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**TEMPORARY INTERVENTIONS**  
**AS AN ALTERNATIVE ADAPTIVE REUSE TOOL**

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## ABSTRACT

### TEMPORARY INTERVENTIONS AS AN ALTERNATIVE ADAPTIVE REUSE TOOL

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Buildings reflect the aesthetic and architectural values of the period, and with their functions, they aim to meet people's needs. Since cultural heritage conveys cultural and technical information about the history of societies, protecting immovable cultural heritage assets and transferring them to future generations are critical issues for conservation theory and practice. New methods and approaches have been developed in conservation theory and practice. As one of these conservation methods, adaptive reuse ensures the sustainable use of historic buildings according to today's conditions. Adaptive reuse interventions differ depending on the existing building's characteristics and the designer's intervention approach. Changing conservation practices and intervention approaches point to the production of new tools for adaptive reuse. In this study, temporary interventions are examined as a new intervention tool.

This study investigated temporary interventions as an adaptive reuse tool within the framework of principles specified in conservation charters published by international councils. In this study, the review of the documents published by UNESCO and ICOMOS helped identify six design parameters, which are “form and structure,” “function and user,” “material, texture and color,” “adaptation,” “protection,” and “sustainability”. As case studies, 12 temporary intervention examples, which are also adaptive reuse projects, were selected and analyzed based on the mentioned six intervention parameters. As a result of the analysis, it was found that temporary interventions could be an adaptive reuse tool that contributes to the preservation of immovable cultural heritage assets with their structural and functional characteristics.

**Key Words:** conservation, adaptive reuse, new intervention, temporary intervention

## ÖZ

### ALTERNATİF BİR YENİDEN İŞLEVLENDİRME ARACI OLARAK GEÇİCİ MÜDAHALELER

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Yapılar, fonksiyonel olarak insanların ihtiyaçlarını karşılamaya yönelik düzenlenirken dönemin estetik ve mimari değerlerini fiziksel özellikleriyle yansıtmaktadır. Pek çok kültürel ve teknik bilgiyi barındırması sebebiyle, taşınmaz kültür varlıklarının korunarak gelecek kuşaklara aktarılması önemli bir konudur. Korumada geliştirilen teori ve pratiklerle, yeni metotlar oluşturulmaktadır. Bu koruma metodlarından birisi olarak yapıların yeniden işlevlendirilmesi, sürdürülebilirlikle yapıların günümüz şartlarına uygun olarak kullanılması sağlanmaktadır. Yeniden işlevlendirme müdahaleleri, mevcut yapının özgün niteliklerine ve tasarımcının müdahale yaklaşımına göre değişiklik göstermektedir. Değişen koruma pratiği ve müdahale yaklaşımları yeniden işlevlendirmede yeni araçların üretimine işaret etmektedir. Bu çalışmada yeni bir müdahale aracı olarak geçici müdahaleler incelenmektedir.

Bu çalışma, geçici müdahaleleri uluslararası kurullar tarafından yayınlanan koruma tüzük ve yönetmeliklerinin müdahale ilkeleri çerçevesinde, yeniden işlevlendirme aracı olarak ele alınmaktadır. UNESCO ve ICOMOS tarafından yayınlanan belgelerin incelenmesinin ardından “form ve strüktür,” “fonksiyon ve kullanıcı,” “malzeme, doku ve renk,” “adaptasyon,” “koruma” ve “sürdürülebilirlik” olmak üzere altı farklı müdahale tasarımı parametresi belirlenmiştir. Örnek çalışma olarak ise, 12 geçici müdahale projesi seçilmiş ve altı müdahale parametresi ile analiz edilmiştir. Analiz sonucunda geçici müdahalelerin strüktürel ve fonksiyonel özellikleriyle, kültür mirasının korunmasına katkı sağlayan, yeniden işlevlendirme aracı olabileceği açıklanmıştır.

**Anahtar Kelimeler:** koruma, yeniden işlevlendirme, yeni müdahale, geçici müdahale

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## **ABBREVIATIONS**

CoE	Council of Europe
ICOMOS	International Council on Monuments and Sites
UNESCO	United Nations Educational, Scientific and Cultural Organization
TICCIH	The International Committee for the Conservation of the Industrial Heritage



## **CHAPTER 1**

### **INTRODUCTION**

Architectural practice is influenced by societies' socio-cultural and economic developments, while architectural products meet people's functional needs. Besides, architectural productions reflect the characteristics of the era and the geographic features and cultures they belong to. In other words, space and architecture establish a dynamic and reciprocal relationship with time and society.

Use and meaning, which are the two fundamental values of architectural products, have changed with the development of post-modern consumption societies since the first conservation period. Architectural products have started to be converted into a consumption space not only as a function but also as a means of representation and identity with the impact of modernization. Technological developments, flexible functions, and spatial and physical transformations significantly impact this space transformation (Güzer, 2007). Thus, it is possible to say old and historical buildings are the most affected by this space transformation caused by consumption. Functionally depleted buildings, which cannot adapt to the daily life of the period, are in danger of losing their identity due to their abandonment or destructive conservation interventions.

According to the contemporary conservation theory, which began to evolve into a theory and practise field starting from the 19<sup>th</sup> century, existing buildings should be used for social purposes without changing their original characteristics. When cultural heritages no longer meet the needs of society, they lose their function and are ultimately abandoned. At this point, adaptive reuse becomes prominent as one of the appropriate conservation methods, for both preserving the building and adapting it to the age. Nevertheless, due to the rapidly changing lifestyle, places are consumed much faster than before. Even though they are developed to protect the cultural heritage, adaptive reuse projects may still consume financial resources, take a long time to produce and even damage the building's existing fabric. Various adaptive reuse tools can be used in conservation projects with poor features to ensure sustainability. These

tools should be developed to protect cultural heritage in sustainable ways. The short-run production and application characteristics of temporary interventions enhance the testing process for proper reuse project decisions. Temporary interventions can show the potential of alternative use that contributes to protecting the buildings by establishing a minimum intervention relationship with the existing fabric of the building.

The concept of temporality is seen as an approach that can be used to solve the spatial needs and transformation problems of cities that try to adapt to the conditions of the 21st century (Bishop & Williams, 2012). Despite its ability to respond instantly to changing social climates, architecture is regarded as a slow-moving discipline. On the other hand, temporary interventions have the potential to be an adaptive reuse tool that immediately responds to users' needs and protects historic buildings with minimal intervention. Temporary interventions produced based on various parameters and creative design solutions aim at the protection of historic buildings. How temporary interventions should be designed is one of the main issues of conservation. Taking these as a starting point, in this study, temporary intervention parameters are discussed, and how they should be related to the historical buildings is determined by various design parameters. The suitability of temporary interventions for these design parameters and conservation methods in different contexts is discussed with selected case studies.

### **1.1. Problem Definition and Aim of the Thesis**

Architecture is a discipline that has, for centuries, expanded its boundaries, broken its own rules, and produced new rules and theories. Hays (2015, p.2-3) says, in his book *Architecture's Desire*, that architecture is a way to reach the concept of "being" and that architecture is not only a "building element or an extension system consisting of multiple elements" but also strong representations. Also, architecture is a complicated study to read what the buildings "were" in the past, and to decide what "to be" by using the right parameters considering historical and cultural values of buildings. The conservation and adaptive reuse of historic buildings develop as a design practice by feeding each other with theory. Conservation theory and practice are enriched with different productions and are continuously renewed and transformed with this relationship structure. Preservative interventions, which are enriched into different

contexts, cultural values, and design characteristics of cultural heritages, also take shape in unique ways. Evaluations should be made on the new intervention's characteristics to be integrated into an abandoned historical building, and proper approaches to the construction of continuity and values should be developed. It is not correct to determine the framework of rules in these evaluations due to various contexts. Nevertheless, the principles determined according to the published international conservation regulations and declarations can be used as a guide in these evaluations.

Lehtovuori and Ruppila (2017, p.48) state that temporality has a great place in contemporary urban design approaches, but theoretically related studies are not enough for specifying this topic. Apart from the urban design area they are examining, temporality can become prominent in many specific areas of architecture. Temporary interventions with adaptability in different contexts need to be analyzed when used as a conservation intervention. Through correctly analyzing, temporary interventions can be used as an adaptive reuse tool to establish a new intervention relationship between the historical building and new intervention parameters.

The concept of temporality is not often seen as an adaptive reuse tool or primary approach in the literature on conservation theory, although they are widely used in architecture as a form of production (Chabrowe, 1974; Baker, 2014; Tunçbilek 2013; Laezza, 2018), and urban planning study (Temel & Haydn, 2003; Bishop and Williams, 2012; Madanipour, 2017; Oswald et al. 2013). However, for the buildings that lose their functions and are at risk of being abandoned, temporary interventions should be added to the available approaches since they have the potential to be used as an adaptive reuse tool and as a preservative intervention. In order to evaluate temporary interventions as an intervention approach for conservation, international conservation principles are investigated in this thesis.

Hence, the thesis sought answers to the following three questions:

- What is the relationship between the concept of temporality and conservation in the intervention context?
- How can temporary interventions be defined as an adaptive reuse tool based on parameters defined by international conservation principles specified in regulations and charters?

- How can temporary interventions establish a strong conservation relationship with historical buildings in adaptive reuse projects?

Studies about the concept of temporality have generally been focused on an urban scale in cities and buildings. The transformative impact of temporary interventions needs to be researched with different approaches and methods. Studies about temporality in conservation have generally been examined with focus on the structures at risk, due to economic concerns. Indeed, previous studies have usually failed to examine in detail the concept of temporality through the concept of intervention in conservation.

This study aims to research the relationship between conservation and adaptive reuse interventions with a focus on the concept of temporality and to evaluate temporary interventions as an adaptive reuse tool. In this evaluation, the principles of canonical charters, regulations, and declarations, which were published by ICOMOS and UNESCO, were used as a guideline for principles of temporary interventions. In other words, temporary interventions undertaken in selected case studies were evaluated according to these principles. Besides that, this study contributes to the development of classification studies on the adaptive reuse of historical buildings, which are one of the essential representatives remains of the past, with a temporary intervention approach. Also, it raises awareness for the temporary interventions to be evaluated as an adaptive reuse tool to preserve the existing values of buildings.

## **1.2. Scope and Limitations of the Thesis**

Adaptive reuse of immovable cultural heritage and temporary interventions are the two main subjects studied within the scope of the thesis. Definitions of temporary interventions and temporary use in the literature are reviewed. In this study, the scope of temporary intervention is accepted as all types of temporary approaches that cause spatial and structural manipulation in buildings. Temporary interventions, which are also defined as “spontaneous interventions” in the literature (Urhahn Urban Design, 2011; Holland et al., 2007; Rivlin 2007), were not the subject of this thesis. In the thesis, planned and designed temporary interventions were examined.

The development of conservation theory and its transformation into the concept of adaptive reuse is examined in the thesis. Conservation theory is discussed through tangible and immovable cultural heritages. Among the conservation methods, the development of reusing practices as one of the proper methods for today’s

contemporary life is reviewed. In the relationship between conservation and adaptive reuse, the answer to “How should a new intervention be designed?” was surveyed in the official documents published by ICOMOS and UNESCO. Within the scope of this study resources, available on international organisations’ web databases<sup>1</sup> were reviewed. These documents were accepted as the reference of study due to the fact that they contained every geography, period, and cultural heritage type for intervention principles for conservation. As a result of this document review, six categories were created that identified how a new intervention should be designed. These categories, determined as “form and structure,” “function and user,” “material, texture, and color,” “adaptation,” “protection” and “sustainability,” were then used in the evaluation of selected case studies as a temporary intervention in the conservation context and they were introduced separately.

Temporality is discussed as a form intervention through selected case studies. The case studies were surveyed on the daily architecture platform websites of ArchDaily, Dezeen, Designboom, Inhabitat, Divisare, and Arkitera. In addition to the temporary intervention keyword, installation and pavilion project keywords were used to select the projects designed for cultural heritage from these websites. In the selected case studies, the temporary intervention has an adaptive reuse impact on the historical building. Also, the intervened building has more than one cultural heritage value. Six categories of principles for an intervention emerged as a result of the review of ICOMOS and UNESCO charters, and case studies were both analyzed according to these categories and compared with each other. Case studies were chosen through these categories. According to this selection, temporary intervention projects with compatible or contrast characteristics and minimum intervention features were selected for form, material, and texture categories. In order to show the adaptation of temporary interventions to the cultural heritage with various uses, different temporary intervention projects, such as art installation, accommodation, commercial, educational, cultural event, and protection functions, were selected. Also, the projects were included according to their potential to establish relationship between the new and the old and to protect the cultural heritage's tangible and intangible values. Temporary interventions’ contributions to the sustainability of cultural heritage were

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<sup>1</sup> ICOMOS Website: <https://www.icomos.org/en/resources/charters-and-texts>  
UNESCO Website: <http://portal.unesco.org/>



another criterion sought in case studies. Besides, the projects undertaken in the last 20 years were selected to ensure that analyses were up-to-date. As a result, 12 case studies were analysed based on these criteria.

### **1.3. Methodology and Chapter Organizations**

In the study, temporary interventions were determined and their potential to be an adaptive reuse tool was examined. Conservation and intervention approaches, and the concept of temporality relationships were examined based on the literature survey. Firstly, conservation theory and practice were investigated in the context of adaptive reuse. Then, ICOMOS and UNESCO charters were reviewed to examine the temporary interventions as a preservative intervention and to establish a basis for analysis parameters. In this review, six categories describing the intervention's characteristics to be used in conservation were concluded. Preservative intervention design parameters were formed by examining the contexts of form, function, material, adaptation, conservation, and sustainability. Following this, case studies were analyzed and the effects of temporary interventions on the protection of cultural heritage were investigated based on the parameters obtained from the results of the literature survey. Lastly, case studies were both analyzed according to these categories and compared with each other.

In the first chapter of the study, it was mentioned that the conservation of immovable cultural heritage is a crucial issue and has the potential to be associated with temporary interventions.

In chapter two, the development of the conservation theory in is discussed. Conservation theory and practice are developed with different ideas, and contemporary approaches are studied in conservation theory and practice. The adaptive reuse method, which includes contemporary interventions and sustainability, is reviewed in the context of the studies published in the literature. These studies are examined to seek an answer to question of how the idea of new interventions in cultural heritage has developed from the past to the present. From the studies, design parameters were collected to analyze the new intervention for the conservation of cultural heritage. The reviews show that each project's intervention decisions are based the on documents published by national and international conservation organisations. These documents are examined in the general framework of the conservative new intervention concept.

As a result of the review, official documents such as charters, recommendations, and declarations retrieved from ICOMOS and UNESCO websites, the following six categories that direct an intervention were determined.

- Form and Structure,
- Function and User,
- Material, Texture, and Color,
- Adaptation,
- Protection,
- Sustainability.

“Form and structure,” “function and user,” and “material, texture and color” categories were included as the first physical and functional interactive decision parameters determined during the structure and functional transformation process. On the other hand, “adaptation” and “protection” were added to this emphasize the relationships that form a basis for design decisions and all physical interventions in conservation and adaptive reuse projects. Sustainability is one of the most discussed topics of today’s architecture realm<sup>2</sup>. In this review, sustainability was added one of the categories in the environmental, economic, and social context.

The third chapter of the study starts with the discussion of the concept of temporality. Different approaches by different scholars are reviewed with the definitions of the concept of temporality. Also, in these surveys, relationship between temporality and adaptive reuse is elaborated. The transformative impact of temporary interventions is analyzed through literature review and project examples which are selected as case studies. The 12 case studies are examined in detail for the relationship between the conservation of cultural heritages. Following this, case studies are analyzed based on six new intervention categories identified in the second chapter. In this analysis, it was determined that temporary interventions could be a contemporary intervention as a means of adaptive reuse. The analysis of the case studies revealed that the new intervention and the adaptation of the old structure, even temporarily, can provide strong relationships between the old building and the new function.

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<sup>2</sup> Brooker and Stone, whose book *Re-Readings* published in 2004 was one of the most important studies on adaptive reuse, later added the topic of sustainability to their book *Re-Readings 2* (2018).

The last chapter of this study presents a summary of all the studies and principles of temporary intervention principles based on case study analysis. Also, it include future directions for research related to temporality and adaptive reuse.



## **CHAPTER 2**

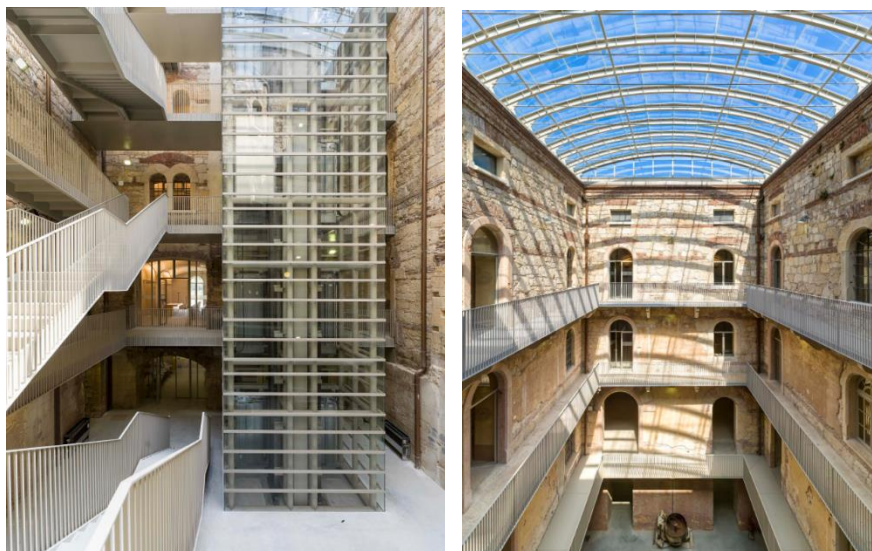
### **EVOLUTION OF ADAPTIVE REUSE METHOD IN CONSERVATION HISTORY**

The concept of time covers before and after events together with the human relations that occur in the changing sequence of events of the people in social life (Elias, 2020). According to Halbwachs (as cited in Assman, 2018), the concept of the past, which we define as pre-events, is a cultural entity that is naturally not found and created, arising from the human need to understand time. The tangible and intangible reminder objects of the past can be described as cultural assets that contribute to forming the cycle in the ongoing history (Assmann, 2018). Therefore, the relationship of time with space is one of the most crucial issues in constructing social relations. On the other hand, cultural heritages establish the continuity and new order of social relations as tangible elements of this intangible relationship. Cultural heritages constitute the roof of the past and the present, and the ground of the future. Conservation of these buildings has become a more critical issue day by day with changing needs of modern societies.

The idea of conservation started as a repair and restoration method and not open to contemporary intervention. It was based on listed buildings or buildings with high historical, authentic, and artistic value, such as monasteries, palaces, mosques in 19<sup>th</sup> century early conservation periods. Conservation has left its monotype approach to diversity with new approaches and methods. Adaptive reuse method has become one of the most used conservation methods in this variety with the innovative and contemporary conservation methods.

The idea that working on existing buildings is a limited design practice was overcome by architects like Carlo Scarpa, Karljose Schattner, Aurelio Galfetti or Massimo Carmassi, and today Jacques Herzog, Pierre de Meuron. The limited intervention idea has changed even for registered buildings. It is significant to design noteworthy products /end products within the scope of the intervention if the detailed and well-

analyzed existing structure can be achieved by the architect (Cramer & Breitling, 2007, p. 9-11). Massimo Carmas is one of the architects who designed noteworthy and awarded adaptive reuse projects. In University of Verona Department of Economics and Commerce project, which was awarded with Gold Medal for Italian Architecture in 2015, he transformed old silo and bakery complex Bakery of Caserma Santa Marta into an education area for Verona University (Figure 2.1). Carmassi added structural elements such as roof, elevator and stairs to the building and adapted it to its new function in this restoration project (Archilovers, 2015; Carmassi Studio di Architettura, n.d.). This project can be an example of how functional transformation interventions can be adapted with protective and creative designs. Therefore, it is possible to say that Carmassi made interventions that not compete with original texture by preserving characteristic elements of the old building. The materials and elements added in the new design are applied without competing with the old texture and without coming forward by completely distinguishing the differences. Thus, projects, which positively affect the building with the new function and preserve its historical texture, pioneered the transformation of the concept of conservation. Structural elements such as added roof, stairs, railing and flooring are made entirely of new material, and these interventions have been interventions that increase the aesthetic value of the building.



**Figure 2.1.** Interior of Camassi’s University of Verona adaptive reuse project. Retrieved from: <https://www.archilovers.com/projects/170999/restoration-of-the-bakery-of-caserma-santa-marta-into-university-facilities.html> in June, 2020.

The forms of intervention used in the adaptive reuse method have been developed in line with the charters, declarations and ideas created by theorists produced and

published throughout history. In conservation studies, maximum protection effort is aimed, and these studies explain how the forms of intervention aimed at adapting the structure to today's conditions should be. New forms of intervention for cultural heritages can be produced, and adaptive reuse productions suitable for the period in which the building continues to live with new study results.

Conservation of cultural heritage assets is a demanding and challenging issue in architecture. Conservation practices and methods applied to protect these assets are decided according to different criteria. Accordingly, the action to be implemented is planned considering the current physical condition of the heritage asset, the factors causing its deterioration and the future environment. Following these plans, interventions at different scales and intensity levels are determined and conservation policies are formed (Feilden & Jokilehto, 1998, p. 64). These policies are published through official documents, charters and regulations created by various official representatives and guide different intervention methods.

## **2.1. From Restoration to Contemporary Intervention: The Processes of Change of Conservation Idea**

The concept of conservation aims to protect human-made and natural resources and improve them according to the principles that will provide social benefits in economic sustainability. The conservation of buildings includes all the protection methods applied to prevent them from being destroyed, misused and abandoned (Burden, 2012). The conservation practice preserves the authenticity of the cultural heritages while adapting the old and original values in their physical formation to a new function, including social and economic changes.

According to Jokilehto (1999, p.9), modernization has been affecting the conservation of the ruins in urban and rural areas. He stated that the concept of conservation redefined with social and economic contexts with the cultural and ecological situation on earth and began to emerge in the 18<sup>th</sup> century, before the modernization process. So, different social influences and discourses from past to present have shaped the concept of conservation. The exchange of ideas and interaction about conservation theory has been reproduced in different periods of history with the discourses by historians and architectural scholars.

Conservation practice consists of discourses and practices that have been changing and transforming since the 19<sup>th</sup> century. Özaslan and Özkut (2010) stated that the “conservation action area” emerged with the idea of bringing heritage assets to the future set in the ancient period and was shaped by modern society ideas. Also, the debates on conservation are one of the most interesting architectural discourses of the last few and current decades. The development and transformation of the relationship between heritage and history have been influencing these discourses (Özaslan & Özkut, 2010; Murialdo, 2017, p.207-208).

On the other hand, different features need to be preserved in the old buildings provided the formation of different strategies, tools, and approaches. Conservation methods have started to specialize and diversify with new conservation values and heritage types. Conservation practice has turned into an architectural practice that has been continually transforming throughout history with this diversity. As a result, it is possible to say that conservation is a design practice that develops and changes with its theory and practice that includes different methods.

The first ideas about the conservation of historical buildings were put forward by Viollet-Le-Duc in the 19<sup>th</sup> century, as a part of the restoration method. Le-Duc advocated the style unity in the buildings with a conservative approach and rejected interventions in styles other than when the buildings were first constructed. The concern for reaching this style of unity led to the idea of “Stylistic Recomposition” and this approach has changed the historical identity of many monumental buildings. (Ahunbay, 2017, p.8-9). Le-Duc thought that although the existing materials in the restoration period were not found and the age resources were depleted, the building should be restored according to the original time characteristics (Yazdani Mehr, 2019). On the other hand, Ruskin opposed the restoration concept developed by Viollet-Le-Duc, and he explained that the buildings have a relationship with society and art rather than an aesthetic theory (Niglio, 2013). Ruskin (1849, p.183-189) stated that restoration is the worst possible intervention for historical buildings and that any practices should not restore the original state of the buildings. Moreover, he added that the idea of the restoration of the building causes an inadequate copy, and that a restored building cannot bring back the experience of the original structure. He defended that the building should be left as it is and continue its life as it carries the time traces.

Towards the end of the 1870s, the perspective on conservation began to change in and one of the pioneers of this change, William Morris, who was influenced by Ruskin's ideas, led the founding of the Society for the Protection of Ancient Buildings (SPAB) in 1877 (Jokilehto, 1999). This society has contributed to radical changes in conservation debates and trends. They created public opinion by drawing attention not only to private property buildings but also protection in public spaces. They stated that, with its principles against style unity, interventions protect the historical buildings and functions that stop the decay are qualified interventions for cultural heritages (Jokilehto, 1999; Glendinning, 2013). These ideas show that the first conservation ideas did not discuss buildings functionally and spatially. In addition to the discussions, the establishment of SPAB has shown that ideas about conservation have the potential to be agendas and public opinion that can bring communities together.

Austrian art historian Alois Riegl proposed an official document for protecting immovable cultural heritages within the borders of the Austro-Hungarian Empire with his article *Moderne Denkmalkultus: sein Wesen und seine Entstehung* (The Cult of Modern Monuments: Character and Origin) in 1903 (Ahmer, 2020). In this article, Riegl (1903/1928) focused on monuments and the intervention approaches of buildings. He questioned the concept of the monument and classified it according to its value. Also, he also mentioned commemorative value, memory value, monument value, and age value. (Riegl, 1903/1928). Riegl was opposed to restoration and anti-restoration ideas in conservation debates. He defended that because, according to him, each building has a different value, and they should be protected with a different approach (Rouhi, 2016). Consequently, his arguments about values and interventions show he did not defend restoration and anti-restoration ideas and practices. Also, he has pioneered the change of the conservation practice and its various approaches by bringing a new perspective to the classification of values.

Luca Beltrami mooted the "historical restoration" theory as a new restoration idea. Beltrami stated that instead of restoring the building with the stylistic recomposition method with the restorator's ideas, foresight and imagination, it should be completely restored according to the historical documents and appearances in the sources (Ahunbay, 2017). It can be said that, according to Historical Restoration, conservation practices should be based on valid ground with original documents. This idea increases the necessity of analyzing conservation theories and practices in a cause-and-effect



relationship. Contextual reasons and accepted theories in the application of an intervention to historical structure lead to the production. As a result, it is emphasized that there must be contextual reasons for applying intervention to historical buildings.

In his paper, which was published in the Third Congress of Engineers and Architects in Rome in 1883, Italian architect Camilla Boito stated that restoration interventions clearly show the distinction between old and new elements of buildings as a contemporary intervention. Besides, the restoration should not imitate the old building, and that the new additions should not compete with the original texture. Also, Boito compared and criticized Le-Duc and Ruskin's conservation ideas. While he stated that Le-Duc's idea of Stylistic Recomposition was to turn the building into a synthetic identity, he also stated that Ruskin's idea could turn the building into a ruin (Jokilehto, 1999, p.201). Boito (Boito & Birignai, 2009) divided the "art of restoration" into three as Archaeological restoration, Picturesque restoration and Architectural restoration, and proposed eight articles for the creation of new interventions to be applied to historic buildings. He asserted that the primary purpose is conservation, not restoration, and defined articles as follows:

- 1) difference of style between the new and the old;
- 2) difference of construction materials,
- 3) suppression of profiles or decorations;
- 4) exhibition of removed old pieces, installed next to the monument;
- 5) incision in each restored [rinnovato] piece of the date of restoration or of a conventional sign;
- 6) descriptive epigraph carved on the monument;
- 7) description and photographs of the different phases of the work, placed within the building or in a place close to it, or description printed in a publication;
- 8) Notoriety (Boito & Birignai, 2009, p.74-76).

Boito established the fundamentals of contemporary restoration theory in his publications and he stated that the new intervention to buildings should be made with specific causality without damaging the originality of the building. In addition, he pointed the importance of documentation of historical buildings. Boito's ideas influenced other scholars in Europe, together with many important restorers such as

Giovanni and Torres Balbas, they created the Athens Charter in 1931 (Ahunbay, 2017; Blanco, 2018, p.178).

The idea of conservation has been a subject of scientific debate with Viollet-Le-Duc's unique ideas and approaches introduced. The practice and theory of conservation had become an important issue in time while drawing the public's attention and crossing national borders and becoming an international debate. It was institutionalized with the enactment of the ideas that oriented people to establish associations such as the SPAB. These developments have enabled conservation to become a more discussed topic in the international architecture agenda.

In addition to bureaucratic developments, conservation methods and perspectives about new interventions have also changed. While, Le-Duc, Ruskin, and Morris's ideas did not show the features of being open to innovative and creative intervention, Riegl, Beltrami, and Boito tried to create new innovative conservation approaches within the framework of valid ground. Particularly, Riegl and Boito made conservation interventions a subject open to innovation and improvement, with their recommendations that define contemporary intervention. The forms of intervention on the historical buildings have changed debates of the period and have brought contemporary interventions to the agenda.

The international developments and the opening of new discussion topics in conservation have led to the establishment of many associations, councils, and committees, and these associations guided conservation practice through official publications. On the other hand, official international documents have always been the source of new ideas by establishing the framework of general rules. All discussions and publications about conservation theory continue to change with new idea additions over time.

## **2.2. Historical Buildings as a Base of the New Function**

According to Bachelard (as cited in Gürer, 2016, p.33), space does not consist only of a physical structure. It also includes the accumulation of socialized and differentiated information. He stated, space, which collects and changes information from the first designed and produced process to the usage process, enables different layers of information to be seen. According to him, the space within the buildings also includes representations of societies' historical and social relations. Therefore, all these

meanings of the building should be scrutinized with all data and elements. In other words, the way to understand cultural heritages is mean to understand the history and features of buildings.

Although early conservation practices were concerned with the production of craftsmen and the preservation of “everyday buildings,” conservation activities focused on empty buildings, ruins, and iconic buildings that were considered monumental buildings. Changing the ideas about the building characteristics to be preserved in the first half of the 20th century has led to categorizing the buildings according to their values. Over time, the aesthetic and artistic values of the buildings became a prominent factor, and also the buildings that could be damaged began to be protected in order to ensure the continuity of their physical and spiritual values. (Bond & Worthing, 2016 p.58). Thus, it has been observed that the range of buildings to be preserved has expanded over time.

In his book *Managing Built Heritage*, Bond and Worthington (2016, p.62) collected the typologies of cultural heritage structures by naming them “cultural value typologies” (Figure 2.2).

Riegl (1902)	Feilden and Jokilehto (1993)	English Heritage (1997)	Mason (2002, p. 10)	Feilden (2003, p. 6)	Throsby (2006, p. 43)
<ul style="list-style-type: none"> <li>• Age</li> <li>• Commemorative</li> <li>• Use</li> <li>• Newness</li> </ul>	Cultural values: <ul style="list-style-type: none"> <li>• Relative artistic or technical</li> <li>• Rarity</li> </ul> Contemporary socio-economic values: <ul style="list-style-type: none"> <li>• Economic</li> <li>• Functional</li> <li>• Educational</li> <li>• Social</li> <li>• Political</li> </ul>	<ul style="list-style-type: none"> <li>• Cultural value</li> <li>• Aesthetic value</li> <li>• Recreational value</li> <li>• Resource value</li> <li>• Economic importance</li> </ul>	Sociocultural values: <ul style="list-style-type: none"> <li>• Historical</li> <li>• Cultural/symbolic</li> <li>• Social</li> <li>• Spiritual/religious</li> </ul> Economic values: <ul style="list-style-type: none"> <li>• Use (market) value</li> <li>• Non-use (non-market) values:</li> <li>– existence</li> <li>– option</li> <li>– bequest</li> </ul>	<ul style="list-style-type: none"> <li>• Emotional</li> <li>• Cultural</li> <li>• Use</li> </ul>	<ul style="list-style-type: none"> <li>• Aesthetic</li> <li>• Spiritual</li> <li>• Social</li> <li>• Historical</li> <li>• Symbolic</li> <li>• Authenticity</li> </ul>

**Figure 2.2.** According to Bond and Worthington (2016, p.64), Cultural Value Typologies

As a result of the examination of important scholars and international documents, they divided the values into 17 categories as “aesthetic”, “scenic and panoramic”, “architectural/technological”, “historical”, “associational”, “archaeological”, “economic”, “educational”, “recreational”, “artistic”, “social”, “commemorative”, “symbolic/iconic”, “spiritual and religious”, “inspirational”, “ecological” and “environmental” (Bond & Worthing, 2016, 66-73).

- **Aesthetic Value:** Contrary to what is considered aesthetic value, it does not appeal to the sense of sight. It is a value type that includes the whole character of the building, together with the spirit of the place. It may be a part of a conscious design or have developed spontaneously with the period's effect. Distinctive, creative, attractive, representational and technically successful designs show that building has aesthetic value.
- **Scenic and Panoramic Value:** Scenic and panoramic values are recognized in connection with aesthetic value. It is evaluated not only as a landscape but also about the beauty and experience within the boundaries of the place.
- **Architectural/Technological Value:** The architectural value consists of successful building features in terms of design and architectural idea. The craftsmanship, originality and creativity of the materials and technical features in the building include architectural value. Technological developments are closely related to architectural value. Technology and architecture change with social, cultural, political and economic developments and technology changes with developments and affects architectural productions. Therefore, the technical features and structural productions of the building indicate its architectural and technological value.
- **Historical Value:** Historical value is an essential criterion among cultural heritage values. It forms the basis of all heritage values and is the most fundamental value that must be evaluated to understand heritage objects and relate to the present.
- **Associational Value:** Associational value characterizes the strong relationship building establishes with a vital piece of history. Cultural heritages can be evidence of a value associated with an event or person that is considered necessary in history. For this reason, these buildings that reveal this relationship should be protected.
- **Archaeological Value:** Archaeological value is linked to educational value. It can be a source of information in the absence of written sources about the distant past. The stratification of buried archaeological artifacts and their unearthing in different periods is also seen as a spiritual relationship and historical value.

- **Economic Value:** Economic value includes employment opportunities as well as investment opportunities. People who want to protect cultural heritage can invest in the protection of this building. The use of historical buildings that change with the new function can also create economic resources.
- **Educational Value:** The source of educational value is related to historical value. The historical value and original features of the building direct people to research and inform. As a result of research and observation, a person learns the history of the building and this reveals the educational value of the building.
- **Recreational Value:** Cultural heritage can be primary and secondary visitation centers as part of people's daily lives. These visits show the recreational value of relaxation and entertainment use.
- **Artistic Value:** The artistic value is that the building has a significant work of an artist or an art movement. This work can make the building a critical example or representation.
- **Social Value:** Social value shows the effect of heritage on societies. This value can be a part of the identity of societies, the interaction of different identities or social memory. This value has a relationship with the symbolic value. It should also be considered a symbol of adverse events such as exclusion outside of national values in multi-identity societies.
- **Commemorative Value:** Buildings of this value need not only be where the event occurred. It can also be placed in areas where the event does not occur, such as war memorials.
- **Symbolic/Iconic Value:** Symbolic value can be interpreted by the society in different ways. It reminds bad memories of events that could be considered harmful to minorities. When it recalls beneficial parts of social memory, it strengthens the sense of belonging in society. This sense of belonging and symbolic value highlights the structure as cultural heritage
- **Spiritual and Religious Value:** In essence, spiritual and religious value is the value that completes the relationship with the user. Contribution to the belief system of the society by being spiritual, the physical values of the place mediating the spiritual relationship and containing a spiritual knowledge or a

traditional art piece constitute spiritual and religious values of the building. This spiritual value is the most difficult to explain and fix, but it ensures establishing one of the strongest relationships between building and user.

- **Inspirational Value:** Inspirational value develops individually. It is the value of the inspiration created by the building with the admiration it arouses in the user. As a good example, it creates strong impulses that guide people to do better. Angkor Wat, Machu Pichu, Pyramids of Giza can be cited as examples of structures with prominent inspirational value.
- **Ecological Value:** Analyzing ecological value is more manageable than intangible values. Solutions in the conservation plan are expected to be ecological.
- **Environmental Value:** Environmental value is defined differently from ecological value. Landscape and view or green area contribution it provides within the urban texture are defined as environmental value.

The diversity in cultural heritage values that occur besides the typological features and environmental contexts of each building reveal the uniqueness of each building with these features. Depending on this specificity, different conservation approaches are developed. According to Broto (2005, p.9), there is no true and false system that determines right and wrong in the conservation and adaptive reuse of these buildings. He stated that each problem has its own specific strengths and weaknesses and forms of intervention.

As one of the most significant studies in the literature, Brooker and Stone (2004, p.11) divided the conservation methods of existing buildings into four groups.

- **Preservation:** It is the method that ensures the conservation of the current state of the building in collapsed or undemolished state and to make it safe for use.
- **Restoration:** It is the method that allows a building to be returned to its original state in the period it was built. Same materials and techniques are used as the origin of the building in new interventions.
- **Renovation:** It is the process of renewing a building and adapting it to current period conditions. It is not considered appropriate to make substantial changes in the structure in this transformation.

- **Remodelling:** This method is also referred to as reworking, adaptation, adaptive reuse, interior architecture or interior design, depending on the use in various publications. The building is redesigned with radical changes. Spatial relations and structural elements, especially function, can be changed.

All different conservation methods should be evaluated according to various conditions and contexts and according the result of evaluation, most appropriate form of intervention should be applied to the building. Although it is possible to make specific analyses within such a variety of methods, it is impossible to set precise rules for conservation methods. Today, adaptive reuse emerges as a method discussed in current architectural practices. So, developing and changing new interventions will continue to be defined in adaptive approaches, just as in conservation methods.

### **2.3. New Meaning Added to the Old Building: Adaptive Reuse**

Cultural heritages are fundamental documents that carry the traces of historical and social relations. Conservation evaluates as an intervention approach which just working about form of physical intervention in past decades. However, preserving the cultural heritages with all their layers and bringing them back to use includes various approaches and methods beyond physical intervention. In this diversity, the adaptive reuse method generally works with physical interventions but also affects the functional status of buildings by using creative interventions.

The relationship between old buildings and new designs is a phenomenon that changes according to the context of the old building conditions and the purpose of the new design. De Sola-Morales Rubió (1996) states that the design idea formed by understanding all aspects of the existing building enables the determination of creative approaches that will allow the old-new relationship to be established. According to him, the new design shows a physical relationship with the existing building but also produces an interpretation of historical data by capturing visual and spatial harmony. Thus, the historical building becomes an object that directly or indirectly shapes the new design (De Sola-Morales Rubió, 1996). In Castelvechio Museum (1959-1973), which is one of the most prime relationship examples for understanding contrast design relationship between historical building and new design, Carlo Scarpa introduced a new architectural style by combining contemporary architectural elements and old textures (see Figure 2.3.). He brought forward the old texture of the historical building,

unlike classical restoration approaches with that project (Bollack, 2013, p.14-16). Scarpa transformed the building, which was originally a medieval church, into a museum with its new interpretation. The change that physically and functionally affects the structure has also changed the identity and set up a new space layer and make cultural heritage functional without any damage to characteristic of building. So, for the conservation of cultural heritages, values, original identity and characteristic texture of buildings should be physically preserved with creative and proper methods and all tangible and intangible values should be considered when they re-functionalized.



**Figure 2.3.** Interior of Castelvecchio Museum (1959-1973) Retrieved from: <https://archiobjects.org/museo-castelvecchio-verona-italy-carlo-scarpa/> in September, 2019.

Repairing old buildings without demolition is becoming an important issue today with the increasing awareness of ecological problems and understanding of cultural heritage values (Cramer & Breitling, 2007, p.9). This repair was not applied only to historical buildings but also to ordinary buildings such as industrial buildings or residential buildings. Furthermore, repair interventions include functional and aesthetic changes, ecological improvements and restoration approaches (Schittich, 2003). According to the definitions of Brooker and Stone (2004, p.11), remodelling, which is one of these repair interventions as a conservation method, describes the process where structural changes occur. They define the remodelling process as adaptive reuse, including radical changes such as repairing the buildings, changing circulation, orientation and space organization, new additions or demolishing a part of the building. Adaptive reuse



is also renamed in the literature as the definition of retrofitting, conversion, adaptation, reworking, rehabilitation and refurbishment (Plevoets & Cleempoel, 2013 p.13).

Adaptive reuse projects are produced differently with the architects' design approaches and buildings' cultural heritage values, locations, history, function, location, and user contexts. In adaptive reuse practice, different approaches have enabled the production of particular projects, and the data obtained from these projects have been transferred to conservation theory. Before the theory of adaptive reuse, the development of practice gives an idea about the intervention approaches in conservation and adaptive reuse of the periods through projects.

As one of the oldest known adaptive reuse projects, the Ghirardelli Square Project, which is located in California, was completed between 1962 and 1968. Landscape architect Lawrence Halprin and architect William Burster transformed the chocolate factory in the square into a usable shopping and tourist attraction center in 1966. The relationship with the coastal area to attract the user, and the underground garage, it has been a successful example in the early protection period with its street-level shops. The iconic Ghirardelli signboard (see in Figure 2.4) in the square has been preserved and has become an iconic part of the square. The square, which became one of the most well-known and tourist-attracting areas of the city in the 1970s, was included in the National Register of Historic Places in 1982 and led to the development of guidelines for commercial properties. The square continues to be the symbol of the city with updated elements such as railing, lighting and signboards still today (The Landscape Architecture of Lawrence Halprin, n.d.).



**Figure 2.4.** Ghirardelli Square after adaptive reuse project. Retrieved from: <https://tclf.org/sites/default/files/microsites/halprinlegacy/ghirardelli-square.html> in September, 2020

The architectural structure elements and the original parts of the building, such as the signboard, are preserved. The preservation of authentic elements ensures that the building is remembered by the users and becomes an iconic stop-point for tourists. Active interaction with the user of the historic building is created as an adaptive reuse project by combining the building's parts with a public function.

In 1900, under the name of Gare d'Orsay, as a station and hotel, Musée d'Orsay was built in a modern style with features such as ramp systems, elevators, metallic facade. Apart from the hotel and station, it has been used for many different functions such as the post office, movie set and shelter. The hotel was closed in 1973 (Musée d'Orsay, n.d.). The most important function that made the station an important place in history is its use for the Paris Universal Exhibition on the anniversary of the French Revolution in 1900. The station was registered as a "building to be protected" in 1978, and in 1986 it was transformed into a museum. Today it is still one of the iconic museums of the city (Hasol, n.d.).

In the Musée d'Orsay project, the building's adaptability potential is revealed by changing the function according to the society's activity need. Accordingly, it is seen that the buildings can be reused with different function typologies and appropriate interventions according to the new typology of the building. In addition, with the Paris Universal Exhibition, the building hosts a significant event in France's history, and this event added memory value to the building. Today, the museum function, which is

the current use of the building, is in a harmonious relationship with this memory value by creating total functional language for the building. Thus, it is possible to say that adaptive reuse is not only related to all the tangible values, it also includes intangible values cultural heritages.

La Fresnoy building, which is an entertainment complex with functions such as a cinema, ballroom, skateboard and riding dating from the 1920s in France, has become an exciting education complex as the existing building stock. The building, which was transformed into an international contemporary art studio by Bernard Tschumi between 1991-1997 (Bernard Tschumi Architects, n.d.). Tschumi (n.d) stated that they focused on technical problems such as the roof structure and waterproofing while preserving the found texture in the project. The flow of use between structures with different functions is provided with threshold elements such as newly added stairs. He stated that the project concept was designed as a box within a box (see in Figure 2.5). The roof was intended to protect the concept of a 'complex' structure by covering all of these boxes. According to Tschumi (n.d), La Fresnoy Center has an architecture-event relationship rather than an architecture-object relationship.



**Figure 2.5.** La Fresnoy Center designed by Bernard Tschumi. Retrieved from: <https://www.archiweb.cz/en/b/le-fresnoy-narodni-centrum-soucasneho-umeni> in September, 2020

This adaptive reuse project of Tschumi does not only consist of preserving the architectural elements of the building. The complex site structure of the building is developed and emphasized by preserving it with the newly added roof. The new roof has a form that distorts the original silhouette of the building, but can be considered as

a necessary design parameter to protect it from harmful weather conditions and destruction. On the other hand, additional stairs strengthen the transition relations between these buildings and the complex concept of structure. New and old materials are sharply distinguished from each other so that it is easier to read the historic fabric (Figure 2.6).



**Figure 2.6.** Interior La Fresnoy Center with new and old materials. Retrieved from: <https://www.archiweb.cz/en/b/le-fresnoy-narodni-centrum-soucasneho-umeni> in September, 2020

The Garcimuñoz Castle projects (Figure 2.7.), which designed by Izaskun Chinchilla architectural office, is an adaptive reuse project designed with unusual conservation approach. The project, which started with a competition opened by the Spanish Ministry of Public Works in 2002, was completed in 2013. There are three main objectives in the adaptive reuse project of the Garcimuñoz Castle. These are; to prevent the historical building from decaying, make the existing ruins of the structure safe and usable, make historical castle public and fill the lack of cultural activity in the region through a new cultural and digital use (ArchDaily, 2016a).



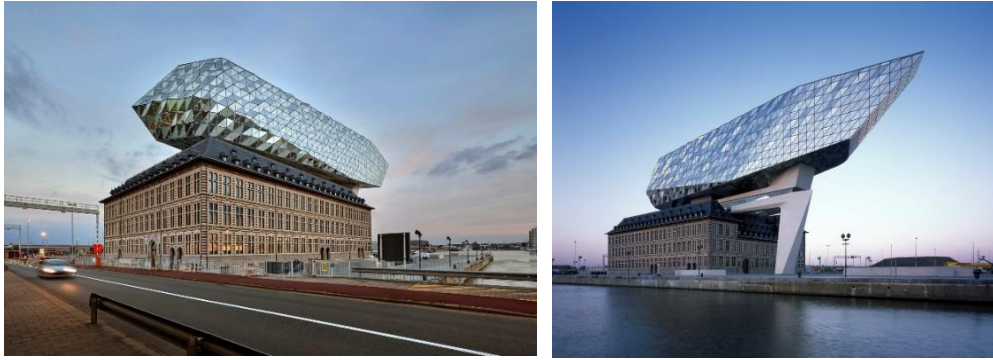
**Figure 2.7.** Courtyard of Garcimuñoz Castle with new elements of adaptive reuse interventions. Retrieved from: <https://architizer.com/projects/garcimuno-castle/> in September, 2020

The functional program of the building has been made to meet the activities of local people. It is included cinema, restaurant, media library and exhibition areas for activities. The intervention applied to the castle is a structure that can be disassembled and assembled. Lightweight elements (Figure 2.8.) are preferred so that additions can be changed and transformed following the future needs. This change makes the building suitable for temporary use. Additional elements separate it from the existing structure and creates integrity that respects the historic castle. Implementation decisions have been made to minimize the maintenance and energy costs of the building in terms of bioclimatic assessment (Architizer, n.d.). The major theme of temporality in additional elements makes the building reusable when the new function loses its sustainability in the future. If the additional function does not work in the reuse project, it can be transformed in the future with semi-permanent intervention approach.



**Figure 2.8.** New structures of Garcimuñoz Castle adaptive reuse project. Retrieved from: <https://architizer.com/projects/garcimunoz-castle/> in September, 2020

Antwerp Port House was built as a result of winning a competition held in 2016 by Zaha Hadid Architects. As the existing fire brigade was capacity insufficient for the fire crew, the building was transformed into a port administration office. Since it is located in the port area, the new addition design got inspiration from the concept of sea and shipping. Like the bow of the ship, the new extension (Figure 2.9.) points the building to the Scheldt, the river on which Antwerp is built. The waveform inspires the mirrored surfaces used in the new add-on facade. Changing light conditions are reflected in the facade by creating a three-dimensional rippling image (ArchDaily, 2016b).



**Figure 2.9.** Exterior of Antwerp Port House designed by Zaha Hadid Architects. Retrieved from: <https://www.archdaily.com/795832/antwerp-port-house-zaha-hadid-architects> in September, 2020

Reflecting Zaha Hadid's architectural style, this project was inspired by the environmental features of the building's location and its old harbor use. This new addition, which is entirely different from the original building in the context of form and material decisions, promotes to building with the new addition. Apart from the new addition promotion effect, preserving and highlighting the historical building process is controversial. In addition to the aim of attention to the building or the region, it is possible to see that the architects' desire to live their own design identity prevents the protection of the buildings. Unlike Garcimuñoz Castle project, no intervention can be changed in Antwerp Port House project, which could be regarded as an inconsistent error. For this reason, it is necessary to consider the effects of interventions as a process. It is necessary to draw the lesson from each adaptive reuse project that no planned intervention or function survives forever.

Adaptive reuse projects give us theoretical discussion ground about understanding the relationship between conservation and re-functioning. In addition to the physical intervention process of the transformation, observations in the context of sustainability related to the user and the environment are also included in this discussion.

Adaptive reuse provides environmental and cultural benefits in different contexts. Langston et al. (2008, p.1712) mentioned that adaptive reuse is a preferred method of protection for city decision-makers due to its economic, environmental and social benefits. According to him, by adaptive reuse practices, the existing building stock is evaluated in the city, the damage to the environment is minimized, the economic benefit is provided and cultural and historical continuity is ensured. So, any new

intervention in the building should improve this environmental, economic and cultural sustainability and make the building habitable for sustainable conservation.

An accomplished adaptive reuse project includes not only the economic aspect but also the social aspect of conservation. The preservation and reuse of historical buildings add new value to the old place and enables a spirit of history and place to be defined. It contributes to the character of the city with its historical texture (Orbaşlı, 2009). The old buildings preserve the local identity and culture and are located in the city as a link of the past with the present and the future (Bahl, 2005). Preserved historical texture joins the urban identity and meets users' daily needs with the new function. Cultural and historical values, as well as social and collective memory, are transferred from the past to the future with functionalization.

The document, The Norms of Quito, which published in 1967, emphasizes that cultural heritage values should be evaluated as an economic resource and should be a part of the development plan and stated as follows:

Let us assume that archaeological, historical and artistic monuments are economic resources in the same sense as the natural wealth of the country. Consequently, measures conducive to their preservation and proper utilization not only relate to development plans but constitute or should constitute a component of such plans (ICOMOS, 1967).

Reusing projects contain various opportunities in economic sustainability. Schittich (2003, p.26) stated that renovation projects create employment areas that will sustain the construction industry for many years. Also, the use of the existing building stock has opened up a new study field both in academia, construction and architecture field about conservation. Stas (2007, p.30) also stated that heritage tourism provides employment, visit and usage fees and an economic income source. It is possible to increase this economic income by drawing attention to the structures with innovative and successful adaptive reuse projects.

Bahl claims that every year new construction uses 40 percent of the raw material entering the economy, and 85 percent of the total built-in energy in the material is used to transport this construction material. Material waste used in new construction is also harmful to the environment and has a polluting effect (Bahl, 2005). In addition, adaptive reuse interventions provide project production in a shorter time instead of the



long time lost in the process of demolition and reconstruction. Along with this, it also saves time and labor.

In the architecture realm, interest in this issue has increased and studies have gained more importance with adaptive reuse benefits. As one of the comprehensive studies in the literature, Plevoets and Cleempoel (2011) survey and classification study on adaptive reuse approaches has an important place and is used as a guide. In their study, Plevoets and Cleempoel examined adaptive reuse in three different approaches by typologically, technically and strategically. Firstly, the typological approach has revealed the diversity of reused buildings through the adaptive reuse case studies. Accordingly, it has been observed that buildings are reused in a typology of industrial, religious, semi-public, residential, military and commercial. Functions newly added to these buildings can be in a dwelling, culture, education, retail, office, leisure, care, industry, religious, military and mixed-use development programs (Plevoets & Cleempoel, 2011, 158-159). All these analyses show that, regardless of the value of the old buildings in different typologies, they can be used in different programs by being shaped according to the user's needs.

Secondly, they examined the technical details for increasing the comfort and quality of use in buildings in a technical approach. They divided this approach into three categories as loadbearing structure, building envelope and comfort, safety, and energy efficiency. The loadbearing structure category includes the change of elements such as windows, doors, walls, roofs, while the building envelope category includes floor, facade, surface and circulation changes. Comfort variations such as fire-resistance, thermal performance and acoustic performance are evaluated in the category of comfort, safety, and energy-efficient (Plevoets & Cleempoel, 2011, 160).

Lastly, the strategic approach includes the strategic process in the transformation of buildings. Plevoets and Cleempoel (2011) examined the approaches formed by different scholars over case studies (Figure 2.10.). According to their analysis, the first examples of the strategic approach that they encounter belong to Philippe Robert. While Plevoets and Cleempoel make classifications on the layout and theme of the new intervention with building within, building over, building around, building alongside, they show a relationship between new intervention and characteristics of existing buildings with adapting to a new function, building in the style and recycling materials of vestiges categories. According to them, all these categories defined in

Robert's book, which is named *Adaptation*, are related to physical intervention (Plevoets & Cleempoel, 2011, p.161).

Another source they have studied is Brooker and Stone's book *Re-Readings*. In their study, intervention approaches focus on physical transformation and the impact of the new intervention on existing fabric and classified as intervention, insertion, and installation (Brooker & Stone 2004). As another resource, Jager's approaches were similar to that of Brooker and Stone and dealt with new forms of intervention in the existing structure and were categorized as transformation, addition and conversion (as cited in Plevoets & Cleempoel, 2011, p.161).

Finally, in the work of Cramer and Breitling (2007), the strategic approach is divided into two titles as a design strategy and architectonic expression. The architectonic expression refers to the corresponding, unification, junction and delineation approaches and the categories of modernization, adaptation, replacement, corrective maintenance indicated design strategies that deal with the aesthetic value of the new intervention.

Design Strategies			Architectonic Expressions	
Robert 1989	Brooker & Stone 2004	Jäger 2010	Cramer & Breitling 2007	
Building within	Insertion	Transformation	Modernisation	Correspondence
Building over	Intervention	Addition	Adaptation	Unification
Building around				
Building alongside				
Adapting to a new function	Installation	Conversion		Junction and delineation
Building in the style of			Replacement	
Recycling materials of vestiges			Corrective maintenance	

**Figure 2.10.** Plevoets and Cleempoel strategic approach table according to literature review (Plevoets & Cleempoel, 2011, p.161).

It is possible to interpret adaptive reuse in different ways by different scholars. Their studies always affect the conservation methods and methods of approaching the old buildings. Besides, these studies increase the awareness of conservation in the current time. In other words, the concept of adaptive reuse will transform according to the

conditions of the period it is in, like a living being by theory and practice. However, these developments always have base studies. Especially in conservation, this base is used to examine the intervention methods to be applied to the building. Although there is not one ruled or designed form of proper intervention, some principles should be referenced in designs. So, as a methodology, it is the right way to read the framework of the principles regarding these design parameters from the regulations and charters prepared by internationally recognized governmental organisations.

#### **2.4. New Intervention of Adaptive Reuse Mentioned in the Context of International Conservation Documents**

A new era in conservation began with Giovanni, who contributed to the Athens Charters with a scientific restoration method by developing Boito's contemporary restoration principles. Along with different approaches, none of the first restoration idea has been accepted as the most accurate conservation method. Differences in practice led to the emergence of different restoration principles. Restorer architects and theorists converted these principles into principles and produced international documents. (Jokilehto, 2007, p.5; Özaslan, 2010, p.11). During the period of charters that started with published documents, charters became the global source of publishing different ideas and principles in the field of conservation.

The First International Congress of Architects and Technicians of Historic Monuments, held in Athens in 1931, is considered the first international event about historic buildings and conservation issues. In this charter, it is emphasized that national and international governmental organisations should be established for restoration and that protection in historical areas should be regulated by laws. It was stated that restorative interventions should be made that preserve the historical and aesthetic value, character and original parts of the buildings. It points out that the deterioration of the monuments should be prevented and, in this context, buildings or monuments can be conserved in different ways. It is remarked that modern techniques and materials can be used in restoration interventions. Attention was drawn to the protection of archaeological sites, and it was said that necessary precautions should be taken to protect these areas. If it necessary, archaeological sites should be buried again for protection. Besides, the importance of the protection of historical buildings, monuments, and archaeological structures and the protection of the environment of these structures was highlighted

(ICOMOS, 1931). This regulation shows that conservation practices can turn from the idea of restoration to other approaches and that new practices will be discussed over time. It is also shown that cultural heritages can be evaluated and divided into different typological categories according to their cultural values and their environmental features.

The protective and developing attitude of society towards the values and heritages they produce has revealed organisational formations for cultural values, especially in the last centuries. These organisations produce reference documents by organizing meetings to determine international conservation terminology, principles and criteria for making decisions and developing recommendations (Madran & Özgönül, 1999).

After the World War II, official international institutions and organisations increased as a result of the increasing conservation. In 1945, United Nations (UN) established UNESCO United Nations Educational, Scientific and Cultural Organization (UNESCO) and International Council of Museums (ICOM) for the organization of educational, scientific and cultural studies and developing international communications. In 1956, International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) was established as a result of the General Conference held in New Delhi and in 1965, International Council on Monuments and Sites (ICOMOS) founding conference organized to institutionalize international cultural heritage responsibilities in Warsaw and Cracow. (Jokilehto, 1999, p. 288). Also, International Union for Conservation of Nature (IUCN), which was established in 1948 and Council of Europe (CE), which was founded in 1949, held international organisations and published official documents in specific conservation fields. In addition to organizational work, these organisations published charters, declarations and recommendations on international platforms (Table 2.1).

Archaeological excavations and archaeological remains are included in the scope of values to be protected and conservation principles have been determined with the Recommendation on International Principles Applicable to Archaeological Excavations (UNESCO, 1956). In addition to this, Recommendation Concerning the Safeguarding of Beauty and Character of Landscapes and Sites (UNESCO, 1962) emphasizes that the cultural, aesthetic and lively values of natural areas should be protected. These two recommendations show the diversity of cultural heritage definitions and the initialization of conservation studies on more specific issues.

One of the most important documents published in history has been the Venice Charter (ICOMOS, 1964). In this document, the concept of historical monuments includes all culturally significant assets presented in urban and rural areas. It recommends that scientific and current methods should be used to preserve monuments permanently. Furthermore, according to charter, new additions should not be made on a scale that would damage the original structure of the building and in a way that would disrupt the color and texture in the restoration and conservation applications. Additions and interventions should not touch the original traces of the cultural heritage and also it stated that the intervention or the new addition should be aimed at increasing the building's use value in charter. In addition, it suggests that monuments can be used in different functions to benefit society and plans and ornaments of the monuments should not be changed for this use. New additions and functional changes in conservation and restoration, also accepted in the Venice Charter. Contemporary interventions have become an essential item of conservation practices with this regulation that new contemporary interventions should be applied in a way that is compatible with buildings' authenticity.

Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings (ICOMOS, 1972) states that adaptation of monuments and buildings to daily conditions became a complicated issue with age advancement. It is indicated that the conservation should include practices that will adapt the building to contemporary life in a creative way. The past, present, and future of the building should be considered together and integrated into the city's cultural, social, economic and political context and its historical value of buildings. Also, in this resolution, it is remarked that intervention or additions could be applied with appropriate mass and scale features that do not damage the building's character, and new uses that do not ruin the historical and aesthetic value of the building could be added.

1975 was declared as the Year of European Architectural Heritage by the Council of Europe (CoE), and many conservation works were published during this period. In Declaration of Amsterdam (ICOMOS, 1975), which is one of the most critical studies, the conservation discussions argued as a more comprehensive concepts and methods. In this declaration, it is pointed out that architectural heritage belongs to society and should be used for public welfare. It has brought up discussions over the past and the present and the discussions of thinking over the future. It is stated that buildings are

used during their current period would be subject to conservation in future. In this charter, it is argued that new functions can be given to historical buildings depending on contemporary life requirements.

In the European Charter of Architectural Heritage (ICOMOS-CoE, 1975), which was also published in 1975, cultural heritages have been accepted as the society's memory tool. The importance of conservation of these buildings has been seen in a mutual relationship with society's social, cultural, economic and spiritual values. It is asserted that restoration techniques and new functions should be integrated with the context of buildings, which are existing location, material, form and scale of the building. Also, cultural heritages have been interpreted as an economic resource that needs to be protected that each generation can reuse the past with new inspiration. Also, it is observed that new re-functionalization methods are accepted for preserving method in conservation documents.

Burra Charter was first published in 1976. It underwent some changes in 1981, 1988 and 1999, and in 2013 it was arranged as we use it today. In Burra Charter (ICOMOS, 1976/2013), cultural heritage defined as "cultural significance" which includes all aesthetic, historical, scientific, social and spiritual values of past, present and future generations. Also, charter stated that conservation should be done following the original texture, usage and meaning of the buildings. It has been said that contemporary methods can be applied to preserve the buildings.

Protection of cities has also been included in conservation studies with large-scale projects. The Charter for the Conservation of Historic Towns and Urban Areas, which also known as Washington Charter (ICOMOS, 1987), discussed the conservation of historical cities and urban areas together with all the material and spiritual elements of the city. It is suggested that the functions to be added with the new urban planning scheme should be added following the found texture and social order of the city. The importance of citizens' participation in conservation planning and educating the public about conservation is emphasized in principles of charter.

The Nara Document on Authenticity (ICOMOS, 1994) brought another perspective to cultural heritage and conservation studies. In that document, cultural heritages are considered as the common property of all societies and it is said that the protective interventions should be respectful for all cultural values and relations. At this point, it

is possible to say that this document evaluates cultural heritage together with their cultural and social structure. The importance of the buildings' authenticity, the contextual importance of the location, traditional features and the spirit of the place are emphasized for new interventions in Nara Document.

Charter on the Built Vernacular Heritage (ICOMOS, 1999) is another document that conveys the importance of preserving traditional method. In this charter, it is recommended that regional features, traditional materials, design, and construction techniques should be preserved in a method that respects buildings' original features. Besides, it is stated that traditional buildings are considered a part of the cultural and historical landscape and that the buildings should be protected together with their culture. This charter remarks the uniqueness of the building is vital not only in the urban context but also in the rural context and rural heritage elements should be protected.

The Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage (ICOMOS, 2003) recommends using methods in which both analytical and cultural values are preserved for conservation. It is stated that the cultural heritages should be evaluated together with all their authenticity values and their environment. Additionally, it has been said that structures should not be damaged in case of any change of use and precautions should be taken beforehand against any damage to the buildings. It is suggested that the new intervention should be as reversible as possible.

Together with their physical assets, the intangible values of cultural heritages are part of cultural heritage that should be protected and passed on to future generations. According to the Quebec Declaration (ICOMOS, 2008a) all tangible and intangible values of the buildings constitute the spirit of the place. It is stated that the spirit of the place transforms with the changing society and interacts with different cultures and societies in different periods. For this reason, it has been stated that the conservation of the spirit of the place provides a building to be transferred as part of the social memory.

In Charter for the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS, 2008b), accessibility of cultural heritage is discussed by the community. It is recommended to be used to emphasize the importance of the value of cultural heritages

and the user's personal experience in context of functional program. It is stated that any damage or destruction should be avoided and heritages should be conserved in their tangible, intangible and environmental context.

**Table 2.1.** Names and historical order of the important published charters, declarations and recommendations by international organisations.

1931	The First International Congress of Architects and Technicians of Historic Monuments	
1956	Recommendation on International Principles Applicable to Archaeological Excavations	UNESCO
1962	Recommendation Concerning the Safeguarding of Beauty and Character of Landscapes and Sites	UNESCO
1964	Venice Charter	ICOMOS
1972	Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings	ICOMOS
1975	Declaration of Amsterdam / European Charter of Architectural Heritage	ICOMOS / ICOMOS-CoE
1976	Burra Charter	ICOMOS
1987	Washington Charter	ICOMOS
1994	Nara Document on Authenticity	ICOMOS
1999	Charter on the Built Vernacular Heritage	ICOMOS
2003	The Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	ICOMOS
2008	Quebec Declaration / Charter for the Interpretation and Presentation of Cultural Heritage Sites	ICOMOS

Over time, the diverse conservation approaches of the assets protected within the national and international framework have been interpreted differently. Conservation principles based on the concept of the monument have included many different heritage typologies such as landscape, underwater, rural, archeological and cultural assets. In addition, charters and declarations about the material issue show



differentiation of conservation discussions. Also, today, studies are being conducted on how the protected cultural heritage is transferred to the structure and how these heritage assets belonging to all societies can be used in the context of human rights.

Conservation theory is fed by many innovative ideas and practical experiences. Today, conservation frameworks are determined with international organisations and documents, and proper practices are becoming prominent. Munoz-Vinas (2005, p.7) says that this long process of experiences, publications and organisations created in different contexts established a wide field of study for contemporary conservation theory. As a result, today, conservation practice continues to develop as a theory and practice area which open to new creative approaches, strategies and tools. Different building typologies provide various contexts for new design parameters. Therefore, it will not be possible to find one determined approach for every building, but when all the building features are examined appropriately, it is possible to find the right approach or tool for conservation of cultural heritages separately.

Study of new interventions to preserve cultural heritage consists of the works created by architects, designers and planners. Although the interpretations of those who play a role as decision-makers in these studies are influential, there are guided principles for cultural heritage interventions. Therefore, it is not correct to say that architects or designers are entirely independent. According to Asatekin (2004, p.84), the responsibility and management of cultural heritage belong primarily to the community and then to the governmental units that protect it. She states that these responsibilities must be fulfilled by adhering to the international treaty regulations, as well as meeting the needs of society. Institutional documents such as charters, declarations, and recommendations created by experts in their fields in international meetings are guided sources for a new intervention to be applied to the cultural heritage in every period.

In the following parts of the study, ICOMOS and UNESCO documents have been reviewed to find the principles of intervention to tangible immovable cultural heritages. As a result of the review, the articles related to the adaptive reuse intervention methods were collected and examined under six headings as an intervention parameters. These headings are determined as form and structure, function and use, material, texture and color, adaptation, protection and sustainability. Firstly, articles indicating the structural or physical limits of the new intervention were highlighted in form and structure parameter. Secondly, as one of the most radical changes that the building will have

with the adaptive reuse projects, articles indicating the changes in function and user were reviewed. In order to understand the changing texture relationship of the historical building with these interventions, articles mentioned material, texture and color features also reviewed as a parameter. The articles underlined to relationship between old building and new design were surveyed under the title of adaptation. Also, the relationship of conservation with new intervention is specified in the documents to protect both tangible and intangible values. Additionally, in the documents, the issue of sustainability, which is still an essential issue in the conservation and architecture realm, was mentioned specifically. It was noted that these documents made recommendations for economic, cultural and environmentally sustainable interventions for conservation of cultural heritages.

#### **2.4.1. Form and Structure**

According to Bielefeld and Kholi (2011, p.47), there must be defined relations in formal singular elements for innovative design. These defined relations are shaped form of buildings. Form decisions must be taken creatively for effective functional use because the first relationship between the building and the user will emerge through designed elements and texture of buildings. Designed elements, which can shape space, also has the opportunity to affect the atmosphere of the building (Coates, et al., 2009/2011 p.40). In adaptive reuse, the existing building is a design parameter that affects the features of the new design and old building references could be part of the new design features (Brooker & Stone, 2004, p.66-69). Although the structure seems to be an element that only provides the building's construction and carries its construction weight, it is one of the critical parameters of new design. In addition to carrying the building's structural features, it also adds value to the aesthetic features (Bielefeld & Kholi, 2007/2011, p.64). Since the structure is a substructure in the formation of the form, it is possible to evaluate two issues together.

The building surfaces, such as walls, floors, ceilings, and elements such as doors and windows, have an abstract meaning apart from their structural elements. These structural elements construct meaning and identity of building with the composition they create (Taşçıoğlu, 2013, p.36-40). The existing structural elements of the cultural heritage and the buildings' heritage values, are another element that should be

considered in new interventions. All tangible and intangible values of the existing building are useful in shaping the new intervention form.

Official documents contain articles that emphasize how the form and structural features should be in the interventions to be implemented to protect cultural heritages' structures, sites, and areas (Table 2.2). These principles aim to increase the quality of the building functionality by preserving the relationship between the old and the new. It is seen that creating a form by using the traces of the original structure following the preservative way is one of the most emphasized principle. Preserving the textures, traces and atmosphere of the building with interventions, which are not competing with original texture, is emphasized in different charters. Also, it is suggested that new intervention scales and dimensions that should not compete with an existing building. While creating new interventions, it is also mentioned that they should be created in a reversible form. This feature pointed to lightweight structure elements which also can be mobile and portable.

**Table 2.2.** Canonic charter's principles review in context of form and structure.

1. FORM AND STRUCTURE			
INSTUTION AND YEAR	NAME OF DOCUMENT	SUMMARY OF ARTICLES	RELATED ARTICLES
ICOMOS 1964	International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)	Interventions that protect the aesthetic and historical value of the building should be implemented. Additional structures that respect the building's original texture should be used, and the form of the new intervention and the original plan scheme or decoration of the building should not be changed. If missing parts are to be completed, they should be distinguishable from the original, and new additions should be added following the environment, composition, and traditional environment of the building.	Article 11, 12, 13
UNESCO 1968	Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works	The new intervention should be designed in accordance with the character characteristics of the building and to keep it away from dangers in nature.	Article III- 6
ICOMOS 1975	Congress on the European Architectural Heritage	The new design of the building should show high quality design examples. The architectural and volumetric features of the original building can be used as the basis for the new design.	Article k and others.
ICOMOS- CoE 1975	European Charter of the Architectural Heritage	Existing context, scale, form, dimensions and traditional materials should be preserve and used as a reference in the new addition design.	Article 7
ICOMOS 1982	Charter for the preservation of Quebec's heritage	New designs should be produced with idea of giving importance to originality. Additional structures should be precise and reversible. The reproductional element should not be hypothetical but should be made as close to the original as possible.	Article II-D, V-C, VIII-D
ICOMOS 1983	Appleton Charter for the Protection and Enhancement of the Built Environment	The new structures added to meet the new requirements should reflect contemporary design ideas and should not ruin the original building's integrity and aesthetics. Reversible add-ons that enable the development of the heritage resource and are open to future development should be used.	
ICOMOS 1990	Charter for the Protection and Management of the Archacological Heritage	The new design should be visually remarkable and creative.	Article 6
ICOMOS 1994	The Nara Document on Authenticity	In new designs, the form, design and technical details of the building should be used to reveal the social, historical and artistic features of the cultural heritage.	Article 13

**Table 2.2. (continued)**

ICOMOS 1996	The Declaration of San Antonio	The added contemporary interventions should be respectful of the character of cultural heritage structures and in harmony with all their elements.	Article 5
ICOMOS 2003	Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	The new intervention should be in a way that respects the value and character of the building and provides security against the possibility of abandonment and damage to the building. During the interventions, the possibility of damaging the structure should be avoided, and a reversible minimum level of interventions should be applied. Additions that damage the building's environmental context and its historical technical and material properties should not be made.	Article 2.3, 2.6, 2.8, 3.5, 3.6, 3.8, 3.9, 3.11, 3.12, 3, 14
ICOMOS 2005	Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas	Changes to heritage buildings should be interpreted and implemented in accordance with the cultural importance of the building.	Article 8, 10
ICOMOS 2008	ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites	The designed new intervention should be created by interpreting the spiritual traditions and other intangible values of the building.	Principle 3
ICOMOS 2010	New Zealand Charter for the Conservation of Places of Cultural Heritage Value	Intervention should be contact to structure at a minimum level and it must be reversible. New design should be interpret the building's location and layout plan correctly, and compatible with the original fabric. If reconstruction is suitable for heritage building, this intervention should be done in a way that does not damage all cultural values of the building.	Article,6, 9, 21
ICOMOS 2011	The Paris Declaration on Heritage as a Driver of Development	Heritage buildings are sources of architectural experience and inspirational building stock to produce modern and creative architectural projects. New interventions must be increase the quality of life in terms of materials, application techniques, layout and design.	Article 2
ICOMOS-TICCIH 2011	Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes	Physical interventions should be reversible and preserve traces of the structure. Dismantling and resettlement should only be applied in necessary cases that pose economic and social risks.	Article 11
ICOMOS 2013	The Burra Charter	Conservation interventions should be appropriate to the existing texture, use and meaning of the building and protect the physical traces. It should highlight all the building values at the same level and should not disrupt the relationship between the contexts of the building. It is reversible and it is convenient to use new additions with minimal contact.	Article 3.1, 5.1, 8, 15.2, 21.1, 21.2

#### 2.4.2. Function and User

The function and form of building are related parameters for new design and they configurate building program. These parameters directly affect user's experience with configured program (Bielefeld & Kholi, 2011; Robert, 1989). The purpose of using the product determines its function, and the final product emerges with the form that will adapt this function. So, a function can be defined as a building program created in direction with the user's needs. In other words, the form of the structure is a product of these physical activities, consisting of planar features (Kuban, 2010). Besides transforming and protecting the old buildings with physical intervention in adaptive reuse, the building-user interaction and new function are critical considerations for conservation analysis.

An existing building is seen as an opportunity that opens up space for new designs. In cases which buildings loses its functionality again, it is possible to activate by adding a new layer with the history, discovery, and definitions of the existing building. The determination of the new function, its suitability to the existing building, and its relationship with the user are critical because no matter how good a design is created if the user does not use building with the new function, the new design will not be an accomplished result (Brooker & Stone, 2018). Therefore, the physical intervention to

be applied to the cultural heritages and the functional change has a considerable effect on both the user relationship and the form decisions.

Adaptive reuse of cultural heritages with new function is seen as an appropriate solution in charters (Table 2.3). It is emphasized that functions should meet society's needs, adapt to modern life, and increase life quality. It is stated that even if the building is re-functionalized, its tangible and intangible values should be preserved. Therefore, functions that are dependent on excessive use, and that will cause damage should be avoided. Also, it is said that the building should be compatible with the surrounding structure and functional programs within the its' location and a usage suggestion should strengthens its relationship with the environment.

**Table 2.3.** Canonic charter's principles review in context of function and user.

2. FUNCTION AND USER			
INSTUTION AND YEAR	NAME OF DOCUMENT	SUMMARY OF ARTICLES	RELATED ARTICLES
UNESCO 1962	Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites	In case landscapes or areas on heritage sites are damaged, usage changes can be made to ensure the welfare of the public and social life.	Article 9
ICOMOS 1964	International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)	The conservation of monuments is always protected buildings should be used for purposes that contribute to social life facilitated by making use of them for some socially useful purpose.	Article 5
ICOMOS 1967	The Norms of Quito	The historical resources of the building must be placed in accordance with all muscographic exhibition techniques. Functions that increase the living standards should be used in the protection of the building. New projects should be produced with functions that attract the attention of the user and that will solve historical, economic and technical problems.	Article 1, IV-2, others
ICOMOS 1972	Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings, at the 3rd ICOMOS General Assembly	Monuments should be revived with new uses, provided that it does not affect the original character.	Article 4
UNESCO 1972	Convention concerning the Protection of the World Cultural and Natural Heritage	Cultural and natural heritage should be programmed in ways that contribute to community life. Conservation of heritage should be re-functionalized to create and deliver services.	Article 5 a, 5 b
UNESCO 1972	Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage	Cultural and natural heritage should be re-functionalized with appropriate functions that will contribute to the economic, cultural and social life of the country and become a part of daily life. Even if the structure is reused, important tangible and intangible values should be preserved and not damaged.	Article 9, 22, 32
ICOMOS 1975	The Declaration of Amsterdam	A new function should be chosen that fits the character of the building and responds to the needs of contemporary life.	
ICOMOS 1982	Charter for the preservation of Quebec's heritage	The protection of the buildings is also the responsibility of society and users. Structures should make heritages more accessible and usable. Also, preserving the original character of heritages is fundamental. It should be compatible with the social and economic activities around it. Functions that will destroy the heritage structure due to overuse should be avoided.	Article I-A, V-C, VIII-C, VIII-D
ICOMOS 1983	Appleton Charter for the Protection and Enhancement of the Built Environment	Buildings are primarily used in their original functions. The minimum change should take precedence. Traditional and existing order should be respected if new function is to be included where necessary.	
ICOMOS 1987	Charter for the Conservation of Historic Towns and Urban Areas (The Washington Charter)	The new functions must adapt to the historical character of the city.	Article 8

**Table 2.3. (continued)**

ICOMOS 1994	The Nara Document on Authenticity	The original function and the building program should be used as a reference for new use.	Article 13
ICOMOS 1996	The Declaration of San Antonio	The traditional pattern of building and site and the characters of a function should be taken as a reference in new function decisions. Preserving authenticity is a critical issue in conservation.	Article C-e-V
ICOMOS 2003	Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	If necessary, changes in functions can be made. In this change, all the conservation requirements should be met, and the safe use of the building should be ensured.	Article 1.4
ICOMOS 2008	The Quebec Declaration on the Preservation of the Spirit of the Place	Transferring the spirit of the place to the user is a crucial issue in protecting the values of the building. It is necessary to make conservation decisions that will protect the spirit of the place in the most efficient way and ensure its interaction with the user.	Article 8
ICOMOS 2010	New Zealand Charter for the Conservation of Places of Cultural Heritage Value	New functions should be useful functions serving the public in adaptive reuse. If the building is an integral part of a site, use should be preserved. The change of function should match the inheritance value of the building and effect level should be minimum to heritage value of building.	Article 8
ICOMOS 2011	The Paris Declaration On heritage as a driver of development	The existing heritage building should be re-functionalized to adapt to modern living standards.	Article 2
ICOMOS-TICCIH 2011	Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes	The most sustainable way of preservation is the adaptive reuse of buildings with an appropriate function. In this functionalization, the functional integrity of the structure and content is an element that should be protected.	Article 9,10
ICOMOS 2013	The Burra Charter	If the use of the building is culturally important, it should be protected. If necessary, new function can be added and it should be compatible with the context of the place.	Article 7.1, 7.2

### 2.4.3. Material, Texture and Color

The use and natural features of the material have a significant role in shaping the new design. Due to its natural features, the texture of the material is the visual element of the architectural product and adds atmospheric properties (Farrelly, 2009, p.5-7). The texture is also used to define the features and characteristics of the space. Color as a design decision affects changing the spatial experience and perception with its individual choices and combinations (Coates et al., 2011). In adaptive reuse, the material's features, such as texture and color, are used to design a building that meets both the sense of oldness and the new requirements. This usage shows different usage properties according to different factors such as the existing building's character, the qualities of the new function, and space perception (Brooker & Stone, 2018, p.13). It was emphasized in charters that new material could be added when necessary, but the traces of the old building should be preserved. It may be appropriate to use different materials according to different contexts. For example, sometimes the contrast between the new and the old material and the idea of attracting the user's attention comes to the fore; sometimes, a more respectful design decision is made with a different material with a rhythmic texture and color.

In UNESCO and ICOMOS principles, the existing material is seen as a document of technical details (Table 2.4). Details such as texture and color are parts of the aesthetic integrity of the space. It is suggested that these details, aesthetic, and historical value, should be preserved with minimum intervention as possible. It was stated that the new material should be created in terms of traditional material and technique, with the scientific analysis made on the original building.

**Table 2.4.** Canonic charter’s principles review in context of material, texture and color.

3. MATERIAL, TECTURE AND COLOR			
INSTUTION AND YEAR	NAME OF DOCUMENT	SUMMARY OF ARTICLES	RELATED ARTICLES
ICOMOS 1964	International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)	Color and mass changes should not be allowed with new interventions. The original material of the building is a part of its cultural heritage value.	Article 6-9
ICOMOS 1972	Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings, at the 3rd ICOMOS General Assembly	Contemporary designs in which today's techniques and materials are used consciously should be used in new interventions and additions. New interventions should not affect the old building's character, but should adapt to its rhythm and layout.	Article 2
UNESCO 1972	Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage	The main purpose in conservation is to preserve the traditional appearance. The new intervention should not damage the mass and color relationships of the original structure.	Article 23
ICOMOS 1975	The Declaration of Amsterdam	Traditional materials and techniques should be preserved as much as possible. These materials and techniques must be documented. Any changes to be made should be applied as a result of scientific analysis.	
ICOMOS 1982	Tlaxcala Declaration on the Revitalization of Small Settlements	Efforts should be made to preserve traditional materials in order to preserve the traces of history.	Article 5
ICOMOS 1982	Charter for the preservation of Quebec's heritage	Whatever the material to be used in the new intervention, the original material should always be preserved.	Article VIII-C
ICOMOS- CoE 1975	European Charter of the Architectural Heritage	New interventions using contemporary materials can be used while preserving traditional materials.	Article 7
ICOMOS 1983	Appleton Charter for the Protection and Enhancement of the Built Environment	Different surfaces and materials may be required for new uses. New materials and techniques should have a scientific basis. Material choices should be contemporary and respectful to the spirit of the space.	
ICOMOS 1994	The Nara Document on Authenticity	Traditional materials and textures that reveal the authenticity of building should be preserved and evaluated as a cultural resource.	Article 13
ICOMOS 1996	The Declaration of San Antonio	Historical material and texture are building elements that the user must experience and have document value. In order to preserve history, these elements must be preserved with their original value.	Article 4

**Table 2.4. (continued)**

ICOMOS 2003	Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	New materials must be compatible with the original material in conservation applications. Non-reversible material applications should be avoided. The original texture of the building should not be damaged.	Article 3.10, 3.14
ICOMOS 2010	New Zealand Charter for the Conservation of Places of Cultural Heritage Value	Any surface or material belonging to the original texture of the building should not be removed. Color, texture, surface works, which have heritage and document values, should be preserved in the building. New interventions and additions should be in harmony with the texture of the original structure, and the use of contrasting colors and materials should be avoided. Replicas of old material and texture that are destroyed should not be produced.	Article 6, 13, 21
ICOMOS 2010	Lima Declaration for Disaster Risk Management of Cultural Heritage	In conservation applications for the safety of the building, materials that are compatible with the original material, reversible and respectful to the original should be used.	Article 4
ICOMOS 2011	The Paris Declaration On heritage as a driver of development	Traditional material is a source of inspiration for contemporary architecture. This material, together with its environmental integrity, must be protected in rural architecture.	Article 2
ICOMOS 2013	The Burra Charter	In order to preserve the original texture of the building, traditional materials and techniques should be used. Contemporary materials can be used in situations that contribute to conservation.	Article 4.2

#### **2.4.4. Adaptation**

Amorim et al. (2007, p .1) stated that one of the significant challenges in conservation was the building's participation in social life and he stated that the building could be re-involved in daily life in a more accessible way with new social and functional tasks. According to Brooker and Stone (2010/2011, p.28), buildings' adaptation is seen as a subject that raises many questions and reveals its value by interpreting the existing.

Adaptation is defined as another name for adaptive reuse which is also defined as an conservation method. Respectful and creative designs that are applicable to the current situation of the old buildings are suggested with usage change in this method (Robert, 1989; Brooker & Stone, 2004). It is possible to examine the adaptation of old structures in two contexts. The building's heritage values and the relationship of its existing texture with the new intervention are the most critical adaptation issues in the building scale. On the other hand, the building's adaptation with its current environment to be discussed in urban context.

Physical protection of the existing texture is the primary approach in conservation methods. Besides these physical elements, the space has spiritual elements that must be protected. Norberg-Schulz (1980) defined the term genius loci in his studies and suggested the space's intangible experience as a component element. Therefore, the spirit of the place should be protected beyond the tangible elements. So, can be accepted as design parameter that should be considered in adapting the new design. The building's cultural values are kept alive and its original value is preserved with this intangible value adaptation.



The building is also in a relationship with the region where it was placed. Due to its environmental context, it has an identity within the region's functional integrity and physical elements. The typology of the building or its physical condition is not enough to determine adaptive reuse limits alone. Reusing parameters of two heritage structures in the same typology may not be the same due to their environmental characteristics. For example, an abandoned industrial structure where agriculture activities are active and an abandoned industrial structure in a region where cultural and artistic activities are active may not be re-functionalized in the same strategy and may not be adapted in the same approach. Consequently, interventions that must be adapted to the urban fabric integrity should be made.

In charter principles, the new intervention's adaptation is considered integration between the new and the old through physical elements, details, function, cultural values, and environmental context (Table 2.5). It is emphasized that new interventions must be designed following the building's values, current state, and environmental context. Furthermore, adaptation should prepare a convenient living ground for modern living and future conditions of the cultural heritage. New functions should arrange the building to integrate it into social life.

**Table 2.5.** Canonic charter's principles review in context of adaptation.

4. ADAPTATION			
INSTUTION AND YEAR	NAME OF DOCUMENT	SUMMARY OF ARTICLES	RELATED ARTICLES
ICOMOS 1967	The Norms of Quito	In the management plans for the monuments, the interventions and regulations to be made should be arranged in an integrated manner with the existing environment, urban texture and cultural interests. Land use in the historical area should be organized within these limit by defining boundaries and cultural values in urban or landscape arrangements.	Article IV-1 and others
UNESCO 1972	Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage	Regulations and plans regarding cultural heritage should be arranged to integrate the heritage with the social, economic, cultural and scientific life of today and the future.	Article 9
ICOMOS 1972	Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings, at the 3rd ICOMOS General Assembly	Contemporary architectural additions can be considered to be integrated into the existing texture and scale of urban planning.	Article 1
ICOMOS 1975	The Declaration of Amsterdam	Conservation of the architectural heritage and rehabilitation of old sites should be part of urban planning and adapted to the social functions of the region.	Article 1 and others
ICOMOS 1982	Tlaxcala Declaration on the Revitalization of Small Settlements	Interventions for the protection and revitalization of small settlements should be planned following the historical, social, economic and anthropological characteristics of the region and to revive these characteristics.	Article 1
ICOMOS- CoE 1975	European Charter of the Architectural Heritage	Activities integrated with the social structures of historical buildings and sites should be produced.	Article 4

**Table 2.5. (continued)**

ICOMOS 1983	Appleton Charter for the Protection and Enhancement of the Built Environment	New interventions should be compatible with every element or whole of the structure. Interventions should respect and adapt to their aesthetic, structural and technical integrity.	
ICOMOS 1987	Charter for the Conservation of Historic Towns and Urban Areas (The Washington Charter)	The conservation plan should plan a harmonious relationship between the historical building and the city. New functions should be able to adapt the building to contemporary life.	Article 5, 8
ICOMOS 2003	Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	New interventions should be implemented without destroying the distinctive features, current status and previous conditions of the building and the site.	Article 3.11
ICOMOS 2005	Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas	The character of a heritage building, site or area includes its interaction with nature, cultural and social values, economic context, traditions and operation activities of the region as well as its physical parts. All new interventions to heritage structures should be developed by taking these character values into consideration.	Article 1, 8
ICOMOS 2008	ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites	New interventions should be adapted to the natural environment, surrounding landscape, location, history and culture.	Principle 3-3
ICOMOS 2010	New Zealand Charter for the Conservation of Places of Cultural Heritage Value	If necessary, the existing function can be changed in order to adapt the building to daily life. New structures and materials can be added in this function change. These adapted structures should not compete with the original form and scale, but should respect their original texture. It should not adversely affect the cultural heritage value.	Article 4, 21
ICOMOS 2011	The Paris Declaration on Heritage as a Driver of Development	In order to protect the urban and rural heritage and maintain its original character, it must be integrated with its physical and socio-cultural environment.	Article 2
UNESCO 2011	Recommendation on the Historic Urban Landscape, including aglossary of definitions	Interventions in historical urban landscapes should support change by adapting to the social life and development of the communities in the region. In this adaptation process, it should preserve its environmental characteristics and collective memory elements.	Article 14

### 2.4.5. Protection

Cultural heritages are the most crucial document sources from the past to the present. It is almost impossible to regain this various source when damaged, so its protection is a critical issue. On the other hand, in the modernization periods, there are consequences where cultural heritages are damaged due to different practices and approaches. It is necessary to accurately understand and analyze the structure and heritage values for conservation to be done with the proper methods (Asatekin, 2004). Today, many different architectural practices make it challenging to achieve good conservation results.

In addition to protecting the buildings from natural disasters, vandalism or other external influences, it is also necessary to protect them from harmful practices and interventions today. Especially in adaptive reuse methods, protection is forgotten as the primary purpose and the new intervention or addition is designed without being related to the building context. Therefore, protection emphasis in official documents should be included in the new intervention's design parameters and should not be forgotten (Table 2.6). According to these principles, tangible and intangible values of

cultural heritage should be preserved for future generations and also it should be presented to users without damaging interventions.

**Table 2.6.** Canonic charter’s principles review in context of protection.

5. PROTECTION			
INSTUTION AND YEAR	NAME OF DOCUMENT	SUMMARY OF ARTICLES	RELATED ARTICLES
ICOMOS 1964	International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)	A monument should be preserved in order to be permanently preserved together with its location and historical values it witnessed.	Article 4,7
UNESCO 1968	Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private works	In order to protect immovable cultural assets from public destruction and prevent their abandonment, their inventories and values should be protected with particular approaches.	Article 4,5,10
ICOMOS 1972	Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings, at the 3rd ICOMOS General Assembly	When contemporary additions are included in the old buildings, the existing texture must be preserved in order to implement an adaptation that adds value to the building.	Article 1
ICOMOS 1982	Charter for the preservation of Quebec's heritage	Preservation of cultural heritage in the future is an important issue in order to be beneficial to present and future generations. Any action to be taken in preservation must be coherent and reversible.	Article II-A, II-D
ICOMOS 1983	Appleton Charter for the Protection and Enhancement of the Built Environment	Protection can be described as stable maintenance program. The spirit of the space should be preserved along with the physical elements.	
ICOMOS 1994	The Nara Document on Authenticity	While respecting the relics of the past, the public awareness of the heritage should be raised and preserved as the tangible asset of the past.	Appendix 1-Article 6
ICOMOS 1996	The Declaration of San Antonio	Heritage sites should be preserved and interpreted by considering the relationship between meaning and connections of their intangible values and tangible elements.	Article 4
ICOMOS 2005	Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas	Heritage buildings and areas should be interpreted by contributing to their character and the heritage should be evaluated and protected	Article 8
ICOMOS 2008	ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites	Cultural heritage must be protected with regard for its historical, cultural, spiritual, social, and environmental aspects. Public arrangements should be made during the conservation stages; the traces and original values of each period should be preserved.	Principle 3,4
ICOMOS 2008	The Quebec Declaration on the Preservation of the Spirit of the Place	The spirit of the place should be preserved in a way that provides the most efficient communication with the user.	Article 8
ICOMOS 2010	New Zealand Charter for the Conservation of Places of Cultural Heritage Value	Respect for existing ruins, originality and integrity of the character are a priority in protection. It is possible to repair and protect the structure with different methods. The spirit or traces of the place should not be damaged in any conservation application.	Article 5,14,17,23
ICOMOS 2011	The Paris Declaration on Heritage as a Driver of Development	Essential elements of the building, even if the building or site is urban and rural, should be preserved.	Article 2
ICOMOS-TICCIH 2011	Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes	Buildings and their contents must be protected in terms of integrity and functional integrity in the protection of industrial structures and areas.	Article 9
ICOMOS 2013	The Burra Charter	Visual and spiritual places, valuable objects, and fixtures should be protected in places with cultural importance.	Article 5,8,10,24

#### **2.4.6. Sustainability**

The Brundtland Report, which discuss and examined the changes in the world with environmental approaches, was published in 1987. Information about the future and present on many issues such as the increase in population, food stocks, ecological protection of nature were argued in this report. In the Brundtland Report, sustainable development is defined as “Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (World Commission on Environment and Development, 1987). The primary purpose of conservation is to make interventions with the existing building stock to meet today’s needs. Since building stock is using, it can be said that conservation is a method that contributes to sustainability for architecture.

According to Pickard (as cited in Bullen & Love, 2011), it is necessary to make interventions that reflect local life and increase the quality of life to ensure the sustainable use of historical cities. Consumption of heritage assets should be minimized while preserving local identity. Sustainable development policies should be implemented with functions that increase society’s participation and a sense of responsibility. Rodwell (2007, p.57-58) classified the sustainable use of existing buildings as environmental, social and economic types. It has been evaluated as recognizing and protecting it by adding value in a social context. Also, he evaluated economic and environmental sustainability as saving money, materials and time. He stated that economic and environmental sustainability would be achieved due to reusing existing buildings and recycling materials. Also, he stated that buildings should be transformed with functions to benefit local and international communities and minimum intervention should be applied in this transformation process (Rodwell, 2007). Since adaptive reuse practices using the existing building stock with low-cost resources, it is suitable for a sustainable approach as a conservation method.

Adaptive reuse already has a sustainable manner as an approach that prioritizes less consumption and more utilization (Brooker & Stone, 2018). Although not underlined explicitly in charters, approaches that will contribute to sustainability are specified. It is possible to contribute to social, economic, and environmental sustainability with these interventions.

In charter principles, it is stated that plans should be created to ensure that cultural heritages are used as an economical source of employment and income (Table 2.6). It has been suggested to choose functions that will ensure the continuity of its use and culture. It was stated that continuity in protection should be targeted with the training of the users. It was emphasized that new and technological interventions could be made for the building's environmental sustainability, but these interventions should not damage the existing fabric and elements of the building.

**Table 2.7.** International principal texts review in context of protection.

6. SUSTAINABILITY			
INSTUTION AND YEAR	NAME OF DOCUMENT	SUMMARY OF ARTICLES	RELATED ARTICLES
ICOMOS 1967	The Norms of Quito	Cultural heritages as an economic resource are part of the development plans of cities. For this reason, protecting and functionalizing heritage assets and projects that increase the value of the heritage are recommended. Cultural continuity should also be maintained by preserving the authenticity of the building.	Article 1, V-1 and others
ICOMOS 1975	Resolutions of the International Symposium on the Conservation of Smaller Historic Towns	Cultural heritages can be reused with economic activities that prevent their abandonment. The character of the old building and its harmony with the urban environment should not be spoiled with these functions. It is proposed to adaptive reuse with new functions that enable local participants to use the building actively and are related to the location of the building in urban planning.	Article 3, 4, 5
ICOMOS 1983	Appleton Charter for the Protection and Enhancement of the Built Environment	Sustainable solutions should be produced by solving the technical problems of the heritage building with interventions providing environmental control. Traditional fabric should not be damaged with new technical interventions.	
ICOMOS 2003	Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	Considering that physical heritage is a document of cultures, minimal intervention should be made. The uniqueness of the building must be preserved with preventive and remedial interventions.	Article 1.2, 1.6
ICOMOS 2005	Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas	Practices and strategies related to cultural heritage should use methods that notice and reflect a sustainable local and cultural context. Analyzes and interventions that regard environmental, cultural and economic sustainability should be made.	Article 5, 11
ICOMOS 2008	ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites	New interventions should aim at environmental, economic and cultural sustainability. It should be respectful to the heritage assets and its environment. Heritage buildings should be evaluated as an economic resource and the number of visitors should be kept high for a source of economic income. Its originality and physical integrity should be preserved for user relationships. In order to ensure the sustainability of the building, interventions that regulate the relationship with the user and increase the awareness of the building should be implemented.	Principle 5
ICOMOS 2011	The Paris Declaration on Heritage as a Driver of Development	Cultural heritage is part of the city's economic sustainability, as employment and financial resources. Strategies that preserve cultural authenticity and improve the quality of life should be determined in social and economic development goals.	Article 4
ICOMOS-TICCIH 2011	Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes	Active industrial heritage structures can continue to be used with contemporary interventions for their economic and physical sustainability. Specific technical features of heritage should be respected in these interventions.	Article 8
UNESCO 2011	Recommendation on the Historic Urban Landscape, including aglossary of definitions	Historic urban landscape areas can be used as an economic resource and can be included in sustainable planning strategies. This plan can improve urban areas and services and reduce urban poverty with the employment they provide. Implementing interventions that prevent the destruction of heritage assets and support economic and social diversity is recommended. Strategies that noticed environmental sustainability and that coherent with responsive ecological policies should be used.	Article 16, 18, 19
ICOMOS-IFLA 2017	ICOMOS-IFLA Principles Concerning Rural Landscapes as Heritage	The natural and cultural diversity of rural landscapes should be protected. It is necessary to consider and evaluate local cultures as a whole with their economic and social relations. The sustainability of rural landscapes can be achieved with multi-functional approaches. It is recommended to preserve tradition and local cultures, and to evaluate heritage as part of long-term economic, social and environmental sustainability.	Article 2-C-1,3,3,5

## **CHAPTER 3**

### **USING TEMPORARY INTERVENTION IN ADAPTIVE REUSE**

Bauman considered the society we live in as a modern fluid society and states that life in this society will not be static. According to him, since everything will have a consumption date, those who cannot keep up will disappear (Bauman, 2020, p.8-10). On the other hand, Deleuze and Guattari corroborate the fluid and creative ideas with the non-monumental aspects of life, in contrast to the tendency of architecture to monumentalize and enact by creating a value framework. Accordingly, their thoughts oppose tradition and constancy (as cited Ballantyne, 2007, p 97). The fluidity stated by Bauman and the fluid space idea suggested by Deleuze and Guattari shows that designers should also think about the idea of time in building design. Reproduced with the flow of time is always open to innovation and creativity, and this flow leads us to think of the idea of temporary in the city and architecture.

The concept of time has been the subject of different disciplines with different interpretations. Zevi (2015) mentioned time as the fourth dimension in works of art. He stated that the art object, which has three dimensions in height, depth, and width, is displayed in different ways with the change of the angle of view. He defined this change of viewpoint as a movement that changed over time and stated that time is a fourth dimension that enables the work of art to be handled in all its aspects. However, he evaluated the fourth-dimensional situation of the time in architecture differently. According to Zevi, the user creates the fourth dimension in the space with their movement (Zevi, 2015, p.18, 23). Like the appearance of an art object changing with a different perspective, the building's state will change with the user and use in an unstable period of time. Therefore, it is possible to say that the user's movement, space and time interact each other. The user's action is shaped by architects' designed intervention and organizes the function of building. Also, the limits, period and duration of this movement affect the use of the building and space's function. As a

time period, temporality will have a place in the discussions of architecture and space, and it have be potential to be new tool for practices in architecture realm.

Architecture has been defined throughout history in a way that aims to find permanent, functional, and aesthetic (Chabrowe, 1974, p. 358). However, this idea began to evolve as time developed, and societies changed. Significantly rapidly changing social relations have affected the concept of space and architecture and changed the thoughts on permanence. Laezza (2018, p.8) stated that temporary architecture is a topic and production method of architecture that is reproduced in the shortest time. According to her, if architecture can find its meaning in a short period of time, it should be understood and interpreted through this temporality.

Barras (2009) commented on the built environment through permanence and temporary, saying that it is an example of dichotomy in today's world. He stated that although the settlements were planned permanently, they were the result of economic and urban transformations that were subject to the flow and cycle mentioned by Heraclius<sup>3</sup> in his teaching. He said, "The longer the time frame within which buildings are viewed, the more impermanent they seem: less as solid forms and more as transient manifestations of human activity." and stated that the structure is shaped by the temporary activity and movement of the user (Barras, 2009, p.2).

Critical studies on temporary are generally in the context of urban development in literature. In these studies, which examine the social needs and architecture at the urban scale, through the relationship of use with the user, it is mentioned that temporality is produced through abandonment (Temel & Haydn, 2003; Bishop and Williams, 2012; Madanipour, 2017; Oswald et al. 2013,). Some studies bring together temporary architecture and temporary structures in context of elements of buildings and draw attention to the temporary issue (Baker, 2014; Tunçbilek, 2013). Theses that researched projects over different temporality concepts have also been a part of the literature. Graham (2012) examined temporality as a tool in the context of urban development, and also Sotelo (2013) analyzed temporary urban interventions as forms of intervention that preserve historical areas in the city. In addition to these studies, repair guidebook study that establishes a relationship with conservation is published by English Heritage (2011). In this guide, the opportunities and challenges of

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<sup>3</sup> Heraclius states that everything is in a state of flow and that it is constantly changing.

temporality are mentioned, but also temporary interventions are just discussed as a method of repair that provides more precautions against risky situations. In other words, creative approaches have not been mentioned over temporary interventions in this publication. Camocini and Nosova (2017) researched how abandoned contemporary ruins can be re-functionalized in daily life, and they proposed a temporary reuse approach that includes three different time-function relationships, which they proposed as an event, sequence, and interim in their article. Main (2014) contextualized the preservation potential of temporariness on buildings from a social and economic perspective and analyzed it with examples in her thesis work.

The concept of temporality is evaluated with different concepts as an use and intervention methods in the context of today's architecture practices. Also, architecture and design practices are influenced by the rapidly changing needs and living conditions of today, and the concept of temporality is a subject of study in these changing conditions.

### **3.1. Definition and History of Temporary**

As a general concept, it is possible to see that the concept of temporality is interpreted differently in daily life and scientific fields. In the dictionary, the term of *temporary* is defined as “Lasting for a time only; existing or continuing for a limited time; not permanent;” (Webster’s 1913, n.d.). Stating that the concept of temporality is challenging to define, Bishop and Williams (2012) made its general definition as a time between beginning and end. However, the definition of impermanence varies in different fields. They have exemplified that temporality is defined for a shorter duration in other fields from the perspective of Buddhism or atomic physics. They emphasized that such a variable concept is difficult to define and study.

The notion of temporality also appears in the literature as ephemeral and interim words. *Ephemeral* is synonymous with 'short-lived' and defined as “Beginning and ending in a day; existing only, or no longer than, a day;” in the dictionary (Webster 1913, n.d.). In the concept of time produced to explain the relationship of all events with each other as a complex, ephemerality describes the processes of events that can be described as individual parts in the complex of time. Ephemerality deals with the relationship, flow, and change processes of events (Madanipour, 2017, p.174-175). Also, ephemerality is seen as a subject that provides a creative production for architectural practices. It offers



practical experience in idea and intervention production, and also it changes innovation's perspective over time (Madanipour, 2017, p.178). On the other side, interim uses are considered as a subset of temporary uses. As an alternative model, it includes the traces of the past and the imagination of the future. In interim uses, the function is explained with a usage relationship by evaluating the characters of previous and next usage (Pogoreutz, 2006 p.77).

The concept of temporality has been defined in different characteristics in the field of architecture and design and it is used in the evaluation of different forms of architectural production. It is seen that it is widely use in urban scale usage and definitions mainly. Temel and Haydn (2003), who published one of the most fundamental studies on this subject, mentioned that buildings and urban planning are always designed for a long time and permanently. Besides, they asserted the issue of temporary as an exciting idea, especially in the relationship between planning, economy, and user. For the use of the word "temporality" in the context of architecture and planning, they said, "... we do not apply word 'temporality' in its literal sense to spaces and uses but rather use it to refer to such unique qualities of the temporary rather than the actual duration of use.". They defined temporary use as planned impermanent actions, which is to prepare space for future uses, and tried to produce creative qualities beyond the idea of being permanent. They asserted that all temporary uses could be defined as temporary spaces (Temel & Haydn, 2003, p.17). In summary, according to Temel and Haydn, temporality is related to space through use. Thus, the purpose of temporary use is related to the quality and condition of space production and the user rather than the concept of permanence.

Bishop and Williams (2012, p.5) describe the concept of temporality as a defined time period. They characterize temporary uses as flexible and a wide range of activities where multiple uses are possible. Apart from the definition of temporary use, events such as the Olympic Games, Expo, World Cup, and festivals are defined as temporary events that change the city's permanent structure with a regenerative effect (Bishop & William, 2012, p.7). As a result, Bishop and Williams define temporary ideas in urban scale and explain definitions in the context of use and user activity.

One of the most important studies on the relationship between temporary ideas and urban regeneration is the research project managed by Oswalt, Overmeyer, and Misselwitz between 2001 and 2003 within the Technical University of Berlin. As a

result of the project that they examined temporary use approaches and urban developments, their work named *Urban Catalyst* in 2013 became an important resource in this field. In this book, the historical process and social relation of temporary on the urban scale are interpreted with architectural production examples. They stated that social processes and dynamization become flexible with post-Fordism, and these changes are reflected in the space idea. However, they defined temporary uses as services that include spatiotemporal dynamization that transforms urban spaces into event space (Oswalt et al., 2013, p.10-11).

Madanipour (2017) argued that pop-up shops, street festivals, portable buildings, temporary gardens, and temporary structures became an international trend in urban areas. He stated that temporary urban uses are criticism and opportunity for change, against long-term urban plans consisting of rules. Also, he defined short-term uses, activities, and structures as temporary urbanism (2017, p.3). Madanipour also used temporary intervention as a term and stated that these interventions were catalysts that provide the local community and facilitate a more permanent regulation (2017, p.164-165). According to him, temporary interventions are activity productions that include creativity, react quickly to the globalization process, and fill the productive activity gaps created by globalization (2017, p.4, 72).

Consequently, when the studies are reviewed, it is possible to interpret the concept of ephemeral as what defines a broader process and relationship over time. Besides, the concept of temporality can be defined as a subset of time, which is thought to design a more limited use. On the other hand, interim establishes the relationship between uses in the subset of temporary as functional use. As a result of current studies, it is possible to say that each researcher evaluates the temporality in their studies from different perspectives. These evaluations include society, space, urban life, and changes in social, political, and economic relations. These evaluations are presented with examples that occur with different functional uses in temporary way.

The practices' architectural productions of temporary has emerged in different forms of intervention since the 19<sup>th</sup> century in modern societies. Temporary uses began to be seen for the first time as a temporary residence during the Great Depression in Europe in the late 1920s and early 1930s. After the World War II, during the ruined cities' reconstruction process, temporary housing and agricultural structures were constructed. In the 1970s and 1980s, the abandoned areas in the cities were occupied by squatting

movement and transformed by temporary interventions (Oswalt et al., 2013, p.9). One of the first of these squatting movement was the Arena (Figure 3.1.) occupation in Vienna in 1976 (Temel & Haydn, 2003, p.34). The former slaughterhouse St. Marx Abroad has been regarded as a building with a monumental value. The building, which was squatted by the subgroups to prevent the demolition of abandoned buildings, was intended to be transformed into a free cultural event space. Although the government opposed the squatters during its period, it is still used today as a center for cultural and artistic activities (Arena Wien, n.d.). Squatting movement have been temporary interventions applied by sub-groups to make space for expression of themselves and their needs. In such interventions, it is seen that the building can move away from its original function and respond to user-city dynamics.



**Figure 3.1.** The Arena Vienne, squatted art and community center. Retrieved from: <https://www.viennametalmeeting.com/veranstaltungsort-transport-informationen/> in October, 2020.

Another urban intervention movement, which was created by subcultural groups between the 1960s and 1970s, was the DIY (do-it-yourself) movement. Groups such as rappers, anarchists, and punks have created their own social and commercial spaces within the city with that movement (Leland, 2004). The DIY intervention movement had an ideological concern and experimental approach in the 1960s and 1970s and turned into a collective production movement focused on participation and sustainability in the 2000s (Erten, 2015). Douglas (2014) define DIY interventions as “small-scale and creative, unauthorized yet intentionally functional and civic-minded” contributions or improvements “to urban spaces in forms inspired by official infrastructure.” (Douglas, 2014, p.6). DIY includes community gardens, street

performances, graffiti, other street arts, and housing and retail cooperatives (Iveson, 2013). Thanks to the DIY interventions, users participate in city planning, apart from the decision-makers. Also, one of the most significant advantages of these temporary interventions is that they can be produced at a low cost. DIY interventions open up space for unnoticed needs and experiences in the city with the minimum intervention (Oswalt et al., 2013, p.14). As an example, Little Free Library, designed by the American design office Stereotank, is located in St. Patrick's Old Cathedral School district. It is free to buy, donate, and exchange books from the temporary mobile library. The temporarily designed library is now placed in Green Oasis Community Garden in New York (Stereotank, 2013). The temporary library (Figure 3.2.), which allows the user to experienced library service on his own, creates a new stop in the region. The library was placed in front of the historical building of The Basilica of St Patrick's Old Cathedral, and it enabled the citizens to come to this area and see the building and this visit contributed to promotion of historic building spontaneously.

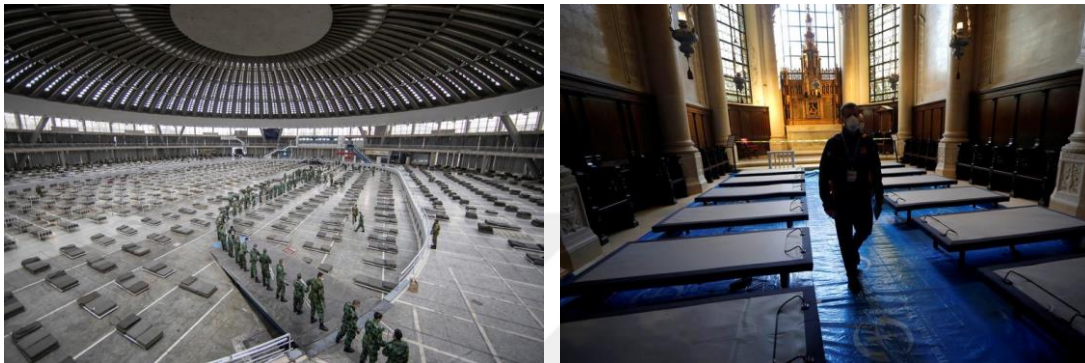


**Figure 3.2.** Temporary library design by Steorantk. Retrieved from: <http://www.stereotank.com/Little-Free-Library> in October, 2020.

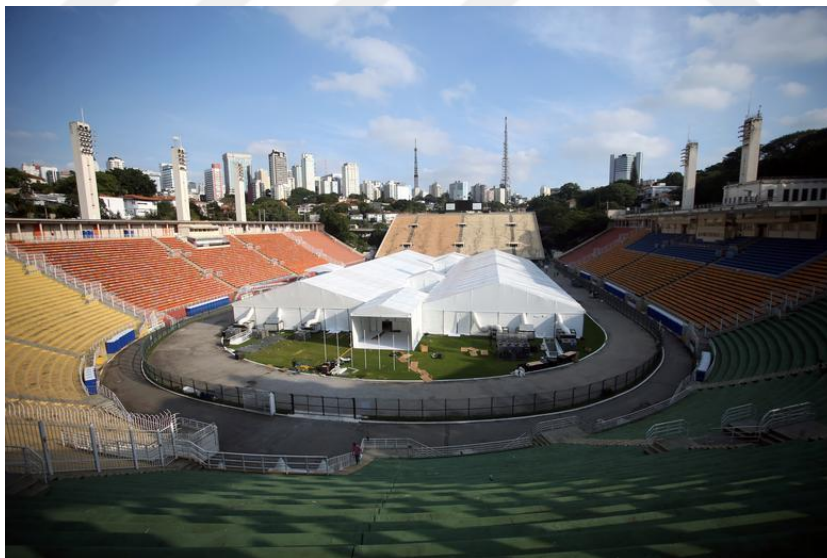
Adaptive reuse and temporary intervention applied to the building due to the spontaneity created within the user's needs has become a designed and planned decision by architects today. Today, there are temporary interventions designed for users' needs in many wars, crises, pandemics, or not in crisis conditions.

After the Covid-19 virus that emerged in Wuhan, China, in 2019, temporary structures were used in the case of a pandemic in the world and crises arising against medical needs. Temporary hospitals have been established in many parts of the world due to the hospitals exceeding their capacity. It is seen that buildings with different functions and public spaces in the city are transformed for temporary hospitals. While in

Belgrade, Serbia, the fair building (Figure 3.3[a]), which can be suitable in terms of scale and use, was transformed into a temporary hospital, it is seen that a cathedral (Figure 3.3[b]), which is entirely away from the health function in Manhattan, New York, was transformed into a hospital. In Pacambou Stadium in Sao Paulo, Brazil (Figure 3.4.), a tent was established as a temporary hospital, and the stadium was transformed into a quarantine district due to the stadium's architectural morphological features.



**Figure 3.3.** Temporary Covid-19 hospital in fair building, Belgrade [a] and church, Manhattan [b]. Retrieved from: <https://www.reuters.com/news/picture/constructing-temporary-coronavirus-hospi-idUSRTS374K0> in October, 2020.



**Figure 3.4.** Temporary Covid-19 hospital in Pacambou Stadium in Sao Paulo, Brazil. Retrieved from: <https://www.reuters.com/news/picture/constructing-temporary-coronavirus-hospi-idUSRTS374K0> in October, 2020.

In the 1960s and 1970s, architectural avant-garde interested themes of flexibility and variability (Temel & Haydn, 2013, p.29). Besides, in the 1970s, Tschumi redefines architecture in his publications. He changed the static structure of the concept of space

and placed the concept of 'event' into this static architecture. With the concept of the event, he has opened architecture to interpretation through timeliness and temporariness (Güner, 2012, p.26). He stated that if there is no event, there is no space and he also interpret the event through movements and actions (Tschumi, 1996, p.139). Tschumi takes architecture away from its stable framework and making it interpretable to fluidity and temporality.

Activities such as biennials, Expo, and festivals are included in the event category in terms of functional definition. These activities also comply with the interpretations of flexibility, variability, and fluidity mentioned in the 1960s and 1970s. Periodic events can transform and renovate their region. Özsoy and Savaş (2010, p.8) stated that Expo events are the activity that demonstrates new architectural productions and develops commercial and social relations. For example, Eiffel Tower, which is one of the most iconic architectural productions in Expo events, renovates the region by tourism. The 300-meter tower, built within for Expo between 1887-1889, caused many discussions regarding adaptation with the region, placement, and height. Despite the discussions, 2 million people visited the tower at the end of the Expo in 1889 (Tour Eiffel, n.d.). It was decided to demolish the temporarily designed Eiffel Tower, but then authorities decided to convert the tower into a radio and telegraph station. Today, the tower, has become one of the most iconic structures globally, with its replica productions in many places of the world. (History, 2019). This temporary structure was used in a tourism-enhancing function to attract the user during the Expo period by creating interest. Due to the time, material, and financial resources spent, it is possible to use a building that is not suitable for a temporary architectural product in other functions. As a result of the use, this structure has unpredictably turned into a permanent structure. However, considering today, the re-use of the building for tourism purposes and its economic contribution shows that the temporary building was designed in a program that can adapt to the transforming city dynamics. In addition to this, Eiffel Tower became a structure that has a memory value with its function in the First and Second World War.

Temporality is used to serve a practical function for a short time and as a means of communication and message transmission that exhibit the architectural production forms of the period to which it belongs. Pavilions are one of the most discussed temporary typological forms in literature as an experience space. Pavilions have some standard features such as flexible usage, fast and straightforward installation, and

mobilization. These non-scaled temporary architectural products are designed to pass, explore, experience, communicate, and give various messages in different contexts and locations (Tunçbilek, 2013). The Serpentine Pavilion<sup>4</sup>, placed in England in 2016 by BIG, was removed in 2017 and was permanently rebuilt in Vancouver, Canada (Figure 3.5) after being exhibited in New York and Toronto for a while (Lynch, 2017). Pavilions provide space for thinking about what has been completed in the past or the present and about what might happen in the future. A spatial experience created takes a different form with each user. As a result, the experience place created with the pavilions is not limited to a single definition. Also, it tends to varying definitions with the experiences that increase in the temporary space created (Kaymaz Koca & Hale, 2018, p.45). Pavilions can quickly adapt to different environments and contexts thanks to their advantages, such as practical construction and mobilization as temporary architectural products. As in the process of the Eiffel Tower, a temporary structure was used permanently, but since the structure was produced by the advantages of temporality, it was quickly placed in a new urban space that was thought to be suitable and useful, benefiting from its mobilization feature.



**Figure 3.5.** Serpentine Pavilion by BIG, in England (left), and Vancouver (right). Retrieved from: <https://www.archdaily.com/902262/bigs-relocated-serpentine-pavilion-opens-as-unzipped-in-toronto> in October, 2020.

In the 1990s, the subject of temporary has become a subject on which architects and planners produce projects and publications. Simultaneously, municipalities and local governments have started to include temporary interventions into urban planning. As

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<sup>4</sup> Designed by British architect James Gray West in 1934, the Serpentine Building was transformed into a permanent art gallery in 1970 by The Arts Council of England. In an art program organized in 2000, the installation of an architectural pavilion in the building garden was included. Serpentine Pavilion, which started with Zaha Hadid in 2000, has been designed by many influential architects and artists.

a new issue, the 'creative economy' area emerged in urban life, and small businesses and start-up projects started to gain importance in the same years (Oswalt et al., 2013, p.43-44). Today, the consumption economy affects all social networks as well as urban planning and architecture. While the creative economy provides employment opportunities in the city, consumption plays a role that affects the activity-user relations in the city. Bishop and Williams (2012, p.67-77) consider the pop-up or other consumption places that occur temporarily in this consumption order as interventions that appear at the user's request. They categorized and examined these interventions as pop-up shops, pop-up restaurants, pop-up art, underground restaurants, and markets to their functional programs. They also mentioned that pop-up interventions in abandoned buildings regain the vacant area to the city and provide employment and economic resources for the city (Bishop and Williams, 2012, p.77). Today, many world-renowned brands also benefit from the pop-up's fast access feature and place their temporary pop-up shops in the city. One of the world-famous brands using pop-up stores is Sephora. In 2012, in collaboration with Pantone, they built a pop-up shop (Figure 3.6) for a new make-up collection, which includes the introduction of the tangerine tango color of 17-1463, selected as the color of the year by Pantone. Temporary store designed by Neverstop design office and is located on Los Angeles and New York. The design that takes the color of the year as the primary theme was used in the building's exterior and interior. Besides the make-up and sales areas, a Pantone color guide experience area (Figure 3.7) was created for the users as an experience space (Yap, 2012). Sephora and Pantone accelerated the marketing and sales process of the short-term make-up collection released in this collaboration with this pop-up store. Usually, this collection, which people can only see while visiting the stores, reached more people in the city and created a commercial area. It can be thought that the designed color guide area was produced concerning the participatory understanding that is the essence of Pop-up spaces.





**Figure 3.6.** Sephora and Pantone collaboration Pop-Up Store. Retrieved from: <https://www.designboom.com/readers/sephora-pantone-universe-pop-up-shop-by-neverstop/> in November, 2020.



**Figure 3.7.** Color guide experience area of Sephora+Pantone Pop-Up Shop. Retrieved from: <https://www.designboom.com/readers/sephora-pantone-universe-pop-up-shop-by-neverstop/> in November, 2020.

Today, the scope of temporary intervention has increased well and temporality has become a remarkable issue. Many governmental institutions, local governments, educational institutions, collective research and design groups have become open to solutions that involve temporality concept.

The collective design platform EXYZT, which was founded by five architects in 2003 and actively worked until 2015, today includes people from many different disciplines, such as graphic designers, DJs, photographers, has designed many temporary interventions and installation projects in the cities such as London, Venice, Paris, Sao Paulo (ConstructLab, n.d.). The most important of these were the projects they

produced in 100 Union Street in the Southwark (Figure 3.8) region in London in different years. In 2008, as part of the London Festival of Architecture, EXYZT and filmmaker Sara Muzio designed the temporary architectural project The Southwark Lido under the Southwark railway arches (Figure 3.9). The temporary building has included spaces for music and cinema activities, garden areas, a sauna, and one-night accommodation rooms. In 2010, they transformed the area into an orchard with a project called The Union Street Urban Orchard. After the fruit plantation works carried out with the volunteers, they harvested and distributed to the people living in that region within events of project. In 2011, 200 volunteers participated in the pop-up garden project called The Urban Physic Garden. Simultaneously, the pop-up garden has been visited by more people by hosting many art events (Reunion Southwark, n.d.).



**Figure 3.8.** Vacant Railway Arches in Union Street, Southwark. Retrieved from: <https://reunionsouthwark.wordpress.com/the-site/> in November, 2020.



**Figure 3.9.** The Union Street Urban Orchard Project by EXYZT. Retrieved from: <https://reunionsouthwark.wordpress.com/the-site/> in November, 2020.

In 2012, the same area was transformed into a public house called ReUNION (Figure 3.10). A temporary public project has been established to use the visitor density provided by the 2012 London Olympics. A temporary project was created in the concept of a beer festival to draw attention to the growing local breweries in the region under the influence of the Beer Laws of the 1830s. EXYZT has created a public gathering space with event and spa spaces that attracts tourists, local guests, and artists (Reunion Southwark, n.d.). These activities organized by a collective community for the wants of the local people in the city and the periodic user activity show us that informal communities can managed temporary reusing project that contribute to the use of temporary interventions effectively in the city.



**Figure 3.10.** ReUNION Project by EXYZT. Retrieved from: <https://www.flickr.com/photos/exyzt/sets/72157630461756992/> in November, 2020.

In Izmir, the Geçici Müdahale Platformu, which was active between 2013 and 2017, and established by artists and architects working in different fields. In 2013, during the Gezi Movement, their first activities were started in Gündoğdu Square, one of the centers of protests and one of the most important squares in İzmir, Alsancak. In 2013, they made temporary artistic interventions in Kemeraltı with the Kemeraltı'na Geçici Müdahale (Temporary Intervention in Kemeraltı) project (Figure 3.11), which they represent as one of their most significant projects as their works (Öztaş, 2017, p.40). These temporary interventions have brought a new meaning to the Kemeraltı Region, which is on the UNESCO Temporary List today and has a great historical value for Izmir. The region, which is used for commercial and touristic purposes in daily life, has drawn artists and designers' attention with these interventions. Kemeraltı area has been re-functionalized like an exhibition space with the temporary art intervention project.



**Figure 3.11.** Temporary Intervention in Kemeraltı urban exhibition Retrieved from: <http://www.sanatatak.com/view/gecici-mudahale-platformu> in November, 2020.

In 2015, upon the invitation of Bursa Chamber of Architects; Palliative Home Workshop<sup>5</sup> researched a solution for the shelter needs of seasonal workers. In the workshop, where agriculture is concentrated in the Karacabey and Mustafakemalpaşa regions, a temporary housing project was produced to improve the accommodation conditions and social lives of seasonal agricultural workers who were forced to continue their lives the camps located in the regions. Temporary housing works produced by four groups as a result of the workshop offered suggestions in different contexts. In one of the projects<sup>6</sup> structural and regional areas were defined in the irregular and problematic settlement plan of the campsites by considering the social dimension of the housing problem. Alle Project<sup>7</sup>, which also considered activities for children, articulating shelter units that create common living spaces and live together are proposed. Energy Active Network<sup>8</sup> project proposal drawing attention to the infrastructure and landscape problem. Lastly, the Fold project<sup>9</sup> (Figure 3.12) proposed mobile housing units that can be installed and moved quickly are designed in another project proposal. Recommendations made due to a collaborative study were submitted for consideration by the Bursa Chamber of Architects (Derinboğaz & Topçu, 2015). Thus, it is seen from local organisations that they are open to using temporality in their problems in the city and architecture.

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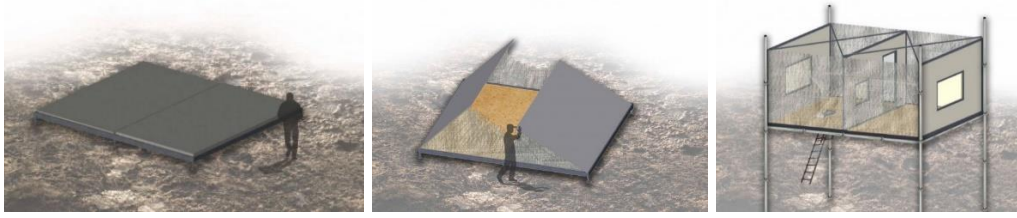
<sup>5</sup> Workshop coordinated by Alper Derinboğaz, Salih Küçükütuna, Yelta Köm, Ayhan Abanozcu, Murat Cellat, and Şevki Topçu.

<sup>6</sup> Project proposed by Sinem Görücü, Rabia Demir and Baran Yıldız.

<sup>7</sup> Project proposed by Yonca Özüağ, Serkan Ateş and Derya Gedik.

<sup>8</sup> Project proposed by Damla Soyseven and İrem Nur Tokuroğlu.

<sup>9</sup> Project proposed by Nermin Veliyeva and Rumeysa İrem Bilici.



**Figure 3.12.** The Fold Project from Palliative Home Workshop. Retrieved from: <https://xxi.com.tr/i/mekansal-gecicilik-arastirmalari> in November, 2020.

In the field of education, temporality has been the subject of many projects and research studies. Barcelona School of Design and Engineering, also known as ELISAVA, a design school affiliated to Pompeu Fabra University in Barcelona, included the temporary field in its master program. The graduate program named “Ephemeral Architecture and Temporary Spaces” is explained as follows,

This master’s degree offers an in-depth examination of the main formats of ephemeral architecture and temporary spaces: from events and pop-ups to exhibitions and interventions in public spaces (ELISAVA, n.d.).

Having such a training program enables the development of studies on temporariness and more conscious project production in that field. Studies produced in the academic environment create new areas for temporality in architecture and design. In addition to all these, it brings designers, artists, and architects trained in temporariness to the professional market.

All in all, different approaches and contexts create different definitions of temporariness in architecture and design. No matter how the temporality definition changes, it has been observed that temporary intervention is used to replace or complement a deficiency. Temporality has been used to fulfill the needs of the user and complete what is missing in social or economic relations or to facilitate the process. It can be said that the temporary intervention emerged as the counterpart of a personal, artistic, or architectural expression lacking in the city.

The diversity of all architectural productions and theoretical discussions shows the use potential of temporary interventions as design approach. According to each context, there will be an architectural practice field where the temporary intervention establishes a stronger adaptation relationship. One of these field is the conservation and adaptive reuse of cultural heritages. Some studies like English Heritage guidebook,

suggest temporary interventions for conservation projects. In this way, projects that are more functionally suitable and contribute to the historical structure can be proposed with concept of temporality.

### **3.2. Evaluation of Temporary Intervention Examples as an Adaptive Reuse Tool**

The concept of *intervention* has many different means in daily life. Its most general form is used in the meaning of “the act of intervening;” (Webster 1913, 2020). It is often used specifically to mean changing a situation or leading a person. The meaning used to direct people is included in the dictionary as follows:

an occurrence in which a person with a problem (such as a drug addiction) is confronted by a group (as of friends or family members) whose purpose is to compel the person to acknowledge and deal with the problem (Merriam Webster, 2020).

In the architectural context, Coates et al. (2009, p.135) define the concept of intervention as permanent or temporary manipulation proposals that produce alternative forms of use for space. According to them, the intervention could either be an installation work of art that re-evaluates a space or a new facade design as a radical change for the building. In New Zealand Charter (ICOMOS, 2010), an intervention was defined as an activity that causes the fabric of a place to change or deteriorate. Archaeological studies, invasion research, and all kinds of conservation activities are also included in this definition. It is possible to implement the intervention at different scales, from a single building to a site with a group of structures. All changes or activities such as maintenance, repair, and addition are the intervention subjects (ICOMOS, 1983). Orbaşlı and Karmowska (2020, p.177) defined temporary interventions in the context of adaptive reuse in architecture as the use of existing permanent structures with temporary functions. Therefore, according to the definitions created on the concept of temporary and intervention, specific temporary intervention has been examined and defined in the following parts of study.

In this study, temporary interventions are discussed from the point of view of the close Orbaşlı and Karmowska (2020) definition. While temporality defines a process designed and planned with a beginning and an end, the concept of intervention is considered a manipulative effect of space. In this context, any activity, installation,

addition, or reduction that affects the space's transformation and changes the relationship with the user in a planned temporary period is accepted as a temporary intervention in this study.

According to reviewed studies, concept of temporariness started over the abandoned areas in the city in context of architecture (Temel & Haydn, 2003; Madanipour, 2017; Oswalt et al. 2013; Orbaşlı and Karmowska 2020). The socio-cultural conditions that change and reconstruct with the modern social organization affect the space concept and model. Also, it changes the perception of space together with the production and consumption forms (Alp, 2015, p.319). Considering the context of autonomy, it is a fact that architecture cannot save itself from commodification and the market economy, even if it can be abstracted from many issues within the scope of society and social sciences. Thus, the spaces should be open to change and be able to be reshaped in terms of their relationship with the society and reflecting the needs and characteristics of the society (Akçan, 1994, p.21-22). Places that cannot keep up with the rapid change and transformation of social foci will face the danger of being consumed after a while (Uzunkaya & Öktem, 2017, p.13). According to Urry, spaces created by the forms of production become a product consumed in today's modern societies besides directing consumption forms (Urry, 2018). The interaction of relationships with space that changed and transformed over time also resulted negatively and result of this negative effect buildings become nonfunctional for user and they are abandoned.

Large urban areas and buildings became unusable due to industrialization in Western Europe and North America in the 1960s and Soviet Russia in the 1990s (Bishop and Williams, 2012, p.24). Social developments and changes affect buildings' abandonment and the transformation of the vacant lands in the city. The adaptations of these vacant lands and buildings to meet the requirements are made with adaptive reuse, renovation, alteration, demolition, and new construction methods (Henneberry, 2017).

Since historical buildings are the most valuable part of cultural heritage, precautions to be taken in case of vacancy situation and practices should be carried out with the most meticulous work. These cultural heritages cannot be sold or actively leased in the free real estate market. For this reason, the unoccupied buildings must be brought back with appropriate uses. Temporary uses are kept in the city periodically to reduce the risk of deterioration and damage of abandoned buildings until a permanent solution is

found. (English Heritage, 2011, p.2, 9). Temporality is evaluated in different approaches in many specific areas in architecture. Adaptive reuse is an issue that needs to be developed as one of these evaluation studies. Adaptive reuse and temporariness relationship begin with interventions applied to vacant buildings and areas. In Urban Catalyst, vacant spaces have been interpreted as a resource for temporary interventions as follows:

Every temporary use has its starting point in empty buildings and disused sites that go unused for some period of time, whether shorter or longer. What is traditionally regarded as a failure on the part of city planners and real estate developers not infrequently represents an opportunity and resource when seen from the perspective of other actors (Oswalt et al., 2013, p.52).

Abandoned buildings are faced with problems such as physical deterioration, occupation, and vandalism. Temporary interventions prevent costs and risks, improve the building's appearance, make the area more attractive and livelier, increase awareness of the building, and provide potential users who have activated buildings (English Heritage, 2011, p.9). Temporary interventions come in multitudes of size, shape, and duration and can be characterized by their function, type of space they occupy, intended purpose, instigators or duration, and longevity (Orbaşlı & Karmowska, 2020, p.177). Within this diversity, many different architectural practice examples produced interventions in the context of design, use, and planning process.

The large-sized red ball installation designed by American artist Kurt Perschke has been placed in 25 cities in different countries. This installation, which is called the RedBall Project, transforms the site where it is placed into a new performance area. Perschke evaluated the project as a catalyst that influences everyday encounters. He stated that the project's main power is coming from the participant and the imagination of them (RedBall Project, n.d.). In the examples to date, it is seen that the installation was placed in historical places within the city, such as the Het Steen Castle in Antwerp (Figure 3.13), Belgium or the historical De La Mairie Square in Rennes (Figure 3.14), France (Designboom, 2014; 2016). This installation brought together a new audience of users with historic places with the public attention. It has promoted historical points with a few days' effect. Apart from the existing functions, historical sites have been re-functionalized with the participant performance function of the RedBall Project. It is possible to evaluate this installation as a temporary intervention with the building's



short-term contribution to become active in urban life and strengthen its relationship with the user.



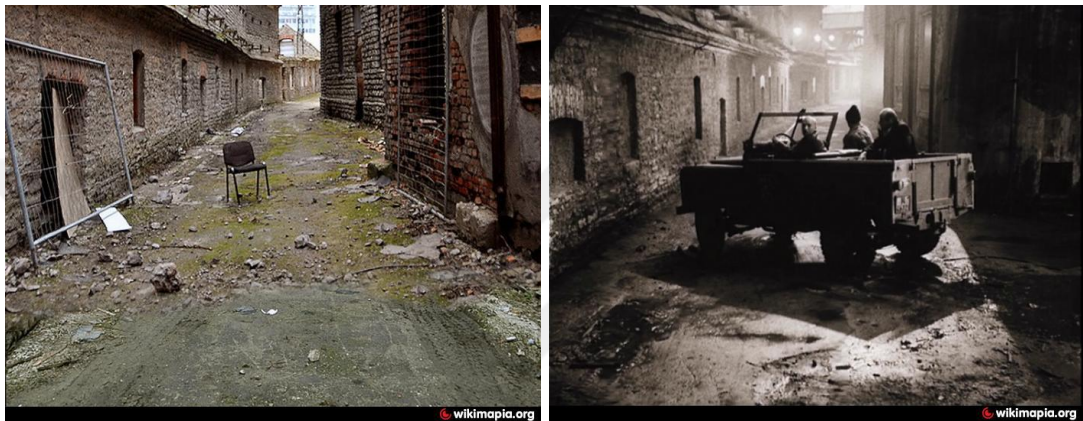
**Figure 3.13.** RedBall Project installation in Het Steen Castle in Antwerp. Retrieved from: <http://dallasartdealers.org/redball-project-by-kurt-perschke-in-antwerp-belgium/> in November, 2020.



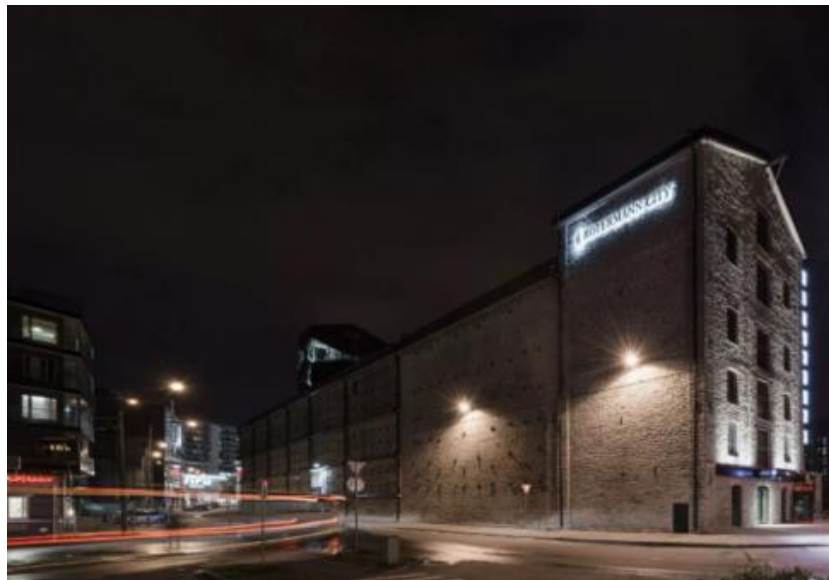
**Figure 3.14.** RedBall Project installation in De La Mairie Square in Rennes. Retrieved from: <https://news.artnet.com/exhibitions/artists-giant-red-ball-bounces-around-the-globe-61999> in November, 2020.

Temporary interventions manipulate the spaces in various uses and different scales. The historical value and usage potential of the Rotermann Grain Elevator, built in 1904 in Tallin and abandoned in the Soviet years, was noticed with the Stalker movie which was directed by Andrei Tarkovsky in 1979 (Figure 3.15). In 2016, the building was

transformed into a complex with restaurant, office, and dance studio spaces (ArchDaily, 2016c) (Figure 3.16). According to Orbaşlı and Karkowska (2020, p.177), even if the interventions are temporary, they can leave permanent marks on the building and its surroundings. The Rotermann project shows permanent effect of temporality. The building as a film studio with temporary intervention made it remarkable and enabled it to be appropriately reused. As a result, it can be said that temporary intervention has a strong transformative effect which can contributed to functionality and life of buildings.



**Figure 3.15.** The condition of the Rotermann Grain Elevator while filming Stalker movie. Retrieved from: <http://wikimapia.org/29782773/Andrei-Tarkovsky-s-Stalker-film-location> in November, 2020.



**Figure 3.16.** Rotermann Grain Elevator exterior after adaptive reused. Retrieved from: <https://architizer.com/projects/rotermann-grain-elevator/> in November, 2020.

Temporary interventions also can be function for adaptive reuse of historical buildings. Beykoz Shoe Factory, which was established in 1804 in Istanbul and used until 1999, is a building that hosts many temporary events today. It was decided to reuse the building, which has an important place in the city's memory, in 2004. Old Factory has been used as a stage set in many important Turkish series and movies after 2004. The factory attracted more attention to its potential and became a frequently used venue for shooting and events with new reuse project. This reuse transformed the building in 2020 with permanent cinema, theater, and performance spaces (Figure 3.17) which added to the building program. Today, it is still used as a shooting area (Figure 3.18) for many movies, TV series music clips, and an event area for cultural activities, weddings, and parties (Beykoz Kundura, n.d.). These temporary events refuncionalized the abandoned building as an intervention tool. Then, Beykoz Shoe Factory has become an restored activity building for city.



**Figure 3.17.** Pernament cinema hall in Beykoz Shoe Factory. Retrieved from: <https://beykozkundura.com/cekim-etkinlik> in December, 2020.



**Figure 3.18.** Temporary event and shooting area in Beykoz Shoe Factory. Retrieved from: <https://beykozkundura.com/cekim-etkinlik> in December, 2020.













The adaptive reuse impact of temporary interventions is observed in this design projects which have different functional approach. A temporary function used as a tool for the transformation of buildings with some manipulating effects. Hence, when temporary interventions used for conservation projects, potential damaging effect to original texture of cultural heritage should be considered. On the other hand, the interventions applied to the historical buildings have been determined by the international conservation principles, which published by international governmental organisations. It is necessary to read the application limits of temporary interventions in historical buildings through examples by international conservation principles. Completed temporary projects through the relationship between temporality and conservation will contribute to future temporary production processes.

### **3.3. Case Studies**

In this part of the study, 12 temporary intervention projects were built in the last 20 years, are chosen as a case study. These projects are surveyed on ArchDaily, Dezeen, Designboom, Inhabitat, Divisare, and Arkitera architecture platform websites. In all projects temporary interventions reused building with different function than original use. Case studies are chosen through their design features which can examine in six design parameter which are determined in chapter 2 by review of ICOSMOS and UNESCO charters.

Firstly, typological, historical, and environmental features of the cultural heritage and temporary intervention are introduced (Table 3.1). The selection of projects with different functional, aesthetic, and historical features was marked in the case studies, considering the different parameters in the relationship between conservation and adaptive reuse. Following this introduction, old and new relationship interpreted in the scope of adaptive reuse principles.

**Table 3.1.** Contextual features of selected case studies.

SELECTED CASE STUDIES						
TEMPORARY INTERVENTION EXAMPLE	ORIGINAL BUILDING'S NAME, YEAR AND LOCATION	ORIGINAL BUILDING'S FUNCTIONAL TYPOLOGY	TYPE OF TEMPORARY FUNCTION	TEMPORARY PROJECT YEAR AND TIME PERIOD	TEMPORARY PROJECT DESIGNER AND COLLABORATIONS OR EVENT DETAILS	FIGURE OF EXAMPLE
3.3.1.  CON TEMPORARY LIBRARY	Roman Bath, 16th century Plovdiv, Bulgaria	Public Bath	Library, Educational, Cultural	2012, nearly one month	STUDIO 8 ½ and Art Today Association collaboration in Urban Dreams Contemporary Art Festival.	
3.3.2. OCLUS	Tophane-i Amire Culture and Art Center Single-Domed Exhibition Hall, in 1992 (renovated as an art and culture center, Istanbul, Turkey)	Military, Manufacturing Cannons and Cannonballs	Art, Exhibition, Cultural	2016, nearly one month	NOHah, Bora Tang and Han Architect collaboration in Third Istanbul Design Biennial.	
3.3.3. HAVEN	Alques-Mortes Ramparts, 13th Century, Alques-Mortes, Gard, France	Military, Castle	-	There is no specific time period information but it was established and removed in 2015.	NAS Architecture and National Monuments Center of France collaboration.	
3.3.4. MIRROR MIRROR, FRAME POP-UP STORE	Felix Meritis, Amsterdam, Netherlands	Cultural	Retail Pop-Up Shop	2014, six months	I29 and Frame collaboration within Felix de Stiegers event program.	
3.3.5. BLACK MARIA	Victorian Granary renovated as Campus for Central Saint Martins College, 19th century, London, United Kingdom	Granary	Pop-Up Auditorium	2013, two months	In Artist Richard Westworth and GRIFPE collaboration, Westworth's lecture series "Putting Things Together Taking Things Apart" for the Swiss Art Award 2012 as a part of BIELAY art program.	
3.3.6. THE FOREST AND THE VILLAGE	Cosmeo Popo, built between 1591-1595, Island of Elbe, Venice, France	Military Barrack	Dormitory and Workshop Space	2018, six months	Compass Architecture Office made workshop in 16th Venice Architecture Biennial in 2018.	
3.3.7. THE CHAPEL OF MANY	St. Michael's Cathedral (Known as Coventry Cathedral), Medieval Period, Coventry, United Kingdom	Religious, Church	Facility, Chapel	2019, one week	Sebastian Hicks designed project. It received partial financial support and sponsorship from the European Union and Migrant Friendly Cities, and was supported by Coventry University. Many students and experts retired voluntarily took part in the project.	
3.3.8. NARCISSEUS GARDEN	Fort Tilden built between 1917-1925 and used until 1995, New York, United States of America	Military Service	Cultural, Exhibition	2018, two months	Verel Kusum, exhibited in Rockaway's a free public art festival, collaboration with MoMA, Rockaway Artists Alliance, Justice Bay, Rockaway Parks Conservancy, National Park Service, and Bloomberg Philanthropies collaboration.	
3.3.9. SUBTERRANEA	Cajado de San Gregorio, 17th Century, Logroño, Spain	Service, Wine Storage	Skatepark, Installation	2019, four days	Lucas Matias, design in 5th Logroño International Festival of Architecture and Design 2019.	
3.3.10. HOTEL GENT	Sint-Peters Train Station Clock Tower, 1912, Ghent, Belgium	Landmark	Accommodation, Hotel Room	2019, four months	Artist Taim Nishi also known as Taim Nishi, Taim Nishi, Taim Dora or Tataron Rashl. Hotel was designed in within TRACK art experience event by S.M.A.S. art and design platform.	
3.3.11. THE WAVE	Ecuador 428.19th century, Valparaiso, Chile	Vacant Space	Cultural, activity and event space	2015, one month	Scarcity and Creativity Studio designed within collaboration with Sine Gracia	
3.3.12. SHELTER OF HIBRACTE ARCHEOLOGICAL SITE	Archaeological Remains Hibracte City, B.C. 58 Mont Beuvray, France.	Archaeological Remains, Immoveable Cultural Heritage	Archaeological Research Area	2009-2009, four years	Paul Andrea Architects and RFR Group (today known as T/E/S/S Architecture Office).	

### 3.3.1. |CON|Temporary Library

**Original Building Name, Year and Location:** Roman Bath, 16th century Plovdiv, Bulgaria

**Original Building Functional Typology:** Public Bath

**Original Building Heritage Values:** Aesthetic, Scenic, Architectural, Historical, Educational, Associational, Social

**Type of Temporary Function:** Library, Educational, Cultural

**Temporary Project Year and Time Period:** 2012, nearly one month

**Temporary Project Designer and Collaborations or Event Detail:** STUDIO 8 ½ and Art Today Association collaboration in Urban Dreams Contemporary Art Festival.

Plovdiv is one of the oldest cities in Europe with a history of 6000 years and today it is known as a historical city with different typologies of cultural heritages (Rodwell, 2007, p.19). In the intervention made by the design office named STUDIO 8 ½ in Plovdiv, Bulgaria, small library function was added to ruins of the Roman bath (Figure 3.19). The historical public bath, which was completely abandoned after the 1990s, has been used as a contemporary art center for about 15 years by Art Today Association. Historical building currently using for various exhibitions and shows by Art Today Association. As a new installation, a temporary library was added and it contained contemporary art books and printed publications such as current magazines and newspapers, within the scope of the Urban Dreams Contemporary Art Festival in 2012. The library was provided sitting and reading areas and included rich and detailed multimedia and video archive with installed computers. In the construction of this installation, which was established under the bath's central dome and does not touch the building's walls and ceiling surfaces, completely wood material was used. It was aimed to create a visual and semantic composition between the spiral-shaped installation structure and the domed structure of the bath. A unity of meaning has been achieved with the library with the idea of abstract analogy. The domed structure was abstracted as the sky and the new intervention takes its curvilinear shape from the dervish figure that turns with the analogy of rising to the sky. Although there is no budget constraint, the design office aimed to make a cost-effective and sustainable design. While the new structure became the focal point with the wired lighting created between the walls of the old building, the natural beauty, materials and elements of the building were emphasized with the lighting placed in the niche. New wood material texture created a contrast with the original stone structure, and the textural relation of the two opposite materials was shown with the lighting elements. In addition to contrasting material difference between old and new, the form of the temporary intervention had minimum contact surface and reversible structural feature. (STUDIO 8 ½, n.d.).



**Figure 3.19.** New temporary library design on Turkish Bath. Retrieved from: <https://studio812.eu/portfolio/con-temporary-library/> in March, 2020.

The temporary intervention was made into the historical public bayh, which was abandoned due to the changing social climates over time. New intervention protected the building's current state without erasing the passing time traces and made the building more attractive for the region's people by creating a new cultural event area. The building was evaluated as an economic stock, and it contributed to the protection of the building by keeping it in use until a permanent function was found. The new installation, which is located at the focal point of the domed structure, harmonized with the old structure with its round form and the curvilinear floor that turns into a resting area. It created a balanced new and old structure relationship with its scale and minimum contact surface within the historical building. In addition to the low cost of wooden material, it also had advantage of being produced in a short time (Figure 3.20)



**Figure 3.20.** Structure of |CON|Temporary Library. Retrieved from: <https://studio812.eu/portfolio/con-temporary-library/> in March, 2020.

The temporary structure was shaped with an aesthetic concern about form. It may be controversial that the idea taken from the Mesnavi culture for the form, but it is possible to say that the temporary intervention is compatible with the effect of the spiritual atmosphere created by the domed form of the historical place. It is possible to say that the form of the temporary intervention has a relationship with the form of the historical building. The materials and construction techniques show that this intervention is reversible. In other words, when the intervention is removed, the original texture of the historical building will be preserved. Also, the library design solution outside the table-chair-bookcase layout, which is a current design layout for library function, can be considered a creative design.

### **3.3.2. Oculus**

**Original Building Name, Year and Location:** Tophane-i Amire Culture and Art Center- Single Domed Exhibition Hall, constructed in 1451-1481, in 1900's used as a educational center, in 1992 reused as a art and culture center, İstanbul, Turkey

**Original Building Functional Typology:** Military, Manufacturing Cannons and Cannonballs

**Original Building Heritage Values:** Aesthetic, Scenic, Architectural, Historical, Educational, Associational, Social



**Type of Temporary Function:** Art, Exhibition, Cultural

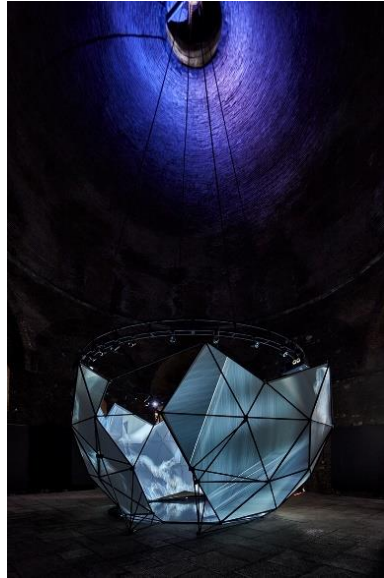
**Temporary Project Year and Time Period:** 2016, nearly one month

**Temporary Project Designer and Collaborations or Event Detail:** NOHlab, Büşra Tunç and Has Architect collaboration in Third Istanbul Design Biennial.

The installation set up in the Tophane-i Amire exhibition hall, which was one of the Istanbul Biennial venues, created a spatial experience area that used the relationship between the past and the present of the place. The installation (Figure 3.21) presents the relationship between the whole and the parts of life of building with real and virtual concepts. The new light dome was created in the opposite direction to the dome (Figure 3.22) of the historical building, and it became the background of the audio-visual performance. A design blurred the concepts of time and space with a contemporary interpretation by using a light structure and establishing a dialogue with the historical building (NOHLAB, n.d.).



**Figure 3.21.** New installation design in Tophane-i Amire. Retrieved from: <https://nohlab.com/work/oculus> in April, 2020.



**Figure 3.22** New installation and original dome relationship. Retrieved from: <https://nohlab.com/work/oculus> in April, 2020.

The art installation is one of the production examples where temporality meets art and space, and it is an example of artistic production that the artist wants to reflect old building characteristics in the space. The lightweight structure shows the reversibility (Figure 3.23) of the intervention applied to the historical building. The intervention touches the original texture with minimal surface contact. Besides, the scale used creates a preservative approach to the historical structure. This approach ensures that the physical traces of the historical building and the spirit of the space are preserved.



**Figure 3.23.** Reversible structure of temporary intervention. Retrieved from: <https://nohlab.com/work/oculus> in April, 2020.

### 3.3.3. Haven

**Original Building Name, Year and Location:** Aigues-Mortes Ramparts, 13<sup>th</sup> Century, Aigues-Mortes, Gard, France

**Original Building Functional Typology:** Military, Castle

**Original Building Heritage Values:** Scenic, Panoramic, Architectural, Historical, Associational, Educational, Environmental

**Type of Temporary Function:** -

**Temporary Project Year and Time Period:** There is no specific time period information but it was established and removed in 2015.

**Temporary Project Designer and Collaborations or Event Detail:** NAS Architecture and National Monuments Center of France collaboration.

The city walls and tower were used as one of the starting points in the crusades in 1248 and 1270 and used as a prison for a period in city of Gard (Aigues Mortes Monument, n.d.). For this reason, the structure has a historical and memorial value for the region.

The intervention on the city walls in the Aigues-Mortes region was designed by NAS Architecture office with commissioning of the National Monuments Center in France for create attention to the historical building (Figure 3.24). According to requirements of National Center commission, new intervention should make historical ramparts and wall noticeable from the outside and also it should provide a different walking experience for the user from inside (3.25). As a result of requirements, new structure design consisted of 10 wooden pieces produced in different cross-sections and contrasted with the wall structure when viewed from the outside. New intervention's contrast form inspired by the 'vortex' for representing new intervention's concept which is the passage of time. Also, structure's angular lines show the fragmented internal-external relationship on the historical rampart (Dezeen, 2015).



**Figure 3.24.** Temporary Haven Project on historic rampart. Retrieved from: <https://www.archdaily.com/775283/haven-nas-architecture> in August, 2020.



**Figure 3.25.** New walking experience path structure of Haven project. Retrieved from: <https://www.archdaily.com/775283/haven-nas-architecture> in August, 2020.

New vortex structure, which was added as a temporary intervention, has taken the historical rampart under protection in the current situation and activating its use. The structure created a top cover for the ramp and created a new spatial definition in the wall's walking area. The walkability function on the ramps has increased with visibility and made it functional for everyday users. It creates a striking aesthetic on the building surface by hanging on the ramp walls. Also, this structure detail has minimal and reversible features so, when it is removed, it would cause minimal or non-

damage to the original texture. The intervention was created with opposite references form and material in comparison with historical building. It is combined with ramps functionality and respects the original buildings' architectural fabric. Also, it was produced in a short time and enabled the building to re-interact with the city with an original and respectful approach to the building,

#### **3.3.4. Mirror Mirror, Frame Pop-Up Store**

**Original Building Name, Year and Location:** Felix Meritis, Amsterdam, Netherlands

**Original Building Functional Typology:** Cultural

**Original Building Heritage Values:** Aesthetic, Architectural, Historical, Associational, Economical, Educational, Social

**Type of Temporary Function:** Retail Pop-Up Shop

**Temporary Project Year and Time Period:** 2014, six months

**Temporary Project Designer and Collaborations or Event Detail:** i29 and Frame collaboration within Felix in de Steigers event program.

Felix Meritis (Figure 3.26) was built in 1776 by the architect Jacob Otten Husly as a science and art center in Amsterdam. The neo-classical style building has been the center of attention by hosting scientific and social enlightenment and events in the city. The building gathered people who resisted the church in 1788 and who want to redesign society with art and science ideas. It is also known as the monument of enlightenment (Felix Meritis, 2020) Although many interventions have altered the interior, it has mostly preserved its originality (Internet Achieve, 2010). Between 2014-2015, the project "Felix in Steigers" was renovated as an event space with temporary activities. The building was closed for use in 2017 due to restoration (Awesome Amsterdam, n.d.). Since September 2020, the building has been fully opened for various cultural and artistic events (Felix Meritis, 2020).



**Figure 3.26.** Felix Meritis Building exterior view. Retrieved from: <http://ttnotes.com/felix-meritis-cultural-center.html> in September, 2020.

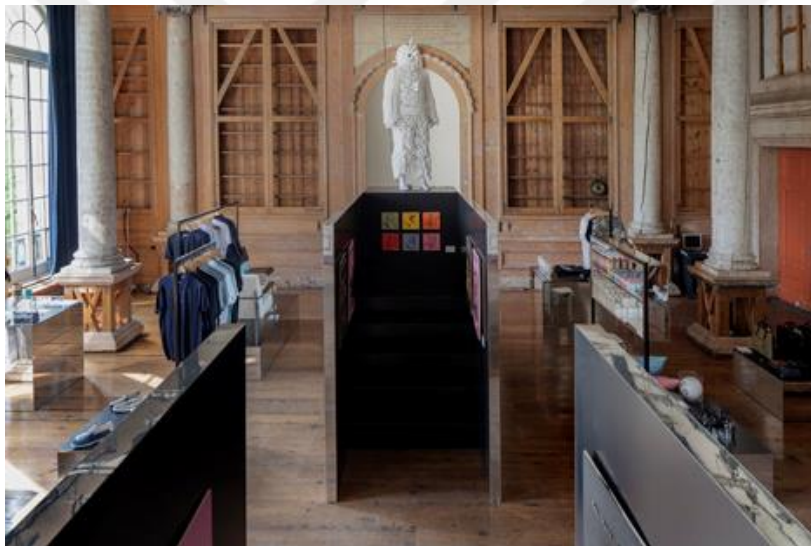
In 2014, the i29 design office created a Felix Meritis pop-up design store for FRAME<sup>10</sup>. The pop-up store is designed to exhibition and marketing area for FRAME's design and fashion products during historical buildings' restoration process (figure 3.27). This pop-up store was designed in a portable form without interfering with the original building, and it created a new usage opportunity in the historic place. In addition to exhibition elements, mirrors were used in this interior design for showing the place's historical texture by materials' reflection feature. New perspectives have been produced, where the emphasis between the new and the old is made sharper with the mirror reflective material. Dressing cabins, mirrors and mannequins placed in the place were arranged for shopping function (Figure 3.28). New intervention has been created that allows the user to perceive the space in a different dimension and exhibit the original state of the building (Dezeen, 2014).

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<sup>10</sup> Frame is one of the most important media brands founded in 1997 that works and publishes in the field of interior design. It is an institution that hosts many international events with design and has significant collaborations.



**Figure 3.27.** Frame Pop-Up Store interior view. Retrieved from: <https://retaildesignblog.net/2014/06/10/felix-frame-pop-up-store-by-i29-amsterdam-the-netherlands/> in September, 2020.



**Figure 3.28.** Frame Pop-Up Store interior view with exhibition elements. Retrieved from: <https://retaildesignblog.net/2014/06/10/felix-frame-pop-up-store-by-i29-amsterdam-the-netherlands/> in September, 2020

Functions such as retail stores and exhibitions are functions that have high interaction with daily life and they open spatial transformation in a creative way. Design decisions were made those highlight historical elements and respect the original structure. The interior elements, whose contact surface does not permanently damage the historical fabric, are respectful to the original structure in terms of scale. The mirror materials emphasized the distinction between new and old materials while reflecting the historical place's texture. This material decision also created a new perception for space with a reflection effect. This effect brought by the material transforms the

building into an experience space outside of the sales space. Therefore, the users interacted to building with more than one function. Nevertheless, it is possible to say marketing and commercial functions limits the historical building's use because it is not a public function and usable for every member of societies. Otherwise, the temporary intervention, which has a low economic cost, can be produced and transported in a short time and can be economical and sustainable design proposal for this historic building in restoration process.

### **3.3.5. Black Maria**

**Original Building Name, Year and Location:** Victorian Granary reused as Campus for Central Saint Martin's College, 19th century, London, United Kingdom

**Original Building Functional Typology:** Granary

**Original Building Heritage Values:** Scenic, Architectural, Historical, Economical, Educational, Recreational, Environmental

**Type of Temporary Function:** Pop-Up Auditorium

**Temporary Project Year and Time Period:** 2013, two months

**Temporary Project Designer and Collaborations or Event Detail:** In Artist Richard Wentworth and GRUPPE collaboration, Wentworth's lecture series "Putting Things Together Taking Things Apart" for the Swiss Art Award 2012 as a part of RELAY art program.

The historical Set in the atrium of the Central St Martin's Building, the Black Maria installation is located in an industrial-historical area with King Cross Station and the offices of many major broadcasting companies (Divisare, 2015). Black Maria got its name from Thomas Edison's first movie production studio. The installation is inspired by spatial planes of different forms and levels, like Thomas Edison's film studio (Figure 3.29). The materials and form used were taken as references from the wooden skeletons in the region's industrial past and the construction site panels available in the region today (Figure 3.30) (Dezeen, 2013).





**Figure 3.29.** Thomas Edison's film studio. Retrieved from: <https://www.edisonmuckers.org/tag/the-black-maria/> in November, 2020



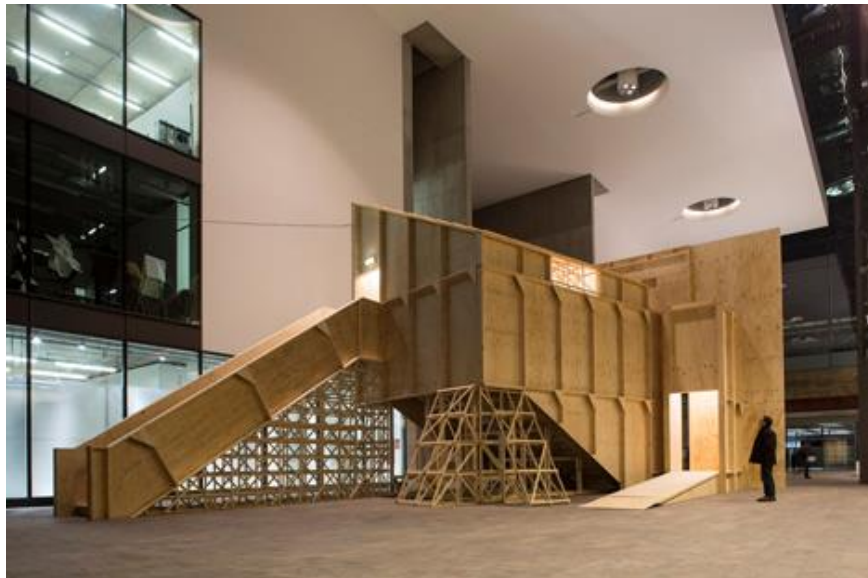
**Figure 3.30.** Black Maria front facade. Retrieved from: <https://www.edisonmuckers.org/tag/the-black-maria/> in November, 2020

The front part of the installation consisted of the amphitheater seating unit and the piece that the designers describe as an inhabitable billboard. Visitors gathered around the temporary structure in crowded presentations and they could watch the speeches on the screen placed as a billboard (Figure 3.31). Two different entrances of the structure had two different circulations which were placed on floor level and the top level of the amphitheater (Figure 3.32). As a function, Black Maria had become a meeting place that brought people together with performance, discussion and visual

presentation activities. It is aimed to revive the public space thanks to temporary intervention with the program based on creating flexible spaces and developing randomness. Apart from activities, the amphitheater was used by university students in their free time (Dezeen, 2013).



**Figure 3.31.** Screen view of Black Maria. Retrieved from: <https://www.edisonmuckers.org/tag/the-black-maria/> in November, 2020



**Figure 3.32.** General Structure and level differences of Black Maria project. Retrieved from: <https://www.dezeen.com/2013/02/14/black-maria-by-richard-wentworth-and-gruppe/> in November, 2020

Although the historical granary is an adaptive reused building, it needs other activities to regenerate daily life in its region. This temporary intervention created a flexible event venue that has been brought to the region. The new creative design was drawing more attention to the region and the historical building. In the form decisions, there was no harmony with the region's history and it took inspiration from Thomas Edison's film studio. Inspiration from the region's history was used only in the design of wooden materials and large panels. On the other hand, temporary intervention made by reversible structure so, the building's original texture was not damaged when it removed.

### **3.3.6. The Forest and The Village**

**Original Building Name, Year and Location:** Caserme Pepe, built between 1591-1595, Island of Lido, Venice, France

**Original Building Functional Typology:** Military Barrack

**Original Building Heritage Values:** Aesthetic, Scenic, Architectural, Historical, Economical, Educational, Social

**Type of Temporary Function:** Dormitory and Workshop Space

**Temporary Project Year and Time Period:** 2018, six months

**Temporary Project Designer and Collaborations or Event Detail:** Camposaz Architecture Office made workshop in 16th Venice Architecture Biennial in 2018.

Caserme Pepe (Figure 3.33) was used as a barracks building for military purposes from 1595 to the 1990s. After it was abandoned, it was bought by BURB (Urban Biennial Cultural Association) in 2016. BURB has aimed to produce temporary adaptive reuse activities here that revitalize the region through voluntary work and cultural events (Zero, n.d.).



**Figure 3.33.** Caserme Pepe building courtyard during Camposaz Workshop.

Retrieved from: <https://www.designboom.com/architecture/camposaz-temporary-dormitories-alternatives-venice-biennale-07-30-2018//> in November, 2020

Within the 16th Venice Architecture Biennale's scope in 2018, a temporary dormitory production workshop was held to accommodate the biennial participants in the abandoned building. In the historical building, the bedrooms were designed in two different approaches. The designs produced in two different concepts, which were named as a village and forest, had an experimental approach to the relations between privacy and society. The forest concept study created the relationship between users in a way that was inspired by the structure of a tree and a forest. While the beds were arranged on a systematic column-beam structure, the stability of the structure were designed by randomly placed diagonals (Figure 3.34). The beds were provided by access bridges (Figure 3.35). The entrance area was transformed into a bright lounge and storage area (Designboom, 2018).



**Figure 3.34.** The Forest temporary dormitory project, Camposaz Workshop  
Retrieved from: <https://www.designboom.com/architecture/camposaz-temporary-dormitories-alternatives-venice-biennale-07-30-2018/> // in November, 2020



**Figure 3.35.** Bed bridges of The Forest Project. Retrieved from:  
<https://www.designboom.com/architecture/camposaz-temporary-dormitories-alternatives-venice-biennale-07-30-2018/> // in November, 2020

In addition to this, the Village team has developed a village concept consisting of six mobile micro houses. All houses had their character and a clear relationship between houses (Figure 3.36). It was aimed to create warm atmosphered spaces with wooden material, translucent fabrics and diffused lighting. In the installation, which also located in the building's courtyard, 30 glass jar lights with solar energy were charged during the day. These charged lights were placed in the lower parts of the beds and a lighting like a lantern was created (Designboom, 2018).



**Figure 3.36.** The Village temporary dormitory project, Camposaz Workshop  
Retrieved from: <https://www.designboom.com/architecture/camposaz-temporary-dormitories-alternatives-venice-biennale-07-30-2018/> in November, 2020

By using the building not only as a dormitory but also with a workshop function with temporary intervention, multi-functional space production was used actively during biennial. At this point, both the workshop and the dormitory users interacted with the historical building. Creating different events in different periods will prevent the building from being abandoned. Historical references were not taken in the temporary structure, but the conceptual design approach was used successfully. The new temporary structure cannot highlight the historical building's features due to the lack of reference relation. Designed mobile micro dormitories provided to preservation of building's historical texture without any damage. Material and texture production have created an unusual design with the use of lighting elements. The temporary intervention did not have a design that underlined the historical building's characteristics but was added to the historical building as a new layer to meet the needs for use. All in all, the temporary establishment of this intervention be considered a positive approach compared with the historical relations that will be weaken when it is permanent. Temporary intervention ensured the continuity of the abandoned historical building. Besides, the fact that the materials used are low-cost and can be produced in a short time reveals an economically sustainable intervention.

### **3.3.7. The Chapel of Many**

**Original Building Name, Year and Location:** St. Michaels Cathedral (known as Coventry Cathedral), Medieval Period, Coventry, United Kingdom

**Original Building Functional Typology:** Religious, Church

**Original Building Heritage Values:** Aesthetic, Scenic, Panoramic, Historical, Associational, Recreational, Social, Spiritual, Religious

**Type of Temporary Function:** Pavilion, Chapel

**Temporary Project Year and Time Period:** 2019, one week

**Temporary Project Designer and Collaborations or Event Detail:** Sebastian Hicks designed project. It received partial financial support and sponsorship from the European Union and Migrant Friendly Cities, and was supported by Coventry University. Many students and experts retired voluntarily took part in the project. of St. Michaels Cathedral in June 2019 as part of the Coventry Welcomes festival. It has been a part of National Refugee Week and Coventry Welcomes Festival, which took place in 2019.

Coventry Cathedral, which was built in the Middle Ages and re-opened with its new building in 1918, has a motto that aims not to spread peace and specialization to the whole world. Instead of demolishing the cathedral's remains, which was irreversibly ruined after the Second World War, it was preferred to preserve the remains to remember the war and past values. Today, the ruins of the cathedral are used as venues for cultural and artistic events. In the 1990s, this building was among the 20 most famous buildings in the country (Coventry Cathedral, n.d.).

The structure added as a temporary intervention is designed as a non-sectarian communication space. The walls of the chapel consist of folding chairs. While all the chairs were hanging on the wall, the structure has created a solid space with clear boundaries and interior-exterior separation. The person who wants to join events and sit in the chapel must put down a chair from the wall. While the number of people entering the area increased, the number of chairs on the wall were also decreased, and space would be a more transparent and open space for users with that design activity. (Figure 3.37). This chair use were conceived as an experience that aims to show the transformative power of bringing people together. The Pavilion has symbolically transformed into a participatory performance space (Figure 3.38) (ArchDaily, 2020).



**Figure 3.37.** Furniture-structure relationship of Chapel of Many project. Retrieved from <https://archello.com/es/project/chapel-of-many> in November, 2020



**Figure 3.38.** Event space of Chapel of Many temporary project. Retrieved from <https://archello.com/es/project/chapel-of-many> in November, 2020

The new function added as a temporary intervention to the building has been the coherent choice when considering the building's value and the region where it is located. Bringing people together and creating a communication space in harmony with the religious building's essence has created an experience supported by form and structure design. The building's circular form has been a form choice that supports the idea of bringing it together. A mobile and reversible structure has been designed following the preservation principles that does not damage the building's original



texture. It has an approach that is respectful with the historical building that did not exceed the building's boundaries in scale and preserves the chapel spirit with its high walls. The masses-voids space experience supported by the design of chairs is a creative design solution and contributes to promoting the ruin of old church. Besides choosing wooden materials, combining two productions instead of producing separate furniture and wall elements has been an environmentally and economically sustainable design solution.

### **3.3.8. Narcissus Garden**

**Original Building Name, Year and Location:** Fort Tilden built between 1917-1925 and used until 1995, New York, United States of America

**Original Building Functional Typology:** Military Service

**Original Building Heritage Values:** Aesthetic, Scenic, Historical, Associational, Educational, Environmental

**Type of Temporary Function:** Cultural, Exhibition

**Temporary Project Year and Time Period:** 2018, two months

**Temporary Project Designer and Collaborations or Event Detail:** Yayoi Kusama, exhibited in Rockaway! a free public art festival, collaboration with MoMA, Rockaway Artists Alliance, Jamaica Bay-Rockaway Parks Conservancy, National Park Service, and Bloomberg Philanthropies collaboration.

Fort Tilden was used as a US military service building on New York's Rockaway Peninsula from the late 1800s to the 1970s (Figure 3.39). After it was used as a train station for a period, it was abandoned in the 1990s. The historical military building was severely damaged during Hurricane Sandy in 2012 (Dezeen, 2018). The installation was applied at the Rockaway! 2018 Festival to reduce the damaging impact of Hurricane Sandy on the city and city's buildings in 2012. Within the festival, different exhibitions drawing attention to the region urban texture and promoting to buildings (MoMA, n.d.).

The temporary intervention, which is the production of the installation series "Narcissus Garden" by Japanese artist Yayoi Kusama, was placed inside the building. Kusama first exhibited Narcissus Garden installation at the 33rd Venice Biennale in 1966 and then it was exhibited again in different festivals in the 1960s (MoMA, n.d.).



**Figure 3.39.** Fort Tilden old military building, in Rockaway Peninsula, 2018. Retrieved from [https://www.dezeen.com/2018/07/18/narcissus-garden-yayoi-kusama-fort-tilden-rockaway-new-york/?utm\\_source=t.co&utm\\_medium=referral#comment-4012663440](https://www.dezeen.com/2018/07/18/narcissus-garden-yayoi-kusama-fort-tilden-rockaway-new-york/?utm_source=t.co&utm_medium=referral#comment-4012663440) in September, 2020

One thousand five hundred reflective spheres were placed in industrial structure and the ruined state of the space for showing traces of ruin building (Figure 3.37). These mirrored spheres draw attention to the current state of the building by reflecting the entire interior details such as demolished walls, graffiti and corroded structural element on their surface (Figure 3.40) (Dezeen, 2018). In the installation's design parameters, no form, material, or scale takes reference from the cultural values of the old building. However, most important concepts in this project is the value added to the structure with the installation and the artist's identity. The installation, which does not damage the building's texture, has protected the traces of the damage caused by the hurricane effect of the buildings by its reflective feature, and enabled it to be emphasized the fabric of the building more. This emphasis has transferred the spirit of the place to the user while preserving it.



**Figure 3.40.** One thousand five hundred reflective spheres on Fort Tilden building for Narcissus installation. Retrieved from [https://www.dezeen.com/2018/07/18/narcissus-garden-yayoi-kusama-fort-tilden-rockaway-new-york/?utm\\_source=t.co&utm\\_medium=referral#comment-4012663440](https://www.dezeen.com/2018/07/18/narcissus-garden-yayoi-kusama-fort-tilden-rockaway-new-york/?utm_source=t.co&utm_medium=referral#comment-4012663440) in September, 2020



**Figure 3.41.** Narcissus installation' reflective spheres in ruined Fort Tilden building. Retrieved from [https://www.dezeen.com/2018/07/18/narcissus-garden-yayoi-kusama-fort-tilden-rockaway-new-york/?utm\\_source=t.co&utm\\_medium=referral#comment-4012663440](https://www.dezeen.com/2018/07/18/narcissus-garden-yayoi-kusama-fort-tilden-rockaway-new-york/?utm_source=t.co&utm_medium=referral#comment-4012663440) in September, 2020

### 3.3.9. Subtranea

**Original Building Name, Year and Location:** Calado de San Gregorio, 17th Century, Logrono, Spain

**Original Building Functional Typology:** Service, Wine Storage

**Original Building Heritage Values:** Aesthetic, Scenic, Architectural, Historical, Associational, Economical, Educational, Recreational, Social, Environmental

**Type of Temporary Function:** Skatepark, installation

**Temporary Project Year and Time Period:** 2019, four days

**Temporary Project Designer and Collaborations or Event Detail:** Lucas Muñoz, design in 5th Logroño International Festival of Architecture and Design 2019.

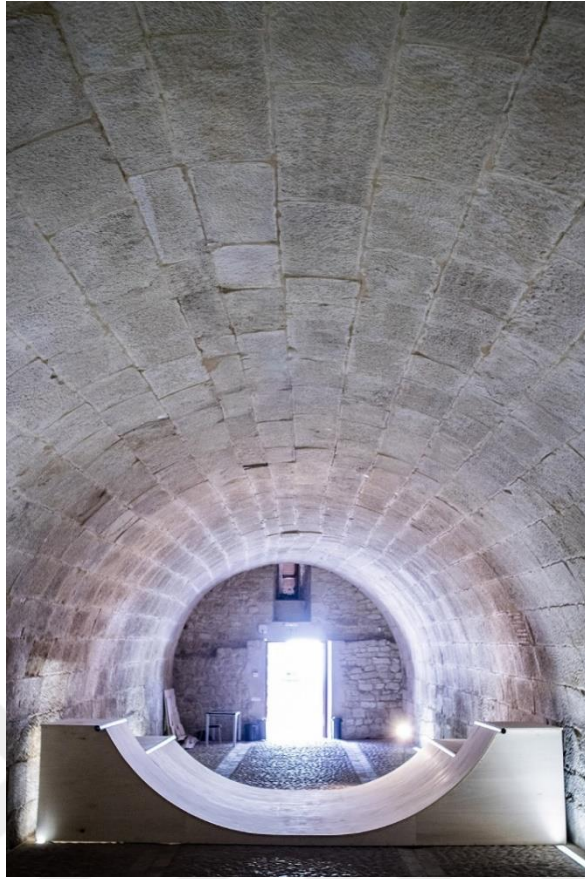
Calado de San Gregorio, which is a long tunnel form consisting of wine cellars, is one of the most remarkable tourism places in Logrono. Especially wine tourism is one of the important sources of income in that region so, there is many functions related with wine culture in this region. Various event areas and restaurants with different concepts establish the functional program of the historical cellar. Ashlar stone walls still preserved with their original texture, and radical interventions were not made to the building during the renovation works. In addition to permanent restaurants, many temporary events are organized in cellars (La Rioja Turismo, n.d.). In 2019, The Logrono International Festival of Architecture and Design hosted seminars and workshops with installations placed in different parts of the city. Subterranea (Figure 3.42), which was designed as part of this event, was created a skateboard track and sound system integrated on the track as a symmetry of the existing circular surface. This sound system, which records sound when someone was skating, broadcasts recorded skating sounds when visitors come and creating the expression of a ghost skateboarder in the place (Lucas Munoz, n.d.).

Subterranea means ‘underground’ as a word (Lucas Munoz, n.d.). Skateboarding is an activity of a culture excluded, which is also defined as an underground culture. The concept of underground designated for wine is matched with the concept of skateboard culture with installation, (Concentrico, n.d.). New memory is presented to the users in the historical space with the combination of two concept.



**Figure 3.42.** Subterranea temporary skateboard track project. Retrieved from <https://concentrico.es/en/underground/> in December, 2020

The building can be visited for tourism purposes has been a qualified approach for its economic and cultural sustainability in the context of use and user. It was attracted the user belonging to a very different culture, and opened the artistic installations to visit contributed to the use-value and sustainability with the temporary intervention. The form relation of the skateboard track structure and the curvilinear ceiling has created an aesthetically successful intervention (Figure 3.43). The different materials enabled the new and the old to be distinguished, and the color scheme achieved a visual harmony between the historical texture and the new texture (Figure 3.44). Although it has contributed to the use-value of the historical building, skateboarding is a function that is suitable to be built in larger places under normal conditions. Thus, small cellar area will not be a very efficient use to turn this place into a skateboard track in the future. For this reason, the temporary concept of this intervention has been a more practical choice in terms of continuity of use.



**Figure 3.43.** Old building and new intervention form relationship in Subterranea project. [Retrieved from https://concentrico.es/en/underground/](https://concentrico.es/en/underground/) in December, 2020



**Figure 3.44.** Old building and new intervention material and texture relationship in Subterranea project. [Retrieved from https://concentrico.es/en/underground/](https://concentrico.es/en/underground/) in December, 2020

### **3.3.10. Hotel Gent**

**Original Building Name, Year and Location:** Sint-Pieters Train Station Clock Tower, 1912, Ghent, Belgium

**Original Building Functional Typology:** Landmark

**Original Building Heritage Values:** Aesthetic, Scenic, Panoramic, Architectural, Historical, Environmental

**Type of Temporary Function:** Housing, Hotel Room

**Temporary Project Year and Time Period:** 2019, four months

**Temporary Project Designer and Collaborations or Event Detail:** Artist Tatzu Nishi also known as Tazu Rous, Tazro Niscino, Tatzu Oozu or Taturou Bashi. Hotel was designed in within TRACK art experience event by S.M.A.K art and design platform.

The Ghent Sint-Pieters train station, which was built in 1912, is part of the renovation project that started in 2004 and included the station and its surroundings. The clock tower (Figure 3.45) belonging to the station has been a part of the city's history for years (Project Gent Sin-Pieters, n.d.). As part of the TRACK event, which aims to create a new experience route in the city, the historical clock tower was closed and turned into a hotel room by Japanese artist Tatzu Nishi. The clock tower was covered with a new structure and quickly attracted attention as a hotel room (Figure 3.46). All reservations were filled within a few hours, so apart from the people staying at the hotel, it was also opened for visitors at certain hours (Frame, 2012). Nishi transformed the significant landmark of the city into the banal designed hotel room. Also, he had installation works, which transform the iconic landmarks in the city into a hotel room, in different cities such as New York, Basel, and Helsinki (Designboom, 2012).



**Figure 3.45.** The Ghent Sint-Pieters train station and clock tower in Ghent, Belgium. Retrieved from <https://www.designboom.com/art/tazu-rous-aka-tatzu-nishi-temporary-belltower-hotel-in-ghent/> in December, 2020



**Figure 3.46.** Interior of the temporary Hotel Gent project. Retrieved from <https://www.designboom.com/art/tazu-rous-aka-tatzu-nishi-temporary-belltower-hotel-in-ghent/> in December, 2020



It is possible to say that this installation by Nishi is quite controversial in terms of conservation. Form, scale and material were not created with protective approaches and methods that take reference from the past in hotel room design. New structural intervention completely obscures the silhouette of the tower. However, due to interest of the hotel room, visibility of the clock tower in the city increased (Figure 3.47). This tower has become a curious element with temporary intervention with its unusual design features. The skeletal structure set up to access the tower and the hotel room is designed to be completely reversible. In this way, it would not damage the old building in any way when removed. Considering the weak relation of the intervention with the past, building this hotel room temporarily can be considered an advantage. It attracted attention with an economic and short time intervention to the historical structure, and a new space of accommodation experience was created for user.



**Figure 3.47.** New silhouette of train station and clock tower with Hotel Gent project.  
Retrieved from <https://www.designboom.com/art/tazu-rous-aka-tatzu-nishi-temporary-belltower-hotel-in-ghent/> in December, 2020

### 3.3.11. The Wave

**Original Building Name, Year and Location:** Ecuador 428, 19th century, Valparaiso, Chile

**Original Building Functional Typology:** Vacant Space

**Original Building Heritage Values:** Scenic, Panoramic, Historical, Economical, Recreational, Environmental

**Type of Temporary Function:** Cultural, activity and event space

**Temporary Project Year and Time Period:** 2015, one month

**Temporary Project Designer and Collaborations or Event Detail:** Scarcity and Creativity Studio designed within collaboration with Sitio Eriazo.

Valparaiso, which is an old colonial city, has undergone many urban and architectural transformations from past to present. This city has authentic value with its sloping topography and with its history. A geographical shape, which similar to an amphitheater, create this value in urban texture. The city's landscape relationship has come to the fore as a preserved element in the transformations made. In 2003, the city was included in the UNESCO World Heritage List (UNESCO, n.d.). The amphitheater intervention was created by Sitio Eriazo and Scarcity and Creativity Studio as part of the region's regeneration plan. The form of amphitheater was got inspire by the region's topography. The unused and abandoned space is arranged with an elevated stage (Figure 3.48). Below this stage, there are cooking areas, art workshops, and a small urban garden (Figure 3.49) (Wang, 2016). The temporary intervention was aimed to improving the Valparaiso heritage and opening spaces for community. Art and cultural activities were supported by bringing together local people in the region. Sustainability is taken as a basis in the design of the structure (ArchDaily, 2015).



**Figure 3.48.** New amphitheater structure of The Wave project. <https://inhabitat.com/the-wave-an-abandoned-urban-lot-is-revived-as-a-thriving-performance-arts-space/> in December, 2020



**Figure 3.49.** Cooking area under amphitheater. Retrieved from <https://inhabitat.com/the-wave-an-abandoned-urban-lot-is-revived-as-a-thriving-performance-arts-space/> in December, 2020

The temporary intervention, which was recreated by the environmental context in terms of form and structure, has been an approach to introducing this protected historical region. Different uses with flexible space was created within the temporary intervention (Figure 3.50). This flexible use has enabled different user profiles to use this abandoned space. Following the intervention's temporal concept, environmental

sustainability has been achieved with the low-cost and short-term production. Environmental references in the structure design have also contributed to cultural sustainability by highlighting the valuable features of the region.



**Figure 3.50.** Flexible event space in The Wave Project. Retrieved from <https://inhabitat.com/the-wave-an-abandoned-urban-lot-is-revived-as-a-thriving-performance-arts-space/> in December, 2020

### 3.3.12. Shelter of Bibracte Archeological Site

**Original Building Name, Year and Location:** Archeological Remains Bibracte City, B.C. 58 Mont Beuvray, France.

**Original Building Functional Typology:** Archaeological Remains, Immovable Cultural Heritage

**Original Building Heritage Values:** Panoramic, Historical, Associational, Archeological, Educational, Social, Environmental

**Type of Temporary Function:** Archeological Research Area

**Temporary Project Year and Time Period:** 2005-2009, four years

**Temporary Project Designer and Collaborations or Event Detail:** Paul Andreu Architecte and RFR Group (today known as T/E/S/S Architecture Office).

In 2003, during the studies of the ruins of the historical city in Morvan Regional Natural Park in France, a shelter design competition was organized. A shelter design has been made to protect the region from weather conditions such as snow and wind.

In the T/E/S/S office's winning design, a load-bearing system called Nexorade was designed for the top cover (Figure 3.51). PVC coated white polyethylene fiber canvas is used on the top cover (Figure 3.52). Black canvas bags filled with sand or soil are attached to the top cover to protect the static of this rain-resistant material. These bags have become icons of the temporary project (Figure 3.53) (T/E/S/S, n.d.). In addition to the shelter's durability and efficiency, its ability to be reversible and easy setup has been counted as a successful contribution to this temporary shelter design (Koufopoulos, 2018).



**Figure 3.51.** Bibracte Archeological Site and new shelter intervention. Retrieved from <https://www.tess.fr/en/projet/excavation-shelter#> in December, 2020



**Figure 3.52.** Texture material and details of Bibracte Archeological Site protection shelter intervention. Retrieved from <https://www.tess.fr/en/projet/excavation-shelter#> in December, 2020



**Figure 3.53.** Filled black canvas bags for rain resistance system. Retrieved from <https://www.tess.fr/en/projet/excavation-shelter#> in December, 2020

Although the archaeological remains take many years, the excavations are expected to be completed. For this reason, archeological structures can be accepted as a temporary structures because they planning without permanented concept. Thus, it is generally statically sound, compatible with environmental conditions, and protected by

temporary interventions. The archeological site's preservation is considered more as a technical problem and technical design approaches are developed for these problems. The archeological site is transformed into a research area and a place to be visited, with this new function. In this transformation, considering the ruins' originality and historical value, one of the most important goals is to prevent damage and protect the remains. Technical solutions come to the fore in form, structure, and material selection in archeological protection shelters. The structures are produced to be reversible with the contribution of being temporary. This reversibility prevented the archeological site from being damaged.

### **3.4. Analysis of Case Studies in Adaptive Reuse Context**

Designing new spaces within the existing context refers to designing a new layer that reveals a place's spirit and heritage values. These designs, adopting an approach of altering the existing texture, aim to change the perception of the space and provide spaces that are creative, dynamic, and proper for use (Brooker & Stone, 2018). Existing buildings' characteristics and values are references for new designed element but these references can be interpreted with different ways. Analysis of the existing building characteristics ensures that correct new design decisions are made in the building's adaptive reuse process (Brooker & Stone, 2011, p.24). Even this new design open to interpretation of designers, they should be determined by international conservation principles. If the principles specified in the documents are adhered to, interventions will contribute to conservation.

As an adaptive reuse tool, it is possible to determine approaches based on these documents in the scope of temporary interventions. New adaptive reuse tools can be created with the potentials provided by the nature of temporality, considering protective intervention approaches.

In this part of study, case studies of temporary interventions are analyzed in connection with the conservative intervention parameters which are determined in Chapter 2 of the thesis. The place of temporary interventions in the relationship between conservation and adaptive reuse, and their characteristics as an intervention tool are discussed with the analysis results obtained.

Fundamentals of intervention forms to protect historical environments and buildings have been on the agenda of conservation studies. Designing interventions based on the

building's existing form is considered preservative interventions. Reversible structures, minimum intervention surfaces, scale, size, and location that do not compete with the building, are also suggested approaches. According to the reviewed charters, the new intervention compatible in terms of scale and reversible and should preserve the traces of history. Reversible, demountable, and easily portable structures are the forms of structures used in temporary interventions.

On the other hand, copied interventions and replica structures are not suggested in conservation. More abstract new designs can be revealed considering the interpretation of the building's intangible values. Hence, interventions that have stronger connections with building's history should be used. De Morales Rubio (1996) argued that the intervention must be creative without being bound by the rules. He states that designers must recognize the essential components of the current historical environment and try to use these components as analogical signs of the new intervention. According to him, the old and new comparison system constitutes the basis of every analogy as difference and similarity, and all possible and unpredictable meanings are built on this analogy (De Sola-Morales Rubio, 1996, p.236). In other words, the analogical approach is fed by aesthetics and visuals and all the existing building features, such as its history, form, function, and user relationship. It is possible to intervene to old buildings with completely different analogical approaches from the original structure. In addition to using the historic building's physical or spatial traces, the new intervention can also take features from another context that has value for the building and region in the environmental context. This new intervention contributes to an effective relationship with history and the conservation of the building.

When the case studies are analyzed in their context with canonic charters, different form and structure relationships are defined as principles (Table 3.2). Con|Temporary Library and Oculus projects are examples of how the dominant and robust form of the historic building is used as a reference for the new intervention, even buildings have different typological features. It is observed that interventions that establish a physical relationship with the historical building's domed form were created in both projects.

Even though the Mirror Mirror and Black Maria samples were designed with an approach that preserve the historic buildings, they could not be considered interventions that highlight the building's heritage values its spirit. Black Maria's



structural references are based on strong and creative functional context, but these contexts are weak in relation to the region and historical building.

The Haven and The Forest-The Village projects form and structure features are successfully adapted to cultural heritage, although they are created in opposite forms of existing structure. New interventions were added to the existing structures with minimal intervention by being aware of the contrasted relationship. It is regarded as an effective preservative intervention as it activated the building's lost function and increases its use-value.

In the case of Chapel of Many, is seen an example of a successful temporary intervention that fits the cultural heritage values of the historic building. Also, it integrates with all elements of the heritage structure by taking reference from the idea of religious building typology.

The Narcissus Garden installation draws attention with its reflective material and it preserves the building's ruins and contributes to the spirit of the space. Although the installation was produced with an artistic concern, it is accepted as a protective intervention because it transforms the building into an exhibition space and emphasizes its cultural value.













In the Subterranea project, the artistic approach and the tunnel form were combined, and a creative design approach was produced by placing an existing skateboard track. Likewise, in The Wave project, the city's existing amphitheater topography was used in the abandoned area, and a strong reference relationship was created. In both project, strong form relationship between existing references and new design pointed unique characteristic of building and region.

On the contrary, Hotel Gent is an example that is not based on any historical reference but only aims to highlight the contrast design it presents. Although the form reference's weakness does not prevent the historical clock tower from becoming an actor of daily life, it does not adopt a protective approach according to the reviewed charters.

In the Shelter of Bibracte Archeological Site project, structural production was used as a solution to an utterly technical problem. Considering that shelter, which was designed to protect architectural digs from the different climatic conditions, covers a historical region, it can be suggested to produce structure and form products with more creative and historical references.

Temporary interventions aim at designing reversible buildings with minimal intervention in form and structure. Therefore, they cannot have a long-term damaging effect on the historic building as a new layer due to their reversibility and minimal intervention features. As in the example of Hotel Gent, even though the visibility of historic building disappeared at first, this visibility can restore at the end of the project.

**Table 3.2.** According to canonic conservation charters (Table 2.2), analysis of case studies in context of form and structure.

EVALUATION OF TEMPORARY INTERVENTIONS		
TEMPORARY INTERVENTION EXAMPLE	1. FORM AND STRUCTURE	FIGURE OF EXAMPLE
3.3.1.  CON TEMPORARY LIBRARY	STRONG	
3.3.2. OCULUS	STRONG	
3.3.3. HAVEN	STRONG	
3.3.4. MIRROR MIRROR, FRAME POP-UP STORE	AVERAGE	
3.3.5. BLACK MARIA	AVERAGE	
3.3.6. THE FOREST AND THE VILLAGE	STRONG	
3.3.7. THE CHAPEL OF MANY	STRONG	
3.3.8. NARCISSUS GARDEN	STRONG	
3.3.9. SUBTERRANEA	STRONG	
3.3.10. HOTEL GENT	AVERAGE	
3.3.11. THE WAVE	STRONG	
3.3.12. SHELTER OF BIBRACTE ARCHEOLOGICAL SITE	AVERAGE	

According to the Athens Charter (ICOMOS, 1931), monuments can be re-functionalized with new adaptations that are far from their original function. It is deemed appropriate to transform the building with a new function when necessary in other charters and documents. These functions should be of a nature that benefits society and does not damage the structure with excessive use.

Coates (2012), asserts that buildings have a narrative relationship with the user. Considering that buildings are designed for a specific purpose, it is possible to say that a determining factor in the relationship with this user is the function. On the other side, due to historic buildings' memory value, one of the most critical components in how the existing character is presented to the user is the function. Accordingly, functions that can meet society's needs are powerful narrators in the story of the relationship between the structure and the user.

Abandoned buildings can be used with different types of temporary functions such as residential, commercial space, exhibition or information area, craft workshop, warehouse, performance area and film studio (English Heritage, 2011). Creative designs and solutions increase the variety of functions. There are uses in different functions such as a library, exhibition, commercial sales, education, workshop, event, accommodation, entertainment and archaeological protection in the examined projects.

It is observed that, different user relationships gained by different functions temporarily create various relationships in the examined cultural heritages (Table 3.3). Library, Black Maria, Chapel of Many and The Wave projects, all consisting of cultural and educational functions that bring users together, have increased the quality of life in the region where they located. On the other hand, Oculus and Narcissus Garden installations have transformed the building into a space of experience that combines its current state with an installation.

The Haven project is a temporary intervention that interacts with the user by making the forgotten historical rampart visible. It reminds the building's existing walking function to the user and makes it a part of daily life. In the Forest-The Village intervention, the reused historical military makes the space visible for users. Although the use of workshops and dormitories limits users' visit, the loading of both education and accommodation functions makes the historical military building more flexible space for other uses. Since, in some adaptive reuse projects, the building's functional













programming cannot be tested, functions that cause excessive use that will damage the historical texture can be selected. Thus, the concepts of temporality, the functional program can be tested with different and multi-functional interventions, as in The Forest-The Village example.

The Chapel of Many creates a successful user-heritage relationship with a temporary function appropriate to the spirit and meaning of the church ruins. In the case of Subternea, historical cellars were transformed into a new experience space for skateboarders. In this way, a new user profile was introduced to the cellars.

Mirror Mirror pop-up store is an example of a creative venue selection for a shopping experience. Shopping in an unusual place can be attractive for users, but the cultural value and story of the historic building and its shopping function have been an incompatible old-new relationship. Hotel Gent also does not have a coherent relationship between the old and new. In both examples, compliance with the principles of charters e.g., choosing functions open to the society and improving society's quality of life standards was not observed. On the other hand, considering that the primary purpose of Hotel Gent was to activate the unusable clock tower, the transformation of the clock tower into a noticeable and usable heritage of city and structure can be considered a successful approach in a functional context.

Temporary adaptive reuse cyclically corroborates the structure's identity with new additions and it aims strong functional relationship with the local community. This relationship provides benefits such as measuring functional and social dynamics, testing new functions, and better-determined user experience needs. Temporary interventions, even if they are short-term, build new meanings with this dynamic relations and benefits. While producing short-term solutions for contemporary needs, they also extend the building's life cycle (Camocini & Nosova, 2017, p.1561; Madanipour, 2017, p.178).

**Table 3.3.** According to canonic charters (Table 2.3), analysis of case studies in context function and user.

EVALUATION OF TEMPORARY INTERVENTIONS		
TEMPORARY INTERVENTION EXAMPLE	2. FUNCTION AND USER	FIGURE OF EXAMPLE
3.3.1.  CON TEMPORARY LIBRARY	STRONG	
3.3.2. OCLUS	STRONG	
3.3.3. HAVEN	STRONG	
3.3.4. MIRROR MIRROR, FRAME POP-UP STORE	LOW	
3.3.5. BLACK MARIA	STRONG	
3.3.6. THE FOREST AND THE VILLAGE	AVERAGE	
3.3.7. THE CHAPEL OF MANY	STRONG	
3.3.8. NARCISSUS GARDEN	STRONG	
3.3.9. SUBTERRANEA	STRONG	
3.3.10. HOTEL GENT	AVERAGE	
3.3.11. THE WAVE	STRONG	
3.3.12. SHELTER OF BIBRACTE ARCHEOLOGICAL SITE	STRONG	

Material choices are details that enable people to directly communicate with the character of the building. The decisions in these details affect the character and atmosphere of the space in adaptive reuse projects.

Charters emphasizes that the historic building's original values should be considered in the material, texture, and color selection. It is also stated that the new and the old













should be constructed in a coherent design language. When the case studies were examined, it was analyzed that functional and conservation concerns differed in the use of materials and showed different compatibilities according to charters (Table 3.4).

The use of wooden materials in the Con|Temporary Library, Haven, Black Maria, The Village-The Forest, Chapel of Many, Subtarenea, and The Wave projects is a notable common feature in the projects. The existing stone texture was combined and complemented with wood materials. The effortless and economical wood material is useful for temporary interventions. Besides, it creates a space distinct from the stone material and provides integrity with its textural feature in different color scales.

It is stated in the visuals projected from the digital screens in the Oculus example that the historic building was used as background for the installation. In another art installation Narcissus Garden, the reflective feature of the mirror material refers to space. Apart from their artwork purposes, it is seen that the material and texture decisions made in both installations as temporary interventions are considered together with the existing texture. In Mirror Mirror Pop-Up Store, a distinction between the existing building and temporary intervention is made with materials. However, new materials are not based on any textural harmony or context in the pop-up store. Although there is no creative material and texture work that enhances the space's quality, it's not damaging existing material of historic building and so, it is an appropriate intervention according to charters.

In the Hotel Gent project, which also was established with an artistic concern, no context refers to the original structure. According to principles charters, a banal hotel room design is not a suitable intervention in terms of material and texture. On the other hand, The Shelter of Bibracte Archeological Site project is considered a successful project with the selection of materials ideal to protect the archaeological site and designed with creativity concern.

**Table 3.4.** According to canonic charters (Table 2.4), analysis of case studies in context material, texture and color.

EVALUATION OF TEMPORARY INTERVENTIONS		
TEMPORARY INTERVENTION EXAMPLE	3. MATERIAL,TEXTURE AND COLOR	FIGURE OF EXAMPLE
3.3.1.  CON TEMPORARY LIBRARY	STRONG	
3.3.2. OCULUS	STRONG	
3.3.3. HAVEN	STRONG	
3.3.4. MIRROR MIRROR, FRAME POP-UP STORE	AVERAGE	
3.3.5. BLACK MARIA	STRONG	
3.3.6. THE FOREST AND THE VILLAGE	STRONG	
3.3.7. THE CHAPEL OF MANY	STRONG	
3.3.8. NARCISSUS GARDEN	STRONG	
3.3.9. SUBTERRANEA	STRONG	
3.3.10. HOTEL GENT	LOW	
3.3.11. THE WAVE	STRONG	
3.3.12. SHELTER OF BIBRACTE ARCHEOLOGICAL SITE	STRONG	

Adaptation is another fundamental relationship between conservation and adaptive reuse. The transformative impact of new intervention has effects on the buildings and their environments. Adaptation principles remarked on in the official document to keep transformative effects under control. Orbaşlı and Karmowska (2020, p.178) argue that even if they are temporary, interventions can effectively change at region's character and make historic buildings more visible in daily life. Therefore, it is critical to create predictions by making adaptation studies with temporary interventions.

Canonic charters state that the new intervention must be adapted to the building's existing fabric and its environment. Apart from physical adaptation, another important issue is adaptation between the new intervention and existing buildings' spirit of place for preserving intangible values of cultural heritages

In investigated case studies, adaptation relationships shaped according to contexts were examined according to the analyzed charters (Table 3.5). In Con|Temporary Library, Oculus, The Chapel of Many, Narcissus Garden, Subtranea, and The Wave projects, new interventions were adapted to the buildings' existing physical condition. The interventions were physically and strongly adapted to the buildings with minimal interventions and functions that promoted buildings. The iconic domed structure in Con|Temporary Library and Oculus, the ruins of the buildings in the Chapel of Many and Narcissus Garden, and the outstanding physical features in the Subtranea and The Wave projects were also preserved with temporary interventions. In conclusion, the adaptation of the temporary intervention helped preserve the tangible and intangible values in these selected projects.













Although the temporary intervention in the Black Mari project showed a successful functional adaptation by creating a gathering and activity space in the university campus, it could not achieve a successful result regarding the adaptation of spirit and history of the place.

The Village-The Forest project achieved a strong functional adaptation in connection with the Venice Architecture Biennale. Although the new intervention form is independent of the original, the use of the building, which was a military dormitory in the past, is an experience that makes the user feel the spirit of the place with dormitory function. Likewise, The Haven is a project that preserves the history of the ramparts with the new use, even though it is produced in a different form than the historic ramparts.

Mirror Mirror and Hotel Gent interventions have been projects where the building could not establish strong relationship with building's former functions. They are not excellent examples of an approach even with the adapted form and material interventions because their functions cannot meet the city's needs.



**Table 3.5.** According to canonic charters (Table 2.5), analysis of case studies in context of adaptation.













EVALUATION OF TEMPORARY INTERVENTIONS		
TEMPORARY INTERVENTION EXAMPLE	4. ADAPTATION	FIGURE OF EXAMPLE
3.3.1.  CON TEMPORARY LIBRARY	STRONG	
3.3.2. OCULUS	STRONG	
3.3.3. HAVEN	STRONG	
3.3.4. MIRROR MIRROR, FRAME POP-UP STORE	AVERAGE	
3.3.5. BLACK MARIA	AVERAGE	
3.3.6. THE FOREST AND THE VILLAGE	STRONG	
3.3.7. THE CHAPEL OF MANY	STRONG	
3.3.8. NARCISSUS GARDEN	STRONG	
3.3.9. SUBTERRANEA	STRONG	
3.3.10. HOTEL GENT	AVERAGE	
3.3.11. THE WAVE	STRONG	
3.3.12. SHELTER OF BIBRACTE ARCHEOLOGICAL SITE	STRONG	

In the discussions related to the temporality approaches and parameters of the new interventions in adaptive reuse, conservation remains an underlying issue. Protection, which is the primary goal of adaptive reuse, should always be prioritized and discussed in every method, strategy, and tool mentioned in conservation. It is stated in the charters that the protection includes not only tangible but also intangible values.

Minimum intervention with the building, functions that increase the promotion of building, material selection indicating the new-old relationship, and approaches that

preserve the spirit of the place were applied in the examined temporary interventions (Table 3.6). Apart from that, Mirror Mirror, Black Mari, and Hotel Gent projects are not considered to have a strong protective relationship due to their weak connections with the past functions.

**Table 3.6.** According to canonic charters (Table 2.6), analysis of case studies in context of protection.

EVALUATION OF TEMPORARY INTERVENTIONS		
TEMPORARY INTERVENTION EXAMPLE	5. PROTECTION	FIGURE OF EXAMPLE
3.3.1.  CON TEMPORARY LIBRARY	STRONG	
3.3.2. OCLUS	STRONG	
3.3.3. HAVEN	STRONG	
3.3.4. MIRROR MIRROR, FRAME POP-UP STORE	AVERAGE	
3.3.5. BLACK MARIA	STRONG	
3.3.6. THE FOREST AND THE VILLAGE	STRONG	
3.3.7. THE CHAPEL OF MANY	STRONG	
3.3.8. NARCISSUS GARDEN	STRONG	
3.3.9. SUBTERRANEA	STRONG	
3.3.10. HOTEL GENT	STRONG	
3.3.11. THE WAVE	STRONG	
3.3.12. SHELTER OF BIBRACTE ARCHEOLOGICAL SITE	STRONG	

Approaches and tools in conservation and adaptive reuse differ in various contexts. The most important of these contexts is the cultural heritage values of buildings. Some approaches and practices may not be appropriate for all values of cultural heritages. In the case studies of temporary interventions, it is observed that temporary interventions can be used as a tool on buildings with different values so, heritage value is not a limitation for temporary intervention (Table 3.7).

**Table 3.7.** Old buildings’ heritage values of case studies.

CATEGORY OF VALUE	3.3.1. CON Temporary Library	3.3.2. Oculus	3.3.3. Haven	3.3.4. Mirror Minor, Frame-Pop-Up Store	3.3.5. Black Maria	3.3.6. The Forest and The Village	3.3.7. The Chapel of Many	3.3.8. Narcissus Garden	3.3.9. Subtranea	3.3.10. Hotel Gent	3.3.11. The Wave	3.3.12. Shelter of Eibraete Archeological Site
Aesthetic Value	x	x		x		x	x	x	x	x		
Scenic/Panoramic Value	x	x	x		x	x	x	x	x	x	x	x
Architectural/Technological Value	x	x	x	x	x	x			x	x		
Historical Value	x	x	x	x	x	x	x	x	x	x	x	x
Associational Value	x	x	x	x			x	x	x			x
Archaeological Value												x
Economic Value				x	x	x			x		x	
Educational Value	x	x	x	x	x	x		x	x			x
Recreational Value					x		x		x		x	
Artistic Value				x		x	x		x			x
Social Value	x	x		x								
Commemorative Value										x		
Symbolic/Iconic Value							x					
Spiritual and Religious Value												
Inspirational Value												
Ecological Value												
Environmental Value	x	x	x		x			x	x	x	x	x

Sustainability is one of the most current discussion topics of the 21<sup>st</sup> century and adaptive reuse theory. Adaptive transformations where the existing building benefits the society and the individual for a sustainable environment is a consistent approach to these discussions. Thus, adaptive reuse projects that reduce environmental damage and unnecessary destruction are gaining more importance every day for sustainable productions in architecture because using the existing building stock instead of building a new building and increasing resource consumption prevents resource consumption. (Brooker & Stone, 2018).













Abandoned buildings and vacant spaces have been always problem for cities, and temporary interventions can be active them in a short time with limited budgets for reusing them again (Oswalt et al., 2013, p.52). When abandoned buildings cannot be functionalized with financially affordable permanent projects, temporary interventions can be used for them without any damage. Thus, buildings are prevented from being destroyed with temporary interventions in the process until permanent project is

constructed. (Clark, 2013). Additionally, temporary interventions provide a testing process to determine future functions. This testing process allows the future plans of the building to be shaped and contributes to the arrangements of resource consumption at a minimum level.

In the charters, it is recommended that new interventions ensure economic sustainability by turning the heritage structure into an economic resource. The new function should be chosen based on this economic consciousness. Also, ecological and economic concerns should be considered when choosing materials to be used. Furthermore, the sustainability of the building's cultural values should be ensured through interventions that protect tangible and intangible heritage values of buildings.

Temporary interventions save labor, time, and financial resources with the selection of low-cost material selections which are produced in a short time. In case studies, it is observed that technological energy solutions are not into priority and design solutions in concept of temporality has limited design solutions. Temporary interventions can also provide ecological sustainability if used to solve a technical problem, such as in The Shelter of Bibracte Archeological Site project. In contrast to this example, it is not possible to expect an ecological sustainability result other than using the economical one in material and production selections in projects produced for a short time. Besides this, the adaptation of the form and function chosen in all examples and the completion of the new-old relationship ensure that cultural values are carried on and transferred to the future. In the Hotel Gent project, this transfer is evaluated as poor material choice and resource use because it did not contribute to the transfer of the values of the building to the users and its cultural sustainability.

**Table 3.8.** According to canonic charters (Table 2.7), analysis of case studies in context of sustainability.

EVALUATION OF TEMPORARY INTERVENTIONS		
TEMPORARY INTERVENTION EXAMPLE	6. SUSTAINABILITY	FIGURE OF EXAMPLE
3.3.1.  CON TEMPORARY LIBRARY	STRONG	
3.3.2. OCLUS	STRONG	
3.3.3. HAVEN	STRONG	
3.3.4. MIRROR MIRROR, FRAME POP-UP STORE	STRONG	
3.3.5. BLACK MARIA	STRONG	
3.3.6. THE FOREST AND THE VILLAGE	STRONG	
3.3.7. THE CHAPEL OF MANY	STRONG	
3.3.8. NARCISSUS GARDEN	STRONG	
3.3.9. SUBTERRANEA	STRONG	
3.3.10. HOTEL GENT	LOW	
3.3.11. THE WAVE	STRONG	
3.3.12. SHELTER OF BIBRACTE ARCHEOLOGICAL SITE	STRONG	

The analysis of all case studies according to six categories of new intervention in protection revealed different relationships. According to the requirements specified in the documents published by ICOMOS and UNESCO, it has been concluded that temporary interventions may be conservative interventions (Table 3.9). Besides permanent interventions, temporary interventions become an alternative adaptive reuse tool with its temporal characteristics.

**Table 3.9.** Analysis of all case studies according to all new intervention categories.

EVALUATION OF TEMPORARY INTERVENTIONS						
TEMPORARY INTERVENTION EXAMPLE	1. FORM AND STRUCTURE	2. FUNCTION AND USER	3. MATERIAL,TEXTURE AND COLOR	4. ADAPTATION	5. PROTECTION	6. SUSTAINABILITY
3.3.1. CONTEMPORARY LIBRARY	STRONG	STRONG	STRONG	STRONG	STRONG	STRONG
3.3.2. OCULUS	STRONG	STRONG	STRONG	STRONG	STRONG	STRONG
3.3.3. HAVEN	STRONG	STRONG	STRONG	STRONG	STRONG	STRONG
3.3.4. MIRROR MIRROR, FRAME POP-UP STORE	AVERAGE	LOW	AVERAGE	AVERAGE	AVERAGE	STRONG
3.3.5. BLACK MARIA	AVERAGE	STRONG	STRONG	AVERAGE	STRONG	STRONG
3.3.6. THE FOREST AND THE VILLAGE	STRONG	AVERAGE	STRONG	STRONG	STRONG	STRONG
3.3.7. THE CHAPEL OF MANY	STRONG	STRONG	STRONG	STRONG	STRONG	STRONG
3.3.8. NARCISSUS GARDEN	STRONG	STRONG	STRONG	STRONG	STRONG	STRONG
3.3.9. SUBTERRANEA	STRONG	STRONG	STRONG	STRONG	STRONG	STRONG
3.3.10. HOTEL GENT	AVERAGE	AVERAGE	LOW	AVERAGE	STRONG	LOW
3.3.11. THE WAVE	STRONG	STRONG	STRONG	STRONG	STRONG	STRONG
3.3.12. SHELTER OF BIBRACTE ARCHEOLOGICAL SITE	AVERAGE	STRONG	STRONG	STRONG	STRONG	STRONG

As seen in the analysis, minimum intervention and reversibility, which are one of the main requirements in conservation, are the design parameters in conservation that currently exist in the temporary interventions. Also, as another existed features, the functional diversity and flexibility in temporary interventions can be catalyst for adaptation. In all examples, temporary interventions have been observed as an activity or as solutions produced for the problem and purpose in order to respond immediately to the need. Besides that, the projects made it for the historic building to interact with the user in a short time and contribute to promotion of building. On the other hand, when temporary interventions compared with permanent intervention projects, considering the extended project and construction process, temporary interventions are an alternative solution to adaptive reuse in the context of sustainability. Low cost and attractive usages encountered in all case studies are a sustainable contribution to conservation.

Even if principles are established for using temporary interventions in the protection of cultural heritage, it is not possible to set sharp boundaries for conservation methods and approaches because every intervention have potential to show different opportunity for conservation. For example, many protection relationships in the categories examined in the Hotel Gent project resulted in weaknesses. However, considering the artistic concern of the intervention and its capacity to attract the user, it cannot be said that the intervention did not contribute to the conservation of the clock tower but it actually contributed to its preservation by making the building an interesting stop point in city. If the project is required to be changed in the future, the

aspects of the new intervention that cannot be connected with heritage values can be transformed in a short time with the flexibility given by its temporary and fast production. Consequently, temporary interventions can be used as a flexible and transformable adaptive reuse tool within conservation projects.



## **CHAPTER 4**

### **CONCLUSIONS AND FUTURE RESEARCH**

Conservation theory is a developing issue in architecture within past and future perspectives. Discussions on tangible and immovable cultural heritage in this field of conservation studies have been continuing since the 19<sup>th</sup> century. Initial conservation approaches consisting preservative ideas, were far from analyzing the essence of historic buildings' values. Over time, discussions developed by different scholars fed the conservation theory and practice. The conservation theory, which transformed from ideas into decisions made by governmental international organisations, is an issue that concerns the whole world on a local and global scale. Documents, which are containing more specific details of cultural heritages, have been published as an international principle guides with the transformation of various groups into official authorities. The cultural heritage value and the interventions principles of conservation methods are determined in these documents. Defining the authentic values of immovable cultural heritages and each cultural heritages' differences have brought about approaches in conservation methods.

The building's original tangible and intangible values are preserved, and the structure is used again in daily life with contemporary interventions in adaptive reuse. Thus, today, adaptive reuse is seen as one of the most used and discussed conservation methods. Adaptive reuse includes contemporary interventions that provide new functions to buildings. Design parameters of contemporary interventions are the main topic of discussion in each period of conservation history so, in adaptive reuse discussion also design parameters should be determined according the buildings' context.

Design parameters of new interventions related with contexts such as the typology, location, history of the cultural heritages. Decision reviews of these parameters are discussed in the documents published by UNESCO and ICOMOS are the leading organisations which working on conservation of all types of cultural heritages. These



institutions publish documents such as charters, declarations, and recommendations that contain decisions discussed in different geographies. Examining the charters revealed by these organisations ensures that contemporary interventions applicable for conservation are made by considering experts' and scholars' decisions and recommendations regarding the new intervention. Since in these documents were written according to the characteristics of the period and geography in which they were published, it is necessary to interpret and adapt these suggestions to adapt them to today's world. In this study, these charters are examined for understanding principles of contemporary intervention in conservation. Examinations reveal the parameters of new interventions strongly related to conservation and adaptive reuse in six categories in this study. These parameters are determined as Form and Structure, Function and Use, Material-Texture and Color, Adaptation, Protection, and Sustainability. Discussions in terms of parameters include not only the protection of physical elements but also the preservation and maintenance of the intangible values and the spirit of place. According to these discussions, the new intervention should be produced with structural features that preserve the building's traces, protect its heritage value and original form, scale, material, texture, and color details. The minimum intervention surface should be the most approved form of intervention approach according to principles. Also, it suggested that, the function should not be changed unless necessary, but buildings can be re-functionalized different from the original function to reactivate the building. These new functions should be beneficial for the community. In addition, it is mentioned, the relationship between the new and the old should preserve the authenticity of a building's old texture. Besides that, sustainability should be considered in new interventions applied to the cultural heritages. Cultural heritages should be considered as an economic resource, and new functions should be aimed at promoting social sustainability and new interventions should consider sustainability with an ecological concern, which is one of today's most critical problems.

Adaptive reuse is a conservation method that promotes the relationship between today's living conditions and old buildings. However, there is always the possibility that even if a building is re-functionalized, it will be abandoned again and will not meet the rapidly changing needs. Different approaches can be used as a tool in adaptive reuse to reduce the possibility of abandonment. Indeed, the development of the conservation theory, which has evolved from preservative intervention to

contemporary interventions such as adaptive reuse, has brought about various approaches and tools. Hence, it is necessary to keep contributing to conservation with further evaluations from different perspectives.

Temporality has become a commonly used concept and a strategy used in architecture and city planning. Temporary interventions, which are generally examined on an urban scale, can also be a tool in adaptive reuse. In this study, analysis of case studies, which are adaptive reuse projects with temporary interventions, through the principles in UNESCO and ICOMOS charters, it is seen that temporary interventions are suitable for conservation and adaptive reuse tools. As a result of this analysis, some features and opportunities for the use of temporary interventions have been identified as following:

- The temporary intervention should be designed to preserving of the original character of the building. Decisions should be made that should not compete the original form, color, scale, texture and material of cultural heritage. It is possible to create designs that contrast or harmonize with the original building in terms of form and texture, but the contrast and harmony degree must be determined properly in these designs. The contrast should be distinguishable from the building's current conditions, while the harmony should be such that the new intervention does not pretend to be an original part of the building.
- The temporary structure should be lightweight, easily removable, and convertible with new additions. This feature provides convenience in the installation and dismantling phase when the temporary function is removed and it ensures that the historical texture of the building is preserved. Since the intervention structures with addibility features provide functional transformation, they transform the re-functionalization according to the user needs.
- The structure added with a temporary intervention should have a minimal contact surface with the original structure. This minimum level prevents the temporary intervention from damaging the original building and ensures that the building preserves its original texture when the temporary structure is removed.
- The temporary intervention placement should be determined to integrate the texture of the building where it interacts with the user effectively. The visitors

of buildings must perceive the original texture of the cultural heritages so, the temporary intervention must be positioned to highlight and promote to texture of building.

- The temporary intervention should have a form of intervention with qualified design and aesthetic value. It should aim to strengthen the building's function-user relationship.
- Temporary interventions should be ensure that different user profiles visit and use the building with various functions in different time periods.
- • New temporary function should strengthen the relationship of the user with the building, increase the use-value, and meet society's needs. Temporality should be evaluated as a testing opportunity and should be reused with functions aimed at testing society's needs if necessary.
- Economically affordable and sustainable materials should be preferred in temporary interventions. Considering that the temporary function will be present in the structure for a short time and that its contribution to sustainability in building re-functioning should be at a high level, sustainable materials should be used for production.
- Buildings should be used as economic resources and should provide financial income for the region with different temporary usages. In these functions, the economic income of the user and the provided employment should be considered.
- The protect of the spirit of the place and the building's intangible values to the future and its interaction with the user should be a design parameter with temporary interventions.

Temporary interventions carried out by taking into account all design parameters will make positive contributions to the conservation of cultural heritages. Buildings, which are constantly renewed and transformed with temporary interventions, adapt to society's dynamics and protect the values of the heritages. Temporary interventions that bring different functions periodically, provide testing opportunity for future functions of buildings. After this testing process, temporary interventions that serve to reveal the area's functional requirements within the building ensure that the

appropriate permanent function is found interactively. In addition to this, temporary interventions can be alternative use in permanent project process. The adaptive reuse of a building with permanent functions is a long-term project. This process takes even more, especially if the building has a cultural heritage value, due to bureaucratic procedures during the project design and construction process. In this long process, buildings can be functionalized, promoted with temporary interventions before its permanent function.

It is possible to develop and elaborate studies that combine temporality and conservation. Suggestions can be developed for a more effective design of temporary interventions with different conservation and adaptive reuse parameters. More specific examination of the identified categories will contribute to different interpretations for temporary interventions. Specifically, detailed studies in the function and user relationship will contribute to creating conservation tools that provide a stronger adaptation relationship. It is possible to examine the relationship between conservation and functional effects of temporarily designed events such as biennials, exhibitions, and expo on the buildings or regions organized in more detail. On the other hand, using methodologies such as space syntax, which analytically examines user movement and space interaction, will give a different direction to the studies. Also, considering the transformative effects of temporality on the building's environment, including environmental and regional scales will contribute to future temporality studies. The effects of temporary intervention on the building in the short term and on its environment, which is planned in the long term, can be analyzed after analytical observations, and studies on the future of temporality can be conducted.

All in all, temporality is an issue that needs to be considered in conservation. Although this study does not present precise design parameters like other approaches in the conservation theory, it does provide a general framework that supports the establishment of these parameters. More effective adaptive reuse projects can be designed with categories that ensure that temporality is considered in conservation projects.

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