ITU A|Z • Vol 19 No 2 • July 2022 • 445-457

An analysis of heterotopic space: Hasanpaşa Gazhane, enlightening once again

Ayşe Gülçin URAL[1], Esin SARIMAN OZEN[2]
[1] aysegulcinural@halic.edu.tr • Interior Design Programme, Vocational School, Halic University, Istanbul, Turkey
[2] esin.sariman@msgsu.edu.tr • Department of Interior Architecture, Faculty of Architecture, Mimar Sinan Fine Arts University, Istanbul, Turkey

Received: November 2021 • Final Acceptance: May 2022

Abstract

While architectural structures are being physically damaged over the years, they may also become functionally inadequate as a result of the change and development. At this point, re-functioning works transform these structures, which are valuable in terms of both social memory and cultural heritage, into structures that also respond to spatial needs.

Factors that require re-functioning such as technological variables and societal changes that occur due to population growth are based on the differentiation in user needs. These changes do not always arise out of necessity, but sometimes they are necessary to create regional radical changes due to management strategies.

Foucault talks about the concept of heterotopia in his work titled "Of other spaces". The scope of these structures, in which the conflict of old and new is felt and unplanned energy is released, has been the subject of various studies and equivalence of various examples to the concept of heterotopia has been researched.

This study was born from the idea that some re-functionalized buildings make user feel the old and new function at the same time, and in Foucault's words, the user gets exposed to other space experience. As a sample, Hasanpaşa Gazhanesi, located in Kadıköy, was chosen to be examined. In the research, the findings were examined with hermeneutic method by using general resource search model and documentary resource search model, which are among the qualitative research methods. It is aimed to make 'heterotopic' evaluation of the chosen space and to examine the concept with concrete example.

Keywords

Hasanpaşa Gazhane, Heterotopia, Michel Foucault, Museum Gazhane, Re-functioning.

doi: 10.5505/itujfa.2022.97355

1. Introduction

In his book named 'Of Other Spaces', the 20th-century social theorist, critic, historian, and philosopher Michel Foucault states that "space itself has a history in Western experience, and it is not possible to disregard the fatal intersection of time with space" (Foucault, 1984). Foucault presents the 19th century as an epoch of time and the 20th century as that of space. Heterotopic spaces are of characteristics such as accumulation of time and temporariness. In his book "Poetics of Space", Bachelard establishes the relationship of space with time as follows; "In its thousands of honeycombs space holds time as compressed. Space serves that purpose" (Bachelard, 2014).

Though the ambiguity of the concept induces its examination from incompatible angles, heterotopia has a strong relationship with the concept of 'time'. In this regard, we aim to explain the state the concept causes in the user, that is, as Foucault puts it, the 'other self' emerging through heterotopic space.

The ambiguity of certain aspects of the concept improves its scope and makes it open for the hermeneutic analysis, which is what Foucault expects from research. In this context, this study evaluates the re-functionalized Hasanpaşa Gazhane as a heterotopic space.

The present paper has three sub-sections. The first part looks into the concept of heterotopia and its relationship with space. We review the hitherto literature as well as the works of Foucault who, referring to the heterogeneous structure of the space, puts that "The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and knaws at us, is also, in itself, a heterogeneous space" (Foucault, 1984). Upon exploring the utopic spaces, heterotopic spaces, and the scope of heterotopic spaces, it is aimed to determine the characteristics of the concept via Foucault's six principles by which he defines heterotopic spaces.

In the second part; the historical background of Hasanpaşa Gazhane, located in Kadıköy of Istanbul, and the findings obtained from the documentary research about its old and new functions are presented. The path followed in re-functionalization, governmental strategies, and the results of the process are examined in this section. Then, we proceed to evaluate the reflections of governmental strategies facilitating the aforesaid variables both at the urban scale and at the scale of the structure.

Finally, in the third part; Hasanpaşa Gazhane structure is examined through the concept of heterotopia. The old and new functions of this structure are evaluated with reference to the spatial symbols it has established. What makes Hasanpaşa Gazhane an interesting case for this paper is that the structure has witnessed various historical periods and even economic models; and that it has become a heterogeneous space as a result of the overlapping of the symbols of its old and new functions. Despite preserving the structure of its former function, it has undergone a significant change in terms of its functionality as a result of re-functioning, and it has now been planned to serve as a museum; which leads us to consider the structure as a heterotopic space.

Two separate methodologies are employed in this study; the general survey method, which is a qualitative method, to examine the concept of 'heterotopia' developed by Foucault, and the documentary research method to obtain information about the structure. We adopt the hermeneutic methodology, suggested by Foucault himself, in interpreting our findings. Derived from the Greek word 'hermeneuein' meaning interpretation; this method consists of informing, translating, explanation and paraphrasing (Fırıncıoğulları, 2016). The concept of heterotopia is still open to interpretation, and it is analyzed through various examples. Thus, in the light of our findings, we aim to examine and interpret the concept with the hermeneutic methodology.

In the conclusion part; we discuss that Hasanpaşa Gazhane epitomizes the concept of 'heterotopia'. Through evaluation of the concept and examination of various cases, it is aimed to develop an idea regarding the scope of the concept of heterotopia. Considering that there are other buildings with similar characteristics as the case of this study, we aim

to do sociological evaluations of different spaces upon confirmation of our hypothesis. We also aim to raise awareness of Hasanpasa Gazhane which is located in one of the central points of Istanbul. Through our findings, we seek to open up a field that benefits future research on the buildings that may epitomize the concept of heterotopia.

We base our research on 'Of Other Spaces' by Michel Foucault, which we discuss in the literature review of the present paper. We then proceed to review 'The Order of Things' in which Foucault mentions the concept for the first time, and his other works where he explains his views regarding space. The works of Gaston Bachelard, whom Foucault draws on in evaluating the space, as well as various articles and books including those which review Foucault's views on architecture and spatial arrangement are also examined.

2. Heterotopia and space

Working mainly on biopolitics, Michel Foucault's studies on space developed around institutional buildings. Having written numerous works on government strategies and biopolitics, Foucault explored heterotopias through the concept of space in his article "Of Other Spaces", which he wrote in 1967 and published in 1984. Heterotopia, which is originally a medical term, is also used in fields such as zoology and botany. With its use in the realm of medicine in the 1920s, the term signifies abnormal parts in the tissue, abnormal position of the organs, abnormality in structure or formation (Yıldırım, 2020).

Foucault was the first to use the concept with a philosophical attribution. He uses the term in the preface of his book named 'The Order of Things' (2001). Holy places, which had strictly drawn lines in medieval spaces, are gradually, albeit not completely, freed of this influence in contemporary space. This has resulted in the intertwining of the sites, which leads to the emergence of certain contrasts in the space.

Foucault interprets contemporary space as follows: "In a still more concrete manner, the problem of siting or placement arises for mankind in terms of demography. This problem of the human site or living space is not simply that of knowing whether there will be enough space for men in the world - a problem that is certainly quite important - but also that of knowing what relations of propinquity, what type of storage, circulation, marking, and classification of human elements should be adopted in a given situation in order to achieve a given end. Our epoch is one in which space takes for us the form of relations among sites" (Foucault, 1984). Heterotopia is a real space in Foucault, even though it contains certain rituals and closures of its own. This real space either represents something or contests something, or inverts something in the existing social order. The point that should be emphasized is that although Foucault talks about rituals and festivals, heterotopia is basically a space for him (Çavdar, 2018).

This contradictory state of the space is reflected on the user in certain ways, and the subject which is at the center of Foucault's work on biopolitics remains inseparable from the concept at this point. Referring to Bachelard's work on space, he puts "He has taught us that we do not live in a homogeneous and empty space, but on the contrary in a space thoroughly imbued with quantities and perhaps thoroughly fantasmatic as well" (Foucault, 1984).

Examined etymologically, heterotopia is a combination of the words topos meaning place and hetero meaning different. It is used as 'other place', 'alternative place' or 'different place' in Turkish. Foucault, as a result of modernism, evaluates the space, where humane elements are stored and networks of relations are established, under a separate title that contrasts with other spaces. Under this title are two types of space: Utopias and heterotopias. This approach has been discussed in several studies, and the concepts have been improved by various researchers. This abstraction was not needed in the pre-modern era of human history to define the space which, with modernism, began to be perceived and defined not with the definition of the void it contains, but with its conceptual structure (Nalbantoğlu, 2008).

According to Foucault, utopias are sites with no real place (Foucault, 1984). Utopian spaces, being contradictory and defined as strange, completely move

away from reality through the perfection of both society and space. Leading to the creation of the perfect, and a standard subject, utopias also induce controlling or excluding the imperfect. From this point emerges another type of space, namely heterotopias, which are completely real yet reveal uncontrollable energy. Although heterotopias are completely real, they have an ambiguous effect. They are ambivalent and they create multiplicity.

As Kaymaz puts it, "The other space is in the mind, in the experience; therefore, it has an ambiguous and unstable context in relation to the body. The other space is a kind of multiplicity even for a single body, and the conditions that make up this multiplicity are changeable and temporary. Created with different meanings depending on the way the bodies experience it, the other space is problematic, controversial and not finalized" (Kaymaz, 2017). Building the relationship between space and subject, heterotopia is a space of contradiction. The subject gains an unplanned experience in the heterotopic space. With the concept of heterotopia, Foucault asserts that the space creates duality for the user. There is an 'other self' indirectly created by the space. 'Mirror' is given as an example of the heterotopic state that reveals the 'other self'. The similarity between heterotopias and the mirror is derived from the reflection of the subject in the mirror. Apart from the space that the user occupies for the time being, there is the other space where the 'other self' is present. This contrast between the real and the unreal leads the user to perceive the heterogeneity of the space. The mirror is, therefore, an example of heterotopia, and this is the expected effect of heterotopic spaces on the user. "The space one occupies is both real and virtual, and this leads to the dislocation. The person is actually where they stand, yet the mirror causes the overlapping of real and virtual space. Therefore, the reflection in the mirror can be expressed as dislocation and shifting as a heterotopia" (Toprak, 2018). Varying with social changes, the heterotopic space preserves its authenticity due to its intertwined sites and its relationship with time, and has an unplanned effect on its user by acting as a mirror. Thus, the dichotomous energy of the old and new emerges as the other space. Heterotopias that reveal this energy and create an effect that is undeniably different from other spaces are examined by Foucault under six principles. Below we explain these principles.

The first principle is that, besides there is not a single standardized heterotopia, every culture creates its own heterotopia in a sort of way. This principle can be evaluated as divided into heterotopias of crisis and heterotopias of deviation. Crisis heterotopias can be exemplified by groups such as adolescents, women, and the elderly. Both necessary and forbidden places reserved for people who are likely to behave out of the norm (menstrual periods, honeymoon, old-age crises, etc.) are examples of crisis heterotopias. Deviation heterotopias, on the other hand, can be exemplified by prisons or psychiatry clinics, where people with deviant behaviors are intended to be closed and fixed.

The second principle is that society can make a heterotopia function in different fashions in accord with its synchrony throughout its history. Cemeteries that used to be placed near the church before the 19th century, yet were afterward removed from the city, epitomize this principle. "This major theme of illness spread by the contagion in the cemeteries persisted until the end of the eighteenth century, until, during the nineteenth century, the shift of cemeteries toward the suburbs was initiated. The cemeteries then came to constitute, no longer the sacred and immortal heart of the city, but "the other city," where each family possesses its dark resting place." (Foucault, 1984)

The third principle is the juxtaposing of several spaces that exist in a real place but create a kind of multiplicity, such as cinemas or theatre places. It is a type of heterotopia that creates a combination of places that are impossible to overlap and brings together the physical space and the fictionalized space on the stage.

The fourth principle suggests that "Heterotopias are most often linked to slices in time - which is to say that they open onto what might be termed, for the sake of symmetry, heterochronies. The heterotopia begins to function at full capacity when men arrive at a sort of ab-

solute break with their traditional time" (Foucault, 1984). Toprak (2018) defines heterochronies as follows: "Heterochronic spaces: The coexistence of different life experiences" (Toprak, 2018). This principle can be exemplified in two different ways. Museums and libraries accumulate time, however, by staying out of time, they store different times in a defined space. The second example is the reverse of the first one. Temporary festivals, fairs, and exhibitions continue their temporary existence in places where they are located. Therefore, they can cause a temporary disconnection from space and time.

The fifth principle can be defined as spaces with an opening and closing system. This principle can be exemplified in two different ways. In the first, entrance and exit are subject to full control or permission, as in prisons. In the second case, entry is not permit-required, yet access to the whole place is not possible, either. Certain sites are accessible, and an illusion is experienced. One must either be in that place mandatorily just as in barracks and prisons; or necessarily fulfill the rules and rituals and gain permission to enter as in hammam and sauna. In this category, another framework is outlined, implying architectural structures that exclude when including (Şentürk, 2015).

The sixth principle lies in having two different characteristics. "The role of the heterotopia is either to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory; or, on the contrary, to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled." (Foucault, 1984). With this principle, we have heterotopias that let us face the fact that the current space we live in is indeed an imaginary fiction on the one hand, while we have heterotopias that are illusory spaces detached from the context on the other.

Even though the concept is defined in general terms with the six principles above, these explanations have also raised new questions. However, because certain points were left ambiguous by Foucault, other researchers have attempted to answer these questions. For this very reason, the concept of heterotopia, the philosophical basis of which was improved by Foucault, has been discussed in numerous studies.

In the following section, we present the historical background of Hasanpaşa Gazhane, as well as its new function today, and we discuss the physical factors that provide heterochronic characteristics of the structure.

3. Hasanpaşa Gazhane

When buildings are no more functional, or when it is thought that they would be more beneficial should they have new functions in accord with the necessity of the time, re-functioning comes into play particularly for the historic buildings. When these structures, which have witnessed history, continue existing only by being protected and without being re-functioned, that is to say, when they cannot meet the functionality that is expected from any architectural structures; they turn into sculptural works.

The fact that it has a heterogeneous and original structure, and creates spaces of otherness, makes the re-functionalized Hasanpaşa Gazhane an interesting case for this paper. Being reintroduced to the district and city dwellers, the structure was brought into use as Müze Gazhane (Museum Gazhane) in July 2021.

Gazhane is located in Hasanpaşa neighborhood of Kadıköy district which consists of 21 neighborhoods and is located in the Anatolian side of Istanbul. It is known that a trade colony called Harhadon was established in Fikirtepe by the Phoenicians around 1000 BC. In this period, Kuşdili Creek had the form of an estuary and the shoreline was, compared to today, much more inland between Fikirtepe and Hasanpaşa (Kadıköy Municipality, 2021). Hasanpaşa was surrounded by Ünalan in the north, Zühtüpaşa in the south, Acıbadem in the west, Fikirtepe in the east and Eğitim neighborhood in the south-east. Having been home to numerous important structures from the past to the present, today the neighborhood still has significant structures such as Kadıköy Municipality, Tarihi Salı Pazarı, Hasanpaşa Gazhane, Karikatür Evi (Cartoon House).

As of the date we conducted this research, the population of the neighborhood was 15.241 which composed 3.32 % of the whole district. Today, the majority of the population is between the ages of 25-44, consisting of 5.492 people, making up 36% of the population in Hasanpaşa.

One of the most significant architectural structures in the neighborhood is Hasanpaşa Gazhane which is located in Hasanpaşa Neighborhood of Kadıköy District, on block 486, parcel 60. Holding an important place in social memory, as well as being an industrial heritage, this structure has been discussed and studied in various works since 1993.

Hasanpaşa Gazhane was established in 1892. Founded to meet the gas need of the Anatolian side, the building became the largest gas production center of the region at that time. "Havagazı Company, which then operated Kadıköy Gashouse in Hasanpaşa, merged into IETT (Istanbul Electricity, Tramway and Tunnel General Management) in 1945, and operation of busses was commenced in 1947 to back up the trams that were already in use of public transportation." (cited in Mazbaşı Berktay, 2012). Technological developments around the world, population growth, and different ways of energy provision have caused the gas plants to cease functioning in Turkey. Transition to the heating system with natural gas in Istanbul made air gas redundant and Hasanpaşa Gazhane began to serve as the storehouse and bus garage of IETT. Not only in Turkey but also in many parts of the world, efforts have been made to re-function gas plants, since they are generally located in centers and they signify the cultural heritage. "In European countries, mostly in the early 2000s, numerous gasometer buildings were restored, functionalized and reused" (Büyüktaşkın & Türkel, 2019).

In 1948, two furnaces were added to Hasanpaşa Gazhane. With its furnace capacity being increased, this significant structure of the Ottoman industrial heritage of the late 20th century became a facility measuring 31,495 m² by 1957. Becoming more functional due to new furnace batteries and devices for gas purification, the building came to have a production capacity that could meet more than the gas need of the Anatolian side in that period (Büyüktaşkın & Türkel, 2019).

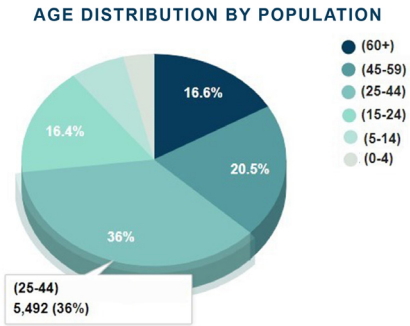

Figure 1. *2021 Hasanpaşa population age distribution chart.*

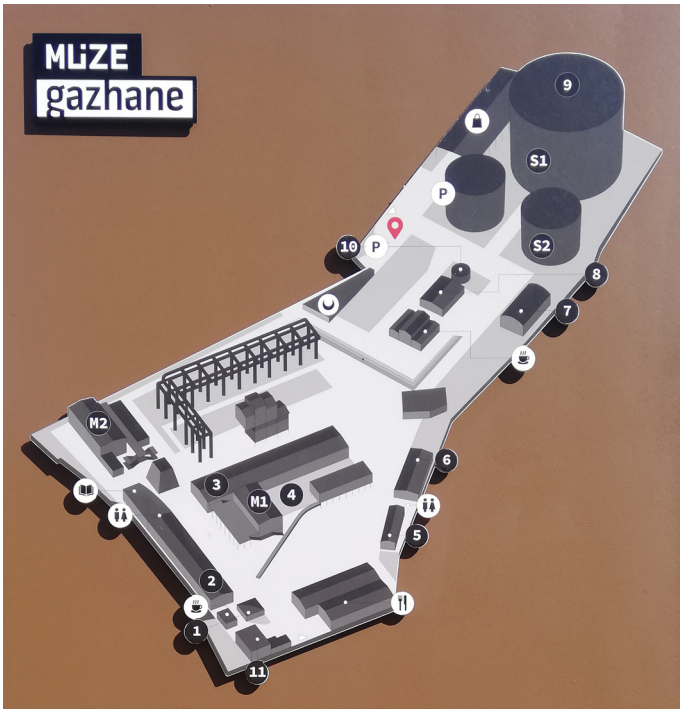

Figure 2. *Museum Gazhane Plan, Author, 2021.*

Today, the structure is administered by Istanbul Metropolitan Municipality. The re-functionalization project of the building was approved by the Istanbul Regional Board of Protection of Cultural and Natural Heritage with the decision no. 6091 dated 22.06.2001. This project, dated 2001, had such functions as a playground, atelier, energy center, and library. That being said, because a construction drawing was required, the drawing of the project was contracted out by the Historic Environment Protection Directorate on 15.03.2012 (Sarp, 2013). Given the absence of an investor to undertake the implementation of the project at the time, the project manager Gülsün Tanyeli summarizes why they

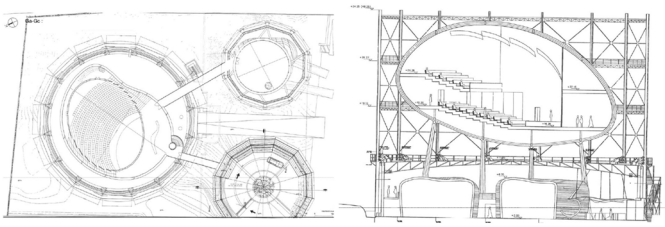

Figure 3. *Preliminary project dated 2001, Gasometry structures, İstanbul Municipality Archive.*

did not draw the construction drawing in those years as follows: "Although we were asked for a full construction drawing at the first stage, we said that we could design a preliminary project. There were also very good reasons for why we started with the preliminary project, and today's circumstances show that we were right. There was no investor!" (Mimarizm, 2008). In the preliminary project and the works carried out afterward, the structures in the facility were preserved and no reduction was made. One of the three gasometers in the structure was designed as a multi-purpose hall with a capacity of 550-600 seats. A lot of work has been done with the collaboration of the municipality and the protection board to preserve the building with only minimal interference.

Due to its central location and spaciousness, as well as its significance as industrial heritage, the building has been the subject of many debates since its closure. In addition to various proposals put forward on what its new function should be, i.e. being demolished and used as a green space, being converted into a car park, used as a museum, or even converted into a university building, the prospective investor to the building and their request have also contributed a further dimension to the discussions. Changes in government strategies have brought about certain adjustments that have been carried out within the project. Furthermore, even though functional changes were to be determined by government strategies, Gazhane Environmental Volunteers consisting of the locals and/or followers of the project, were also involved in the process in terms of both the new function of the building and the post-construction government strategies.

In comparison to the past, today the population of Hasanpaşa neighborhood has increased, and undergone a sociological change. Likewise, the traffic density of Kadıköy is also a determinant of the alternatives to be brought to the district. Transportation to and from the building was to be planned, and parking space for visitors with private vehicles also posed a significant problem for Hasanpaşa. In an interview she gave in 2008, explaining the necessary steps to be taken to ensure this dynamics in project development processes, Gülsün Tanyeli suggested that they aimed to ensure the visitors reach the building from every corner of the city without being stranded in the traffic of Kadıköy as far as possible, and to this end, they wanted the land of IETT, which is located across Gazhane, to be brought into service as a parking lot; and she added that to increase the value of the project was only possible by ensuring that people can easily reach Gazhane by either their vehicles or public transportation. (Mimarizm, 2008).

The structure was designed as a 'Socio-Cultural Facility Area' in the Kadıköy D100 South Revision Zoning Plan with 1/1000 scale dated 14.04.1999-03.04.2006, which is in effect today. Having been re-functioned as the Climate Museum and Cultural Center, Hasanpaşa Gazhane was opened for use in March 2021. Being opened to the public under the name of 'Museum Gazhane' in July 2021, Gazhane currently has a cartoon museum, climate museum, Prof. Dr. Afife Batur Library with 10.000 books, indoor and outdoor exhibition areas, study areas, Istanbul bookstore, cafes, and performance studios.

The re-functioning processes of such symbolic buildings and the decision-making in these processes are determined by government strategies, and they have an important place in terms of adaptation to social synchronization; which leads us to examine our case within the framework of the concept of heterotopia. According to Foucault; "society, as its history unfolds, can make an existing heterotopia function in a very different fashion; … the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another" (Foucault, 1984). Based on this discourse, the first function of Hasanpaşa Gazhane, which was

once an important industrial building, became unnecessary with the development of technology, thus leading us to evaluate it as a heterotopia.

4. A heterotopic evaluation of Hasanpaşa Gazhane structure

In modern societies, it is seen that the social characteristics that change due to various factors and the management of these characteristics through government strategies are also effective in the decisions made regarding the spaces. According to Elden, "Foucault makes the issue complicated; he states that the current practice is mostly about the bodies in that place and that the variables of the district are aimed at dwellers of the district" (Elden, 2012). These variables emerge in large- or small-scale structures with the characteristics we see in the six principles defined by Foucault. The heterochronies mentioned in the fourth principle are spaces that accumulate time. These spaces were analyzed under two separate types. While the first type of heterochrony stores time, the second type, on the contrary, is temporary. We evaluate the case of this study, Hasanpaşa Gazhane, based on the first type of heterochronies. "This characteristic is that heterochronies start working properly when people break away from traditional time. The meaning of traditional time is not fully explained, yet it can be interpreted as the time being experienced in terms of individuals and as a historical process in terms of societies." (Toprak, 2018).

Associating the fourth principle with the concept of time, Foucault (1984) cites museums and libraries. Spaces that store time, albeit storing the past time, such as museums and libraries, exist by being exempted from time and its destruction. They bring the user to the point of breaking with what Foucault calls 'traditional time'. This creates a dual situation for the user. Creating a dichotomy between the current situation and the past, these spaces are heterotopic.

Bachelard, to whom Foucault refers in his work, defines the connection of the mentioned breakpoint with space as follows; "Indeed, dreaming is a completely formed state from the very first moment. Although how it begins is never seen, it always begins the same way: fleeing from the nearby object, immediately moving away, being in another place, in the space of another place" (Bachelard, 2014). It is thus possible to reach the space of another place in heterotopias. It is a perception of time and space, which is not entirely imaginary like utopias, yet not singular, either.

The coexistence of different experiences and the time accumulation, that is to say, the characteristics that cause a break with time; are also seen in the examples of the re-functionalized structures that have sufficient determinants. Having witnessed different epochs, the buildings with symbolic features are functionalized in accord with the synchrony of the society. These buildings bear a lot of information about the epoch, mainly thanks to possessing the architectural elements of the time, their intended functions, and even the location where they were built. When renovated in accord with the preservation rules, even if it is not in use, a building stores time yet in a sculpture-like state. Should the building not only be renovated but also have a function in accord with the necessities of the day, that is, the social synchrony, then it is capable of detaching its users from traditional time.

Hasanpaşa Gazhane structure was built in 1892 to meet the electricity need of the district and was planned in accord with the technological conditions and the population at that period. The fact that the gasometer buildings, storage areas, chimneys, and similar

Figure 4. *Gasometry structures, Author, 2021.*

buildings were no longer necessary in the conditions of 1993 rendered the building inactive. Many of its architectural symbols being preserved today, the structure has been re-functionalized as the Climate Museum and Cultural Center under the name of Museum Gazhane, and it continues existing in a central location of Hasanpaşa in an area of approximately 33.000 square meters.

The largest of the three gasometers in the building was opened in 1961, and used until the closure of Gazhane. Today, it is in use as the parking lot of the structure. Serving the needs of the new function of Gazhane, cylindrical steely gasometers have preserved their physical structures. The second gasometer, one of the buildings built in the first years of the construction in 1891, is in use as an exhibition and activity hall within Museum Gazhane. The third gasometer serves as a multi-purpose hall (Figure 4).

The structure, due to the above-mentioned features, epitomizes what Foucault expresses by the accumulation of time and holding experiences together. The building, which can be considered heterochronic, corresponds to the fourth principle when evaluated both with its symbolism and with the spatial perception brought about by its new function. The state of museum culture of the 19th century that accumulates the knowledge, tastes, and habits of various times and that creates duality for the user by presenting these indicators in traditional time can be analyzed as heterotopia.

Acting as a mirror due to its symbols such as gasometers, chimneys, etc., the structure, as Foucault puts it, provides a transition from the space where the users are present in traditional time to the 'other' spaces of the past.

Figure 5. *The second building of the Climate Museum, Author, 2021.*

There is a two-section climate museum inside the building which preserves both its current state and the characteristics of its previous function. Symbols of the previous function of the structure are kept in both sections. The second section of the Climate Museum is located in a building that was previously used as a cleaning facility where filter silos, pipes, tar and ammonia separators, and chemical cleaners were stored when the structure was utilized as a gashouse. Observing these symbols which are reminders of the previous function of the building, visitors of the museum perceive the duality of the space.

In addition, two theater halls were designed, serving the audience in two separate venues with 300 and 130 seats. One of these halls was made available for the use of Istanbul City Theaters (İleri, 2021). The library building, named after Afife Batur who made a great effort in the re-functioning of Gazhane, was previously a compressor building that was built during the third phase of the construction of the gashouse. This two-story reinforced concrete building, located nearby gasometers and water-gas facilities, was operated until the closure of the gashouse.

The carbureted water-gas facility building, and the building that is thought to have previously been used as a cleaning building for the furnace with the horizontal chamber, yet was afterward in use as a dining hall or with administrative and similar functions, have been designed as cafes, and they are run by Beltur.

The carbureted water-gas plant was built as a gas production plant during the second phase of the construction. The building, in which air gas was produced by spraying water on the coal, was deactivated in 1970 for certain technical reasons.

The two furnace buildings can be seen by the visitors during their tour between the buildings of the gashouse. One of the furnace buildings, being called machine-building, is a vertical furnace battery that was constructed of reinforced concrete in 1957. Although some parts of this building have been lost, the building has been largely preserved.

Built during the third construction phase of the gashouse, the other furnace

is the first vertical chamber furnace of the gashouse. This building too can be seen from the open areas, reminding the visitors of that they are inside a gashouse.

Moreover, the renovated water-cooling tower, which was built between 1952-1968, that is, in the third phase of the construction, can be seen from the open area and wandered by visitors. The terrace section, which Gazhane has due to its building typology, has been opened to visitors. From here, most of the buildings of the gashouse, as well as Hasanpaşa neighborhood can be partly seen.

One of the early-period structures of the gashouse, previously used as a warehouse and atelier, has been re-functionalized as a science center. This building, made of steel and masonry work construction, was previously in use both as a storage area and as an atelier for employees.

Because of its capaciousness, the gashouse has been re-designed in a way to be a mixed-function structure to make use of its buildings and open areas. This situation also corresponds to the third principle that Foucault defines as follows: " It is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible." (Foucault, 1984). This type of heterotopia, which Foucault exemplifies by theaters and cinemas, is found in the gashouse, as well. The use of this structure, which was originally designed as a gashouse, and is now in use as a cultural center and a museum with all its architectural indicators, epitomizes the juxtaposing of places that are indeed incompatible. Having accumulated and continuing to accumulate different experiences simultaneously, the structure brings together the epochs that are difficult to exist together, and creates an 'other space' in an existing space.

An archive documenting the efforts of the Gazhane Environmental Volunteers for many years to communize and make this structure that symbolizes a 100-year-old industrial activity a public space will also be permanently exhibited inside Gazhane. The records of the 26-year urban struggle and the documents of the restoration and re-functioning of the building are of significance in terms of social memory (İleri, 2021). Therefore, this exhibition will involve the audience in the process of perceiving the experiences simultaneously, taking them on a time travel about the structure they are visiting, and causing a break with traditional time.

Through the indicators in various parts of the structure, it is aimed to give information regarding the previous function of the building. By protecting the gas pipes and not hiding the original construction, the authentic function of the structure is emphasized to the visitors. The gashouse is home to buildings which Foucault cites to explain the principles of heterotopia, such as the buildings of museum and theater. However, the structure on its own also

Figure 6. *Furnace structures, Author, 2021.*

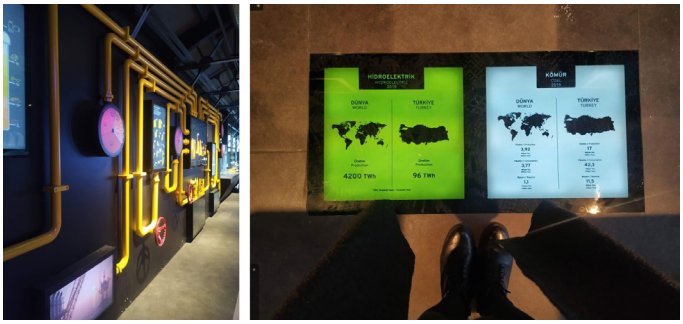

Figure 7. *Climate Museum.*

Figure 8. *Pipes inside the Cafe, Author, 2021.*

provides a break with traditional time. It mirrors an epoch merely by existing. For the very reasons, the building does not only correspond to one of the six principles in terms of its functions, yet possesses the characteristics explained in the other principles, as well. Foucault, for instance, indicates in the second principle that "each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another" (Foucault, 1984). To evaluate the second principle through the social process, one should consider the technological conditions and needs of the epoch, the population of the district, and the sociological information about the inhabitants. Plenty of considerations including the centrality of the location, the value of the land, etc. come into play in decision-making about the structure. The facts that the new function of the gashouse could not be determined for several years, and that different proposals were on the agenda also provide insight into the management of the process.

Throughout history, city centers and industrial structures have transformed due to global changes in the economy, politics, and technology. Just as the previous processes the structure underwent now allow us to witness the past; the decisions made today will also give an idea about our epoch in the future.

Figure 9. *Vertical furnace.*

Figure 10. *Indicators found in Structures, Author, 2021*

To illustrate, the sixth five-year progress plan, announced in 1989 and covering the years 1989 and 1994, was carried into effect to provide uninterrupted, cheap electricity to all parts of the country. Thereafter, electric energy was imported from Azerbaijan between 1993 and 1996 for the purpose of diversification of energy resources, efficient use of energy, and planned natural gas distribution (Özdemir, 2018). It is apparent that the gashouse, which was closed in 1993, came to be unfunctional due to the effect of this five-year progress plan.

Likewise, gasometers in the facility which were previously utilized for storage of air gas, liquefied gas, and the like, have been evaluated as a multi-purpose hall in the re-functioning project. This example also provides insight into the technological and social changes taking place during the process that has spanned more than a century.

The growth in the population of the district, particularly in the wake of the 1950s, that is, the peak period of rural-urban migration; increased the land values. Factors such as the need for housing, the increase in traffic, and the infrastructure requirements have resulted in unplanned housing in the district, thus bringing on various ideas regarding the gashouse. In his 'Space, Knowledge and Power', Foucault suggests that "The city is no longer perceived as a place of privilege, neither as an exception in a region of fields, forests, and roads. Instead, cities, in terms of the problems they pose and the forces they acquire, serve as models for the governmental reason exercised over the whole region" (Foucault, 1982). Thus, it is once again safe to state that the decisions made regarding Hasanpaşa Gazhane also reflect the government models.

Considering that heterotopias are structures that release unplanned energy from planned spaces; the heterotopic nature of the re-functionalized Gazhane finds expression in its long-term planning that changed in accord with government models. This process

creates a mirror effect on the user by revealing the dichotomous energy of old and new in the structure.

5. Conclusion

We have examined the concept of heterotopia with the hermeneutic method, drawing on the principles defined by Foucault in his 'Of Other Spaces'. Examining the reflection of the concept on space through Hasanpaşa Gazhane structure, we have found that the user may encounter the 'other self' due to the mirror effect created by the 'Other Space' mentioned by Foucault.

We conclude that Hasanpaşa Gazhane can be defined as a 'heterotopic space' as the whole structure and especially its interior buildings disconnect the user from the traditional time and space, and create illusions in this way. The perception of the user, who witnesses the change and/or watches the change of the process via the documents, is present in traditional time, and meanwhile preserves the past in their memory. Inducing this situation, the spatial effect peculiar to heterotopic structures is found in the case of Hasanpaşa Gazhane.

Given the coexistence of experiences, the break with traditional time, time storage, and the changing functions along with social synchrony, we found that the re-functionalized gashouse epitomizes heterochronic and heterotopic spaces. The fourth principle being in the first place, the structure has characteristics corresponding to the second and third principles defined by Foucault. Thus, the structure, with its function and buildings, can make the user feel the effect of important periodic differences. Finally, the juxtaposing of the places that are incompatible in this structure and the strong presence of architectural elements of both the past and the present prove that the building can be considered heterotopic.

In the light of this study, different re-functioned structures will continue to be investigated in this context.

The way the interior corresponds to heterotopia and the triggering architectural elements will be studied to be determined.

In addition, the types of structures in which the principles of heterotopia, which were discussed in this study but could not find a place in the heterotopic analysis of Hasanpaşa Gazhanesi, corresponded, will continue to be investigated.

Acknowledgment

This article is an excerpt from Ayşe Gülçin Ural's PHD Dissertation originally titled "Using Foucault Methods In Interior Design: Re-functioned Buildings In Search For Heterotopia " and supervised by Dr. Esin Sarıman Özen at Mimar Sinan Fine Arts University.

References

Bachelard, G. (2014). *Mekânın Poetikası.* Istanbul: İthaki Yayınları.

Berktay, H. M. (2012). Kadiköy Hasanpaşa Bölgesi'nin Tarihi Çevre Analizi Ve Sıhhleştirme Önerileri. [Historical Environment Analysis and Recommendations for Sanitization of Kadıköy Hasanpaşa District]. (Unpublished master's thesis). İstanbul Teknik Üniversitesi, Istanbul.

Büyüktaşkın, H. A. & Türkel, E. (2019). Geçmişten Günümüze Gazometre Yapilari Ve Dolmabahçe Gazometresi İçin Olası İşlevlendirme Önerileri. [Gasometer Structures from Past to Present and Possible Functioning Suggestions for Dolmabahçe Gasometer]. *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi, 19*, 55-74.

Çavdar., Ç. R. (2018). Farklılığın Mekanı: Foucault ve Lefebvre'deki Heterotopya ve Heterotopi Ayrımı. *İdealkent – Kent Araştırmaları Dergisi, 25*, 941-959.

Elden, S. (2012). Bölge Tarihini Nasıl Yapmalıyız? [How Should We Do the History of Territory?], *Cogito; Michel Foucault*, 480-504.

Fırıncıoğulları, S. (2016). Sosyal Bilimler Ve Hermeneutik Üzerine Kisa Bir Değerlendirme. [A Brief Review on Social Sciences and Hermeneutics]. *Sosyoloji Dergisi, 33*, 37-42.

Foucault, M. (1984). Of Other Spaces: Utopias and Heterotopias. *Architecture/Mouvement/Continuite.*

Foucault, M. (1984). Öteki Mekanlara dair. [Of Other Spaces]. *Defter Dergisi, 4.*

Foucault, M. (2001). *Kelimeler ve Şeyler [The Order of Things].* Istanbul: İmge Kitapevi.

İleri, E. (2021,18,05). Gazhane: Mahalleyi kirleten fabrikadan iklim müzesine. [Gazhane: From the factory polluting the neighborhood to the climate museum]. Retrieved from https://yesilgazete.org/gazhane-mahalleyi-kirleten-fabrikadan-iklim-muzesine/

İstanbul Municipality Archive, Preliminary project dated 2001, Gasometry structures.

Kadıköy Municipality, (2021) Kadıköy'ün Tarihçesi [Kadıköy in the Past] Retrieved from https://www.kadikoy.bel.tr/Kadikoy/Gecmiste-Kadikoy

Nalbantoğlu, H. Ü. (2008). *Nedir Mekân Dedikleri? Zaman-Mekân İçinde. [What is That They Call Space?* In Time-Space]. Istanbul: Yem Yayınları.

Özdemir, N. (2018). Cumhuriyet Dönemi Enerji Politikalari Çerçevesinde Türkiye Elektrik Kurumu. [Turkish Electricity Authority in the Framework of Republican Era Energy Policies]. (Unpublished doctoral dissertation), Ankara Üniversitesi, Ankara.

Sarp, S. (2013). Hasanpaşa Ve Kentsel Dönüşüm. [Hasanpaşa and Urban Transformation]. (Unpublished Master's thesis), Mimar Sinan Güzel Sanatlar Üniversitesi, Istanbul.

Şentürk, L. (2018, 12 10). *Heterotopoloji'ye Giriş: Heterotopyalar İçin Bir Nomenklatura Denemesi.* [Introduction to Heterotopology: An Essay on Nomenklatura for Heterotopias]. XXI: Retrieved from https://xxi.com.tr/i/heterotopolojiye-giris-heterotopyalar-icin-bir-nomenklatura-denemesi-i

Tanyeli, G. (2008). Gülsün Tanyeli ile Hasanpanpaşa Gazhanesi üzerine. [Gülsün Tanyeli on Hasanpanpaşa Gazhane]. Retrieved from https://www.mimarizm.com/makale/gulsun-tanyeli-ile-hasanpanpasa-gazhanesi-uzerine_113535

Toprak, İ. (2018). Zamansallık Ve Mekansallık Bağlamında Heterotopyaların Sentaktik Ve Semantik İrdelenmesi. [Syntactic and Semantic Analysis of Heterotopias in the Context of Temporality and Spatiality]. (Unpublished doctoral dissertation), İstanbul Teknik Üniversitesi, Istanbul.

Url-1, Hasanpaşa Population Age Distribution Chart, https://anlat.kadikoy.bel.tr/mahalleler/hasanpasa.

Url-2, Climate Museum, https://yesilgazete.org/gazhane-mahalleyi-kirleten-fabrikadan-iklim-muzesine/.

Url-3, Vertical furnace, http://mimdap.org/2014/07/hasanpatha-gazhanesinin-kaderi-ciziliyor/.

Yıldırım, A. (2020). Kapatılmadan Heterotopyalara Foucault'da Mekânın Düzeni. [From Closure to Heterotopias, The Order of Space in Foucault]. Ankara: Töz Yayınları.