



## Rethinking Upon Cultural Heritage New Function Proposal for an Adana Traditional House

**Dr. Merve DENİZ DEMİREL**

*Eskişehir Technical University, Eskişehir, Turkey.  
deniz\_merve13@hotmail.com*

**Doç. Dr. Nur UMAR**

*Adana A. T. Science and Technology University, Faculty of Architecture and Design, Department of Architecture, Adana, Turkey.  
numar@atu.edu.tr*

### ABSTRACT

Culture is a concept encompassing individuals' unique languages, arts, traditions, rituals, and architectural forms, and every society has bequeathed this concept to future generations throughout history. The structures built after the transition to settled life, along with the intangible elements of humankind, provide information about people's architectural, social, and cultural structures. Indeed, the preservation of these elements together is crucial for the safe transmission of cultural heritage to the future. In this context, Adana province, as a place where various societies have carried out their vital activities from the past to the present, possesses a rich cultural heritage. The city's first settlement was Tepebağ Mound, and settlements were established around this mound. Over time, traditional structures have been registered and given inventory numbers for documentation and preservation purposes. The traditional residential structure examined in this study has inventory number 98 and is currently located in Kayalıbağ Neighborhood. The aim of this study is to repurpose this structure, which reflects the traditional Adana residential typology, by considering it together with the city's cultural heritage values, and to propose a new function in this context. Throughout the research, a comprehensive literature review was conducted to establish a conceptual framework, environmental and architectural analyses of the study area and the building in question were carried out to determine the current situation, and based on the data obtained, a proposal for a living museum specific to the city was developed that would allow for the coexistence of tangible and intangible cultural heritage.

**Keywords:** Cultural heritage, Traditional housing, Living museum, Adana, 98 Inventory.

### Kültürel Mirası Birlikte Düşünmek: Bir Adana Geleneksel Konutuna Yeni İşlev Önerisi

#### ÖZET

Kültür; bireylerin kendilerine özgü dillerini, sanatlarını, geleneklerini, ritüellerini, mimari biçimlenişlerini içeren bir kavram olup her toplum tarihsel süreç boyunca bu kavramı gelecek kuşaklara miras olarak bırakmıştır. Yerleşik yaşam düzenine geçildikten sonra inşa edilen yapılar ile insanoğlunun somut olmayan öğeleri kişilerin mimari, sosyal, kültürel yapıları hakkında bilgi vermektedir. Nitekim kültürel mirasın geleceğe güvenle aktarılması için bu öğelerin beraber korunması önem arz etmektedir. Bu kapsamda Adana ili, geçmişten günümüze çeşitli toplumların yaşamsal faaliyetlerini sürdürdüğü bir yer olarak zengin bir kültürel mirasa sahiptir. Kentin ilk yerleşim yeri Tepebağ Höyüğü olup bu höyüğün çevresine yerleşilmiştir. Zaman içerisinde geleneksel yapılar, belgelenmek ve korunmak amacıyla tescil edilmiş ve envanter numarası verilmiştir. Bu çalışma kapsamında ele alınan geleneksel konut yapısının envanter numarası 98 olup günümüzde Kayalıbağ Mahallesi'nde konumlanmaktadır. Bu çalışmanın amacı; Adana geleneksel konut tipolojisini yansıtan bu yapıyı, kentin sahip olduğu kültürel miras değerleri ile birlikte ele alarak yeniden kullanıma



kazandırmak ve bu bağlamda yeni işlev önerisi sunmaktır. Araştırma boyunca kapsamlı bir literatür taranarak kavramsal çerçeve oluşturulmuş, çalışma alanının çevresel analizleri ile ele alınan yapının mimari analizleri yapılarak mevcut durum tespit edilmiş ve elde edilen veriler doğrultusunda somut ile somut olmayan kültürel mirasın beraber yaşatılmasına imkan sağlayan kente özgü bir yaşayan müze önerisi geliştirilmiştir.

**Anahtar Kelimeler:** Kültürel miras, Geleneksel konut, Yaşayan müze, Adana, 98 Evanter.

## 1. INTRODUCTION

Urbanization, starting with the transition to human settlement, increased with industrialization and the emergence of new job opportunities. This allowed the emergence of new settlements, but caused the population of the existing regions to increase. The cities in question have changed and developed over time, becoming a place where various societies have to live and these societies have passed on their architectural, cultural and historical assets. Therefore, these assets have reached us in a cumulative way and gaining a universal character have become the heritage of all humanity. The concept of culture is defined as the sum of material and spiritual elements produced by a group of people as a result of the interaction of the natural and social environment (Ozankaya, 1992). It is important to pass on cultural assets to future generations for the concept of culture to become a legacy (Kurtar and Somuncu, 2013). In this context, cultural heritage is the tangible works produced by individuals or intangible values of humanity, which provide information about the common past of societies, strengthen solidarity and unity, and which are intended to be passed on to the future (KTB, 2010). For this reason, their protection contributes to the preservation of the past of individuals.

Cultural heritage is divided into the tangible and intangible. While tangible cultural heritage is created from material elements such as the built or natural environment, Intangible cultural heritage creates common spiritual elements of societies such as oral expressions, traditions, performing arts, rituals, social practices, handicrafts, traditional dishes, and festivals. The awareness of people about this heritage is important in terms of knowing and maintaining cultural characteristics. Otherwise, it becomes difficult to protect and pass on the said heritage to future generations, and there is the danger of losing the existing heritage (Shankar and Swamy, 2013). Therefore, in order for them to continue without interruption, it is necessary to increase the awareness level of society and to carry out activities such as various promotions and seminars. Museums exhibit tangible and intangible cultural heritage together, and educate and inform through workshops, as well as providing experiences with some intangible cultural heritage items through activities.

A museum, as defined by the International Council of Museums (ICOM), is a permanent and not-for-profit institution examining tangible and intangible heritage, bringing society together for the purpose of education while preserving, exhibiting, researching and advancing cultural heritage (ICOM, 2017). This definition changes the perception of museum being places where only tangible values are collected and stored, emphasizing that their duties are not only a warehouse where data is collected, a library where archives are located, a laboratory where heritage is researched, and a school where society is educated (Okan, 2015). There has been an increase in the tendency for museums to become places that transmit cultural accumulation by keeping it alive today. In this context, it is aimed to protect and maintain the intangible cultural heritage by including activities such as rituals, festivals and local games.

With the Convention for the Safeguarding of Intangible Cultural Heritage signed by UNESCO in 2003, the importance given to intangible heritage has increased and the necessity of its protection together with tangible heritage has been recognized (UNESCO, 2003). A new understanding of museum has gained prominence, especially since the progress of technology and the trend towards uniformization of cities has threatened the existence of

oral heritage. Considering intangible heritage is a part of domestic culture and family, it is especially included in women's lifestyles, language and clothing, and considering that especially handicrafts and traditional tastes are created by women, it is understood that women have a special place in keeping this heritage alive (Şimşek, 2013). In this context, the concept of a 'living museum', in which cultural heritage is approached holistically and tangible and intangible elements are handled together, comes to the fore today and is generally a representation of historical, traditional and social life formation (Akmehmet, 2017). As a matter of fact, while intangible values are exhibited, the practices, workshops and activities carried out alongside them contribute to the survival of the local culture. Therefore, visitors both experience these values and assume the role of participants (Baki Nalcioğlu, 2019).

In order to document and protect selected buildings in the city, they were registered and given an inventory number. The inventory number of the traditional house in this study is 98, and it is, today, located in the Kayalıbağ neighborhood. The aim of this study is to propose a new function for this building, which reflects the traditional house typology of Adana, together with the cultural heritage values of the city. The expectation, with this new function, is to preserve the tangible and intangible cultural heritage together and to offer the visitors an opportunity to experience the local values of the city. This way, our envision is to create new employment areas for women residing in Kayalıbağ quarter, to awake the women potential in the region to integrate them in the society, to learn and teach the traditional products of Adana and the production methods of these products, and to reveal the importance of the neighbourhood for the city once again.

## 2. LITERATURE REVIEW

Adana Province is located in the Mediterranean Region. It borders Kayseri in the north, Osmaniye in the east, Mersin and Niğde in the west, Kahramanmaraş in the northeast, the Mediterranean in the south, and the southeast (Figure 1). The city center is 50 km from the Mediterranean Sea, and Çukurova, Turkey's largest delta plain, is located on the southern side (Yurt Ansiklopedisi, 1982).



Figure 1. Adana Province and Surroundings

The city, which was founded on the Seyhan River, has a history dating back approximately 8000 years. Due to its strategic location, mild climate and fertile lands, it has always been an important settlement and various societies have called it home. The Luwian Kingdom inhabited in the city in 1900 BCE (Reel, 2006). Then Arzava was ruled by the Kizzuwatna, Hittites, Kingdom of Kue, Assyrians, the Kingdom of Cilicia, Persians, Seleucids, Romans, Byzantines, Crusaders, Abbasids, Seljuks, Armenian Kingdom and Ramazanoğulları affiliated to Mamluks (Oral, 1996). In 1517, the Ottoman ruler, Yavuz Sultan Selim, added the region to its borders upon his return from the Egypt Expedition, but in 1833, the Governor of Egypt Kavalalı Mehmet Pasha seized Cilicia for a short time and left the administration to his son İbrahim Pasha. The dominance of the region, which passed back to the Ottoman lands in 1840, continued until it was occupied by the French after the First

World War and was transferred to the Republic of Turkey on January 5, 1922 (Yurt Ansiklopedisi, 1982).

The neighborhoods of Kayalıbağ, Tepebağ, Ulu Cami and Karasoku are located within the urban area formed around the Tepebağ Tumulus, the first settlement of Adana (Figure 2). The Tepebağ District, which was declared a 1st and 3rd degree protected area in 1974, has narrow, sloping and generally dead-end streets, consisting of mostly 1 or 2 story historical buildings with courtyards built in adjacent order. With the construction of the Stone Bridge in the Roman period, a development towards the eastern side of the mound started and Kayalıbağ Neighborhood was established on the banks of the Seyhan River. The traditional structures of the aforementioned neighborhood, which has narrow and curved streets, consist of two-storey residential buildings with courtyards, and mansions line up on the side facing the river (Reel, 2006). The historic quarter of the city is generally composed of Tepebağ and Kayalıbağ Neighborhoods. In addition to this is the Karasoku District, where two-storey houses without courtyards and curved roads are located on the south side of Tepebağ Neighborhood, and on the east side of this neighborhood and on the south side of Kayalıbağ Neighborhood as well as Ulu Cami Neighborhood, which has flat and wide streets, usually monumental structures and two-three storey residences are located (Umar, 2010).

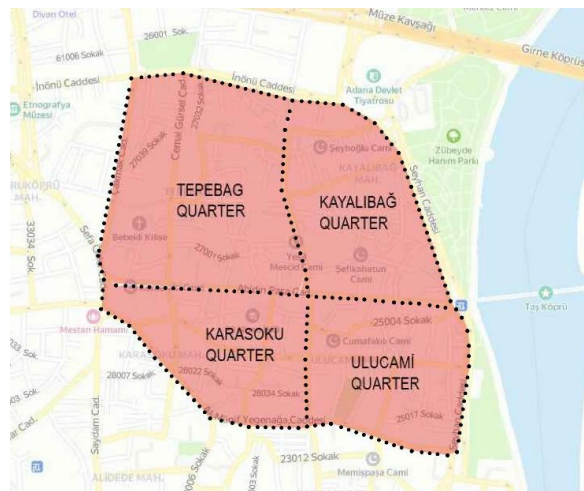


Figure 2. Traditional Urban Fabric

While these traditional buildings were being built, functionality was prioritized and shaped according to the needs of the user. Thanks to the unity of these buildings and streets, a balanced and harmonious urban texture has emerged (Çelik, 1999). The historical residences, which usually consist of 1 or 2 floors and are made of stone, wood or earthen materials, are introvertly designed due to maintain privacy, and sometimes there have small courtyards. In addition, in the houses without a courtyard, after entering the interior, one passes to the sofa called Taşlık. Mostly, the ground is made of masonry, and the other floors are made of wood frame construction with thick walls and few windows. It is possible to talk about the formation of dead-end streets in the areas where the curved roads meet the buildings, as well as the irregularly widening and narrowing streets forming small squares. Therefore, the urban formation formed by the buildings and narrow and curved streets has given the region a uniqueness (Figure 3).

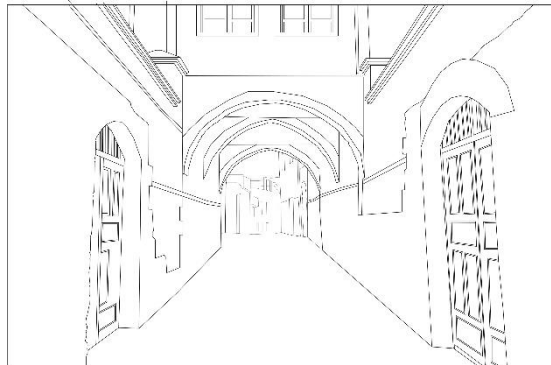


Figure 3. The Formation of Narrow and Curvy Streets with Buildings

Examples of civil architecture consist of ground, intermediate and first floors. Rooms such as the storage room, toilet, barn and kitchen have few windows and are located on the ground floor (Karaman, 2010). Mezzanine floors were built with low ceilings in order to create a suitable temperature in the winter months. Also, they were designed as medium-sized taking into account heat loss and cooling from windows. Rooms and lounges are located on the first floors. Semi-recessed balconies are placed at the entrance doors of buildings without courtyards (Umar, 2010). In addition, one side of the traditional buildings is adjacent to the street and the other side faces the courtyard, and arched doors are observed on the facades (Figure 4). The presence of green areas are mostly located on the banks of the Seyhan River (Reel, 2006). Factors such as climatic conditions, cultural structure, land, local materials, traditions and spatial organization play a role in shaping the urban texture of Tepebağ and its surroundings.



Figure 4. Traditional Houses and The Stone Bridge Built in The Roman Period - 20th Century (Umar, 2010)

Adana, due to its fertile lands, strategic location and mild climate, has since ancient times hosted many civilizations, and the historical, architectural and cultural structure of these societies has reached the present in a cumulative way. Therefore, it is possible to talk about many cultural heritage items in the settlement. The heritage in question includes not only tangible elements but also intangible assets such as existing examples of civil architecture, traditional urban fabric, and monumental structures. In this context, local games such as: Yedikule game; scratch game; handkerchief game; hopscotch game; egg game; and sack game, local culinary works such as: cooking helva; rolling dough; making tomato paste/molasses/pomegranate syrup; drying vegetables; cooking coffee, traditional crafts such as: wood carving; wooden spoon making; blacksmithing; shoemaking; weaving; coppersmithing; tinsmithing; saddle-making; and tinsmithing, handicrafts such as: basket making; sewing-embroidery; knitting; marbling, oral literature such as: the minstrel

tradition, performing arts such as Hacivat and Karagöz, Rituals and festivals such as: orange blossom festival; turnip and kebab festival; şahmeran and many elements beyond the scope of this article constitute the intangible cultural heritage of the city (Akyol, 2006). Tepebağ Mound, the first settlement of Adana, and the urban texture formed by the Tepebağ-Kayalibağ regions around this mound, are today within the boundaries of the urban protected area. In the 1950s, as a result of the increase in rural-urban migration, the number of haphazard buildings increased and the social structure of the neighborhood began to change. In 1998, due to the extensive destruction caused by the earthquake, the settlement was abandoned, and became a neglected area.

### 3. METHOD

To determine the repurposing and proposed new function for building number 98, located in the Kayalibağ neighborhood of Adana, a comprehensive literature review was conducted using theses, articles, and books. Following this, based on on-site inspections and observations, an environmental analysis of the Kayalibağ district, which constitutes the study area, and an architectural analysis of the building in question were conducted to determine its current state. Based on the data obtained, a proposal for a living museum, unique to the city and allowing for the coexistence of tangible and intangible cultural heritage, was developed, and a functional project was prepared (Figure 5).

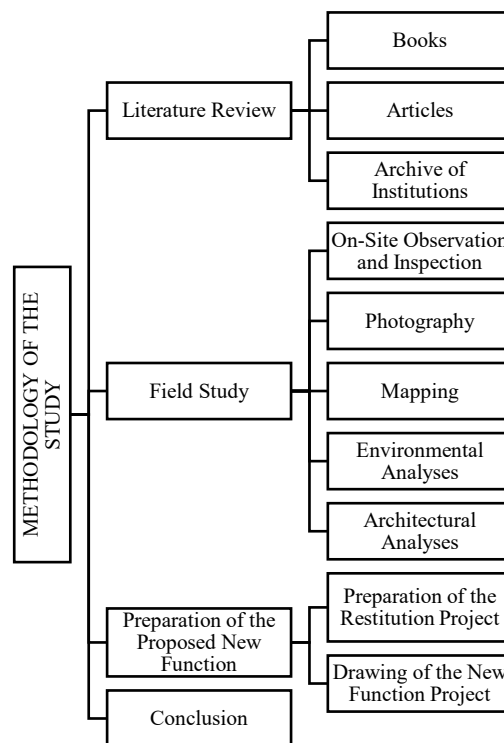


Figure 5. Methodology of the Study

### 4. RESULTS

#### 4.1. The Study Area

The traditional house with inventory number 98, is located in the Kayalibağ Neighborhood. This neighborhood is bound by Seyhan Street in the east, Kayalibağ Street in the south, Hukuk Turhan Arın Street in the west (formerly Musabalı Street) and İnönü Street in the north. Adana Merkez Park, Tepebağ Tumulus and the Stone Bridge are located in its immediate vicinity (Figure 6). In addition there are many examples of civil architecture in the area, including Şeyhoğlu Mosque, Bekir Sapmaz Student Dormitory, Şefika Hatun Mosque, Atatürk Museum, the remains of the city walls and commercial structures (Figure 7).



Figure 6. Study Site and Its Surroundings

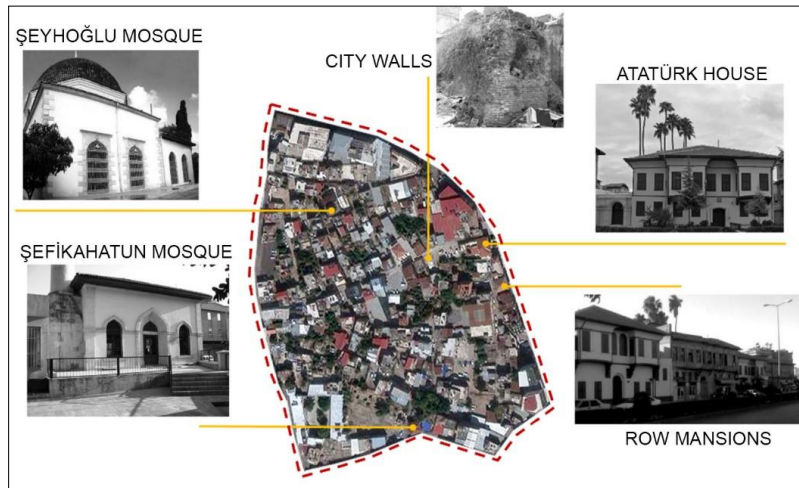


Figure 7. Study Site Focal Points

#### 4.2. Environmental Analyses of Kayalıbağ Region

In order to evaluate the urban texture of the study area and to create a base a total of 5 analyzes were carried out, including full-empty, function, number of floors, and road and density analysis within the boundaries of the urban site. In the full-empty area analysis, the empty parts are shown in black and the structures in white. According to the analysis, it was observed that the buildings were located in a large proportion to the voids and were disproportionately placed in the neighborhood (Figure 8).

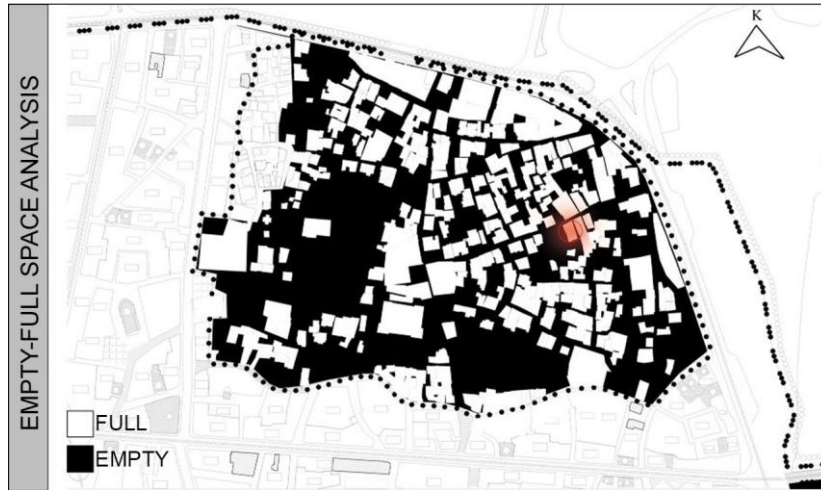


Figure 8. Full-Empty Space Analysis

In line with the data obtained from the road analysis, it was determined that the roads are sloping, narrow and curved. In addition, the existence of dead-end streets contributed to the formation of a unique urban texture. Some streets narrow and widen from place to place, and this has allowed the formation of random squares. (Figure 9).



Figure 9. Roads Analysis

There are 4 main axes surrounding the settlement. Among them, İnönü in the north, Seyhan in the east and Abidin Paşa Streets in the south are the roads with high traffic density, while Cemal Gürsel Street in the west has a medium density. In addition, the heavy traffic flow outside the region did not affect the interior and the roads in the interior were not exposed to much traffic flow as they were narrower. In this section, it can be said that Lawyer Turhan Arın Sokak has a moderate density. This street separates the Tepebağ and Kayalibağ neighborhoods and connects Abidin Paşa and İnönü Avenues. In addition, the presence of dead-end streets limited the traffic inside. As a matter of fact, roads with low density or limited traffic constitute the whole of the region and are mostly used as pedestrian roads (Figure 10).

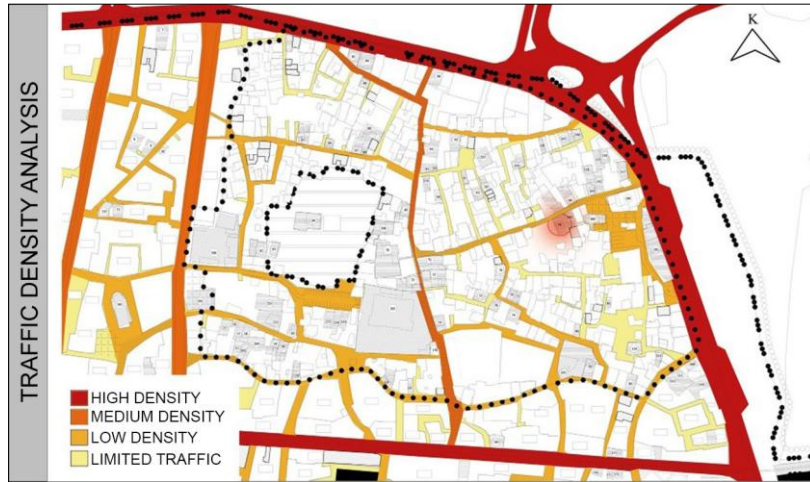


Figure 10. Traffic Density Analysis

The study area has a topography descending from the Tepebağ Mound to the plain. The buildings located in the region are generally ground+1 storey, and examples of ground+intermediate+first floor are also seen. In addition, it is possible to talk about basement+ground+first floor residences. The number of floors of the buildings with the highest floor is ground+5 and is located on İnönü Street. Ground, ground+3 and ground+4 floor structures are found rarely. In the light of the determinations and observations made in the area, there were structures built with brick masonry or wooden frame technique in the majority of the settlement, but concrete frame buildings were encountered. The map of the analysis of the number of floors is shown in Figure 11 (Figure 11).

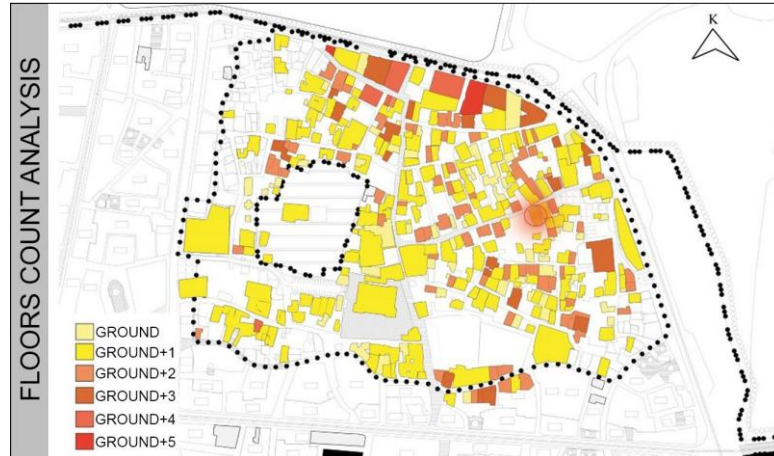


Figure 11. Analysis of Number of Floors

More than half of the settlement consists of buildings used as housing. Then comes buildings with trade or trade/housing functions. Most of these buildings are located on the streets of Lawyer Turhan Arın and Kayalıbağ. Therefore, it can be said that the original functions are maintained in the interior. The number of buildings with educational and cultural functions is quite low (Figure 12).

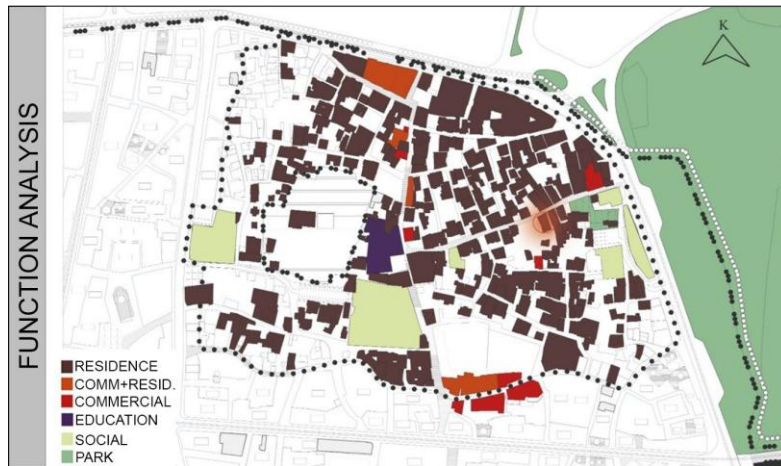


Figure 12. Function Analysis

#### 4.3. Architectural Analysis of the House with the Inventory Number 98

Number 98 building in Kayalıbağ is located at 2nd street number 9 (Figure 13). It is one of the examples of civil architecture that reflects the traditional texture of the region. The building, which is not used today, was built with a wooden frame and masonry construction technique, with two and a half floors and a courtyard. As a result of renovations, units were added to the courtyard with reinforced concrete techniques. The facades are suitable for the urban occupancy-space ratio, and the windows are wooden shuttered and closed. There are wooden doors and windows with arch marks on the west and east facades. In addition, overlapping brickwork at the eaves erasure level, wooden overhangs resting on the profiled support, wooden ceiling coverings and miter overhangs are the original elements of the house (Figure 14). In the present, the western façade is covered with corrugated sheet metal.

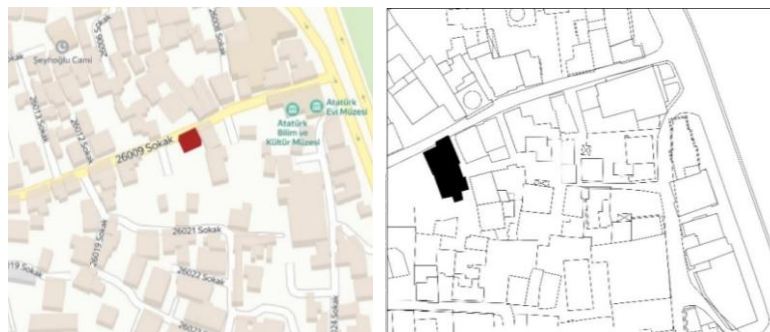


Figure 13. The House with Inventory Number 98



Figure 14. Views from The Facades of The Building

### Basement Analysis

Today, we can observe four rooms next to the entrance hall in the basement of the building. Ceilings are reinforced concrete or wooden beams. The walls are blended bricks and plastered in places. The floors are screed. There are two entrances on the east side. A hall was added to the place where the second door is currently located (Figure 15). There are also niches in the rooms. There is a window on the north facade.



Figure 15. Basement Floor Restitution and Survey Plans (Edited by The Authors)

### Ground Floor Analysis

The building has two entrances in the north and south and has a courtyard in the middle (Figure 16). After entering from the north side, seven steps reach up to the ground floor and four steps down to the courtyard. Three of the four rooms in zone A have windows. Although the walls were built with blend bricks, they are plastered today while the flooring and ceilings are screed. In the B area, where the entrance is from the south side, both rooms have windows. The floors and ceilings in this area are wooden cladding and the walls are blend brick and plaster. Since the courtyard was closed after the renovation and rooms were added instead, the rooms are passed after this section. The floors of this courtyard, (called zone C), are screed, the ceilings are reinforced concrete, and the walls are brick. In addition, plasters can be seen in some parts. According to the restitution of the building, there is only one toilet in the courtyard. The upper floor of the A zone is accessed from the stairs in the courtyard.



Figure 16. Ground Floor Restitution and Survey Plans (Edited by The Authors)

### First Floor Analysis

The first part of the first floor, which has two different elevations, forms the A zone and this area is accessed by a 23-step staircase in the courtyard (Figure 17). While it originally consisted of two rooms and a hall, today the total number has increased to four with the addition of two more rooms to the hall. All rooms have windows and there is a wooden canopy with eaves resting on a profiled support. The east façade has a miter overhang. The floors are wood or screed. While the walls were covered with blend bricks, and plasters were observed in places. The ceilings are covered with wood. A corridor and three rooms were added over the courtyard, which is zone C. It is accessed from the hall in the A region. The ceiling is reinforced concrete, the wall is brick, the floor is screed, and the structure is covered with a one-way sloping zinc-plated roof.



Figure 17. First Floor First Section Restitution and Survey Plans (Edited by The Authors)

The second part of the first floor is the B zone and this part is reached by a 16-step staircase located on the south façade (Figure 18). The region in question is located lower than the first section. During renovations, two rooms and a toilet were added to the section with two rooms and a hall. The south-facing rooms are illuminated by windows. The floors are screed, the ceilings are wooden beams and the walls are blend bricks. A reinforced concrete ceiling was added later. On the east façade, there is a wooden overhang resting on a profiled support. The top of the building is covered with a single-sided sloping zinc-plated roof.



Figure 18. First Floor Second Section Restitution and Survey Plans (Edited by The Authors)

## 5. NEW FUNCTION PROPOSAL FOR THE HOUSE WITH INVENTORY NUMBER 98

The concept is to give a different function other than its original in order to bring the existing structure to the present and transfer it to future generations. This concept is especially important for the sustainability of the urban fabric. Societies' aesthetic understanding, lifestyles, technical knowledge and artistic characteristics can be passed on to other generations (Madran and Özgönül, 2005). However, re-functioning should be done without ignoring the physical and architectural features of the building in question within the appropriate conservation approach (Kuban, 2000). Therefore, cultural elements that provide information about the social, historical and cultural heritage of their periods are mostly used in a new function. In addition, Article 5 of the Venice Charter emphasized that the new function contributes to the protection of the structures (Venice Charter, 1964). In this context, a refunctionalization proposal was prepared in order to preserve the traditional house number 98. In line with the studies carried out, a city-specific living museum proposal has been developed in order to consider the tangible and intangible cultural heritage as a whole, to create new employment opportunities for the women residing in the neighborhood, and to protect the local culture of the city. The proximity of the building to the Atatürk Museum located in Kayalıbağ and the Cinema Museum predicts a triple connection between the museums and it is assumed that this situation will contribute to the promotion of the city (Figure 19).

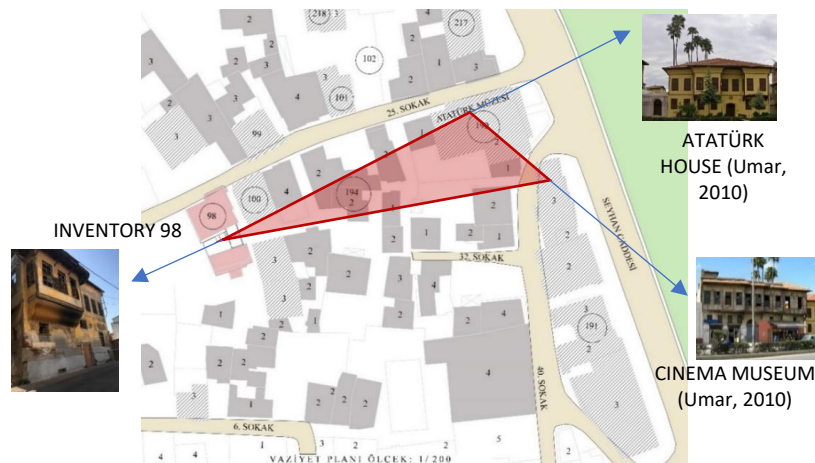


Figure 19. Inventory 98, Atatürk House and The Cinema Museum

Before the new function project was prepared, the needs program was determined and solutions have been proposed for the visitors to implement on-site in order to promote both the tangible and intangible cultural heritage of Adana. Hacivat and Karagöz plays were performed as well as marbling-linden printing, the telling of Adana's tales and folk songs performances. People could come in, sit and rest while local delicacies are served and city-specific games are played. A proposal has been developed in which local crafts such as basket weaving and handicrafts are carried out. Thus, it is hoped that the individuals who come to the museum will have information about the city, apply this information after learning, and thus have a greater understanding of both the tangible and intangible cultural heritage and be able to pass it on to society.

### *Functionalizing Project*

The Project envisions the entrance to the building to be from the north side. Four rooms would be in section A, from the entrance to the courtyard: the ticket sales room; the marbling-linden printing room, the shadow puppet room; and the folk song/story room. The aim is that the visitors not only visit the museum, but also get to know the intangible cultural heritage items and spend time there, thus transforming the museum into a dynamic and living space. In addition, the courtyard, which was closed as a result of

renovations, was revived according to the restitution project and the courtyard was restored to its former appearance and transformed into a multi-purpose space. Toilets and the kitchen unit were placed in section B, and the door on the south façade of the building was repurposed as a service entrance (Figure 20).

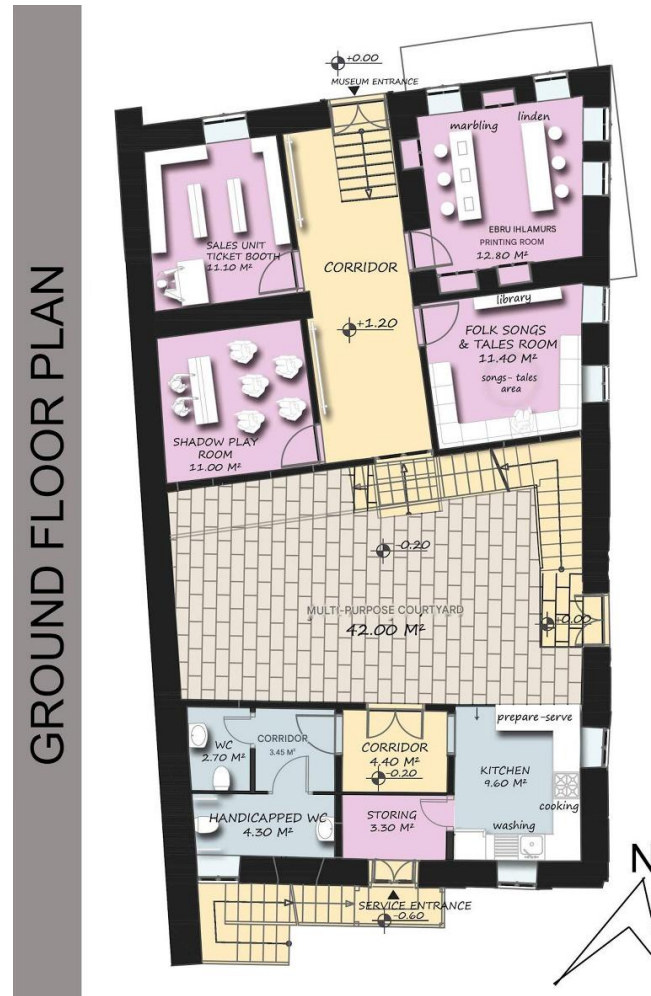


Figure 20. New Function Ground Floor Plan

The first floor hall of section A is reserved for the lounge and cafe area, and the rooms are divided into a food and coffee section reflecting Adana culture. In these sections, exhibition units are included in order to contribute to the promotion of Adana's cuisine. In addition, it is aimed that the dishes would be prepared by local women for their economic benefit. The B section of this floor was allocated as workshops and the entrance was given from the south side of the building. After entering the space, the corridor was designed as a temporary exhibition area, the room on the east side was converted into a weaving-handicraft workshop, and the west side was turned into a basket making workshop. Since there are elevation differences between the sections, they were delimited independently from each other (Figure 21).

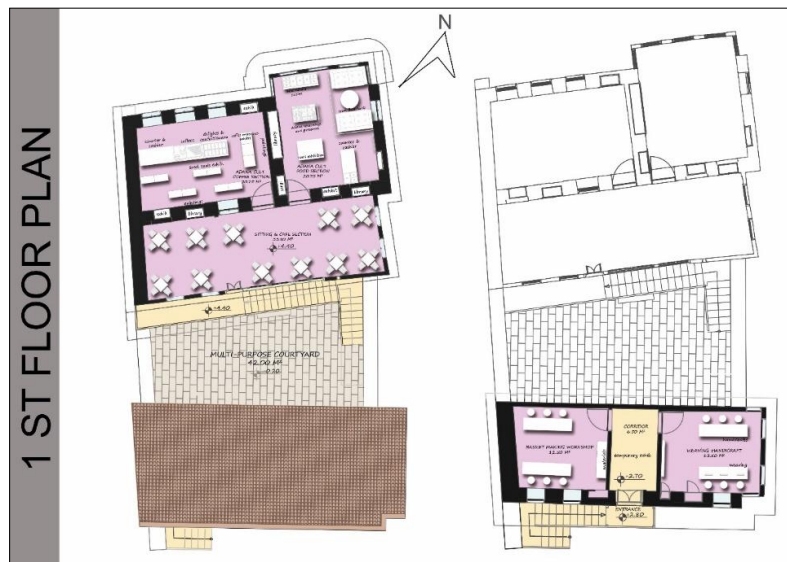


Figure 21. New Function First Floor Plan

In the re-functioning project, one of the two rooms on the basement floor of the building was reserved for the cinevision room and the other was reserved for the city wall museum to introduce the wall ruins located nearby. In this room, it is aimed to exhibit remains of the wall ruins and to display a model of the wall. In addition, the corners of the panels are included in order to inform the visitors (Figure 22).

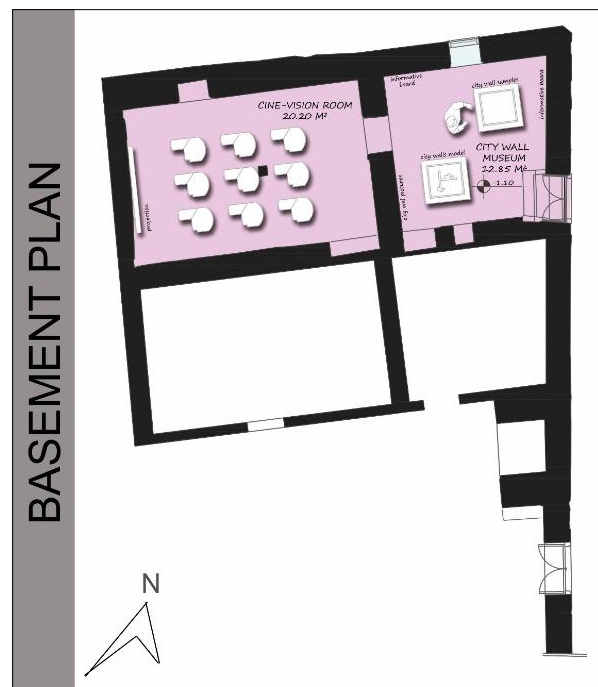


Figure 22. New Function Basement Plan

## 6. CONCLUSION

Cities that have changed and developed throughout history have expressed a meaning with their inhabitants and have gained a universal value by accumulating architectural, cultural and historical assets. They have become cultural heritage with both tangible and intangible elements. Therefore, it is necessary to consider and protect the heritage in question and to pass it on to future generations. In addition, in order to ensure the sustainability of the structures that have lost their function, it is important to re-functionalize the structures



according to today's needs without removing their originality. Therefore, museums have a special place within re-functionalization, as their opening to the public will contribute to their preservation. The concept of a living museum is a new understanding of museums and is becoming more and more widespread. Especially since the uniformization of cities by globalization jeopardizes the survival of oral culture.

Throughout this article, a comprehensive literature review has been carried out in order to reuse the traditional house number 98, which is located in the Kayalıbağ District and is not currently used, together with the cultural heritage values of the city. Then, in the light of on-site investigations and determinations, environmental analyzes of the neighborhood and architectural analyzes of the building were made. and thus the current situation has been determined. After the data was analysed, a new function was presented by developing a city-specific living museum proposal. Thus, it is aimed to create employment opportunities for women residing in the neighborhood, to integrate individuals into society, to preserve not only the structure, but also to protect the intangible cultural heritage of Adana and to make the region regain its importance. It is hoped that this study will form a base and a source for future research into maintaining the identity of settlements together with their architectural, cultural, social and historical values. Also it is hoped that this project will help to protect the tangible and intangible cultural heritage together, and to bring the other unused structures in the region into use.

## REFERENCES

- Akmehmet, K. T. (2017). An analysis of the concept of living museum. *Yaratıcı Drama Dergisi*, 12(2), 1–16. <https://doi.org/10.21612/yader.2017.009>
- Akyol, N. S. (2006). *Folk beliefs, festivals and ceremonies in Adana's folk culture* (Master thesis, Çukurova University, Institute of Social Sciences).
- Baki Nalcioğlu, Z. S. (2019). Somut olmayan kültürel miras aktarımında müze eğitimi. In *Müzik, oyun ve eğlence: Somut olmayan kültürel mirasın korunması çalışmaları* (9th International Congress of Turkish Folk Culture, Ordu, Turkey).
- Çelik, Ç. (1999). *The development of the housing architecture of Adana since 19th century* (Master thesis, Çukurova University, Institute of Science).
- ICOM. (2017). *ICOM statutes*. [https://icom.museum/wp-content/uploads/2018/07/2017\\_ICOM\\_Statutes\\_EN.pdf](https://icom.museum/wp-content/uploads/2018/07/2017_ICOM_Statutes_EN.pdf)
- ICOMOS. (1964). *International charter for the conservation and restoration of monuments and sites (Venice Charter)*. [https://www.icomos.org/centre\\_documentation/bib/2012\\_charte%20de%20venise.pdf](https://www.icomos.org/centre_documentation/bib/2012_charte%20de%20venise.pdf)
- Karaman, F. D. (2010). *General characteristics of Adana traditional residential architecture* (Master thesis, İstanbul Technical University).
- Kuban, D. (2000). *Architectural dimension of historic preservation: Theory and practice*. YEM Yayın.
- Kurtar, C., & Somuncu, M. (2013). Conservation and sustainability of urban cultural heritage: Ankara Hamamönü example. *Ankara Araştırmaları Dergisi*, 1(2), 35–47.
- Madran, E., & Özgönül, N. (2005). *Protection of cultural and natural values*. TMMOB Mimarlar Odası.
- Okan, B. (2015). The concept of museology today. *Anadolu Üniversitesi Sanat ve Tasarım Dergisi*, 5(2), 187–198.
- Oral, D. (1996). *Physical structure of Adana city in 16th century* (Master thesis, Çukurova University).
- Ozankaya, Ö. (1992). Constitutive elements of national society and national culture. *Atatürk Yolu Dergisi*, 3(10), 213–225.
- Reel, N. B. (2006). *Examining the development of Adana Tepebağ Mound...* (Master thesis, Yıldız Technical University).
- Shankar, B., & Swamy, C. (2013). Creating awareness for heritage conservation in Mysore. *International Journal of Modern Engineering Research*, 3(2), 698–703.



- Şimşek, G. (2013). Intangible cultural heritage and women. *Mediterranean Journal of Humanities*, 3(1), 225–236.
- Umar, N. (2010). *Adana Tepebağ-Kayalibağ urban conservation project* (Master thesis, İstanbul Technical University).
- UNESCO. (2003). *Convention for the safeguarding of the intangible cultural heritage*. <https://ich.unesco.org>
- Yurt Ansiklopedisi. (1981). *Cities of Türkiye: Yesterday, today and tomorrow*. Anadolu Yayıncılık.