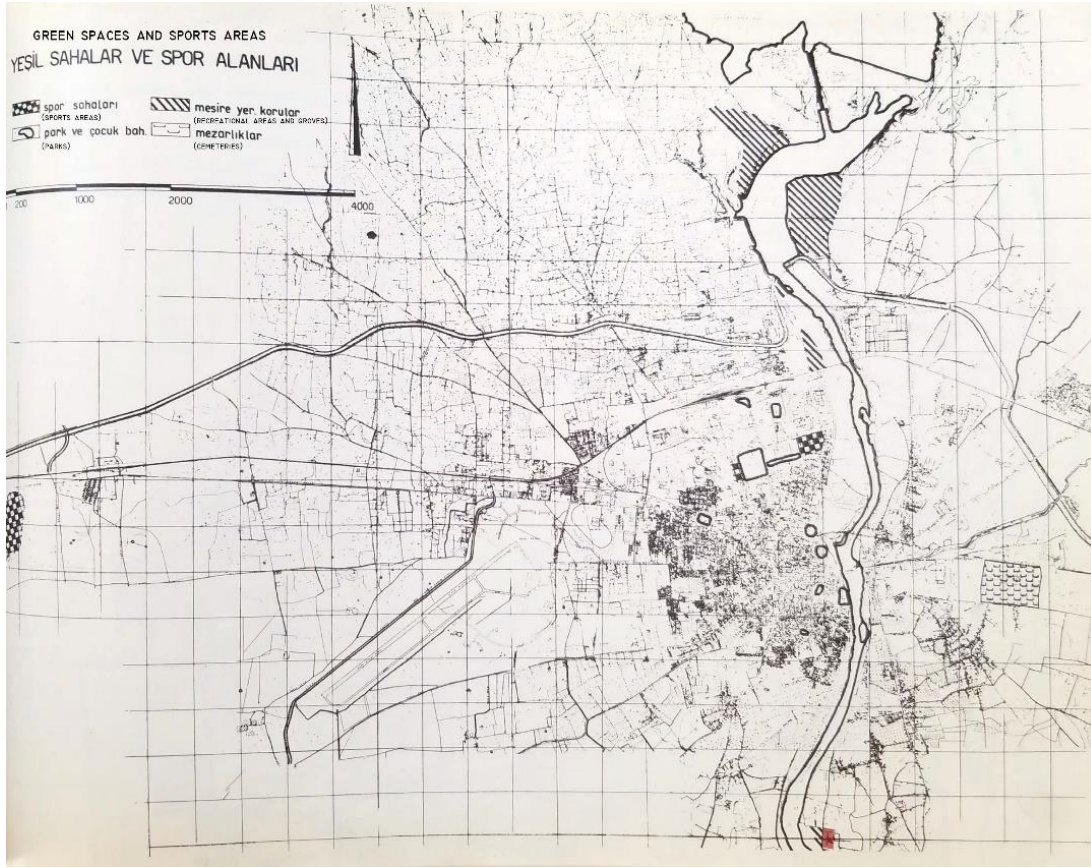


Figure 3.72. Green spaces and sports areas of Adana in 1966 (Source: Menderes, 1966)



Figure 3.73. Land of Kanara (in red) and recreational area in front of it (in green) (Source: Menderes, 1966)

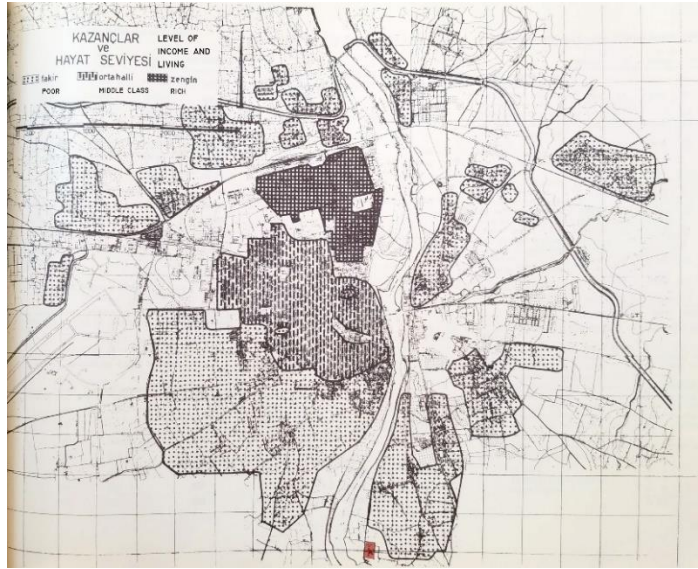


Figure 3.74. Map showing the level of income and living in Adana (Source: Menderes, 1966)

Furthermore, the situation nearby Kanara could be analyzed by certain outputs of the analytic survey in 1966 to understand the process of change. The red area shows the boundaries of Kanara. The region that Kanara is located, showed a decrease in the level of income and living standards, further away from the city center through the south.

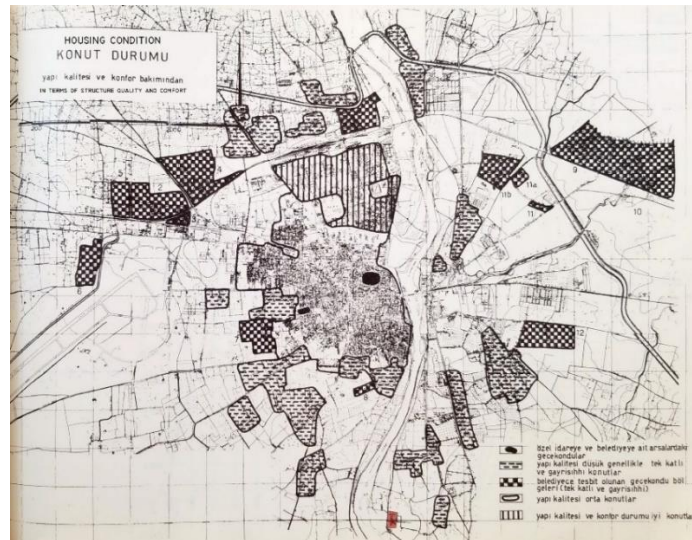


Figure 3.75. Map of housing conditions in Adana (Source: Menderes, 1966)

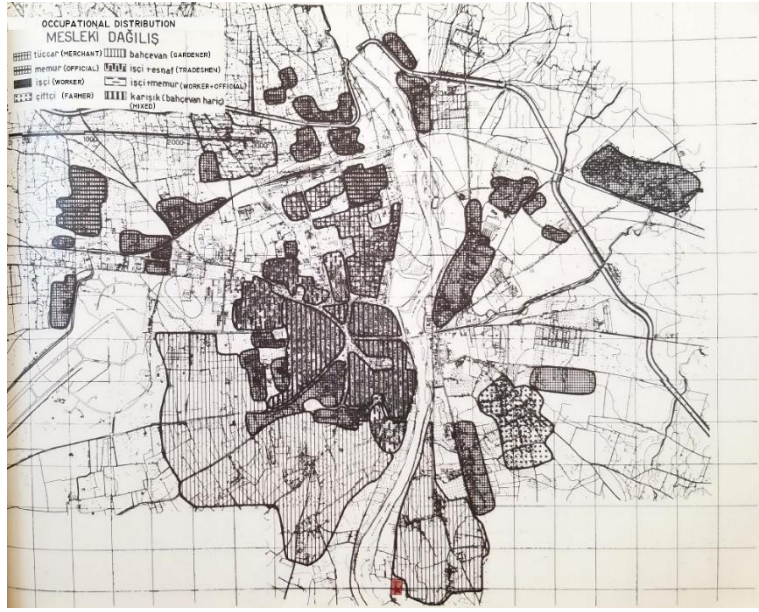


Figure 3.76. Map of occupational distribution in Adana (Source: Menderes, 1966)

The map of housing conditions defines the structures around Kanara as; low quality, usually single story or non-sanitary dwellings and the map showing the occupations of the residents, identify the neighborhood of Kanara as mostly gardeners. As a consequence, the neighborhood of the slaughterhouse was a place that needed upgrade and improvement.

3.3.3. Registration of Kanara as Cultural Heritage

In a certain period, Kanara stopped working and it was abandoned. By the application of the Chamber of Architects, Conservation Council of Adana decided to make a determination study on the slaughterhouse facility and the situation was documented with photographs. It was observed that some interventions had changed the structure and due to the lack of maintenance, deteriorations had caused serious damages. Approximately 10 years of neglect is stated by different sources. Therefore, Kanara was emptied around 1994.



Figure 3.77. Views from the exterior in 2004 (Source: Adana Council for the Conservation of Cultural and Natural Property archive)

As a consequence, Adana Council for the Conservation of Cultural and Natural Property decided to register the slaughterhouse complex as a cultural heritage in 01.10.2004. The decision mentioned Kanara as follows; “*Due to the fact that the Adana Metropolitan Municipality Slaughterhouse and its annexes have a period characteristic and have been designed by the architect Semih Rüstem Temel who has entered the international literature, the decision was to register the complex as a*

cultural asset to be protected.”¹¹³ Also the registration document was recommending cultural reuse for the slaughterhouse. (Appendix-B)

The development plan of 1997, which was also used in the registration document of Kanara, shows the slaughterhouse in the context of an expanded area of the meat industry and its elements. Until the complex was declared as a cultural heritage, that area was planned to contain the slaughterhouse and relevant facilities like; stables, cold storage depots, tanneries and animal markets. After the registration, the zoning status of Kanara became a cultural facility area (*kültürel tesis alanı*).¹¹⁴

Kanara continued to change following its registration as a cultural heritage. Adana Metropolitan Municipality decided the slaughterhouse to start functioning again that’s why they initiated a tender for the operation of Kanara.¹¹⁵ The operating right was given to the awarded party and Kanara was rented to a private company (*Tuna İnş.*) in 21.12.2004¹¹⁶. A maintenance and repair project was applied to the facility to put Kanara into operation again. Between the years 1992 and 2005, no prominent change was observed in the facility because it was not in use. Only a shed was added on the west façade of the first stable.

¹¹³ Adana Council for the Conservation of Cultural and Natural Property, date: 01.10.2004, decree no: 126.

¹¹⁴ *Mekânsal Planlar Yapım Yönetmeliği, 2014: madde 5, f) Kültürel tesis alanı* (cultural facility area): Public, private property areas with functions such as libraries, public education centers, exhibition halls, art galleries, museums, concerts, conference halls, cinemas, theaters and operas to serve the cultural activities of the community.

¹¹⁵ According to the social survey conducted with the executive partner on November 24, 2018.

¹¹⁶ Adana Council for the Conservation of Cultural and Natural Property archive.



Figure 3.78. The addition between 1992 and 2005. (2005 Google Earth Image)



Figure 3.79. Categories of open spaces in the slaughterhouse in 2005 (Source: Google Earth Image)

Until 2005, open areas of the slaughterhouse had been altered because of change in use or negligence. The park with a small pool near the engine room was disappeared. Although the other parks were preserved, they were disused. The plantation area was completely disappeared from the northern side as well as the green areas at the back of the stable and *paçahane*. A small area of green was preserved on the southern end however, it disappeared during the construction of the water treatment pools afterward.

By looking at this site plan layout of that time, a documentation set of the slaughterhouse located in Kanara's archive was dated to the 2000s. It was documented and drawn by an unknown official and the drawings got a project and license approval. Therefore, the slaughterhouse was documented in a less detailed way before it started to work again.

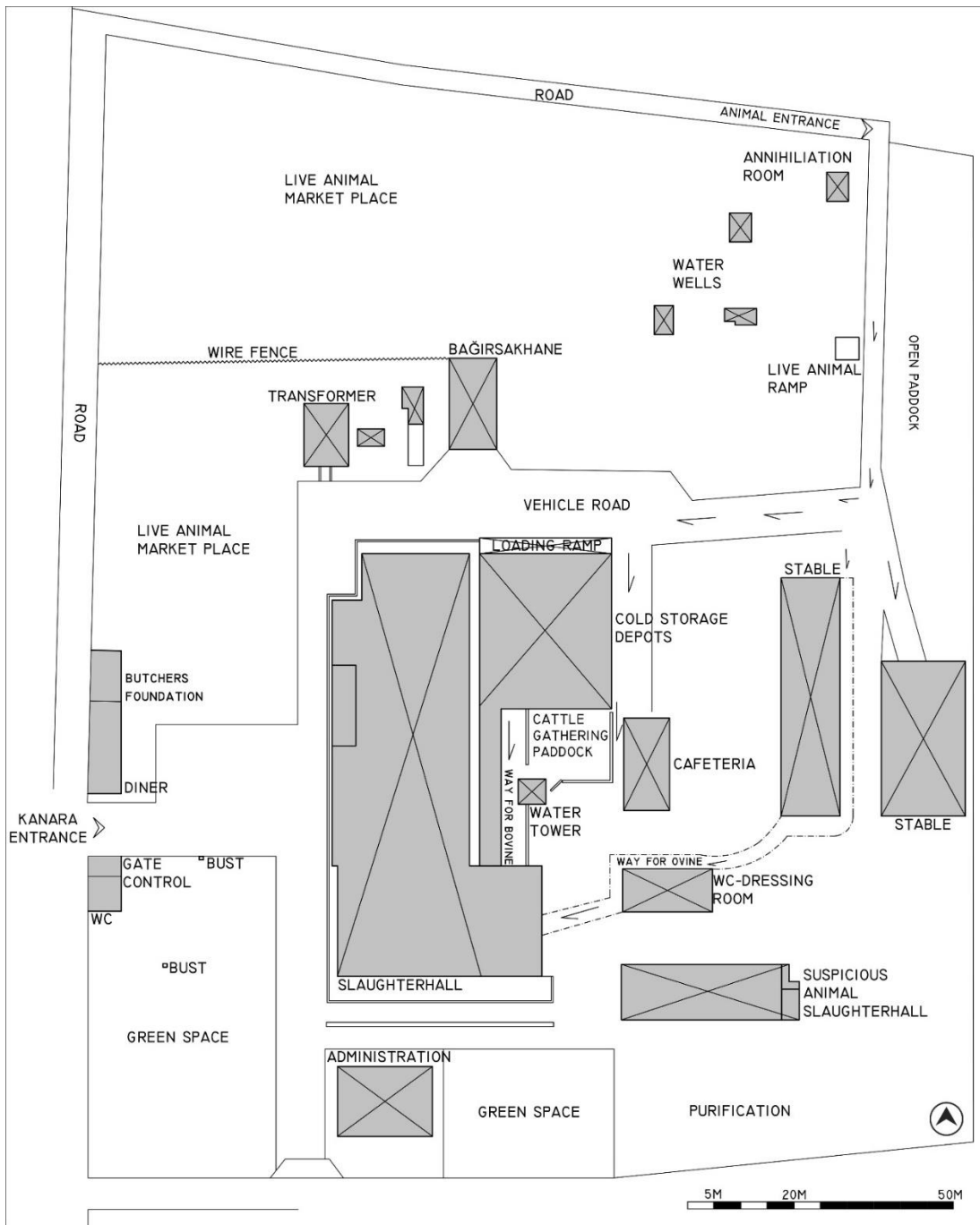


Figure 3.80. Site plan drawing drawn in 2000s. (Source: redrawn by the author from the drawings at Kanara slaughterhouse archive)

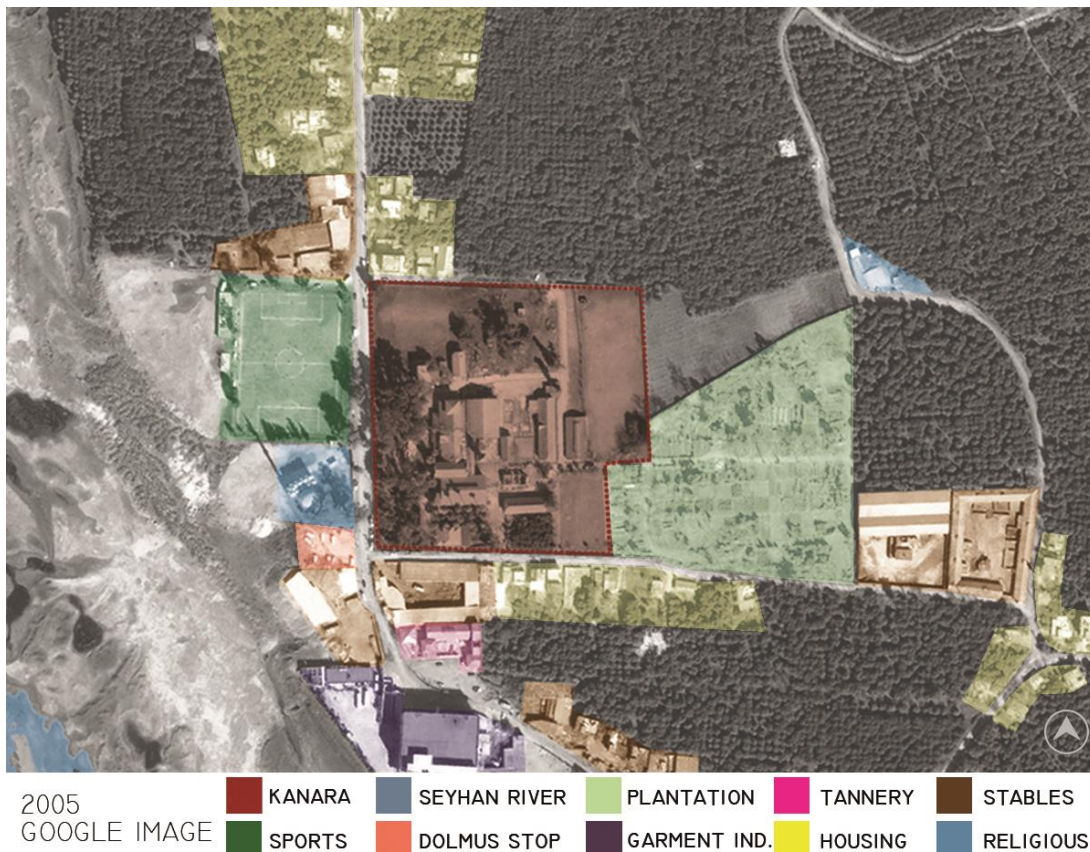


Figure 3.81. 2005 context of Kanara (Source: Google Earth Image)

In 2005, after Kanara was registered, its nearby environment was very different from previous periods. The relationship with the Seyhan River was nearly lost. The plantation area, the tannery and the stables were remaining but the western stable building's structure was changed. Housing areas noticeably emerged around the facility, as well as the stables and animal shelters. These were established to serve the people who were coming to Kanara but some of them perform unlicensed butchering and selling. On the west of Kanara, across the road; a football field, a mosque and a *dolmuş* stop were established. And a garment industry facility was built on the south.



Figure 3.82. New diner, control gate and transformer buildings and waste water treatment pools constructed in 2005 (2006 Google Earth Image)

During the renovation in 2005, the damaged roofs were repaired, the door and window profiles were changed with PVC and the walls were painted. The roof of the dressing room building was entirely changed. A diner was built at the northern side and a control gate was built at the southern side of the main entrance. Wastewater treatment pools (*arıtma havuzları*) and a transformer were constructed on the southern side of the *paçahane* during these maintenances. Small buildings like water wells on the left side of the *bağırsakhane* and near the water tower, were removed.



Figure 3.83. In 2005 before the renovation (on the left) and after the renovation in 2006 (on the right)
(Source: Google Earth images)



Figure 3.84. Kanara under repair after the abandonment (Source: Kültür Portalı retrieved from:
<https://kurumsal.turizm.gov.tr/turkiye/adana/kulturenvanteri/mezbaha--kanara>)



Figure 3.85. Kanara in 2005 started working again (Source: Akar, T. (2011). Adana Belediyesi Mezbahası, p.64-65.)

Since the operation of the slaughterhouse had been interrupted, its place in the urban context was also decreased. This factor was observed by Tuba Akar in her article “Adana Belediye Mezbahası”.¹¹⁷ Even though Kanara had a public use in the past, the complex was not known by the people living there and even by the architects of Adana. Therefore, the structure was not getting the value it deserves at that time.

3.3.4. Getting Changes for Update

By the time it was 2011, the slaughterhouse was not in a distant location in Adana anymore. The growing city started to surround the facility, therefore, removing the slaughterhouse function from Kanara started to be discussed by the district municipality. Future decisions were made to find land for a new slaughterhouse. However, the city municipality continued to rent Kanara for its operation. The facility had to be used in its original function until a new slaughterhouse was built.

The 8-year contract of Kanara ended in 2012 and new updates were required. The conditions that were defined by the Ministry of Food, Agriculture and Livestock,

¹¹⁷ Akar, T. (2011). *Adana Belediyesi Mezbahası*, pp.62-65.

entailed a reconditioning of the slaughterhouse and its facilities. Also, Adana Conservation Council and KUDEB¹¹⁸ prepared reports of the current situation and determined the deficiencies and errors according to the standards. So the current tenant renewed their contract with the municipality and committed to applying a modernization project to Kanara.¹¹⁹



Figure 3.86. Kanara before the slaughterhouse modernization project in 2012 (Source: KUDEB archive)

To upgrade the facility according to the new regulations, a tender was opened by the municipality. Because Kanara became a cultural property, the tender included documentation, restoration and restitution projects. According to the definition, the participants were obliged to “prepare concrete, machinery and electricity,

¹¹⁸ KUDEB (*Koruma Uygulama ve Denetim Büroları*): Conservation, implementation and inspection offices composed of experts on art history, architecture, city planning, engineering, archaeology a.s. professions shall be established in metropolitan municipalities, governorships, municipalities authorized by the Ministry to process and implement various aspects of cultural property. Moreover, project offices shall be established in special provincial administrations to prepare and implement surveys, restitution, restoration projects with the aim of conserving cultural property and training units to provide certified training to construction masters.

¹¹⁹ Adana Council for the Conservation of Cultural and Natural Property archive.

documentation, restitution, restoration projects and send it to Adana Regional Directorate for the Conservation of Cultural Property by KUDEB and obtain the necessary permits for the construction and operation; in order to adapt the slaughterhouse according to the regulations.”¹²⁰

In the scope of this project and before its documentation, Kanara went through major changes made by the tenant. The walls of the slaughter hall were covered with tiles and other buildings were painted, sheds for the waiting and moving animals were mounted, interior organizations were changed by demountable elements, the administrative building underwent a substantial repair, the loading platform was covered with PVC panels and a big shed for manure storage was constructed. These were the interventions to fulfill the requirements specified by the Ministry of Health and the modernization of the slaughterhouse.



Figure 3.87. Kanara getting changes in 2013 (Source: KUDEB archive)

¹²⁰ Retrieved from <https://www.emlaktasondakika.com/haber/genel/adana-buyuksehir-belediyesi-ihaleyle-insaat-yaptiracak/65788>

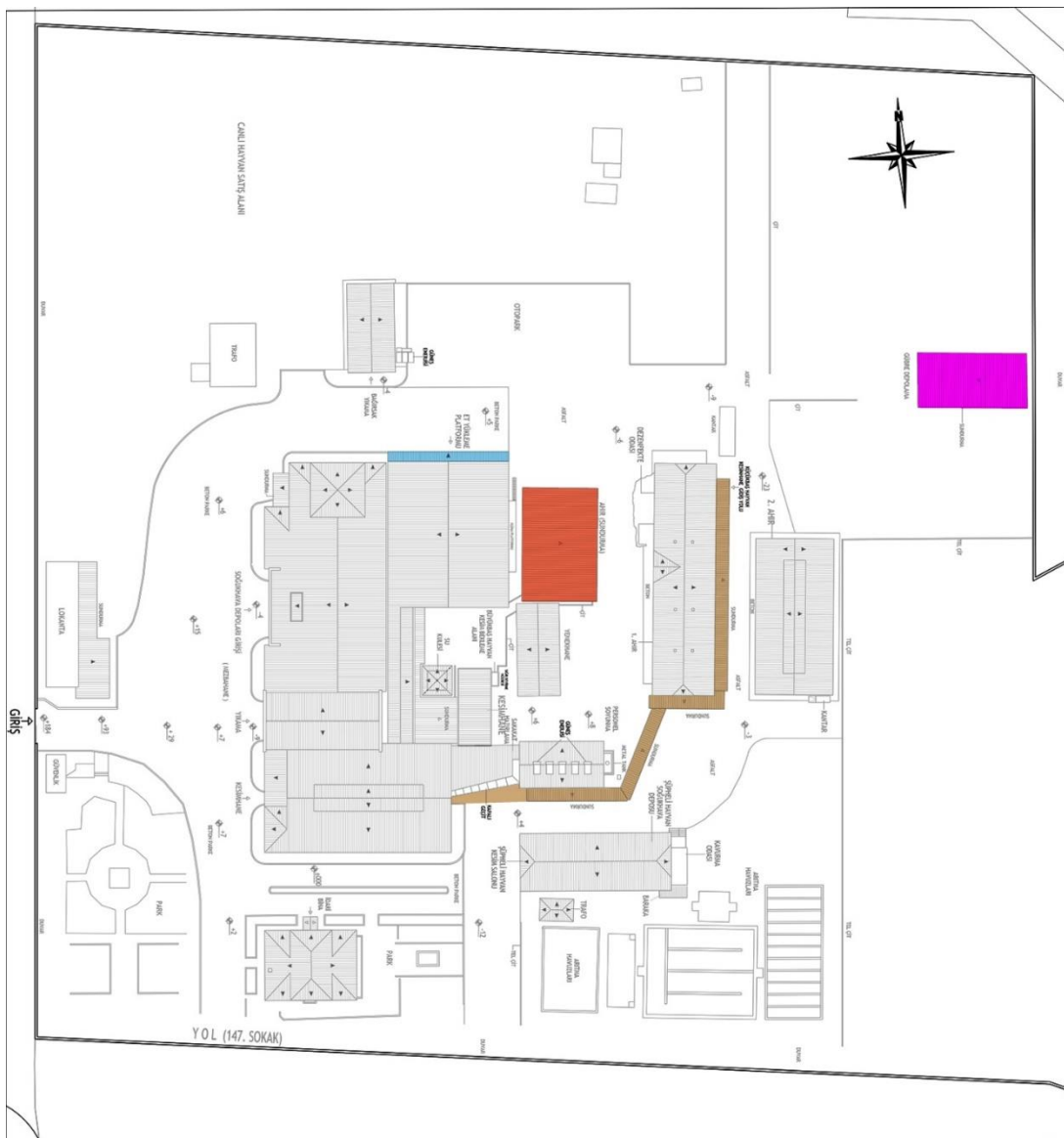


Figure 3.88. Preliminary additions to the slaughterhouse

After that, Kanara was documented by an architectural firm¹²¹ in November 2013. The documentation project was prepared and given to the Conservation Council for approval by KUDEB. It was approved on 19th December 2013.

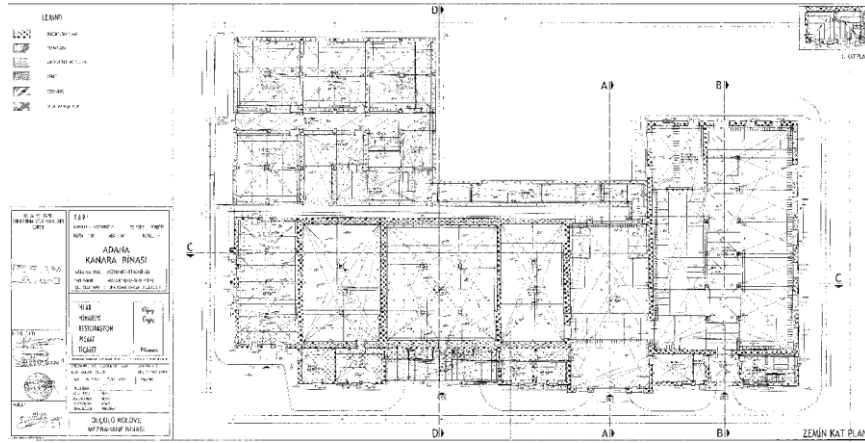


Figure 3.89. Ground Floor Plan of the slaughterhouse dated 2013 (Source: Oğuz Ergeç archive)

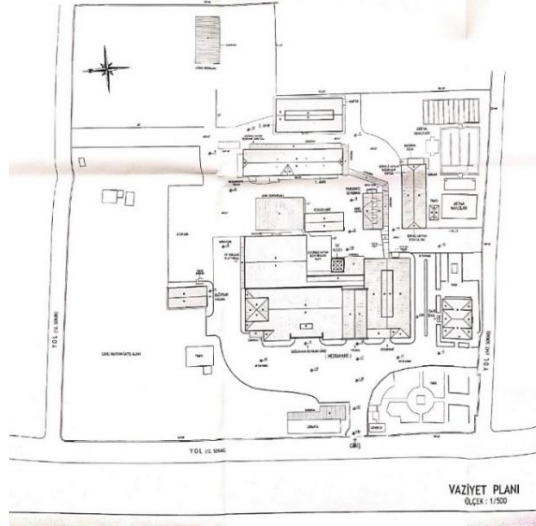


Figure 3.90. Site Plan drawn in 2013 (Source: Oğuz Ergeç archive)

¹²¹ Mi.Ar Mimarlık Restorasyon İnş. Tic., Project team: Oğuz Ergeç, M. Murat Ulaş, Dilgecan Aka, Kemal Gülcen

Further physical interventions continued in Kanara like; suspended ceilings were mounted inside the slaughter hall and the market hall, a washing room was built between the dressing rooms and the slaughter hall and a small security cabin was built near the annihilation room.

The suspended ceilings which consisted of 60 x 60 cm metal elements, were constructed on level +513 cm in the slaughter hall and continues in that level until the row of columns on the south. In that area, the suspended ceiling is located on level +395 cm. The ceiling is carried by steel frames constructed with 40x40 mm profiles hanged on the original I section beams. The aim was to prevent dust, insects and birds to enter the slaughter area. In order to obtain a smooth and flattened surface, concrete was poured on the existing floor of the slaughter hall with 10 cm thickness. A conveyor for taking out the leather was mounted on the west wall of the slaughter hall by opening a hole.



Figure 3.91. Original roof construction visible behind the suspended ceiling (on the left) and the conveyor on the west wall (on the right)

Between the slaughter hall and the dressing rooms, a new structure was built with the approximate dimensions of 8x12.5 m. It was aimed to be used as a washing and preparation area for the entrails. Steel pipes with 120 mm diameter carried the steel trusses and the corrugated steel sheet clad roof and PVC ceiling. The walls were

autoclaved aerated concrete covered with ceramic tiles. Because this mass was built in front of the slaughter hall's east façade, the original wall surface of the building was covered with ceramic tiles too. On the northern side of this structure, a passageway for the workers was built from plastic, semi-transparent material; to provide access from the dressing room to the slaughter hall in hygienic conditions.



Figure 3.92. Washing space addition (Source Adana Council for the Conservation of Cultural and Natural Property archive.)

In addition to those, there had been changes related to Kanara on a bigger scale. In the development plans of 2014, the land use of Kanara was changed from a cultural facility area to a municipal service area. The complex was defined as a cultural facility area which needs to serve as a distributor of culture in that period's development plan. And its adjacent lands were defined as government agency area (*resmi kurum alanı*) and green areas. But because the complex was used as a slaughterhouse and until a new one is built, the land use of Kanara was changed from cultural facility area (*kültürel tesis alanı*) to municipal service area (*belediye hizmet alanı*)¹²² in 1/5000

¹²² Municipal service area (*Belediye hizmet alanı*): It is the facilities established to meet the common and local needs of the people by the municipalities within the scope of their duties and responsibilities. Like; fire station, emergency assistance and rescue, transport stations, vehicle and machinery park, maintenance and filling station, garage and triage areas, municipal depots, asphalt

master development plan on 31 October 2014 and 1/1000 implementation development plan on 2 December 2014.¹²³

When the mandatory standards of the Ministry of Food, Agriculture and Livestock continued to get updated, new interventions were needed in the slaughterhouse of Adana. Therefore, additional structures were designed under the name of “restoration interventions” and it was approved on the 18th of December 2015. Since the bovine cutting area was not enough and a cattle tipping platform was compulsory according to the report of Provincial Directorate of Food, Agriculture and Livestock; an additional space was planned adjacent to the northern side of slaughter hall surrounding the water tower from its southwest corner by an L-shaped plan. Its dimensions are 6 x 14 m and its height is approximately 4.5 m. The construction was manufactured with 150 x 150 mm steel columns and covered with corrugated steel sheet cladding carried by steel trusses. Its walls were built from PVC panels and floors were covered with ceramic tiles. Monorail system was installed by suspending it to the steel construction on the ceiling and it was connected to the existing rails. It was mentioned by the tenant that, since Kanara is registered as a cultural heritage, the planned interventions had to be limited. Even though the overhead transmission lines inside the slaughterhouse are not up to date, they cannot be changed to conserve the original structure. Therefore, a new slaughter hall with new technology was constructed and connected to the existing one by having the approval of the Conservation Council.

plant, waste treatment plant, municipal police, slaughterhouse, bread production plant, market place, administrative, social and cultural center.

¹²³ Adana Council for the Conservation of Cultural and Natural Property archive.



Figure 3.93. During the construction of the additional slaughter hall in August 2016 (Source: KUDEB archive)

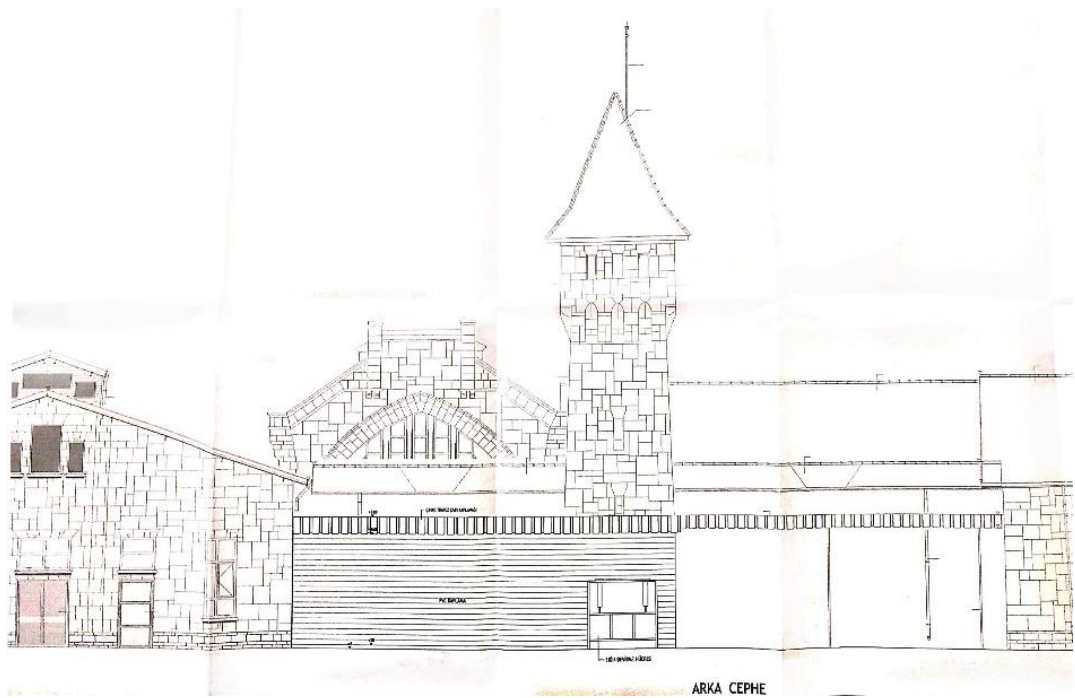


Figure 3.94. East elevation of the additional slaughter hall (Source: Adana Council for the Conservation of Cultural and Natural Property archive.)

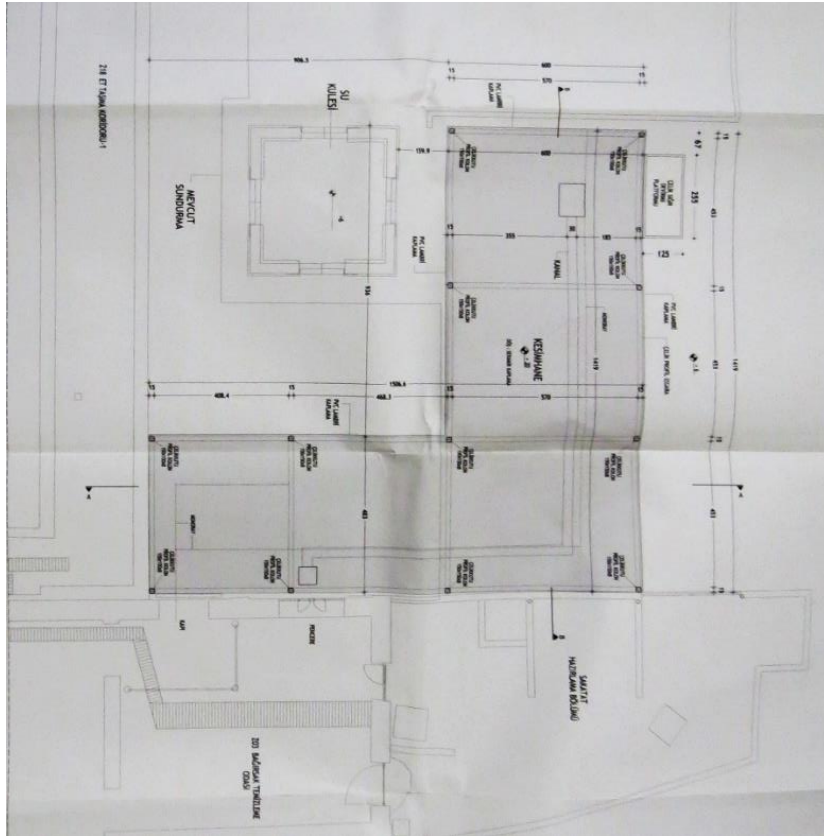


Figure 3.95. Plan of the additional slaughter hall (Source: Adana Council for the Conservation of Cultural and Natural Property archive.)

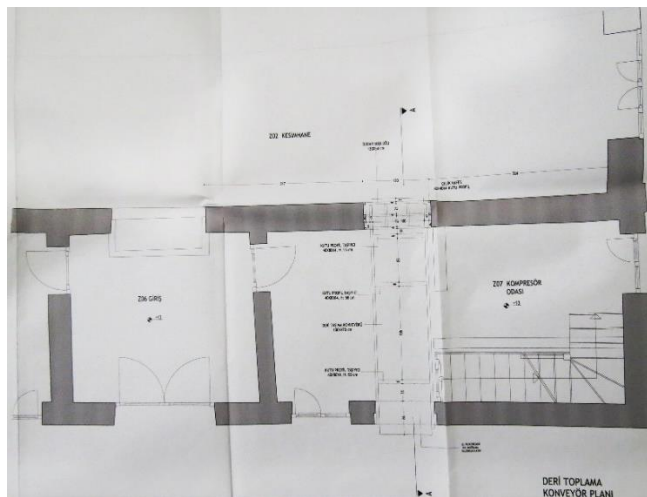


Figure 3.96. The plan of the conveyor for gathering leather and transferring it to the outside (Source: Adana Council for the Conservation of Cultural and Natural Property archive.)

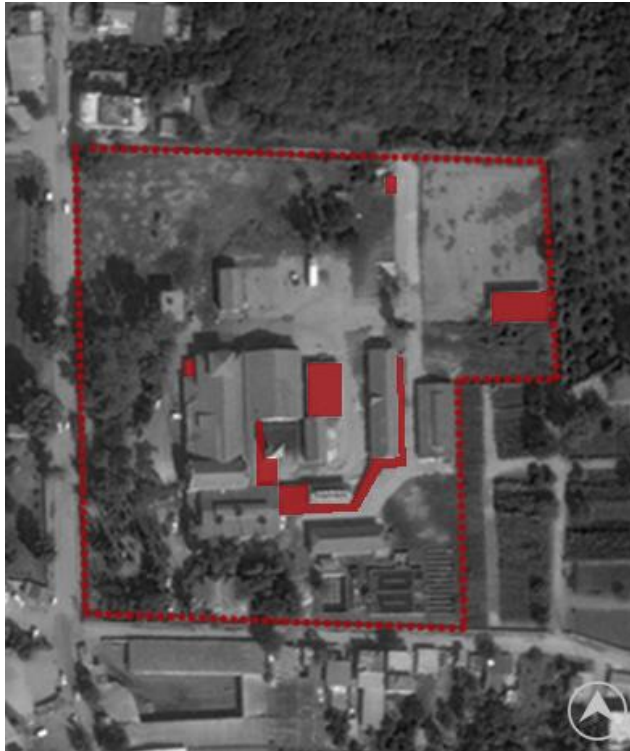


Figure 3.98. Sheds and washing space addition constructed in 2013 (on top-2014 Google Earth Image) and the additional slaughter hall built in 2016 (on bottom-2018 Google Earth Image)

Together with changes in the buildings, the analysis of open spaces of Kanara showed a decrease in green areas. Also, the negligence of the parks continued. A portion of the empty land the north started to be used as a car parking area. The land at the east side of the second stable was started to be used by the plantation area of the municipality and the construction of the water treatment pools cleared off an area with trees.



Figure 3.99. Categories of open spaces in the slaughterhouse in 2018 (Source: Google Earth Image)

Starting from the 1980s, the slaughterhouse started to be surrounded by housing areas. So instead of being away from the city center, in the middle of agricultural areas and empty lands, Kanara became a neighbor for the people living in the county of Yüreğir. That's why the subject of removing the slaughterhouse function to a more distant and suitable place began to be discussed by the decision-makers. And because of these issues, the role of Kanara as a public space had transformed in the 2000s. The increasing number of people started living around Kanara and they had reasons to complain since being in the middle of a housing zone is not appropriate for a slaughterhouse. Besides that, Kanara kept on attracting people with the diner inside its borders. A significant amount of people came to the slaughterhouse to eat kebab both from the nearby workplaces and from other parts of the city. This way, the slaughterhouse retained its position as a popular location in the social context of Adana.



Figure 3.100. The busy traffic at the entrance of Kanara in 2012 (Source: KUDEB archive)



Figure 3.101. Construction dates of the buildings currently located inside Kanara.

From the analysis of the aerial photographs and archival research, the approximate dates of construction are determined. These dates also give the relevant information about defining the time periods in Kanara's timeline.

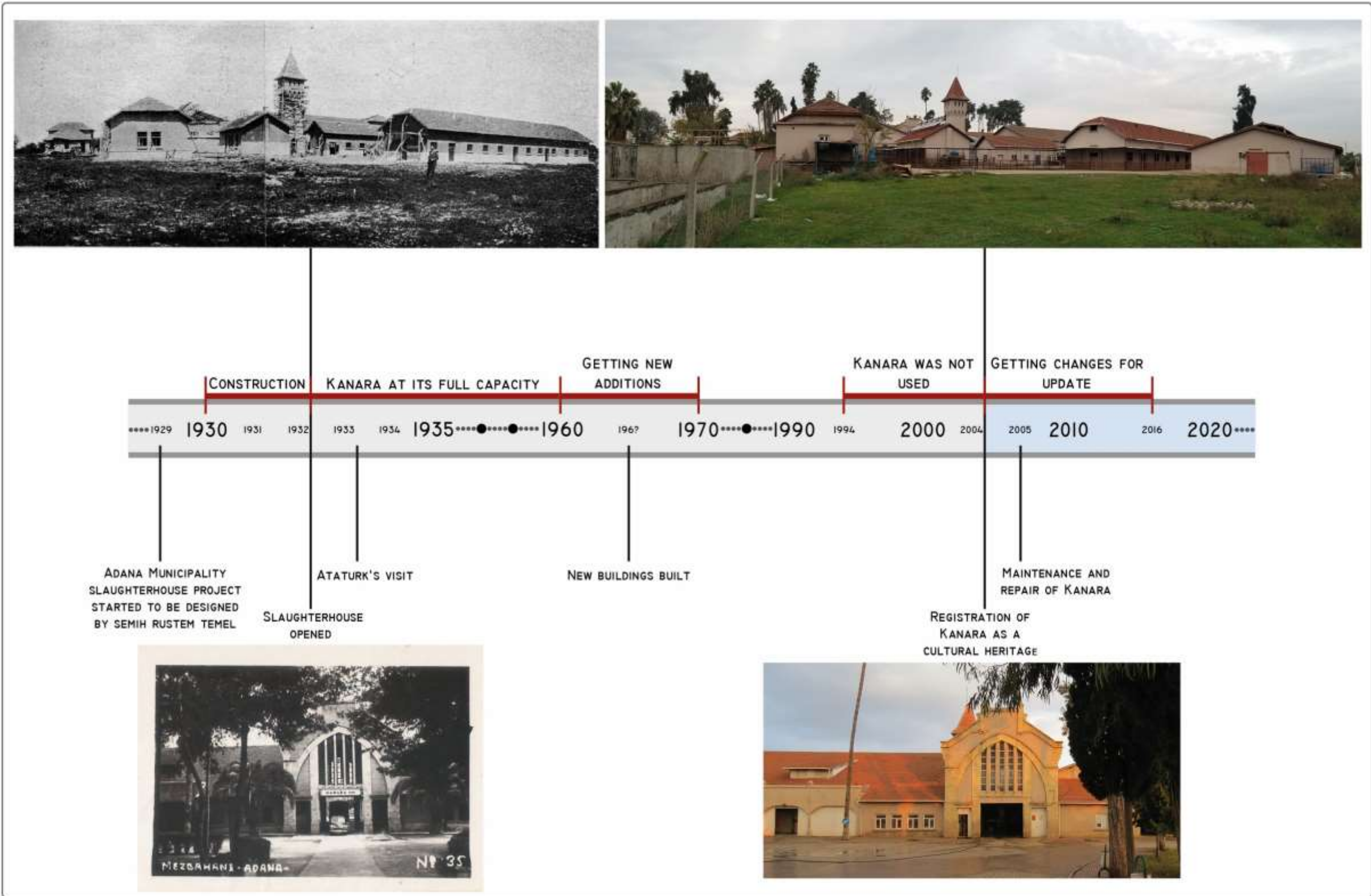


Figure 3.103. General Timeline of Kanara

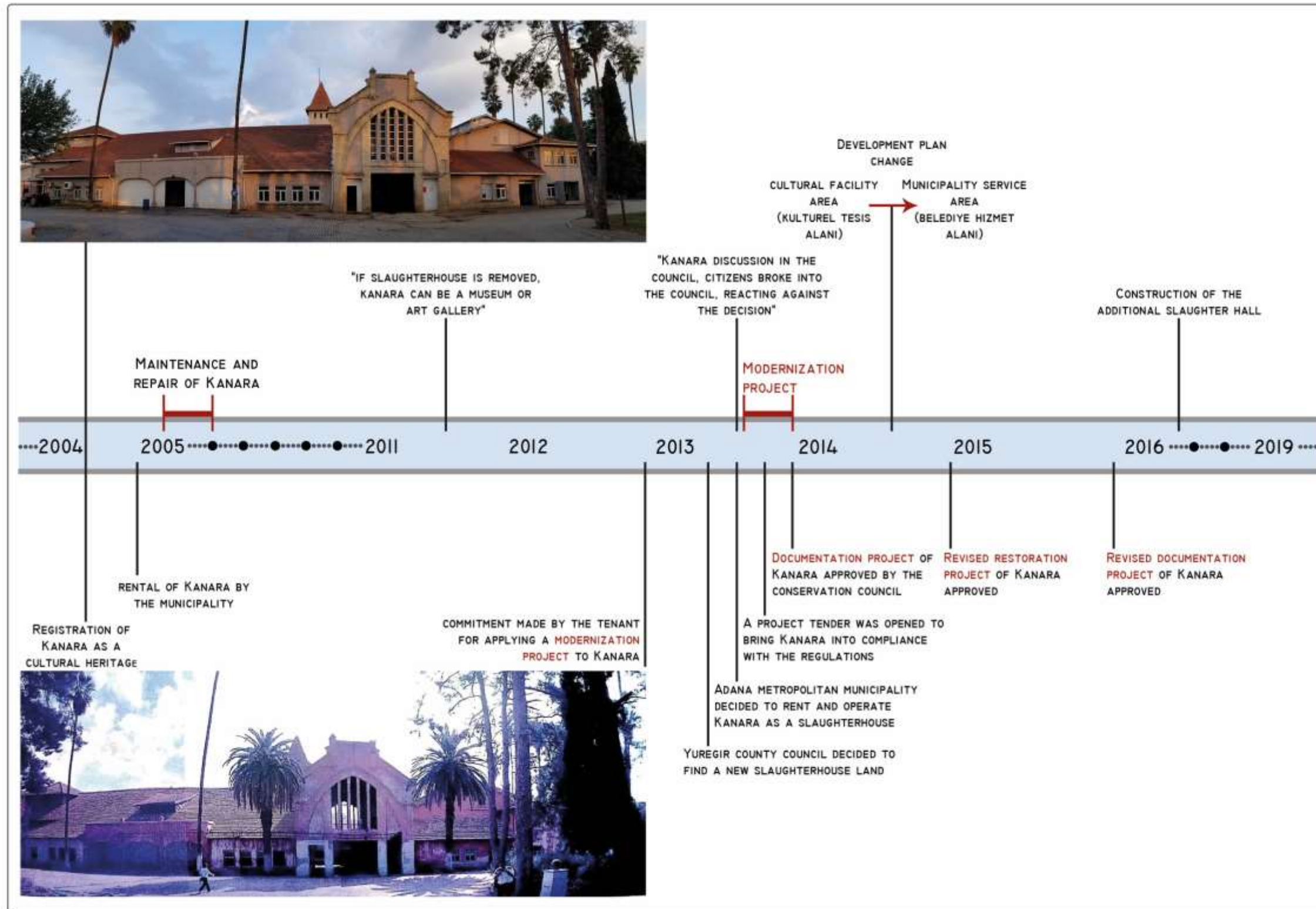


Figure 3.104. Timeline of Kanara after registration as a cultural heritage

3.3.5. Current State of Kanara

In order to understand the current state of Adana slaughterhouse a summary about Adana considering the city planning background and the process leading to today's situation will be contributory. Adana expanded very quickly in size but the improvements that should follow this enlargement were inadequate. Despite the extreme increase in housing areas; the city center remained small, transportation ran of short and green areas were extinguished by more construction. Urban sprawl, migration, management of cultural heritage and usage of natural elements are critical issues of this city to elaborate. On the other hand, Adana is continuing to carry its potential in Turkey by being an important industry and agriculture center, located in a critical position and having fertile land and water resources.

When the city is observed from a broader perspective, the growth of the residential area is towards north and northeast and also around the Seyhan Dam. Commercial and industrial areas are located near the city center or around the D-400 road while the historical city center is present but surrounded by business centers. The Çukurova University at the northwest and İncirlik military base at the west are permanent locations that are limiting the growth to the west.¹²⁴ But new neighborhoods developed near them between 1990 and 2000. The agricultural and forestry lands are limits for the city to grow in the south however; in recent years, new housing zones started to appear by clearing off these natural sources.

¹²⁴ Establishment of Incirlik Air Base in 1950, building the Seyhan Dam in 1954, starting the Çukurova University in 1973 and opening E-5 highway in 1975 were major formations in Adana's urbanization especially Yüreğir.

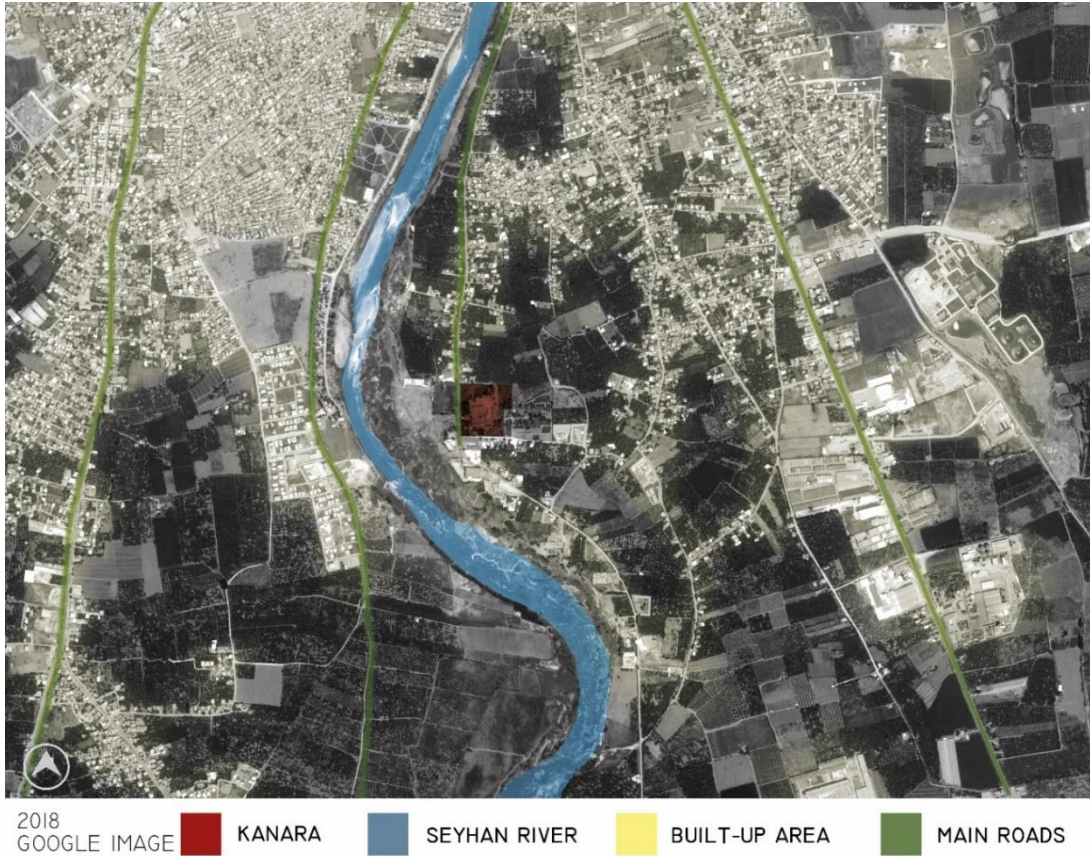


Figure 3.104. Current situation of Kanara in 2018 (Source: Google Earth)

Adana slaughterhouse is located in this area. Yüreğir; east side of the Seyhan River and southern side of the city have important natural and physical characteristics. While the western side of Seyhan River developed from the historical town center through the north, with a modern plan, Yüreğir was designed to contain housing areas with green spaces and industry facilities on borders by Hermann Jansen. The major axis of the region are; Kozan road coming from northeast and Karataş road coming from a southeast meeting with D-400 the main horizontal axis. Yüreğir district has been receiving immigrants from southeastern Anatolia, central Anatolia, Ceyhan, Kadirli, Kozan and Aladağ because of the high agricultural production potential. Therefore, in the 2018 Google Earth image, change can be identified as the increase in the built-up area, mostly in the form of housing zones. The agricultural lands of the southern

Adana started to attract new settlements and this is observed around Kanara. But the neighborhood of the slaughterhouse still preserves its green lands and fields in 2018.

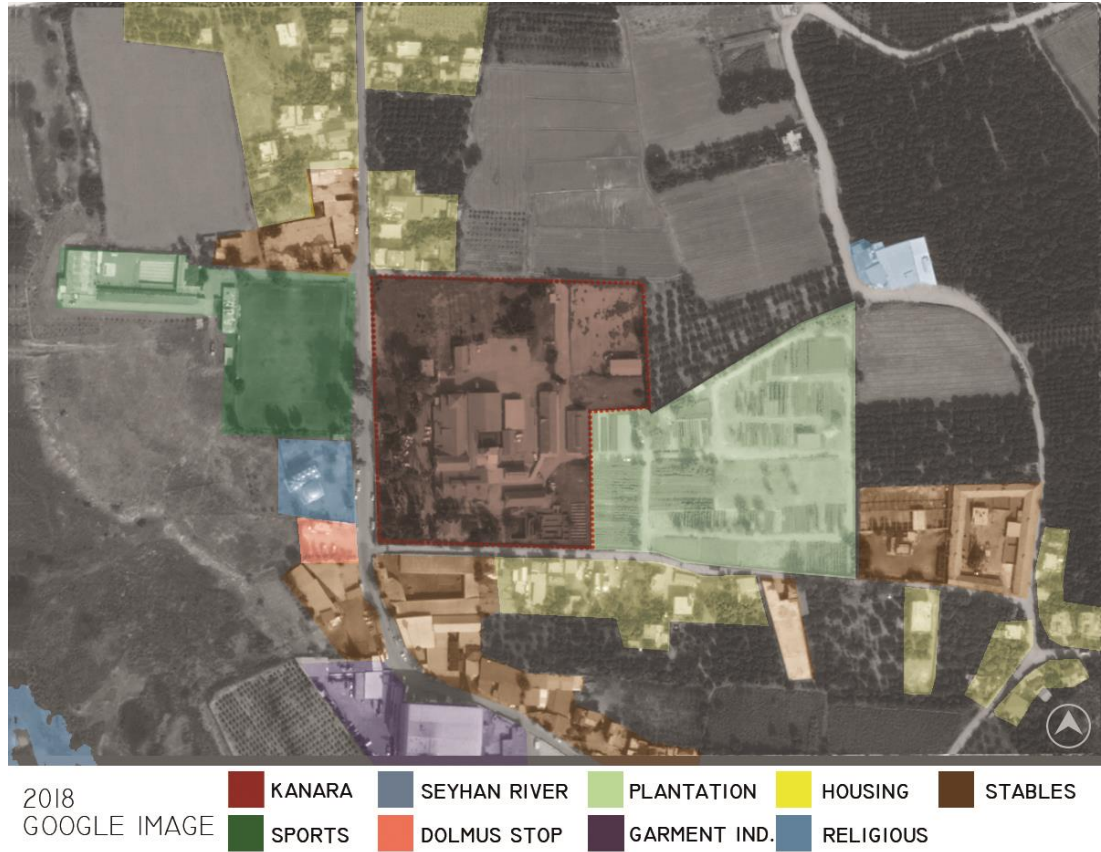


Figure 3.105. The context of Kanara in 2018 (Source: Google Earth Image)

In 2018, the closer context of Kanara had a few differences from 2005. Firstly, the area of the complex was reduced at the eastern border, because of the plantation area was expanded. The plantation area belongs to the municipality and referred to as Kanara Plantation (*Kanara Fidanlığı*). It was one of the four plantation areas owned by the Metropolitan Municipality. In the area of 23 decares, production is carried out with seed and cutting in the platforms prepared for the future needs like trees, shrub species, and evergreen/non-evergreen tree species. As of the end of December 2008,

there are 34.493 trees, 20.520 shrubs, clutching and climbing plants in the Kanara Plantation.¹²⁵

The tannery which was one of the oldest structures near Kanara in the south was demolished. Stables and houses continued to increase and a swimming pool was constructed near the football field.

In the matter of Kanara, understanding the bigger context will define further information because the subject is a production facility for the entire city that went through a particular process.

Kanara continues to work in its original function. It is located in Haydarođlu Neighborhood, district of Yüređir; layout number 130, block number 814 and plot number 4. The operation is still done by *Tuna Construction Company*. And they will continue to run the place for the next few years. The main access to the complex is still from the entrance on west across the market hall. The entrance on the north external wall is closed as well as the access to the plantation area. The eastern border is defined with wire fences and other borders are defined with masonry wall with cement plaster.

Since the municipality rented the facility, individuals or private firms bring their animals for the production of meat, pay for the service per kilo and make necessary deals with relevant firms in order to sell other parts of the animals. In this process, the owners have to keep track of their animals and get the document about the slaughter to make the payment to the office.

The current state of the facility was understood by examining its physical properties and social context. First, the buildings general information like their current functions, construction techniques, structural conditions and architectural interventions were detected. Then interviews were done with the workers and inhabitants living nearby

¹²⁵ Adana B y k ehir Belediyesi, *2010-2014 Stratejik Plan*, retrieved from: <http://www.adana.bel.tr/versiyon4/wp-content/uploads/2018/10/stratejikplan-2010-2014.pdf>

together with detecting relevant articles and news in different types of media sources, in order to define a social structure.

Architectural Features

The buildings of the slaughterhouse are categorized according to their current functions. 10 main structures are analyzed in detail. Those are; the slaughterhouse building, the cold storage depots, administrative building, building for cleaning entrails and slaughtering suspected animals, dressing rooms, building with depots and offices, first stable, second stable, *bağırsakhane* which is the building for cleaning the bowels and the water tower. Additionally, there are other annex buildings and structures inside the complex to be considered. These are the diner, control gates, transformer buildings, annihilation room, water pumps and water treatment pools, slaughter hall, washing room and semi-open spaces created by the sheds.

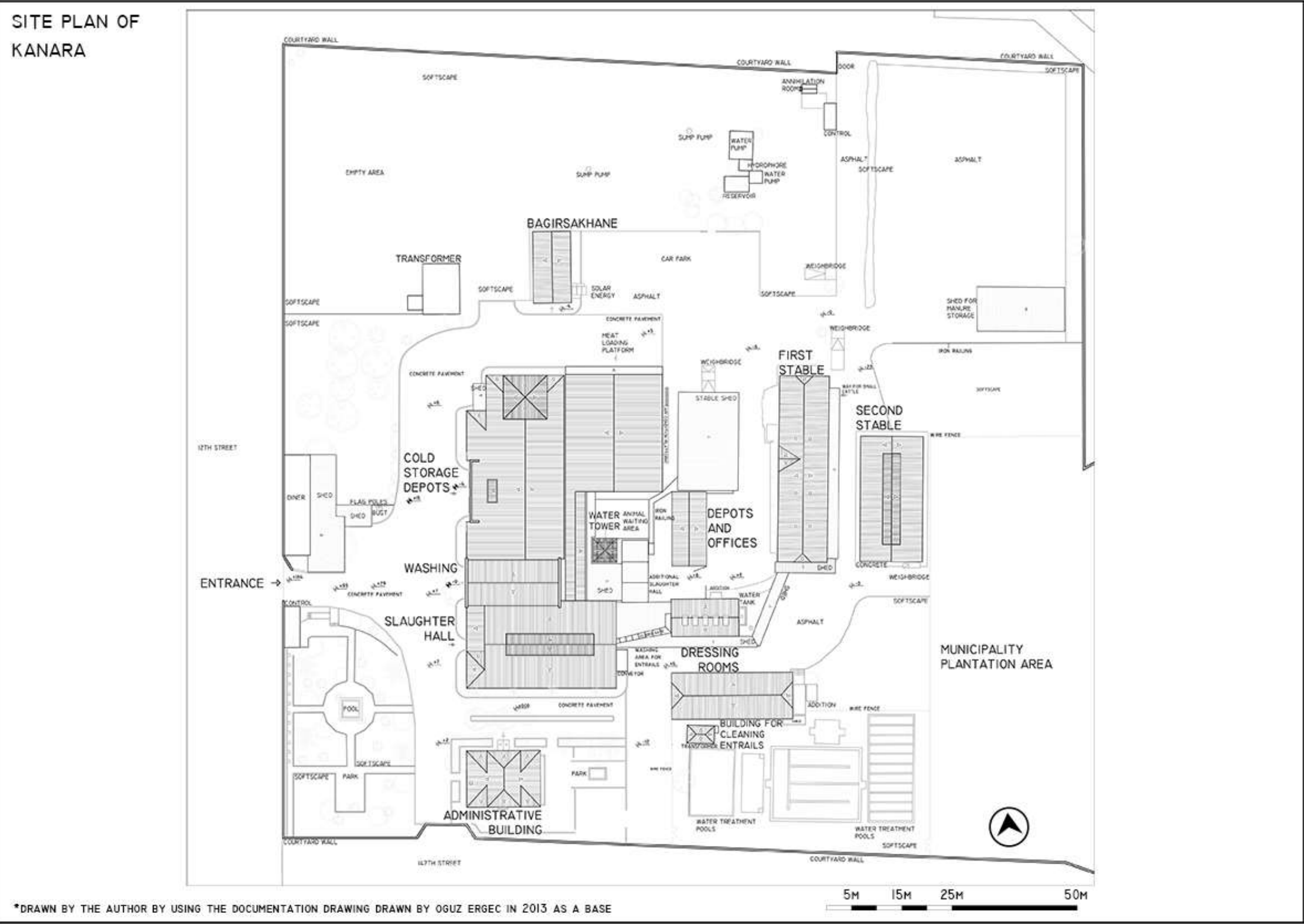


Figure 3.107. Current site plan of Kanara



Figure 3.107. Key plan for the site plan

Slaughterhouse (1)

The main pavilion of the complex is this building. It is functioning as a slaughter hall on the right, market hall and washing area on the middle and cold storage depots and an engine room on the left.



Figure 3.108. West façade of the slaughterhouse

The slaughter hall is the fundamental space for the entire complex. It is where the production activities emerge at most. It has an entrance from the front façade on the west. It is entered towards a sliding glass door, walls are covered with ceramic tiles, it has a wooden ceiling and the floor is cast in place concrete mosaic. Right across the entrance, a closed section with PVC window wall inside the slaughter hall functions as a monitoring area for the animal owners while their meat is produced. The right side of the entrance space is used as a compressor room. This room has a second floor and its original function is the veterinary office. A wooden staircase is located at the west corner of the space but it cannot be used. Two compressors inside and a conveyor for moving leather to the outside damages the area. Despite, its windows and doors are PVC, its floor is covered with mosaic tiles; the original wooden ceiling and staircase are conserved. The left side of the entrance is a former office room. Today it is divided into two functions with a PVC panel. A small pay-office and the headworker's office which can be entered from the market hall. With the dimensions of 19x30 m and highest height of 11 m, the brick masonry slaughter hall comprises of ovine and bovine slaughter areas and a room for washing animals. The right side is for ovine and the left side is for bovine. Therefore, the overhead monorails are different inside the slaughter hall.

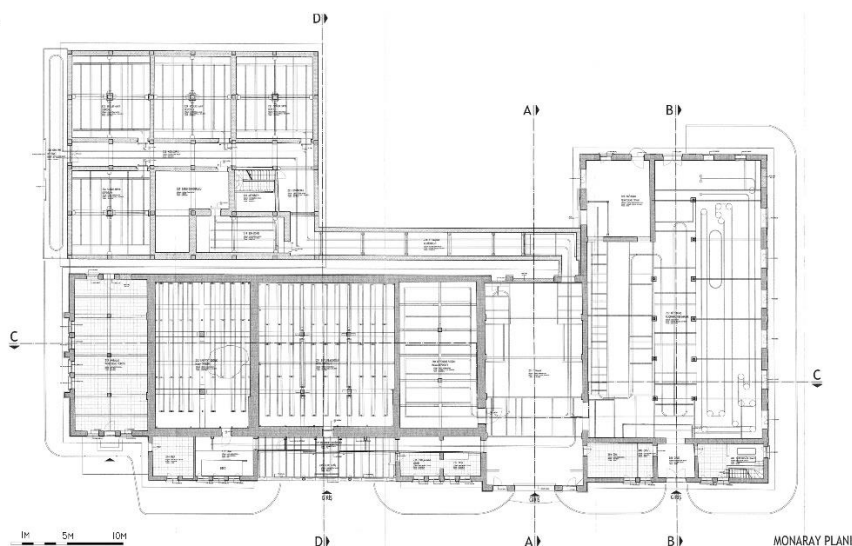


Figure 3.109. The plan of overhead transmission lines in the slaughterhouse and cold storage depots

There are 7 windows on the south wall, one is closed and 3 windows and two doors on the east wall. The bigger door is for the small cattle to enter and the other door is leading through the offal preparation and washing area. Six rows of steel columns with two pairs carry the roof and the overhead transmission lines connected to the roof. And the roof is elevated over the five rows of columns creating a light source. But the roof structure is not visible because of the suspended ceilings. The floor is cast in place concrete mosaic and the walls are covered with ceramic tiles until the upper level of the windows. A canal system for drainage is located on the floor at the bottom of the walls covered with metal grating. Around the steel columns a concrete enlargement was made up to the level of 2.20 m with a ceramic cladding and today it is covered with metal sheets.



Figure 3.110. Interior view of the slaughterhouse showing ovine monorails

The market hall is located in the middle of the slaughter hall and the cold air depots. Because its function is to dispatch the goods directly after the slaughter or after they waited inside the cold depots. Also, the vehicles with waste and dirt are washed in front of this area. Its dimensions are 10.5x21.5 m and it is 11.5 m high. And to emphasize the prominent entrance, 1 meter distance from the rest of the building's

façade becomes evident. The same layout is located at the eastern façade but the vehicle opening is closed. The door at the right connects to the depots and the one on the left opens up to a leftover space with air conditioning and other installations. The overhead transmission lines reach from the slaughter hall to the market hall and separate into 3 alternative ways. First to the primary cold storage depots, second to the other two depots and third to the additional cold storage depots. Because these overhead monorails are designed according to the current system which includes the new addition, it is possible that they were changed during an extensive reconditioning of the slaughterhouse in the 60s. Also, the roof structure is not visible inside this space too because of the suspended ceiling with dimensions of 60x60 m at the level of 4.80 m. but it is known that 4 steel trusses are forming the gable roof covered with Marseilles tiles. The floor and the walls have the same properties as the slaughter hall.



Figure 3.111. The market hall from the entrance door

The only functioning cold storage depot in the main building is the one that is opening to the market hall. It is for the storage of cattle. Its dimensions are 7.80x14.70 m and it is 5.20m height. Like the rest of the cold storage depots, it has a concrete post and beam system. The beams are made of haunched girders and the monorail system continues inside the depot carried by the steel profiles. Other cold storage depots are not used today. And they are currently different from the original plan organization. The biggest depot used to have 4 different spaces, but today it is one big depot with a steel hanger system. Sizes of 10x10 m steel studs carry the meat hangers. The walls

of the cold storage depots are covered with ceramic tiles, the floor is cast in place concrete and the ceiling plastered and painted.

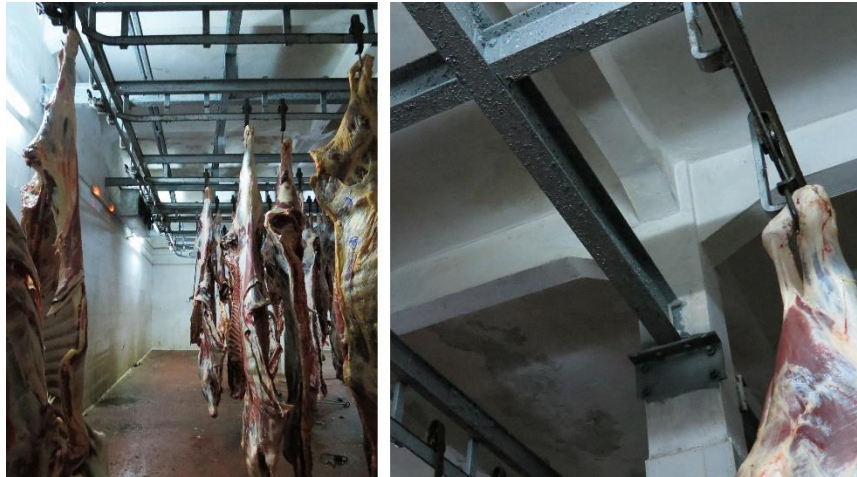


Figure 3.112. Interior of the cold air depot and its column and beam system

The depot next to it is referred to as an offal cold storage depot. It has the same system as the other depots. Change of plan and function can be observed here as well. Half of this place was used as an ice factory and the other was used as a storage for ice and a machinist room. Access to the ice factory was from the east façade. In the current situation, that opening was closed and the access to the cold storage depots are by a later established corridor. In this corridor, the overhead transmission lines are continuing as far as to the last cold depot and they are carried by steel columns and frames. Since this corridor was established, other rooms were divided. This monorail system could be mounted when the ice factory was removed and cold air depots started to function. The former offices in front of the first cold storage depot, are used for meat fragmentation. Their walls and floors are covered with tiles but their wooden ceiling is conserved.



Figure 3.113. Interior of smaller cold storage depot for the offal

Former space originally used as an ice market was divided into two rooms; one is used as storage at the end of the corridor and the other is the maintenance room accessed from the outside. The semi-open space designed in front of the depots for meat dispatching is divided by the corridor and two of its opening were closed with PVC panels. This area is currently used for meat fragmentation purposes that's why lost its character as an entrance hall. The roof structure which is visible from this space was strengthened with additional elements on two sides of the rafters. Also, several roof laths were changed.

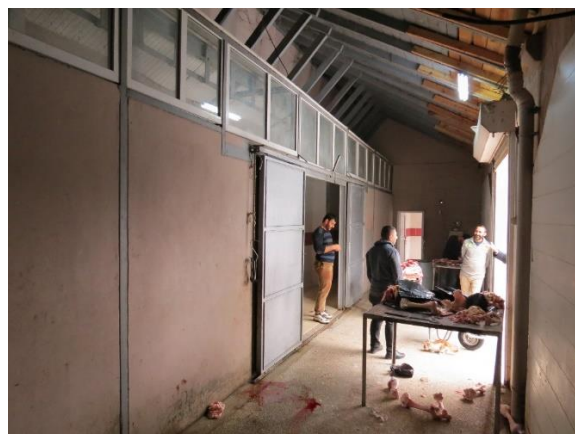


Figure 3.114. The corridor and monorails formed in front of the cold storage depots

The space located at the northern corner inside this pavilion is the machine room. It is also used as a storage area. It is accessed from the door having windows on both sides at the west façade with 2 steps. This façade organization is repeated at the opposite wall but it cannot be perceived as it was before because of the additional building. On the northern façade, 4 windows are located between 3 inclined columns and a second floor is observed from this façade however it is not possible to access to that floor. The concrete columns system is the same as other depots, only the floor is covered with mosaic tiles.



Figure 3.115. Interior view of the machine room

While having an architecturally featured front façade on the west, the slaughterhouse's east elevation was also designed with the same concept. However, the additional cold storage depots built in the 1960s created a visual barrier for that façade. According to the original plans, there were 8 windows and 5 doors belonged to different spaces on this façade. In the current situation, it is possible to identify those openings clearly even their function is lost. And because the additional building was built by leaving a space between, the original layouts are legible.



Figure 3.116. The space left between the slaughterhouse and cold storage depots

On the front façade, discoloration, deposits and biological formations emerged due to exposure to water. Especially on the stone surface, the blackening of the material occurred in time. The cut stones on the plinth level had encountered material loss and also some of them were repaired or replaced. On the roof elements, there were repairs with cement plaster. On the south façade, the repaired and replaced stone units can be identified as well as the material loss due to corrosion. There are several surface cracks on the plastered surfaces. The PVC drainage pipes and window shutters on the lantern got damaged in certain places. The same deteriorations are visible on the south façade while the east façade is encountering more problems because it is exposed to further damaging impacts. Addition of the masses, constant exposure to manure, blood and water create material loss and discoloration. Incompatible materials were used like ceramic cladding on the portion of the slaughter hall's east façade, inside the entrails preparation room. Because there is a narrow corridor formed between the slaughterhouse and cold storage depots, that portion of the east façade is used to put air condition units or other installations. Interior areas of the main pavilion faced the same problems; exposure to water and dirt, the use of incompatible materials and drainage problems.



Figure 3.117. New material use for the renovation of stone (on the left) microbiological growth and material loss (on the right)

Cold Storage Depots (2)

This building is built as an addition in the 1960s for the purpose of providing extra space for the existing cold storage depot. Concrete framed, brick masonry structure has a timber frame roof structure.



Figure 3.118. West façade of the cold storage depot

It is located on the eastern side of the main slaughterhouse building and connected to the market hall with a long corridor extending to the corner, where the hall and the slaughterhouse meet. 160 cm was left between these two buildings and that area was used to position equipment and installation. Its dimensions are 21x25 m and its ridge height is 10 m. The overhead monorails coming from the market hall are distributed to the depots using the corridor of 62 meters length. In order to raise the meat loading platform to the level of the trucks for transportation, the floor level is heightened 75 cm with 4 steps at the beginning of the corridor. There are 4 cold storage depots with the same properties inside. They are square planned rooms with a concrete column in the middle. Haunched column capitals carry the steel beams that are connected to the overhead transmission lines. The floors are covered with cast in place concrete and the walls are with ceramic tiles. Other than cold storage depots, a deep freezer and a shock room are located inside this building. The shock room is used to make quick-freeze for the newly cut meat then they are put into the deep freezer. Both spaces have marble-clad walls and after the shock room, the monorails end because the meats are hanged to the metal hangers. A staircase to access the attic is located near the shock room. This U shaped 28 steps of concrete stair, reach to space where all of the roof structure can be seen. Only two of the cold storage depots are functioning at the current situation therefore, this building has a lot of underused space.



Figure 3.119. Interior of the depot (on left) timber frame structure observed in the attic (on right)

The north façade of the building suffered from the use of incompatible material and staining due to those materials. And like the east façade of the slaughterhouse, because this building's east façade is exposed to damaging impacts; there are material loss, discoloration and salt deposits on the surface. Also, a steel platform for air conditioning units is placed here, harmful to the façade with the holes and cables. Most impacts were done by the animal waiting area because the combination of water and manure, lead to chemicals to penetrate the walls of the surrounding structures.



Figure 3.120. Air condition units mounted on the east façade of the building

Administrative Building (3)

On the southern corner of the complex, the administrative building is located. The brick masonry structure has concrete columns and timber frame roof structure. Its original functions included diners, laboratories and offices. Currently, it is used as offices for the manager, accountant and veterinary. There are also service spaces like WC and kitchen. All the architectural elements and finishing materials were changed during the maintenance. The windows are PVC with timber texture and the floor is covered with ceramic tiles. The ceilings of the rooms are covered with timber. There

are two doors altered into windows at the east façade, one at the south and one at the west. Its dimensions are 16x12m and its ridge height is 8.45 m.



Figure 3.121. Interior view of the entrance hall

The entrance is provided from its north façade. The ground floor consists of four rooms and a WC opening into a large central hole. A marble staircase, on the right side of the entrance, leads up to the upper floor. The position of the stairs blocking the window could be a sign of alteration. There is a meeting room located right on top of the entrance hall on the first floor. But it is currently used as a storage area. Like the rest of the complex, the gutters and drainage pipes are made of PVC. The characteristics elements of the complex like, profiled mosaic windowsills, 4 rows of cut stone until the plinth level and stone textured plaster can be observed here. However, the addition of a wooden canopy at the entrance, air conditioning units and iron bars mounted on the exterior and alterations made at the architectural elements causes damage to the original façade appearance. And blackening of the stone veneer is an observed deterioration.



Figure 3.122. West façade of the administrative building

Building for cleaning entrails and slaughtering suspected animals - Paçahane (4)

Single-story, rectangular formed with the dimensions of 9x27m; former *paçahane* building is positioned in the east-west direction at the back of the slaughter hall. It has 3 spaces and additional space on the east side. Its ridge height is 7 m and it shows the same architectural façade characteristics with the rest of the complex. The original plan layout of this building consisted of two rooms; one bigger area for cleaning the entrails which had industrial washing and boiling equipment and a smaller space used for manure storage.

In the current situation, bigger space is divided into two and all of them are used for cleaning entrails, fragmenting carcasses, storing the meat or slaughtering the suspected animals. The mass added at the east façade of this building was built between 1950 and 1961. The later addition is still present and in use for the same purposes but it had undergone several changes. Its dimensions are 280x615 cm and accessed by stairs with 6 risers. Another improper addition was built at the back with aerated concrete units and inside that space, an opening is created on the façade of the

original building. The doors and windows were changed to PVC and a door at the south façade and two windows at the east façade was closed. Therefore, new additions and alterations existed at the exterior. Apart from the finishing materials on the floors and walls, the interior spaces are mostly conserved. The original floor mosaics can be observed under the cast in place concrete and the cold storage depots are demountable. The characteristics of the space are defined mostly by the original structure of the half-hipped roof. The room in the middle has a suspended ceiling but the other two spaces have the timber frames that are connected with torsion bars functioning as the tie beam, strengthening the wooden struts.

The stone veneer on the façades has a material loss, discoloration due to rising damp and surface cracks. The use of incompatible materials like PVC doors, windows, drainage pipes and suspended ceilings together with a mass addition are the factors that are harmful to the original character of the structure.



Figure 3.123. Exterior of the building

Dressing Rooms (5)

The building functioning as the dressing rooms and bathrooms for the workers is located parallel to the *paçahane* building at its northern side. Its dimensions are 15x7m and its ridge height is 6m. The same architectural characteristics can be observed in this single-story, gable-roofed building. A stepped moulding at the wall-roof connection creates a diversity. There are 3 spaces inside this building. Dressing area, WC and showers. Currently, the access inside is through a closed passage from the window at the west façade. That's why, in order to provide circulation, openings were created on the partition walls. These areas are used in their original function but several changes had been made. Doors and windows are made of PVC. The interior surface of the walls are covered with ceramic tiles and the ceiling with a PVC panel. One door at the north façade is closed and turned into a clerestory. A cylindrical metal water reservoir resting on the concrete base was placed on the eastern façade of the building. Solar energy panels were installed on the roof. Metal sheds were constructed on the level of 2.60m for covering the passageway of the animals. This shed on the south façade, the mass addition on the west façade and a PVC extension for entrance in front of the north façade affects the perception of the building. Further damage caused by animal waste can be observed as material loss and discoloration on the south façade.



Figure 3.124. Exterior view of the dressing rooms

Depots and Offices – former Waiting Stables (6)

The building located at the northern side of the dressing room, rectangular-shaped in the north-south direction. Its dimensions are 16x7m and its ridge height is 6 m. There are 2 spaces inside. A single-story gable-roofed building's original function was waiting stables. That's why the window and door sizes are compatible with stable buildings. Although it is not in the original project, windows were built on the north and south façades. After that, it was used as a cafeteria for the workers. Currently, the room at the entrance is used for meat fragmentation and the other is used as an office and storage. The entrance is provided from the east façade.



Figure 3.125. Exterior view (on left) deteriorations on the back façade of the building (on right)

Change of function affected this building as well. The floors and walls are covered with ceramic tiles and ceiling with PVC panels. The traces left from the removal of the former kitchen compartment damaged the interior walls. One door at the east façade is closed. The doors and windows are made of PVC except for one door and it is metal. Another trace is two vertical projections at the north façade, giving the height and width of the former mass addition that was observed at the aerial photos. However, the large shed built for animals to wait before slaughter blocks the north façade and the constant disposal of manure continues to damage the west façade. Also, vandalism

on these walls is observed together with surface cracks, corrosion, biological growth and discoloration. Cut stones are deteriorated by water and animal waste. The east façade had plant growth near the walls and air conditioning units mounted on the wall. The rising damp problem is observed on its south façade. The perception of this building is very different from the original design.

First stable (7)

This structure with a rectangular form was designed to hold ovine and bovine animals. Its dimensions are 41.5 x 9.80 m and its ridge height is 7 m. It was working together with the waiting stables. There are 3 spaces in its plan organization. All the entrances are provided from the west. Doors and windows are made symmetrically. The doors are made of iron. The windows do not have frames but they have grids made of shaped iron. Instead of cut stone veneer, the plinth level is also plastered. Its roof is half-hipped with a gable wall in the middle of the west façade. The largest space in the south was used for bovine, the space in the middle for ovine. The space in the north has large openings for vehicles to enter and the original function maybe a storage area for the needs of the animals. The attic of this building was used as a hayloft. It was mentioned by the architect that, to easily isolate the ceilings, haystacks were placed in the attic.



Figure 3.126. Exterior view of the first stable

Currently, the largest space; bovine stable is used in its original function. The southern section is used as a bait stocking area and its door on the south façade is turned into a window. This space is differentiated with iron bars formed on short concrete walls built between the columns and walls. The floor is concrete. In the middle, concrete mangers define the space together with timber posts. These vertical elements are 15x15 cm in dimension and they rise on metal footings mounted on square concrete pedestals. There are 10 posts. Their corners are chamfered and they carry the timber beams going through the short side of the building and the wooden ceiling. The timber post is supported with a summertree and two braces. Four ventilation shafts are located next to the second and fourth row of columns. On both sides of the barn, a channel was made into the floor to discharge animal residues. Storage space is formed with a brick wall of 30 cm thickness and 210 cm height adjacent to the inner side of the wooden posts. The floor is concrete and the walls are plastered and painted. The entrance to the attic which corresponds on the upper floor of this space was provided from a door with a concrete balcony on the pediment at the west façade. The original wooden door is conserved. Currently, that area does not have a staircase for access and it is not in use.



Figure 3.127. Interior view of the stable

The other stable in the middle of the building is used for bovine also. There are 4 timber posts built with the same construction technique. Two wooden ventilation shafts are placed on the central axis of the space. On the east and west walls, a door and two windows on the sides are located but the access is from the west façade. Concrete mangers are located at the end of the blind walls and two drainage canals are built at the end of the inclined concrete floors. The timber posts are deteriorated because of the constant exposure to the manure, other chemicals and water. One of the posts was replaced with a C-section iron element. The space at the northern side is divided into two. One of the three openings at the west façade is closed and the others open into a space used for the preparation of the entrails. A separation was made with PVC panels on the left side. Its floors and walls are covered with ceramic tiles. Wooden rafters of the roof construction are exposed in this space. Also, windows with wooden frames for ventilation of the roof is seen. At the continuation of here, a space used as storage can be accessed from the central opening. The openings inside between the columns and walls were closed with briquette. 3 windows are looking through east, one of them is closed. The floor is ceramic clad, walls are plastered and painted. But there is a rising damp problem with salt deposits on the interior walls. Incompatible material use caused this deterioration. There are surface cracks and discoloration on the façades on the plinth level. Although the PVC drainage pipes and metal shed that was constructed along the east and south façade disturb the integrity, this structure continues to preserve its original architectural qualities.

Second stable (8)

This stable which was built as an addition in the 1960s, located parallel to the first stable on the east side of the land with the dimensions of 13x28 m and ridge height 5.60m. It is currently used as an ovine barn. There are 2 doors for entrance at the north and south walls. The concrete-framed construction has 6 rows of double columns carrying wooden trusses and the gable roof. Structural system of the roof trusses are original elements and they have fine details. Some of the trusses were consolidated by additional elements for support. In order to provide light and air into space, a lantern

is located in the center of the plan. At the plan organization, a corridor is arranged for circulation in the center. Partitions were made on the right and left sides by concrete parapets and iron railings built between the columns and side walls. Thus, seven compartments were designed on both sides and these are entered with low iron doors from the corridor. However, some of the partitions were removed and larger areas were formed. The corridor was divided with iron bars put between the fourth columns from the south. Like in the other stable, two channels exist at two sides of the corridor going all the way to the end. Although this building was built afterward, it carries the same façade characteristics like plastered surface with a stone impression, emphasized plinth level and mosaic windowsills. Just like the first stable, doors and windows are made symmetrically and the windows do not have frames but they have grids made of shaped iron.



Figure 3.128. Exterior view of the second stable

Material deterioration occurred majorly inside this building because it is exposed to waste and chemicals. There are traces of vandalism both inside and outside. Its drainage pipes are made of PVC like the rest of the complex and they are creating stains, surface cracks and rising damp problem on the façades. And since the boundary of the plantation area of the municipality reaches till the east façade of the building, the leftover space damages the structure and blocks the perception of it.



Figure 3.129. Interior view of the stable (on the left) and its timber roof structure (on the right)

Bağirsakhane (9)

The building for cleaning and washing the bowels was not indicated in the original project. However, it was built at the same time as the first period buildings. Its dimensions are 15 x 7.30 m and its ridge height is 6.70 m. It is located at the northern side of the complex, across the machine room. One-story, single space, gable-roofed building is used at its original function currently. The façade of this building is different from the rest of the complex since the cut stone veneer and decorated plaster is not a part of the design. The entrance is from the south façade. Circular windows are located above the door on the south façade and the same at the back façade. The form of the roof is repeated on the façade giving movement to the design together with the vertical and horizontal strips at different levels. East and west walls have two wider windows and two clerestories emphasized with strips framing them. They also divide the longer façades into 3 vertical and 2 horizontal parts. Windows are located according to this division. Inside the building, a cold storage depot is placed in front of the north wall. A portion of the floor is heightened 10 cm in the left corner of the room. A channel was built to collect the water that continues in the center of the floor. The floor is highly damaged by the constant exposure of manure and water. A mass addition was built at the right corner and its walls are 350 cm height. The walls are

covered with ceramic tiles until the top level of the windows. The ceiling is covered with timber lining.



Figure 3.130. Exterior view of the bağırsakhane

The window frames and drainage pipes were changed with PVC and a door was closed at the north façade. The iron bars on the windows are damaging the façade as well as the plants surrounding the structure. Several portions of the façade elements and plasters creating the strips are detached and the effects of vandalism are harmful to the building.

Water Tower (10)

The water tower is 18 m tall. It is a brick masonry structure that rises on concrete columns. The base plan is square formed with the dimensions of 4.50x4.50 m. The plinth level rises approximately 70 cm with stone veneer. After that the tower walls rise 12.5 m, narrowing the plan area. The narrowest plan dimensions are 3.50 x 3.50 m. Diagonal reinforced concrete beams were built in the 16x26 cm section at the level of +718. The 40 cm thick cassette floor with 8 partitions, is carrying the iron water

tank with dimensions of 200x200x200cm and 8 tons. This platform is built at +1350 level, making 42 cm cantilever on top of four brackets on each side. The brick walls surrounding this square-shaped platform go up 231 cm and a wooden steeple with double sloping is placed. A lightning rod is placed on the northern surface of the roof. On the ground floor of the tower, four arched doorways with a size of 134x311 cm are opened to each façade. The edges of the doors are clad with different sized stones until the springing line. Around the arch, the impression of stone is made with plaster. Above the doors, windows with dimensions of 37x77 cm are located at the levels of +512 and +799. The window frames are observed as timber giving clues about the rest of the window frames of the complex. The stone textured plaster continues on the surface of the tower as well. The access to the water tank is by steel stairs starting from the landing platform at +263 level, continues crosswise in 3 other levels; +569, +852 and +1142. I-section steel profiles carry the landings. From there, a wooden ladder reaches to the +1350 level. On the east, west and north façades of the container, 3 windows with the dimensions of 40x97 cm. on south façade, the middle element is 40x170 cm.



Figure 3.131. Exterior view of the water tower

The water tower built to meet the water needs of the complex is no longer used with the establishment of the city network, therefore, it becomes neglected. Because the tower is left in the middle of the new slaughter hall and the waiting area of the animals, it is getting deteriorated both by waste and the bird nests in it. Iron bars were mounted in front of the tower to prevent passage which is done imprecisely so incompatible material and poor workmanship continue to cause damage for the structure. Material loss is present both inside and outside on cut stone and plaster as well as vandalism in the form of graffiti.



Figure 3.132. Exterior and interior damages of the water tower

Annexes

Diner (11)

This building is located on the northern side of the entrance gate. It is known to be built in 2005 with the renovation after its abandonment. It is a concrete framed brick masonry structure with a rectangular plan and flat roof. The plan is divided into two. On the side of the complex entrance, the dinner and its kitchen together with a seating area are located. Another space is used as an office. The open space in front of the building is covered with metal sheets carried by steel columns. It is an area for people to eat and sit. Also, there is a fire pit in front of the building that allows people to see

the meat and its cooking process. On the east side of this semi-open space; flagpoles and a bust of Atatürk is located. This is an indicator that Kanara is a complex built by the state as an Early Republican Period industrial facility. There are 4 monumental trees in this area which are conserved. The front side of the diner is used as a parking space in its busiest times.



Figure 3.133. The diner and its open space

Control gates (12) (13)

There are two control gates in the complex. First, one (12) is on the southern side of the main entrance. It has the same characteristics as the diner building because they were built in the same period. But this building has a hipped roof. There are two spaces with separate entrances; a space for the gatekeeper and WC.



Figure 3.134. Control gates (12) and (13)

Another gate (13) is located near the former northern entrance gate. It was built in 2013 together with other sheds in the complex. It has PVC doors and windows, cement plastered walls and a corrugated steel sheet roof. It is currently not used.

Transformer buildings (14) (15)

There are two transformer buildings in the complex. The first one (14) is built between 1972 and 1985 in the place of the original transformer built-in 1932. According to the aerial images, this building has undergone several changes in time. It is a square planned structure with an approximate height of 9 m. and a small mass is located on its western side used as a generator room. It has small openings for air on upper levels and there are strips on the façade, compatible with *bağirsakhane* near it, giving a sense of dimension to the structure.

The second transformer building (15) was built in 2005 during the first renovation. It is located in the south near the former *paçahane*. It has a hipped roof.



Figure 3.135. Transformer buildings (14) and (15)

Annihilation room (16)

This structure is used for the disposal of animals with infectious diseases with the help of chemicals and heat. It was built in 196? together with the cold storage depot and stable building. The brick masonry structure has one space for the annihilation entered under a canopy formed by the projection of its gable roof from the metal door formed similarly. The smoke comes out of a long chimney and the total height of the structure is approximately 7m.



Figure 3.136. Exterior view of the annihilation room

Water pump (17)

Water is very essential for the slaughterhouse complex because it is used to provide the hygienic conditions around the facility. Therefore, water pumps were built at different times. The biggest one at the northern side of the facility was constructed in the 1980s and a steel shed was added in 2013. There is a structure with three rooms, inside the largest one the pump is located. In time, additional equipment enlarged the system of pumps. Therefore, irregular arrangements can be seen in front of the

building. A pumping system is also apparent on the ground of the open area in several locations.

Water treatment pools (18)

These concrete structures were built in the renovation of 2005 in the south. They take an important amount of space and depth. Also, they have negative effects on the environment because of their proximity to the dwellings nearby. But they are essential for the slaughterhouse facility.



Figure 3.137. Water treatment pools

Washing area for the entrails and the additional slaughter hall (19) (20)

The mass addition built between the slaughterhouse and the dressing rooms is used for washing entrails and other equipment. (19) It was built in 2014. It was entered from the north façade and there are two partition walls separating washing areas. Pipes for water are located on the walls and the drainage is from manholes on the floor. Walls and floors are ceramic clad and the ceiling is made from PVC. This space is also used as a circulation area since it shortens the way to the backyard.



Figure 3.138. Front and back façade of the washing area



Figure 3.139. Interior view of the washing area

The additional slaughter hall (20) was built in 2016 because it was necessitated by the Provincial Directorate of Agriculture. It is used for the first step of the slaughter of bovine. After that, the animal is transferred by the monorails to the original slaughter hall for the next step. It was built with steel construction and covered with PVC panels. There are multiple different types of equipment for the process besides, the slaughter hall and the washing area is connected through several holes on the wall. Therefore, these two spaces are used very often in the facility providing the current needs of the modern slaughterhouses. However, the poor workmanship and constant exposure to water, blood and dirt, cause deterioration of materials. Also, the mass is creating visual incompatibility with the historical building. In its preliminary design, the new

structure had approximately 4.50 m height. However, in the current situation, the ceiling height was increased with an addition on the roof. Therefore, it is blocking the view, damaging the slaughterhouse pavilion and the water tower.



Figure 3.140. Exterior view of the new slaughter hall

In general, since Kanara is a complex that is used under its original function and constant maintenance and repair works have been done, there are no serious structural problems on the buildings. The most important problem for the complex is the use of incompatible materials and the addition of masses. Although this situation does not constitute any structural problem in the structure, it causes the loss of the original architectural identity of the complex. These can be identified as the use of PVC on doors, window frames, drainage elements, ceilings and use of ceramic tiles on walls and floors.

Also, there are deteriorations like; material loss, surface cracks, discolorations, salt deposits due to rising damp, biological growth and vandalism.

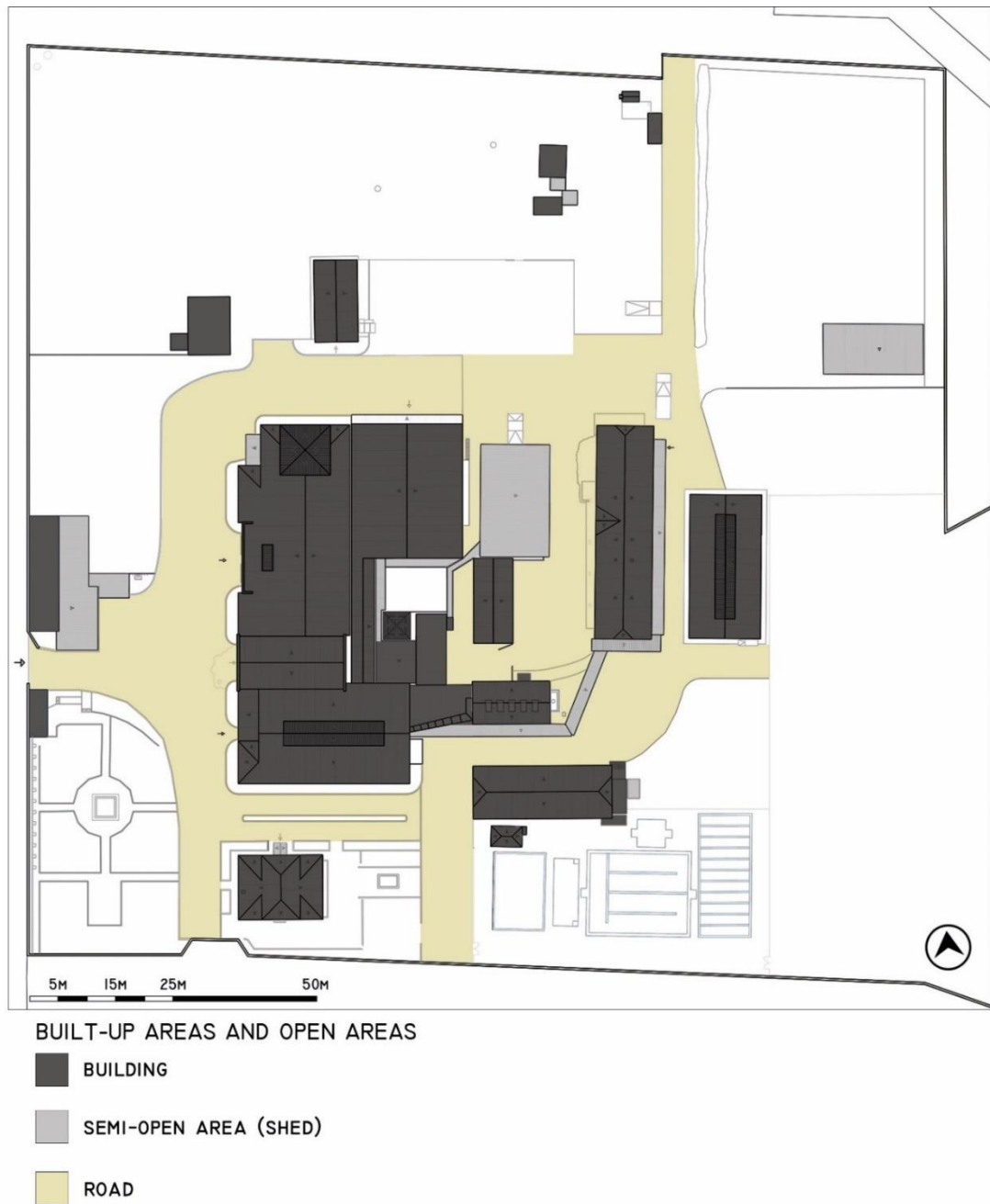


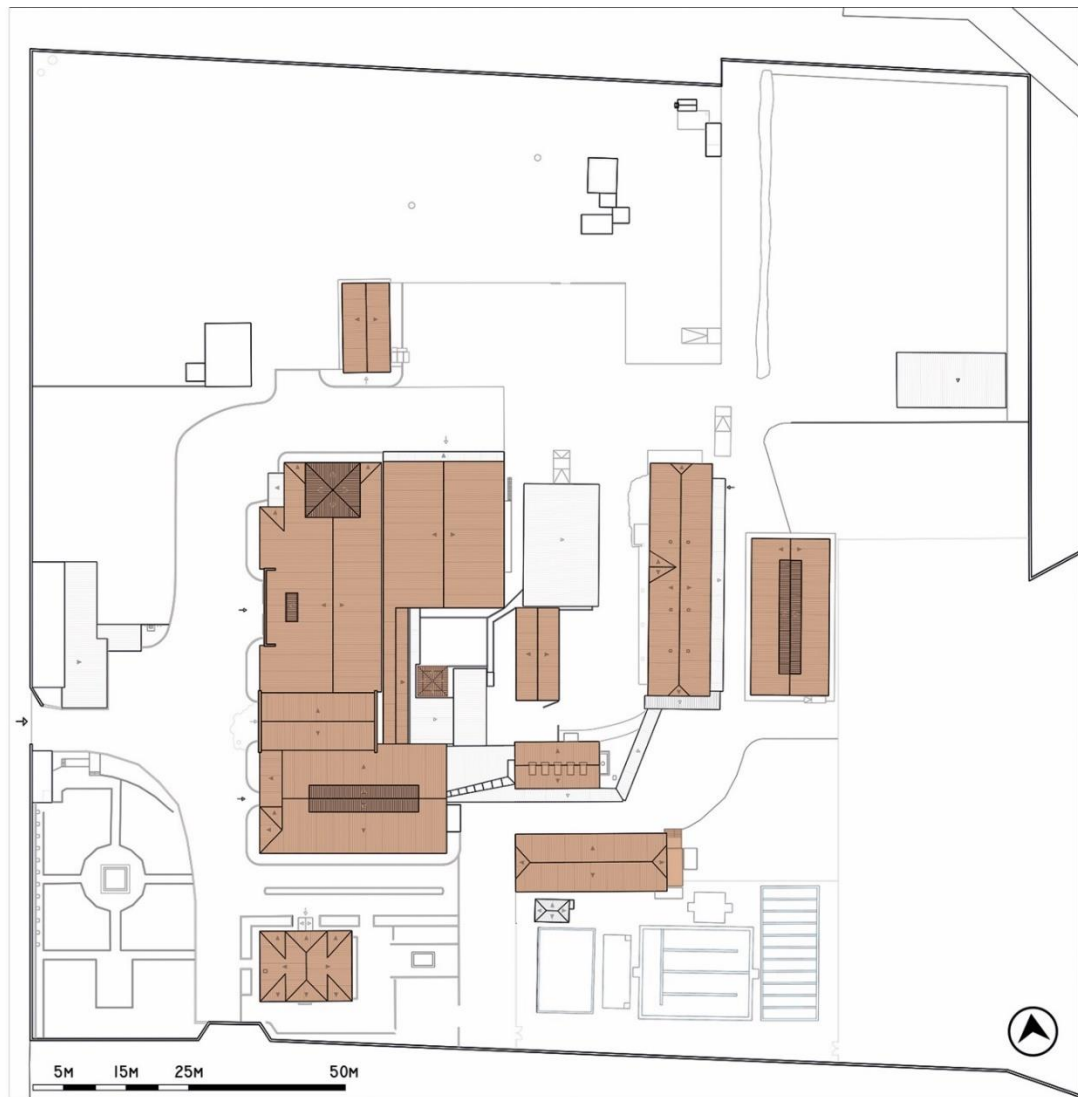
Figure 3.141. The built-up areas and open areas in Kanara

By looking at the relationship between built-up areas and open spaces, one can notice that the masses are located around the main slaughterhouse pavilion in order to create a beneficial production facility model.



Figure 3.142. The construction technique of the buildings

The original slaughterhouse buildings are built with brick masonry. The slaughter hall's roof is carried by steel columns and trusses while the first stable has wooden columns inside. Small additional structures are brick masonry and the incompatible materials are seen around the water tower; steel-frame and gas concrete.



CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- DETERIORATION ON FINISHING MATERIAL, NO STRUCTURAL PROBLEMS
- DETERIORATION ON MATERIALS, SLIGHT STRUCTURAL PROBLEMS
- SEVERE DETERIORATION ON MATERIALS, DEEPER STRUCTURAL PROBLEMS

Figure 3.143. The condition of Construction Material and Structure

From the analysis of the condition of construction material and structure, all of the historic buildings have a good condition both in material and in structure. Most deterioration of the finishing materials is seen on the *paçahane* building and depots and office building.

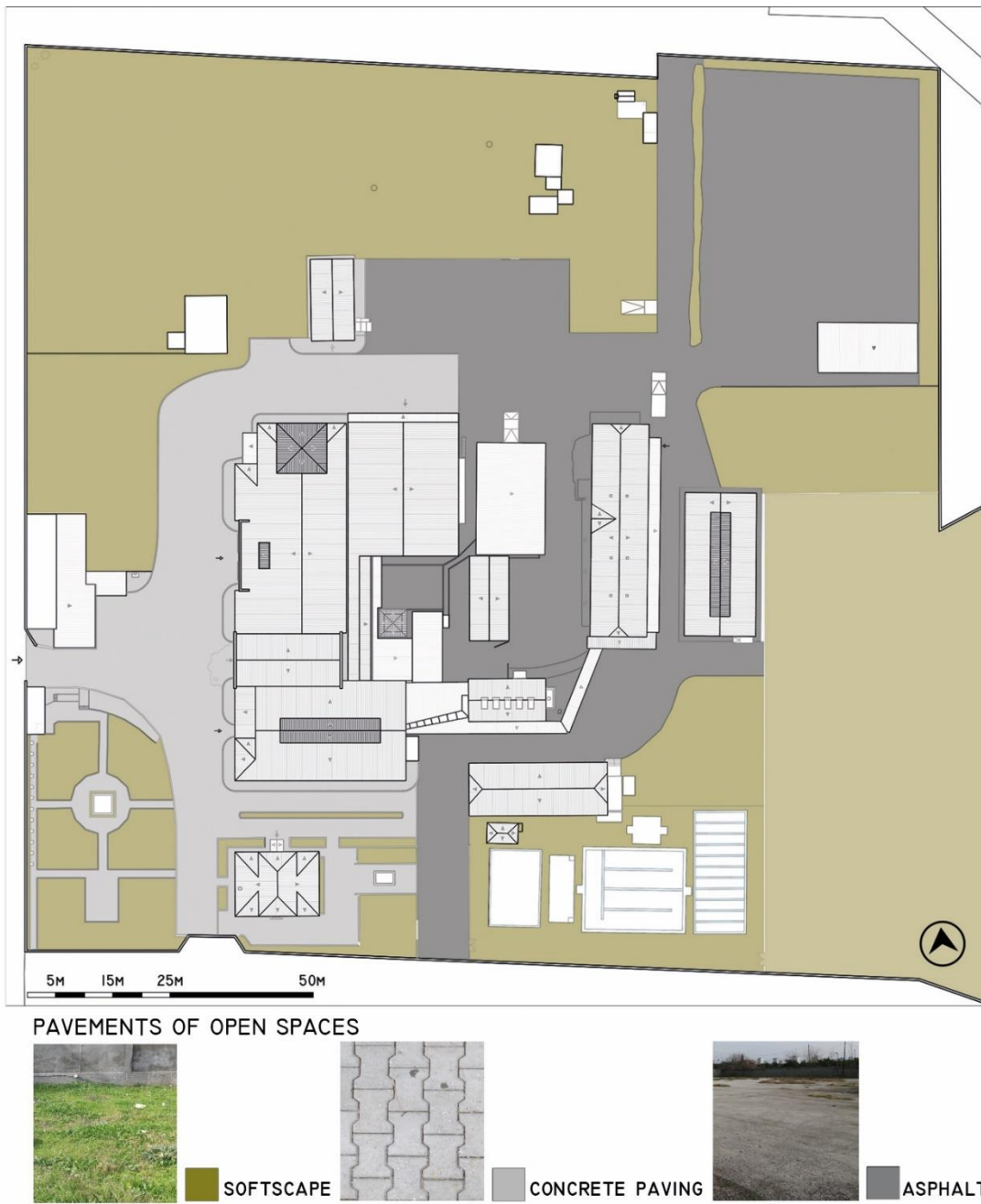


Figure 3.144. Pavements of open spaces

The surfaces of the complex are mostly hardscape around the buildings where cars and animals circulate, and softscape in parks and near the borders.

Open areas

Open areas in Kanara are analyzed by determining their pavement type, function and location. There are semi-open areas and open areas inside the complex.

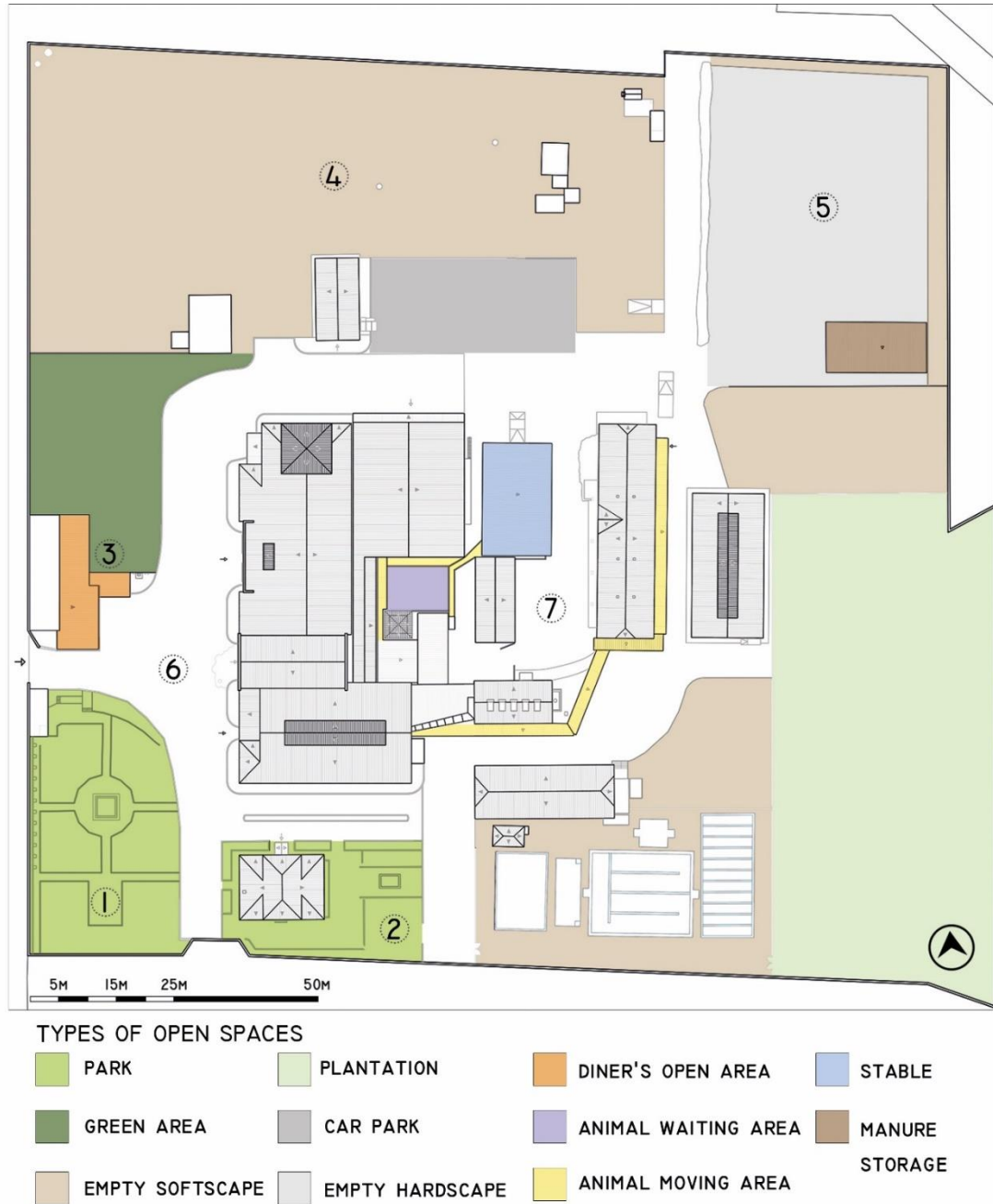


Figure 3.145. Types of open spaces

Parks (1) (2)

The parks of Kanara were designed landscape elements of the facility from the beginning. They attracted people with its natural and physical elements thus Kanara became an urban space. The first one (1) is located on the right side of the main entrance. It is a green area with trees where roads coming from four different directions joining in the middle to a square shaped pool. The control gate is located on the corner of this park and west and south borders are surrounded with courtyard walls. The roads are defined with interlocking pavers and curbstones and the pool is clad with blue ceramics. Currently, the park is not used and neglected. In several spots, small ground subsidence is observed. And on the left corner, a big area is about to collapse because the underground system gives failures. This park covers approximately 1200 m² area.

The geometry of the park was radial and the soft ground is segmented to parts around the pool. There are sitting areas and big trees to sit under. Today the layout of the park shows the geometric traces of the original design, however the rectangular pool on the southern side was removed and the elaborate design made with plants, flowers and trees were disappeared. Still, there are various types of trees like; orange, palm, pine and eucalyptus.

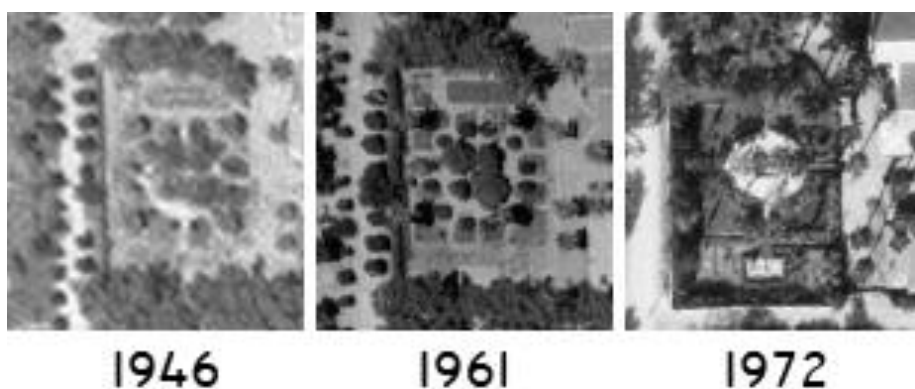


Figure 3.146. The change of park over years (Source: Air Force Command)



Figure 3.147. Current view of the park



Figure 3.148. Views of the garden of Kanara (Source: (AEFFG))

The second park (2) is located on the eastern side of the administrative building which is also surrounded by a green band and trees. This park is defined with interlocking pavers and curbstones and the pool is clad with blue ceramics too. The hardscape near the east façade of the building gets narrower around the pool. Ivy is covering all of this area on top of metal elements to create an open space with shadow. Orange and eucalyptus trees are located in the green areas near the pool. At the back of the building near the courtyard wall, small vegetable gardens are maintained. The approximate area

of the park is 400 m². This park area is not used currently because there are indicators of negligence around the area. In addition to that, this space is defined as an emergency muster point. In the original design, this park was connected to the land with trees on the east. Also, the landscape was well-kept, unlike today.

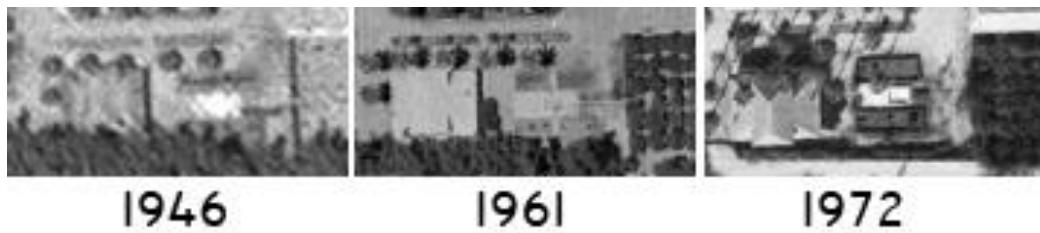


Figure 3.149. The change of park over years (Source: Air Force Command)



Figure 3.150. View of the park



Figure 3.151. View of the pool and landscape elements in the park (Source: EBA Archive)

The diner's open space and green area (3)

As it was mentioned before, the diner is getting people's attention to Kanara by its food and service. The open space in front of it and the green area next to it are socially living environments of the slaughterhouse. On the left side of the entrance, people can sit under the metal shed looking towards the main façade of the slaughterhouse. There are four big trees in this space reaching out from the shed with holes. The 6m wide area in front of the diner is defined with concrete. While half of the east end of this space used as a parking spot, the other half and northern side continues with green space. The total area is approximately 1000 m². This green space used to have multiple rows of trees but today there are only eight monumental trees left. The cut trees' trunks are visible on the ground and this area is separated by curbstones between the transformer and the courtyard wall.



Figure 3.152. The seating area of the diner



Figure 3.153. The green area and the monumental trees

Open space (4)

The largest open area of Kanara is at the northern side of the facility. The transformer, *bağirsakhane*, water pump, control gate and annihilation room is located inside this area. It was originally designed as a plantation area but after the 1980s, it remained empty. Currently, the area was surrounded by courtyard walls and wire fence on top of it on north and west. The western wall collapsed in a storm and it was repaired. Now the area is sometimes used as grazing for the sheep.

There are bitter orange trees and cypress trees around the water pump building. Two sump pumps and electric poles are located in the middle of the area. A car parking area is located on the east side of the *bağirsakhane* with the dimensions of 15 x 40 m and two weighbridges are located on the right side of the car park. They are important elements for the slaughterhouse because the animals are weighed when they arrive at the facility.



Figure 3.154. Panoramic view of the open space

Open space (5)

The second largest open space is on the northeast corner of the facility. It is approximately 4000 m². It was originally a woodland but today it is covered with asphalt. The north and east sides of the area are surrounded by courtyard walls and there is a manure storage area inside this space. Its dimensions are 10 x 20 m and it is constructed in 2013 with concrete walls and steel posts covered with corrugated aluminum sheet. The southern area of the manure storage area is separated with a metal fence and left as a softscape. This area is also not used very often.



Figure 3.155. Panoramic view from the northeast corner

The front yard of the slaughterhouse (6)

The open space between the main entrance and the front façade is the front yard. It is full of action because whoever comes to Kanara, first enter the front yard, then spread out from there. The visual property of the main façade, the location of the parks and gardens and the seating areas in front of the diner creates public space, hiding more dirty and bad scenes happening inside and at the back yard. Also since the entrance to the slaughter hall, washing area and cold storage depots are from that open space, a constant movement is seen. It is entered from a sloped road from the main entrance and the administrative building is on the right. To the left, people can reach to the back yard for unloading the animals or for the meat transfer. Therefore, by being a distribution point and having the vista of the embellished slaughterhouse façade; the front yard has an important place as an open area.

On the other hand, the intense use is causing deterioration for space. Most of the cars parked in front of the building and the constant use of water weaken the materials' durability. There is subsidence on the ground near the manhole and the traces show that this area is constantly repaired. Therefore, the infrastructure system needs proper maintenance.



Figure 3.156. The front yard of Kanara

The back yard of the slaughterhouse (7)

The open space between the slaughterhouse and the stables are used for circulation, parking, unloading animals, holding animals and loading meat. When animals come to the facility, they are put into the stables or under the big shed on the east side of the cold storage depots. From there, animals are brought to the bovine waiting area. It is the open space between the water tower and the cold storage depot building. After that, they proceed to the slaughter hall. All of these areas where animals kept are constantly exposed to animal waste and they are restricted with iron guardrails. The small cattle go through a different way; under corridor created with iron bars and metal sheds on the backside of the first stable to the door of slaughter hall on the east façade. That passageway gets around the dressing room building, creating a boundary for the open space. The back yard of the slaughterhouse is an area where the animals are mostly seen, the industrial activities emerge and the workers usually use. The floor is asphalt and there are no green elements. The floor in front of the first stable has damages and material loss.



Figure 3.157. View of the back yard from the north

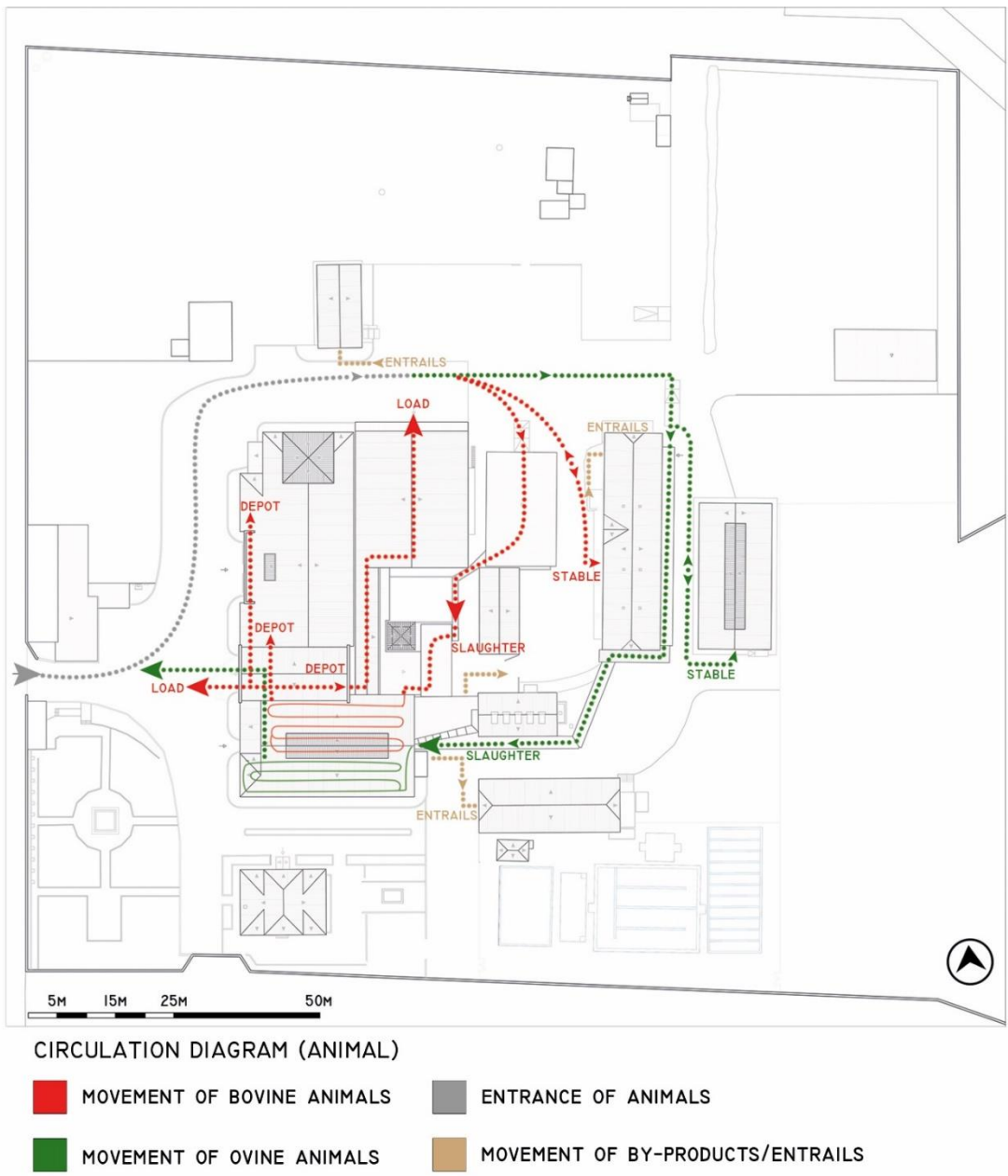


Figure 3.158. The circulation diagram of the animals

Animals are mostly circulating at the back yard of the slaughterhouse and the by-products mostly the entrails are circulating inside the complex to be processed further.

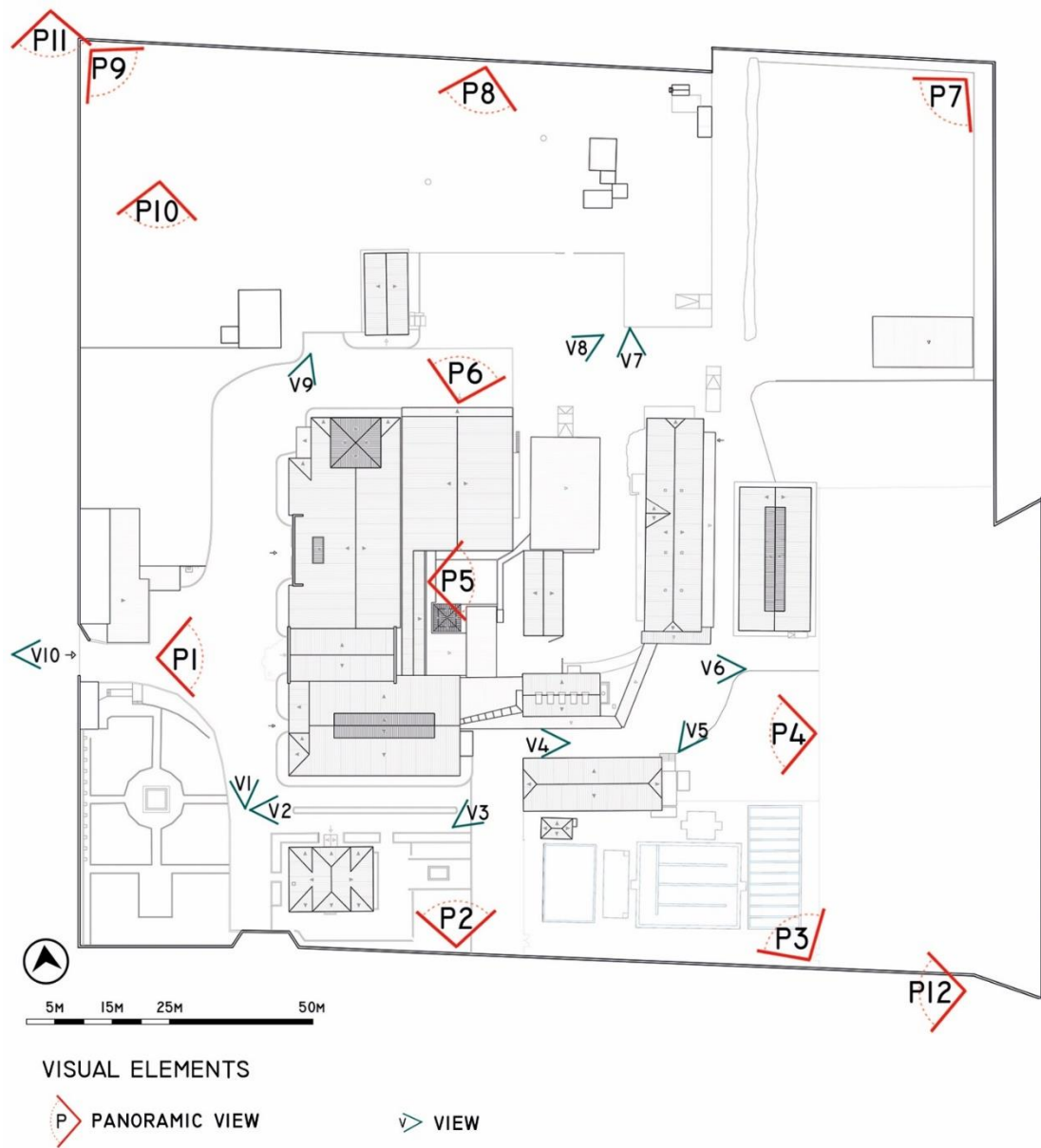


Figure 3.159. Visual elements of Kanara

VISUAL ELEMENTS



Figure 3.160. Panoramic photos-1

VISUAL ELEMENTS



Figure 3.161. Panoramic photos-2

VISUAL ELEMENTS



Figure 3.162. Panoramic photos-3

VISUAL ELEMENTS



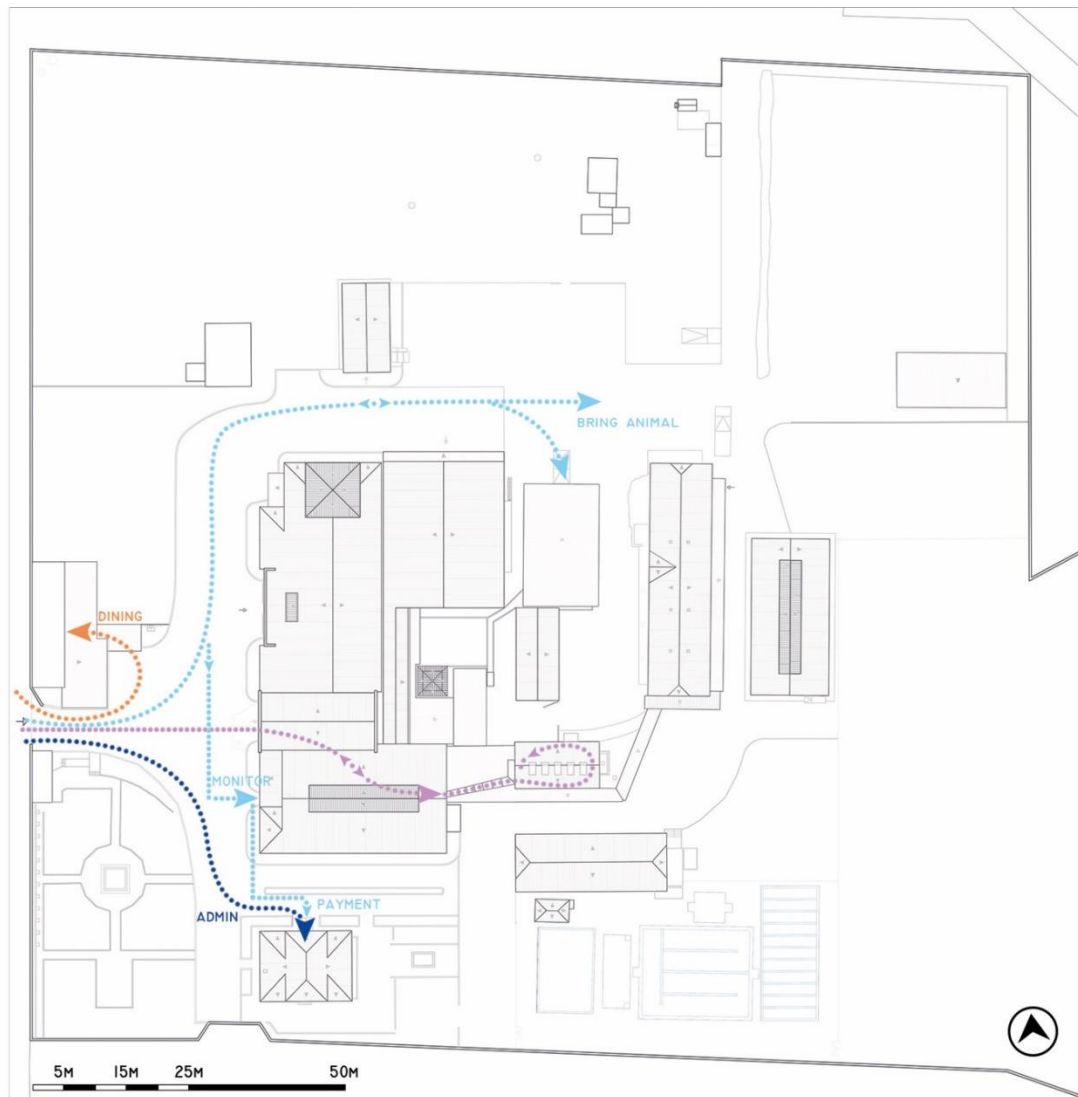
Figure 3.163. Panoramic photos-4

Socio Cultural features

Kanara, a working slaughterhouse, conserved its place as an urban area in Adana. Even though, most of its parks and green areas were decreased in time and lost their function as a picnic place; currently the facility is gathering people with its diner. Since Kanara starts working very early in the morning (5 a.m.) the diner starts working too. It provides food for the workers and staff then it gets busy in the afternoon to serve people on their lunch break. People come here to eat *kebab*, *ciğer* and other meat dishes specific to Adana. The human traffic is lowered in the late afternoon but before that, the food service never stops. In the current situation, Kanara is a facility that continues to be a space for socialization that is actively intertwined with the eating culture, although it has been undergoing many changes and transformations.

Other important circulation routes of people are animal owners, workers and administrative personnel. The animal owners bring their animals either to the stables to rest or to the waiting stables under the metal shed. They are expected to keep track of their animals inside the slaughterhouse in the observation area in front of the slaughter hall. After the slaughter, they weigh the carcass and make the payment to the administrative office.

The workers circulate between the slaughter hall and the dressing rooms mostly and the administrative personnel park their cars on the road near administrative building then enter the building.



CIRCULATION DIAGRAM (HUMAN)

- | | |
|--|--|
| ADMINISTRATIVE PERSONNEL | ANIMAL OWNERS |
| WORKERS OF THE FACILITY | VISITORS COMING FOR DINING |

Figure 3.164. The circulation diagram of human

In order to determine the values and problems from the perspectives of the stakeholders and to understand the current socio-cultural context of Kanara, interviews were made with the workers including butchers, shepherds, veterinaries,

transporters. The tenant who is currently the administrator and the nearby business owners and inhabitants have also participated.

In general, *people working in Kanara* is aware of the fact that the complex is a historic building. However, there is a misinterpretation of considering the buildings as the work of Armenians, Germans or the French and assimilating it to a church.¹²⁶ Thus, the architectural features of the complex are considered as a value by them. And also the existence of a working industrial facility is beneficial for the people in that sector.

On the other hand, they have complaints about the unlicensed butchering. Besides, the general opinion is that slaughtering activities in Kanara were reduced. It used to have a very busy schedule, even the workers spent the night in Kanara because of this intensity. But today, due to illegal slaughters and lack of inspection, production was decreased. This subject also appeared on the news. In 2017, the current operator of the slaughterhouse mentions that in Adana, the illegal butchering has reached the peak and only %2 of the 200 ton daily consumed meat was being cut in Kanara.¹²⁷ Another negative factor that was mentioned is the difficulties to make changes. Because Kanara is a registered cultural asset, the interventions should get permission from the Conservation Board. It was mentioned by the workers that they got 23.800 TL penalty when they put a nail on the wall. Therefore, this is seen as an obstacle for further development in the complex.

The current tenant who is an executive partner was aware of the factors necessary to operate a historical building. Since it is a cultural heritage, they worked for 2 years to make updates according to the regulations and to get the permits. The historical value of the complex and the fact that it was designed as a slaughterhouse was known because of the photographs hanging on the walls of their offices showing the early situation of the building and the first butchers. And the same problem; the illegal slaughter was identified by the tenant as well. Damages caused by the additions and

¹²⁶ According to the social surveys conducted on November 24, 2018.

¹²⁷ “*Mezbahacıdan Kaçak Kesim İsyanı*” retrieved from <https://www.haberler.com/mezbahacidan-kacak-kesim-isyani-9928103-haberi/>

interventions to the buildings are noticed by him and he supported the idea of building a new slaughterhouse and removing the incompatible additions.

People working and living nearby Kanara have different perceptions of the slaughterhouse. Since the sale of cattle is demanded around the slaughterhouse, people who are in this business want to preserve this function in their neighborhood. Also, the drivers working in the *dolmuş* station, across Kanara, mentioned that the complex contributes to their amount of work. However, the bad smell and waste are amongst their complaints about the slaughterhouse.

The *inhabitants* are strictly against the slaughterhouse function to continue in their neighborhood. The release of bad smell, waste and noise, the early working hours, insects and rats are amongst the reasons for this non-acceptance. In fact, they have been applying to the municipalities for the removal of the slaughterhouse for a long time.¹²⁸

The information gathered from an actively used group for sharing old photos of Adana -which was created in 2013 in a very well-known social media platform, Facebook- was useful for understanding the historical context. In addition to that, current reactions and future expectations were also shared under the photos as comments. (see Appendix-C) In that sense, Kanara is a different type of structure by being a ‘beautiful slaughterhouse’ for the group members and appreciated as an Early Republican Period architecture. Apart from the misunderstandings about the building’s original function, people who had memories about the place made comments about its current situation and express their wishes for its future. Examples of them are as follows;

- ... *I wish that Kanara, which is a magnificent architectural masterpiece, would be conserved and reused as a city park and museum in the future. (Facebook interview, Celal Koçak, former Director of Development in Adana, March 26, 2018)*

¹²⁸ According to the social surveys conducted on February 2, 2019.

- *Is Kanara empty now? If the slaughtering is over, maybe it can be evaluated otherwise? Can it be a culture center, a shopping mall? Or a museum? (Facebook comment, September 28, 2016)*
- *It would be very nice if Kanara was evaluated as a cultural center. (Facebook comment, May 1, 2016)*
- *I am at the slaughterhouse, five days a week. I am taking my animals there. It was built nicely in the 1930s. But now it does not meet the need. I wish it would be a park, a museum, a culture house. (Facebook comment, December 3, 2014)*

In general, when Kanara's current situation is compared with its old photographs; people tend to value its former landscape, picnic area and the large space with trees. It was mentioned that Kanara was a very well-designed slaughterhouse complex for its time, but today it is not meeting the current needs and demands. And together with illegal butchers, the slaughterhouse is working under its capacity. And knowing that it is a cultural asset and the slaughterhouse function will be removed in the future, people demanded cultural reuse for Kanara.



Figure 3.165. Souvenir photograph from Adana'nın Eski Fotoğrafları Facebook Group at their visit of Kanara (Source: AEFFG, 2016)

3.3.6. Future Projections

The future of the slaughterhouse depends on the upcoming projections designed for Adana and Yüreğir after that. Those can be observed starting from the 1/100.000 Environmental Plan to the 1/1000 Implementation Development Plan. By this way, the current plans which are showing the planned urban areas and the land uses together with the position of Kanara in them will be analyzed. From the Environmental Plan of Adana, the urban built-up area can be observed and Kanara is located inside this area on the southern end. The urban expansion area is defined towards northwest and north and also on both sides of the main road (Karataş road).

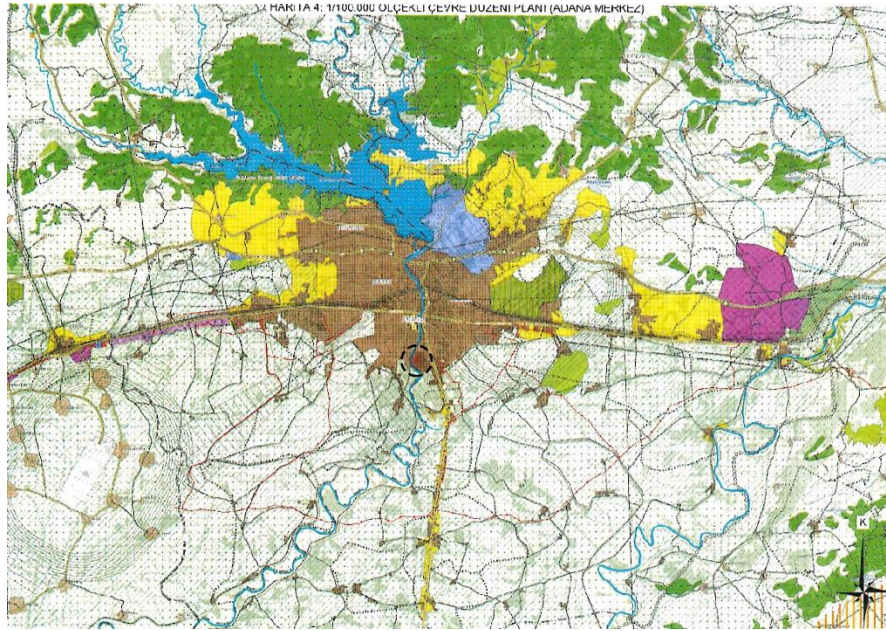


Figure 3.166. 1/100.000 scale Environmental Plan for Adana (Source: Adana Metropolitan Municipality)

In 1/25.000 scale Master Development Plan, the southern border of the housing zone is defined with Kanara and its immediate surroundings. And the region of Kanara is declared as a service and social infrastructure area.

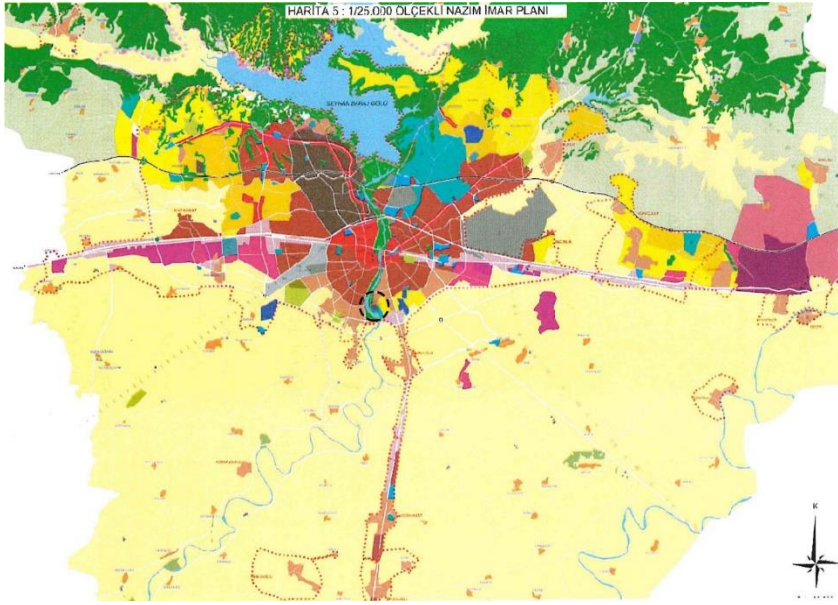


Figure 3.167. 1/25.000 scale Master Development Plan for Adana (Source: Adana Metropolitan Municipality)

On the Master Development Plan, the layout of the lots and roads are planned. The slaughterhouse complex is surrounded by 30m, 15m and 7m wide roads. The main road that is reaching to Kanara, is widened and formed a roundabout with a new 30m road going in the east-west direction. The adjacent lots are low-density housing extension areas on the northeast, sports area on the south and park area on the west. Other lots that are between the 30m and 15m roads are planned to be areas of education, culture and health. The 1/5000 and 1/1000 scaled plans clearly show the fact that Kanara is going to be left inside the housing area. It is currently labeled as the Municipality Service Area, however, the functions of the following lots on the south -sports area, education area, park, recreational area and health area- creates a region for social infrastructure between the river and the residential zone.

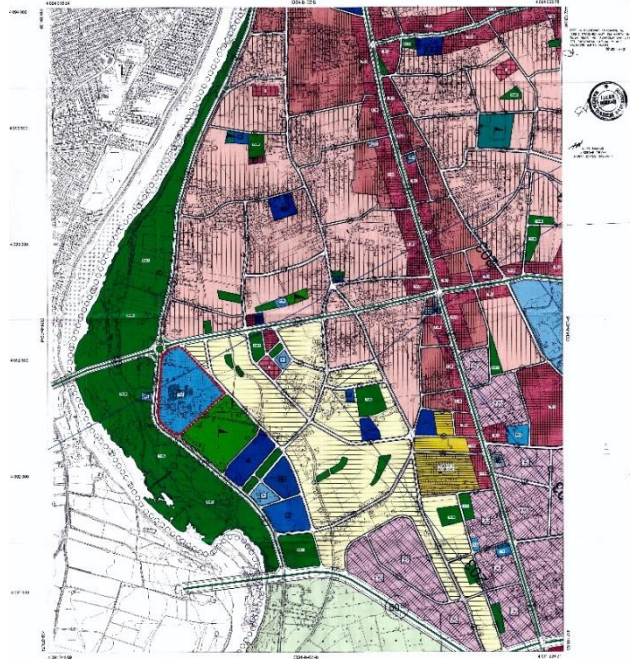


Figure 3.168. 1/5000 scale Master Development Plan of Yüreğir (Source: Adana Metropolitan Municipality)

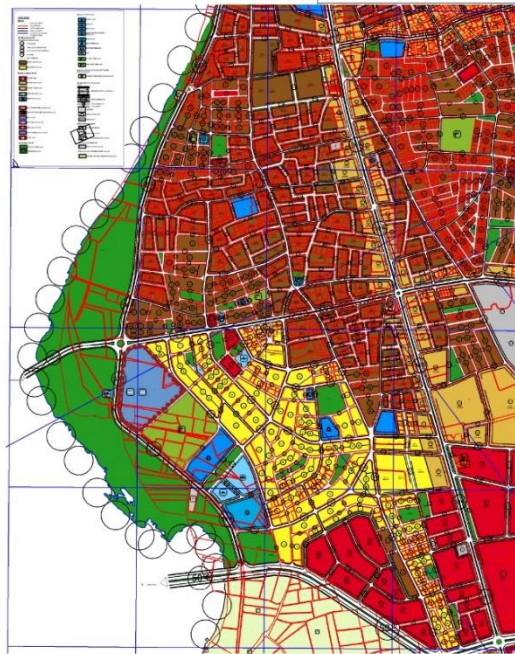


Figure 3.169. 1/1000 scale Implementation Development Plan of Yüreğir (Source: Yüreğir Municipality)

Kanara remaining within the residential areas can be explained by a considerable population increase which started to show itself in Adana by the effects of industrialization. Rural-urban migration forced the city to grow. It did not affect the slaughterhouse land in the beginning because of its remote location. However, between 1950 and 1960 Adana's population increased over 40‰ on average.¹²⁹ This is noticeable because the residential areas slowly started to spread from the north to south, towards Kanara. As the immigrants that came in the 50s and 60s were seasonal workers for cotton picking and mostly settled in the northern part of the city because it is located near the cotton fields. And when Çukurova opened to agriculture and industry, Adana attracted more people. As a consequence, between the years 1980 and 1985 there had been a population explosion. In this period, the annual population growth rate of the city increased to 60‰. After the 1980s, the southern Adana especially the south of D-400 road, has become a district where people with lower income lives.¹³⁰ This was mainly because Adana's population increase speed was over the rates of Turkey however the economic opportunities decreased causing unemployment and impoverishment. This migration wave caused irregular urbanization and problems of infrastructure. In addition to this excessive and disorderly migration, unplanned housing and the increase of industrial and public sector investments is leading to the disappearance of fertile agricultural land. The problem of using agricultural land for other purposes is very common in Adana and it is becoming obvious in Yüreğir district too.

The city developed around Tepebağ -the old city center- and it had grown in time and today it expanded to Seyhan Dam Lake in the north and agricultural lands in the south. In the east-west direction, the spread was observed around industrial facilities and main roads. As of the 1980s, public housing projects increased in the city and *Yeni Adana* project led the development of the city to the northwest. Today, the lower-income population mostly live in the east and south of the city, while the higher

¹²⁹ Kasarcı, R. (1996). *Türkiye'de nüfus gelişimi*, p.257.

¹³⁰ TMMOB Adana İl Koordinasyon Kurulu, (2014). Adana Kent Sorunları Raporu, p.5.

income population lives in the northern part of the D400 highway and in the New Adana where the multi-story blocks and villa-type buildings dominate. All of this was considered as an uncontrolled presence in its overall appearance.

A study carried out for Çukurova within the scope of the (*Kültür Öncelikli Bölgesel Yol Haritaları*) Regional Course of Actions with Cultural Priority program conducted by ÇEKÜL Foundation on behalf of the Association of Historical Cities (*Tarihi Kentler Birliği*) in 2013. A vision plan for Çukurova was prepared by the specialists from ÇEKÜL Foundation and KUDEB department of the municipality, including thematic strategies and spatial suggestions. This work was done by understanding and analyzing the context and Kanara slaughterhouse was examined amongst one of the important industrial heritage buildings in Adana like; Milli Mensucat Factory and Cumhuriyet Flour Factory.¹³¹ This vision plan was published in June 2013.

In this document, values and problems defined in both Çukurova scale and Adana. Understanding those factors will give a general opinion about the future of the city and its cultural assets. One of the important factors happened in Adana was migration. It affected the city and its capacity by creating uncontrolled settlements and unemployment. As a result, urban space quality has decreased and the socio-cultural structure has changed in Adana. Besides that, the different jurisdictions of Seyhan and Yüreğir municipalities on two sides of the river cause the city to differentiate in this axis.

¹³¹ “Çukurova için vizyon planı hazırlanacak” retrieved from: <https://www.cekulvakfi.org.tr/haber/cukurova-icin-vizyon-planı-hazırlanacak>

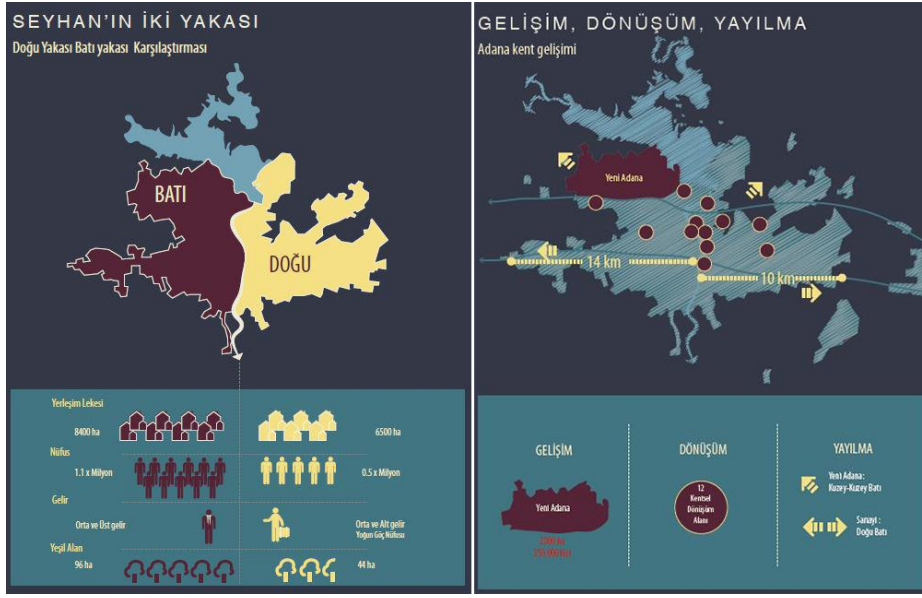


Figure 3.170. Comparison of two sides of Seyhan River and development of the city (Source: Çukurova Doğa ve Kültür Öncelikli Vizyon Planı)

It is important to determine and evaluate the urban areas and axes that will help to direct future strategies for Adana. For the main development strategies, the values of natural, physical and social factors should be defined. From the point of view of Çukurova Nature and Culture Priority Vision Plan (*Çukurova Doğa ve Kültür Öncelikli Vizyon Planı*) the Seyhan River, Dam Lake, Tepebağ and Taşköprü, industrial areas and channels can be defined as the main components of the spatial values framework.

While describing the industrial history of Adana, Kanara ice factory and slaughterhouse was mentioned as an important facility together with Gilodo oil factory and ginnery, Bossa flour factory, Simyanoğlu spinning factory and Tırpani factory. A route for industrial heritage was suggested in the regional vision programs. In the scope of spatial strategies for Adana, the industrial heritage is considered as a cultural renewal area (*kültürel yenileme alanı*) in the category of creative land acquisition (*yaratıcı arazi kullanımı*). This document reflected Adana's spatial values system as the water sources, old city center and industrial areas, therefore, Kanara -considered

in the category of industrial heritage- is a potential area for creating new projects in this city.



Figure 3.171. Cultural values of Adana (Source: Çukurova Doğa ve Kültür Öncelikli V.P., p.39.)

In general, the future expectations for Adana covered conservation of cultural heritage, prevention of urban spread towards south to agricultural lands and north to forest areas, development of relationships with the water sources, collaboration with different stakeholders and elimination of spatial and social inequalities. And those were aimed to be realized by 4 vision projects. The first one is The Ring Project, which sets the value system of Adana with an approach that considers the whole of the city, aims to enable the lost structure and textures to be reintroduced into the urban life. The second was Canal (*Kanal*) Project which aims to take measures to strengthen the relationship of Adana with the water elements. The Garden (*Bahçe*) Project supports urban agriculture projects and practices in order to revitalize the strong agricultural identity of the city. Lastly, the Texture (*Doku*) project aims at the conservation and integration of the cultural heritage elements in the Tepebağ region with urban life.

In addition to the analysis and plans for the physical characteristics of the city, the social aspects become very essential in terms of future development. Even though Adana is in 6th place with 2 million people in terms of population in Turkey, its socio-economic development is in a low rank. It was stated by different researches that the region was heavily influenced by the intense migration from the east and southeast of the country. Although Adana is an important development center in terms of its industrial infrastructure and financial indicators, it does not perform well in social areas. Those include; high unemployment, low education and the rate of the young dependent population. When the improvement of the city is evaluated geographically, it is noticed that the underdeveloped areas are mostly in South Adana Region. South Adana region consists of areas in Seyhan and Yüreğir districts, located under E-5 highway which has approximately 450.000 population. Kanara is a historical structure in this district which can be considered as an urban landmark for the area. That's why the complex can get integrated into the programs for development. One of the notable programs is the South Adana Development Program (*Güney Adana Kalkınma Programı*) coordinated by the governorship of Adana.¹³²

Within the scope of the program, it has been aimed to identify the main problems and needs in South Adana, to determine the development strategies and to realize the sub-actions and projects that will touch the lives of the people in the region. The South Adana Development Program aims to ensure the social and economic development of the neighborhoods formed by intensive immigration. In this context, strategies about education, health, economy, culture and social life.¹³³

Apart from the foresight of different scales, Kanara slaughterhouse's future mostly depends on the local authorities' decisions. Following the process that Kanara was rented in 2004, the future of the place started to be discussed around 2011, when the contract renewal date approached. The attitudes of the metropolitan and district

¹³² "Güney Adana Kalkınma Programı Eylem Planı 2018-2023", retrieved from <http://guneyadana.com/plan.html>.

¹³³ "Neden Güney Adana" retrieved from: <http://guneyadana.com/neden-guney-adana.html>

municipalities were different. The subject of removing the slaughterhouse function from Kanara elsewhere was brought into discussion in Yüreğir county council. It was mentioned that Kanara is a historic building and it remained within the neighborhood. And the president hopes that if the slaughterhouse gets out of the city, Kanara will be restored to become a museum or an art gallery.¹³⁴

This subject was discussed in several other municipality councils too. In order to close the current slaughterhouse, the municipality should determine a new spot for building a slaughterhouse. In 2013, the council decided to find this place within 2 years. Kanara would be rented until 31 December 2015 and a new slaughterhouse would be built during this period. Secondly, it was decided to remove all the stables, intestinal factories and annexes in the vicinity of the slaughterhouse immediately.¹³⁵

However, the commission report gave authorization to the committee, in order to proceed necessary actions for the restoration and operation of Kanara. This caused an overreaction among the residents in Yüreğir and they protested the decision. Hence, the existence of negative reactions from the inhabitants around Kanara should have been accelerated the process of removal. On the contrary, the contract for the operation of the slaughterhouse was renewed. On the one hand, the metropolitan municipality wanted to continue renting the slaughterhouse; on the other hand, the district municipality wanted to remove the function. Nevertheless, there was an attempt to build a new slaughterhouse by the municipality but it was failed in September 2014 because 600 acres of 1st degree agricultural land was demanded for the construction. Expropriation of this land raised reactions from the owners who were engaged in agriculture for a living. Therefore, Soil Conservation Board did not allow this expropriation for the new slaughterhouse.

¹³⁴ “Yüreğir İlçe Belediye Meclisine Ait Tutanak Özeti” retrieved from http://www.yuregir.bel.tr/Sayfa/239/Temmuz_2011_Donemi_Meclis_Tutanak_Ozetleri

¹³⁵ “Yüreğir İlçe Belediye Meclisine Ait Tutanak Özeti” retrieved from <http://www.yuregir.bel.tr/Sayfa/720/Eyl%C3%BC1%202013%20Meclis%20Tutanak%20%C3%96zetleri>

As a matter of fact, the aim of building a new slaughterhouse can be considered as achieved when the annual performance plans of the metropolitan municipality were examined. It was mentioned in the 2014 plan with a 10.000.000 TL budget. In 2015, preparing its project and building the slaughterhouse action was defined with 2.000.000 TL budget. Under the heading of managing slaughterhouse services effectively and efficiently; increasing the inspections and promoting the use of slaughterhouses were also important subjects. From the 2016 performance program, the construction progress of the planned slaughterhouse can be determined. It started to be implemented in 2015 and 70% of it was completed. Consequently, the new slaughterhouse was built in Saimbeyli district.

For now, Kanara is continued to be used as a slaughterhouse but most plans and projections are indicating the need for revalorizing and refunctioning.

CHAPTER 4

EVALUATION OF ADANA SLAUGHTERHOUSE AND PRINCIPLES FOR ITS CONSERVATION AND REUSE

4.1. General Evaluation and Assessment of Kanara: Values, Problems and Potentials

Kanara, the slaughterhouse of Adana is a unique structure because of its original function and distinguishing architectural properties. After understanding these properties and its functioning, evaluating the place by related conservation issues and assessing its values and problems will be crucial for the future of Kanara. Therefore, this chapter aims to interlink the analysis with the decisions for conservation by interpreting the notions of heritage to assess the principles.

Kanara is an important complex by being an industrial facility built at the beginning of the Republican period in a city like Adana where industrial production had been used as the primary development tool. Also the culture of food -especially meat- has been prominent in people's daily lives. That's why the slaughterhouse of the municipality appears as an irreplaceable facility. It was designed to be more than a hall where animals were slaughtered and cut, but a well-functioning system containing distinctive details and urban potential. Every aspect of this modern slaughterhouse facility was carefully planned and built for the sake of public health. Animal shelters, water sources, drainage systems, other services, and operation centers were all included together with parks, greeneries, and plantation areas. The project was designed by Semih Rüstem Temel in 1929 and it carries influences from different architectural movements like Art Deco and Hungarian architecture. In addition to that, he was very careful about choosing local materials and skilled workers. Thus, Kanara had become more than a slaughterhouse but a symbolic structure with dynamic public

spaces. Even though Adana had multiple other green spaces to spend time near the city center, like Atatürk Park, Seyhan Park, the garden of the municipality, government office's garden, etc. they chose the park and open space of the slaughterhouse.¹³⁶ People bring their kids to play, teachers gather their students for a picnic and local people spend their spare time there (Appendix-C). This shows that Kanara has a high urban value which is the success of a designed place. Enjoying the existing space overcomes the deadly actions and irritating sight going on.

Following the proclamation of the republic, Adana was amongst the cities planned to develop with industry and trade. In addition to the slaughterhouse built by the municipality, other structures and facilities like municipality building, people's house, stadium, swimming pool, schools, etc. erected to support modernization. Factories manufacturing various products were also very active forming the layout of the city. As a consequence, migration and urbanization showed an inevitable spread especially after the 1950s. Kanara which was working since 1932 got changes and additions in order to keep up with this growth in the 1960s. An additional cold storage depot and a new stable were built. Need for more animals and more space to store the carcasses were the pieces of evidence of Kanara's reach to the peak point in production. The architectural style of those buildings was compatible with the other buildings in size, shape and finishing details. But for the sake of efficiency, the cold storage building was connected to the slaughter hall and that's why blocked the main connection between the front and backyard. The overhead transmission lines were estimated to be changed during these additions and the ice factory inside the slaughterhouse pavilion was closed and turned into a cold storage depot. People began to use refrigerators in their houses and major improvements in machines caused those changes.

The negative effects of the population increase started to show itself in Adana around the 1970s. Increased migration and unemployment caused illegal and unplanned urbanization mostly in the south of the city. Hence, this sprawl expanded towards the

¹³⁶ Akverdi, N. (1935). *Adana: Cumhuriyetten Evvel ve Sonra*, p.59.

slaughterhouse too. Inevitably, housing zones started to surround Kanara together with commercial functions benefiting from the existence of a slaughter facility.

The industrial production was in a stagnation period around the 1990s, meanwhile, the investments and incentives were decreasing in Adana. Economic crises and a major earthquake were other aspects that affected the context of the slaughterhouse because Kanara's ongoing functioning has been interrupted over that period. Until the 1980s it is a known fact that people actively used Kanara for getting ice, storing their goods or recreation. But after the 1990s, this activity decreased followed by abandonment. That was not just a discontinuity of Kanara's function, but a gap of its contribution to the urban environment. So without the working set of the slaughterhouse, only the empty buildings remain.

After approximately 10 years of abandonment, the Adana slaughterhouse was put in an architectural guide and proposed to be registered as a cultural asset by the Chamber of Architects. During the registration in 2004, the complex was in a bad condition. Therefore a maintenance and repair project was implemented. These interventions mostly covered adaptation to the new regulation and removing old and unhealthy applications. When those changes were evaluated, they can be considered beneficial because the buildings needed a comprehensive repair to work again, however valuable information about the original elements was lost during this maintenance.

After this project, the municipality rented Kanara to a private company for operating it as a slaughterhouse. Due to the planning decisions and economic conditions, the identity of Kanara as a facility operated by the state for the public welfare has changed. Nevertheless, green areas that retain their value despite being left as they are and a diner that was built inside the complex. Those are considered as a positive aspect since Kanara has gained its public area character again because people are attracted to the place for the food that is served while enjoying the atmosphere of the environment.

Seeing that the bigger context changed very quickly, requirements for Kanara were also multiplied. Even though the modern slaughterhouse complex was designed ahead

from its time; keeping up with the speed of technology and making fast infrastructure improvements have always been challenging for the production facilities. The demand for bigger storage areas and stables, the necessity for covering animal circulation areas, a car park need and constructing other annexes were the applied interventions in Kanara. Because the green areas and parks need regular attention, they fell out of use and their size was decreased. In today's situation, further additions and interventions were observed inside the complex for the sake of upgrading the facility to the regulations of the 21st century. These are mostly demountable structures, built with new materials but they affect the integrity of the complex. The lack of awareness for the historic structures and inclination to spend less money to proceed quickly create poor workmanship and eventually problems for Kanara.

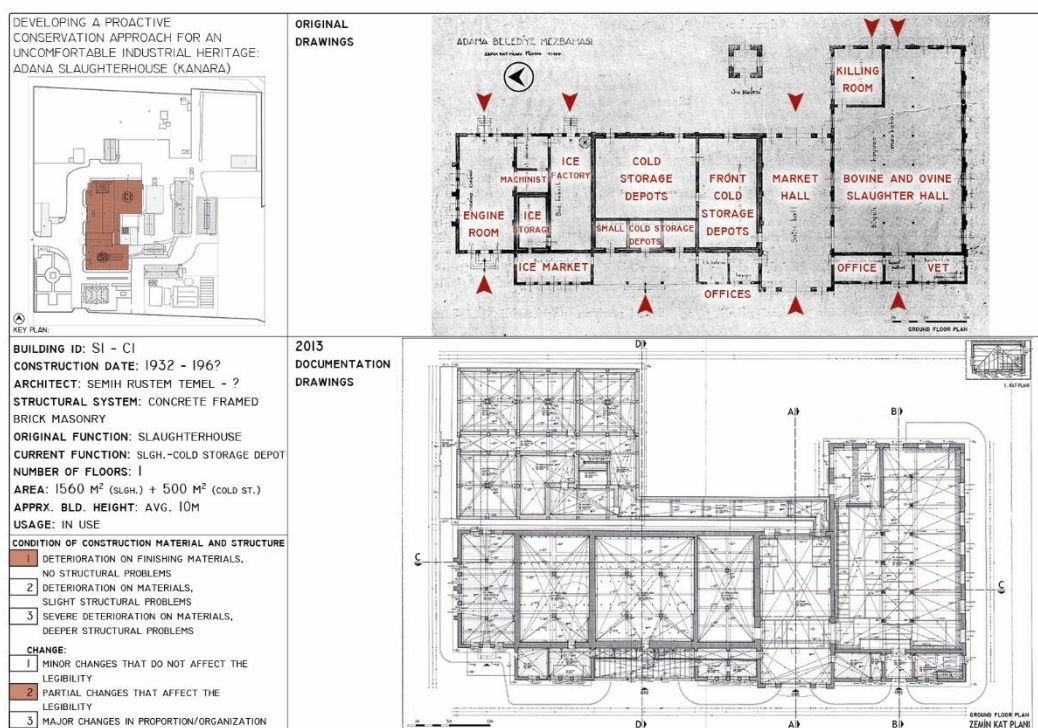


Figure 4.1. Inventory sheet of the slaughterhouse building showing the original plan and the current situation (Appendix-F)

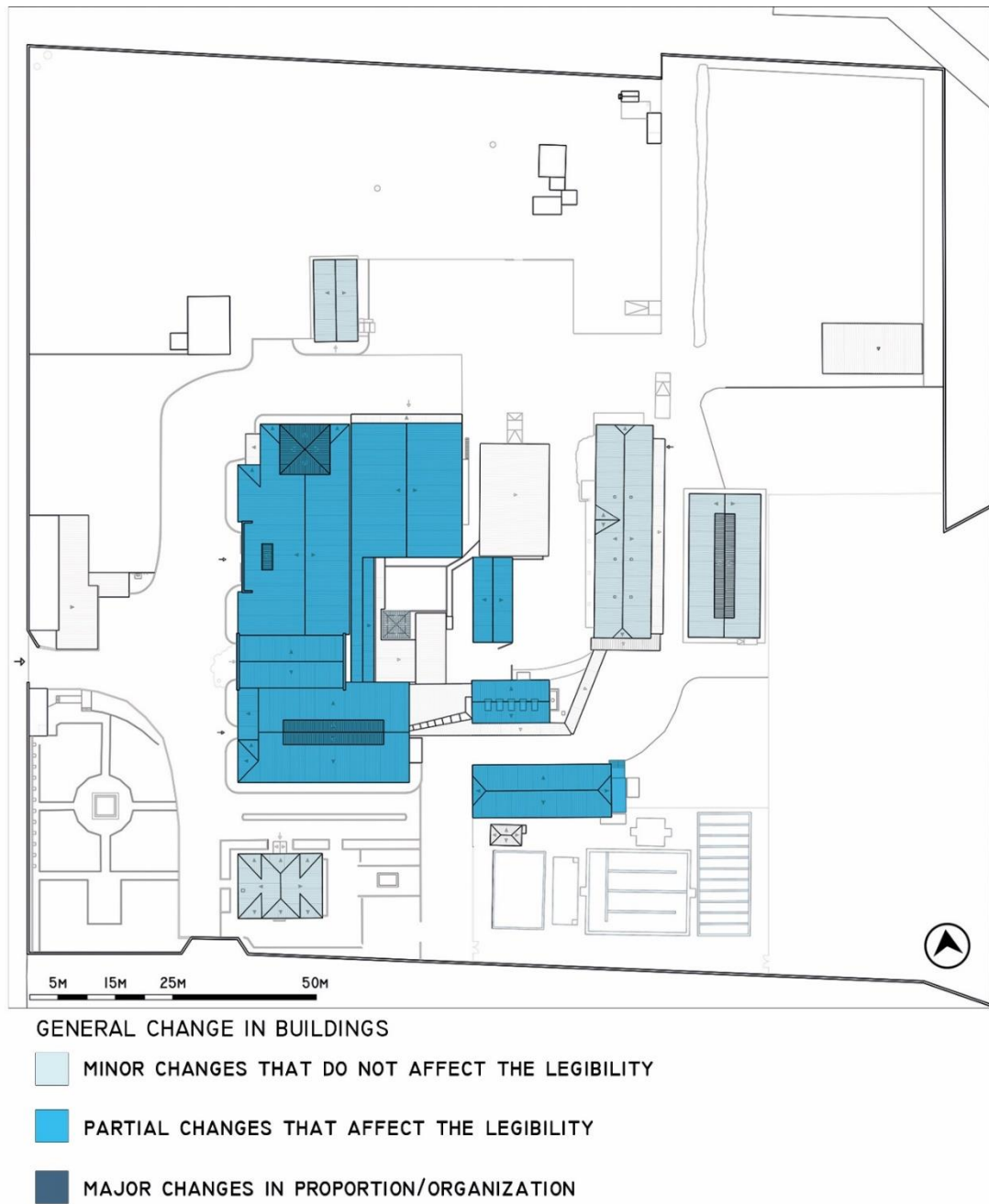


Figure 4.2. General change in buildings

According to the analysis of change in mass, plan and façade organization; there are no buildings that had an overall major change in proportion or organization. The most

changed structure is slaughterhouse pavilion. Starting from the most changed the *paçahane*, former waiting stables and the dressing room pavilion are coming next.

It is necessary to notice the social importance of this cultural property on the side of its physical values. Realizing the relationship of Kanara with the human factor can help to determine the areas of their involvement in the conservation process.

To understand the slaughterhouse and its context better, getting the opinions of the stakeholders becomes essential. Because Kanara is owned by the municipality, the prior decision-maker is Adana metropolitan municipality. District municipality is another decision-maker but not as much influence as the metropolitan. After Kanara was registered as a cultural heritage, the common understanding for the future of the place had been towards transferring the slaughterhouse function to a newly-built facility, following modern regulations. However, the modernization applications which were started in 2005, continued until 2016, are detaining the municipality to close the doors of the slaughterhouse. Another fact about the delay was finding proper land for building a new facility. Since the majority of Adana is either urbanized or construction is not permitted because of the properties of the land (agricultural or pasture area), it was challenging to decide on a project convenient in every way.

When Kanara first constructed in 1932, its surrounding area was empty. As time went by, new built-up areas started to emerge. Both stables and houses gradually surrounded Kanara with the effect of the growing. As a consequence, the inhabitants around Kanara started to have a say in the subject since their life is spent next to this facility. Thus, two different viewpoints came to life. People who are living as homeowners felt discomfort because of dirt, noise and smell. They started to express discomfort to the authorities and even interrupted a council meeting by protests. These complaints were mostly addressed to the district municipality therefore, they are in favor of a quick displacement and the subject has been mentioned in the municipal councils. The other viewpoint is formed by the people who continue to generate an income with the help of the presence of Kanara. For example; *dolmuş* drivers and

animal owners who opened stables around the facility are not completely against Kanara working as a slaughterhouse.

Adana Council for the Conservation of Cultural and Natural Property was involved in the process of Kanara's modernization projects after it was registered. Also, the Chamber of Architects in Adana applied for the registration, therefore these organizations can share knowledge for the future of this group of structures. The fact that Adana Municipality slaughterhouse and its annexes show properties of its time and constructed by Semih Rüstem Temel who was mentioned in international literature, led the complex to be registered as a cultural property to be protected. And thereafter, any constructional and physical intervention inside the lot have to get permission from the Conservation Council. Therefore, after 2004 the changes happened inside Kanara was in control of the Council. The architect who prepared the project of Kanara, Oğuz Ergeç, was also involved in the process. After the documentation, the requirements for the modernization process, like a new slaughter area, was designed and implemented. All in all; the governmental bodies, NGOs, architects and local community are the stakeholders of Kanara slaughterhouse and their actions and opinions were analyzed in order to understand and assess.

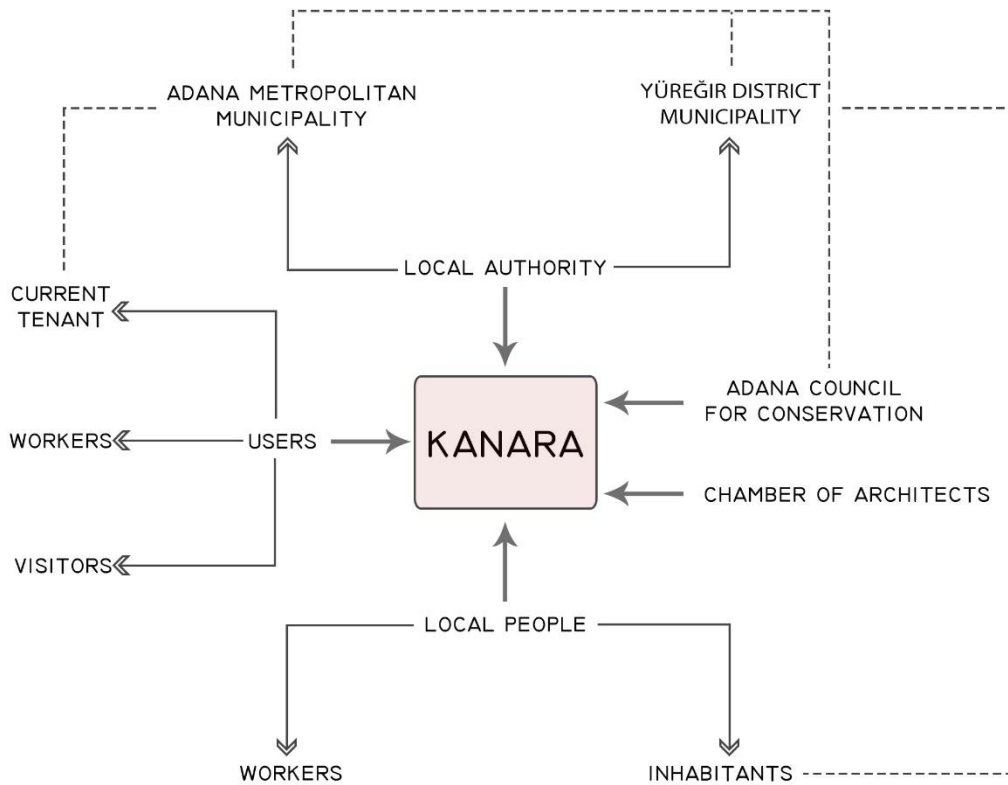


Figure 4.3. Stakeholder map of Kanara slaughterhouse

Today, Kanara is still under use with its original function and considered as a cultural asset. Its qualities as an industrial facility like; being a part of the food industry, having the equipment specific to animal slaughter and enhancing the hygienic conditions for the community, show that this complex carries historical, architectural, technological and scientific values. In addition to those aspects, Kanara holds further socio-cultural values unique to its structure. Thus, it is a case with contradictions, continue to occur since its erection (Figure-4.4.). And they are all related to the culture of the area. It is a familiar fact that eating meat has no limits in Adana. In fact, according to the research done in 2008, the participants' answer "kebab" became prominent to the question;

"What is the identity of the city of Adana?" together with "citrus trees".¹³⁷ That's why the slaughterhouse becoming the supplier of meat and the place to eat it is the divergent case in Adana. Individuals choose to eat the meat inside an industrial area where animals are slaughtered. The possible occurrence of opposite actions like; feeding the hunger with Adana kebab and losing appetite by seeing the blood is a rare type of reality. The existence of the negative thoughts and positive feelings inside a slaughterhouse were defined under the notion of uncomfortable heritage with contrasts. Hence the remembrances of the users show that Kanara still holds an important place in their memories; they enjoyed the physical and natural environment even though, they know the butchers are slaughtering live animals. Also, people are sharing their memories about Kanara slaughterhouse in social media, keeping the value alive. This is a critical factor for the conservation process.



Figure 4.4. People eating Adana kebab in front of the slaughterhouse.

¹³⁷ Saban Ökesli, D, Gürçinar, Y. (2012). "An Investigation of Urban Image and Identity-Findings from Adana", *Ç.Ü. Sosyal Bilimler Enstitüsü Dergisi*, (21), 1, p.45.

| NEGATIVE | | POSITIVE |
|-----------------------|---|---------------------------|
| SLAUGHTER | ∞ | HOUSE |
| DEATH | ∞ | LIFE |
| REPELLENT | ∞ | ATTRACTIVE |
| MALODORS | ∞ | FRAGRANT OF ORANGE GROVES |
| ANIMALS | ∞ | CHILDREN |
| MANURE | ∞ | EUCALYPTUS TREES |
| TERRIFYING | ∞ | ENTERTAINING |
| LOSE APPETITE | ∞ | FEED HUNGER |
| BUTCHERS SLAUGHTERING | ∞ | KIDS CELEBRATING |
| CUTTING MEAT | ∞ | EATING MEAT |
| ACT OF KILLING | ∞ | APPEARANCE IN MEDIA |
| SCENE OF BLOOD | ∞ | HAVING A PICNIC |
| VIOLENCE INSIDE | ∞ | ELABORATE OUTSIDE |

Figure 4.5. Kanara slaughterhouse with contradictions and contrasts

Also, the slaughterhouses encompass opposite factors inside its particular existence too. When the properties of them were analyzed, different aspects from different viewpoints emerged. Slaughterhouses are expressed as places of discomfort and disgust, because of the act of killing. However, the idealized state of those spaces is always clean and spotless like the carefully prepared meat ready for consumption. And the architecture of this facility is designed to achieve a gradual process starting from feeding the animal until it was slaughtered and chopped to pieces for various purposes. These actions occur inside the buildings which have a specific and elaborate design. The architectural aesthetics and physical order of slaughterhouses are not in the same characteristics as other industrial facilities. The slaughter hall's façade with ornaments, geometric elements and colors give an opposite impression about what is going on inside. This situation where inconsistent elements are present, propose a multi-angle interpretation.

Likewise, that contrast is extended with Kanara. From the data collected from the complex as a whole, two different characteristics were identified. The front yard is more public where social activities carry on in front of the monumental façade forming the background. On the other hand, the east side where animals circulate, manure is stored and entrails are hanged around is the filthy area. Both in the past and today, coexistence like this having contrasts carried on. Former routines of the local people like; going to the parks of Kanara on special days and having picnics were contrary to ordinary habits. These activities were revived with the new diner. The food culture of the city appears to be allowing this kind of unity together with physical and social values generated by the complex itself. Because the slaughterhouse maintained those values, it continued to carry additional potential. Along with this potential, values about being a public place and continuity of visitors coming to Kanara are very important aspects of this cultural heritage.

Generally, slaughterhouses reflect negative emotions on people's minds and this uncomfortable situation could affect the value attribution. Nevertheless, Kanara is a cultural heritage that gets appreciation from the community of Adana. The series of deaths that are validated but still creating scenes of blood and waste are not constraining people from eating food inside the courtyard of the slaughterhouse. Cultural reuse for Adana slaughterhouse was currently demanded by the people living there. So they claim that they will not hesitate to use a complex that was formerly used as a slaughterhouse; if it would be reused as a culture center, museum, shopping mall or an art gallery.¹³⁸ This is also a contradictory fact because the reuse of a slaughterhouse expected to be offensive or scary for other people, but in this case, it is not affecting the social continuity of Kanara. By being a distinctive structure with elegant architecture and fine green areas, Kanara is still a unique complex for the city.

Currently, Kanara is working in its original function but prepared to become out of use because of the necessity to build a new slaughterhouse for the city. Industrial

¹³⁸ See comments 3,7,23 in Appendix-C.

developments expected to face major changes in the 21st century therefore, the newest technologies starting to cause problems to historical industrial structures. Other risks will affect this historic structure in the context of Adana like; effects of urbanization and lack of awareness about conservation. Urban development started to spread towards the slaughterhouse, causing people to concentrate on its industrial character revealing negative impacts.

In addition to that, being an industrial place and an unwanted heritage; slaughterhouses carry further risks. However, Kanara is a modern industrial heritage survived until today and saw value from the people living in Adana by becoming a landmark and a public space. Therefore, the values and potentials of Kanara would be more than enough to provide a capacity for its conservation. Building reserves, wide-open spaces and the memories of Kanara will remain after the slaughterhouse function is removed. Before the slaughterhouse closes, documenting its current state and understanding the place led to the production of a proactive approach in order to conserve its values and determine the problems for a future scenario. Besides, the current state and the future of its bigger context -Yüreğir and Adana- are also crucial to consider for a forthcoming conservation approach.

Agriculture, industry and production; these were the economic aspects that would come to mind about Adana's identity. Adana had become Turkey's most industrialized fourth city with having opportunities and important investments during the 1950s, 1960s and 1970s. Chemical, textile and raw material industries dominated the city mostly. However, for the last 20 years, those decreased due to applied economic policies and planning decisions. Once a city that was a leader in agriculture and industry, closed its 55 big factories including BOSSA, Paktaş, Milli Mensucat, Çukobirlik, Güney Sanayi and TEKEL.¹³⁹ The closed factories either remain idle or demolished then transformed into shopping malls that encourage the society to

¹³⁹ “Adana’da son 10 yılda 55 büyük fabrika kapandı” retrieved from: <http://www.hurriyet.com.tr/yerel-haberler/adana/merkez/sevkin-adanada-son-10-yilda-55-buyuk-fabrika-41018704>

consume more. Also, the extensive migration was continued until 2011 and changed the character of the city. The most affected region was the south of Adana where Kanara is located. The region in Seyhan and Yüreğir under the E-5 highway has a population with a high rate of unemployment. This area was determined to require educational development, business opportunities, a raise in social life quality and security.¹⁴⁰ Against those challenges, in Turkey and especially in Adana, the investments on research-development must gain importance. Today, economies are investing heavily in developing their technologies to gain a competitive advantage. Necessary reserves in high technology should be aimed to achieve high added value which the industry in Adana needs.

In order to make proposals for the future of Kanara; values, problems and potentials are determined in the following section by keeping the collected information about the historical background, current state and contextual framework in mind.

Values

The significance of a cultural heritage was defined by assessing its values which can come from itself and others attribute. Different types and concepts of values were defined throughout time and there are both common points and different perspectives.¹⁴¹ Notion of value have been discussed since the beginning from the 20th century. Alois Reigl's definition of heritage values as; age value, historical value, commemorative value, use value and newness value in 1902 followed by other scholars and organizations like Lipe (1984), Frey (1997), English Heritage (1997), Burra Charter (1998), Feilden and Jokilehto (1998) and Mason (2002). After discussing and examining the previous value typologies Mason's findings were important to consider. He describes values as multivalent and contingent and also emphasizes its provisional character.¹⁴² Values are forming the reasons to conserve a

¹⁴⁰ "Güney Adana Kalkınma Programı Eylem Planı 2018-2023", retrieved from: <http://guneyadana.com/plan.html>.

¹⁴¹ For the value definitions of scholars and detailed value discussion see (Özçakır, 2018).

¹⁴² Mason, R. (2002). *Assessing Values in Conservation Planning: Methodological Issues and Choices*, p.8.

cultural property and help to pass the knowledge to the future generations. That's why defining values, should be in a wide range and attempts to bring forward one of them would be problematic.

Table 4.1. *Heritage value typologies (Source: Mason, 2002)*

| Reigl (1902) | Lipe (1984) | Burra Charter (1998) | Frey (1997) | English Heritage (1997) | Feilden and Jokilehto (1998) | | Mason (2002) | |
|---------------|----------------------|----------------------|-------------|--------------------------|--------------------------------|-----------------------------|---------------------|--------------------|
| Age | Economic | Aesthetic | Monetary | Cultural | Cultural | Contemporary socio-economic | Socio-cultural | Economic |
| Historical | Aesthetic | Historic | Option | Educational and academic | Identity | Economic | Historical | Use (market) |
| Commemorative | Associative-symbolic | Scientific | Existence | Economic | Relative artistic or technical | Functional | Cultural/symbolic | Nomuse (nonmarket) |
| Use | Informational | Social | Bequest | Recreational | Rarity | Educational | Social | Existence |
| Newness | | | Prestige | Aesthetic | | Social | Spiritual/religious | Option |
| | | | Educational | | | Political | Aesthetic | Bequest |

Having the properties of an industrial facility, values that are attributed to those areas can be considered. In Recommendation of European Council about industrial, technical and civil engineering heritage; technical, cultural and social values of the structures were emphasized together with scientific and historic value.¹⁴³ According to the Nizhny Tagil Charter for the Industrial Heritage, industrial heritage places have historical, technological, social, architectural and scientific value.¹⁴⁴ Also providing a sense of identity brought social value, the architectural features brought aesthetic value and the unique character may brought rarity value. In 2007, Madran and Kılınç explained the values of industrial heritage in the conclusion of a workshop.¹⁴⁵ They were; historical value, use value, environmental value (in different scales), technical

¹⁴³ Council of Europe, Committee of Ministers, (1990). *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.*

¹⁴⁴ TICCIH, (2003). *The Nizhny Tagil Charter for the Industrial Heritage*, Moscow.

¹⁴⁵ Madran, E., Kılınç, A. (Eds.) (2007). *Korumada Yeni Tanımlar Yeni Kavramlar: Endüstri Mirası*, pp.147-149.

value, authenticity value, cultural value, symbolic value, architectural/artistic value, rarity value and significance for industrial archeology.

Accordingly, Kanara slaughterhouse and its components are analyzed considering its physical and social characteristics. The slaughterhouse complex contains historical value, technical/artistic value, authenticity value, aesthetic value, social value, symbolic value, identity value, memory value, rarity value, document value, educational value, group value, use value, continuity in use value and market value.

Kanara was built under the effect of modernist and reformist notions happening in the cities of Turkey. So the complex has been shaped by the phase of Early Republican Period and continues to influence its time and surrounding. It exemplifies a historic significance because Kanara is a part of a city with changing characteristics by the industrial development, new municipal organizations and urban infrastructure services of a new Republic. Therefore, it has **historical value**. Since it was designed and built by a Turkish architect Semih Rüstem Temel who was an important figure for Adana and Ankara in early years of the republic, refers to a notable figure in history. Moreover, the visit of the founder of Turkish Republic; Mustafa Kemal Atatürk, was a remarkable event to commemorate. Although the word Kanara means slaughterhouse in Arabic, the local people are relating the name Kanara with Atatürk's visit and his impressions of the place. Also this structure was considered as a success of the municipality because there were a lot of objections to the amount of money spent to the construction. But in following years, the importance of the facility –the slaughterhouse, ice factory and cold storage depots- were understood since it answered a great need of the city.



Figure 4.6. Kanara in 1952 (EBA Archive)

The tangible sources of architecture that are the most important documents helping us to understand the quality of construction together with the information about the societies living in different periods and their social, cultural, economic and political lives are considered to carry **educational and document value**.¹⁴⁶ Kanara contains knowledge about industrial improvements and construction technology at the beginning of the 20th century Adana. And it is an evidence of Early Republican Period modernism because it is a structure built originally as a slaughterhouse in 1932 with an innovative approach both in its structural properties and social influences. Since local materials were used and people worked in the construction were especially native, the complex is physical evidence of the construction of a collective national identity towards architecture. In addition to that, the complex is giving information about different time periods; the 1930s, need for additions in the 1960s and adaptation to the new century 2010s. The changing methods of slaughtering animals, arrangements of their cleaning, production of ice, and the cold storage systems were

¹⁴⁶ Madran, E. and Özgönül, N. (2005). *Kültürel ve doğal değerlerin korunması*. pp.73-74.

all showing the technological improvements in this field of application and their transformation in time.

Kanara is a good example of the modernism attempts in Turkey regarding industrial development by having a distinctive architecture and technical equipment. And in a general context, slaughterhouses were known to be the inspiration for the technology of the assembly line that changed the direction of the industry. The working principles were adapted by Henry Ford to other factories and started Second Industrial Revolution.¹⁴⁷ That's why, **scientific and technological value** is inherent for this type of structure.

From the use of material to the plan layout of the buildings, everything was designed for the sake of providing an efficient space for production. The architectural features like original site plan, façade organizations, materials, building details and construction techniques of the complex are conserved. Also, the use of cut stone in the building revitalized the stone industry and the Tarsus stone quarry which were abandoned for years. Although the slaughterhouse building complex doesn't have high technology building properties or complicated industrial structures; its large scale masonry masses, high ceiling clear spanned spaces and proportions of solid-void relation show distinguishable character. Details on stone and timber elements, ornaments and decorations from Art Deco architecture on the main façade and inspirations of Hungarian architecture are showing the significance of the **technical value**, structural and functional concept and workmanship.¹⁴⁸

¹⁴⁷ Paradowski, R. J. (2018). *American Industrial Revolution*.

¹⁴⁸ Feiden, M. and Jokilehto, J. (1998). *Management Guidelines for World Cultural Heritage Sites*, p.19.



Figure 4.7. Details from the slaughterhouse carrying artistic and technical value

In the largest pavilion of the complex, one can observe different spaces with different functions that exist together in order to ensure efficiency like; the slaughter hall, cold storage depots and ice factory. This design can be considered very valuable since each space requires diverse workmanships. For example, the overhead transmission lines used for carrying and moving the carcasses are significant technologies designed for the slaughterhouses which are showing the types of equipment in its time.

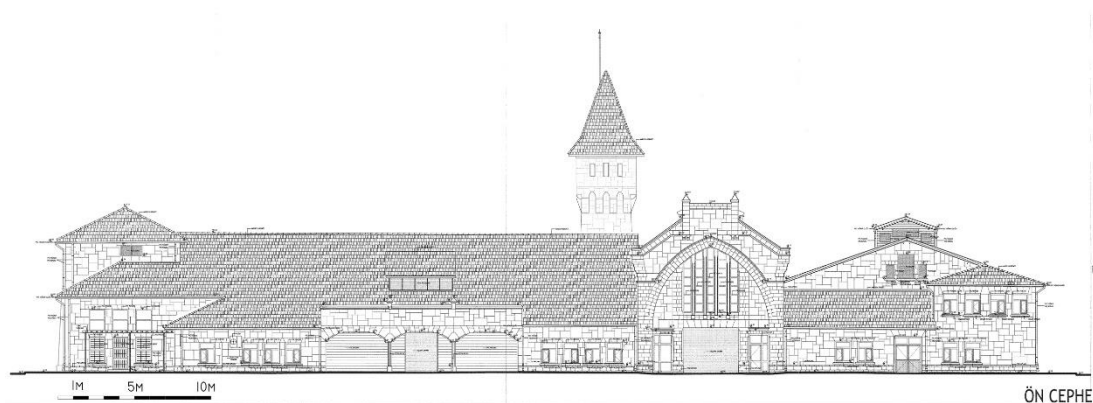


Figure 4.8. The front façade of the slaughterhouse pavilion

Stables are another type of building that requires other needs and there are two stables in Kanara first built in 1932 and the other one in the 1960s. Since they have been used in their original function, their **architectural value** is mostly preserved. Other buildings like *paçahane* and *bağırsakhane* are service areas for the slaughter hall and their structural elements are preserved like façade organizations and roof elements. However, the original equipment of those areas was removed and interior organizations were changed.

The pavilion with the dressing rooms is used in its original function, the administrative building and former waiting stable building started to be used in other functions that's why their interior organizations and plan layouts contain changes. The water tower of the complex has become a landmark for the complex. Other slaughterhouses that were examined do not have water towers, even if they have they are not this remarkable. And the fact that the tower was inspired by a military tower in Budapest in Hungary, it carries both unique artistic features in harmony with technical details. In addition, because Kanara is comprised of several types of buildings with different functions, forming a complex; it contains **group value**.

The original design of the facility can still be perceived. Although there had been changes and additions, since it is used as a slaughterhouse, the working process stayed nearly the same. Original building materials and construction techniques are conserved that's why Kanara holds its **authenticity value**. The maintenance of the facility was provided in the course of time; therefore there are no critical structural or material problems. But the originality value is under risk because of the incompatible material usage. There were additional masses to the facility. Some of the buildings changed their function or left empty. The architectural elements like windows, doors were changed with new materials, transformed or dysfunction. Floor coverings, wall paintings, suspended ceiling additions, new coverings were some of the changes that affect the originality. Despite the changes visible mostly on the interior, the façade organization and mass proportions of the structures are conserved. The architectural

value of Kanara comprises a major character for this place which is functioning as an industrial heritage.

The common aesthetic quality of industrial buildings is defined by machines and high technology structures. The greatness and complexity of them create a certain kind of vision that proves to be aesthetic. Some features can be considered aesthetic in the case of Kanara seemingly different from previously mentioned industrial perception. When we pay regard to the fact that it is a slaughterhouse complex, buildings with their original architectural characteristics and landscape elements stand out in terms of form, shape, material, detail and texture. On the other hand, the everyday killing act makes the environment non-pleasant for most of the senses. The generated scents, visions and sometimes voices change the perception of aesthetic into a negative impression. However, especially the slaughterhouse pavilion has a design which aimed to create admiration when the viewer experiences the place visually. And the green areas, parks and monumental trees give an impression of a recreational area. All of these are indicators of **aesthetic value**.



Figure 4.9. Open space elements inside the slaughterhouse

Kanara's existence is amongst the physical symbols of modernization organized by the newly established Republic. After the complex was built, printed and visual media

gave place to Kanara as an accomplishment of the state and a major development for the city. It is one of the symbolic examples showing that architecture was used for nation-building. The water tower of the complex is another symbol because of its distinct architectural characteristics. The local people tend to interpret the slaughterhouse facility differently like a church or monastery etc. because of the existence of this tower. Although it led to false interpretations of the complex, a certain recognition about the area was created. The **symbolic value** is present in Kanara as well.

Kanara has been a working place for different kinds of professions beginning from 1932 until today. The **social value** of the place has been growing because multiple generations worked in this area, collecting memories and passing them to the next generation. The butchers, for example, pass their knowledge to their children and the workers of Kanara are mostly relatives with each other. This **continuity is a value** for an industrial facility because the necessary skills and information are not disappearing. Also for those people who worked in that place, Kanara provides a sense of identity.

Kanara can be considered as a rare type of building and heritage in Turkey. It is unique for Adana because it was the only slaughterhouse and ice factory in the city. Around the country, most slaughterhouses were built by governmental organizations according to the building regulations by anonymous architects. Therefore, they had a similar plan and style. Even though Adana slaughterhouse was built with state resources by the municipality, the design was unique; out of typology and the architect is known. As an example of Early Republican Period slaughterhouse designed by a Turkish architect, Kanara is a unique example with **rarity value**.

In addition to that, visitors and continuity of their memories add value to the place. Its open spaces, parks and gardens had been under use by the local people since it was constructed. People used to have a picnic and spend time in its gardens and teachers brought their students to play and celebrate. The existence of these kinds of activities done for pleasure inside the boundaries of a slaughterhouse is a rare situation as well.

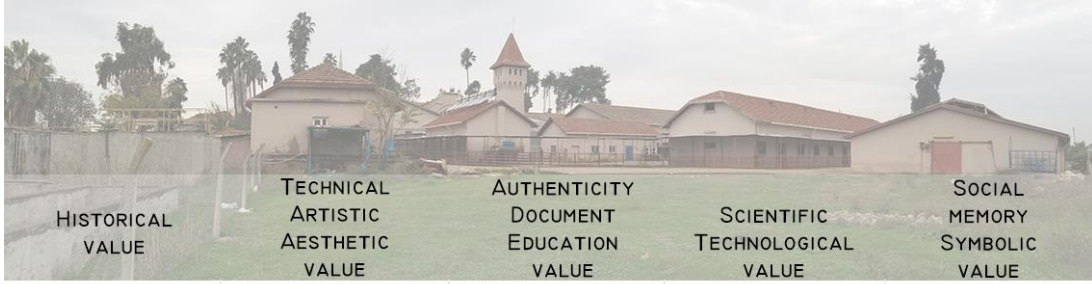
The fact that the green areas and parks are used as a picnic and eating area inside the facility hosting the actions such as animal killing, bloodshed, skinning, fertilizer storage shows the contradictory character of this area. These contrasts show people attribute very important values here and also define a distinctive quality. Today the diner near the entrance of Kanara serves to the people, mostly workers coming to eat kebab in their lunchtime. The relationship between Kanara and the culture of food become inseparable in time therefore that coexistence is actual value for the slaughterhouse. Besides, memories collected about the place are intangible records of the social life contained in this industrial landscape. Since its foundation, people had memories about Kanara like going to a picnic in primary school, smelling the orange groves, bringing cheese to the cold storage depots, getting ice etc. Their publication through social media has been effective in keeping those memories. (Appendix-C) And Kanara is still creating new memories for the visitors, therefore it has a **memory value**.

The fact that Kanara is under its original use since 1932 -apart from a ten-year break- provides certain benefits and this is defined as **use value**.¹⁴⁹ Every building has an economic value because it is a part of the existing building stock. Therefore, Kanara slaughterhouse complex is a potential area carrying **economic and market value** by its location, open and closed areas and working facilities. Adana is a fast-growing city and its urban spread was mainly towards north and northwest. The abandoned industrial areas inside the city create a potential for income. Kanara which is located in the south was not affected -until today- by the rapid transformation of the unused industrial sites. However, the tendency of the city started to change and that will increase the economic value of the land of Kanara. There are several aspects which add value like; it has easy access from the city center, there are available lands around it and it is located near the Seyhan River.

¹⁴⁹ Riegl, A. (1902). *The Modern Cult of Monuments: Its Essence and Its Development*, p.79.

After considering all the values of this complex, it can be said that evaluating the slaughterhouse of Adana as cultural heritage is crucial and further studies in various other disciplines could reveal details of these values. Lastly, the following statement of the architect is a very good indicator of the appreciation given to the complex from the beginning, by its creators.

For the excellence of the construction and the perfect application of the projects, the architect feared no sacrifices; the materials and workmanship were made with the utmost care. Adana Municipality and science committees have acted honestly and far-sighted for the excellence of the construction in this beautiful city of our country and worked tirelessly for the incarnation of a new and prosperous institution for years.¹⁵⁰



| HISTORICAL VALUE | TECHNICAL ARTISTIC AESTHETIC VALUE | AUTHENTICITY DOCUMENT EDUCATION VALUE | SCIENTIFIC TECHNOLOGICAL VALUE | SOCIAL MEMORY SYMBOLIC VALUE |
|--|-------------------------------------|---------------------------------------|---|--|
| FIRST MODERN SLAUGHTERHOUSE BUILT IN ADANA | ART DECO HUNGARIAN ARCHITECTURE | USED IN ITS ORIGINAL FUNCTION | OVERHEAD TRANSMISSION LINES | FAMILY INHERITED PROFFESSIONS |
| DESIGNED BY AN IMPORTANT TURKISH ARCHITECT | EFFECTS OF MODERN MOVEMENT | MATERIALS AND CONSTRUCTION TECHNIQUE | INFRASTRUCTURAL SYSTEMS (WATER, ELECTRICITY ETC.) | RECREATIONAL AREAS |
| ATATURK'S VISIT | STONE, TIMBER AND METAL WORKMANSHIP | PLAN ORGANIZATION | TECHNICAL EQUIPMENT | APPEARENCE ON NEWSPAPERS, BOOKS, DOCUMENTARIES, POSTCARDS, PHOTOGRAPHIES |
| ACHIEVEMENT OF THE MUNICIPALITY | | | OPERATION PROCESS AND MECHANISMS | WATER TOWER |

Figure 4.10. Values of Kanara

¹⁵⁰ Temel, S.R. (1933). *Belediye Mezbahası*, p. 41. (translated by the author)

Problems

Kanara has problems on a bigger scale as a complex inside the city of Adana and on a smaller scale as separate buildings. The slaughterhouse complex's integrity was provided with a boundary. Therefore, the growth of the plantation area from the east side of the facility, disturb that integrity. Also, the facilities that emerged around Kanara -stables and illegal butchers- constituted an uncontrolled and unhygienic environment for the facility and the neighborhood. So the people living nearby raise their complaints about Kanara and those roughly built structures. One of the inhabitant's complaint was *"I'm especially disturbed by the smell from Kanara and the fact that people driving by the road don't comply with the speed limit."*¹⁵¹ Other inhabitants whose house is located on the southern side of Kanara mentioned the smell and also the raising amount of rats and fleas. They stated a change in the neighborhood because of the increasing number of stables, husbandry and illegal butchering.¹⁵²

Meclis'te "kanara" kavgası



Adana'nın Yüreğir İlçesindeki mezbanenin taşınmamasına tepki gösteren mahalle sakinleri meclise girmek isteyince, zabıta biber gazıyla müdahale ederek engelledi.
SEFA SAYGIDEĞER

Haber Tarihi: 14.09.2013 Bu Haber 2299 Kez Okundu.

Figure 4.11. News about the local people raising complaints to the municipality council (Source: <http://www.Socaknews.com/haberler/spor/meclis-te-kanara-kavgasi.html>)

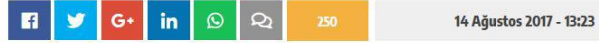
¹⁵¹ According to the social survey conducted on January 31, 2019.

¹⁵² According to the social survey conducted on February 2, 2019.

Because Kanara is designed to provide meat for Adana and still in use, the problems about being a slaughterhouse is also mentioned. The workers stated that Kanara was being used in low capacity. One of the important reasons for that would be the increasing number of illegal slaughtering. In 2017, this problem was reflected in the media.

MEZBAHACIDAN KAÇAK KESİM İSYANI

Adana Büyükşehir Belediyesi Tuna Et Kombinasi Müdürü Uğur Uluğsu, kentte tüketilen günlük 200 ton etin sadece yüzde 2'sini bile kendilerinin kesemediklerine değinerek, kaçak et kesiminin zirveye çıktığını öne sürdü.



Uluğsu, insan sağlığını tehdit eden ve devleti zarara sokan kaçak kesimlerin önüne geçebilmek için Adana Valiliği bünyesinde maliye, belediyeler, Sağlık Bakanlığı, emniyet ve jandarmanın bulunduğu komisyon kurulması gerektiğini söyledi.

Figure 4.12. Complaints about the illegal slaughter in Adana (Source: <https://www.medyayenigun.net/mezbahacidan-kacak-kesim-isyani-h16635.html>)

The major problem of the complex is the risk of staying in the middle of urban growth and getting abandoned after the removal of the slaughterhouse function. This is evident since 2011. In the official report of Yüreğir District Municipality Council dated 04th July 2011, the mayor mentioned Kanara as;

...If Kanara leaves the city, it will be restored as a museum and art gallery. Environmental factors road, transportation were all considered together. I hope it will be for Yüreğir's good. ... The current place of Kanara is a historic building and is remained within the neighborhood. The place to be moved must

*be a region away from the settlement, where a modern facility will be built. A clean, hygienic environment will be provided.*¹⁵³

Because industrial buildings in Adana generally become the subject of negligence or demolition to build new structures; if the land of the slaughterhouse becomes vulnerable, those problems might show up. But since the stakeholders are aware of the fact that Kanara is a historical building, the possibility might be low. However, unawareness about the historical background and misinterpretation of the architecture of Kanara are general problems that will affect the conservation process.

Another problematic fact is the miscommunication between decision-makers. Different interests of the district and metropolitan municipalities detain making a final decision about the future of Kanara. Yüreğir District Municipality mayor stated that he discussed moving the slaughterhouse function out of the city and reusing Kanara as an art gallery. But, unfortunately, the Metropolitan Municipality didn't agree with this opinion and decided to leave it as a service area, continue to work it as a slaughterhouse. In the official report of Yüreğir District Municipality Council dated 02nd of September 2013, these contradictions were evident. One of the council members stated;

*Last month, a decision was taken in the Metropolitan Council about Kanara. I would like to thank my fellow members of the council here who voted. Because metropolitan municipality wanted to rent Kanara for 10 years again. Our friends representing the district municipality opposed to that decision. So Kanara was rented for 1-2 years. But in this 1-2 year, there is no possibility to close Kanara before the construction of a new slaughterhouse. ... The decision taken was: Until the 31st of December 2015, Kanara will be rented, during that time a new slaughterhouse will be built and all stables, intestine factories, outbuildings and all smells that emit odor in the vicinity of the slaughterhouse will be immediately removed. ... For this reason, our friends who represent us in the metropolitan city, especially our president should follow this topic carefully.*¹⁵⁴

¹⁵³ Translated from Turkish to English by the author. Retrieved from:

http://www.yuregir.bel.tr/Sayfa/239/Temmuz_2011_Donemi_Meclis_Tutanak_Ozetleri

¹⁵⁴ Translated from Turkish to English by the author. Retrieved from:

<http://www.yuregir.bel.tr/Sayfa/720/Eyl%C3%BCl%202013%20Meclis%20Tutanak%20%C3%96zetleri>

After Kanara was declared as a cultural heritage by the Conservation Council, the limits of interventions to the historical building created problems for the operators of the slaughterhouse. Because of the health regulations the compulsory additions or changes had to be made for Kanara to work as a slaughterhouse but in order to prevent inconvenient and damaging interventions to the building, the Council prohibits certain actions. This was mentioned as a problem by the working staff in Kanara. One of the workers stated, “*We put a nail on the wall, paid 23.800 TL fine.*”¹⁵⁵ Although this application prevents major disruption of the facility, it was also against the nature of a working industrial complex to stay the same from 1932 to 2019. Therefore, continuity in use was considered as a problem too.

Inside the complex, there are other problems like disturbing interventions, material decays and deterioration, lack of maintenance, undefined functionless areas and decrease of green spaces.

Open areas of the slaughterhouse were designed to hold different functions. There were parks, green areas and plantation areas. However, they become out of use in time. First, the plantation area fell out of use and then the trees in the green areas were removed. As a consequence, undefined functionless areas emerge inside the facility. In the original design, the parks had an elaborate landscape design with different kinds of plants and trees. Today the parks remain but they lost their intricate character.

In Kanara’s buildings, there are no structural problems. And the general condition of the structures is good because they have the continuity of use and getting certain maintenance. The most common problem of Kanara is the use of incompatible material and consequently the damage of original architectural character. The original doors and windows were replaced with PVC because of material failure and low energy aims. Since the slaughterhouse is facing with plenty of water, metal/timber-framed windows would be difficult to maintain therefore, replacement rather than repair was chosen to be done. Similarly, all the downspouts and downpipes were

¹⁵⁵ According to the social survey conducted on 23 November 2018.

changed with PVC, finishing materials were changed with ceramic, concrete etc. and suspended ceilings were constructed. Also the adaptation to the health regulations and the performance requirements, forces to build new additions, equipment etc. In Kanara, these additions and changes made it difficult to perceive the integrity of the place. For example, the metal sheds, washing area for the entrails and the additional slaughter hall are preventing the original circulation paths, damaging the historic buildings and obstructing the view. Loss of original plan scheme is observed in the slaughterhouse pavilion, administrative building, former *paçahane*, dressing rooms building and former waiting stables.

Material decays and deterioration is another problem observed in the buildings of Kanara. Since it is a big working facility, carrying out maintenance can be inadequate. Furthermore, the animal manure, blood and other wastes are very common in slaughterhouses and they fasten the building material's deterioration. The animal manure contains acidic elements like nitrogen, phosphor and potassium which can cause chemical reactions or salt deposition. The amount of water used daily in the facility also produces a constant humidity. That's why; rising damp, salt deposition, corrosion on steel elements, material loss and detachment are the common problems in buildings. Especially, on the outer surfaces of buildings, the stone in the ashlar facing until the plinth level have a material loss, biological growth and discoloration problems. Floors in *bağirsakhane* and first stable buildings are damaged very highly and there are floors collapsed because of the lack of maintenance and heavy use of drainage.

In historical industrial complexes, the service spaces remained unused in time because of the developments in technology. However replacement of those amenities could disrupt the authenticity. For example, the water tower in Kanara is no longer in use and become abandoned. Bird nests and disturbing interventions continue to deteriorate the structure.



Figure 4.13. Most common problems detected inside the complex

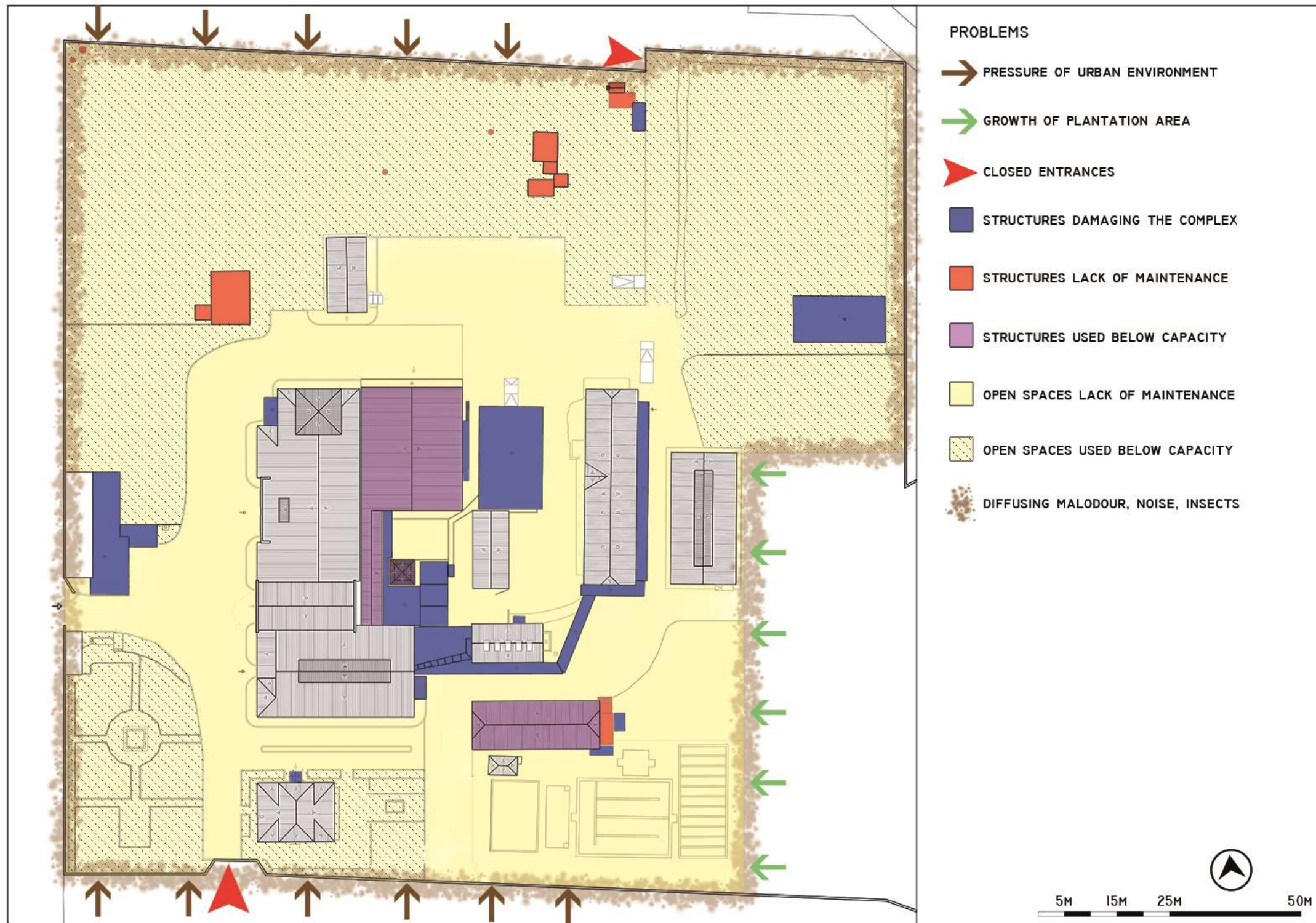


Figure 4.14. Problems of Kanara

Potentials

Defining potentials is done in order to help the conservation process of cultural heritage by determining the ability of development or an unrealized capacity. There can be physical, economic and social potentials of a heritage place and they are creating continuity with place's values that would be beneficial to provide continuity.

In Kanara slaughterhouse, the location of the place is a high potential. It is inside a growing area, the main road passes through its west and very close to Seyhan River. And since the neighborhood of Kanara is a constantly growing area; in need of socio-cultural activities, education facilities or other service spaces a potential is present here. Because the inhabitants are being mindful of their environment, they can participate in the decision making processes and collaborative planning.

Because Kanara is declared as a cultural heritage, this is a value and a potential. This means that when Kanara fell out of use, the buildings will be conserved because of its importance for the next generations. Being the property of the municipality would also support the conservation of this group of structures since it is a potential area to create a service area for the community.

In the Master Development Plan of Yüreğir, an area, including the land of Kanara, is designed to hold functions like sports area, education area, park, recreational area and health area. This is a major potential because when the slaughterhouse function is removed, the transformation can be easily done with a socio-cultural function.

The physical integrity of the slaughterhouse that has come until today carries potentials in itself. Currently, Kanara holds 29.240 m² area in total. This is a considerable amount of space for a metropolis like Adana. Within this area, approximately 24.190 m² is open space.¹⁵⁶ Beyond being just a stock of space, these areas are used under its real capacity. Apart from the open space in front of the diner and areas used for storage, car parking and animals; other open spaces are empty and

¹⁵⁶ Calculated by extracting buildings' floor areas from the total area, semi-open spaces are included.

neglected. Especially, the parks of Kanara holds major potential for increasing public integration and regenerating the social values of the place.

The historical background of Kanara slaughterhouse contains information about modern architecture in the newly established Republic, roles of municipalities, its architect's approach and the impact of modern industrial facilities to the society. For instance, the water tower is currently the symbol of the complex and it holds potential for the area to attract people's attention with its architecture. Thus the uniqueness of its design is an opportunity to raise curiosity and pass the information about the inspiration of the architect and the story about Kanara. This and other types of information can be a tool for education, raising awareness and creating an understanding. That's why it is a social and cultural potential.

The physical environment of the complex holds potentials like different types of open and closed spaces. There are spaces like the slaughter hall and market hall with a large span, high ceiling and good ventilation. Cold storage depots are closed spaces without light and openings having a controllable temperature. Other structures also have spacious areas with height and light, in addition to that, most buildings do not have a second floor. While the variety of spaces naturally produce future possibilities, this factor creates a potential for accessibility.

Being an industrial facility with some controversial characteristics, Kanara inevitably arouses interest. The architectural features, its function and social aspects come together and meet within the notion of its rarity, even uniqueness. And this is the most important factor that gives the place its capacity to develop in the upcoming time. All in all, the potentials of Kanara continues to be parallel with the values and whether they are conserved or not.

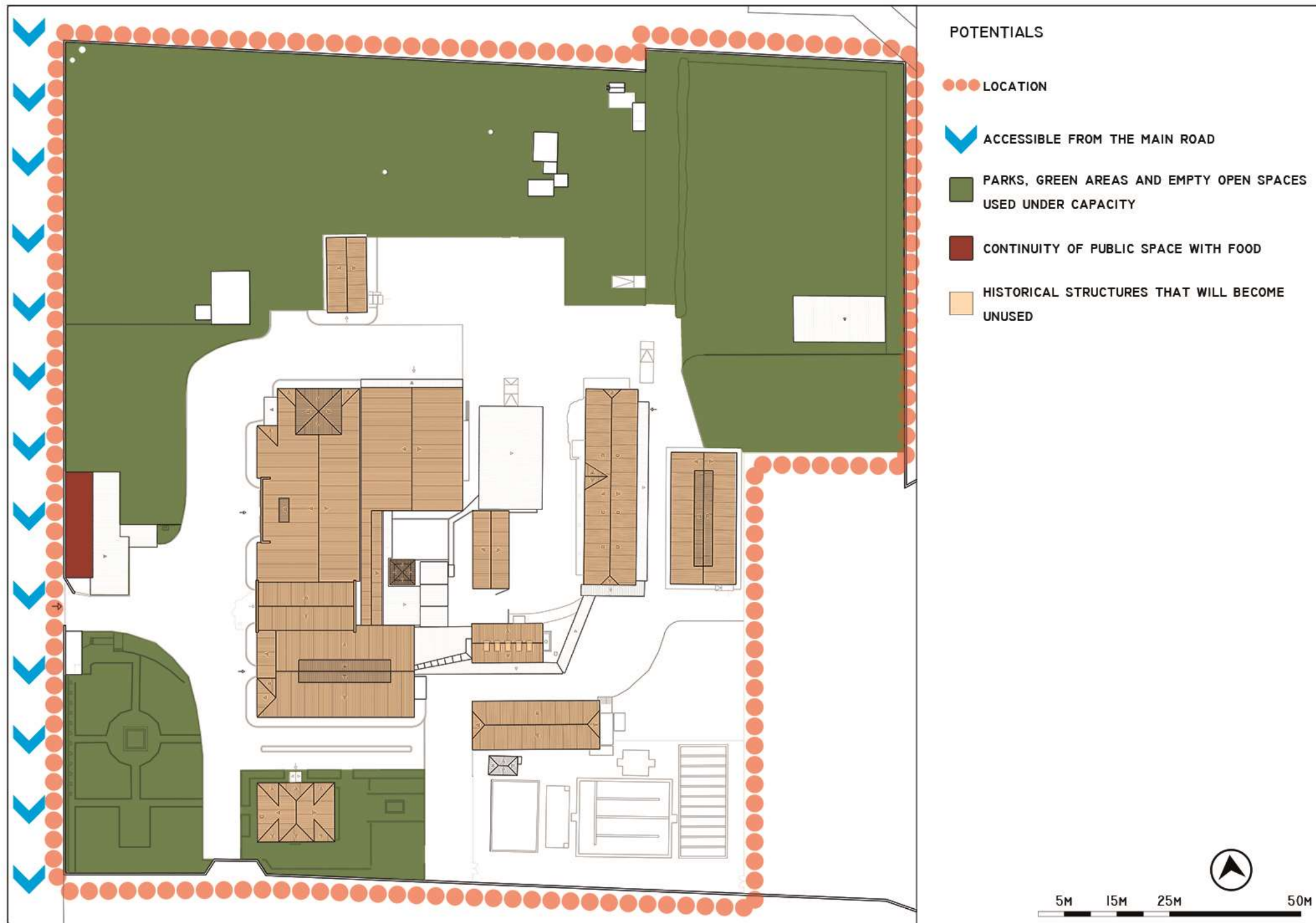


Figure 4.15. Potentials of Kanara

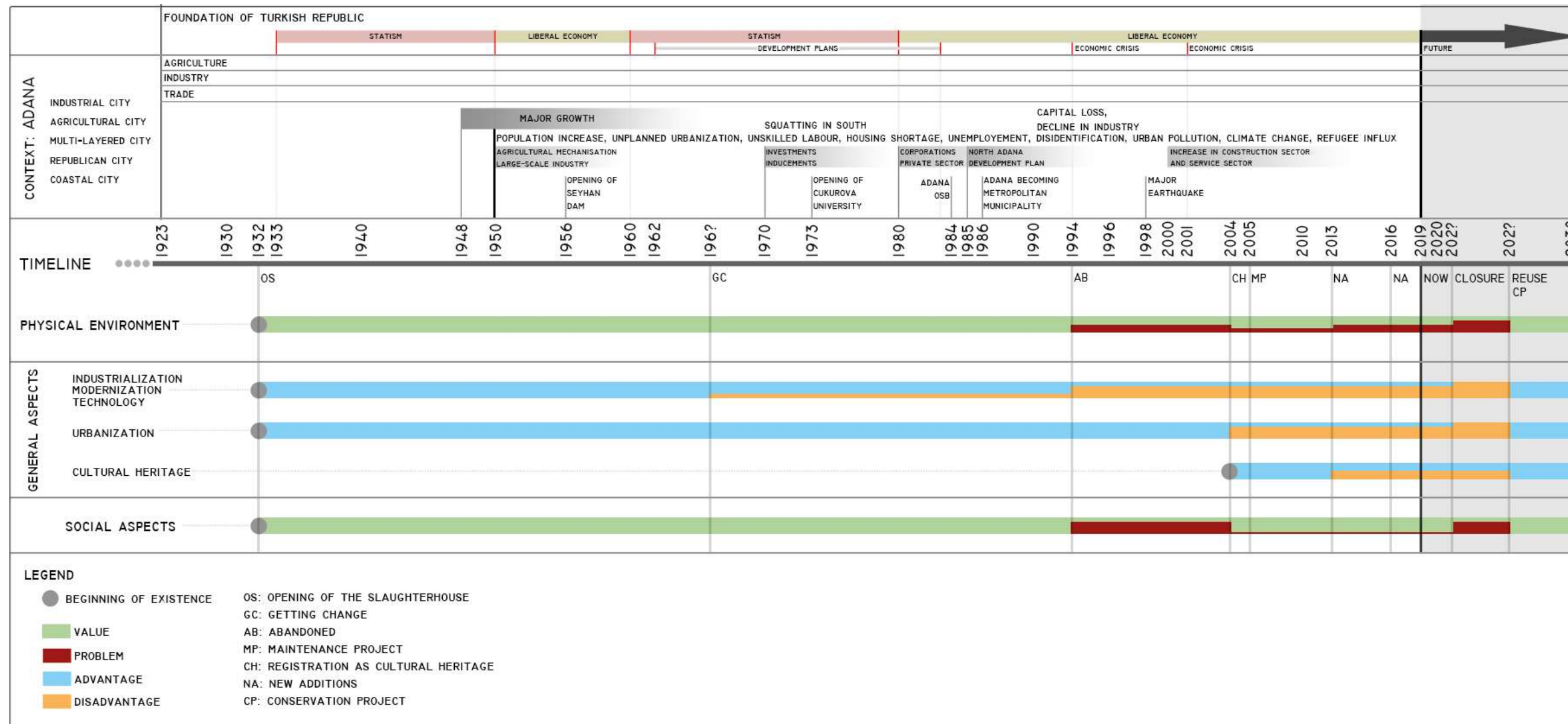


Figure 4.16. Assessment timeline of Kanara

4.2. Conservation Principles and Reuse of Kanara

The assessment of Kanara with all its factors has made it possible to determine the approach to its preservation. These decisions, which will be determined by considering that the working slaughterhouse Kanara, will be dysfunctional in the near future, can be considered as a proactive approach. The conservation principles, which can be determined after understanding the significance of the place very well, consist of decisions aimed at keeping these features alive and transferring them to the future. Finally, a proposal for the reuse of a slaughterhouse with cultural importance is introduced by applying the main conservation approaches.

4.2.1. Significance of the Place

The slaughterhouse of Kanara has certain values to transfer to future generations. And the significance of this place is forming the specific attributions dedicated to Kanara and its *fabric, setting, use, associations, meanings, records, related places and related objects*.¹⁵⁷

The fact that Kanara is a work of design, created as a slaughterhouse containing distinctive architectural properties that are rarely seen in its context, is the primary significance. Influences from Art Deco on the main façade, reinterpretation of a castle tower in Budapest as the water tower in Kanara and the well-thought combination of aesthetics and functionality are the essential components.

Kanara has been taking part in Adana's modernization and urbanization history by creating public spaces and being a part of the industrial culture. Therefore, this historical background increases the significance of the slaughterhouse and strengthens the connection with the community.

One of the most distinctive features about Kanara is the fact that it has become a symbolic structure in which social and recreational activities take place, although

¹⁵⁷ The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, (2013). Article 1.2., p.2.

being a slaughterhouse is expected to keep people away and evoke negative feelings. With the positive perceptions created by its physical and natural context, and the food culture of Adana puts meat in a very important place, Kanara turned out to be a gathering space. Including these kinds of contradictions and contrasts makes Kanara a remarkable place.

4.2.2. Defining Conservation Principles and Strategies

The aspects to conserve and transfer to the future generations are defined as the values while the aspects that are harmful to the historic entity having the need to be dealt with are defined as the problems. Since Kanara is a complicated area with multiple aspects to consider at the same time, its conservation must aim to retain its significance. Also, the capacity for the future is expressed by the potentials of the asset, giving ideas for the development. The decisions to be made about this cultural heritage are determined according to those factors. Ultimately, the principles for the conservation of Kanara slaughterhouse are derived from the significance of the place and the prerequisites for their conservation.

The principles are defined as (1) conserving the physical values, (2) conserving the historical values and (3) conserving the socio-cultural values.

(1) Kanara slaughterhouse is a cultural heritage with its physical existence and tangible values. Kanara reflects its time period as an industrial heritage with its construction materials, details, structural system and plan organization; all in all with its architectural properties. The place was designed as a slaughterhouse facility from the beginning; therefore its location, complex design, all the buildings inside it and their architectural elements and details must be conserved and transferred to the future. While doing that, a holistic approach should be followed.

(2) Kanara has always been an important place with its social and cultural values. A unique environment was created because Kanara became an industrial area identified with the culture of people living in Adana. In addition to the function going on inside the building, the open spaces of Kanara became prominent together with the food

culture. The green areas and parks of Kanara were used as recreation spaces for the inhabitants. Continuity of this public life is preserved with the source of food inside the facility. Also, the fact that the doors of the complex were always open was effective in the continuation of this communal urban space. Sustainability of these social and cultural values must be provided without removing the element of food and decreasing the quality of open spaces.

(3) Historical value of Kanara is crucial to consider. The visit of the founder of the Turkish Republic Mustafa Kemal Atatürk is the most notable historical event. The fact that this complex was one of the first modern slaughterhouses in Turkey and designed by an important architect who has taken place in the architectural literature, expands that value. Although the appreciation of the modern buildings is said to be limited by the public,¹⁵⁸ in terms of aesthetics and social values; Kanara is forming an exceptional example of modern industrial heritage. Because the public is mostly aware of the architectural value of the buildings and its open areas were used as public spaces. On the other hand, this awareness can be considered as reduced because of the lack of knowledge about the historical aspects of the area and the changing urban characteristics of Adana.

¹⁵⁸ Prudon, T. H. (2008). *Preservation of modern architecture*, p.25.

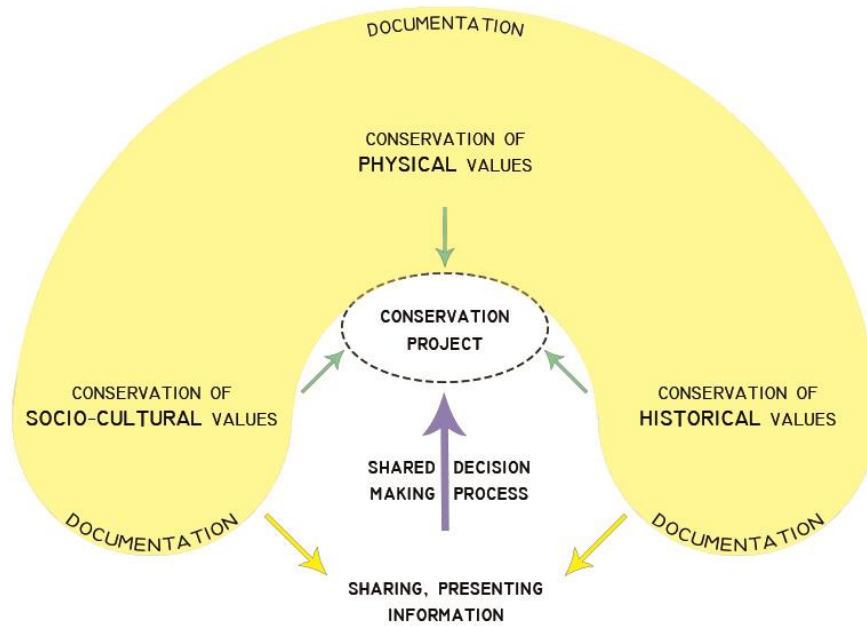


Figure 4.17. The principles leading to the conservation project

In addition to the attempts of conservation of cultural heritage physically, creating the right awareness for the case is important. For example, the name Kanara is thought to come from Atatürk's visit to the slaughterhouse. He was believed to said "*Kan ara ki bulasın!*" meaning "*You cannot find any blood even if you look for it.*" after he saw the clean environment in the slaughter hall. Another misinterpretation about the site by the people is the architect and the original use of the slaughterhouse. It is believed that the water tower used to be a church bell and the buildings' architects were French or German. Since Adana was under French occupation in 1920, people believed that this building complex belonged to them.

Also, the memories about the place which are giving information of Kanara's past have the risk of disappearance. In addition, misinterpretations about the complex are increasing because of the lack of documentation and recording. Regarding Kanara as

a historical document and saving the memories related to the place must be aimed in the framework of its conservation.

Strategies related to those principles are;

(1) Preparing a detailed conservation project;

It is an advantage that Adana slaughterhouse has a conservation status declared by the Conservation Council in 2004. Although it has undergone various changes over time, Kanara also has a documentation project drawn in 2013. A revision must be done to the documentation drawings. Documentation with a laser scanner would be beneficial for Kanara to determine all the details and to create a 3D model. More comprehensive analytical studies like construction materials, structural system details and deterioration mapping will provide a better resource for decisions to conserve the structures. Understanding and documenting an industrial landscape with machinery, equipment and the fabric is important. Further investigation will reveal more information like accessing the closed spaces, to the highest structure; the water tower and resolving the system of the infrastructure. Interdisciplinary research for the structures is necessary too. That's why those aspects should be analyzed with experts.

In Industrial Heritage Re-tooled, the documentation of industrial areas considered as the first step of conservation. Rossnes states:

*Recording, documentation, and information management are among the central activities of the decision-making process for heritage conservation management – and a fully integrated part of research, investigation and treatment. Documentation represents an alternative solution when physical preservation is not practical or economically feasible – ‘preservation by record’ secures the historic source values of industrial structures in an archival form.*¹⁵⁹

A detailed restitution project is needed in which the periods of construction of the building until today are shown.

¹⁵⁹ Rossnes, G. (2012). *Process recording*, p.64.

After a detailed restitution analysis, the original elements of design should be conserved with their values and incompatible interventions that are damaging those values should be removed. The changes related to the architectural elements and other details should be reevaluated in the context of a suitable reuse project for the complex. As the Council for Conservation stated in a report about Kanara, the complex should be declared as a 1st group cultural property, relevant changes related to the development plan must be made according to the future function and a landscaping project must be designed accordingly.

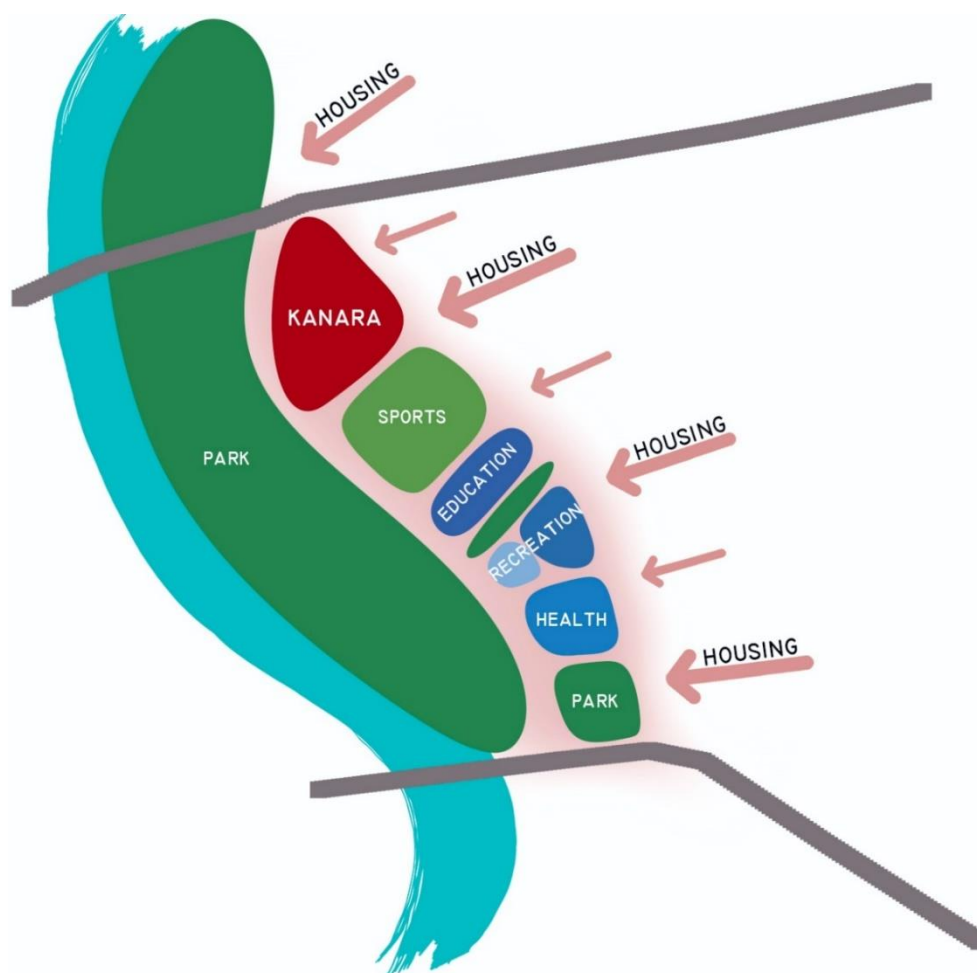


Figure 4.18. Conceptual schema of the Master Development Plan

Considering the future development of the city and the bigger context -the character of south Adana and Yüreğir- must be influential while making decisions for Kanara. The potential of the planned functions adjacent to Kanara's lot (Figure-4.18.) should be used since all of them have similar concepts and a relation with the Seyhan River can be provided through the park. Because the region where Kanara is located now facing a rapid change, threats and risks are possible to appear in the future. Although; Kanara is working in its original function and defined as a service area in the development plans; the slaughterhouse function should be removed.

Thus, a proactive approach for conservation is necessary and new function proposals should be considered. Kanara holds 29.240 m² area in total and there are 10 buildings built for working in different functions. The future reuse strategy must hold a multi-functional approach in order to benefit the values of this cultural heritage.

The restoration project has drawn in 2013 and 2016, which shows the interventions to be made in the structure, does not comply with today's conditions due to the fact that it was drawn for Kanara to continue as a slaughterhouse. Therefore, after the expected removal of the slaughterhouse function from Kanara, a suitable restoration project should be prepared according to the current situation and decisions. In order to do this, both physical properties and values should be understood very well. The original relationship between open space and built-up areas in the complex must be conserved. The spatial properties, order in the site plan, original plan organizations, materials and details are physical properties to be conserved.

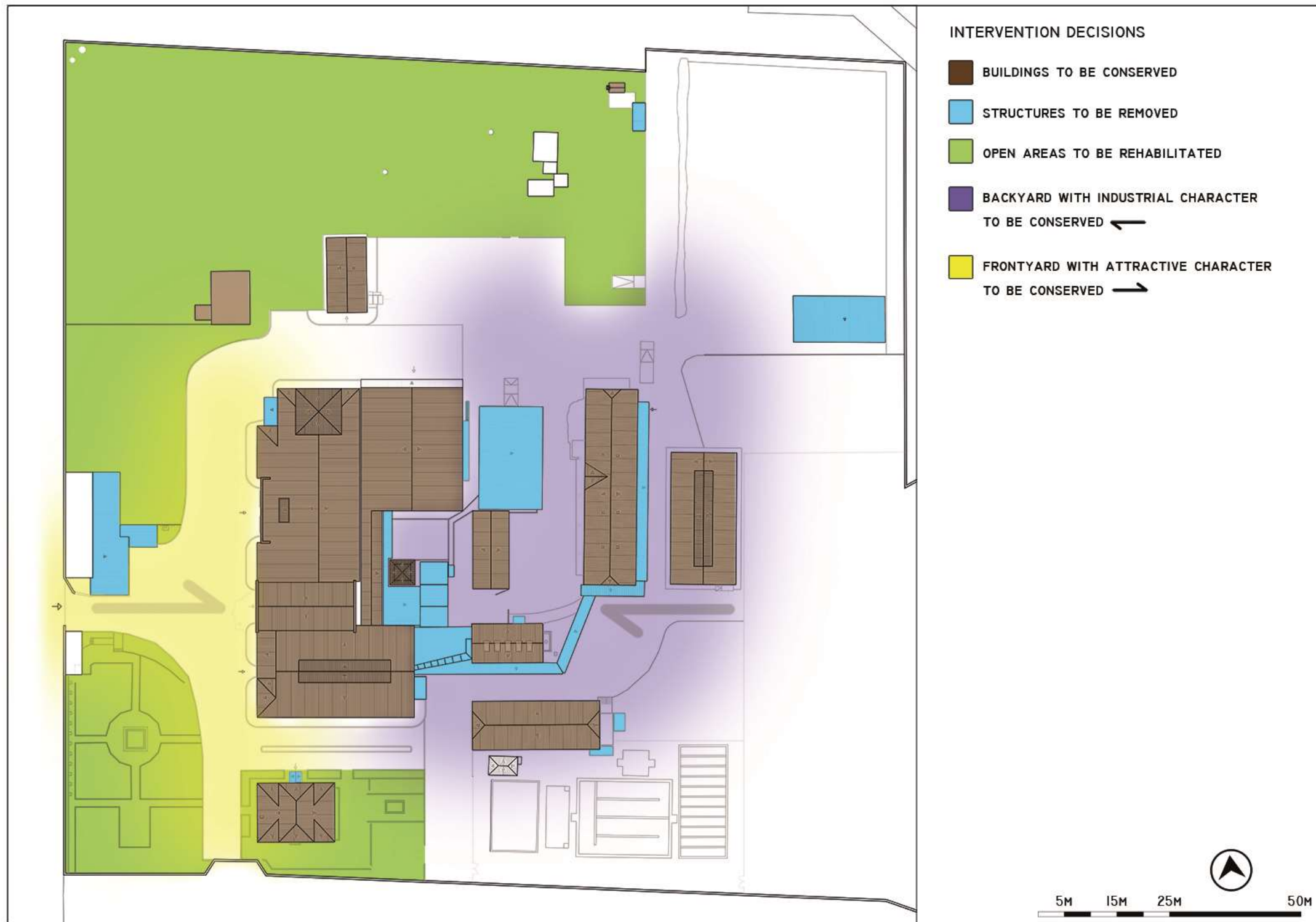


Figure 4.19. Intervention decisions for Kanara as a complex

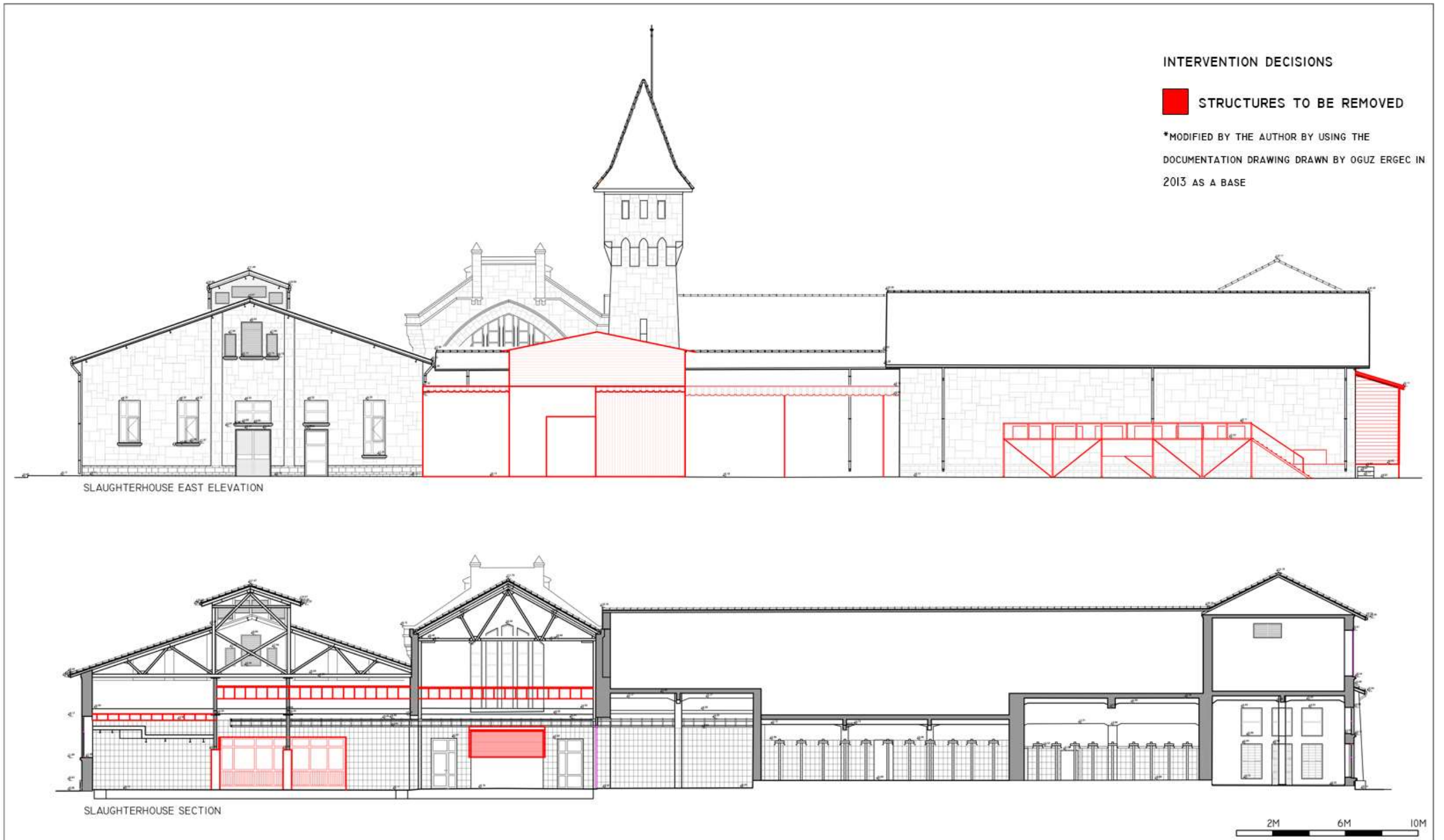


Figure 4.20. Intervention decisions in building scale

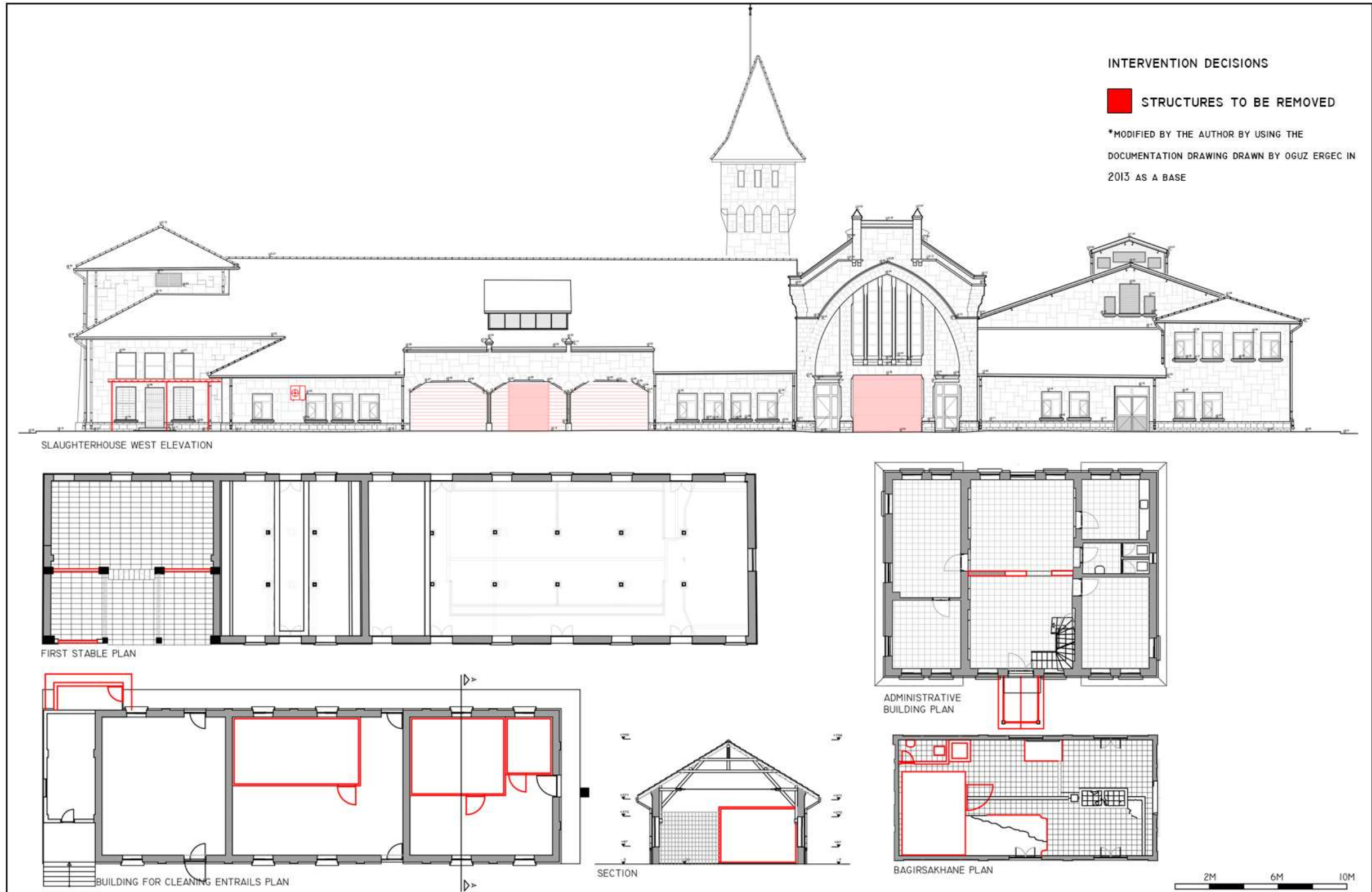


Figure 4.21. Intervention decisions in building scale - 2

The physical interventions should be documented, designed compatible and respectful as well as reversible. Also, the building codes, regulations and future standards must be integrated into the process of reuse.

(2) Keeping the social and cultural activities alive;

The social and cultural impacts of the complex need to be cautiously documented and conserved for the access of future generations. Because Kanara is the property of the municipality, people can easily go in and out. This factor allows Kanara to be a public space and this must be conserved.

Relation with food and eating have been continuing inside Kanara and it is identified with the place. Therefore, the continuation of an eating function connected to the cuisine of Adana is necessary.

In order to revitalize the activities of recreation, rehabilitation should be done to the parks and green areas in Kanara. And since there is a community living nearby the complex, their socio-cultural properties become important in the process of decision making.

The information can be spread faster through the internet and social media therefore, using social media groups like *Adana'nın Eski Fotoğrafları Facebook Group* can be a great potential for gathering attention and raising awareness.

(3) Gathering, recording and preserving the historical information and memories;

Preserving the identity of the place is one of the strategies because the industrial landscape of the place should remain as a part of its identity. Creating a spotlessly clean, white-painted and sterilized environment in this complex would give false information about the historical background. The traces inside the slaughterhouse showing its history must be conserved. The overhead transmission lines inside the slaughter hall, market hall and the cold storage depots, a considerable amount of hangers inside the depots, the traces of interventions on architectural elements like doors and windows, the drainage canals on the floor, mangers of animals inside the

stables, the water tank and steel stairs inside the water tower, traces of the circulation path of the animals, weighbridges in open areas, annihilation room, transformers, old photographs in frames and the former signboard of Kanara. When the landscape of the complex requires a new design, it should be compatible with the slaughterhouse's background and industrial identity.



Figure 4.22. The historical values to be conserved

To ensure the conservation of historical values of Kanara, the information related to its timeline should be accessible by the people visiting the place. A space inside the slaughterhouse, for example, the market hall, can be used as a center for briefing the community about the history of Kanara and reminding cultural significance unique to the site. Old photographs, archival documents, videos, information boards etc. can be organized for a demonstration.

(4) Sharing the information and engaging all the stakeholders to the decision making process;

Cultural heritage requires the involvement of the stakeholders and that is extremely valid for industrial areas. When the difficulty about the mindfulness in this heritage type was considered; expressing the values in a comprehensible way becomes very essential. That's why, the principles related to conserving Kanara's architecture,

history and social context can become efficient and beneficial when the collected data is shared with the people. Sharing and presenting Kanara's documented data in an accessible environment and inside the complex would be a crucial step for the future conservation project.

Kanara is a place more than just an industrial facility. Since it holds the character of public space; the users, workers and local people have the right to reflect their opinions for its future. Developing a shared decision-making process with all the stakeholders is a must as well as promoting cooperation and communication between the stakeholders.

PRINCIPLES, STRATEGIES AND ACTIONS FOR CONSERVATION OF KANARA

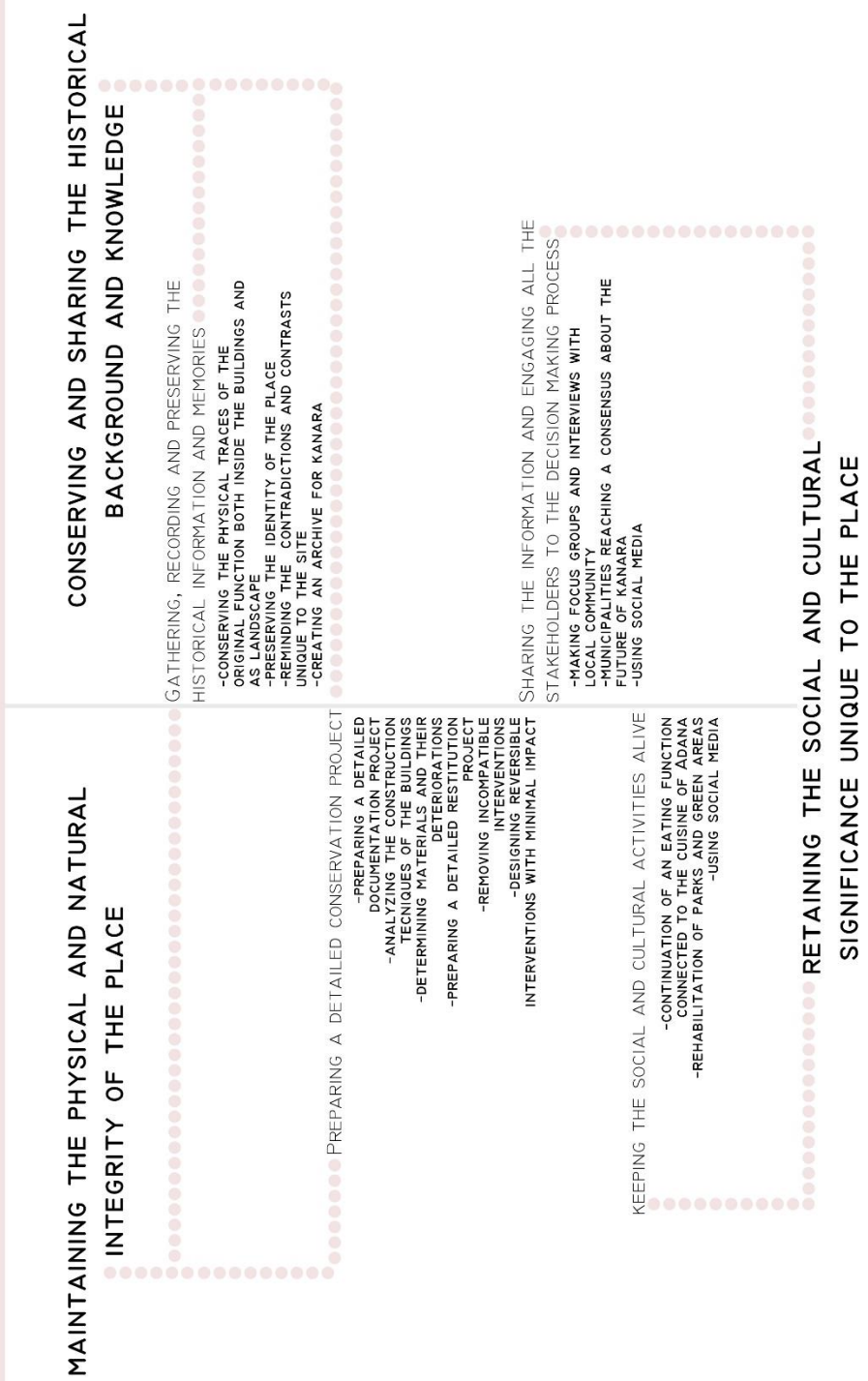


Figure 4.23. Principles, strategies and action for conservation

4.2.3. Reuse proposal for the Future of Kanara

For Kanara to conserve its values and continue its life as a cultural heritage, a new function for reusing the complex must be identified. It is an evident fact that the slaughterhouse function will be removed. And only one type of function will not be enough for the entire area has a group of buildings and large areas of open space. The new function and related restoration project must not harm the original elements of the complex and provide a connection with its original function. Solving the problems of Kanara is crucial together with giving a function that will add new values and potentials while conserving the current ones. Most importantly, transferring the significance of the place to the future should be aimed. The proposed project is for Adana slaughterhouse is called *Kanara 4.0*.

The industrial revolution was more than just a breaking point for humanity, but a trigger which brought further changes and developments with itself. Moreover, there are 4 different stages of the industrial revolution as it was defined today. The first industrial revolution started by introducing machines working with water and steam power between 1760 and 1840. Factories emerged and agricultural production gained importance. With the help of electricity, mass production was introduced in the second industrial revolution dated between 1870 and 1914. The idea of the assembly line was a major improvement for the history of industry and it was known to be inspired by the working principle of slaughterhouses. Railroads and telegraphs accelerated the process of production. The third industrial revolution referred to as the digital revolution because the systems were changed from analog to digital. The production facilities began to have computers and automation started to be used in communication and information technologies. And this period was dated between 1950 and 1970.¹⁶⁰

¹⁶⁰ “Endüstri Tarihine Kısa Bir Yolculuk” retrieved from; <https://www.endustri40.com/endustri-tarihine-kisa-bir-yolculuk/>

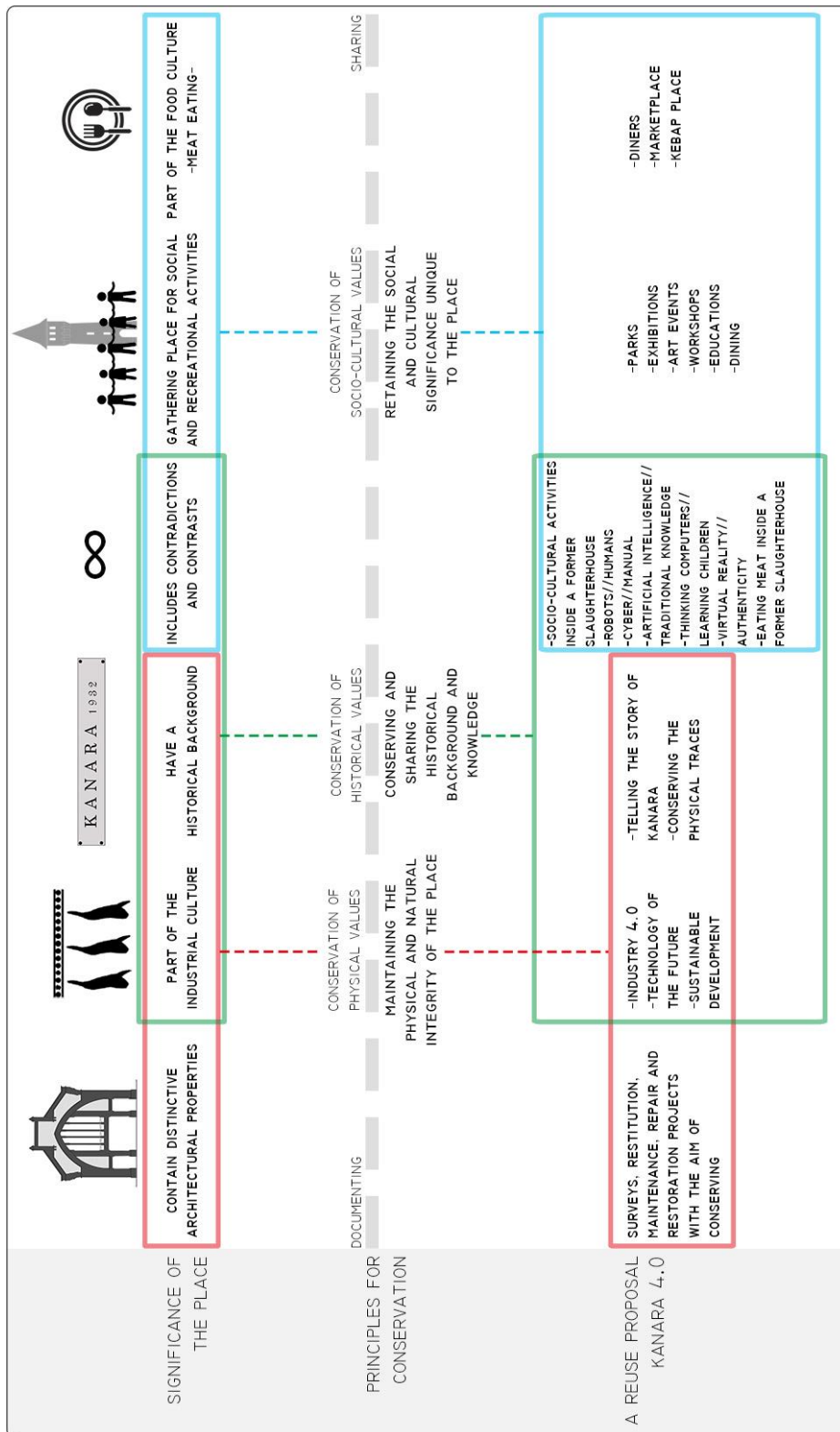


Figure 4.24. From assessment to proposal, the flowchart for Kanara and its conservation process

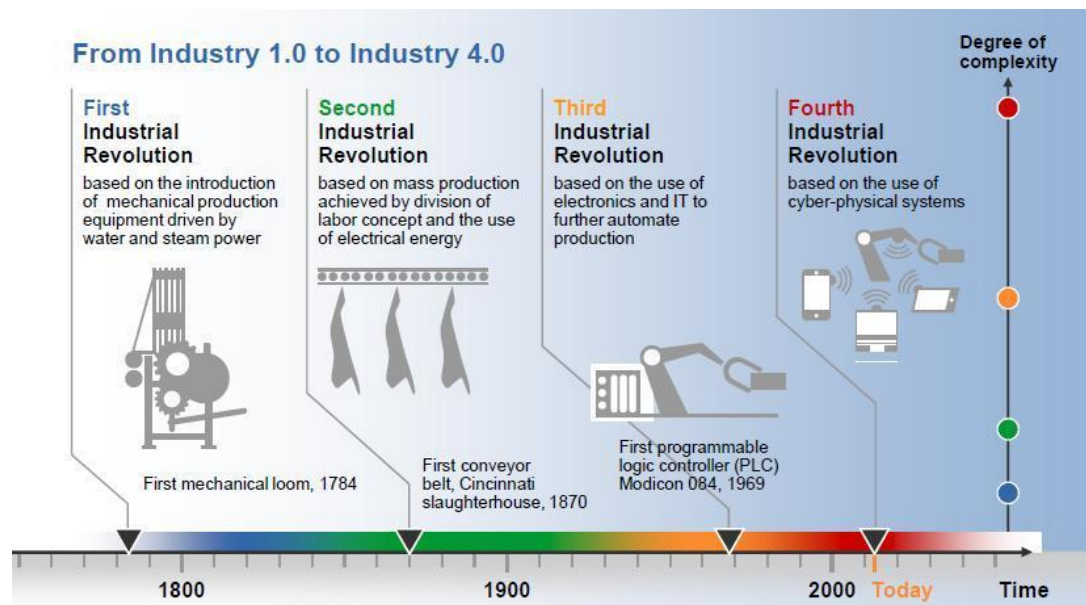


Figure 4.25. The evolution of industrial revolution

By looking at the history of the industry, one can notice the critical role that was played by the slaughterhouses. It was the source of an idea that opened another time period at the historical timeline of the industrial revolution. Therefore, the slaughterhouses carry scientific value by being a symbol of improvement.

Today, the latest industrial revolution is identified as **Industry 4.0**. It is the level where digital systems communicate with each other without active human involvement. This integration of networks into the physical processes are called cyber-physical systems. People are going to communicate with the machines, rather than operating them and the production areas will become smarter, more beneficial and efficient.

There are six design principles for a suitable transformation to industry 4.0. These are; interoperability, virtualization, decentralization, real-time capability, service-orientation and modularity. The communication between networks and handling the big amount of data is very crucial for these principles to work. In order to provide this type of systematic improvement, crucial components are necessary; system integration, big data and analytics, simulation and virtualization, internet of things, the

cloud, cybersecurity, autonomous robots, augmented reality and additive manufacturing.¹⁶¹ The components are;

1. System integration; supporting open architecture computer systems to make upgrading, transferring and swapping data easily.
2. Big data and analytics; making it possible to identify the performance of an individual component and its operating restrictions to prevent future production issues and take preventative action.
3. Simulation and Virtualization; helping a system to assess the future scenarios to become prepared.
4. Internet of Things (IoT); giving the opportunities of the internet to the physical devices to communicate with each other and collect data.
5. The cloud; being used for applications such as remote service, color management, and performance benchmarking, and its role in other business areas will continue to expand.
6. Cybersecurity; protecting the digital network and collected data
7. Autonomous Robots; increasing use of robots in the manufacturing process, product control and other developed actions
8. Augmented Reality; allowing humans to interact with electronic systems by simulations and 3D views like repairing machine parts, assembling devices etc.
9. Additive Manufacturing; involving 3D printers in the production process to achieve personalized products and quick solutions.

¹⁶¹ Industry 4.0: Definition, Design Principles, Challenges, and the Future. (2017, January 08). Retrieved June 15, 2019, from <https://www.cleverism.com/industry-4-0/>

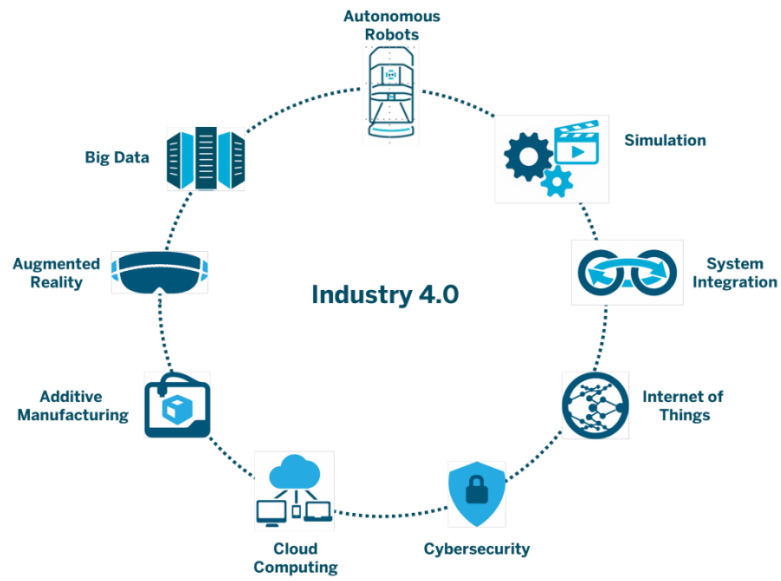


Figure 4.26. Structure of Industry 4.0.

There are a lot of application areas of industry 4.0 in daily life and in the professional sector. For example in construction, animal husbandry, agriculture, transportation etc. and in daily life, this technology can become wearable for monitoring health, activity, work etc. so the field of discovery is very wide and the sphere of influence has a very big potential to attract different kinds of people.

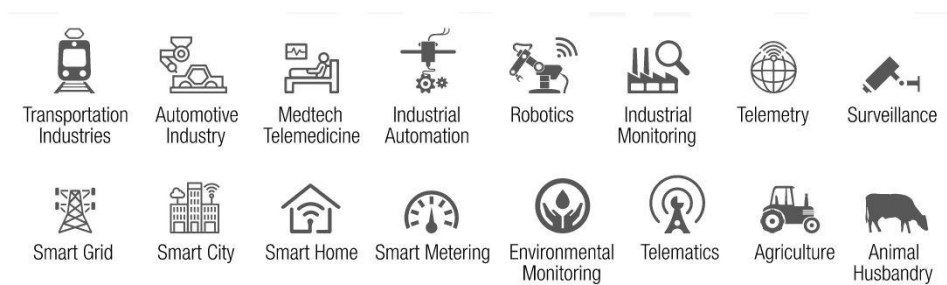


Figure 4.27. Fields of application of Industry 4.0.

There are some important issues to be accomplished in order to complete this revolution which will open a new era in many fields. The most important one is education. Professionalization with education is very important for this development because both the working personnel and the people that will use this technology must be aware of the system. Appropriate training strategies should be adopted to achieve this. However, working methods for continuous learning in the workplace are extremely important to raise both the manufacturer and the consumer who will use this technology.¹⁶²

In Turkey, the industrial areas are falling behind these developments. And the manufacturing industry has lost importance due to de-industrialization.¹⁶³ Some areas have the potential for a production like food and agriculture but the “Industry 4.0 readiness index” is very low.

But Turkey with currently a very low Industry 4.0 readiness Index – Approach to increase readiness to be defined...

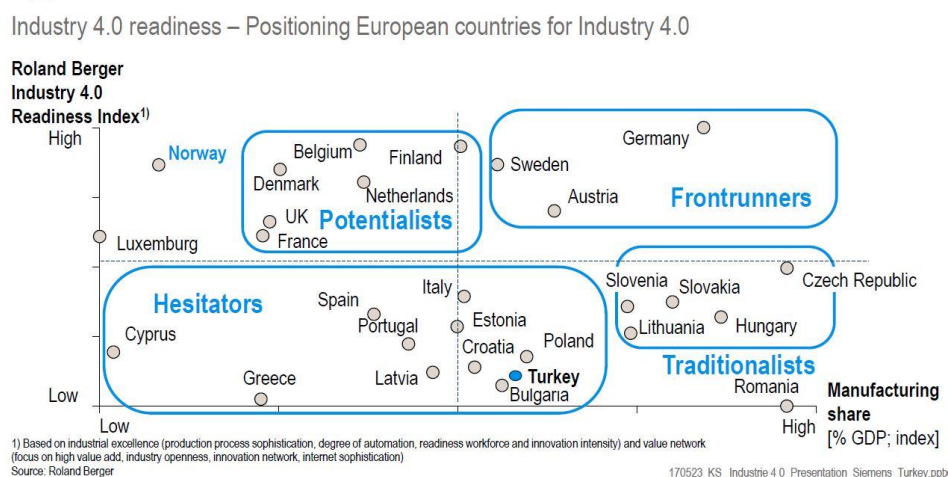


Figure 4.28. Industry 4.0 readiness of Turkey

¹⁶² Arslan, E. (2019). Endüstri 4.0 için Gereken ve Beklenen Yenilikler, retrieved from; <https://www.endustri40.com/endustri-4-0-icin-gereken-ve-beklenen-yenilikler/>

¹⁶³ Schober, K. (2017). *Industry 4.0 – Challenge for the F&B industry in Turkey, advantage or competitive disadvantage?*, p.20.

Therefore, the education of young people, business owners, and authorities become important. Industry 4.0 is not only about physical development, but also the education and awareness of both the people who will produce this technology and the whole humanity that will benefit from it. In order to achieve this, it is very important to raise awareness for both the manufacturer and the consumer, as well as developing appropriate training strategies and working methods to ensure continuous learning.

The city of Adana can be very suitable for this kind of development. It was a very important center for industrial development but its production city character decreased in time because of economic decisions. Industry 4.0 can be a driving force for the city to gain its importance again. Several types of research are being conducted about this subject in Adana. Related seminars show this need and approach towards a future transformation process. One of the latest ones in Adana emphasized the transition to Industry 4.0 by introducing the new technologies that will reduce the cost and create sustainable development in production.¹⁶⁴

ADANA OSB'DE ENDÜSTRİ 4.0 SEMİNERİ

Fabrikaların dijitalleşme süreci ve Endüstri 4.0 ile ilgili düzenlenen seminer, Adana Hacı Sabancı OSB firmalarının büyük ilgisiyle gerçekleştirildi.

📅 09 Temmuz 2019 Salı 15:54



Adana Hacı Sabancı OSB firmaları, maliyetlerini azaltacak, az enerjiyle daha kaliteli ürün üretecek fabrikalar ortaya çıkaracak Endüstri 4.0 ile ilgili bilgilendirildi. Fabrikaların rekabet gücünü arttıran "Endüstri 4.0 ve Dijital Makineler" konulu seminer, firma temsilcilerinin yoğun talebiyle karşılaştı.

Figure 4.29. News about the Industry 4.0 seminar in Adana

¹⁶⁴ Sanayi Gazetesi. (2019, July 09). ADANA OSB'DE ENDÜSTRİ 4.0 SEMİNERİ. Retrieved June 15, 2019, from <http://www.sanayigazetesi.com.tr/sanayi/adana-osbde-endustri-40-semineri-h20377.html>

The former historic slaughterhouse of Adana could become a connection place for people -especially youth and children- to get acquaintance with those developments soon to be taking part in every aspect of our lives. In this way, Kanara, which was a problem when it is a slaughterhouse remaining inside the urban tissue, will be able to change its environment with a center for science and technology. Kanara had been carrying the traces of industrialization, modernization and technology. But their dynamic progress started to be a disadvantage for the authenticity of Kanara. With this project, it is aimed to bring forward those factors as innovation generators while preserving valuable aspects of the place like its architectural properties, industrial culture and history.

The social and cultural activities will continue with the flow of people coming to learn and in the meantime, the story of Kanara will be demonstrated by conserved elements especially inside the slaughter hall and the market hall. Those spaces will be used to narrate Kanara's history and can be used to exemplify augmented reality by letting people observe the place as a slaughterhouse.

Spaces inside the complex have the potential to be used for art and culture too. Exhibitions, movie screenings and other displays are suitable activities for sustaining the public space property of Kanara. The continuity of its relationship with the culture of eating, which is an important phenomenon associated with Kanara's identity, can be maintained by the open areas and the branches of local restaurants of Adana serving kebab and other local food.

The contrasting character inside Kanara can still be reminded by sharing the memories, collecting and placing the old photographs of contradictory events in the slaughterhouse and conserve the physical and functional difference between the front yard and backyard of the complex.

Kanara can be a facility where children, young people or entrepreneurs come to learn about industry 4.0, experiment with the tools, develop new applications and learn the new system of the future. For example, there can be 3D printers and their technical

labs to produce machine parts. Spaces to experiment with augmented reality and virtual reality would be necessary. Open and closed areas to work with robots and sensors together with computer laboratories with the latest technology opens up new scopes of interest. Generally, young people would try to solve practical problems with emerging technologies and have a chance to practice with advanced vehicles and tools. Consequently, one of the symbols of the industrial revolution -a slaughterhouse- would become a part of the changing paradigm of manufacturing strategy by being a center of knowledge and education.



Figure 4.30. Ford Advanced Manufacturing Center

In this part there can be functions like; education room, library, computer lab, printer lab (laser, 3D), workshop area, robotics lab, additive manufacturing lab, simulation platform, testing spaces of augmented reality and virtual reality. The open spaces can host experimental areas for robots in different fields like agriculture, husbandry, sports, construction etc.

As a consequence, the keywords for Kanara; industrialization, modernization and technology become beneficial with the new use while raising awareness about a historical slaughterhouse and its conservation. Continuity of the physical integrity of the place would be sustained, Kanara will still be a gathering place –be part of the food culture- and develop new historical events by training future innovators. The

existence of the contrasts would show itself in reusing of a slaughterhouse. Socio-cultural activities happening inside a former slaughterhouse have started to become normal but in Kanara people would continue to eat the meat inside the complex, knowing that it was a slaughterhouse.

And the function would bring several contradictions like while people are experimenting with robots and different realities mostly at the backyard while other visitors would enjoy traditional food and learn about Kanara's history. Creating virtual spaces or experimenting with artificial intelligence inside a former slaughterhouse where most graphic and real actions involving life and death can attribute a contradictory situation. In addition to that, this way, Kanara will continue to be a heterotopia since components of industry 4.0 are planned to be the future of all humanity. This former slaughterhouse would become a facility that would let people experience a different reality with cyber-physical systems. The most common argument about the belief that *automation will replace people* is possible to invalidate by learning those technologies. In fact, the best place to refute this myth is an example of a reused and conserved historic slaughterhouse, one of the rare industrial areas where the machines still cannot replace manpower.

The reuse function for Kanara explained in this part is an alternative that can be proposed for conservation. The function for reuse is a matter of choice however, following the previously mentioned principles and strategies are mandatory.

The finance of the restoration project of Kanara could be done mostly by the metropolitan municipality in cooperation with the district municipality. Also support from the private sector or Çukurova Development Agency, TÜBİTAK, Ministry of Science, Industry and Technology and Technology Development Foundation of Turkey would be beneficial to investigate.

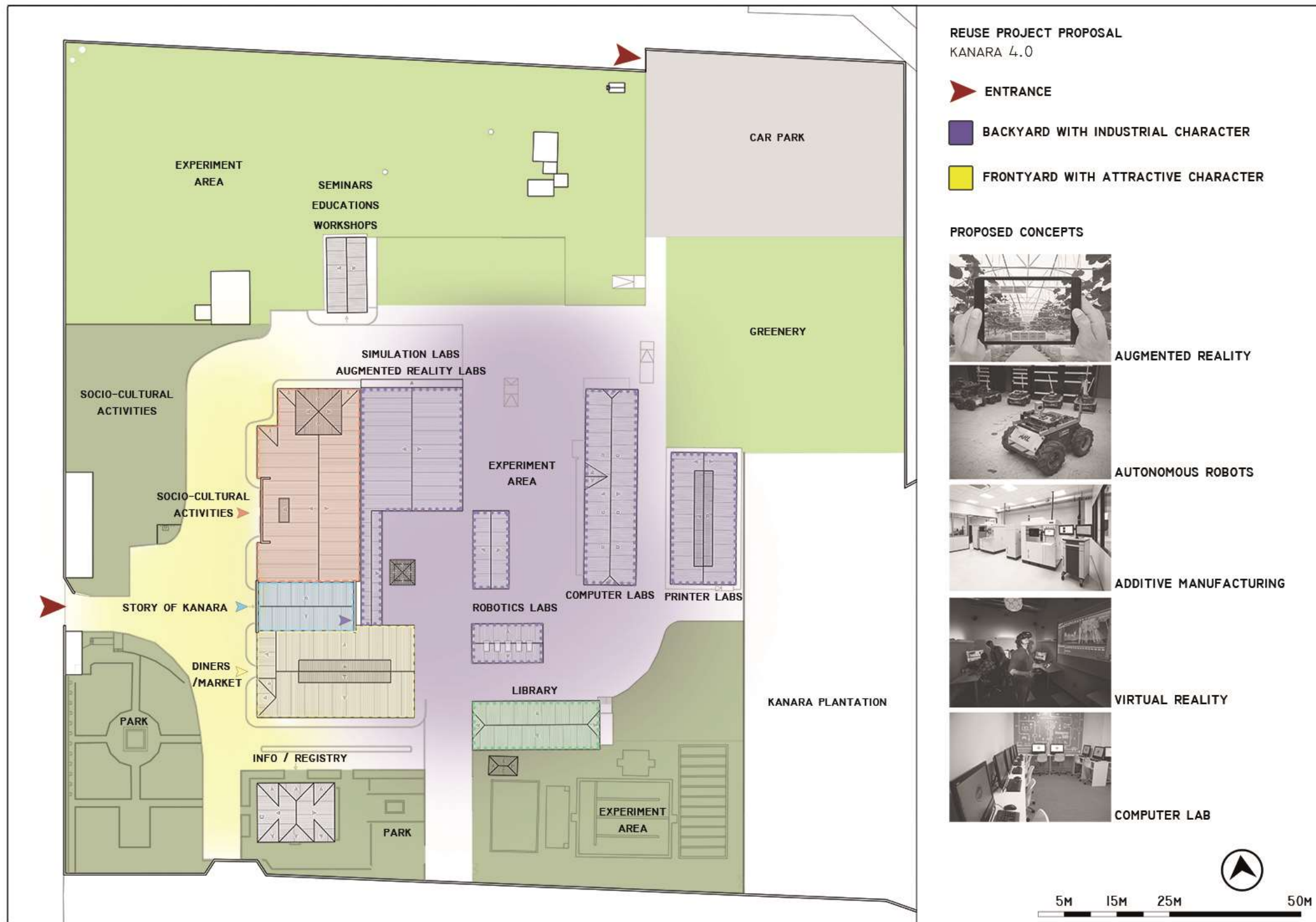


Figure 4.31. Reuse project proposal for Kanara

CHAPTER 5

CONCLUSION

Slaughterhouses are amongst the indicators of modernization designed by a pragmatic approach like other industrial facilities, but later they became more than just a killing machine. It is possible to observe the process of development which started from invalid and brutal ways of slaughter, continued by turning into an industrialized establishment giving precedence to technique over ritual. Also, slaughterhouses are not just built to produce meat but to provide all facilities and equipment beginning from the time animals arrive at the place. Apart from meat; the offal, blood, bones, fat and leather have their treatment and production areas and slaughterhouses provide relevant connections for them too. The architectural properties, built-up/open space relationships and the layout of the slaughterhouse determine a part of this change when analyzed. On the other hand, this building type embodies further notions in social, cultural, economic, politic contexts. Hence, Lee emphasizes this in the last chapter of her book; *Conclusion: Why Look at Slaughterhouses?* She says;

“As a “machine for dying in”, the slaughterhouse is ripe for repositioning as a place where the rude and bloody flesh becomes the medium of political critique, challenging claims to institutional transparency as well as the insidious power accorded to surveillance. For despite repeated and sustained attempts to impose order on unpredictable bodies, the reality of the slaughterhouse belies the image of technological mastery over nature.”¹⁶⁵

Multi-functionality of slaughterhouses is relevant to the fact that they hold a major part in the industrial revolution and their value will not disappear because of their historical background. Besides, other intrinsic factors about slaughterhouses, like their contradictory character create more dimensions to interpret. All in all, meat continues to be an irreplaceable part for humankind for a long time and discussions about where

¹⁶⁵ Lee, P. Y. (2008). “*Conclusion: Why Look at Slaughterhouses?*”, p.242.

and how they are produced will not be over. However, innovative structures of their period started to fall behind because of the constant transformation in scientific knowledge happening today. That's the reason why slaughterhouses are subjects of architectural conservation.

In that scope, the slaughterhouse is reviewed as a building type, moreover as a cultural heritage to reveal this versatility. Places like slaughterhouses contain various aspects to consider therefore, the level of complexity gets higher. In order not to dismiss an important point about these challenging areas, they should be understood and interpreted by looking at it from different angles.

In this thesis, the case of slaughterhouses as heritage started to be discussed by mentioning them as industrial heritage places. However, as the research proceeded, another dimension was revealed from the characteristics of slaughterhouses. Apart from other industrial facilities, a slaughterhouse performs the act of killing for the production of meat. That's why these areas are generally located out of sight and avoided. Because of this negative perception, slaughterhouse buildings mostly have an appealing architecture in contrast with the ongoing actions. Since it was an unwanted space from the beginning of its opening, accepting it as a cultural heritage place with values could be compelling.

All in all, the conservation of slaughterhouses is discussed in terms of industrial heritage and uncomfortable heritage. Those are both relatively new topics for the scope of cultural heritage, therefore it is very important to understand the place and assess its properties correctly.

Conservation of an industrial heritage gain prominence since it is formed with scientific and technologic design for specific types of production along with carrying effects on society, economy and development. Industrial areas are not just turning raw materials to goods but contain a cultural landscape, design of a network in different scales and symbolic importance. Due to planning decisions and local unconsciousness, these areas are under the risk of vanishing.

Conservation of an uncomfortable heritage becomes very critical because they contain traces of death, violence or suffering while leaving memories on people's minds and creating a symbol of negativity. Approach to those areas is either destruction or transformation until every trace of discomfort disappears. Prisons, war areas, concentration camps, asylums or symbols of past political issues are forming contested perceptions for conservation. So, that's the concern that makes a reevaluation decision difficult. When strategic forgetting and selective remembrance get in the way of assessing the uncomfortable heritage site, certain values and potentials are inevitably lost.

Slaughterhouses are the subjects of these conservation issues, turning out to be a challenge. A multidisciplinary approach for determining all the angles of a slaughterhouse case is essential as well as providing an inclusive planning process.

The examples of historic slaughterhouses around the world showed that the reuse of these complexes is a very common practice but an attribution to the original function is rare in these projects. That's because avoiding the uncomfortable factors is a necessary thing to do when it comes to applying a new function that would attract visitors.

Eventually, mentioning the industrial character and uncomfortable nature of slaughterhouses together, extracted more notions. In addition to all these general inferences, a slaughterhouse which is the subject of conservation should be well understood, its history should be investigated and evaluated with the characteristics of the context.

In this thesis, the discussion about conservation of a historic slaughterhouse is conducted over an example built in 1932 during the modernization period of Turkey. The construction of a slaughterhouse is considered to be one of the public services done by the state after the proclamation of the Republic. That's why this slaughterhouse in Adana (Kanara) was a major achievement for the municipality which has been established with the aims of modernization and industrialization.

Kanara is a modern period slaughterhouse which reflects the benefits of the industrial revolution to humanity. It was built to be a facility to produce healthy meat under constant inspections with the help of the newest technologies and developments. While doing that, it contributed to the process of urbanization in Adana since the construction of a slaughterhouse with cold storage depots and an ice factory was considered to be a major achievement of the newly established Republican municipality. Ending the unhygienic ways of slaughter, controlling the animals, providing space for cold storage and lowering the price of ice were the primary goals of Kanara together with supplying meat.

It was essential to fully understand all the aspects of this place. Kanara's out of the ordinary architectural properties are distinguishable in its context; the historical background of it covers many important milestones and interestingly it had become a public place people like to spend time.

Therefore, along with physical analysis; archival research, social surveys and literature research help to gain useful information. In this study, research on social media platforms and the surveys on field trips revealed extensive information about the case. Memories and expectations of the community and old photographs of Kanara supported the architectural, technical and aesthetic values but above all, it disclosed historical, social and symbolic values. Based on the Kanara case, collecting a wide range of information from the biggest scale to the smallest detail showed the importance of evaluating the historic structure with its physical and also social environment. A conservation project of a slaughterhouse should aim to acquire a deeper knowledge by talking to those who use it and those affected by it.

The memories are the key aspects while shaping the significance of the place. Because the described positive assessment made by the users about the slaughterhouse of Adana enriched Kanara's identity. A slaughterhouse that is expected to host a negative environment for children, throw a curve and generate a pleasant public space. Based on this, the coexistence of contradictory issues related to slaughterhouses in general

and Kanara, in particular, were investigated. As a consequence, the uncomfortable character of slaughterhouses as heritage places acquire further significance with their contrasting notions.

After all the analysis and research, it is identified that Kanara has historical and technical value together with artistic value and aesthetic value due to its architecture. The education value, document value, scientific value and technological value are available in many of its features. Because the complex preserved its physical integrity it has the authenticity value, besides, the connection between the community and the place is strong therefore the social value, memory value and symbolic value can be mentioned.

And the major problems of Kanara are becoming surrounded by the sprawl of the urban tissue and the interventions for upgrading the facility. These problems are valid for other slaughterhouses built for modernization since slaughterhouses are meant to be located outside of the cities but eventually, they remain within. Likewise, keeping up with the fast improvements in technology become very challenging without damaging the authenticity of the slaughterhouse.

After making an assessment, this thesis aimed to proactively develop principles for the conservation of the complex before Kanara was shut down. Those principles were determined to keep the physical integrity of the place, maintain the continuity of its timeline and sustain the relationship with people. The reuse proposal was an example that is aiming to keep its values living for the future and increasing the potentials.

This study was beneficial for the slaughterhouse in Adana because the documentation drawings needed an update so the information gathered in the field surveys are very important. Although Kanara was declared as a cultural heritage in 2004, it remained under the risk of losing its authentic properties. So before the slaughterhouse function is removed from Kanara, it is important to understand the changes and construct a timeline.

Kanara, an active slaughterhouse, had spatial characteristics that were difficult to conduct a field survey. This thesis, which was formed as a result of the data and analyzes collected here, deals with a type of structure that has not been emphasized yet in conservation literature. It is also rare to discuss the concept of uncomfortable heritage through slaughterhouses. Furthermore, Kanara is a remarkable architectural work of industrial production, used as a tool for modernization. So only one definition of heritage was not enough for this case and that makes the outcomes of this research comprehensive.

REFERENCES

Adana Büyükşehir Belediyesi, *2010-2014 Stratejik Plan*, retrieved from: <http://www.adana.bel.tr/versiyon4/wp-content/uploads/2018/10/stratejikplan-2010-2014>.

Akar, T. (2011). ‘Adana Belediyesi Mezbahası’, *Güney Mimarlık*, 3, 62-65.

Aktan, S. (1968). *Diünkü ve Bugünkü Adana*, Adana: Güney Basımevi.

Aktan, S. (1979). *Adana ili: yakın çevre incelemeleri*, İstanbul: Garanti Matbaacılık ve Neşriyat.

Akverdi, N. (1935). *Adana: Cumhuriyetten Evvel ve Sonra*, Ankara: Ulus Basımevi.

Amy J. Fitzgerald. (2010). ‘A Social History of the Slaughterhouse: From Inception to Contemporary Implications.’ *Human Ecology Review*, 17(1), 58.

Anonymous, (1981). *Adana, Yurt Ansiklopedisi*. C.1., Anadolu Yayıncılık.

Anonymous, (1932). ‘Cumhuriyetin On Senelik Sanat Hayatı’, *Arkitekt*, 33–34, 263–264.

Anonymous, (1934). ‘Mezbaha Tipleri’, *Arkitekt*, 44, 238–240.

Ashworth, G. J. (2008). *The memorialization of violence and tragedy: Human trauma as heritage*. Ashgate Publishing Ltd.

Ayling, R. S. (1908). *Public abattoirs, their planning, design and equipment*. London: E&FN Spon.

Batur, A. (2003). *M. Vedad Tek : kimliğinin izinde bir mimar*. İstanbul : Yapı Kredi Kültür Sanat Yayınları.

Batur, A. (2005). *A concise history : architecture in Turkey during the 20th century*. Ankara, Chamber of Architects of Turkey,

Bozdoğan, S. (2002). *Modernizm ve ulusun inşası: Erken cumhuriyet Türkiye'sinde mimari kültür* (T. Birkan, Trans.). İstanbul: Metis.

Brantz, D. (2005). 'Animal Bodies, Human Health, and the Reform of Slaughterhouses in Nineteenth-Century Berlin.' *Food and History*, 3(2), 193.

Buchanan, R. A. (1972). *Industrial archaeology in the Britain*, Harmondsworth, Penguin.

Çetinkaya, U. B. (2009). 'Adana Kentsel Alanının Tarihi Süreç ve Çevre Düzeni Planı Çerçevesinde İncelenmesi', *Planlama Dergisi*, 45, pp. 67-77.

Clegg, S., Phillips, N. and Courpasson, D. (2006). *Power and Organizations*. London: SAGE Publications Ltd

Council of Europe, Committee of Ministers, (1990). *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*.

Demirkan, T. (2000). *Macar Turancıları*. Beşiktaş, İstanbul : Türkiye Ekonomik ve Toplumsal Tarih Vakfı.

Douet, J. (2015). *Industrial Heritage Re-tooled: the TICCIH Guide to Industrial Heritage Conservation*, Walnut Creek: Left Coast Press.

Dünden bugüne İstanbul ansiklopedisi. (1993). Türkiye Ekonomik ve Toplumsal Tarih Vakfı.

Ergin, O. N. (1995). *Mecelle-i umur-ı belediyye.* İstanbul: İstanbul Büyükşehir Belediyesi.

Foucault, M. (2008). *Of other spaces.* In *Heterotopia and the City*, pp. 13-29. NY: Routledge.

Fuentes, J. M., López-Sánchez, M., García, A. I. and Ayuga, F. (2015). 'Public abattoirs in Spain: History, construction characteristics and the possibility of their reuse' *Journal of Cultural Heritage*, 16(5), pp. 632–639.

Giedion, S. (1948). *Mechanization takes command, a contribution to anonymous history.* Oxford Univ. Press.

Gümüş, M. D. (2014). 'Unutulmuş Bir Erken Cumhuriyet Dönemi Mimarı: Semih Rüstem Temel', *İstanbul Araştırmaları Yıllığı*, 3, 227-234.

Hudson, K. (1963). *Industrial Archaeology*, London: John Baker.

Imamoglu, B. (2010). *Architectural production in state offices: An inquiry into the professionalization of architecture in early republican Turkey.* TU Delft: Publikatieburo Bouwkunde.

İncirlioğlu, G. (1991). 'Sütlüce Mezbahası'. *Arkitekt*, (3), 68–72.

Joint ICOMOS–TICCIH. (2011). *Principles for the Conservation of Industrial Heritage, Sites, Structures, Areas and Landscapes*, Dublin.

Kalaba, H. (1959). *Bütün Cephesiyle Adana*, Kalaba Yayınları, Adana.

Kezer, Z. (2015). *Building Modern Turkey: State, Space, and Ideology in the Early Republic*. University of Pittsburgh Press.

Lee, Y. P. (Ed.) (2008). *Meat, modernity, and the rise of the slaughterhouse*. Lebanon: University Press of New England.

Luna, R. (2013). *Life of a Shell and the Collective Memory of a City. Interventions/Adaptive Reuse: Int/AR*, 4, 30.

Macdonald, S. (1996). *Modern matters : principles and practice in conserving recent architecture*. Shaftesbury: Donhead.

Madran, E. (2011). 'Kentsel Kimlik/Yapısal Kimlik: Adana Örneği', *Güney Mimarlık*, 5, 5-10.

Madran, E. and Kılınç, A. (Eds.) (2007). *Korumada Yeni Tanımlar Yeni Kavramlar: Endüstri Mirası*, Ankara: Mimarlar Odası Yayınları.

Madran, E. and Özgönül, N. (2005). *Kültürel ve Doğal Değerlerin Korunması*, TMMOB Mimarlar Odası, Ankara.

Menderes, A. (1966). *Adana İl analitik etüdüleri*. Ankara: İller Bankası.

Oevermann, H., Mieg, H. A. (Eds.) (2015). *Industrial Heritage Sites in Transformation: Clash of Discourses*, NY: Routledge.

Önen, N. (2005). *İki turan: Macaristan ve Türkiye'de turancılık*. İstanbul: İletişim Yayınları.

Özüdoğru, A, A. (2010). *Adana'da Dokuma Sanayi Yapılarının Endüstri Mirası Kapsamında İncelenmesi* (Unpublished master's thesis). Çukurova Üniversitesi Fen Bilimleri Enstitüsü.

Pacyga, D. A. (2015). *Slaughterhouse: Chicago's Union Stock Yard and the world it made*. Chicago: The University of Chicago Press.

Palmer, M. and Neaverson, P. (1998). *Industrial Archaeology Principles and Practice*, London and New York: Routledge.

Pendlebury, J., Law, A. and Wang, Y. (2018). 'Re-using 'uncomfortable heritage': the case of the 1933 building, Shanghai'. *International Journal of Heritage Studies*, 24(3), pp. 211–229.

Prudon, T. H. (2008). *Preservation of modern architecture*. Hoboken: Wiley.

Raistrick, A. (1986). *Industrial Archaeology: An Historical Survey*, Paladin Grafton Books, London.

Rix, M. (1955). 'Industrial Archaeology', *The Amateur Historian*, 2(8), pp. 225-229.

Saban, D. (2018). Farkas Molnár ve Semih Rüstem'in Erken Dönem Konutları-Bauhaus ve KURI İlkeleri Doğrultusunda Bir İnceleme. *Megaron*, 13(1), 117.

Saban, D., Karaman, F., Erman, O., Durukan, İ. (2006). *Adana mimarlık rehberi 1900-2005*, Adana: T.M.M.O.B. Mimarlar Odası Adana Şubesi.

Seyhan Valiliği, (1938). *Seyhan Cumhuriyetin 15 Yılı İçinde*, İstanbul: Tan Matbaası.

Sturgis, R. (1966). *A dictionary of architecture and building: Biographical, historical, and descriptive* (Vol. III). Detroit: Gale Research.

Tanyeli, G. (2003). 'Modernism in a Provincial Center in Turkey: Adana.' *Docomomo Journal*, (28), 30.

Tekeli, İ. (1977). Cumhuriyetin İlk Yıllarında Belediyecilik Anlayışının Oluşumu (1923-1930). *Mimarlık*, 15(2), 17-21.

Temel, Semih Rüstem, (1933). 'Belediye Mezbahası', *Arkitekt*, 26, pp. 35-41.

TICCIH, (2003). *The Nizhny Tagil Charter for the Industrial Heritage*, Moscow.

TMMOB Adana İl Koordinasyon Kurulu, (2014). *Adana Kent Sorunları Raporu*.

Tülücü, T. A. (2007). *Adana Kenti Tarihi Endüstri Yapılarının Yapısal Analizi ve Korunması İçin Bir Yöntem Araştırması* (Unpublished master's thesis). Çukurova Üniversitesi Fen Bilimleri Enstitüsü.

Tunbridge, J. E., Ashworth, G. J. (1998). Dissonant heritage - The management of the past as a resource in conflict. *Habitat International*, 22(1), pp. 79-81.

Vialles, N. (2002). *Animal to edible*. Cambridge: Cambridge Univ. Pr.


Yaktı, O. (2017). *Toplumsal değişim ve dönüşüm sürecinde Adananın sosyo-ekonomik ve kültürel yapısı (1923-1960)*. Çankaya, Ankara: Gece Kitaplığı.

Yeni Adana Gazetesi. (1998). *Cumhuriyete Giden Yolda Adana*.

APPENDICES

A. Enactments about Kanara

1. Enactment dated February 19, 1930 for spending money on the equipment of the slaughterhouse and the ice factory in Adana.

 BAŞBAKANLIK
CUMHURİYET ARŞİVİ

Türkiye Cumhuriyeti
BAŞVEKÂLET
Muameleat Müdürlüğü
Şube
Sayı: 8898

Kararname

Dahiliye vekâletinden yazılan 9/2/1930 tarih ve 137 numaralı tezkerede ; Adanada inşası mukarrer fenni mezbaha ve Buz fabrikası için Belediyenin teahhüde girişmesi ve mukavele aktedebilmesini teminen 1930 senesi zarfında mübayaası zaruri bulunan (80,000) liralık alât ve edevat için de iktiza eden kambyonun sarfına şimdiden müsaade edilmesi teklif edilmiş ve Maliye Vekâletinden yazılan 19/2/1930 tarih ve 3025/138 numaralı mütaleanamede mezkûr mezbaha ve Buz fabrikası inşası masraflarının uzun zamanlara taksimi suretiyle tediyesi tekkarrür ettrildiği anlaşıldığından muktazi tesisat malzemesi için (80,000) liralık teahhüde girişilmesinde mahzur olmadığı bildirilmiştir .

Keyfiyet İcra Vekilleri Heyetinin 19/2/1930 tarihli iqtimaında görüşülerek yapılan teklif tasvip ve kabul olunmuştur .

19/2/1930

REİSİCUMHUR

Gazi M. Kemâl

Bş. V. *İsmail* Ad. V. *M. Şatı* M. M. V. *M. H. Kılıç*

Da. V. *S. Kaya* Ha. V. *S. P. K.* Ma. V. *S. Sarıoğlu*

Mf. V. *Can* Na. V. *Ali* İ. V. *S. K.* S. İ. M. V. *S. K.*

080 18 01 02 8 9 10

2. Enactment dated December 14, 1960 for Kanara to work overtime because meat supply and transportation increased.

T. C.
KANUNLAR VE KARARLAR
Tetkik Dairesi
Karar Sayısı

5

KARARNAME

654

Eki

İmar Limited Şirketi tarafından taahhüt edilen Ankara Süleymanbey Mahallesiindeki Subay evleri inşaatına ve et kesim ve sevk işlerinin artması sebebiyle Adana Belediyesi Kanara Müessesesine ait işyerlerinde fazla mesai yapılmasına izin verilmesi; Çalışma Bakanlığının 1/12/1960 tarihli ve 1043-2-9/12690 ve 1043-18-14/12691 sayılı yazıları üzerine, 79 sayılı Kanunun 6 ncı maddesine göre, Bakanlar Kurulunca 14/12/1960 tarihinde kararlaştırılmıştır.

Devlet Başkanı ve Başbakan

[Signature]
Adalet Bakanı
[Signature]

Devlet Bakanı ve Başb. Yardımcısı
İçişleri B.V.

[Signature]
Millî Savunma Bakanı
[Signature]

Devlet Bakanı

İçişleri Bakanı

Devlet Bakanı ve Bas-Y. ve Turz.B.V.

[Signature]
Dışişleri Bakanı
[Signature]

Maliye Bakanı v.

[Signature]

Millî Eğitim Bakanı

[Signature]

Başmüdürlük Bakanlığı
Sanayi B.V.

[Signature]

Devlet Bakanı ve İçişleri B.V.

[Signature]

Sa. ve So. Y. Bakanı

[Signature]

Gün. ve Tekel Bakanı

[Signature]

Tarım Bakanı

[Signature]

Ulaştırma Bakanı

[Signature]

Çalışma Bakanı

[Signature]

Sanayi Bakanı

[Signature]

Ba.-Ya. ve Turizm Bakanı

[Signature]

İmar ve İskân Bakanı

[Signature]

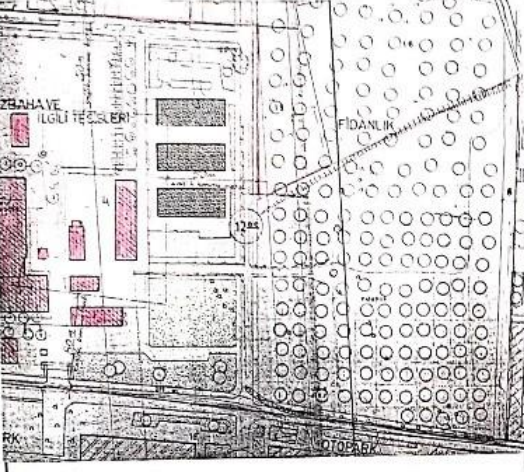
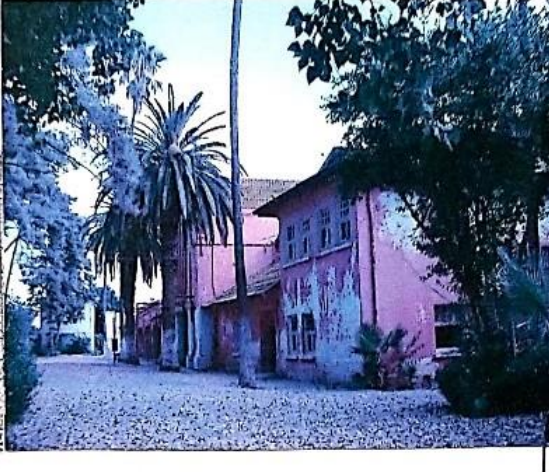
Dosya No:

75/12-4

860

080 18 01 02 157 33 9

B. Registration sheet of Kanara

| AVRUPA KORUYUŞU | | DOĞAL VE KÜLTÜREL VARLIŞ KORIUMA ENHANTERİ | | D.K.V.K.E. | | ANIT | | ENVANTİR NO : | | | | | | | |
|---|---|---|--|---|--|-----------------|--|----------------|--|--------------------|--|---------|--|--------------------|--|
| YÜRIYE | | KÜLTÜR VE TABİAT VARLIKLARINI KORIUMA GENEL MÜDÜRLÜĞÜ | | MAHALLE VE KÖY : Seyhan | | HARİTA NO : | | KORUMA ANITSAL | | | | | | | |
| İL : ADANA | | İLÇESİ : Yüreğir | | KADASTRO : PAFTA 130 ADA 014 PARSEL / 4 | | KORUMA DEĞERESİ | | GEVREBEL 1 2 3 | | | | | | | |
| SOKAK VE KAPI NO : | | YAPTIRAN : | | YAPAN : | | MİMARİ ÇAĞI | | 1 2 3 | | | | | | | |
| ADI : MEZBAHANE (KANALİTA) | | YAPIM TARİHİ : 1932 | | KİTABE : | | Mimarın İsmi | | | | | | | | | |
| GENEL TANIM : | | | | | | VAKFIYE | | | | | | | | | |
| KORUMA DURUMU | <input checked="" type="checkbox"/> İYİ <input type="checkbox"/> ORTA <input type="checkbox"/> FENA | TAŞIYICI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | DIŞ YAPI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | ÜST YAPI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | İÇ YAPI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | SÜSLEME ELEMANLARI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | RUTUBET | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | YOK İZİ VAR ÖNEMLİ | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C |
| KORUMA DURUMU | <input type="checkbox"/> İYİ <input type="checkbox"/> ORTA <input type="checkbox"/> FENA | TAŞIYICI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | DIŞ YAPI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | ÜST YAPI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | İÇ YAPI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | SÜSLEME ELEMANLARI | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | RUTUBET | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C | YOK İZİ VAR ÖNEMLİ | <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C |
| VAZİYET PLANI : | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | |
| FOTOĞRAF : | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | |
| BUGÜNKÜ SAHİBİ | Adana Büyükşehir Belediyesi | BAKIMINDAN SORUMLU OLAN | Adana Büyükşehir Belediyesi | TEKNİK BİLGİLER | SU | ELEKTRİK | ISITMA | KANALİZASYON | | | | | | | |
| YAPILAN ONARIMLAR | Bakım ve onarımlar yapılmıştır. İhtiyaca göre dönem içerisinde eklemeler yapılmıştır. | | | ORJİNAL KULLANIMI | MEZBAHANE | | | | | | | | | | |
| AYRINTILI TANIM | Parsel üzerinde inar planında da Mezbaha ve ilgili tesisleri olarak gösterilmiş olan, Mezbahane soğukhava depoları ve hayvan barınakları olarak yapılan binaların tek katlı, kâsım taş ile tuğla ve betonarme malzemelerle ve tüm örtü sistemi ise beşik çatı üzeri marsiye kâsım kaplamalıdır. İlk önce yapıldığı tahmin edilen bölüm ön ve arka cepheleri tuğla örgü sisteminde ancak, dış yüzeyleri taş kaplama olup, cephe boyunca yapılan kemer açıklığı, kolonat sisteminde betonarme lento ile giriş kapısına oturmaktadır. Bu bölümde çelik konstrüksiyon çatı üzerinde, beşik çatılı havalandırma yükseltilmiş bulunmaktadır. Bu mekanla bağlantılı ek bölümlerde kesim ve temizleme fonksiyonlarına yönelik gene çelik konstrüksiyon çatı sisteminde beşik çatılı olarak inşa edilmiştir. İki yapılan bölüm arkasında tuğla malzeme ile kâsım planlı çelik merdiven sistemi ile çıkılan kâsım hangi amaçla yapıldığı anlaşılmamıştır. | | | BUGÜNKÜ KULLANIMI | KULLANILMIYOR | | | | | | | | | | |
| YAYIN DİZİNİ | | | | ÖNERİLEN KULLANIMI | KÜLTÜREL AMAÇLI | | | | | | | | | | |
| | | | | HAZIRLAYANLAR | Emine TEMUÇİN Mimar <i>Emine Temuçin</i> Almala PAŞAL ÖZKAYA <i>Almala</i> | | | | | | | | | | |
| | | | | KONTROL EDEN | / / 199 | | | | | | | | | | |
| | | | | KURUL ONAYI | / / 199 | | | | | | | | | | |
| | | | | REVİZYON | / / 199 | | | | | | | | | | |
| | | | | EKLER | | | | | | | | | | | |
| | | | | RAPOR | <input checked="" type="checkbox"/> | | | | | | | | | | |
| | | | | FOTOĞRAF | <input checked="" type="checkbox"/> | | | | | | | | | | |
| | | | | RÖLÖVE PROJESİ | | | | | | | | | | | |
| | | | | RESTORASYON PROJESİ | | | | | | | | | | | |
| | | | | HARİTA | <input checked="" type="checkbox"/> | | | | | | | | | | |
| | | | | KROKİ | <input checked="" type="checkbox"/> | | | | | | | | | | |
| | | | | KİTABE | | | | | | | | | | | |
| | | | | VAKFIYE | | | | | | | | | | | |
| | | | | DİĞER | | | | | | | | | | | |

C. Information collected from social media about Kanara

The following information was collected through the social media platform Facebook. The comments were written by the members of *Adana'nın Eski Fotoğrafları Facebook Group*, under the old photographs of Kanara. The comments were translated by the author.

1. "My grandfather used to be the gatekeeper here. His name was Necip. I used to go there in the 1960s and it smelled like orange flowers in the garden at the back. Around those years, the butchers were strongly built men who wet the floor and got the animals down by grabbing their necks." (Facebook comment on 17th September 2014)
2. "We went on a trip to Kanara in middle school. When we shut our noses because of the bad smell, our teacher got angry with us when we got back to school." (Facebook comment on 5th November 2018)
3. "...As for the memoirs: In 1989 when I was assigned to work in Kanara as Director of Development in Adana (At that time there was only one municipality in Adana. District municipalities were not yet available). I worked there for 15 days and ate kebab every day. I cannot forget the savagery of the butchers working there. I wish that Kanara, which is a magnificent architectural masterpiece, would be conserved and reused as a city park and museum in the future. (Facebook comment on 26th March 2018)
4. "I used to ride my bike to Kanara almost every day while I was working at a butcher shop. The road was very green on both sides and Kanara reminded me the buildings in old German movies. They made the grounded people work in the cold storage depots. They were working with coats in there in August." (Facebook comment on 22nd July 2014)
5. "Very nice photo and very nice building. Nobody calls this building a slaughterhouse." (Facebook comment on 17th September 2014)
6. "A field with eucalyptus trees between Kanara and Seyhan River was a picnic area.

Later, places around the old dam and then the new dam started to be used for picnics. It was not a residential area, even in the 1950s there were few houses with courtyards.” (Facebook comment on 5th November 2018)

7. “I am at the slaughterhouse five days a week. I am taking my animals there. It was built nicely in the 1930s. But now it does not meet the need. I wish it would be a park, a museum, a culture house.” (Facebook comment on 3rd December 2014)

8. “Is Kanara empty now? If the slaughtering is over, maybe it can be evaluated otherwise? Can it be a culture center, a shopping mall? Or a museum?” (Facebook comment on 28th September 2016)

9. “It would be very nice if Kanara was evaluated as a culture center.” (Facebook comment on 1st May 2016)

10. “There were not so many houses around Kanara. We used to go there for fishing.” (Facebook comment on 1st August 2014)

11. “I was born in 1951. My father, butcher Memik used to work in Kanara as a foreman and as a butcher, in the term of Mayor Turan Cemal Beriker. Many years of my childhood were spent here. One day when I was in Kanara, a gentleman came to me and asked me what I was doing in there. That was the administrator of Kanara Derviş Bey. I said that I was waiting for my sheep. He asked me whose son I was. When I said, “Butcher Memik” he took me to the administrative room and showed me a picture in a frame with the workers of Kanara taken in 1932. He showed me my father-he was deceased- and said he was a fast and valuable butcher. He would finish up a sheep and hang on the hanger before one can finish eating 3 roasted chickpeas (*leblebi*) I was so proud of my father and that frame remained on that wall for years.” (Facebook comment on 26th May 2018)

12. “Right now Kanara is working in very low capacity and it is extremely neglected. We spent all of our childhood in those wonderful gardens. My father used to watch the orange groves on the back in the 60s. After that, half of our neighborhood worked

and retired from there.” (Facebook comment on 31st July 2014)

13. “Once upon a time, people of Adana went to picnics in the park of Kanara.” (Facebook comment on 5th November 2018)

14. “In general, students were taken to a picnic on the levee and citrus gardens near Kanara.” (Facebook comment on 30th December 2018)

15. “They took us there in primary school. There were large eucalyptus trees and a wide-open area.” (Facebook comment on 30th December 2018)

16. “When I was in primary school, I remember very well that we celebrated local products week (*yerli mali haftası*) here. (We ate boiled eggs, potatoes, onions, etc.) (Facebook comment on 31st December 2018)

17. “In 1961 or 62, as İstiklal Primary School, we celebrated local products week (*yerli mali haftası*) in Kanara’s recreation area.” (Facebook comment on 17th January 2017)

18. “When I was in primary school, Kanara had a great garden where they would take us for a picnic.” (Facebook comment on 1st August 2014)

19. “We used to go picnics on the 1st of May, with our neighborhood. We knew the gatekeepers of Kanara (Necip Amca, Arap Amca). (Facebook comment on 17th March 2015)

20. “Kanara has been a picnic area for the people living in Adana with its garden for a long time. My father saw and liked my mother in Kanara's garden while they were having a picnic, and wanted to marry her afterward. I am sure that everybody who lived in those times had nice memories like that, about Kanara. I think Kanara is one of the beauties that were being spoiled for the sake of urbanization.” (Facebook comment on 17th May 2015)

21. “In our childhood, there was a citrus garden in the back of Kanara. There was a water well used for irrigation, constantly bringing out water with a pump. We used to go there as a recreation area to spend our Sundays.” (Facebook comment on 17th

January 2017)

22. The architecture of Kanara was magnificent. It was very green and almost like the Garden of Eden. In the 1960s, one side of the Kanara was the river and other sides were covered with orange groves and flowers.” (Facebook comment on 26th May 2018)

23. “We used to run after the Kanara truck painted as red as blood without knowing its function. It would be a great cultural center today.” (Facebook comment on 27th May 2017)

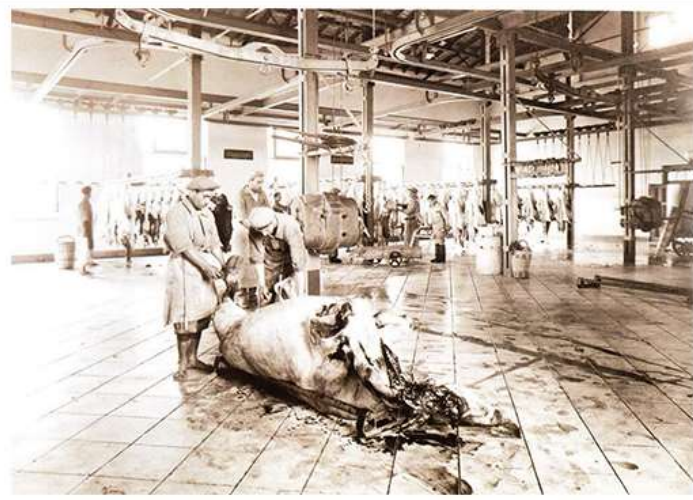
24. “We used to make cheese, put them into tins and brought them to the cold storage depots (in Kanara) with coaches. It was very enjoyable and we always wanted to sit near the driver.” (Facebook comment on 17th January 2017)

25. “In 1965s, we confided our cheese to Kanara cold storage depots against a receipt, and then we would go pick them up when needed.” (Facebook comment on 3rd December 2014)

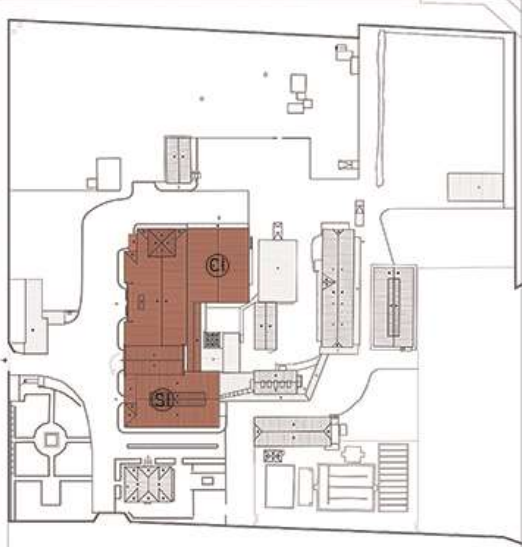
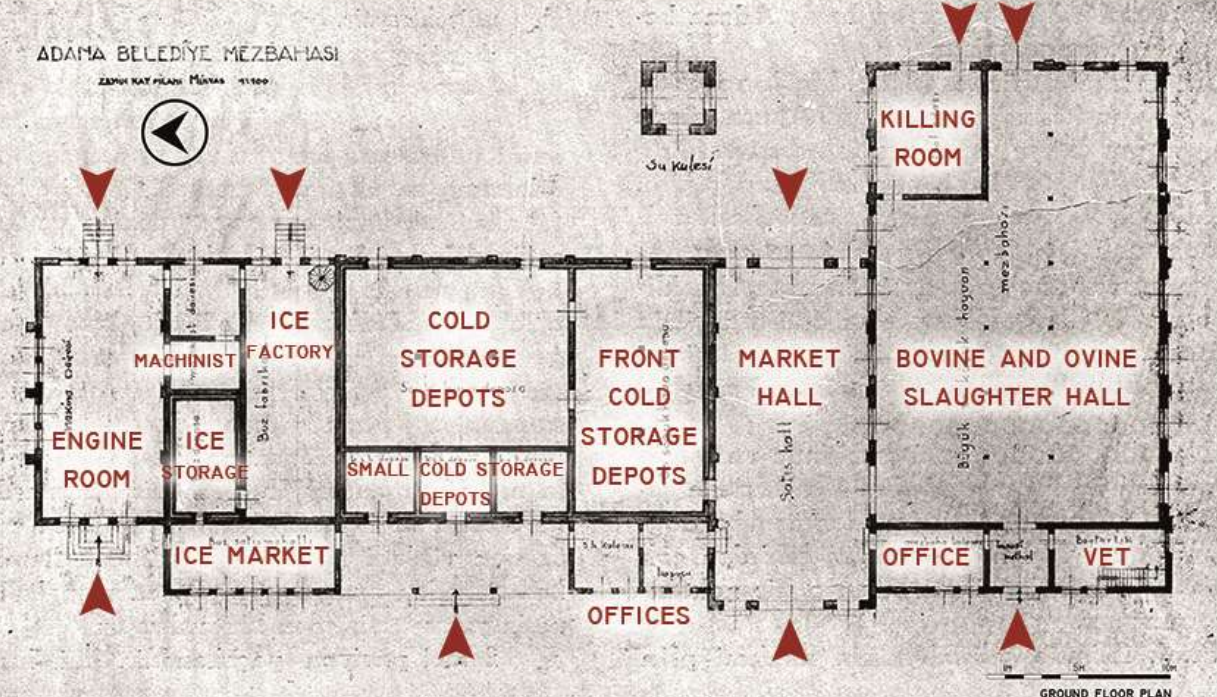
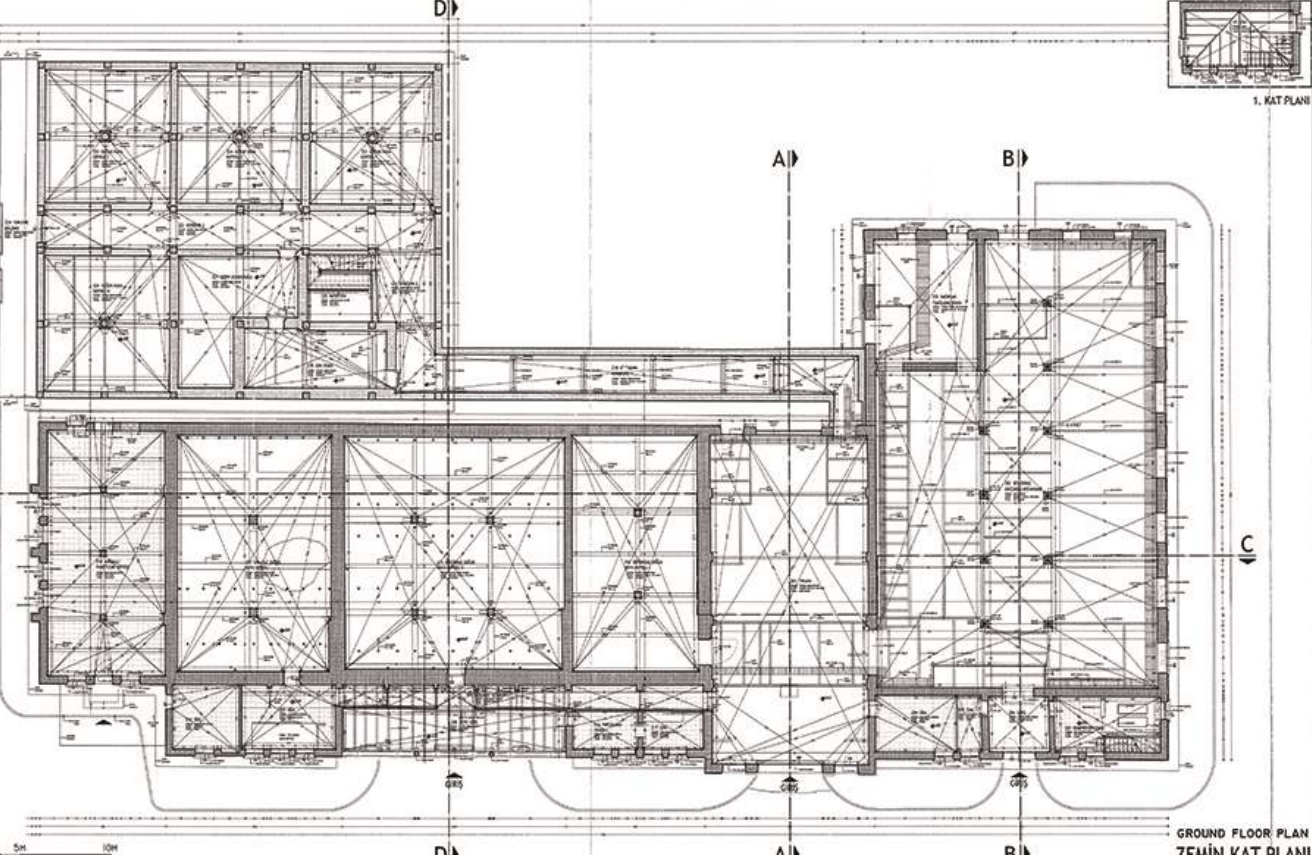
26. “The first person who took Kanara’s photographs was Musa Gasprensky. Known as, Foto Musa. Years ago, when I worked as a journalist, I saw the glass films and the machines for taking those photos. There were 16 frames of Kanara in the archive of glass films.” (Facebook comment on 30th March 2018)

D. Before and after photos of Kanara

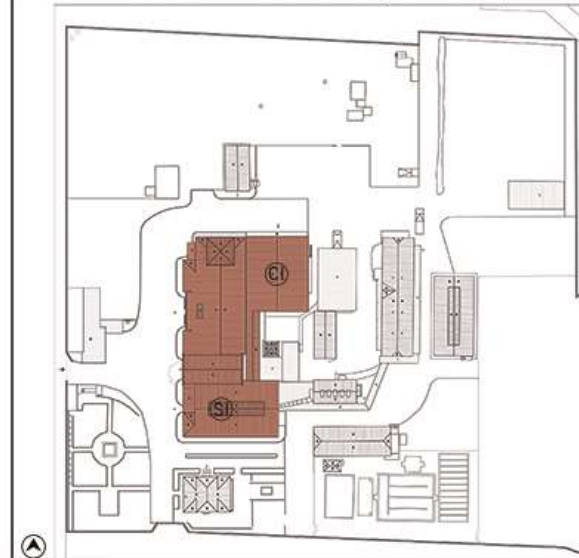




E. Inventory sheets of the buildings in Kanara

| | | | | | | | | | | | | | | |
|---|---|--|---|--|---|---|---|---|---|--|---|--|---|---|
| <p>DEVELOPING A PROACTIVE CONSERVATION APPROACH FOR AN UNCOMFORTABLE INDUSTRIAL HERITAGE: ADANA SLAUGHTERHOUSE (KANARA)</p>  <p>KEY PLAN:</p> | <p>ORIGINAL DRAWINGS</p> |  <p>GROUND FLOOR PLAN</p> | | | | | | | | | | | | |
| <p>BUILDING ID: SI - CI CONSTRUCTION DATE: 1932 - 196? ARCHITECT: SEMİH RUSTEM TEMEL - ? STRUCTURAL SYSTEM: CONCRETE FRAMED BRICK MASONRY ORIGINAL FUNCTION: SLAUGHTERHOUSE CURRENT FUNCTION: SLGH.-COLD STORAGE DEPOT NUMBER OF FLOORS: 1 AREA: 1560 M² (SLGH.) + 500 M² (COLD ST.) APPRX. BLD. HEIGHT: AVG. 10M USAGE: IN USE</p> <p>CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE</p> <table border="1"> <tr> <td>1</td> <td>DETERIORATION ON FINISHING MATERIALS, NO STRUCTURAL PROBLEMS</td> </tr> <tr> <td>2</td> <td>DETERIORATION ON MATERIALS, SLIGHT STRUCTURAL PROBLEMS</td> </tr> <tr> <td>3</td> <td>SEVERE DETERIORATION ON MATERIALS, DEEPER STRUCTURAL PROBLEMS</td> </tr> </table> <p>CHANGE:</p> <table border="1"> <tr> <td>1</td> <td>MINOR CHANGES THAT DO NOT AFFECT THE LEGIBILITY</td> </tr> <tr> <td>2</td> <td>PARTIAL CHANGES THAT AFFECT THE LEGIBILITY</td> </tr> <tr> <td>3</td> <td>MAJOR CHANGES IN PROPORTION/ORGANIZATION</td> </tr> </table> | 1 | DETERIORATION ON FINISHING MATERIALS, NO STRUCTURAL PROBLEMS | 2 | DETERIORATION ON MATERIALS, SLIGHT STRUCTURAL PROBLEMS | 3 | SEVERE DETERIORATION ON MATERIALS, DEEPER STRUCTURAL PROBLEMS | 1 | MINOR CHANGES THAT DO NOT AFFECT THE LEGIBILITY | 2 | PARTIAL CHANGES THAT AFFECT THE LEGIBILITY | 3 | MAJOR CHANGES IN PROPORTION/ORGANIZATION | <p>2013 DOCUMENTATION DRAWINGS</p> |  <p>GROUND FLOOR PLAN ZEMİN KAT PLANI</p> |
| 1 | DETERIORATION ON FINISHING MATERIALS, NO STRUCTURAL PROBLEMS | | | | | | | | | | | | | |
| 2 | DETERIORATION ON MATERIALS, SLIGHT STRUCTURAL PROBLEMS | | | | | | | | | | | | | |
| 3 | SEVERE DETERIORATION ON MATERIALS, DEEPER STRUCTURAL PROBLEMS | | | | | | | | | | | | | |
| 1 | MINOR CHANGES THAT DO NOT AFFECT THE LEGIBILITY | | | | | | | | | | | | | |
| 2 | PARTIAL CHANGES THAT AFFECT THE LEGIBILITY | | | | | | | | | | | | | |
| 3 | MAJOR CHANGES IN PROPORTION/ORGANIZATION | | | | | | | | | | | | | |

DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: SI - C1
CONSTRUCTION DATE: 1932 - 196?
ARCHITECT: SEMIH RUSTEM TEMEL - ?
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: SLAUGHTERHOUSE
CURRENT FUNCTION: SLGH.-COLD STORAGE DEPOT
NUMBER OF FLOORS: 1
AREA: 1560 M² (SLGH.) + 500 M² (COLD ST.)
APPRX. BLD. HEIGHT: AVG. 10M
USAGE: IN USE

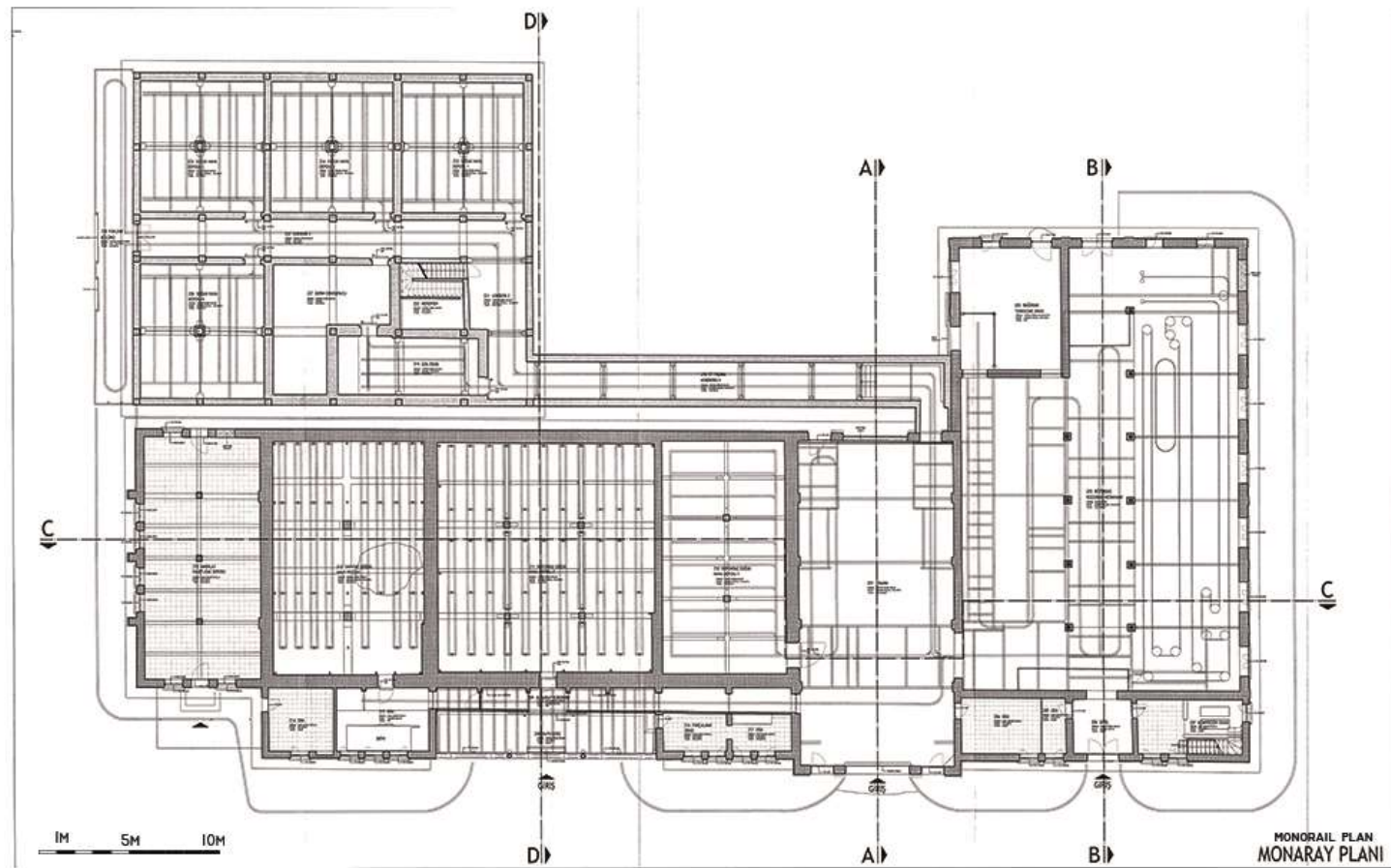
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

**2013
DOCUMENTATION
DRAWINGS**



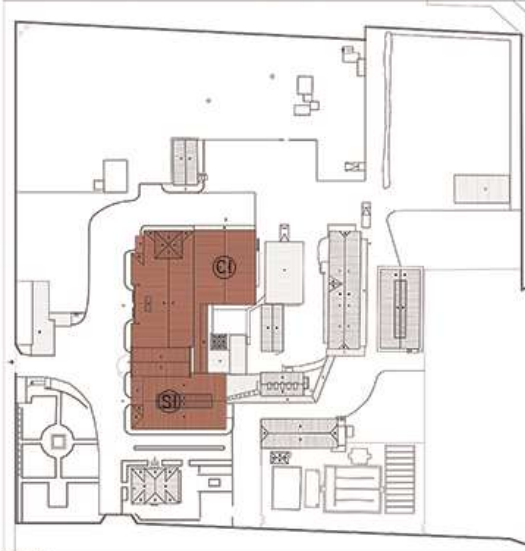
MONORAIL PLAN
MONARAY PLANI



ÖN CEPHE
WEST ELEVATION

1M 5M 10M

DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: SI - CI
CONSTRUCTION DATE: 1932 - 196?
ARCHITECT: SEMİH RUSTEM TEMEL - ?
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: SLAUGHTERHOUSE
CURRENT FUNCTION: SLGH.-COLD STORAGE DEPOT
NUMBER OF FLOORS: 1
AREA: 1560 M² (SLGH.) + 500 M² (COLD ST.)
APPRX. BLD. HEIGHT: AVG. 10M
USAGE: IN USE

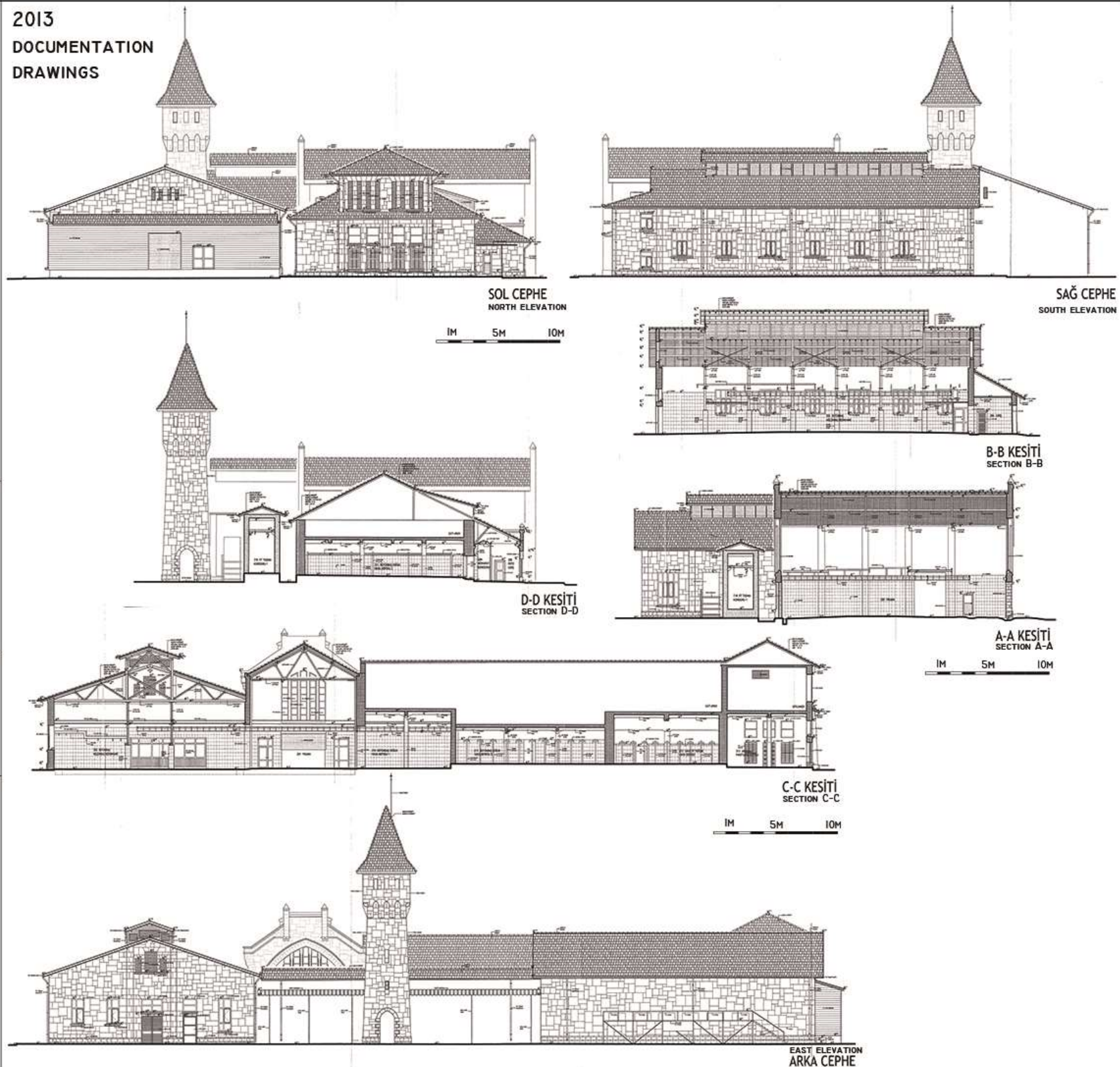
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- | | |
|---|--|
| 1 | DETERIORATION ON FINISHING MATERIALS, NO STRUCTURAL PROBLEMS |
| 2 | DETERIORATION ON MATERIALS, SLIGHT STRUCTURAL PROBLEMS |
| 3 | SEVERE DETERIORATION ON MATERIALS, DEEPER STRUCTURAL PROBLEMS |

CHANGE:

- | | |
|---|--|
| 1 | MINOR CHANGES THAT DO NOT AFFECT THE LEGIBILITY |
| 2 | PARTIAL CHANGES THAT AFFECT THE LEGIBILITY |
| 3 | MAJOR CHANGES IN PROPORTION/ORGANIZATION |

**2013
DOCUMENTATION
DRAWINGS**





WEST ELEVATION



WEST ELEVATION



WEST ELEVATION



EAST ELEVATION



NORTH ELEVATION



ENTRANCE



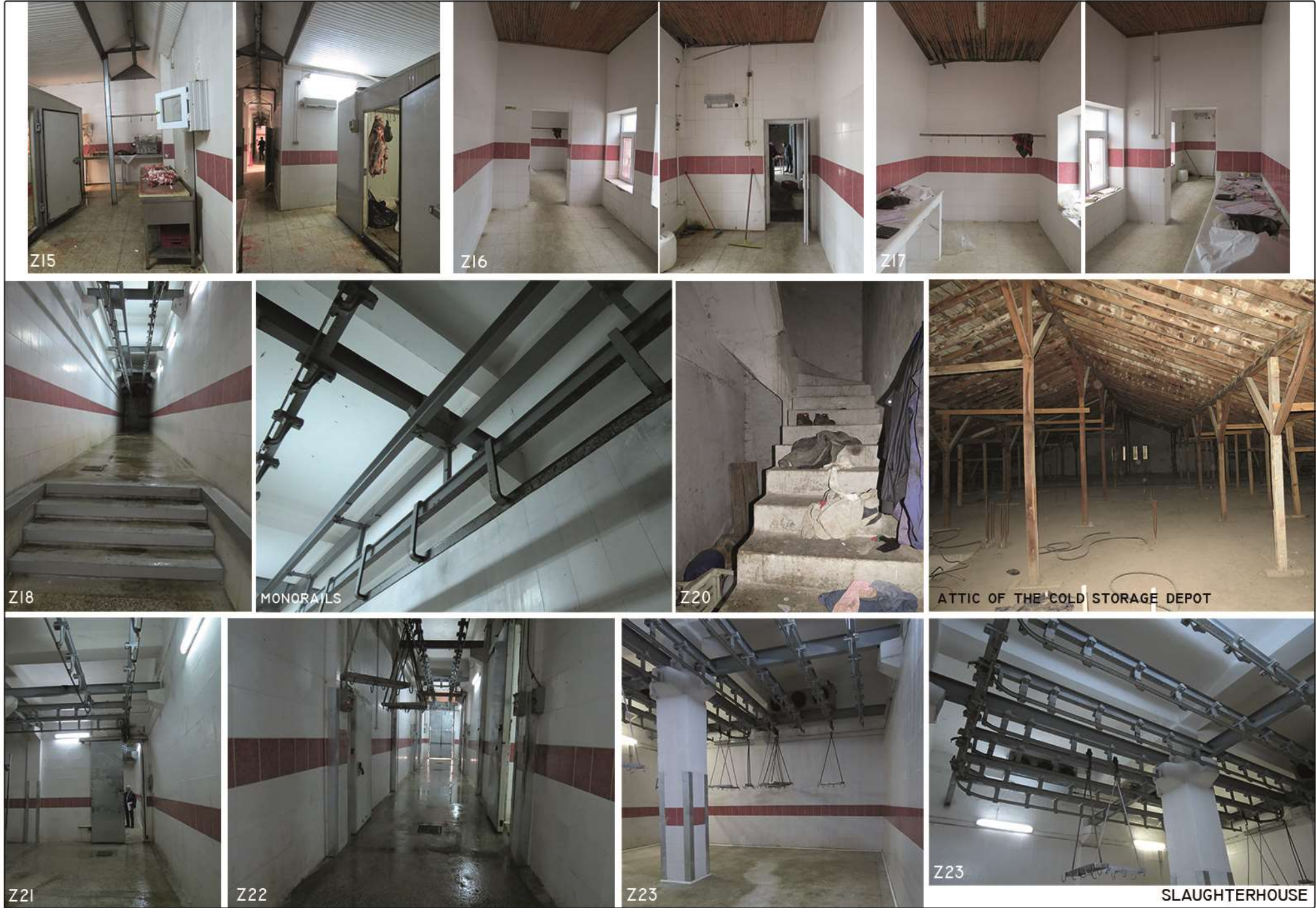
SOUTH ELEVATION

SLAUGHTERHOUSE



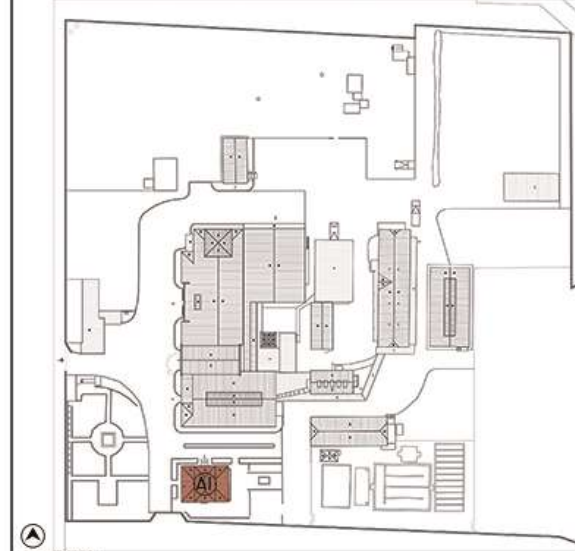








DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: A1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMIH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: DINER AND LABORATORY
CURRENT FUNCTION: ADMINISTRATIVE BLD.
NUMBER OF FLOORS: 2
AREA: 150 M² (GROUND) + 67 M² (FIRST)
APPRX. BLD. HEIGHT: 8.45M
USAGE: IN USE

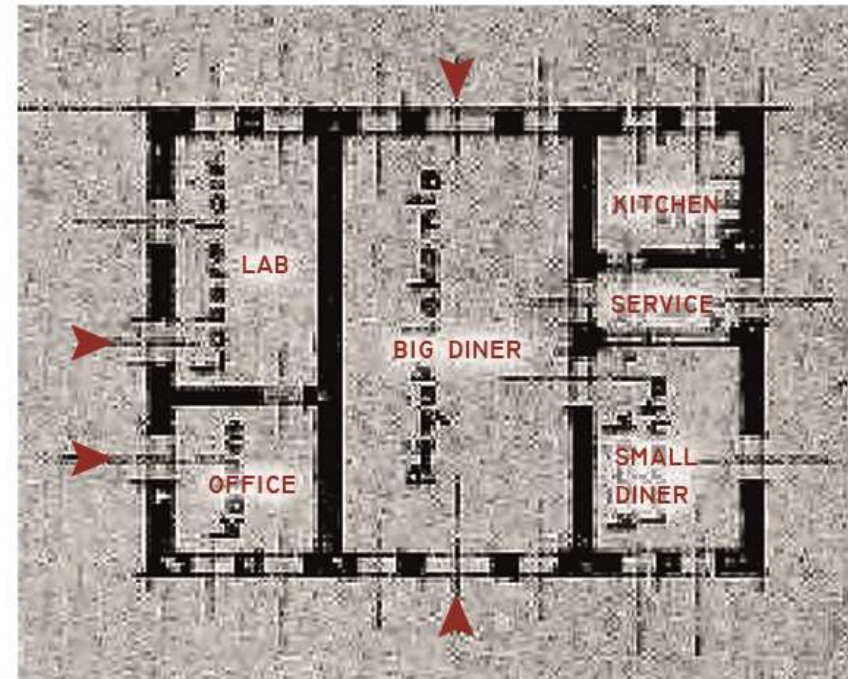
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

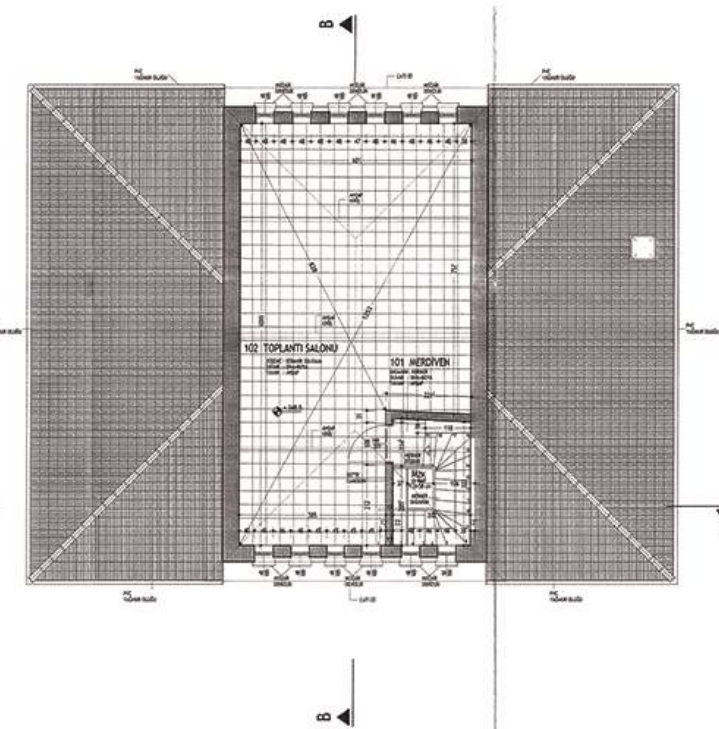
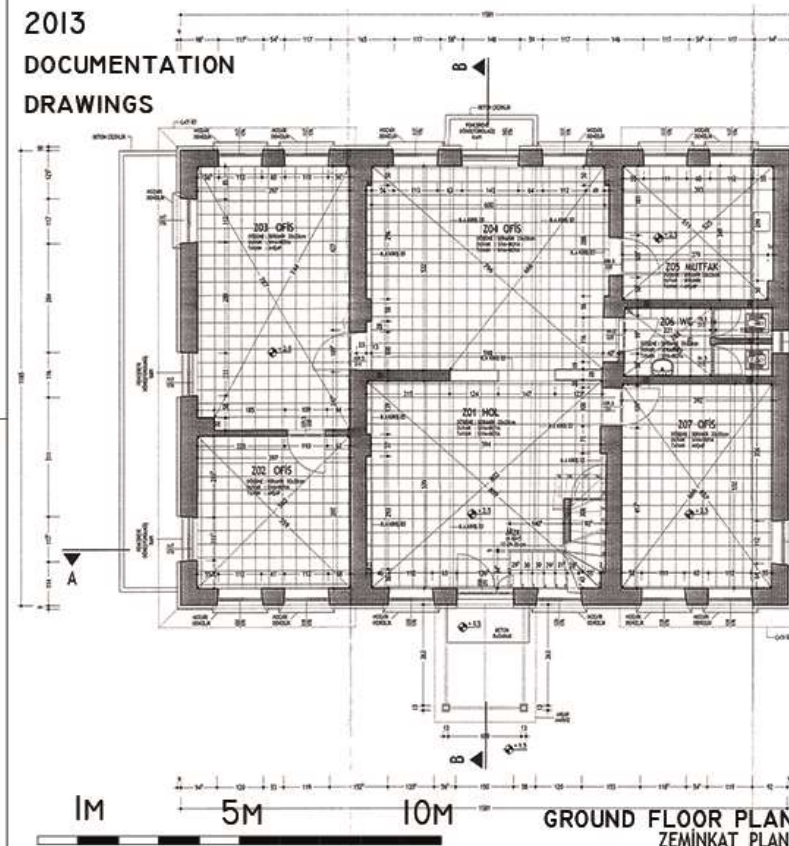
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

**ORIGINAL
DRAWINGS**

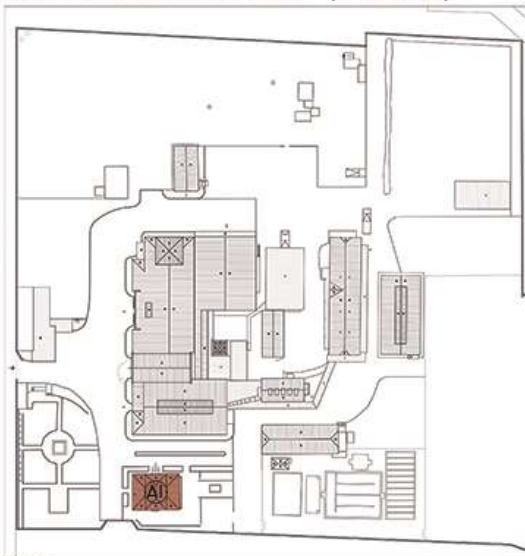


**2013
DOCUMENTATION
DRAWINGS**



FIRST FLOOR PLAN
1. KAT PLANI

DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: A1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMİH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: DINER AND LABORATORY
CURRENT FUNCTION: ADMINISTRATIVE BLD.
NUMBER OF FLOORS: 2
AREA: 150 M² (GROUND) + 67 M² (FIRST)
APPRX. BLD. HEIGHT: 8.45M
USAGE: IN USE

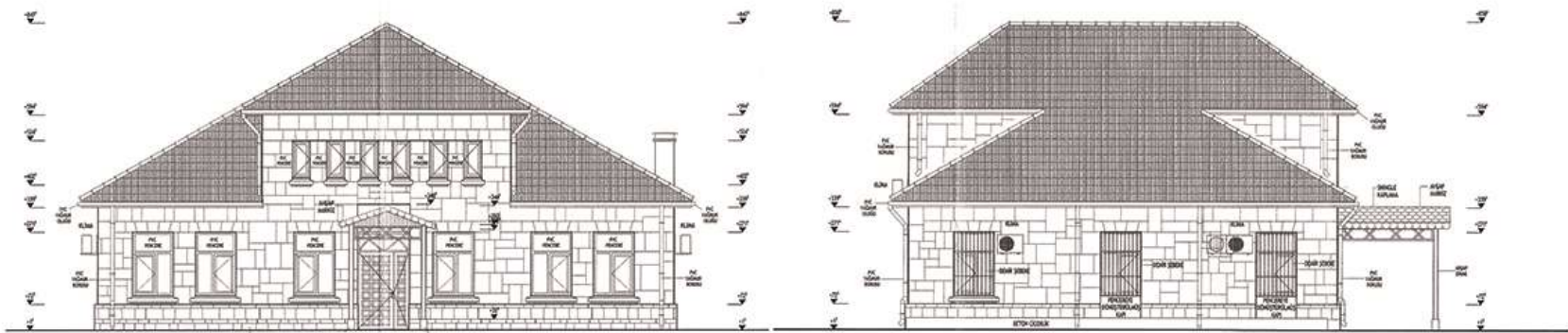
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

CHANGE:

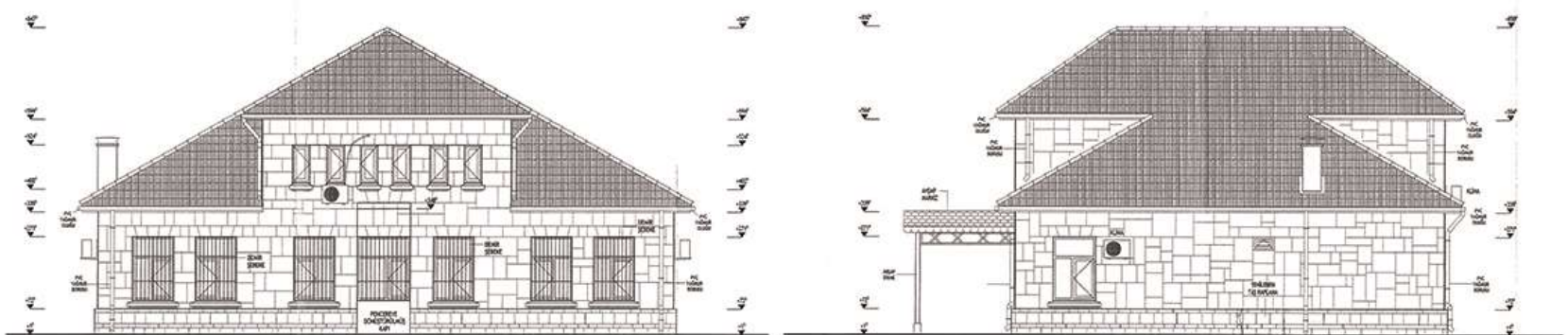
- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

**2013
DOCUMENTATION
DRAWINGS**



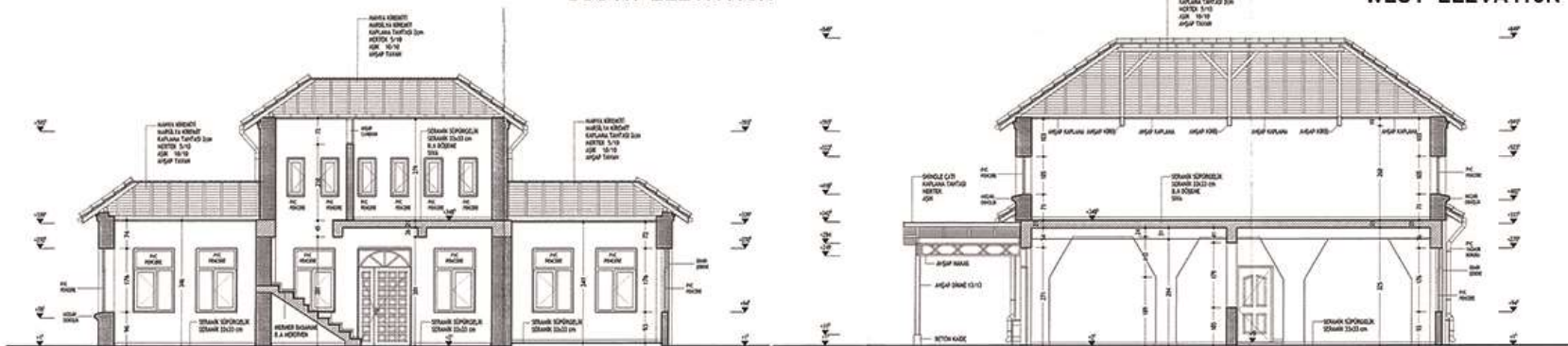
ÖN CEPHE
NORTH ELEVATION

SOLYAN CEPHE
EAST ELEVATION



ARKA CEPHE
SOUTH ELEVATION

SAĞYAN CEPHE
WEST ELEVATION



A - A KESİTİ
SECTION A-A

B - B KESİTİ
SECTION B-B





NORTH ELEVATION



ENTRANCE



Z04



PARK



Z01



SOUTH ELEVATION



DETAIL

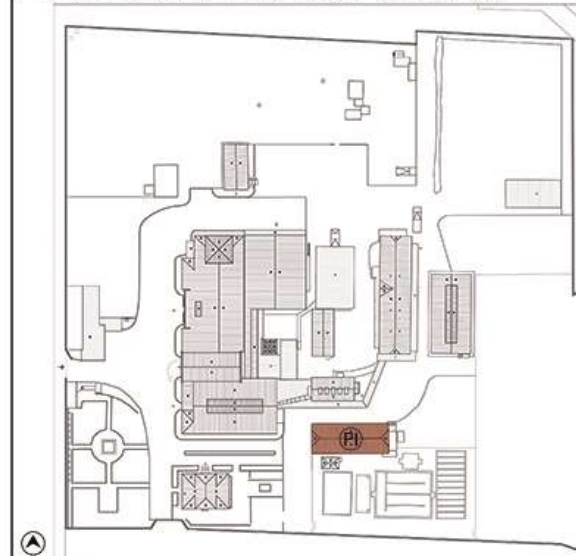


Z04

ADMINISTRATIVE BUILDING



DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: P1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMIH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: PACAHANE
CURRENT FUNCTION: CLEANING ENTRAILS
NUMBER OF FLOORS: 1
AREA: 204 M² + 17 M² (DEPOT)
APPRX. BLD. HEIGHT: 7M
USAGE: IN USE

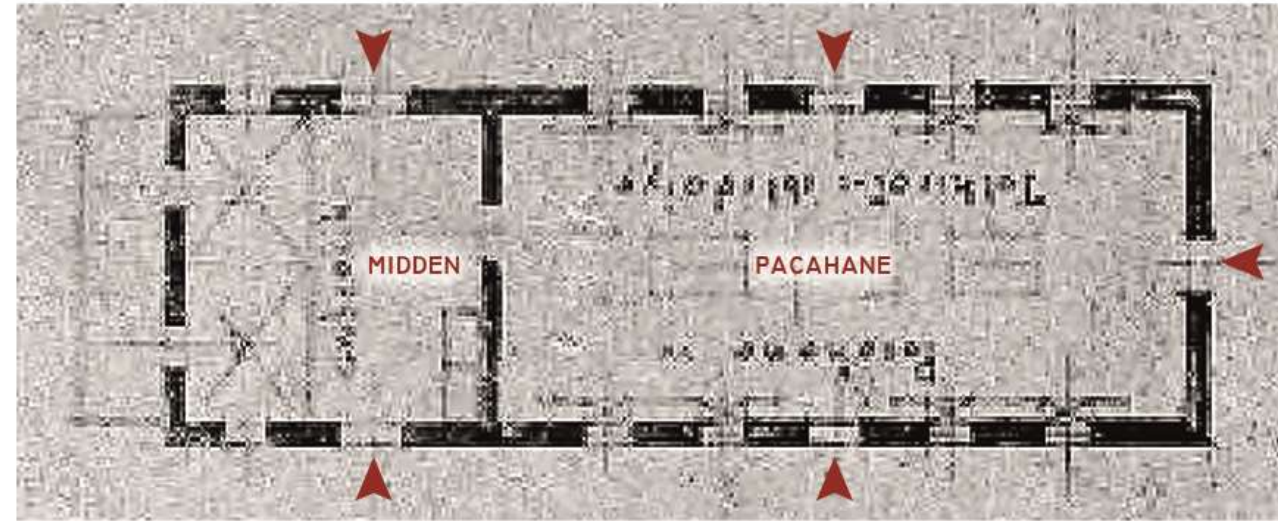
STRUCTURAL CONDITION:

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

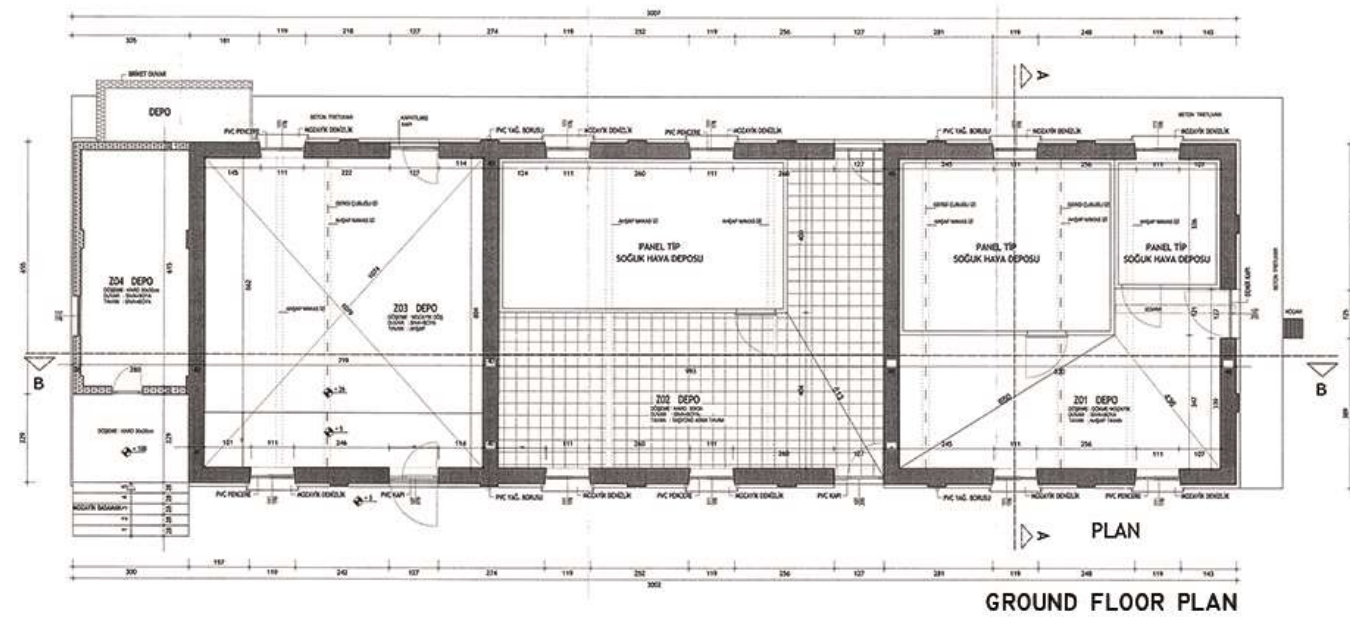
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

**ORIGINAL
DRAWINGS**

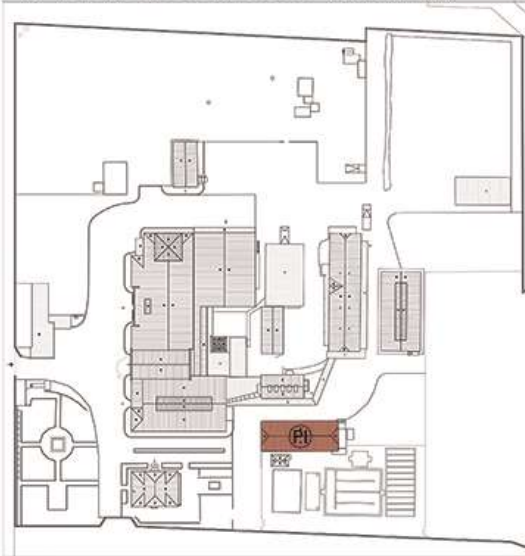


**2013
DOCUMENTATION
DRAWINGS**



1M 5M 10M

DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: P1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMİH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: PACAHANE
CURRENT FUNCTION: CLEANING ENTRAILS
NUMBER OF FLOORS: 1
AREA: 204 M² + 17 M² (DEPOT)
APPRX. BLD. HEIGHT: 7M
USAGE: IN USE

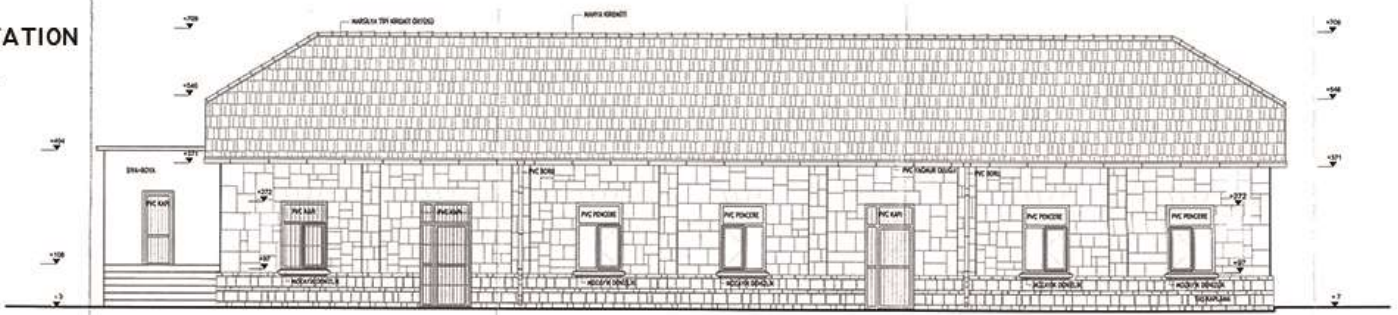
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

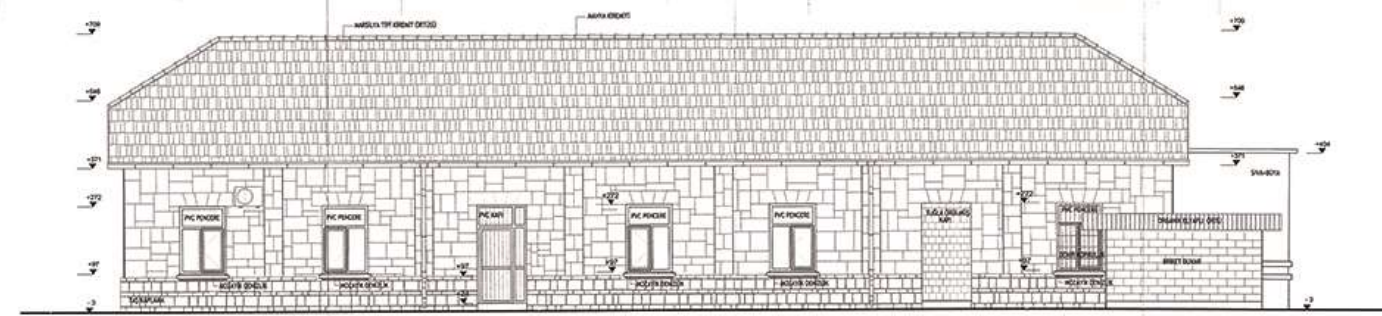
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

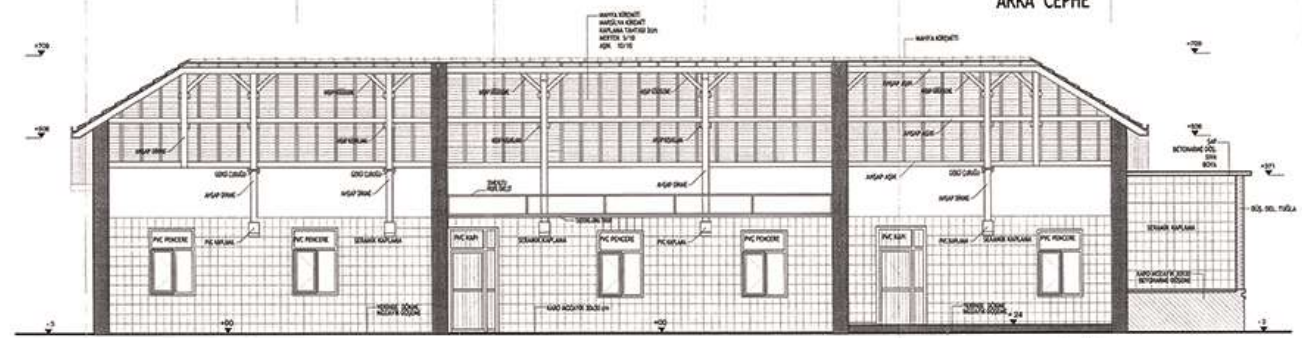
**2013
DOCUMENTATION
DRAWINGS**



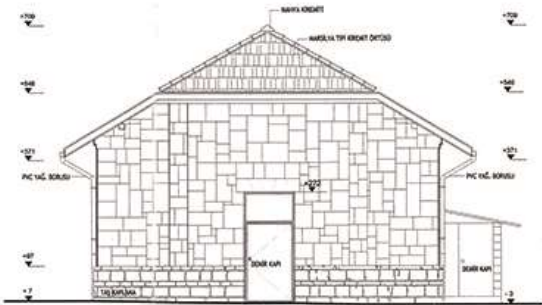
**NORTH ELEVATION
ÖN CEPHE**



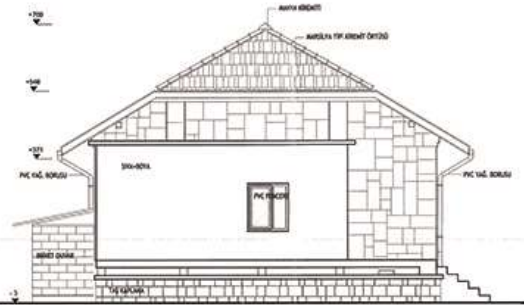
**SOUTH ELEVATION
ARKA CEPHE**



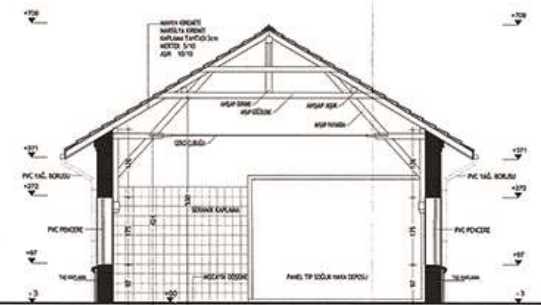
**SECTION B-B
B - B KESİTİ**



**WEST ELEVATION
SAĞ YAN CEPHE**



**EAST ELEVATION
SOL YAN CEPHE**



**SECTION A-A
A - A KESİTİ**





WEST ELEVATION



EAST ELEVATION



NORTH ELEVATION



Z01



SOUTH ELEVATION



NORTH ELEVATION



DETAIL

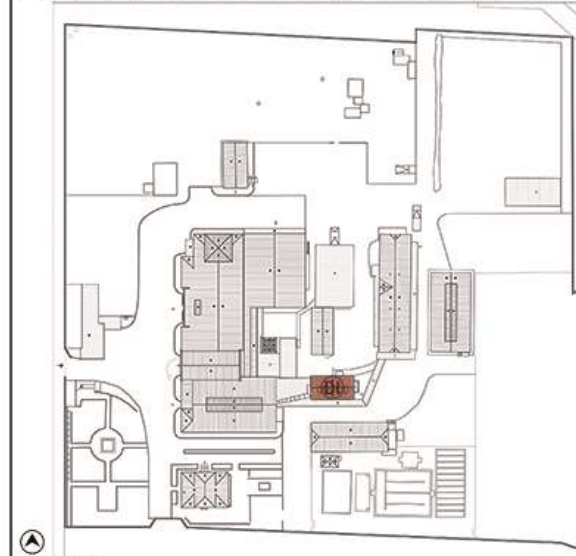


Z01

PACAHANE



DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: D1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMİH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: DRESSING ROOMS
CURRENT FUNCTION: DRESSING ROOMS
NUMBER OF FLOORS: 1
AREA: 82 M²
APPRX. BLD. HEIGHT: 6M
USAGE: IN USE

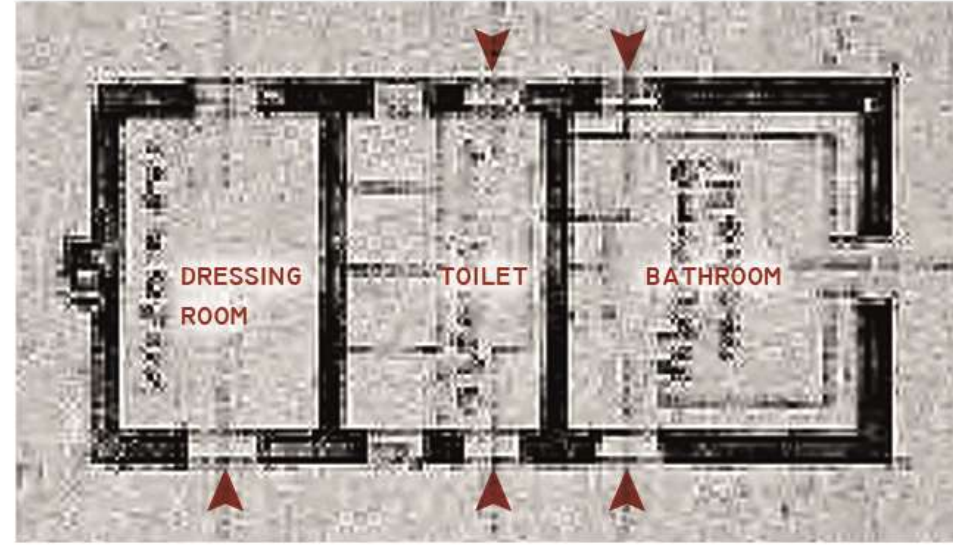
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

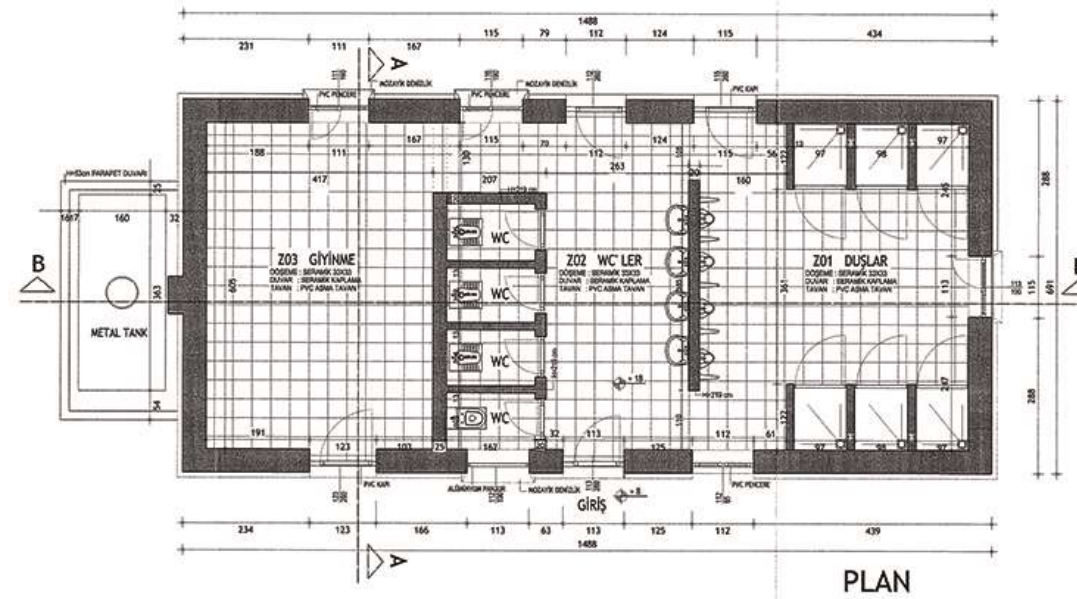
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

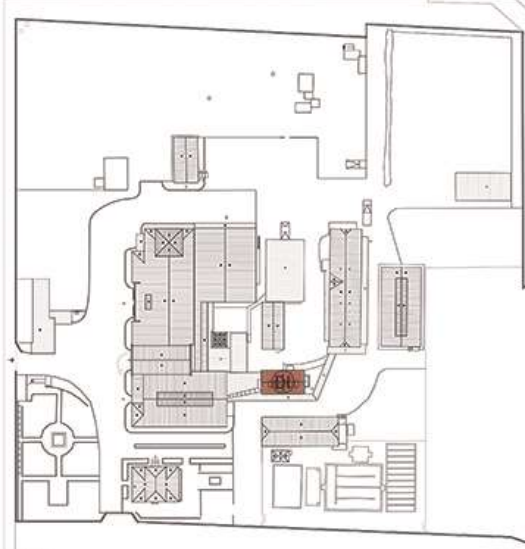
**ORIGINAL
DRAWINGS**



**2013
DOCUMENTATION
DRAWINGS**



DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: D1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMİH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: DRESSING ROOMS
CURRENT FUNCTION: DRESSING ROOMS
NUMBER OF FLOORS: 1
AREA: 82 M²
APPRX. BLD. HEIGHT: 6M
USAGE: IN USE

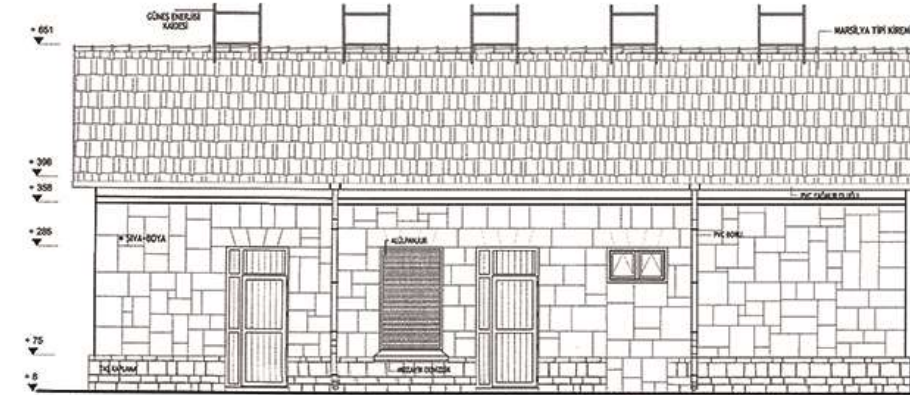
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- | | |
|---|--|
| 1 | DETERIORATION ON FINISHING MATERIALS, NO STRUCTURAL PROBLEMS |
| 2 | DETERIORATION ON MATERIALS, SLIGHT STRUCTURAL PROBLEMS |
| 3 | SEVERE DETERIORATION ON MATERIALS, DEEPER STRUCTURAL PROBLEMS |

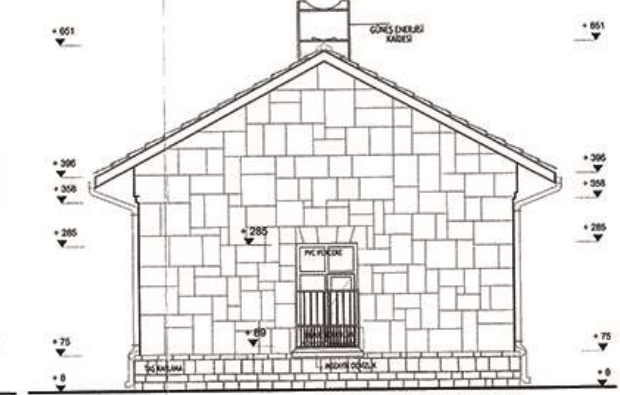
CHANGE:

- | | |
|---|--|
| 1 | MINOR CHANGES THAT DO NOT AFFECT THE LEGIBILITY |
| 2 | PARTIAL CHANGES THAT AFFECT THE LEGIBILITY |
| 3 | MAJOR CHANGES IN PROPORTION/ORGANIZATION |

2013 DOCUMENTATION DRAWINGS



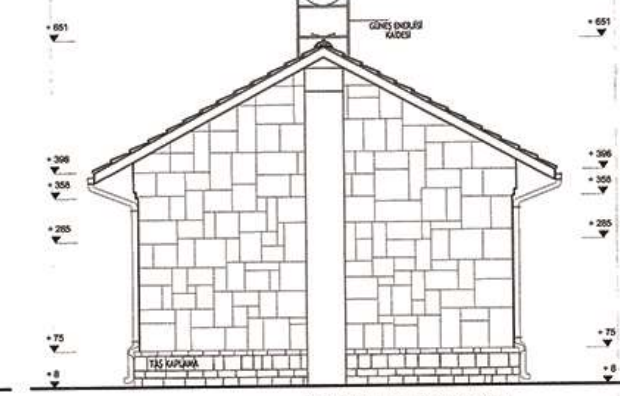
**NORTH ELEVATION
ÖN CEPHE**



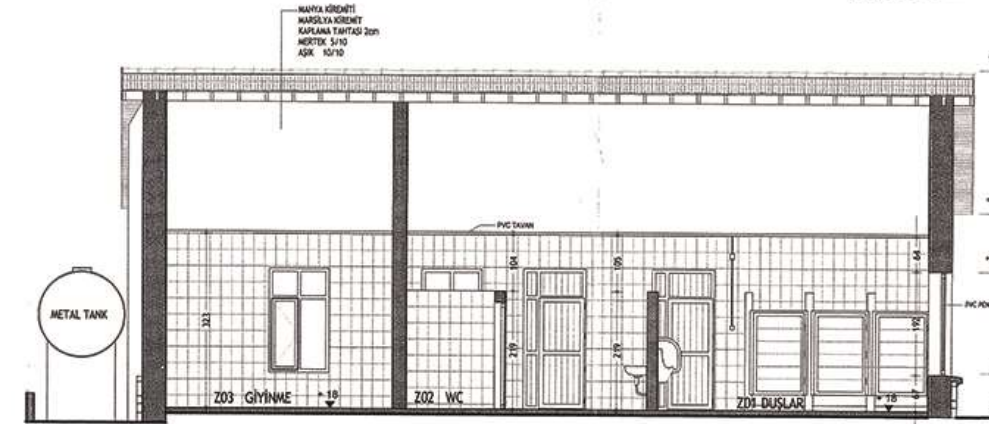
**WEST ELEVATION
SAĞ YAN CEPHE**



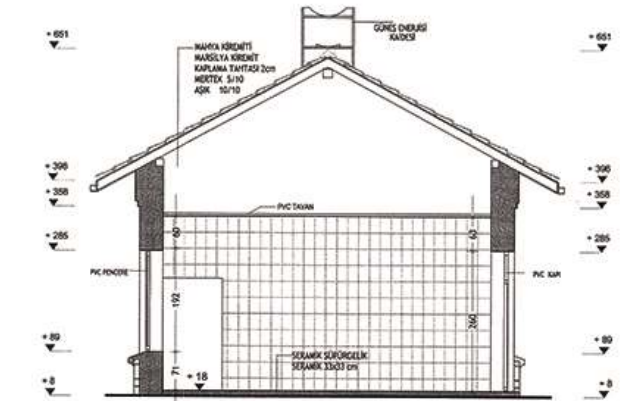
**SOUTH ELEVATION
ARKA CEPHE**



**EAST ELEVATION
SOL YAN CEPHE**



**B - B KESİTİ
SECTION B-B**



**A - A KESİTİ
SECTION A-A**





NORTH ELEVATION



Z01



Z03



Z02



ROOF



EAST ELEVATION

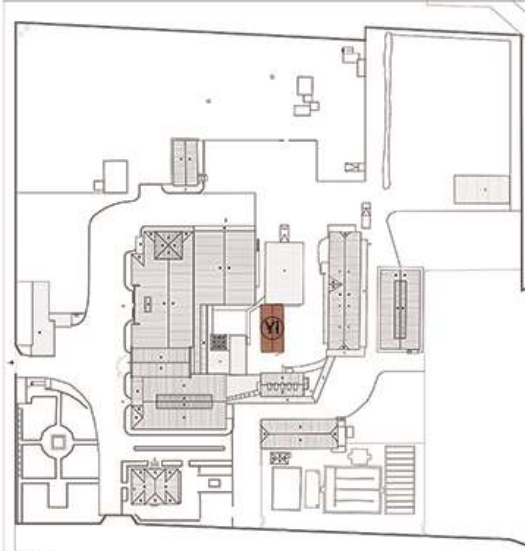


ENTRANCE



DRESSING ROOMS

DEVELOPING A PROACTIVE CONSERVATION APPROACH FOR AN UNCOMFORTABLE INDUSTRIAL HERITAGE: ADANA SLAUGHTERHOUSE (KANARA)



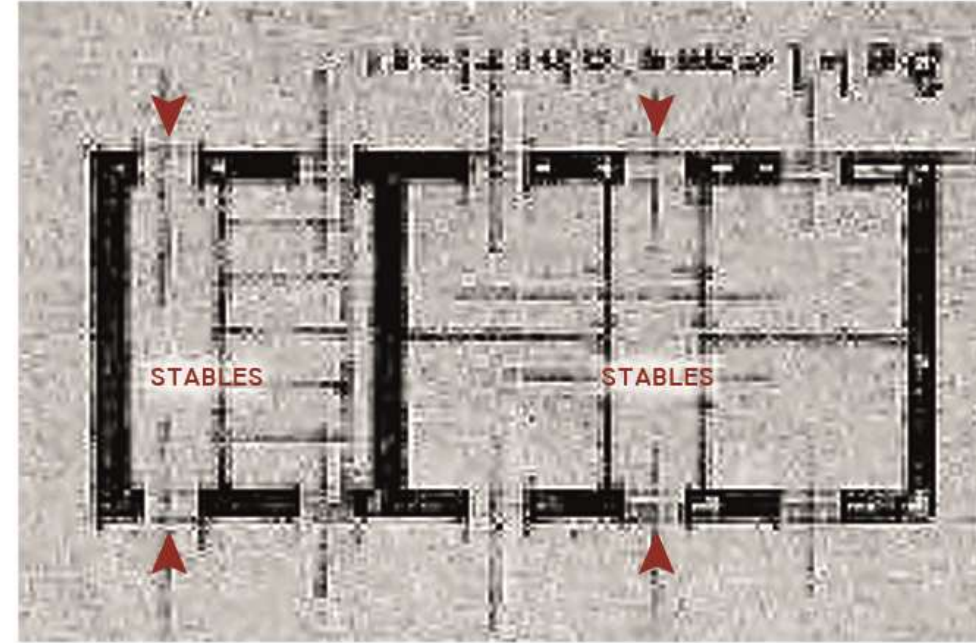
KEY PLAN:

BUILDING ID: Y1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMIH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED BRICK MASONRY
ORIGINAL FUNCTION: WAITING STABLES
CURRENT FUNCTION: DEPOT AND OFFICE
NUMBER OF FLOORS: 1
AREA: 88 M²
APPRX. BLD. HEIGHT: 6M
USAGE: IN USE

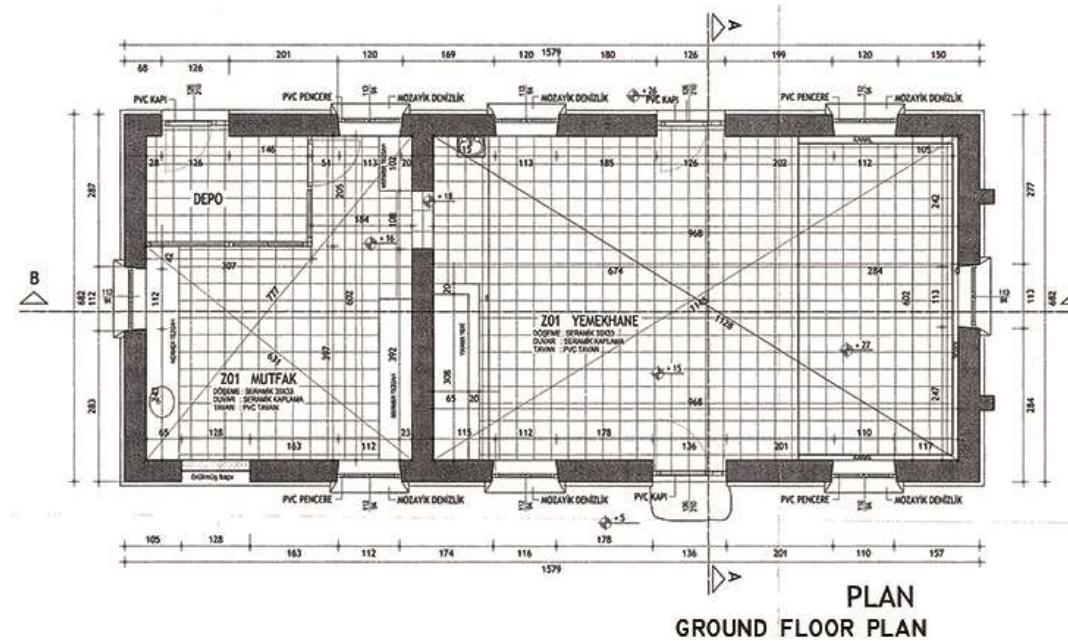
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- | | |
|---|---|
| 1 | DETERIORATION ON FINISHING MATERIALS, NO STRUCTURAL PROBLEMS |
| 2 | DETERIORATION ON MATERIALS, SLIGHT STRUCTURAL PROBLEMS |
| 3 | SEVERE DETERIORATION ON MATERIALS, DEEPER STRUCTURAL PROBLEMS |
- CHANGE:**
- | | |
|---|---|
| 1 | MINOR CHANGES THAT DO NOT AFFECT THE LEGIBILITY |
| 2 | PARTIAL CHANGES THAT AFFECT THE LEGIBILITY |
| 3 | MAJOR CHANGES IN PROPORTION/ORGANIZATION |

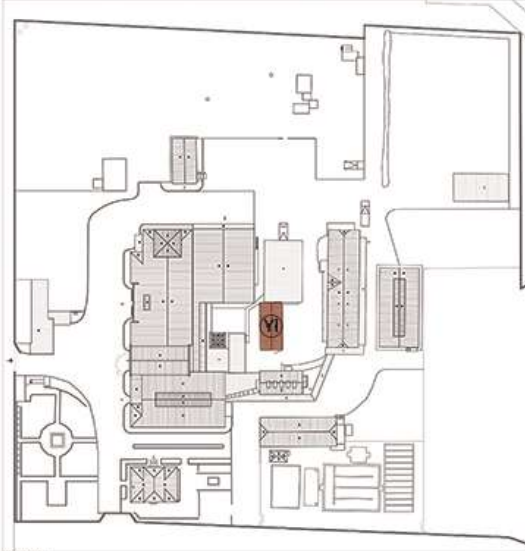
ORIGINAL DRAWINGS



2013 DOCUMENTATION DRAWINGS



DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: Y1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMİH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: WAITING STABLES
CURRENT FUNCTION: DEPOT AND OFFICE
NUMBER OF FLOORS: 1
AREA: 88 M²
APPRX. BLD. HEIGHT: 6M
USAGE: IN USE

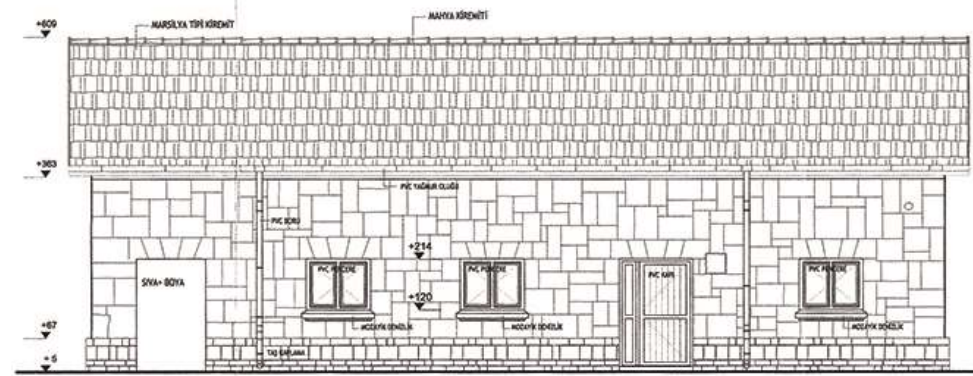
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

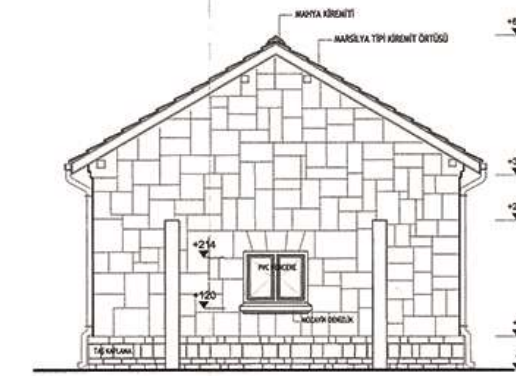
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

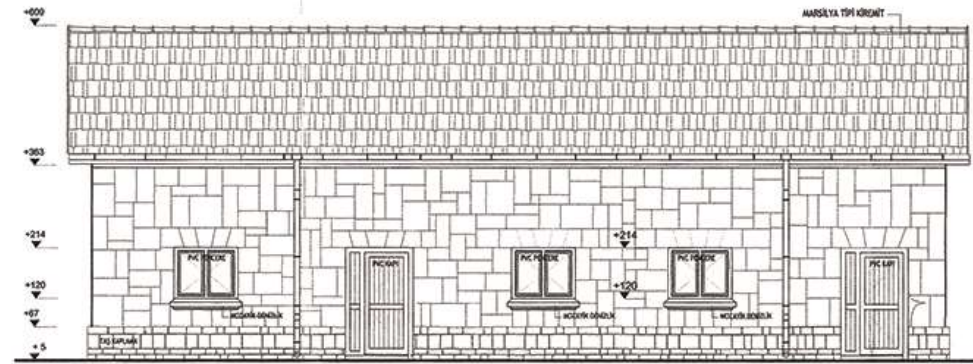
**2013
DOCUMENTATION
DRAWINGS**



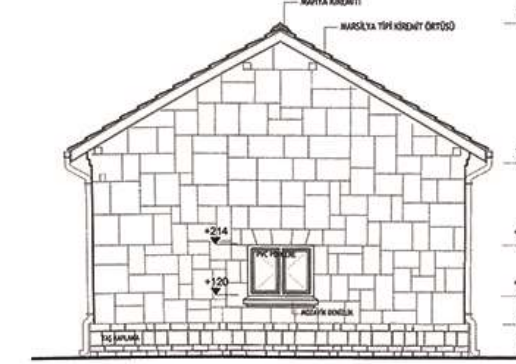
**EAST ELEVATION
ÖN CEPHE**



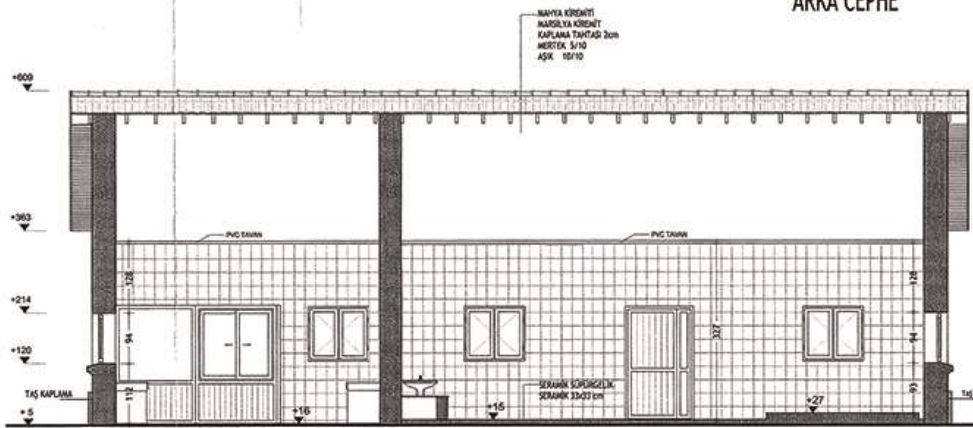
**NORTH ELEVATION
SAĞ YAN CEPHE**



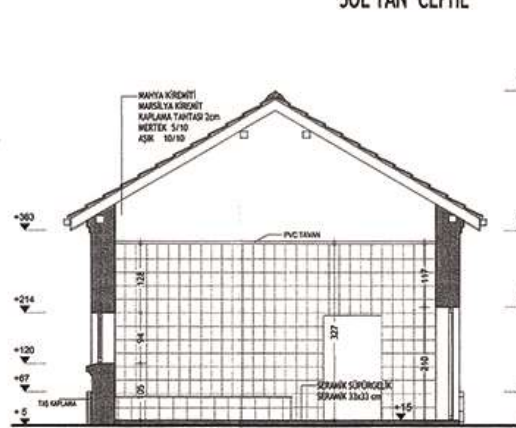
**WEST ELEVATION
ARKA CEPHE**



**SOUTH ELEVATION
SOL YAN CEPHE**



**SECTION B-B
B - B KESİTİ**



**SECTION A-A
A - A KESİTİ**





EAST ELEVATION (TAKEN IN ACCORDANCE WITH CIPA 3x3 RULES)



WEST ELEVATION



SOUTH ELEVATION



Z01

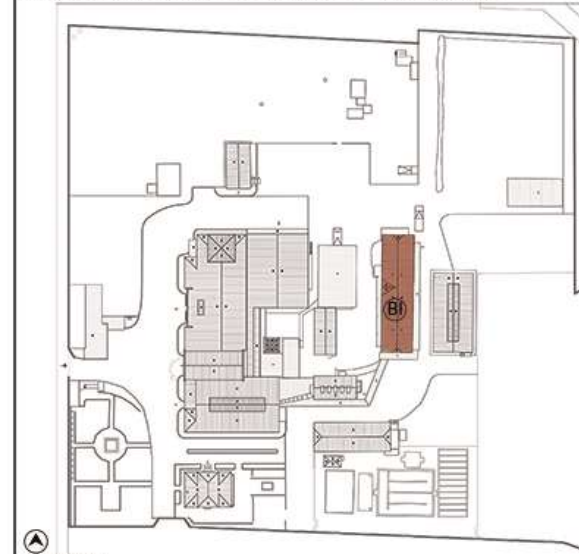
Z02



DAMAGED WALL

DEPOTS AND OFFICES

DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: B1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMIH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: STABLE
CURRENT FUNCTION: STABLE
NUMBER OF FLOORS: 1
AREA: 353 m²
APPRX. BLD. HEIGHT: 7M
USAGE: IN USE

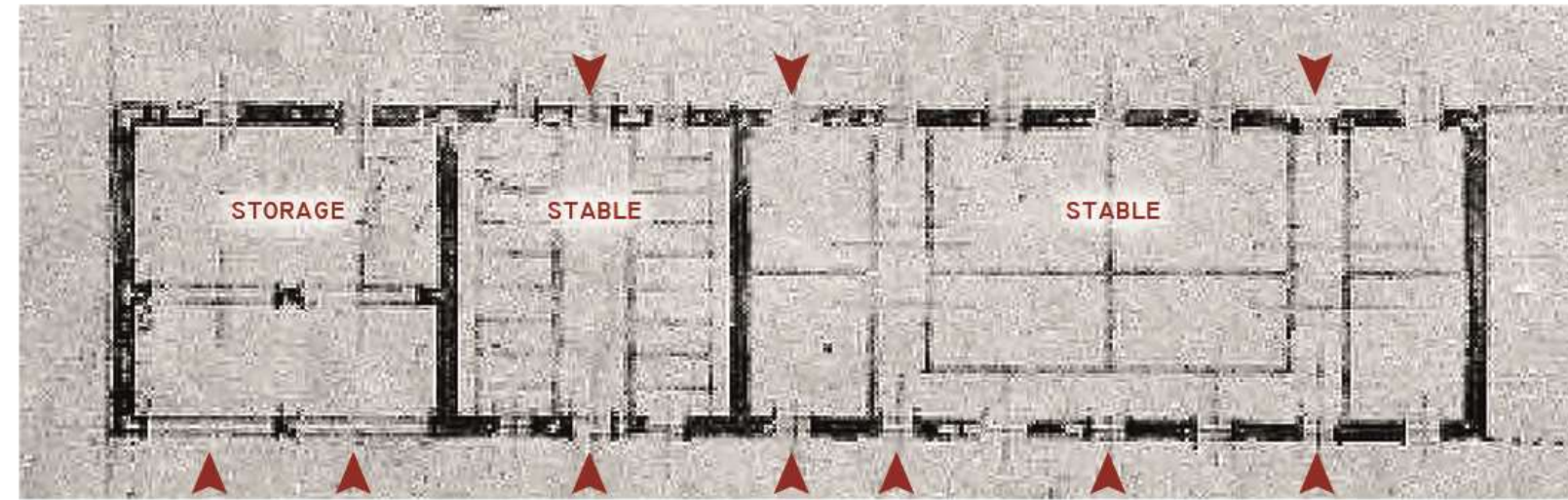
STRUCTURAL CONDITION:

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

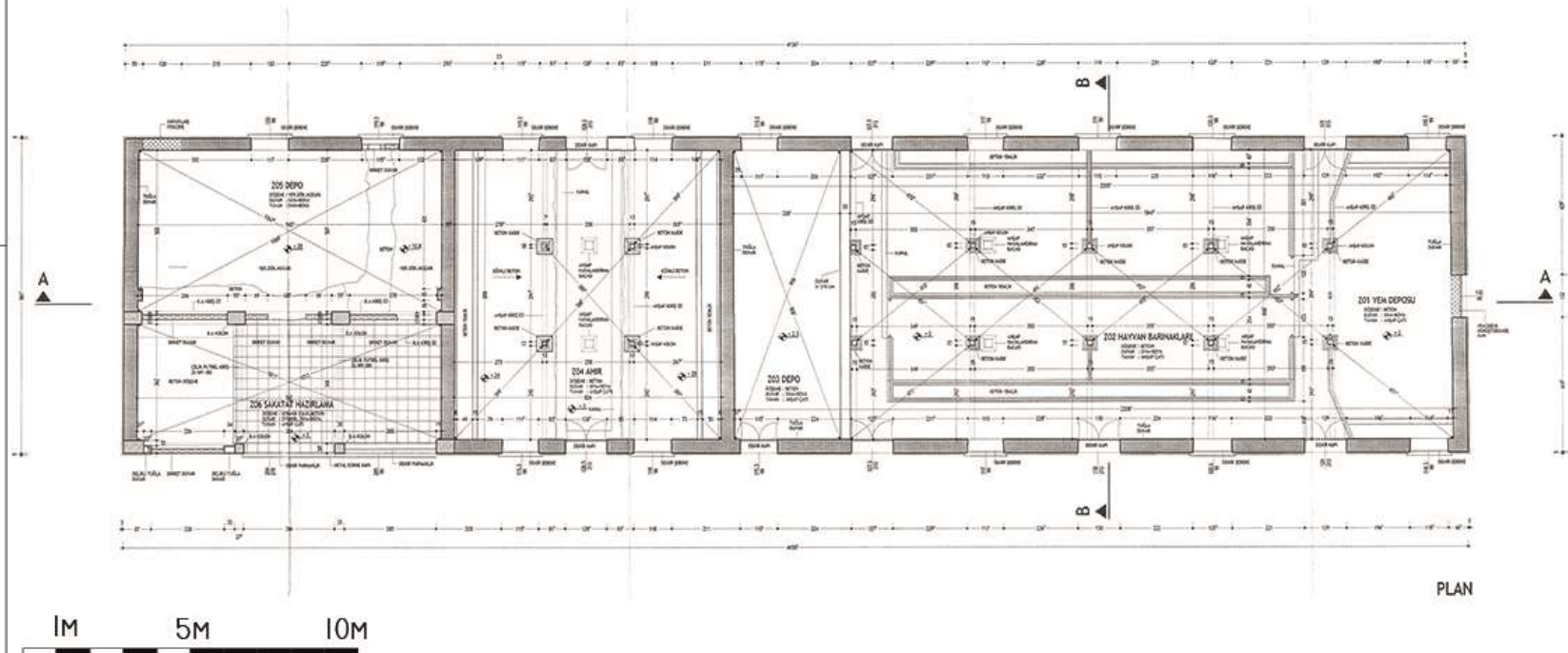
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

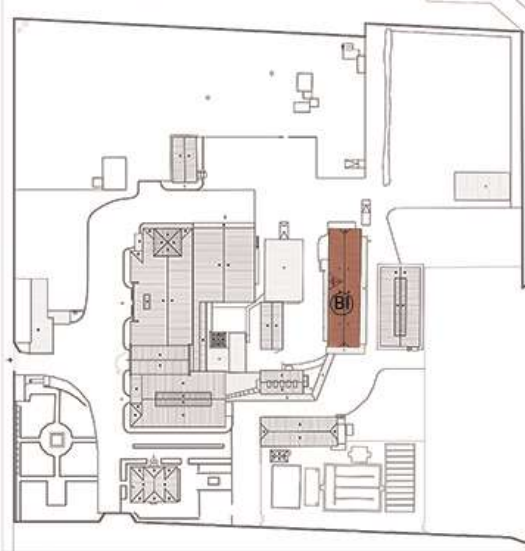
**ORIGINAL
DRAWINGS**



**2013
DOCUMENTATION
DRAWINGS**



DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: BI
CONSTRUCTION DATE: 1932
ARCHITECT: SEMİH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: STABLE
CURRENT FUNCTION: STABLE
NUMBER OF FLOORS: 1
AREA: 343 M²
APPRX. BLD. HEIGHT: 7M
USAGE: IN USE

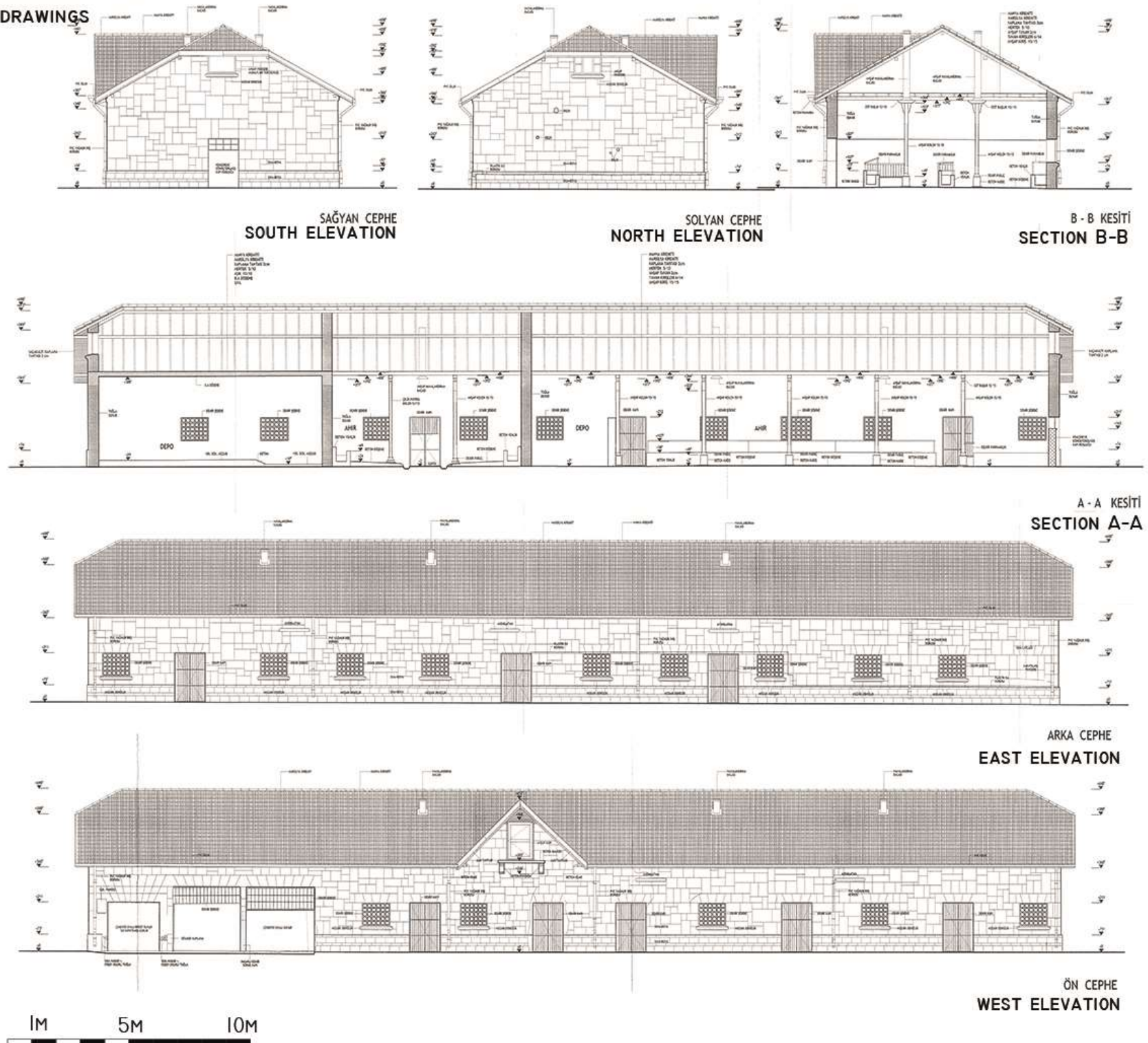
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

**2013
DOCUMENTATION
DRAWINGS**





WEST ELEVATION



ENTRANCE



ENTRANCE



Z02



Z02



EAST ELEVATION



Z02



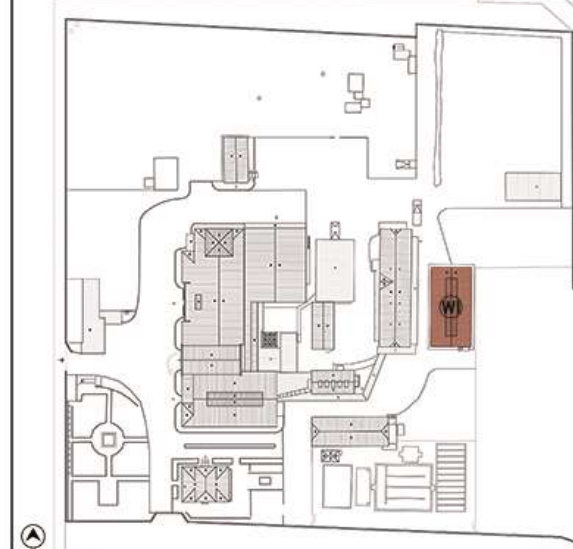
Z01

FIRST STABLE



FIRST STABLE

DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: WI
CONSTRUCTION DATE: 196?
ARCHITECT: ?
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: STABLE
CURRENT FUNCTION: STABLE
NUMBER OF FLOORS: 1
AREA: 343 m²
APPRX. BLD. HEIGHT: 5.5M
USAGE: IN USE

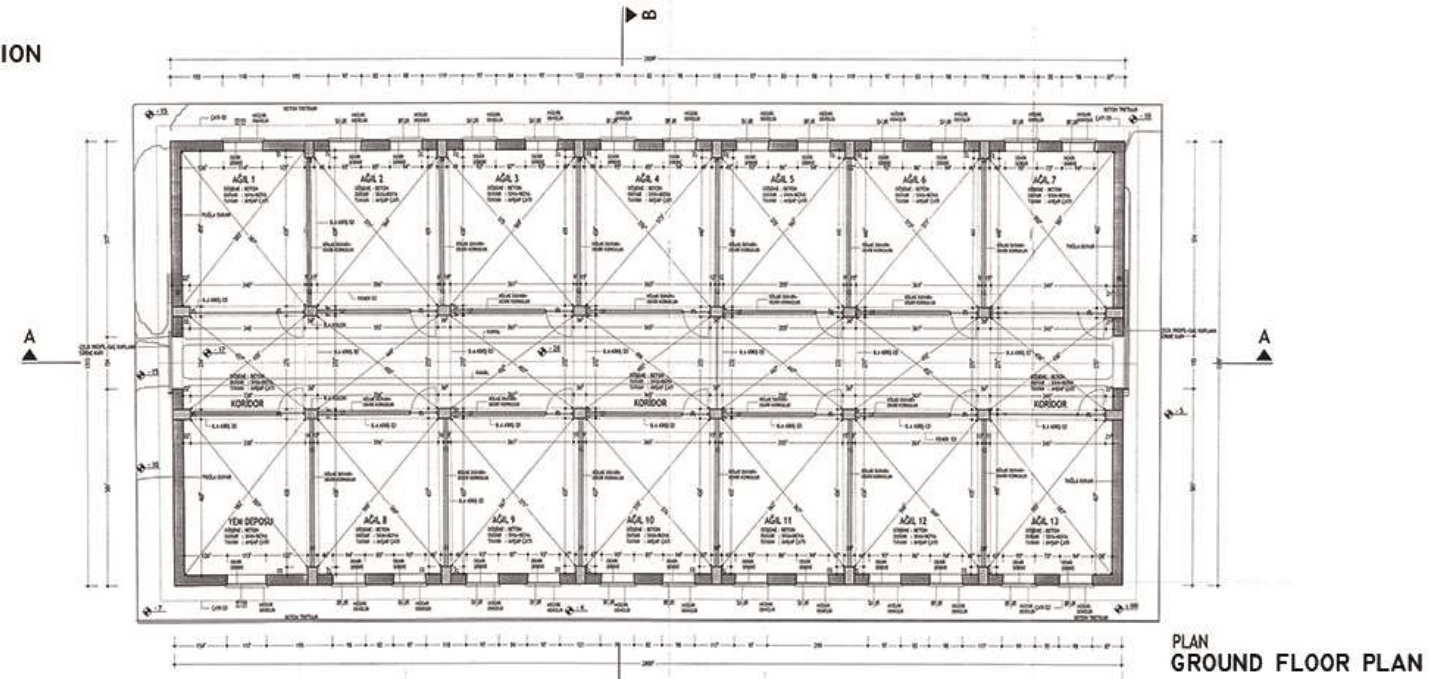
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

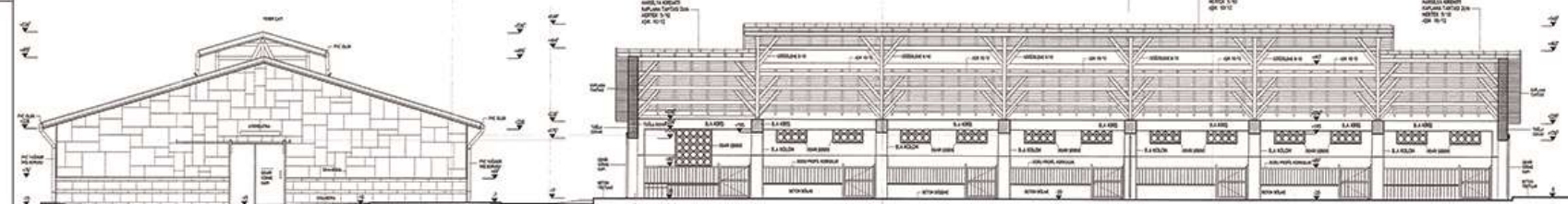
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

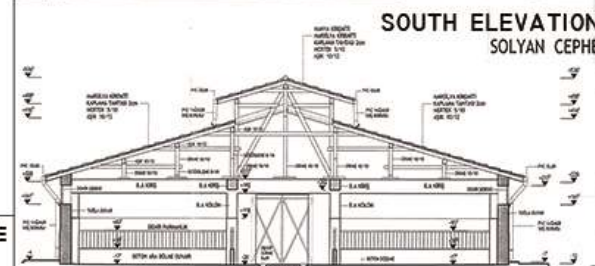
**2013
DOCUMENTATION
DRAWINGS**



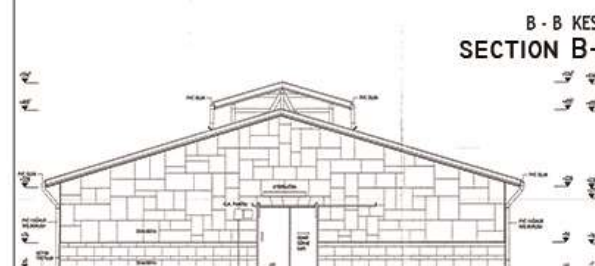
PLAN
GROUND FLOOR PLAN



SECTION A-A
A - A KESİTİ



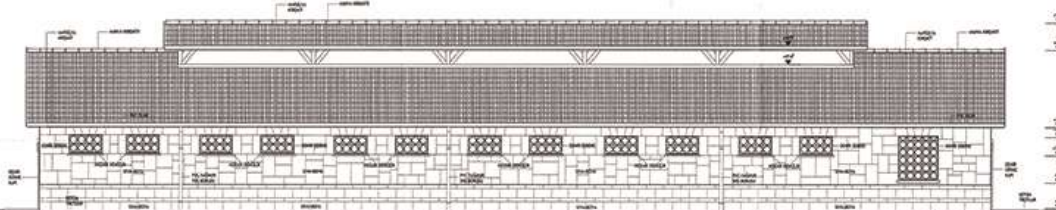
SOUTH ELEVATION
SOLYAN CEPHE



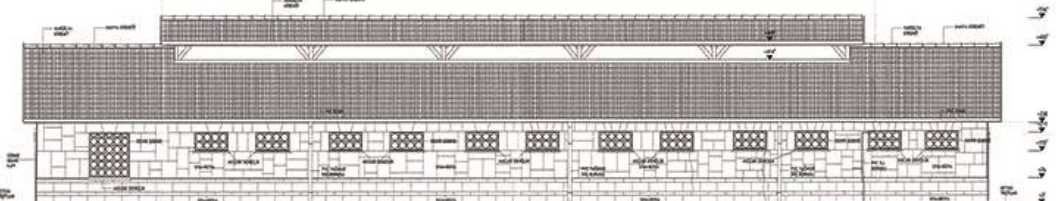
B - B KESİTİ
SECTION B-B



SAĞYAN CEPHE
NORTH ELEVATION



ARKA CEPHE
EAST ELEVATION

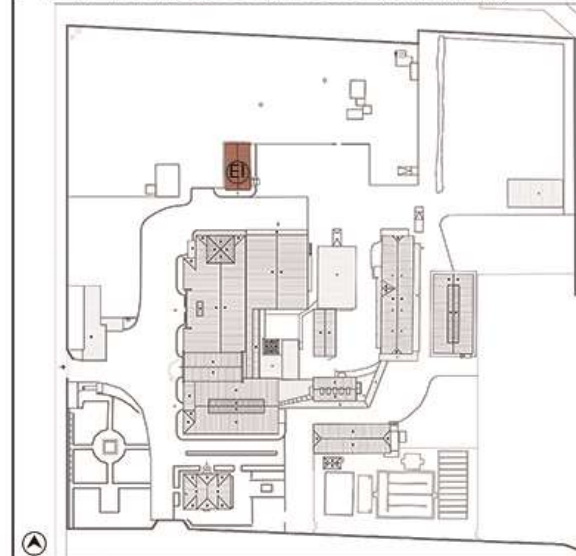


ÖN CEPHE
WEST ELEVATION





DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: E1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMİH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: BAGIRSAKHANE
CURRENT FUNCTION: BAGIRSAKHANE
NUMBER OF FLOORS: 1
AREA: 100 M²
APPRX. BLD. HEIGHT: 6M
USAGE: IN USE

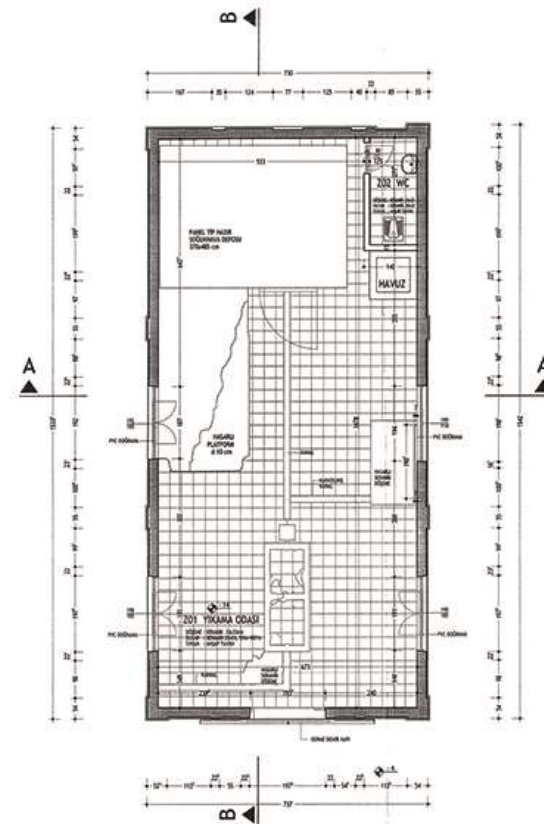
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

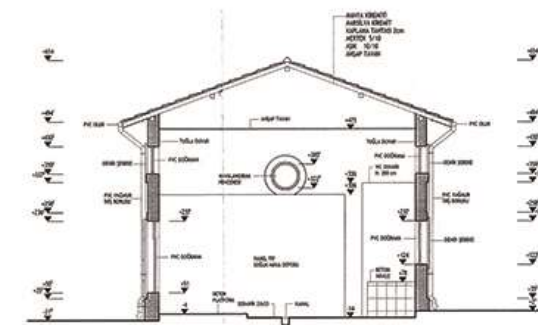
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

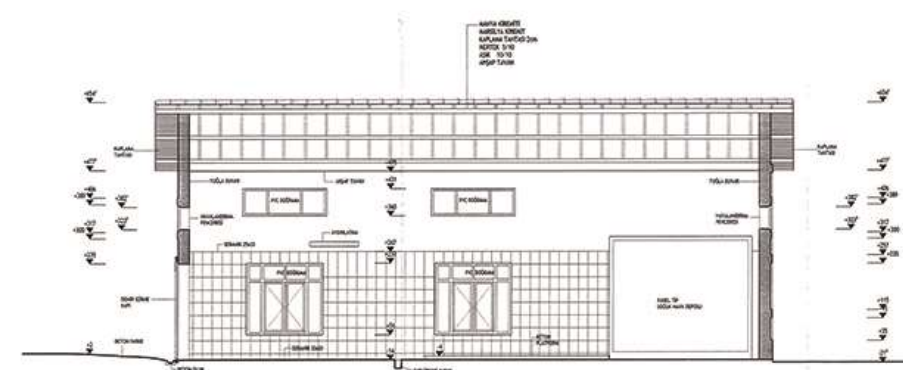
**2013
DOCUMENTATION
DRAWINGS**



ZEMINKAT PLANI
GROUND FLOOR PLAN



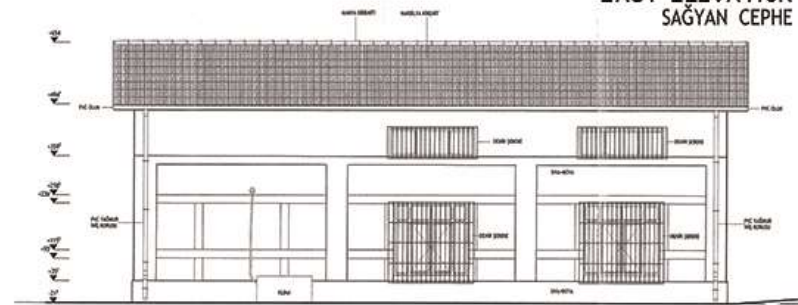
SECTION A-A
A - A KESİTİ



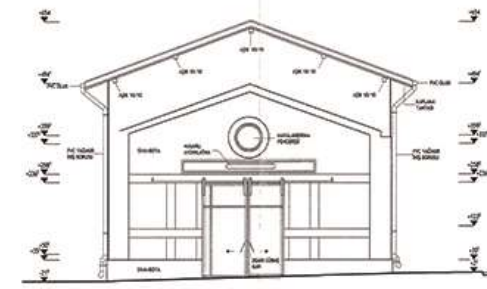
SECTION B-B
B - B KESİTİ



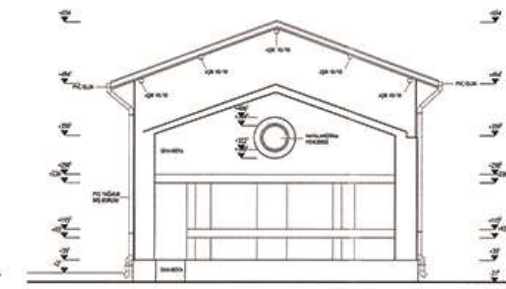
EAST ELEVATION
SAĞYAN CEPHE



WEST ELEVATION
SOLYAN CEPHE



ÖN CEPHE
SOUTH ELEVATION



ARKA CEPHE
NORTH ELEVATION



SOUTH ELEVATION



ENTRANCE



WEST ELEVATION



EAST ELEVATION



Z01



NORTH ELEVATION



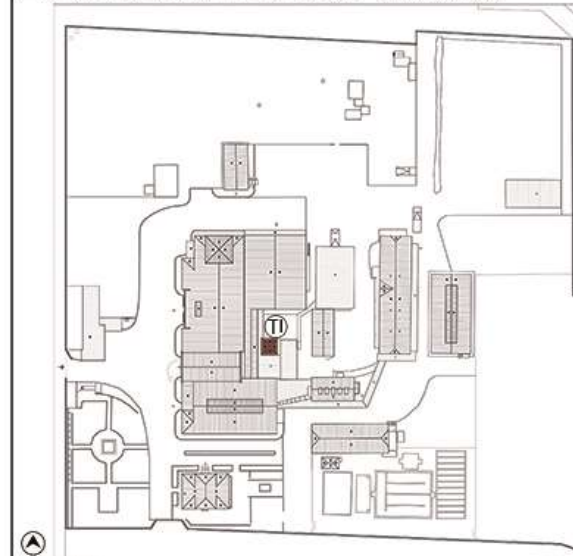
Z02



Z01

BAGIRSAKHANE

DEVELOPING A PROACTIVE CONSERVATION APPROACH FOR AN UNCOMFORTABLE INDUSTRIAL HERITAGE: ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: T1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMIH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED BRICK MASONRY
ORIGINAL FUNCTION: WATER TOWER
CURRENT FUNCTION: WATER TOWER
NUMBER OF FLOORS: 2
AREA: 14 M² (GROUND) 16 M² (+13.50)
APPRX. BLD. HEIGHT: 18M
USAGE: NOT IN USE

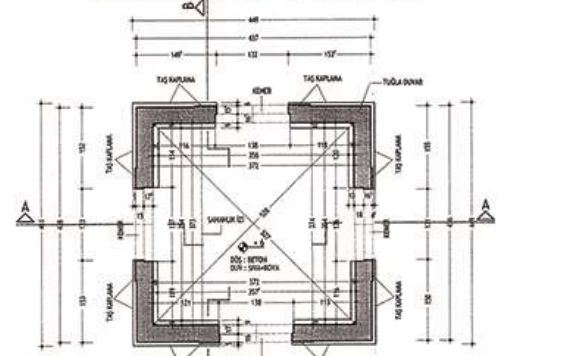
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS, NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS, SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS, DEEPER STRUCTURAL PROBLEMS

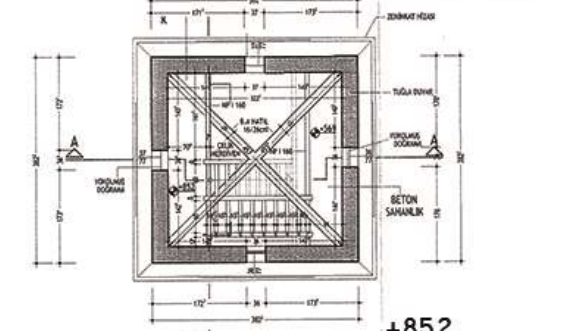
CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

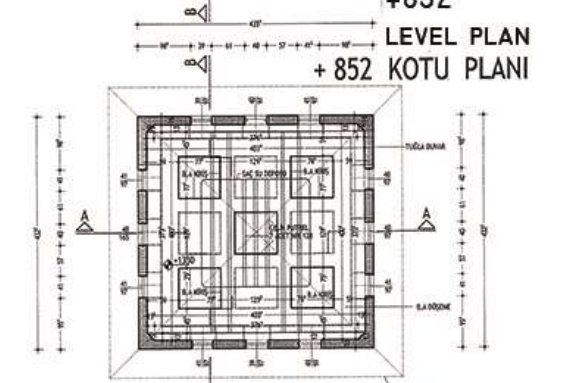
ORIGINAL DRAWINGS



(+6 KOTU)
ZEMİNKAT PLANI
GROUND FLOOR PLAN

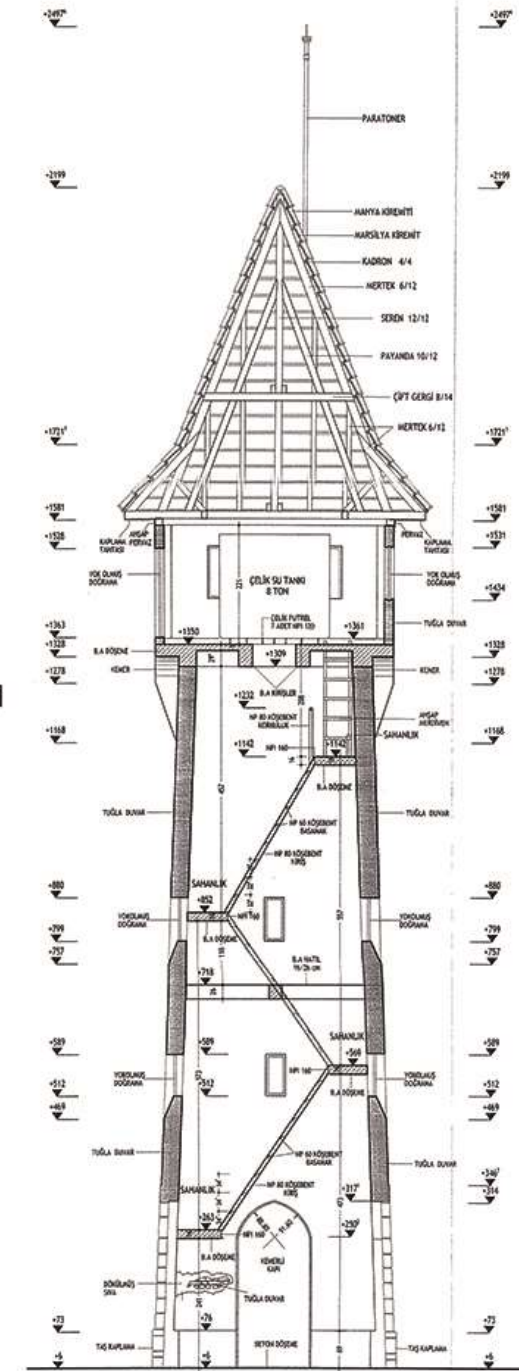


+852
LEVEL PLAN
+ 852 KOTU PLANI

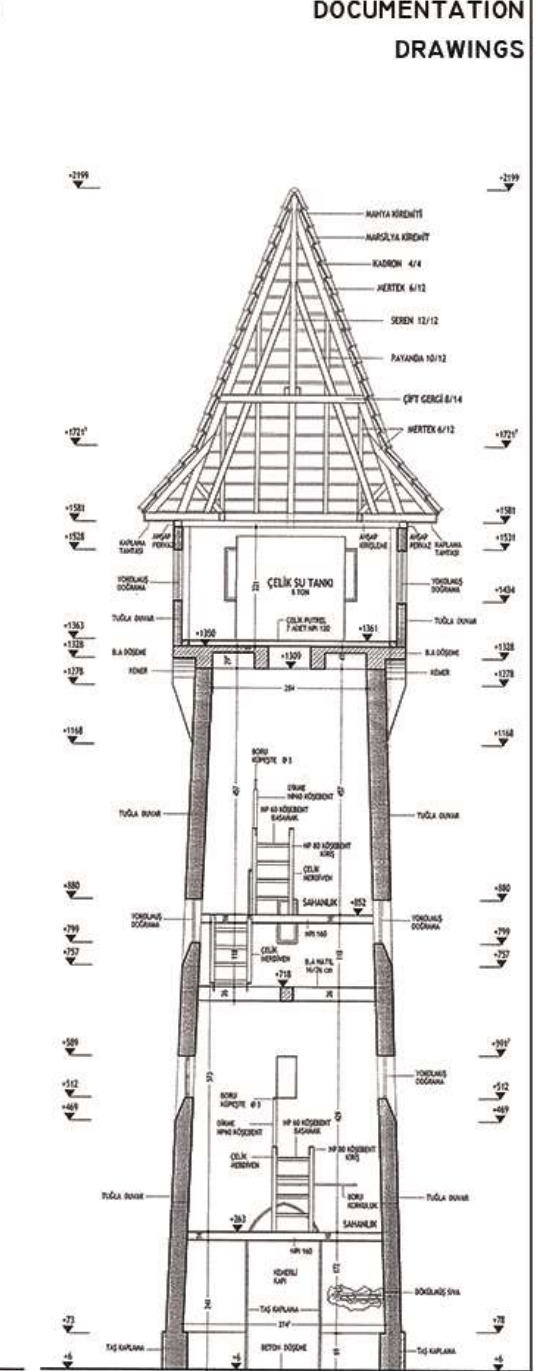


+13.50 LEVEL PLAN
+ 13.50 KOTU PLANI

2013 DOCUMENTATION DRAWINGS



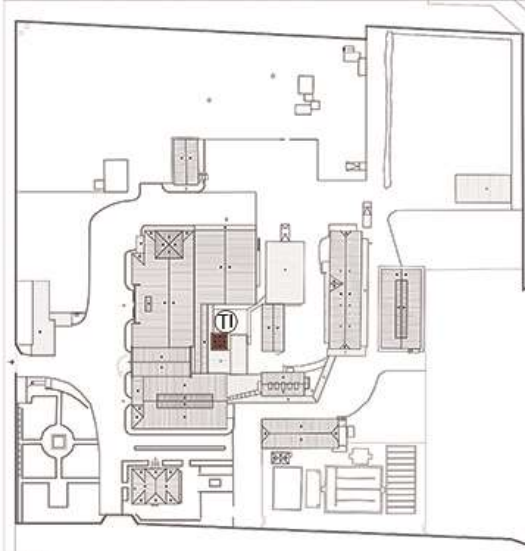
SECTION A-A
A - A KESİTİ



SECTION B-B
B - B KESİTİ



DEVELOPING A PROACTIVE
CONSERVATION APPROACH FOR AN
UNCOMFORTABLE INDUSTRIAL HERITAGE:
ADANA SLAUGHTERHOUSE (KANARA)



KEY PLAN:

BUILDING ID: T1
CONSTRUCTION DATE: 1932
ARCHITECT: SEMİH RUSTEM TEMEL
STRUCTURAL SYSTEM: CONCRETE FRAMED
BRICK MASONRY
ORIGINAL FUNCTION: WATER TOWER
CURRENT FUNCTION: WATER TOWER
NUMBER OF FLOORS: 2
AREA: 14 M² (GROUND) 16 M² (+13.50)
APPRX. BLD. HEIGHT: 18M
USAGE: NOT IN USE

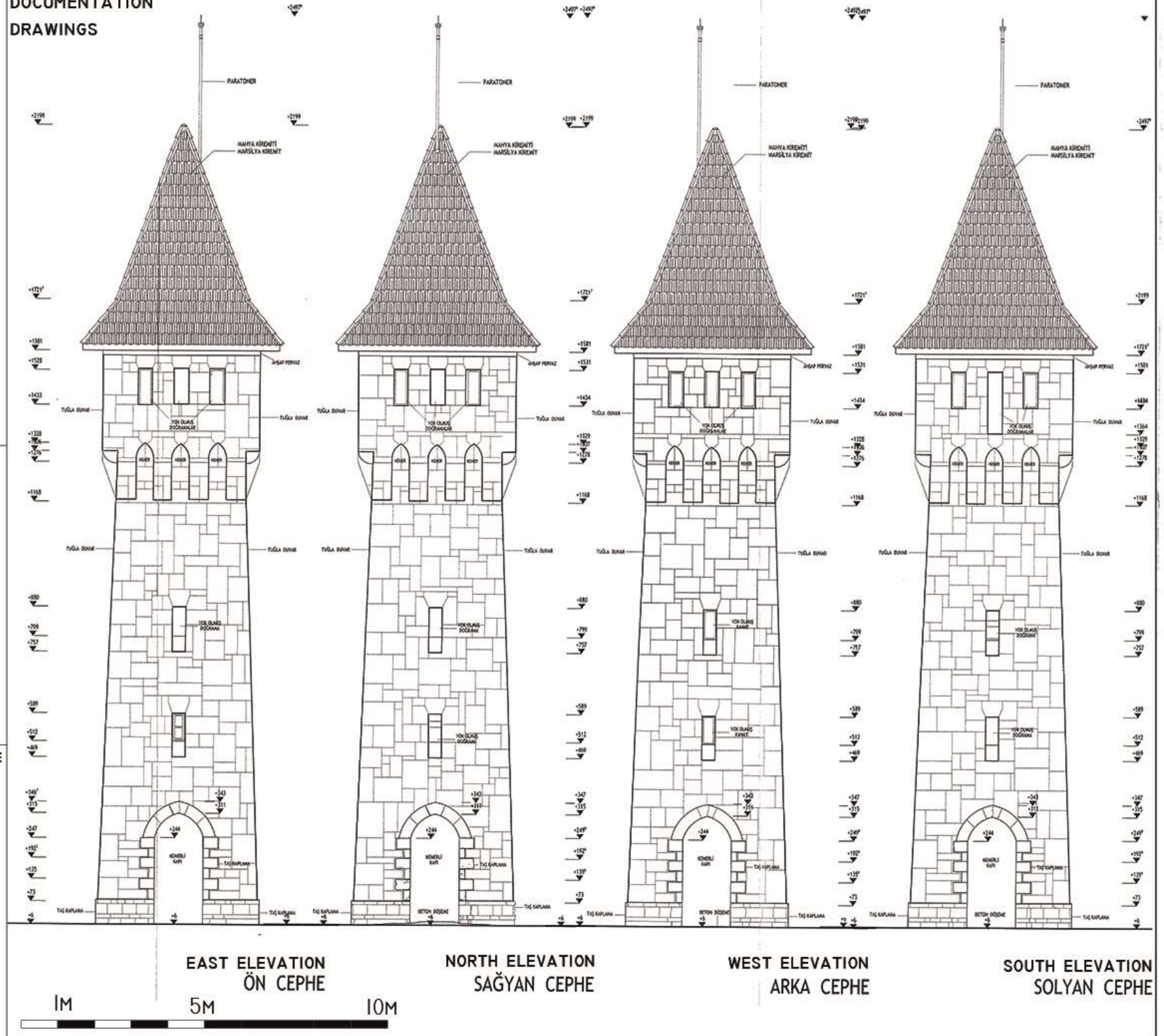
CONDITION OF CONSTRUCTION MATERIAL AND STRUCTURE

- 1 DETERIORATION ON FINISHING MATERIALS,
NO STRUCTURAL PROBLEMS
- 2 DETERIORATION ON MATERIALS,
SLIGHT STRUCTURAL PROBLEMS
- 3 SEVERE DETERIORATION ON MATERIALS,
DEEPER STRUCTURAL PROBLEMS

CHANGE:

- 1 MINOR CHANGES THAT DO NOT AFFECT THE
LEGIBILITY
- 2 PARTIAL CHANGES THAT AFFECT THE
LEGIBILITY
- 3 MAJOR CHANGES IN PROPORTION/ORGANIZATION

2013
DOCUMENTATION
DRAWINGS





EAST ELEVATION



WINDOW



VIEW FROM INSIDE



NORTH ELEVATION

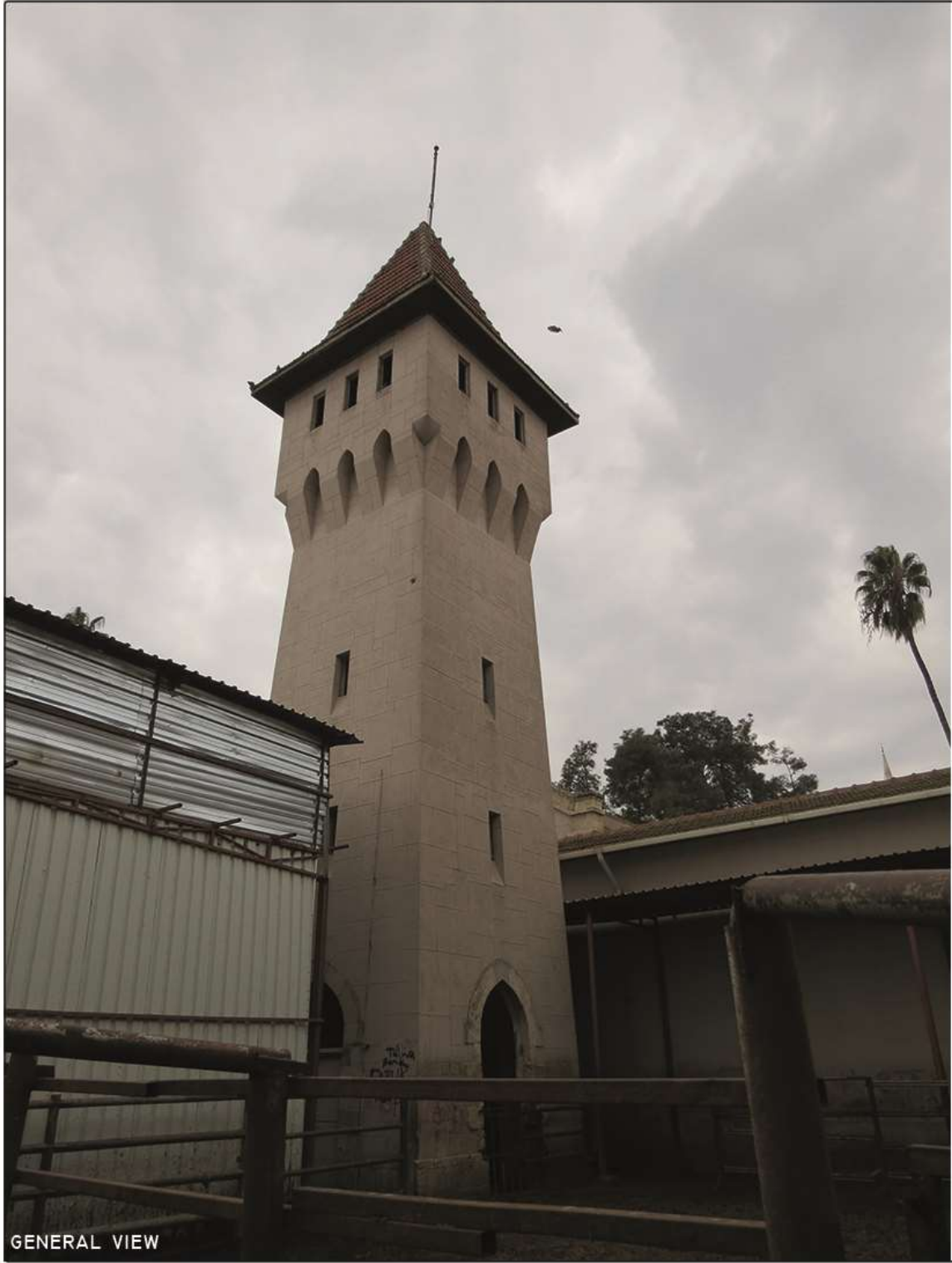


VIEW FROM INSIDE

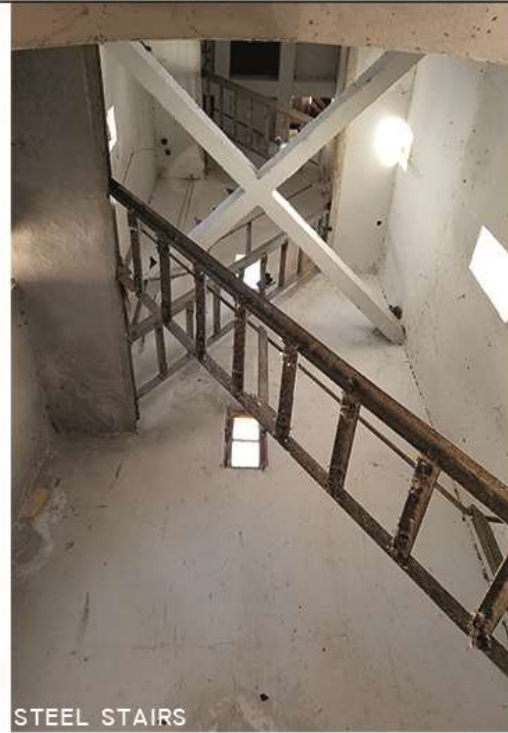


TOWER

WATER TOWER



GENERAL VIEW



STEEL STAIRS



VIEW FROM INSIDE



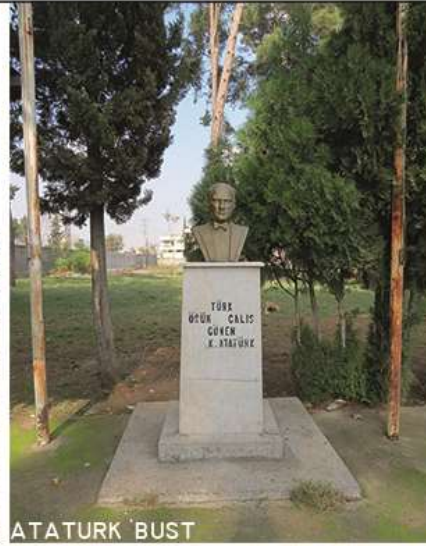
VIEW FROM INSIDE

WATER TOWER





CONTROL GATE



ATATURK BUST



TRANSFORMER



WATER TREATMENT POOLS



DINER



COUNTER OF DINER



INTERIOR OF THE DINER



DINER

ANNEXES



ADDITIONAL SLAUGHTER HALL



ENTRANCE



INTERIOR OF SLAUGHTER HALL



INTERIOR OF SLAUGHTER HALL



ENTRANCE



PVC-COATED INTERIOR



SLAUGHTER EQUIPMENT



EXTERIOR OF THE WASHING AREA



INTERIOR OF THE WASHING AREA



INTERIOR OF THE WASHING AREA



ANNEXES