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**FACADISM AS AN INTERVENTION STRATEGY
FOR ADAPTIVE REUSE OF HISTORIC BUILDINGS**

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ABSTRACT

FACADISM AS AN INTERVENTION STRATEGY IN ADAPTIVE REUSE OF HISTORIC BUILDINGS

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One of the most hotly debated topics in conservation is the use of modern interventions in historic structures. In this process, these interventions are expected to encounter various conditions for their success and acceptance. Only when these conditions are provided can the intervention enrich multiple aspects of the historic structure such as; social, economic, and visual character. These interventions affect not only individual structures but their surroundings as well. In order to set base guidelines for contemporary interventions in historic textures, many international and national documents were prepared by various theoreticians and active organizations in the fields. However, each case of conservation and intervention carries a specific character that necessitates individual approaches.

Facadism, a practice where the exterior of the structure is given more importance than the interior, which creates a divorce between the outer and inner parts, is one of the most popular developing architectural approaches of recent years has been harshly criticized over the years. However, the development and appearance of this practice continue. Adaptive reuse projects are also known to utilize this strategy in recent years. In this case, it is essential to have a more comprehensive understanding of facadism to develop ideas regarding its negative and positive aspects.

This study explored facadism practice as an adaptive reuse strategy within the framework of heritage conservation principles mentioned in the documents prepared by international organizations. With the help of these documents of UNESCO and ICOMOS, five key parameters were generated. Furthermore, with the developed facadism typologies, contemporary facadism is simplified to broaden the common understanding of the topic. As case studies, ten contemporary adaptive reuse projects where facadism can be observed were selected from various locations and typologies and analyzed based on the mentioned parameters. The effect of the context on

conservation and design understanding is reflected by the examples and the potential of facadism as a successful strategy for re-functioning historic structures.

Keywords: conservation, adaptive reuse, facadism, contemporary intervention.



ÖZ

TARİHİ BİNALARIN YENİDEN İŞLEVLENDİRİLMESİNDE BİR MÜDAHALE STRATEJİSİ OLARAK CEPHECİLİK

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Korumada en çok tartışılan konulardan biri de tarihi yapılarda modern müdahalelerin kullanılmasıdır. Bu süreçte, bu müdahalelerin başarıya ulaşması ve kabul görmesi için çeşitli koşullarla karşılaşması beklenir. Müdahale ancak bu koşullar sağlandığında tarihi yapının çeşitli yönlerinin korunarak zenginleşmesini sağlar. Tarihi dokulara çağdaş müdahaleler için temel kılavuzlar oluşturmak amacıyla, çeşitli teorisyenler ve alanlarda aktif kuruluşlar tarafından birçok uluslararası ve ulusal belge hazırlanmıştır. Bununla birlikte, her koruma vakasında, tasarımcının bağlamı anlaması ve yapıya spesifik yaratıcı bir yaklaşım ortaya koyması beklenir.

Son yılların en popüler gelişen mimari yaklaşımlarından biri olan cephecilik, yapının iç kısmından daha çok dış cephesine önem verildiği, dış ve iç kısımlar arasında ayrılık yaratan bir uygulama, yıllar içinde sert bir şekilde eleştirilmiştir. Ancak tarihi bir yapının dış cephesinin bireysel olarak korunmasının tercih edildiği durumlarda bu uygulamanın gelişimi ve görünümü devam etmektedir. Yeniden işlevlendirme projelerinin de son yıllarda bu stratejiyi kullandığı bilinmektedir. Bu durumda, olumsuz ve olumlu yönleri hakkında fikir geliştirmek için daha kapsamlı bir cephecilik anlayışına sahip olmak önem taşımaktadır.

Bu çalışma, uluslararası kuruluşlar tarafından hazırlanan belgelerde belirtilen mirası koruma ilkeleri çerçevesinde, uyarlanabilir bir yeniden kullanım stratejisi olarak cephecilik uygulamasını araştırmıştır. UNESCO ve ICOMOS'un bu belgelerinin yardımıyla beş temel parametre oluşturulmuştur. Ayrıca geliştirilen cephe tipolojileri ile çağdaş cephecilik sadeleştirilerek konuya ilişkin ortak anlayışın genişletilmesi sağlanmıştır. Örnek olay incelemesi olarak, çeşitli konulardan ve tipolojilerden cephenin gözlemlenebildiği on çağdaş uyarlanabilir yeniden kullanım projesi seçilmiş ve bahsedilen parametrelere göre analiz edilmiştir. Bağlamın koruma ve

tasarım anlayışı üzerindeki etkisi, örnekler ve tarihi yapıların yeniden işlevlendirilmesi için başarılı bir strateji olarak cepheciliğin potansiyeli ile yansıtılmaktadır.


Anahtar Kelimeler: koruma, yeniden işlevlendirme, cephecilik, çağdaş müdahale.



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Aslı Tatlıbaş
İzmir, 2022

TEXT OF OATH

I declare and honestly confirm that my study, titled “FACADISM AS AN INTERVENTION STRATEGY IN ADAPTIVE REUSE OF HISTORIC BUILDINGS” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Aslı Tatlıbaş

31.12.2021

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SYMBOLS AND ABBREVIATIONS

ABBREVIATIONS:

CoE	Council of Europe
GAD	Global Architectural Development
ICOMOS	International Council on Monuments and Sites
MOCAA	Museum of Contemporary Art Africa
NYC	New York City
SPAB	Society for Preservation of Ancient Buildings
TICCIH	The International Committee for the Conservation of the Industrial Heritage
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organization
USA	United States of America
WWII	World War II
LPC	Landmarks Preservation Commission
LEED	Leadership in Energy and Environmental Design

CHAPTER 1

INTRODUCTION

Conservation practice emerged as a practical solution and turned into an essential study topic for many professionals and theoreticians. Following the development of lifestyle and technology, conservation practice also evolved throughout the years. First examples of conservation were applied to significant singular buildings; however, as the understanding of heritage and value advanced, various types of historic assets, including intangible values, started to be conserved. Initial forms of conservation that had no design concern began to be insufficient and unsatisfying. As the built environment kept growing, a diverse range of structures needed to be conserved, requiring new strategies and approaches to conservation.

As the cities kept growing and the built environment began to occupy significant areas reusing the existing structures became a popular move. Over the years, this practice became one of the strategies for conserving existing buildings. In addition to heritage buildings during this period, unexceptional historic buildings were also refurnished. For successful conservation, the distinct features of all of these buildings should be determined individually, and proper procedures for the functional transformation that does not harm the original structure should be developed.

Following the many types of research and practices in the area, a standard guideline was created for these projects; however, a controversial strategy became popular over the years. Mainly named facadism, the practice of preserving the appearance of a historic structure began to be applied widely in various locations. Criticized by many theoreticians and conservationist facadism practice was seen as an abomination for many years. Nevertheless, as the architectural practice developed, contemporary and creative adaptive reuse projects gained popularism. In this process, facadism or its manifestations were widely used in adaptive reuse projects. Even though facadism strategy is perceived as a straightforward practice, it is possible to divide it into specific fragments to understand the relatively new subject better. Despite all the

criticism, facadism continues to be a strategy in practice; therefore, it is essential to have a solid understanding of the subject to know its limits and boundaries and its opportunities.

1.1. The Aim of the Study

Contemporary life requires the understandings and practices connected to daily life to be more dynamic. This means these practices and approaches should evolve with time in line with the development of the era. This also applies to the conservation of built heritage, which constitutes our world's most significant physical part. As the lifestyle and technology change, understanding of architecture and conservation should also be upgraded, experiencing new aspects of contemporary life. However, in architectural conservation, the debate on accepting new strategies and approaches continues. Even though there are no specific rules on intervening with a historic building, unorthodox practices are subject to heavy criticism. This causes the conservation theory to lag in contemporary life. Especially in adaptive reuse, which is a rather dynamic and experimental practice, new strategies should be discovered.

This study investigates the evolution of heritage conservation from a practical approach to a creative design solution while analyzing the predominantly negative ideas regarding the facadism approach to display its positive aspects and potential in adaptive reuse of heritage conservation. Even though facadism has been rebuked through the years, it has been used continually. Based on the often-reoccurring indicators of facadism in adaptive reuse projects, this thesis aims to examine facadism as a strategy in reusing existing structures. The motives behind each are outlined by determining facadism typologies that occur in the conservation context. Furthermore, selected examples are evaluated by the criteria derived from international charters.

1.2. Methodology

Conserving heritage buildings have been an ongoing debate for years. Throughout the years, the understanding of conservation developed by the contribution of many theoreticians and professionals. As the studies on conservation began to be established theoretically, the practice turned into a systematic method. Following social life and technology growth, the classical conservation approach was

abandoned and replaced with a more creative and investigative understanding. Reusing existing structures in means of conservation practice emerged in this process. Many buildings with heritage value were refunctioned for their integration into contemporary life. As the architecture practice and conservation approach evolved in years, alternative strategies began to be used in the adaptive reuse process. Facadism, which is widely used in many heritage sites, was also a part of these strategies.

In this study, conservation theory and its emergence have been studied for a grounded understanding of the general topic. Following this, conservation-related documents from international organizations such as ICOMOS and UNESCO were reviewed from an adaptive reuse perspective. Consequentially, evaluation criteria have been generated by reinterpretation of related international charters. This criterion was utilized in the following parts of the study.

For a better understanding of facadism as a strategy, its negative and positive aspects were extensively reviewed. After this, facadism typologies were determined by studying the field's existing literature works and practices. Ten examples were selected from varied context to be surveyed, and later they were evaluated by the criteria generated previously within the study.

1.3. Structure of the Study

The study comprises five chapters, including the introductory and the conclusive chapters. The emergence and evolution of conservation theory and inclusion of adaptive reuse interventions to this process are conveyed in Chapter 2, Advancement of Conservation Theory and Adaptive Reuse Approach. In this chapter, the classic conservation of heritage is briefly mentioned to display the evolution of the theory as the chapter unfolds. After analyzing international documents on adaptive reuse, various aspects of adaptive reuse practice in modern conservation theory are examined. Consequentially five conservation guidelines were generated from international documents. These guidelines are aimed to be used as parameters for evaluation for the selected examples in future chapters.

Later in Chapter 3, facadism practice is reviewed. Starting with its emergence and early examples, negative and positive aspects of facadism are explained and the driving force in most cases. As the chapter follows, facadism typologies in adaptive

reuse are determined and visualized by volumetric diagrams. After constituting these typologies, examples from various locations are presented. Lastly, in Chapter 4, facadism projects from various locations are studied in an adaptive reuse context to establish the relationship between these two contemporary practices on a more solid basis. Furthermore, each project is evaluated by the criteria generated in Chapter 2.



CHAPTER 2

ADVANCEMENT OF CONSERVATION THEORY AND ADAPTIVE REUSE APPROACH

Since its emergence, the conservation theory and practice have been a very dynamic concept. As the development of society, technology and cities continued conserving the historic buildings required updated solutions. In this context, adaptive reuse became a vital approach to conserve and reintegrate historic structures into contemporary life. As an alternative conservation approach, adaptive reuse of historic buildings is driven by various forces.

2.1. Changing Conservation Attitudes over Time

The idea of conservation used to be limited only to the protection of structures praised by the majority of the society, but; today, buildings contributing to the historic fabric of a city or a rural area are also considered worthy of preservation. The previous perceptions of restoration and conservation were open to reinterpretation based on someone's understanding. However, modern-day assessments are derived from the theoretical background and specific principles. The modern understanding accepts historic buildings as components reflecting the social life and the architectural style of the past, therefore assuming restoring them as a cultural duty. The current conservation practice includes both preserving the physical characteristics and authentic values of the cultural heritage. The establishment of conservation on a scientific basis started in the 19th century. The concept of conservation has been affected by various political, social, and economic incidents throughout the years. After the French Revolution, conservation and restoration ideas started to evolve toward a new era. Stylistic restoration and conservation are appropriate pairings to represent the radical divergence in the 19th century for the correct management of historic buildings (Pendlebury, 2009, p. 15). French architect Viollet-le-Duc, who was a leading figure in the restoration and research of buildings that had been neglected until that time, wanted to streamline the repair works that

were randomly directed. His knowledge of traditional techniques enabled him to contribute to heritage building restorations as an architect. He was involved in numerous rehabilitation initiatives in various countries during his career. As a result, he became an indispensable figure in the restoration movement (Jokilehto, 1999, p. 141).

Le-Duc was mainly concerned about the unity of the styles in the buildings. He supported the interventions to be in the original approach of the building and to complete the artistic idea. His theory, which accepts the restoration of a building or part of it in the period's style to which it belongs, not only in appearance but also in terms of structure, is called Stylistic Recomposition (Ahunbay, 2017, p. 8-9). Although Viollet-le-Duc had considerable effects on the development of the restoration concept, the application of stylistic restoration was damaging to many historical buildings. Over time, the theory of stylistic restoration received criticism from many people. Especially in England, various gothic buildings were restored by this approach and generated a discussion. In the following years, John Ruskin from England became one of the first leaders to criticize Viollet-le-Duc's theory. Describing the restoration as a terrible thing to happen to any building Ruskin strongly opposes the idea. According to him, any restoration act, no matter how carefully it is done, would harm the original work and its uniqueness. Ruskin (1849, p.186); states that if proper care is given to the monuments, there would be no need for restoration. Ruskin's approach towards historic buildings was accepting them as works of art and ensuring their survival for a long time. For him, as the imitation got closer to the original base, the level of deception would increase (Scott, 2008, p. 49). The values and the importance of historic buildings have never been identified previously. Therefore, the ideas and the work of John Ruskin prepared the foundation for the modern understanding of conservation (Jokilehto, 1999, p. 175). Ruskin's attitude, known as the anti-restoration movement, spread slowly until William Morris came into the picture. The change in the understanding of conservation practice began by the end of the 1870s. Morris laid down the principles that caused the movement to have a significant impact on a broader perspective.

The Society for the Preservation of Ancient Buildings was constituted in 1877 (Wong, 2017, p. 76). Following that, a manifesto was published to express the

concept of anti-restoration. In this manifesto, Morris and fellow anti-restoration supporters suggest replacing restoration with protection and mention the possibility of preventing the decay of historic buildings by daily care. This new point of view encourages new approaches for architectural conservation (Niglio, 2013). The SPAB followed the guidelines through the years, which eventually led it to be an influencing force. Thanks to their impact, the public's attention was drawn to the protection of public spaces, and a new way of conserving historic buildings has been introduced. Through the years, the SPAB saved multiple heritage buildings from being victims of intensive restorations that would cause them to lose their identity. Several adaptations have been made and implemented on these still active community principles.

In addition to these conflicting approaches, two different concepts were introduced. Luca Beltrami acknowledged the need to base any restoration on documentation (Jokilehto, 1999, p. 205). Named as a historical restoration, this theory advocates using historical documents and any source of material that would give hints about the appropriate attitude toward the historic building. Although it was believed to be more reliable than stylistic recomposition, there were still some missing points for it to be unproblematic. The lack of documentation and trustworthiness of the existing documentation was questionable that created a space for discussions.

Following Beltrami's attempts, Italian architect Camilo Boito instituted a comprehensive and structured concept, unlike the previous ones (Blanco, 2018, p. 178). Comparing Viollet-le-Duc and Ruskin, even though he appreciated both approaches, Boito criticized both in particular aspects. He argued that pretending to be the original architect, as Viollet-le-Duc suggested, would cause falsification (Jokilehto, 1999, p. 202). According to him, the artistic features of a building should be one of the main concerns in conservation. Regarding Ruskin's approach, Boito found it almost impossible not to touch a building in the process of restoration. From his point of view, this attitude would advocate decay. By finding a middle ground, he established his concept and theory. Boito's conservation practice focused on preventing unnecessary restorations.

He stated that architecture after Renaissance had three different age classes. These were; antique, medieval, and modern. Following this, it only seemed suitable to adapt restoration practice to this division. The sections were identified as

archeological restoration, picturesque restoration, and architectural restoration (Boito&Birignai, 2009, p. 75). Boito further stated eight different guidelines for various circumstances of conservation that would be the principles of his approach.

These guidelines consisted of them hereunder:

1. - Difference of style between the old and new.
2. - Difference of materials in their fabric.
3. - Suppression of moldings and decoration in the new parts.
4. - Exhibition of the material parts that have been eliminated in a place next to the restored monument.
5. - Insertion of the date of intervention or display of a conventional sign in the new part.
6. - Descriptive epigraph of the intervention, fixed to the monument.
7. - Description and photographs of the various phases of the works deposited in the monument itself or in a nearby public place, or publication of all of them,
8. - Visibility of the actions carried out (Rivera, 2001, as cited in Blanco, 2018, p. 179.)

Making various publications regarding this subject allowed him to discover the fundamental principles of contemporary restoration practice. The works and ideas of Boito have influenced many scholars and restorers. This extensive impact led to the creation of the Athens Charter in 1933 (Ahunbay, 2017, p. 18).

After the First World War, International Museums Office was established with the necessities of the conservation field in mind. In the following years, Athens Charter was prepared in 1931 to discuss architectural monuments and their survival. Doctrines and general principles, administrative and legislative measures, aesthetic enhancement, restoration materials, deterioration, conservation techniques, and international collaboration were important topics that have been covered in the meeting (Jokilehto, 1999, p. 284). This international charter was the first to promote a modern conservation practice and suggest principles on architectural monument protection (Haspel, 2008, as cited in Mehr, 2019). The Athens Charter proposed solutions to issues that have been tried to decipher through the years. Advocating the

need for customized techniques for each building, avoiding general methods for the conservation practice is suggested. In conservation, respecting the context and all periods of the monument should be a priority. Additionally, to ensure the survival of the building in the future, making use of them in a respected manner was recommended. The Athens Charter highlighted the documentation regarding the historical monument, international cooperation, and practicing contemporary restoration techniques (ICOMOS, 1931).

Even though the Athens Charter is a pioneer in the history of modern conservation, the Venice Charter of 1964 can be considered a landmark. While accepting the works of the Athens Charter, this regulation deals with extensive issues starting by redefining the term of the historical monument. The scope of the term was extended by accepting urban and rural areas as parts of it. According to this charter, the context of an architectural heritage should be treated as a witness of history. In the process of restoration, respecting the original structure, its materiality, and valid documents is crucial for their convection to the future (ICOMOS, 1964). Like many previous works, the Venice Charter also recognized the influence of social factors on heritage buildings. In this direction, it argues that these structures should be usable by society for their conservation. The Venice Charter guided many international documents that came after. In this regulation, adaptive reuse was proposed for the first time as a part of conservation practice.

2.2. Concept of Reuse in International Conservation Documents

The need to change the purpose of a building can arise for a variety of reasons. The original or current use of a structure may not be able to deal with the rapidly changing needs of a community. The location and the characteristics of the building may have superior potential, or using the existing building stock may be an economical and sustainable strategy. Buildings will inevitably surpass their initial purpose due to technological advancements and changes in public lifestyle. Reusing existing buildings was a common practice throughout history but, after the 19th century, this practice was based on a theoretical background. Previously, buildings with durable structures were used for changing needs. It was a pragmatic way of intervention with no intention of heritage preservation. For instance, churches were converted into buildings for military and industrial purposes during the French

Revolution (Cunnington, 1988). Theory-based discussions on adaptive reuse started when there were two opposing approaches to restoration practice. As time passed, works and understanding of heritage typology evolved; and the conservation practice had to keep up with the pace. Hereat, adaptive reuse started to receive attention. Finally, in 1964, the Venice Charter mentions adaptive reuse as a form of conservation technique in historic buildings by stating that "the conservation of monuments is always facilitated by using them for some socially useful purpose" (ICOMOS, 1964).

In this charter, the importance of a worldwide grounding for restoration practice is emphasized. The established criteria should be flexible enough to adapt to varied cultures and countries. As can be seen, even if a consensus is built, the historical structure's link to its surroundings should be preserved. Differentiating from other existing approaches, utilizing the monument is accepted as a conservation practice only if the layout of the building is preserved. Venice Charter suggests the new additions to be easily distinguishable from the original texture; this way, the existing fabric and all periods of the structure are respected. Following this, making contemporary additions that are disposable by using new technologies and materials is encouraged by this charter.

Following the pioneering Venice Charter, the focus was placed on contemporary architecture in historical settings. In 1972, a symposium was held in Budapest, and as a result, new decisions were made. In this resolution, it is recommended to measure historical textures immediately because they are threatened by rapidly developing towns. Essentially, these areas should be integrated into contemporary life to ensure their survival and transfer to future generations. The development of architecture should be accepted, and its process should be respected (ICOMOS, 1972). Also, this resolution states that any respectful intervention to the physical appearance of a historic building could be an appropriate way of reusing the structure. In this process, the historical value in addition to artistic character should be preserved.

In the resolution of the seminar on the integration of modern architecture in old surroundings (ICOMOS, 1974), it is mentioned that the local vernacular should be a sensitive subject in the process of integration of contemporary architecture to historic fabric. Also, in this process, the community should be taken into consideration.

Following the announcement of 1975 as the European Architectural Year, a declaration was prepared to reflect upon the discussed matters and gather them in a written document. According to this document, the architectural heritage of Europe is addressed here as a global legacy that must be conserved for the sake of universal history. Since it belongs to all people, the responsibility for preserving these areas should belong to everyone regardless of their nation.

The same year a charter was adopted by The Council of Europe. This charter states that the architectural heritage is a great source to express the diversity and wealth of the culture of Europe. Integrating historical buildings into daily life and giving them a place in the town planning process is crucial for the future of these monuments. The lack of interest in preserving lesser buildings as well as significant monuments is highlighted in this charter. Enunciating that any new addition to a historic fabric would be unable to fill the gap of a demolished part, preserving the original state is recommended (ICOMOS-CoE, 1975).

Following the conference of UNESCO in Nairobi in 1976, some recommendations were compiled and turned into written documents. The striking feature of this report is; stating that even though interventions such as new additions or changes of use are seemingly benefitting toward conservation of the historic area, in the case of unnecessary additions or incompatible repurposing, the historic fabric would be damaged. The new function should respond to the needs of the community as well as the town to be long-lasting (UNESCO, 1976). In addition to educating society toward heritage preservation, training specialists focused on the conservation of historic areas is stated as crucial.

Charter for the Conservation of Historic Towns and Urban Areas, also known as the Washington Charter, incorporates urban and town preservation into conservation research. Urban patterns, the relationship of the buildings with each other and other spaces in the townscape, and the formal appearance are qualities that should be kept as they are in order to appreciate the exact value of a historic area (ICOMOS, 1987).

As the scope of heritage conservation broadened, additions to theoretical work were necessary. In the light of the Venice Charter, The Nara Document on Authenticity brought a new perspective to the practice. This charter emphasizes the collective memory of humanity by conserving authenticity during conservation. Apart from

physical wealth, diverse cultures and heritage provide immaterial and intellectual abundance (ICOMOS, 1994). Acknowledging that heritage is composed of tangible and intangible articulations, respect toward each of them is encouraged. According to this guideline, the process of value assessment should be culturally sensitive. The Nara Document expresses the variety of contributing factors to the value and authenticity of cultural heritage.

In 2003, ICOMOS prepared a charter to set out guidelines for those working on conserving historic structures. This charter, titled Principles for the Analysis, Conservation, and Structural Restoration of Architectural Heritage (2003), supports the employment of a multidisciplinary method for the strengthening and conservation of architectural heritage. Stating that the knowledge of the historic texture can be updated at any time, it urges the interventions to be reversible and easily removable. It mentions that buildings should be preserved as a whole, including all of their elements in the plan. Especially totally gutting out the interior part of a structure and only maintaining its facade is strongly protested.

The subject of facadism is also touched on in the Vienna Memorandum of 2005. Here, it is mentioned that in the case of intervention and addition, the design should be considerate toward the harmony and scale of the existing structure. However, demolition of the structure's core of a building worthy of preservation ("facadism") cannot be accepted as an appropriate way of intervention (UNESCO, 2005).

Quebec Declaration (2008) defines the spirit of place as a combination of tangible and intangible elements that contribute to the value and meaning of the site. These tangible factors can be summarized as objects, buildings, and routes whereas; memories, traditional knowledge, and narrative are intangible elements. Instead of approaching these two concepts, this declaration proposes to accept them as two factors that are always in interaction with one another. It is also said that, as the communities evolve, the spirit of the place can also be altered. This statement makes the spirit of the place a dynamic component in heritage conservation. People are viewed as critical components in transmitting the essence of a place to future generations.

In the same year, ICOMOS prepared The Charter for the Interpretation of Cultural Heritage Sites. This document enounces the need for establishing a personal

experience and connection with the cultural heritage. It would pique the community's interest in learning about and exploring the heritage area. Before the conservation act, detailed research should be conducted on the building and its surroundings.

The industrial heritage had previously been overlooked, but it was finally brought to the forefront in 2011 by a collaborative effort between ICOMOS and TICCIH. According to this text, industrialization had a significant impact on history, and thus its heritage plays an essential role in local memory. Here the attention is drawn to the threatening risks and the lack of knowledge. It is argued that the conservation of these areas could be a way of sustainable development. The principles suggest preserving the heritage site with its machinery whenever possible. This document aims for the completeness of structures and their contents as a whole.

The Charter for Places of Cultural Significance, also known as The Burra Charter, was first adopted by Australia ICOMOS in 1979. After going through some changes, it was settled in its final form in 2013. Cultural significance, cultural heritage significance, and cultural heritage value are all described as the same thing in this document. Furthermore, it is mentioned that these conceptions are subject to alter with time and with the monument's use. The Burra Charter (2013) emphasizes fabric as a significant aspect in forming cultural significance and strongly promotes including building interiors within the definition of the term fabric.

Table 2.1. Fundamental Dates for Conservation Theory

Fundamental Dates in the World History	Fundamental Dates in the Conservation History
Industrial Revolution - 1750 ●	
French Revolution - 1789 ●	
	● 1814 - Viollet Le Duc
	● 1849 - John Ruskin
	● 1877 - The Society for the Preservation of Ancient Buildings
Start of World War I - 1914 ●	
End of World War I - 1918 ●	
Start of World War II - 1939 ●	
End of World War II - 1945 ●	
	● 1931 - Athens Charter - ICOMOS
	● 1964 - The Venice Charter - ICOMOS
	● 1972 - Resolutions of the Symposium on the introduction of contemporary architecture into ancient groups of buildings - ICOMOS
	● 1974 - Seminar on the Integration of Modern Architecture in old Surroundings - ICOMOS-UIA
	● 1975 - Congress on the European Architectural Heritage (The Declaration of Amsterdam) - ICOMOS-CoE
	● 1975 - European Charter of the Architectural Heritage - ICOMOS
	● 1976 - Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas - UNESCO
	● 1979 - The Burra Charter - ICOMOS
	● 1987 - The Washington Charter - ICOMOS
	● 1994 - The Nara Document on Authenticity - ICOMOS
	● 2003 - Principles for the Analysis, Conservation, and Structural Restoration of Architectural Heritage - ICOMOS
	● 2005 - Vienna Memorandum - UNESCO
	● 2008 - Quebec Declaration - ICOMOS
	● 2008 - The Charter for the Interpretation of Cultural Heritage Sites - ICOMOS
	● 2011 - Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes - ICOMOS

As explained above, many ideas have been put forward over the years on the values deemed worthy of preservation. Numerous studies have been conducted in the national and international contexts to determine which values should be protected and what approaches should be followed. Consequently, many various regulations

have been published.

In the process of this study, five articles have been generated by interpretation of the examined international charters to set out guidelines for re-functioning historic structures. These articles also set the evaluation criteria for contemporary interventions in adaptive reuse projects. Each article has been derived from various international documents in the field (Table 2.2., Table 2.3., Table 2.4., Table 2.5. and Table 2.6.).

Table 2.2. Evaluation Criteria for Contemporary Interventions Generated from International Charters, Article 1 (Tatlıbaş, 2021)

1. The new addition should be respectful toward the integration with the surroundings.		
The Athens Charter	ICOMOS 1931	The surroundings should be granted special attention. The character and external aspects should be considered in the construction process, especially in historic neighborhoods.
The Venice Charter	ICOMOS 1964	Monument sites must be treated with exceptional care in order to preserve their integrity and guarantee that they are presented in an orderly way.
The Norms of Quito	ICOMOS 1967	Since the notion of space is inextricably linked to the concept of a monument, the state's guardianship may and should be extended to the surrounding urban setting or natural environment.
Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas	UNESCO 1976	Historic places and their surroundings should be evaluated as a cohesive whole. The balance of these aspects relies on integrating its constituent elements, spatial arrangement, and surroundings. All legitimate parts, including human actions, have relevance to the whole that must not be overlooked.
The Appleton Charter	ICOMOS 1983	Components of the built environment are inseparable from their history and their setting. As a result, all treatments must address both the whole and the parts.
Vienna Memorandum	UNESCO 2005	Historic cities require city planning and management to be an essential conservation aspect. Compromising the landmark city's authenticity and integrity should be avoided in this process.
The Icomos Charter For The Interpretation And Presentation Of Cultural Heritage Sites	ICOMOS 2008	Historical sites' historical, political, spiritual, and artistic values should be explored in the process of interpretation. The site's cultural, social and environmental values and significance should be considered with its all aspects.
The New Zealand Charter	ICOMOS 2010	A site's context is essential to its cultural, historical value, and its setting should be preserved alongside the building itself. New additions to the environment should be based on a thorough awareness of all facets of the location's cultural-historical value.

Table 2.3. Evaluation Criteria for Contemporary Interventions Generated from International Charters, Article 2 (Tatlıbaş, 2021)

2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).		
The Venice Charter	ICOMOS 1964	The historic structure should be used to ensure its survival; however, any new addition to the building should not change the layout or decoration of the building. Only within these limits can modifications be allowed in historical textures.
Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings	ICOMOS 1972	Any new addition to a historical setting should not affect the physical and visual character of the building. The proper use of mass, scale, rhythm, and appearance should be considered.
Seminar on the Integration of Modern Architecture in Old Surroundings	ICOMOS 1974	Any modification to historic texture should avoid damaging the physical character of a place of historical, architectural value, or local significance.
European Charter of the Architectural Heritage	ICOMOS/ CoE 1975	Architectural heritage should be conveyed to the future in its original state. All its variety is a part of collective memory. Destruction of any part of its spiritual, cultural, social, and economic value causes irreversible damage.
Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage	ICOMOS 2003	In the case of an intervention to a historic structure, the initial concept, technique, and historical value should be respected to ensure their recognition in the future.
Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes	TICCIH/ ICOMOS 2011	Buildings and their contents should be protected as a whole. The significant materials, components, and circulation patterns should be respected. The completeness and integrity of the structure are essential.
The Burra Charter	ICOMOS 2013	New work in a historical setting can only be acceptable if it is respectful toward its cultural significance by considering its form, scale, character, and texture. The new addition should not distort the original structure.

Table 2.4. Evaluation Criteria for Contemporary Interventions Generated from International Charters, Article 3 (Tatlıbaş, 2021)

3. The new addition should reflect the technology, material and design approach of its era.		
The Athens Charter	ICOMOS 1931	Modern techniques and materials should be used in case of a new addition to historical texture.
The Venice Charter	ICOMOS 1964	Any intervention to a monument should be made using modern techniques whose effectiveness has been demonstrated by scientific evidence and proven by experience.
Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings	ICOMOS 1972	Present-day techniques and materials should be used in the case of a new addition to a historic site, and the existing fabric should be accepted as a framework.
Seminar on the Integration of Modern Architecture in Old Surroundings	ICOMOS 1974	The structural, aesthetic, historical, and social characteristics of a historical setting should be respected in the case of a modern addition with present-day techniques.
The Burra Charter	ICOMOS 2013	When there is enough scientific evidence or experience, modern techniques and materials should be encouraged.

Table 2.5. Evaluation Criteria for Contemporary Interventions Generated from International Charters, Article 4 (Tatlıbaş, 2021)

4. The new addition should ensure the integration of the historic building into contemporary life.		
Resolutions of the Symposium on the Introduction of Contemporary Architecture into Ancient Groups of Buildings	ICOMOS 1972	Contemporary additions to a historic texture are only acceptable if they allow them to participate in modern life actively.
European Charter of the Architectural Heritage	ICOMOS/ CoE 1975	Social integration of historic buildings should be offered by providing the proper conditions for the growth of a wide range of activities.
Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas	UNESCO 1976	Any conservation work regarding historic structures should be carried out with revitalization activities. It would thus be critical to preserve proper existing functions while also establishing new ones that are sustainable in the long run.

Table 2.6. Evaluation Criteria for Contemporary Interventions Generated from International Charters, Article 5 (Tatlıbaş, 2021)

5. In the contemporary intervention process tangible and intangible values should be respected.		
The Nara Document on Authenticity	ICOMOS 1994	All cultures and societies' heritage are established in various tangible and intangible expressions. In the process of contemporary intervention, these aspects should be respected.
The Declaration of San Antonio	ICOMOS 1996	Historic sites may carry profound spiritual meanings that go beyond materiality. The involvement of these intangibles is an essential aspect of cultural heritage. As such, their connection to the purpose of the physical parts of the places must be carefully recognized, appraised, safeguarded, and understood.
The ICOMOS Charter For The Interpretation And Presentation Of Cultural Heritage Sites	ICOMOS 2008	Any new addition should be considerate toward intangible elements of the historic site such as; traditions, stories, music, dance, visual arts, and literature.
ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value	ICOMOS 2010	A place's conservation should be founded on awareness and respect of all components of its cultural-historical value, both tangible and intangible. All accessible information and evidence provide a method of comprehending a site and its cultural heritage value and importance.
Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes	TICCIH/ ICOMOS 2011	In addition to tangible heritage, many intangible characteristics are embedded in employees' talents, memories, social lives, and communities. The conservation process should consider both as equally important.
The Burra Charter	ICOMOS 2013	Significant connotations of a location, especially spiritual values, should be respected. Opportunities for the continuance or revitalization of these meanings should be studied and implemented.

Recognizing that the same conservation approach will not be appropriate for all heritages, apart from the decisions on general heritage preservation, detailed studies specific to each type of heritage have been made and continue to be made. The adaptive reuse practice has been growing and evolving simultaneously with the conservation theory. In addition to the mentioned international agreements, conferences, and charters, various theoreticians and specialists made considerable contributions to the development of this area. Thus the conservation theory and adaptive reuse practice have been enriched.

In order to broaden knowledge about the adaptive reuse concept, advanced ideas, studies, and experiences in the field are examined in the following part of the study.

2.3. Adaptive Reuse Practice in Modern Conservation Approach

Conserving historic structures is a much-debated topic. Many discussions have been on using the correct terminology and definitions to make clear statements about conservation ways and strategies during the evolution process. Since each building has its own needs and requires different methods to be applied, various conservation approaches have developed through the years.

Brooker and Stone (2004) created one of the most fundamental works in conservation practice. This study divided the concept of conserving the existing buildings into four categories: preservation, restoration, renovation, and remodeling.

Preservation: The building is kept in its current found state. The most important thing here is to prevent more damage to the structure and keep the current condition stable.

Restoration: In this process, the aim is to return the building's condition to its original state. Usually, the initial period is used as a guide for materials and techniques, and the outcome appears as it has been freshly built in its original era.

Renovation: This method consists of revising the building according to the current needs of its function.

Remodeling: Here, the structure is altered majorly, and the function of the building is fundamentally changed.

In some structures, using combinations of the methods above may be preferred as the most benefitting one for the needs of the design. However, using historic buildings by re-functioning and incorporating them into daily life has been a much-debated and developing issue in conservation practice in the recent past. As a conservation strategy, reusing historic buildings includes a diverse range of approaches and tactics, and several aspects must be taken into account, both physically and spiritually. The strategy of reusing historic buildings, which was not founded on any theoretical idea and arose as solutions solely out of need, has been shaped by multiple factors. Apart from various international conferences and regulations, the practice of many specialists in this area helped this strategy evolve

and attain its current form.

BBPR and Carlo Scarpa introduced a contrasting relationship of old and new in their groundbreaking designs. In 1956, BBPR, which was constituted by four recognized Italian architects of that time, transformed the Sforzesco Castle into a museum (Figure 2.1.). The new design involved compatible but nonimitative elements like display panels and lighting fixtures, and the project reflected a juxtaposition of the new and old designs. (Bollack, 2013, p. 14).



Figure 2.1. Sala degli Scarlioni, Castello Sforzesco Retrieved from:

<https://www.atlantearchitettura.beniculturali.it/en/museo-del-castello-sforzesco/>

In Castelvechio Museum (1959-1973), Carlo Scarpa combined contemporary elements with the old fabric (Figure 2.2.). The medieval castle was converted into a museum through a creative design process where its identity, function, and physical qualities were altered.



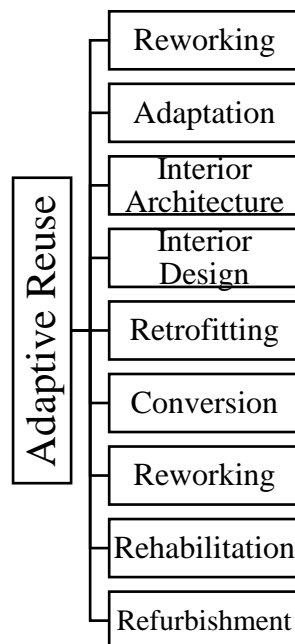
Figure 2.2. Castellvecchio Museum Retrieved from:

<https://divisare.com/projects/332703-carlo-scarpa-federico-puggioni-museo-di-castelvecchio>

Unlike previously prevailing restoration approaches, both Scarpa and BBPR aimed for visibility and clarity for the historical texture and introduced a new understanding of contrast design of new and old without imitation (Bollack, 2013, p. 14).

Over the years, the practice of reusing a historic building for a new purpose has been expressed with different terms by various theoreticians.

Table 2.7. Various Terms for Adaptive Reuse (Tatlıbaş, 2021)



Brooker and Stone (2004) define adaptive reuse as reworking, adaptation, interior architecture, or interior design. In the literature, other definitions of adaptive reuse are retrofitting, conversion, adaptation, reworking, rehabilitation, and refurbishment (Plevoets & Cleempoel, 2013 p.13). All these terms refer to the practice of prominently changing the function of a building.

Feilden (2003) defines managing the change as the presentation of the material in such a way that the contents of the object are received without distortion. However, in architectural conservation methods, the complexity and aspects to consider are varied. In any case, establishing a set of principles that applies to all circumstances where the principal item is a heritage building is challenging. There should be a difference in which action to be taken for each specific building to highlight their characteristics.

According to Brooker (2006), understanding every tangible and intangible element of a historic building can be named as reading the place. The context, historical background, social and economic infrastructure, the building's place in the collective memory, the values it carries within both physically and spiritually, the needs of the community are some of the aspects that need to be included in the process of reading. The correct and detailed reading can be a viable source of ideas for the change process. Undoubtedly, there have been many efforts in formulating a strategy to understand the tangible and intangible aspects and develop a precise method for re-functioning disused structures. Plevoets and Cleempoel (2011) identified three approaches to contemporary understanding of the adaptive reuse approach: typological, technical, and architectural strategies. The typological approach is based on the initial purpose of the historic buildings and their physical characteristics derived from this function. The technical approach focuses mainly on the physical qualities of the structure, such as thermal performance, acoustic qualities, and decay. The last approach mentioned, which is called the programmatic approach, is based on the new function of the structure and the ways of adapting the historic host structure to the proposed use.

It is frequently necessary to discover applications and occupants that complement the type and style of structure. In this case, the qualities of the historical texture that will act as the host for a new design can affect the practice's strategy. In a successful project, the host structure's physical and spiritual aspects and boundaries are well

known before producing a design to use as guidance. Sherban Cantacuzino (1975), whose contributions to adaptive reuse theory significantly influenced the contemporary understanding of the practice, categorizes the historic buildings that can be given new functions according to their initial uses. These typologies are defined as:

1.- churches and chapels, 2.- monastics and religious establishments, 3.- fortifications, gates, and barracks, 4.- townhouses, country houses, outhouses, and other ancillaries, 5.- schools, 6.- corn exchanges, 7.- barns and granaries, 8.- mills, 9.- maltings and breweries, 10.- warehouses and other industrial buildings, 11.- pumping stations.

This type of classification can also be seen in the work of James Douglas. In his book, *Building Adaptation*, Douglas (2006) mentions five typologies for the historic host structures. Which are;

1. - farm buildings, 2.- church buildings, 3.- industrial buildings, 4.- office buildings, 5.- public buildings.

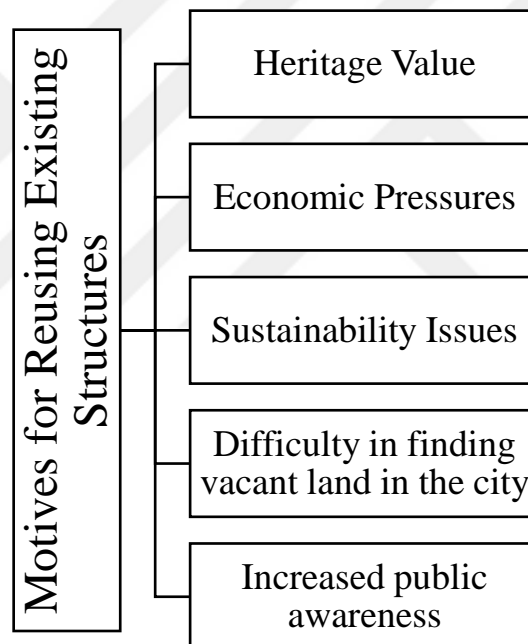
In addition to what Cantacuzino did in his pioneering work, Douglas presents an extensive study on each typology with suggestions on the appropriate new functions. In a more recent study, Wong (2017) categorized historic host buildings not according to their initial purpose but by considering their current physical conditions and stated that the intervention should be shaped accordingly. His categorization consists of six types: entity, shell, semi ruin, fragmented, relic, and group. The character of each situation gives clues about the new possible design in that context. Depending on the state of the existing fabric, there may be various levels of interventions to the historic texture during the adaptive reuse process. As the level of alterations increase, changing the circulation or the relationship among the spaces to create an efficient interior becomes inevitable. Therefore the contemporary work is affected and shaped by the preliminary investigation and analysis of the existing texture.

The approach of primarily analyzing the historic fabric for its specific qualities and needs allows for a better understanding of the relationship between the historic host building's capacity of the activities it can house and the form and the typology of the structure. Adapting a structure to a new purpose, in addition to physical

interventions, serves as an investment and enhancement tool in multiple fields. In this case, it is crucial to develop the correct strategy for a historic structure with a high potential for development. The historic host's potential for an adaptive reuse project should match the expected advantage level.

The economic pressures, sustainability issues, problems of finding vacant land in city centers, increased public awareness, and improved understanding of heritage values work as catalysts in conservation and guide the attention to using the existing building stock. These reasons led to this practice gaining popularity through the years. In this process, in addition to the heritage buildings, many ordinary buildings with no significant historical value also went through the process of repairing.

Table 2.8. Motives for Reusing Existing Structures (Tatlıbaş, 2021)



One of the reasons for adapting existing buildings to new purposes to reuse them is its contribution to sustainability practices, including social and environmental aspects. The preservation and repurposing of historical buildings provide new value to the existing site and develop a spirit of history and place. In a social sense, conserving the existing historic fabric and bringing them back to life, whether they have great historical significance or not, preserves and nourishes society's collective memory. By providing variety, individuality, and a sense of recognition, old sites add value to a location which increases use. Historic structures participate in the character of a street and townscape (Orbaşlı, 2009). Therefore, reusing a heritage site

connects and expands the community by creating social benefits.

In addition to this, this practice positively influences the environment. The embodied energy of the historic host structure is preserved when the existing building stock is used. The built environment can help adapt to climate change by using existing infrastructure. Although recycling the structure is mainly perceived as an economic benefit, it also has powerful effects on the environment—the durable materials, which have a good life span, can be a significant contributing factor. However, adaptive reuse of an existing structure is way more effective than recycling materials from a demolished building. This practice does not work with the demolish-and-rebuild scenario; therefore, demolition waste is reduced in these projects, and less resource is consumed. Reuse may also result in reduced use of heating and cooling systems due to the thick outer walls in the historic structure, contributing to the environmental and economic aspects. According to Langston (2008), the time saved from the short development process in adaptive reuse projects returns to the developer and investor as less money is spent on financing the projects.

40% of the built environment demands global resources, and a proportionate amount of waste is generated. Therefore it is crucial to acknowledge the influence and responsibilities of reusing old buildings and directing the existing energy to adapt these structures into daily life. Transforming existing structures into sustainable properties is an action to decrease the use of nonrenewable energy resources, and it cuts down on waste and pollution. Adding energy efficiency into this practice is an ample opportunity for the future of the built environment and the construction industry (Fournier and Zimnicki, 2004).

The interest in this practice grew with the constant development of society and technology. Regarding this, many practical and theoretical studies were carried out in the re-functioning of historical buildings. As a result of these developments, this concept has turned into a new architectural style from its practical beginning, with many studies that will categorize re-functioning strategies and determine the tactics used. One of the three approaches Plevoets and Cleempoel mentioned in their work in 2011 is the strategic approach toward adaptive reuse. This approach deals with possible ways of remodeling buildings. Not only focusing on the form of the new design but also the main idea behind the actions taken toward the historic host buildings and its adaptation ways is discussed and evaluated in the development of

the design strategies.

Plevoets and Cleempoel (2011) state that the first signs of categorization of strategies can be found in the work of Philippe Robert. In his classification, he used physical aspects as the common ground and listed the existing interventions techniques accordingly. After this body of work, there have been more recent studies in the contemporary understanding of the practice still applied today. Brooker and Stone (2004) divided the adaptive reuse approach into three strategies: intervention, insertion, and installation. When a new design has a tight relationship with the host structure, this type of building reuse is referred to as intervention. Whereas if the new design is physically consistent but generally leaves the historic site untouched, the building reuse type is called insertion; if the link between the old and the latest is inadequate, the building reuse type is called installation. In addition to these strategies, they have defined six tactics that can be applied physically in the process. On the other hand, Semes (2017) defined four strategies for new designs in historic textures: literal replication, invention within a style, abstract reference, and intentional opposition. In each of these strategies, it is aimed to establish a specific balance of differentiation and compatibility.

Thanks to the work of many professionals, re-functioning, which started as a practical and modest practice, has developed into today's versatile architectural approach and continues to present many examples that are widely discussed and criticized around the world.

An old power station was transformed into a cultural center by Herzog & de Meuron in 2008. In this project, the base of the original building was separated from the rest of the structure to be removed later on. Removing the base created a communal area for the public and the visitors while providing shade and some level of coverage (Figure 2.3.). This tactic was also aimed at defining the main entrance of the cultural center without using much space from the narrow streets. The only preserved aspect of the historic fabric is the outer brick walls at the final stage (Herzog & de Meuron, 2008).



Figure 2.3. Caixaforum Retrieved from:

<https://www.herzogdemeuron.com/index/projects/complete-works/201-225/201-caixaforum-madrid.html>

The new interior is created completely out of contemporary materials, which have zero connection with the original spirit of this structure (Figure 2.4.).

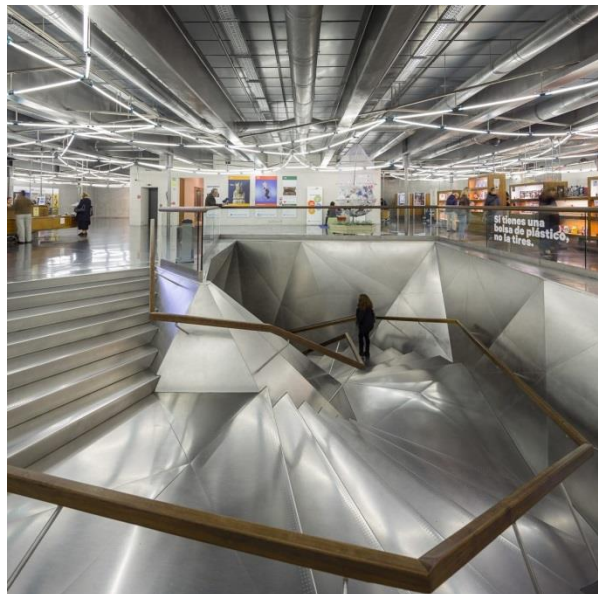


Figure 2.4. Interior of Caixaforum Retrieved from:

<https://www.herzogdemeuron.com/index/projects/complete-works/201-225/201-caixaforum-madrid.html>

As can be seen, the level of intervention is very high in this project. While nothing is

preserved from the original texture on the interior, corten steel was used in the massive addition made on top of the structure. This addition is used for the newly added purposes to the historic structure and draws the public's attention from the outside.

The evolution of adaptive reuse practice did not stay in its place after this project. The practice expanded to new locations with more bold approaches as the years passed.

In 2017 Heatherwick Studio transformed an old grain silo complex into a contemporary art museum. The industrial building was abandoned in 1990, and after it was left empty for more than 20 years, it was re-functioned to be included in contemporary life. In order to add an atrium to the center of the existing fabric, the cylindrical form of the silos was partially carved, and this area was re-functioned as the museum area (Figure 2.5.). This way, the visitors are allowed to see the structural details of the original texture and its relationship with the new design. The inspiration behind the carved shape was the form of grain.



Figure 2.5. Interior of Zeitz Mocaa Retrieved from:

<http://www.heatherwick.com/projects/buildings/zeitz-mocaa/>

Some of the outer walls of the building were transformed into three-dimensional windows to allow the maximum level of daylight inside (Heatherwick Studio, 2017) (Figure 2.6.).



Figure 2.6. Zeitz MocoA Retrieved from: <https://www.archdaily.com/879763/zeitz-museum-of-contemporary-art-africa-heatherwick-studio/59bc1871b22e38139f000155-zeitz-museum-of-contemporary-art-africa-heatherwick-studio-photo>

The selected materials for the new design are compatible yet easily differentiated from the original fabric. Apart from the materiality, the projects bring back an essential building of Cape Town back to life and incorporate it into contemporary life while using references from the building's history.

As can be seen, adapting the existing structure to a new purpose is a multifaceted practice with dynamic infrastructure. The evolution of this practice is still an ongoing process that will continue as long as society and the world continue to develop. Therefore it is possible to encounter various definitions and representations of this approach from numerous scholars and professionals. Forasmuch as there is no one correct solution for the conservation of a building, the theory and practice will grow mutually.

CHAPTER 3

AN ALTERNATIVE APPROACH IN BUILDING ADAPTATION: FACADISM

Conservation theory includes the preservation of buildings that are significant in terms of art and architectural history and are designated as historical monuments while also encouraging the transfer of architectural and cultural heritage structures to the future in the best way possible. As cities and their demands from the built environment changed drastically over the years, an alternative solution for conserving existing structures in the context of constant pressure for development became essential.

Kuban (2000) mentions that the usual and accepted methods are not the only solution and that the dose and method of intervention may differ according to the values of the buildings. Additionally, he states that the principle of irreversibility can be changed in architectural structures that do not have cultural significance. Correlatively, in some cases, it is observed that the principles of the conservation theory are stretched to ensure the usability of the building and also transfer it to the future by meeting the requirements of contemporary life while preserving the structure. In this situation, facadism, where the appearance of a historic building is conserved while the internal parts are altered to make the building adaptable to change, can be an alternative strategy in reusing historic buildings.

3.1. Understanding Facadism

Facadism, in its most general definition, is a strategy where the exterior of a structure is preserved while the interior is subjected to alteration (Pendlebury, 2008). For many years, facadism and its manifestations have been used as a physical intervention in structures with or without heritage value. With the emergence and development of the conservation theory, a new process began for facadism. Although usually it is perceived as a postmodernist approach, a much more modest and unnoticeable strategy was adopted in the emergence of facadism.

According to Schumacher (2010), facadism has been around since the early middle ages. He stated that one of the first examples of Alberti's Sant'Andrea was around the 1400s (Figure 3.1).



Figure 3.1. Basilica of Sant'Andrea Retrieved from: <https://smarthistory.org/alberti-santandrea-in-mantua/>

However, these archetypes carried no conservation concerns, and the aim was to create a practical solution for a problem. Most of the time, the occurrence of facadism in these projects was unintentional. Projects where the facadism practice is intended to be used in the conservation context emerged in the following century. Andrea Palladio and Christopher Wren produced works in the 16th-17th centuries where facadism indicators can be seen clearly (Figure 3.2.). The primary purpose of these projects was to provide functional benefit and keep the existing building in harmony with the surrounding structures (Richards, 1994).



Figure 3.2. Basilica Palladiana by Andrea Palladio Retrieved from:
<https://divisare.com/projects/378798-andrea-palladio-mario-ferrara-basilica-palladiana#lg=1&slide=2>

In Palladio's intervention to the Gothic structure of Palazzo della Ragione, the addition of a new outer shell in the new Renaissance can be seen. This addition creates a portico where a new circulation route is defined between the building's exterior and interior, which eventually generates a unique connection. Even though the new facade embodies the building, the initial gothic front of the structure is kept intact.

Especially in Europe, the search for new techniques to protect the existing architectural structures and prevent their destruction by rapid urbanization and development pressures in historic city centers, which came to the fore after WWII, began. An economical solution that would also provide preservation of the building envelope was preferred by many. As a result, facadism became a widespread practice, mainly starting from the 1960s. Specifically in the UK, around the 1970s, facadism became a popular tool in the transition process from the modern to the postmodern era. The government started to support facadism as a strategy in urban development. Barre (1999), as cited in Wood (2012), states that the facadism of the 17th-18th century was mainly caused by the wish of enriching the visual qualities of the city postwar, while in the 20th century, the focus shifted to development pressures on heritage sites. Even though facadism may cause some loss in physical integrity, it

also preserves the existing architectural quality while allowing modernization in the same site. Especially in European towns where the visual character is highly prioritized and valued, facadism responds to any deterioration caused by new development. In this context, facadism was used as a compromising tool among demolition and preservation.

Meanwhile, facadism practice began to unfold also in America. In the postwar era, significant changes in the infrastructure of cities took place, and the attitude toward the built environment began to change. However, the primary motivation behind the facadism in U.S. cities was the real estate market. With the rapid development of cities, the values of the lands, especially in essential locations, have increased. It has become an important strategy to re-evaluate and use existing structures in this context. The need to preserve the townscape and allow development has pervaded the practice of facadism. First embraced in Washington D.C. in the 1970s, facadism practice became widespread especially in New York and San Francisco around the 1980s (Goldberger, 1985).

Since its emergence, the validity, and morality of facadism used in the conservation process have been questioned. Despite the practical utilization of this strategy, facadism applications received harsh criticism from various conservationists, critics and professionals in the field in the architectural and conservation realm. John Earl and Steven Semes are conservationists known for their criticism of facadism.

One of the biggest concerns related to facadism is the historic building's integrity in itself, both historically and architecturally. John Earl (2003) mentions facadism as skin-deep preservation. According to him, the structure's integrity is not coincidental; therefore, the conservation should not be harming that aspect. However, the retention of only facades might be a preferable solution where total demolition might be the only option. In this case, he suggests facadism with a certain level of consciousness of the values of the structure.

The physical connection of the building envelope with the main structure is disrupted in the majority of cases of facadism. Whether it is caused by durability concerns regarding the old facade or is the design intention, the integrity of the building is compromised. Even if the main goal is to preserve the facade, since this

disconnection makes it changeable at any time, it can make it vulnerable in the long run. In the following years, Semes (2009) describes facadism with more negative terms by calling the buildings where facadism is used as travesties that turn the facade of a historic building into an ornamental frontispiece. In this book, facadism is accepted as a creator of false history and architectural taxidermy; therefore, fundamentally coincides with preservation's primary purposes.

Another reason why preservationists are against facadism is the thought that this practice hinders the development of new architectural styles (Dobby, 1978, as cited in Richards, 1994). According to this, only preserving the external appearance of an existing building that contributes to the town silhouette while altering its other components prevents any visible changes in the architectural texture on an urban scale. Most of the listed heritage buildings are designated for their exterior exclusively, giving the impression that only the building's facade is worth preserving. In these cases where the historic facade is required to be kept by the urban administration, if the design intention cannot match the required high-quality, any alterations to the structure will go unnoticed by the public. However, as the understanding of facadism and conservation of historic buildings evolve, the finished product of this strategy creates a successful combination of old and new textures, reaching the level of high-quality design.

A further issue related to facadism that finds many supporters is the deceptive aspect of facadism. The exterior of a building usually reflects the time and the architectural style of that era. Moreover, the interior part of a building should be expressed coherently on the exterior (Bargery, 2005). In situations where only the building envelope is preserved, and any sign of contemporary addition can be seen from the outside, it is almost impossible to be aware of the development inside. Since cities are living organisms that constantly evolve, freezing some of their visual components at a certain period damage their character. The intangible values of a city evolve with its physical characteristics (Jivén & Larkham, 2010). Therefore, allowing facades to reflect the actual state of the building can be accepted as a value preservation technique.

In extreme cases where the selected historic building carries substantial value as an individual structure and as an essential component in urban history, the authorities

can preclude any extreme levels of intervention, including facadism. These projects also get a reaction from the general public and the local community.

Marcel Breuer proposed a development project for the Grand Central Terminal in NYC in 1967. The historic building was designed in the Beaux-Arts in 1903-1913 (Figure 3.3.).



Figure 3.3. Grand Central Terminal in early the 1900s Retrieved from:
<https://www.grandcentralterminal.com/history/>

The proposal consisted of a tower on top of the existing structure by demolishing a portion from the internal part (Figure 3.4.). The main goal was to provide more office areas for the people who worked in the station. The 55-story tower project received much backlash from the public and conservationists.

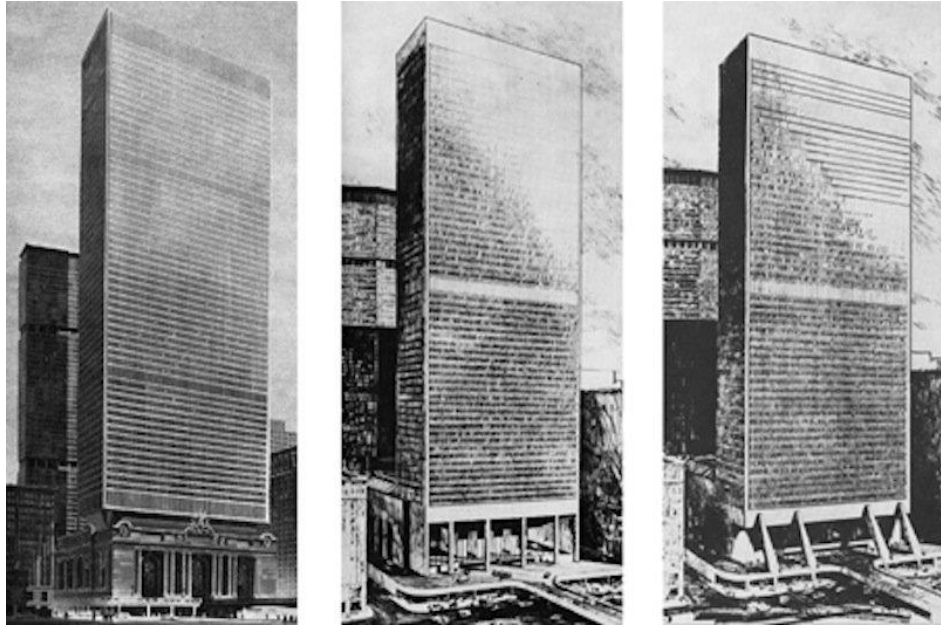


Figure 3.4. Marcel Breuer's proposals to add a tower atop Grand Central Retrieved from: <https://www.6sqft.com/how-preservationists-and-jackie-o-got-the-supreme-court-to-save-grand-central-terminal-in-1978/>

Even though the Grand Central Terminal was designated as an individual landmark earlier in the same year, Landmarks Preservation Commission failed to stop the proceeding of the project. Consequently, the Supreme Court stepped in and eliminated any further projects that would harm the integrity of the historic structure. Grand Central Terminal is a significant monument that serves as a tourist attraction and an important transportation hub. The structure's interior mostly maintains its initial character (Figure 3.5.).



Figure 3.5. Interior of Grand Central Terminal Retrieved from: <https://www.cntraveler.com/activities/new-york/grand-central-terminal>

A similar situation took place in a relatively recent year. The very famous AT&T Headquarters designed by Philip Johnson was subjected to a renovation proposal. According to the proposed project, the existing stone facade of the building at the street level was to be replaced with a transparent material. The massive arched entry on the front facade would be removed to recreate a hazy appearance (Figure 3.6). Since the plan was announced, critics and the general public have had conflicting views. Major organizations such as DOCOMOMO and change.org launched campaigns to protest the proposal. By considering the reactions and emphasizing the importance of the skyscraper as a postmodernist building, New York Landmarks Preservation Commission refused the proposal and designated the structure as a historic landmark to ensure its preservation.



Figure 3.6. Comparison between the existing scheme and proposed renovations

Retrieved from: <https://www.archdaily.com/899511/controversial-snohetta-renovation-of-philip-johnsons-at-and-t-headquarters-halted-by-individual-landmark-designation>

In addition to the criticisms of various theorists, ICOMOS also made a critical discourse regarding the concern of divorce in the relation of exterior and interior. In *Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage* (2003), it is clearly stated that preserving only the facade while removing the internal texture of a historic building is not acceptable in the scope of conservation since the architectural heritage value includes the integrity of all elements.

Even though the concerns regarding the facadism practice are valid to a certain extent, it is critical to understand that each conservation and architectural project must be examined individually. While its application in monumental buildings of high value is prevented by the conservation boards as it may disrupt the integrity of the structure and damage its historical character, its application in buildings that do not have any cultural value may be appropriate for many positive reasons. With the correct understanding and evaluation of the historic buildings, it is possible to see projects where facadism can be an acceptable design solution. Economic, legislative, and architectural factors can encourage facadism (Lewi & Murray, 2014). While these factors make the facadism practice acceptable, they are also the underlying reasons in most cases.

High increases are observed in land and rent prices in city centers where population growth and accordingly the rate of development are high. In this case, the tendency to use existing structures in big cities where it is difficult to find vacant lots has increased. During this re-use process, preserving the structures that have an important place in the city's memory and reintegrating them into daily life is economically preferred. As the competition in the global market increased to a problematic level, alternative solutions were required. Huge companies see structures with different characteristics as essential elements that create their brand identity and invest in this field (Plevoets & Cleempoel, 2016). However, the economic sustainability of the project and the historic structure is critical for developers and investors during this phase. The financial income obtained from the structure should be more than the initial investment in the long term. In this context, the historic structure to be used should be a compatible asset in providing the current needs both visually and practically. When the interior of the host building is not sufficient for the present demands, various alterations are required for the structure's internal adaption. By preserving the historic structure's characteristic exterior while altering the interior, which is usually named facadism, the building is made adaptable to change. It is seen as inevitable to increase the usable area in the existing structure, especially in the city centers where there is dense construction. In this case, in addition to making the best use of the existing interior, new floors can be added to the building, and the usage area behind the historical facade can be maximized (Highfield, 1991). As a result, the usability rate and the economic value of the

structure are increased. Undoubtedly, this level of change in a structure affects its surroundings causing fundamental changes in the economic structure. Such as creating a new dynamic that also affects the circulation by revitalizing the area and opening up new employment opportunities.

Economic approach is another cause for facadism, which is not development driven, occurs when a natural disaster leaves the internal part of the structure unreparable. Instead of completely demolishing the remaining building envelope, repairing it while new additions are made inside might be a better solution.

A further driving force for facadism to be an acceptable conservation approach is practical aspects related to the historic building. Conservationists accept facadism in such situations where; the historic interior is not suitable with the current building regulations; the original interior of the structure is not exciting and has no specific characteristic to be preserved; the internal part is damaged excessively to the point where repair is impossible, and its structural durability is unreliable, or the interior has already been subjected to a radical alteration which stripped it from its values.

As can be seen, although facadism has been harshly criticized over the years, a counterbalancing and more realistic view can be adopted. In the developing nature of the world, some level of change is inevitable; therefore, alternative approaches where a compromise can be reached are necessary. In the case of heritage buildings, facadism stands at the threshold of total destruction and conservation. Along with a successful project, facadism practice can create a clear relationship between the old and the new while preserving the connection of interior and exterior.

3.2. Facadism Typologies in Adaptive Reuse Practice

The development of conservation theory and practice has been very dynamic over the last decades. From discussing appropriate measurements to discovering new ways of including historic buildings in daily life, there have been many debates and studies on this subject, which led to the continuous development of this field. Since adaptive reuse has become a widely used method for conservation, it has offered a setting for adopting various techniques and strategies, as it is an area open to experimentation. Despite extensive criticism and opposition, facadism has emerged

as a popular adaptive reuse approach.

Although the study on facadism is limited, various theoreticians have worked on defining facadism types through the years to establish a framework for this practice (Figure 3.7.).

Highfield (1991) only accepts facade retention as part of the practice and defines three facadism typologies. As stated by him, demolishing the internal part and preserving all facades; demolishing the internal part and preserving two facades and demolishing the internal part while preserving only one facade are the types of facadism that exist.

On the other hand, Richards (1994) expanded the concept of facadism and included some forms of development in this concept. According to him, projects where the building is internally gutted and redesigned as a freestanding building or only the facade preserved in situ, are facadism examples. In addition to this, he uses several different descriptions as manifestations of facadism. Demolishing the existing facade and rebuilding it with the same materials, covering the existing facade with a contemporary one, and attempting to construct a replica facade that evokes a particular style also carries the characteristics of facadism in their core.

Highfield's approach has developed by Wood (2012) in a thesis study where three typologies of Highfield are expanded in detail and redefined as six typologies. These six typologies are collage, sheet, illusion 1020(+), illusion 2040(+), scoop, and incorporation. All these six typologies state variations of facade retention and its relation with the new addition. In her paper on facadism and building renovation, Kyriazi (2019) analyzes the facadism term in eight parts. Although the structure's appearance is kept in her first form of facadism, the function of the building is altered. The second type includes the preservation of the front facade and demolishing the rest of the historic fabric. In the third type, the building is subjected to a creative adaptation process where existing fabric is respected, and a contemporary language is introduced. Following this, projects where a postmodernist addition is connected with the historical facade, are categorized under the fourth type. In addition to these significant changes, erecting contemporary structures behind the historic facade, demolishing the entire structure and rebuilding it, modifications to the facade's design and dismantling of the historic facade, and

installing replicas are also accepted as types of facadism. In a very recent study, Plevoets (2021) attempts to map the facadism approach in contemporary practices adaptive reuse. According to her study, the facadism methods used in re-functioning historic buildings include; facade retention, refronting; functional upgrading through facade intervention; and coherent streetscape.

Table 3.1. Facadism Typologies table according to the literature review (Illustration by author)

Highfield (1991)	Wood (2012)	Plevoets (2021)	Richards (1994)	Kyriazi (2019)
Demolishing the internal part and preserving only the facade(s)	Collage	Facade retention	Internal gutting and constructing something new behind the facade	Building demolition apart from frontal facade
	Sheet			
	Illusion 1020(+)		Facade preserved in situ with a new structure behind	One or more façades left intact, its interior has undergone significant changes
	Illusion 2040(+)			
	Scoop			Erection of modern constructions behind the original facade
	Incorporation			
		Refronting the structure	Covering the existing facade with a new facade	
			Constructing a replica facade that represents a particular style	Demolition of original facades and construction of copies.
		Coherent street scape		
		Functional upgrading through facade intervention		
			Rebuilding the facade	
			Demolition and rebuilding of the whole building.	

An extended definition of the term facadism has been embraced to fully express and broaden the understanding of this conservation approach that emphasizes the exterior of the building. For the scope of this thesis, facadism refers to emphasizing the value of the building envelope rather than the entire structure or solely interior. The following parts of this study will attempt to define the variations of facadism used in contemporary adaptive reuse and evaluate the executions in these areas within the context of architecture and conservation theory.

By developing facadism typologies, this concept is separated into segments to make this practice more understandable and easily distinguishable. Facadism applications will be analyzed under three main parts, and they will be divided into subheadings where necessary. These three main parts are; facade retention, refacing, and refronting. The other forms of facadism derived from the literature review are the reconstruction of a demolished facade using the original materials and the mere preservation of the front without integrating it with the new design. These two approaches will be excluded from the scope of this study as the primary purpose is to discuss the contemporary practices of facadism in the adaptive reuse of historic buildings.

3.2.1. Facade Retention

When a historic building has outgrown its original use and needs a new narrative to be involved in daily life, it is inevitable to subject this structure to an adaptive reuse project. In this process, the level of intervention is affected by the physical conditions of the existing fabric. Most of the time physical qualities of the original building's interior are unable to provide the space required by the new proposed function. It is not preferable to work in the interior of an existing structure and try to fit into the existing rooms and expect the same level of productivity where the interior space is shaped specifically for the purpose. In this case, complete demolition of the historic fabric could be at stake, especially in town centers where the lot prices are high, and the demand for more expansive areas increases day by day. These areas attract high interest from investors as they have high commercial potential. If the city's conservation board does not withstand the pressures exerted, many historic structures could be lost forever. At this point, it may be accepted as a compromise strategy to change the interior of a historical building, largely or entirely, while preserving its exterior. (Heighfield, 1991; Richards, 1994). In this way, it is possible to preserve the street view and enable urban development.

Although the practice of facadism has received criticism over the years, its manifestations can be seen in various forms. Particularly facade retention or facade preservation is the prevalent form of this practice. Jonathan Richards defines *facade retention* in his book *Facadism* as "a technique in which the facade is, kept intact when the historic texture behind it is demolished, and a new structure is constructed." By this means, this practice implies that the exterior of the building is more worthy

of protection while ignoring the remaining values. Additionally, the relationship between the building's interior and exterior is damaged or, in some cases, destroyed in this form of facadism. On the contrary, as cited in Deirdre (2008), Jean-Paul Carlhian advocates that the buildings' integrity calculated elaborately should be respected, and it must be a priority to preserve this integrity. This approach, one of the most excessive criticisms on the topic, incorporates intangible values and the physical qualities of the building to its structure and broadens the understanding of the building's integrity. One of the implications of facade retention might be a lack of faith in contemporary architecture's skills. Most of the time, the public perceives the visual quality provided by historic facades higher than contemporary buildings. In this context, facadism can be a great way of compromising and combining the old and the new (Highfield, 1991, p. 2). However, one of the problems related to facadism emerges at this point. In the combination of new and old, the resulting product can be misleading or confusing to passers-by. Therefore, projects should be produced, and new strategies should be developed to preserve specific values based on basic conservation principles. The final product must be the outcome of a design proposal that incorporates sophisticated solutions that interconnect contemporary and historical textures.

Furthermore, by facade retention, it is practicable to create a new structure with an appropriate plan scheme that can match the requirements of the newly proposed function, and then it is possible to maximize profit for the developer and provide a secure investment. If these investments are effective, they will open the door for future investments and foster an environment conducive to reconstructing other historic buildings. As seen, adaptive reuse and facadism techniques have a crucial impact on aspects such as the city's social, economic, and urban structure.

In this study, the facade retention will be divided into three subheadings. These sections are determined based on the level of their intervention and its relation to the facade. These are; within limits, exceeding the limits, and a combination of old and new textures resulting from the bold intervention. Figure 3.1. shows the mentioned strategies as a diagram to put forward a visual representation to make it more comprehensible (Figure 3.7.).

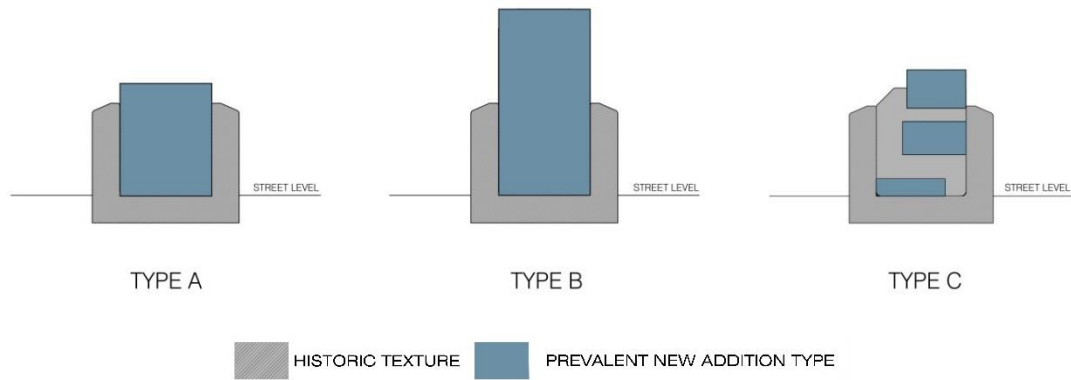


Figure 3.7. Volumetric Diagram for Facade Retention (Illustration by author)

The first type of facade retention, which will be mentioned as Type A, includes the internal gutting of the building and the installation of a volumetrically matching new structure. While the interior and the roof of the historic structure are demolished, the building envelope is preserved. This type of intervention, in which the entire interior is removed, can occur in various circumstances. One of them is the historic host building's incompatibility with the proposed function. As the spatial needs of the new purpose differs from the previous one, the level of intervention increases, which can cause damage to the historical value. Another reason is that the internal structure of the building might be damaged excessively over the years, which makes it not durable enough to use safely for a new function, and it has to be taken down, or natural disasters and physical effects may already tear the structure down. In this type of practice, the retained facade does not reflect the structure behind it. After necessary repair, the historic fabric is used as the exterior of the building. The facade is included in the new design as a structural element rather than a decorative object in most cases; nevertheless, there are also applications where the facade is only used as an outer shell with no connection with the contemporary addition.

In The Esma Sultan Mansion in Istanbul, a fire destroyed the entire and the only remaining part is the building envelope. For years, the outer walls of the famous mansion were abandoned (Figure 3.8.). In 2001, the building was redeveloped as a multipurpose event venue. Gokhan Avcioglu & GAD designed steel and glass addition to insert inside the remaining brick facade for the newly proposed function. The new addition has no physical connection with the historic facade. The forgotten structure has been revived and brought back to urban life by using contemporary techniques and materials. As can be seen, here, the new addition to the building

matches the mansion's original volumetry. Although the facade does not reflect the interior of the building, it benefits from its functionality. In this case, the internal parts were not demolished deliberately during the redevelopment process; however, this project reflects the facadism approach's characteristics.



Figure 3.8. Esma Sultan Mansion, 2001 Retrieved from: <https://www.gadarchitecture.com/uploads/projects/100041/gad-architecture-gad-mimarlik-2546454c6541fa06efd262bcc388474f0d67ea97.jpg>

This type of intervention to the historic fabric usually preserves the visual perception of the building and the street, but the urban area's social and economic structure is altered. The development in the urban context is hidden from the visitors of the area since, in most cases, the internal changes to a structure cannot be observed by the public. Such approaches are prevalent, especially in historical areas where aesthetic concerns and visual integrity are dominant.

Type B, which is shown as the second type of facadism in the diagram, also embraces gutting the historic interior entirely while preserving the exterior of the building. In this type of facadism, the new addition is volumetrically and visually dominant compared to the historical texture. Although Type A and Type B have the same basis, their application areas or reasons often differ. Especially in buildings close to the city center, high-rise construction is preferred to increase the floor area. Thus, it is possible to have more square meters in the boundaries of the plot. Another reason for high-rise buildings is that they are considered ostentatious

compared to other structures. Especially, large companies prefer to have buildings with high visual impact by re-functioning the historical buildings in this area to have their central buildings close to the city centers. In addition to changing the structure's purpose, this form of facadism generates radical changes in the townscape and urban texture.

In 2012, Ian Birchall + Associates redeveloped a historic building designed as a light company building (Figure 3.9.). After the renovation project, the building became a residential building offering luxury apartments. Exterior masonry walls were the only remaining parts of the original structure. The architects proposed an addition to fit inside the boundaries of the facade and exceed the original volumetry of the historic host building. Entirely made of aluminum and glass, the new visually light design aimed to contrast with the historical texture.



Figure 3.9. 178 Townsend Retrieved from:
<https://interfaceengineering.com/work/178-townsend>

In such significant interventions to such structures, very detailed preliminary research should be done, and care should be taken to cause the least possible damage to the historical values of the building. Otherwise, the elements symbolizing the building's history and bearing clues from its past may be destroyed, and various gaps in its existence may arise. At this point, the building receives irreversible damages physically and morally (Kyriazi, 2019). Although this applies to all facadism and conservation projects, Type A and Type B, where the whole interior of a building is scooped out, the possibility of damage is higher. Correspondingly, it is possible to refer to it as one of the most brutal representations of facadism.

Despite the fact that both types of facadism are criticized, in both cases, the preserved facade of the building contributes to the history of the urban area, ensuring that not only tangible but also some intangible values are preserved. However, since reusing old buildings with a new purpose is a sustainable approach, deliberately dismantling the current internal parts and constructing a new structure with contemporary materials deviates from this principle.

The last type of facadism, Type C, occurs where a new purpose is proposed, and the building is significantly modified to accommodate the needs of the new use. In such cases, the internal and external parts of the structure can be subjects of conversion. For instance, the structure's interior can be kept or subjected to significant alterations in such strategies. At the same time, contemporary additions to the building envelope can be made, or the building envelope can be left as is. As the level of alterations made to one part of the structure increases, the coherent integration of the whole building is damaged. Especially in buildings where the newly proposed function does not coincide with the interior of the historical building, a more significant intervention is required compared to other buildings. Extensive remodeling of the structure for a new use causes radical changes in the internal parts of the building and creates a visual separation between the interior and exterior of the building (Henry, 2013). Structures that go through this type of remodeling practice are in harmony with their surrounding buildings, yet the building envelope, preserved during this process, fails to establish a relationship with the renovated building inside. As can be seen, a dominant re-functioning project can create the same problems as the practice of facadism. Although the outcomes of these practices may be similar, their perception by the public, conservationists, and developers may differ. The stems from prejudice against facadism mainly cause this dissimilarity. Throughout history, there have been many adaptive reuse projects with various levels of interventions. As the adaptive reuse concept is still developing and is specific to each historic fabric, its boundaries can be shaped and affected by many factors.

As a contemporary example, Herzog & de Meuron re-functioned a building on the Hamburg harbor in 2016 (Figure 3.10.). Named the Kaispeicher A, it was initially designed and used as a warehouse for cocoa beans. This structure features a performance theater, a hotel, and luxury apartments and is designed to be

multipurpose. The new building rises above the brick block of the older building as its extrusion. The new addition is identical to the ground plan of the Kaispeicher; however, at the top, it takes a different tack from the basic shape of the structure below. Most of the new functional areas take place in the contemporary addition. The historical host building is mainly used for service areas such as technical rooms and a car park. Although the historic fabric is preserved to some extent, the remarkable facade of the new structure comes dominant over the warehouse.



Figure 3.10. Elbphilharmonie Retrieved from:

<https://www.archdaily.com/802093/elbphilharmonie-hamburg-herzog-and-de-meuron/585bef7fe58ece3895000160-elbphilharmonie-hamburg-herzog-and-de-meuron-photo>

As a design technique, adaptive reuse investigates the alternatives between the extremes of destruction and the option of preservation (Yan, 2015). Since the fundamental aim is to use an existing building, interior alterations are often overlooked regarding their intentions and consequences, which may potentially harm the integrity and intangible values of the structure intentionally or unintentionally. Where the aim is not explicitly emphasizing the preservation of the building exterior, the final design product may still be classified as a facadism example. In this context, it is possible to refer to Type C as the prevalent form of facadism in the adaptive reuse method.

As can be observed, while the three facade protection methods listed above appear to have the same qualities on the surface, their reasons and methods of application differ. Even though many critics are harsh, such approaches are more beneficial

applications than the demolition of the entire building. The application of each typology depends on the individual characteristics of the historic building in question. The context, the host structure, tangible and intangible qualities affect the appropriate type of intervention; therefore, selecting one of the typologies as the best form is deceptive. Following thorough investigation and analysis of the historical structure, choosing the most appropriate approach for that structure and context prevents any damage to the historical texture.

3.2.2. Refacing the Building

This type of facadism, which is called refacing, refers to projects where a contemporary facade is used for cladding the existing facade of a historical building (Figure 3.11.). Previously used by Palladio and Wren, this practice is a long-established approach that has been used by many senior architects (Richards, 1994, p. 18). In order to ensure the physical and visual adaptation of the building behind the facade to the current life, the existing facade of the building is preserved, and a new facade produced with current materials and methods is brought around the building envelope. Significant changes can also be made to the interior. This method, which can also be applied for going beyond the existing boundaries due to interior space shortage, damages the building's historical identity and conceals the retained section from public view. Plevoets states that this action manifests the modernist dogma where the form is shaped by the function (Plevoets, 2021).

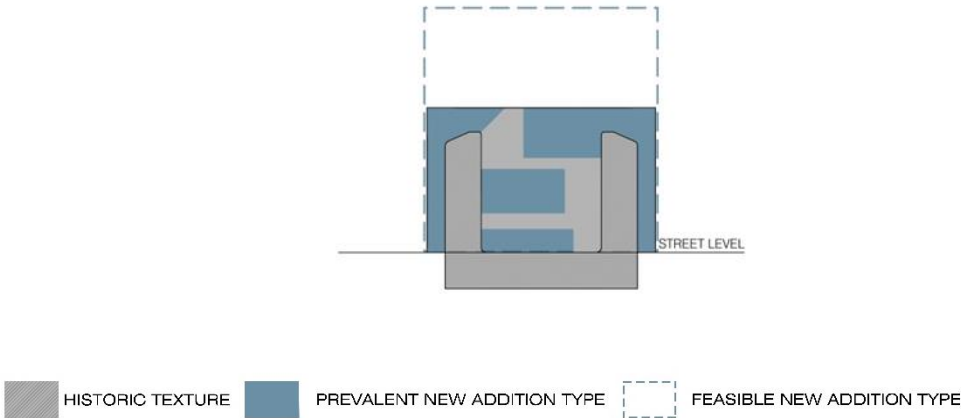


Figure 3.11. Volumetric Diagram for Refacing the Building (Illustration by the author)

SOP Architekten gave new life to the Wilhelmine barracks with a renovation project in 2015 (Figure 3.12.). Initially built in 1890, the historical structure is currently one of the biggest existing military complexes in the Rhineland. The architects proposed a volumetric expansion from the boundaries of the historic host building while preserving the original facade. In the new design, monolithic corten steel is used to create the new shell, covering a significant portion of the yellow brick facade. In order to gain more space for the proposed function, the office complex, the contemporary addition exceeds the volumetric balance of the barracks by two stories.



Figure 3.12. Clara & Robert Retrieved from:

<https://www.architonic.com/en/project/slapa-oberholz-pszczulny-sop-architekten-clara-robert/5103398>

This category of intervention can be seen at various levels. The interior of the building may or may not be kept intact during the process. Nevertheless, it alters the visual quality of the townscape. However, the new facade acts as a protective sheet to the historical texture since its connection with external factors is broken.

3.2.3. Refronting the Building

Projects where the primary purpose is to develop a new facade that reflects the style of the old fabric should also be considered in the facadism debate (Figure 3.13.). Especially in town centers and streets where the visual character is famous for

various reasons, there is a tendency to perceive the component, in this case, building fronts, only as surfaces. Following this approach, preservation of the physical appearance is of top priority. In this context, in situations where the durability of the historic facade is insufficient during the renovation throughout the building or when it is partially demolished through the years, a new facade is frankly built with contemporary materials and techniques. The newly built facade is the literal copy of the previous or neighboring buildings, and thus the harmony of the streetscape is visually preserved.

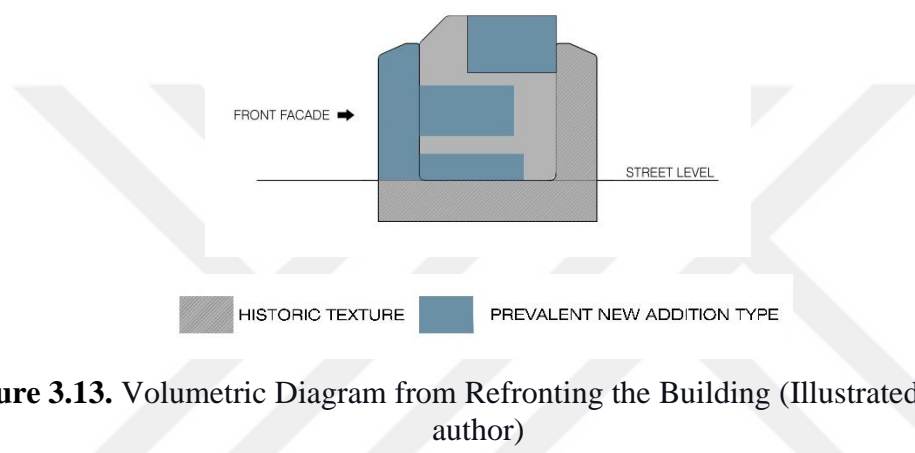


Figure 3.13. Volumetric Diagram from Refronting the Building (Illustrated by the author)

One of the contemporary examples of this method is located in Amsterdam. The architecture firm MVRDV re-functioned a traditional townhouse for a retail company. The initial design idea consists of integrating contemporary techniques and materials while respecting the local character and also responding to the needs of the newly proposed function. For this reason, instead of the original terracotta bricks, the front facade of the townhouse is made of glass bricks. The new design entirely mimics the original facade, including the detailing of window frames. The glass bricks start from the ground level and slowly dissolve into the original material on the first-floor level. Finalized in 2016, the Crystal House provides the structure with a window surface that serves as a display (Figure 3.14.). MVRDV has taken a very innovative approach to re-functioning in a practical way. As a result, their intervention to the structure respects the historical appearance, which stands out among other structures.



Figure 3.14. Crystal House Retrieved from:

<https://www.mvrdv.nl/projects/240/crystal-houses>

Baudrillard (1994) as cited in Plevoets (2021) stated that this practice conceals that what appears genuine is far from reality. Applying this approach can preserve the historical texture behind the new facade, or the entire structure may lose its historical value due to extensive remodeling. Either way, the facade does not reflect what is inside. Therefore, the integrity of the structure is corrupted by the emphasis put on the appearance of the building.

As it can be seen, facadism is a practice that constitutes various forms and typologies within itself. Even though they all share the same central theme, the driving force and the applications are quite a change. Typologies applied in different contexts and needs show that facadism is not a rigid approach but rather a dynamic and adaptable structure.

CHAPTER 4

CASE STUDIES: FACADISM IN VARIOUS CONTEXTS

This part of the study consists of ten contemporary intervention projects located in various cities from Europe and the USA. This chapter aims to analyze different facadism typologies applied in different contexts and the driving force behind each project and typology. Furthermore, each example is evaluated by the criteria determined in Chapter 2 from the conservation and adaptive reuse point of view (Table 4.1.). Cullen (2017) describes the townscape as something that consists of buildings and their connection with their surroundings. Therefore, it is possible to say that any change in the form or function of a building affects the townscape. In conservation projects where facadism and its manifestations are involved, townscape can be the subject of an alteration by the change of volumetry in the existing building. One of the irreplaceable elements in portraying townscape is landmark buildings which offer strong visual images (Richards, 2014, p. 59). In cases of inevitable change, facadism is used as a tool to enable the continuation of valuable visual experiences. In major cities, where the population density is high; and the speed of transformation is unmatched, adapting the existing building stock is crucial. The common ground for the selected works is specified below.

- Change of function with the intervention (all selected work are subjects of adaptive reuse projects)
- Significant signs of facadism (which have been categorized in detail in Chapter 3)
- Constructed after the year 2000.
- All selected historic buildings are crucial contributors to the urban character of their context.

Table 4.1. Evaluation Criteria for Contemporary Interventions Generated from International Charters (Tatlıbaş, 2021)

The new addition should be respectful toward the integration with the surroundings.
The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).
The new addition should reflect the technology, material and design approach of its era.
The new addition should ensure the integration of the historic building into contemporary life.
In the contemporary intervention process tangible and intangible values should be respected.

Table 4.2. Selected Examples of Re-used Historic Structures (Tatlıbaş, 2021)

	LOCATION	CONS. YEAR	INT. YEAR	NEW ARCHITECT	FORMER FUNCTION	NEW FUNCTION	BUILDING STATUS
44 Union Square	Manhattan, NYC, USA	1928	2020	BKSK Architects	Tammany Hall Headquarters	Commercial	Designated Landmark, 2013
The Hearst Tower	Manhattan, NYC, USA	1928	2006	Foster and Partners	Mixed Use	Hearst Corporation Headquarters	Designated Landmark, 1988
Empire Stores	Brooklyn, NYC, USA	1869	2017	S9 Architecture, Studio V	Warehouse	Community Hub	In designated district, 1977
15 West Union Square	Manhattan, NYC, USA	1870	2016	ODA/ Perkins Eastman Architects	Tiffany & Company Headquarters	Residential	Not- listed
45 East 74 th Street	Manhattan, NYC, USA	1879	2013	Joseph Pell Lombardi	Condominium	Luxury Mansion	In designated district, 1981
P.C. Hooftstra at 140-142	Amsterdam, Netherlands	end of the 19 th century	2019	UN Studio	Residential	Retail	Not- Listed
Borusan Cultural Center	Beyoğlu, İstanbul	Mid-19 th century	2009	GAD Architecture	Mixed-use	Art Center	Not- Listed
Tate Modern	London, UK	1947-1963	2000	Herzog & de Meuron	Power Station	Museum	Not-Listed
Onenine two	Sheffield, UK	-	2012	Project Orange	Factory	Mixed-use	Not-Listed
Gasometer City	Wien, Austria	1896-1899	2001	Jean Nouvel, Coop Himmelb(l)au, Manfred Wehdorn, And Whilelm Holzbauer	Gas Storage Tanks	Mixed-Use	Designated Landmark, 1978

4.1. 44 Union Square, Manhattan, NYC, 2020



Figure 4.1. 44 Union Square Aerial Photo Retrieved from: <https://www.world-architects.com/en/architecture-news/reviews/44-union-square#image-3>

Location: 100 East 17th Street, Manhattan, NYC, USA

Original Name(s): Tammany Hall Building

New Name: 44 Union Square (Figure 4.1.)

Built in: 1928

Remodeled in: 2020

Original Architect(s): Thompson, Holmes & Converse and Charles B. Meyers

New Architect: BKSK Architects

Former Functions: Headquarters of a political organization, Performing arts hall

New Function: Commercial Use

Building Status: In 2013, the building was designated a landmark for its historical and political significance by The New York City Landmarks Preservation Commission.

Facadism Typology: Facade Retention/ Type A

4.1.1. Historic Background

Initially formed to provide a more practical shape for planned urbanization, the area was named Union Place. Located at the regression point of Broadway and Fourth Avenue, it reopened as a public square named Union Square (Figure 4.2.). The prestigious Union Square had its heyday in the late 19th century. By the time it was around the 1920s, it had lost its distinct components like theater, shops, and hotels.



Figure 4.2. Union Square Circa 1900s Retrieved from:

<https://www.fastcompany.com/90396759/the-history-of-union-square-the-public-square-that-hosted-the-first-labor-day-parade>

Old buildings in the area started to be replaced by warehouses and office buildings. A clothing store that sold cheap clothes started to occupy three buildings in the square. In the following year, this store grew to occupy almost half of the buildings in Union Square. With the inclusion of another store, Union Square's retail character came back around the 1920s. Its proximity to downtown and the transportation opportunities made Union Square a desirable location in town (LPC, 2013).

A striking element was added to the city skyline around this square. The Corner Tower of an office building was designed by Warren & Wetmore in 1926 became an

essential contributing aspect to the visual character of Union Square. Following these changes around the square, many buildings in the area changed their function to adapt (Figure 4.3.). Only in 1997, this famous square was designated as a landmark.

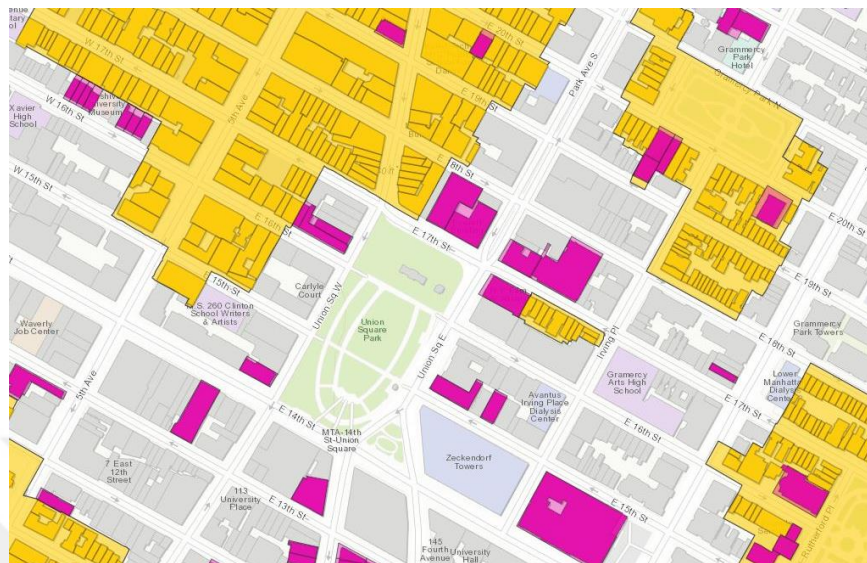


Figure 4.3. Map of Union Square and its Surroundings from The Official Map of LPC Retrieved from:

<https://nyc LPC.maps.arcgis.com/apps/webappviewer/index.html?id=93a88691cace4067828b1eede432022b>, November 2021

4.1.2. Architectural Background

The site for the Tammany Hall from Union Square was purchased in 1927 by the Tammany organization. Architects Thompson, Holmes & Converse, and Charles B. Meyers for the project were chosen. The building's facade was completed a year later, and the interior components were finished in the months that followed. The final structure consisted of three and a half stories (LPC, 2013) (Figure 4.4.).



Figure 4.4. Tammany Hall Circa 1930s Retrieved from:
<https://bkskarch.com/work/tammany-hall/>

Limestone is used on the exterior until the upper level of the first story, and the rest of the facade is made from oversized red bricks. Tammany organization stated that the composition of the main facade was inspired by the Federal Hall, where President George Washington swore his inauguration oath. The Doric columns and the frieze, the portico, and the high basement level are perceived from Union Square. Both visual facades of the building carry firm details of Neo-Georgian Style such as the arched windows openings with stone keystones, principle windows that are enframed by fake arches, wrought balconies, the brickwork in the Flemish pattern (Figure 4.5).



Figure 4.5. The Doric Frieze on Union Square Facade Retrieved from:
<https://bkskarch.com/work/tammany-hall/>

On the roofline, brick and stone balustrades are seen. The round-arched gable on the 17th Street facade is a visual representation of the arched sculptural niche on the roofline of the previous headquarters (Figure 4.6.).

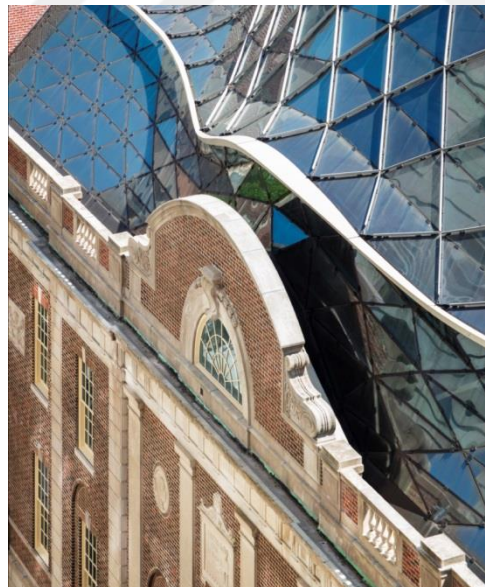


Figure 4.6. The Round-Arched Gable on the 17th Street Retrieved from:
<https://bkskarch.com/work/tammany-hall/>

Even though the facade of the building was designed to be balanced and symmetrical in Georgian style, the structure's interior has a rather complex plan layout (Figure 4.7.).



Figure 4.7. Tammany Hall in 2013 Retrieved from:

<https://cityroom.blogs.nytimes.com/2013/11/17/tammany-by-sam-roberts/>

The internal part of the building incorporates a large auditorium. The most striking aspect of the auditorium is the coffered dome ceiling, which has been used for more than one purpose over the years and wanted to be protected even during the last intervention period (Figure 4.8.). At this point, it was stated that the physical stability of the auditorium was not sufficient, and the plaster on the wall started to fall off (Cotter, 2016).



Figure 4.8. Auditorium Retrieved from:

<https://www.nytimes.com/2016/07/05/nyregion/tammany-halls-auditorium-where-politics-once-took-center-stage-will-be-demolished.html>

Tammany Hall is one of the rare examples of public and semi-public buildings in Neo-Georgian style. With its attention-grabbing facade, the Tammany Hall was appraised by critics.

Following the downfall of the Tammany Society, the building was bought by a local labor union in 1943, and the new owners made some interior changes. Around 1994, the building was leased to house the Union Square Theatre and the New York Film Academy. This dynamic of changing multiple functions through its life was damaging to the character of the historic structure, especially on the inside. Despite multiple applications for the building to be designated by the Landmarks Preservation Commission, it only became a listed landmark in 2013. The renovation and repurposing projects began in 2016.

4.1.3. Contemporary Intervention

BKSK Architects carried out the renovation project in 2020 for Tammany Hall. The main idea was to preserve the designated front facades and expand the usable square meters within the building envelope. The internal part of the structure, including the roof, was completely gutted, leaving only the exterior of the historic host intact (Figure 4.9.).

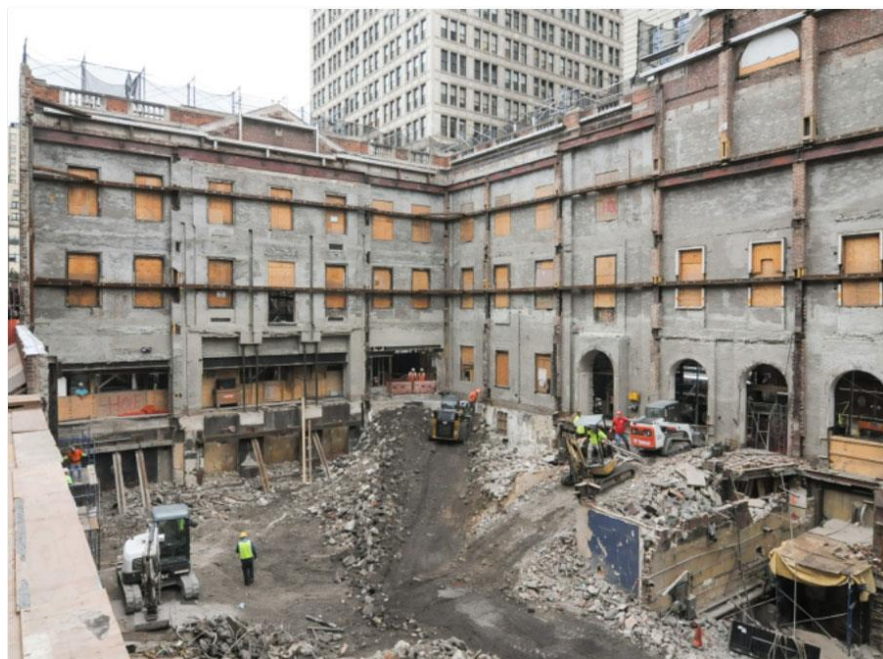


Figure 4.9. Tammany Hall during Renovation Retrieved from:

<https://metropolismag.com/projects/tammany-hall-bksk/>

A new interior was constructed for the existing facades, and in addition to this, three more stories were included in the roof structure. The new roof was shaped in the form of a turtle shell made out of glass which was inspired by the background of the populist social club, the initial owners of the building (BKSK Architects, 2020) (Figure 4.10.) (Figure 4.11.).



Figure 4.10. Interior of the New Glass Dome Retrieved from:

<https://www.6sqft.com/see-how-the-redevelopment-of-union-squares-tammany-hall-is-shaping-up/>



Figure 4.11. Street View of the Building after Renovation Retrieved from:

<https://www.dezeen.com/2020/08/04/bksk-glass-dome-tammany-hall-building-new-york/#/>

Furthermore, the original facade of the structure was carefully restored and storefronts on the ground floors were restored to their original bronze selves. The architects stated that vertical expansion without damaging the integrity of the structure can be accepted as a way of accommodating change (Figure 4.12.).

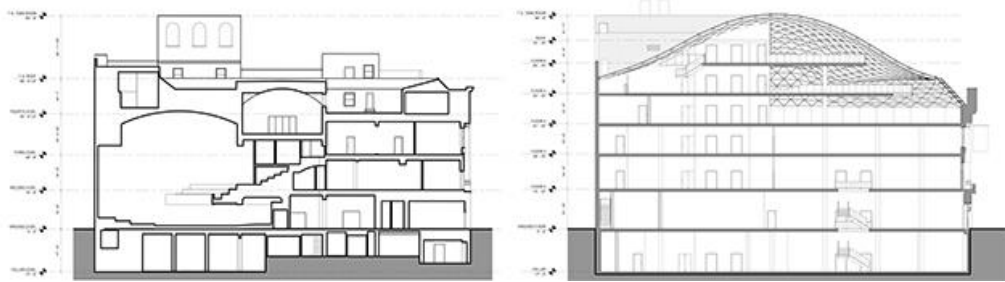


Figure 4.12. Existing Section and Approved Section Retrieved from: <https://newyorkyimby.com/2015/03/tammany-halls-turtle-shell-topped-restoration-approved-by-landmarks.html>

Although it may seem like a small intervention from the outside, this is not true. During the renovation process, the entire interior structure and roof of the building were destroyed, and only the exterior of the historical building preserved its originality. All the authentic interior components were demolished. The building, whose interiors are all planned according to the new function, has gained a reasonable level of visibility with its newly added roof but has not lost its connection with the context. Additionally, the renovated interior increases the usability of the structure by its coherent interior with its function (Table 4.3.).

Table 4.3. Evaluation of the Intervention in 44 Union Square (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF 44 UNION SQUARE	
CONSERVATION GUIDELINES	44 UNION SQUARE
1. The new addition should be respectful toward the integration with the surroundings.	+
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	+
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

4.2. The Hearst Tower, Manhattan, NYC, 2006



Figure 4.13. The Hearst Tower Retrieved from:

<https://medium.com/@HearstCorp/10-years-of-hearst-tower-q-a-with-architect-lord-norman-foster-d26cdb3c3e32>

Location: 300 W 57th St, New York, NY 10019, USA

Original Name(s): International Magazine Building / Hearst Magazine Building

New Name: The Hearst Tower (Figure 4.13.)

Built in: 1928

Remodeled in: 2006

Original Architect(s): Joseph Urban and George B. Post & Sons

New Architect: Foster and Partners

Former Function: Mixed-use

New Function: Office

Building Status: In 1988, the building's facade was designated as a city landmark by the New York City Landmarks Preservation Commission.

Facadism Typology: Facade Retention/ Type B

4.2.1. Historic Background

In the 1970s, one of the four corners of the famous Central Park was called the Circle. The name Columbus Circle emerged after the installation of the Columbus Column to the center of this roundabout (Figure 4.14. and Figure 4.15.). Apart from housing the famous column, the Columbus Circle is significant with its compelling buildings and the subway line underneath. Although there have been many setbacks in its history, the immense potential of this nexus of six major traffic arteries has always been unshakeable.



Figure 4.14. Columbus Circle circa 1900s Retrieved from:

<https://i.pinimg.com/originals/33/18/5d/33185d185075227d740c26caa0d524d3.jpg>

Around the 1910s, William Randolph Hearst, a newspaper publisher, started to purchase various blocks in the Columbus Circle District with the vision of a midtown headquarters for his magazine company. Although several projects for different sites were abandoned, Hearst was persistent in his versatile investments in the area. The

real reason behind his focus on the area was the seemingly thriving potential of the Columbus Circle as an extension of the developing theater district. In 1891, Carnegie Hall opened in the area, influencing many other theater buildings to settle in the neighborhood. Unfortunately, the envisioned cultural growth of Columbus Circle was faltered. Even though William Hearst couldn't exactly get what he wanted from the area, his constant investments contributed to the development of the Columbus Circle District. The most substantial evolution for the Columbus Circle was its zoning for higher buildings and, it slowly became the new commercial center of the city (LPC, 1988b).

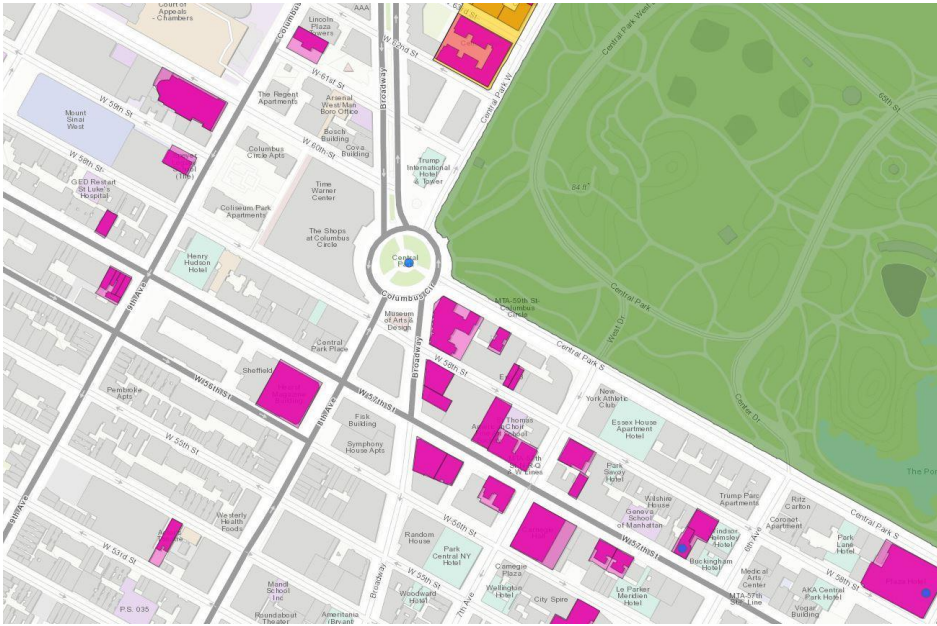


Figure 4.15. A Partial Map of Columbus Circle District the Official Map of LPC

Retrieved from:

<https://nyc LPC.maps.arcgis.com/apps/webappviewer/index.html?id=93a88691cace4067828b1eede432022b>

William R. Hearst had been planning a headquarters for his magazine building for a long time. He started to look for appropriate sites for his building many years before the official project. In 1921, Hearst bought the current terrain of the structure, as it was the broadest vacant lot around the Columbus Circle.

Between the years 1921-1926, different designers developed various projects for the purchased site on 8th Avenue and 56-57th Street. Initially, Michael Bernstein designed three-story high commercial buildings but Thomas Lamb replaced this plan with his design of a six-story theater and office building. After this project was

withdrawn, the renowned designer Joseph Urban's design was chosen as the ultimate form for the structure. The building was planned to have an auditorium for cultural and educational activities. The main point of the design was to reflect the influence of Hearst magazines' impact on the public. Even though the aim was to design a low-rise building that would be the base of a tower in the following years, the tower was never designed until 2001 (LPC, 1988b).

4.2.2. Architectural Background

The Columbus District, once envisioned to be a commercial and cultural center, was the focus of attention of significant entrepreneurs. Since it was connected with The Eighth Avenue, it carried a high potential for theaters and opera houses. Although, in 1923, Metropolitan Opera announced its plans for a new building near Columbus District; in a short period, the Opera withdrew from the area but; the potential remained intact. The construction of the Eighth Avenue subway that was completed in 1940; reinforced the growth in this area. Hearst Magazine Building is a rare survivor of a considerable advancement scheme for superior Columbus Circle.

The background of the lead designer as a Secessionist and his experience in multiple fields such as exposition, theater, and stage set design influenced the architectural style of the building. Even though the building was constructed in the early stages of the Art Deco movement, it doesn't reflect the mentality of the trend. To suggest the role of the building in the art, music, and theater district, Henry Kreis, a known sculptor, was commissioned to execute twelve figures for the facade. The cultural developments of the Columbus Circle are acknowledged by each one of these artworks. Furthermore, the Columbus Monument is resembled by the columns behind these figures.

Although the International Magazine Building looks like a rectangular building from the outside, the plan layout is horseshoe-shaped. Accompanied by a central courtyard hidden from the outside world, the remarkable limestone facade makes it hard to walk by without noticing (Figure 4.16. and Figure 4.17.).



Figure 4.16. International Magazine Building in 1988 Retrieved from: NYC Landmarks Preservation Commission Archive



Figure 4.17. International Magazine Building Aerial Photo in 1988 Retrieved from: NYC Landmarks Preservation Commission Archive

The front facade of the building is on Eighth Avenue, and two sides of the building are on the 56th and 57th Streets. Chamfered on the north and the south-west corners, the structure is softened from its rigid form. Even though there are six stories to the whole building, it rises in three stages. The commercial ground floor and the second story with offices constitute the two-story base. On top of them, there are three more floors of offices and an attic.

The elevation on Eighth Avenue includes a large arch with an oversized keystone on top of its impressive entrance. The main facade here is symmetrical on either side of

this arch. The fluted columns are placed on the right and the left side of this arch-shaped entrance. Stepped and angled setbacks are used to connect these columns to the main structure. The sculptural figures representing "Comedy and Tragedy" and "Music and Art" are installed on the junction point of these columns with the third story. The garish columns are topped with horizontal zigzag bands and urns above the sixth story (LPC, 1988b) (Figure 4.18).

A balcony separates the ground floor with modern shopfronts/display windows and the second story with steel sashes from the upper floors. The setback of the building starts from the third floor and, the following two levels rise above this setback. On the chamfered corners of the building, the sculptures "Sport and Industry" and "Printing and the Sciences" are installed. These corners on the ground floor mark entrances of shops and, the scales of the windows on the second floor are varied.



Figure 4.18. International Magazine Building Corner Details Retrieved from: NYC Landmarks Preservation Commission Archive

The same facade design continues more or less on 57th Street. One of the differences is in the center of the elevation. Instead of an arched entrance, there is a big store window, and the service door is placed next to it. The western inclusion of the building is the other significant difference. This section does not set back on the third level as the rest of the facade. As for the design of the 56th Street elevation, it is the most distinct from the others. Two unequal masses form the facade. The freight door

of the building is placed on this side. The superior mass on this section does not set back on the third floor; it rises directly from the sidewalk to the 6th level.

Internal parts of the historic host reflect the facade's prevailing style, art deco. The geometric-shaped details of the interior can be seen in the wall covering materials to the furniture used in the spaces (Figure 4.19.).



Figure 4.19. International Magazine Building Interior Retrieved from:
<https://www.thirteen.org/programs/treasures-of-new-york/>

Natural tones are commonly used in workplaces that draw attention due to their low ceilings. The interior, which is free of ornaments and exaggerations and has basic and sharp lines, is reminiscent of the design style of the 1920s (Figure 4.20.).



Figure 4.20. International Magazine Building Interior Retrieved from:
<https://www.thirteen.org/programs/treasures-of-new-york/>

4.2.3. Contemporary Intervention

The dream of the 1920s was left unfulfilled until 2006. New York employees of

Hearst used The International Magazine Building until 1999. After some time, the building capacity began to be insufficient for the increasing number of employees. This occasion led the company to use the site of the original building to unite all of its operations. In order to work on this challenging project, the need for someone experienced in working with high-rise buildings and historic structures was high. As a result, Foster and Partners, who were known for their works such as Reichstag and British Museum Great Court, were chosen.

The new program of the building allows it to be a multipurpose structure. The overall complex wasn't planned to be only an office building but also; a place that would enable people to use it as a social area. In addition to the office areas on the tower part, the whole floor plate of the historical base is covered by the lobby area that consists of shops, cafes, restaurants, exhibitions, and meeting areas and rises six stories high.

The design idea for the separation of old and the new, the way of intervention to the historic fabric was to hollow out the interior of the building while preserving the facade (Figure 4.21.).

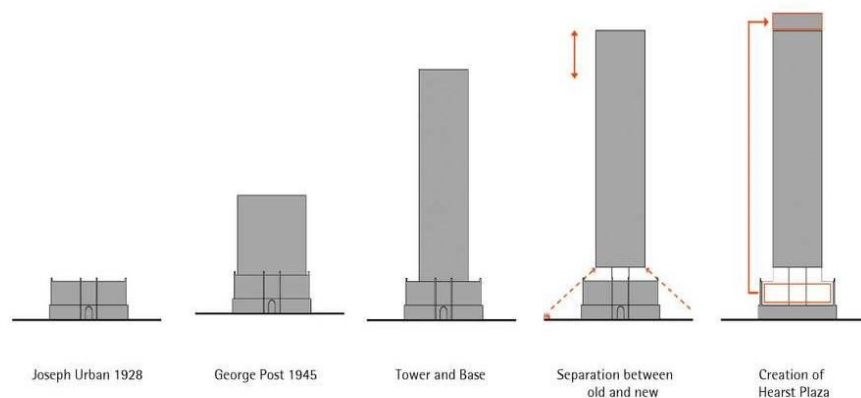


Figure 4.21. Evolution of the Structure through the Years Retrieved from:

<https://divisare.com/projects/16673-foster-partners-chuck-choi-hearst-headquarters#lg=1&slide=20>

Together with the approval of the Landmarks Preservation Commission, the interior of the existing building was demolished. After removing the current support structure, the landmark facade needed a new framing system for structural stability. In addition, the landmark was strengthened to match the contemporary Building

Code of New York City. This whole process was only possible with constant collaboration among various professions. Innumerable amount of drawings were prepared by the team during this process (Figure 4.22).

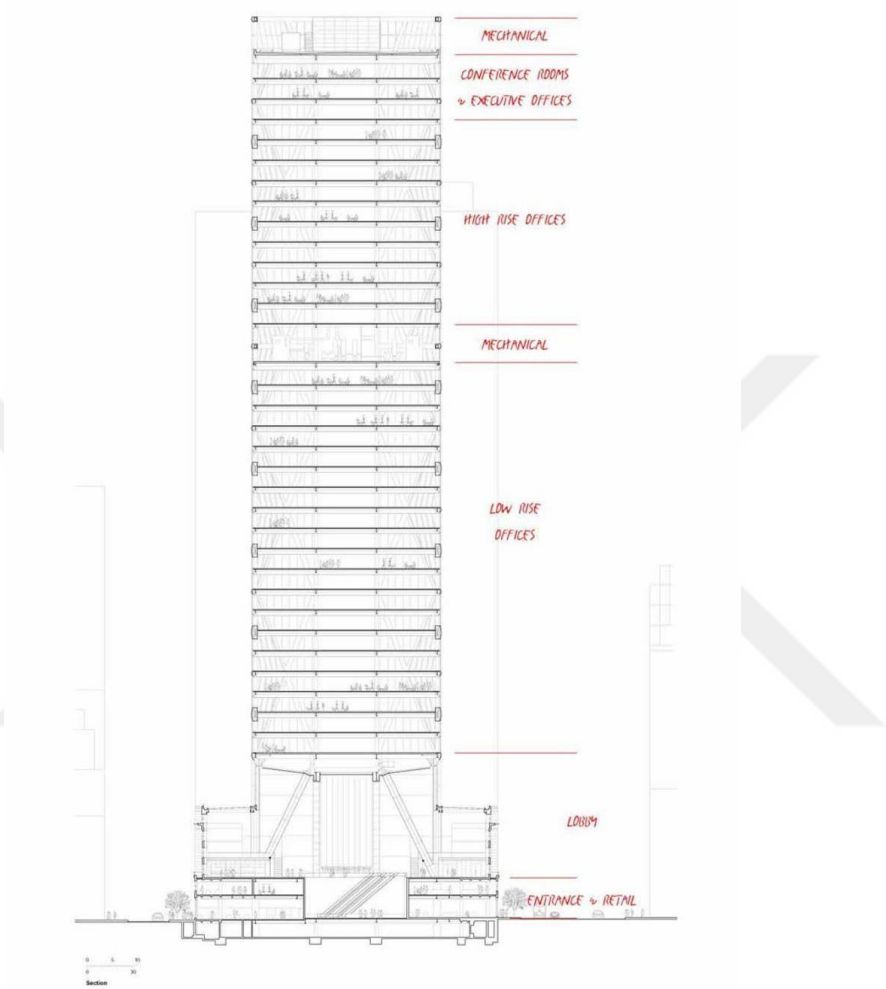


Figure 4.22. Hearst Tower Function Distribution Diagram Retrieved from: <https://divisare.com/projects/16673-foster-partners-chuck-choi-hearst-headquarters#lg=1&slide=7>)

Various options within the surrounding urban context were studied, alongside limitations of light and air requirements. Computer studies were made to examine the effects on the view, shadow, and light to decide the form of the building efficiently. The aim was to physically separate the old and the new building and then reconnect them. Consequently, the tower was placed set back from the historic facade. Additionally, the new structure connects with the atrium on the seventh floor by huge vertical windows.

Foster + Partners (2006), indicated that the new lobby on the third level was inspired by the existing raised interior courtyard of the historic fabric located on the same floor. The design team aimed to define the interior of the remaining facade as a grand piazza. To utilize the outer walls as this piazza's facades, they were furred out with limestone-colored stucco (Figure 4.23).



Figure 4.23. Hearst Tower Lobby Retrieved from:

<https://divisare.com/projects/16673-foster-partners-chuck-choi-hearst-headquarters#lg=1&slide=12>

The amount of steel used for the structure of the triangulated tower is 20 percent less than the traditional way of framing. Additionally, 85 percent of this steel is recycled material. In comparison to its famous neighbors, 26 percent less energy is consumed, which is one of the reasons for this building to achieve a gold rating under the LEED Programme (Foster + Partners, 2006).

The Hearst Tower is celebrated as a successful architectural design; however, in the conservation context, the intervention to the historical structure used as a base in this project appears to be a rather radical approach. The new addition is visually dominant over the historical ground as if it is almost crushing it. Furthermore, the interior components of the historical texture are demolished, leaving no trace behind. However, by this intervention, the usability of the host structure is provided to a certain level (Table 4.4.).

Table 4.4. Evaluation of the Intervention in the Hearst Tower (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF THE HEARST TOWER	
CONSERVATION GUIDELINES	THE HEARST TOWER
1. The new addition should be respectful toward the integration with the surroundings.	-
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	-
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

4.3. Empire Stores, Brooklyn, NYC, 2017

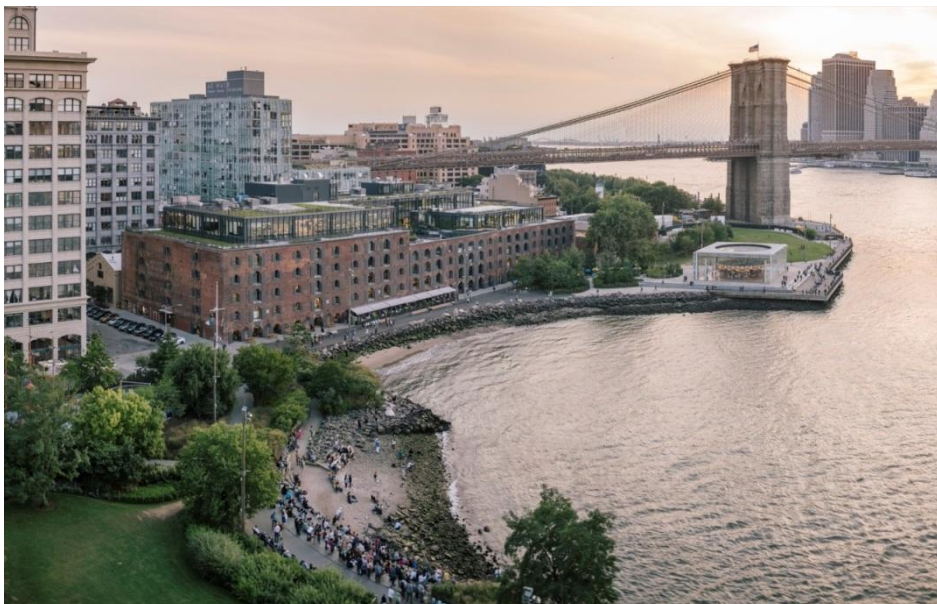


Figure 4.24. Empire Stores with Brooklyn Bridge Retrieved from:

<http://s9architecture.com/work/#/empire-stores/>

Location: 55 Water Street, Brooklyn, New York, USA

Original Name(s): Nesmith & Sons' Empire Stores

New Name: The Empire Stores (Figure 4.24).

Built: 1869, new additions were made in 1885

Remodeled: 2017

Original Architect (s) : the first architect is unknown(1869), Thomas Stone(1885)

New Architect: S9 Architecture, Studio V

Former Function: Cargo warehouse mainly for coffee beans, sugar and molasses

New Function: Contemporary creative workplace and community hub

Building Status: As of 1977, it is mentioned as a monumental 19th century complex in the designation report of Fulton Ferry Historic District issued by NYC Landmarks Preservation Commission.

Facadism Typology: Facade Retention/ Type C

4.3.1. Historic Background

The Fulton Ferry Historic District is a small area located on the East River, right next to Dumbo as part of the Brooklyn Borough. The first settlements around the district began around the 17th century and gradually evolved when a ferry service between Brooklyn and Manhattan started. The development of the neighborhood was profoundly affected by this local transit and eventually named after it. The area transformed into a commercial and industrial district around the 1830s. This transformation is even visible through the architecture of the buildings. As most of the buildings occupying the area served similar purposes, it is visible that they have several characteristics in common. The development caused by the ferry service was not only limited to individual buildings; the whole neighborhood went through some changes to meet with the expected traffic and crowd. The construction of the Brooklyn Bridge, which is the first bridge that crosses over the East River, in 1883, caused this area to lose its significance. In the following years, the previous dynamism of the Fulton Ferry District was gone (LPC, 1977).

Located in the Fulton Ferry District, the Empire Stores was constructed as a group of four-story warehouses in 1869 (Figure 4.25). As the business of the owner company, Nesmith & Sons, expanded, additions have been made to the building. In 1885, the

Brooklyn architect Thomas Stone built five-story warehouses to the east section of the stores (LPC, 1977). Thus, the series of seven warehouses that form the Empire Stores were completed. As shown on the map (Figure 4.26.), marked with purple, the warehouse complex covers a considerable parcel by the waterfront.

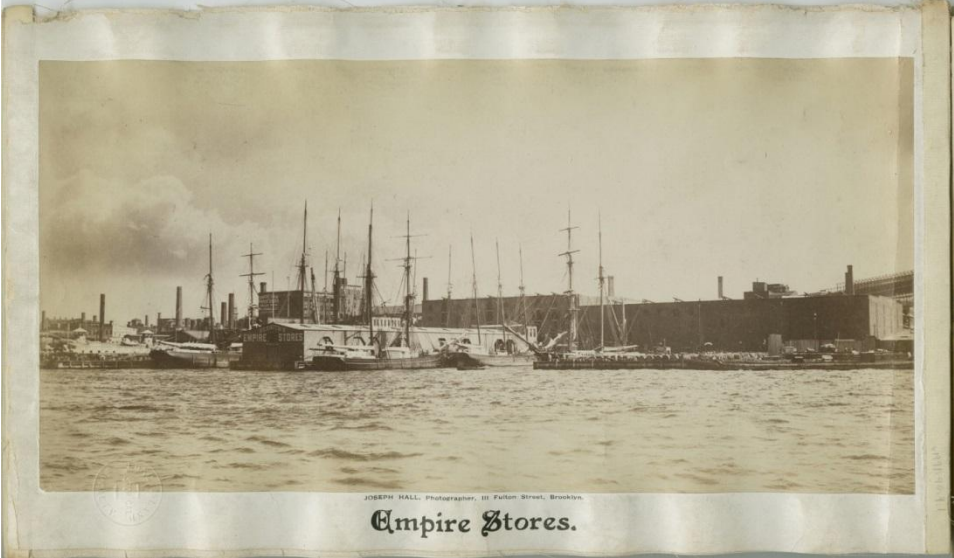


Figure 4.25. Empire Stores Around 1880s Retrieved from:
<https://brooklynhistory.pastperfectonline.com/photo/EC384909-6B91-4548-93DB-323727566761>

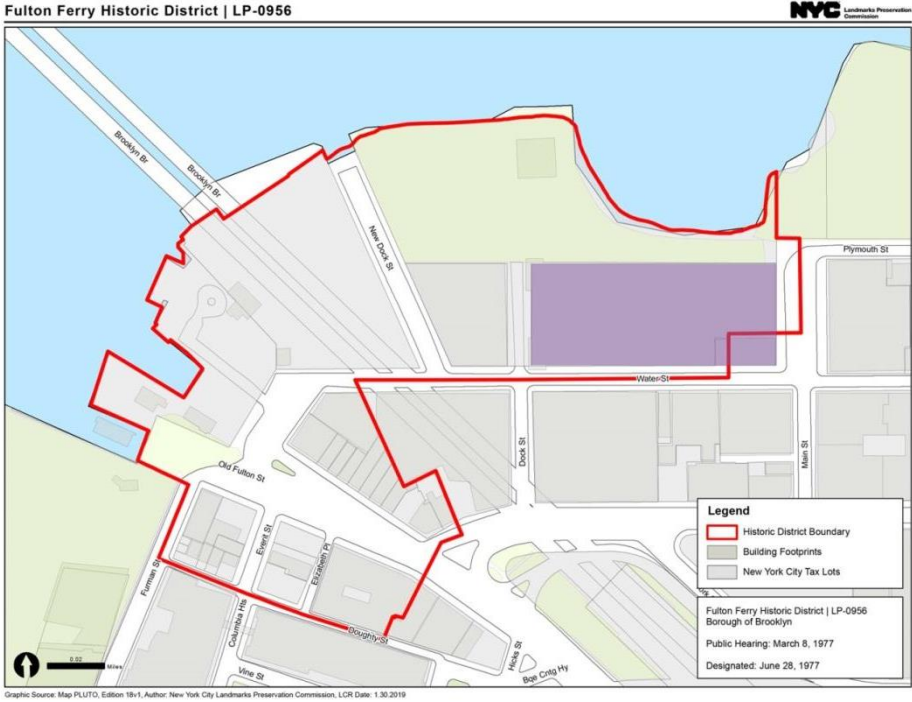


Figure 4.26. Fulton Ferry Historic District Map Retrieved from:
https://www1.nyc.gov/assets/lpc/downloads/pdf/maps/HistoricDistrictMaps/Brooklyn/fulton_ferry.pdf

In 1901, The New York Dock Company acquired Empire Stores in the largest foreclosure sale in Brooklyn's history. The building was purchased once again around the 1920s by a new company. The coffee kingpins John and Charles Arbuckle added the stores to their 11 block coffee and sugar complex (LPC, 1977). The images below show how the building operated and was used by the workers. The hoist mechanisms used for coffee beans are seen on top of the building. Instead of glass, only iron shutters covered the iconic round-arched openings because these openings were made for goods entry and exit rather than visual concerns (Figure 4.27. and Figure 4.28.) Until the building was sold in 1945, it served as storage for unroasted coffee beans. A couple of years later, the area went through an urban change.



Figure 4.27. Dockworkers, DUMBO, Brooklyn in 1924 Retrieved from:
<https://www.brooklynhistory.org/photos-of-the-week/bhs-dumbo/>

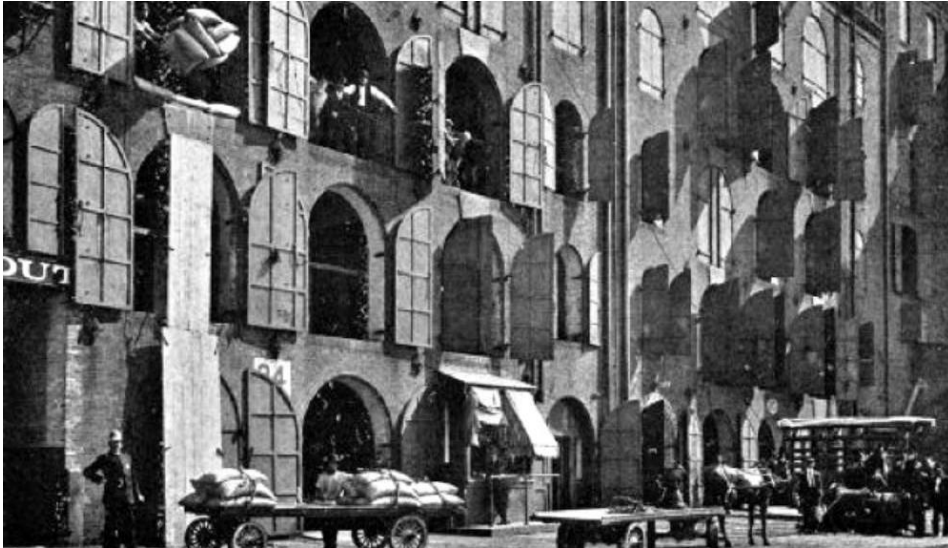


Figure 4.28. Empire Stores in 1936 Retrieved from:

<https://www.brownstoner.com/history/dumbo-clinton-hill-brooklyn-john-arbuckle-coffee-history/>

The construction of an expressway nearby caused many warehouses in the district to demolish. Luckily, the Empire Stores building was one of the few remaining. Starting from 1956, the Port Authority used the Empire Stores building for a few years. This action shows how important the Empire Stores was, as it was preferred for reuse instead of replacing.

Although many companies used the building for various purposes, the Empire Stores building was vacant for half a century (Figure 4.29.). Luckily, Fulton Ferry District has been titled as a historic district by the New York Landmarks Preservation Commission (LPC, 1977). By this means, the government protected the Empire Stores from demolition. However, this protection couldn't provide a well-supported solution for the future of this building. There have been many revitalizing attempts over the years by various corporations, but it took another ten years to find the right project. In 2013, a developer announced a repurposing project for the Empire Stores building, hoping that it would revitalize the neglected area (Figure 4.30.).



Figure 4.29. Empire Stores in 1968 Retrieved from:
<https://www.brownstoner.com/history/empire-stores/>



Figure 4.30. Empire Stores in 2012 Retrieved from:
<https://www.brooklynbridgepark.org/about/history/the-storied-past-of-empire-stores/>

4.3.2. Architectural Background

Brooklyn, once a flourishing industrial and commercial center, was surrounded by plenty of warehouses. Many local people referred to these buildings as fortress-like structures because of their enormous scale and their appearance. As a result, the term "the Walled City" was formed to address the Borough of Brooklyn. Especially Fulton Ferry and Dumbo districts located on the coast of the East River were full of these massive structures. Unfortunately, only a few buildings maintain the original features of that era to the present time. Empire Stores is one of the remaining representatives

of the typical character of the area. Mentioned as a monumental warehouse in the Fulton Ferry Historic District Designation Report developed by the New York Landmarks Preservation Commission in 1977, Empire Stores is a significant indicator of the maritime heritage of Brooklyn (LPC, 1977).

Although the Empire Stores look like one building, the actual structure consists of seven warehouses completed in two separate stages. All seven warehouses are built in dark red brick and heavy frame timber construction. (Figure 4.31. and Figure 4.32.).



Figure 4.31. Empire Stores before the beginning of the construction in 2014
Retrieved from: <http://dumbonyc.com/blog/2016/01/24/empire-stores-dumbo-brooklyn-shopping-center/>



Figure 4.32. Pine Beams Retrieved from:

<https://brooklyneagle.com/articles/2014/05/21/industrial-eye-candy-dumbos-empire-stores/>

The iconic facade shows the effects of the weather and physical conditions on the red bricks for almost 150 years (Figure 4.33.). On top of that, traces of some street art made with spray paints can be seen in the photos. Frankly, Empire Stores reflects its magnificent existence on its exterior walls.



Figure 4.33. Waterfront Side of Empire Stores in 2014 During Construction

Retrieved from: <https://brooklyneagle.com/articles/2014/05/21/empire-state-of-mind-inside-the-iconic-empire-stores-warehouses/>

As the developer, Jack Cayre of Midtown Equities states, rusty parts of the building are the ones that make it authentic and attractive (Cayre, 2014) (Figure 4.34. and Figure 4.35.).



Figure 4.34. Facade of Empire Stores Retrieved from:
<https://brooklyneagle.com/articles/2014/05/21/industrial-eye-candy-dumbos-empire-stores/>



Figure 4.35. Facade Detail Retrieved from:
<https://brooklyneagle.com/articles/2014/05/21/empire-state-of-mind-inside-the-iconic-empire-stores-warehouses/>

Schist structural walls detach the warehouses from each other (Figure 4.36.). The

second architect, Thomas Stone, retained the general character while designing the additional parts in 1885. The most eye-catching and possibly the most significant part of the building is the brick masonry facade embellished with round-arched fenestration. Corbelled brick roof cornices are also visible on top of the exterior surface.



Figure 4.36. Schist Interior Wall and Brick Exterior Wall Connection Retrieved from: <https://brooklyneagle.com/articles/2014/05/21/empire-state-of-mind-inside-the-iconic-empire-stores-warehouses/>

Some original mechanisms that were used when the buildings served as a warehouse were preserved inside the building for many years. Wooden chutes, metal funnels, and some carvings on them are still visible today. (Figure 4.37 and Figure 4.38)



Figure 4.37. Wooden Chute for Sliding Coffee bean Bags Retrieved from:
<https://brooklyneagle.com/articles/2014/05/21/empire-state-of-mind-inside-the-iconic-empire-stores-warehouses/>

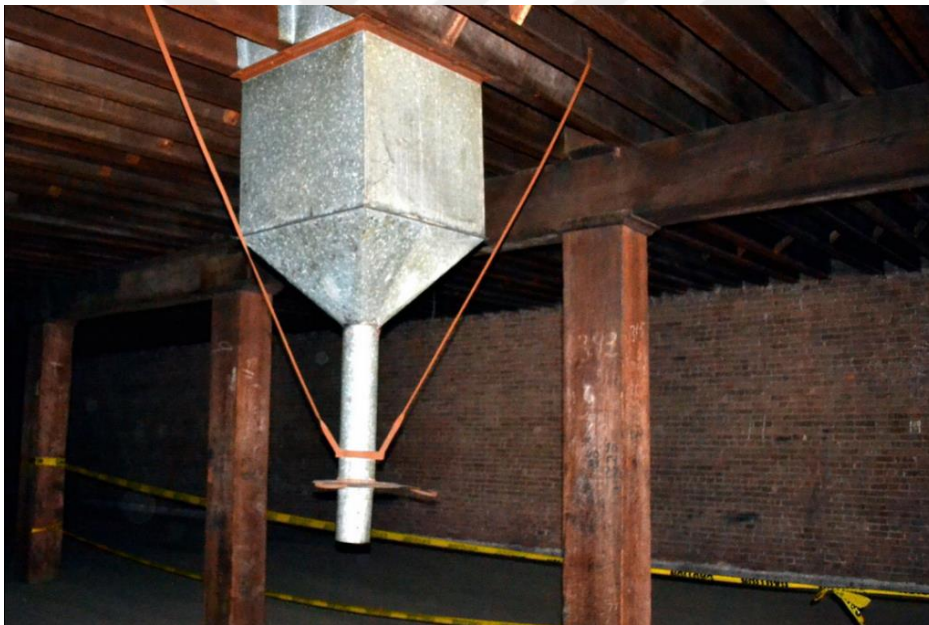


Figure 4.38. Metal Funnel Retrieved from:
<https://brooklyneagle.com/articles/2014/05/21/empire-state-of-mind-inside-the-iconic-empire-stores-warehouses/>

4.3.3. Contemporary Intervention

Studio V Architecture and S9 Architecture designed the much-anticipated development project of the iconic Empire Stores. The architectural team ensures the continuity of the structure with their use-changing proposal. According to the new

program, the building is planned to serve as a creative workplace and community hub (S9 Architecture, 2020). The newly created space consists of retail and dining areas, public spaces, and exhibition galleries. The first step in the construction phase was structural strengthening to ensure the safeguard of the building physically. Jay Valgora (2020), the head architect of Studio V Architecture, stated that the iron shutters used on the windows provided the building with movement and made the architecture of the building non-static. The iron shutters are preserved as essential facade elements and, the windows are covered with glass panels to keep stuff out (Figure 4.39. and Figure 4.40).



Figure 4.39. Facade of the Empire Stores after Renovation Retrieved from:
<http://s9architecture.com/empire-stores>



Figure 4.40. View of the Windows from the Inside Retrieved from:
<http://s9architecture.com/empire-stores>

The roof of the building offers admirable sceneries of both bridges, therefore using this area was crucial in the process of including the old warehouse back into the city life. Contemporary additions were made to the roof that was planned as an extension to the Brooklyn Bridge Park. This way, the site is fused with the coastline.

According to Jay Valgora (2020), the design and the used materials should stick to their time to preserve authenticity and integrity. As an output of his approach, the materials of the addition were chosen as metal and glass. The material choice creates a balanced contrast between the old and the new texture of the building. Although some local people and authorities opposed the idea with preservation concerns, the design team successfully brought their project to life. The context of the building was kept as the primary determinant and for the design process. The design ideas are kept bold and daring for the building to represent the Borough of Brooklyn fully.

Perhaps the boldest intervention made was carving out the separator schist walls in the center of the building to create a public courtyard (Figure 4. 41.).



Figure 4.41. The Interior Courtyard of Empire Stores Retrieved from:
<https://s9architecture.com/work/#/empire-stores/>

This courtyard cuts through the building like a passageway and connects two entrances of the building (Figure 4.42).



Figure 4.42. Courtyard Diagram Retrieved from:
<https://www.archdaily.com/895040/empire-stores-s9-architecture/5b05f3b0f197cc14a200052b-empire-stores-s9-architecture-diagram>

The general design idea creates a social building where it is possible to create a community and, the aim was to make it responsive to the users and the surroundings.

The once-abandoned warehouse of Brooklyn is brought back to life by this adaptive reuse project. Surrounded by similar red-brick structures, Empire Stores revitalizes the area with the circulation it created. The relatively modest alteration to the building allows it to become a community hub where it is visited by many people

during the day and night time while preserving its characteristic visual. Still carrying the traces of its former function, the structure stands as a reminder of the evolution in the area (Table 4.5.).

Table 4.5. Evaluation of the Intervention in Empire Stores (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF EMPIRE STORES	
CONSERVATION GUIDELINES	EMPIRE STORES
1. The new addition should be respectful toward the integration with the surroundings.	+
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	+
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	+

4.4. 15 Union Square West, Manhattan, NYC, 2016



Figure 4.43. 15 Union Square West Retrieved from:

<https://www.archdaily.com/139966/15-union-square-west-oda-architecture-and-perkins-eastman-architects/501489d928ba0d3950000427-15-union-square-west-oda-architecture-and-perkins-eastman-architects-photo>

Location: 15 Union Square West, New York City, NY 10003, USA

Original Name(s): Tiffany & Company Headquarters

New Name: 15 Union Square West (Figure 4.43.)

Built in: 1870

Remodeled in: 2016

Original Architect(s): John Kellum

New Architect: ODA Architects/ Perkins Eastman Architects

Former Function: Headquarters/ Office

New Function: Residential

Building Status: Not-Listed

Facadism Typology: Refronting the Building

4.4.1. Historic Background

Union Square was initially assigned as a recreational area in the early 1800s for citizens of New York. Throughout its history, Union Square had times where it was neglected, but it turned into one of the most popular parks of NYC. Especially by the 1850s, the neighborhood around Union Square Park was densely packed with luxurious houses, hotels, shops, and banks. It was also a popular location for protests and public meetings. Union Square Park affected its surroundings by uplifting the social and economic structure. Various enterprises and cultural buildings were located nearby with the effect of Union Square and its significance in the urban context (NYPAP, n.d.). Throughout its history, Union Square housed various important buildings, which some still survive to this day (Figure 4.44.).



Figure 4.44. Union Square in 1936 Retrieved from:

<https://www.history101.nyc/union-square-park-1836>

4.4.2. Architectural Background

Tiffany Company decided to move from its initial location to a more fashionable district; therefore, in 1870, John Kellum was assigned to design the new headquarters. Located at Union Square West and 15th Street corner, the cast-iron-

faced building was five stories high (Figure 4.45.). The interior of the building consisted of black walnut counters for displaying the jewelry in ebony cases. According to John Hill (2011), this new building was a "palace of jewelry". In its popular time, the store was defined as "the world's largest of its sort dedicated to this industry." In Union Square, the company became known as one of the world's most successful jewelry stores (LPC, 1988a).

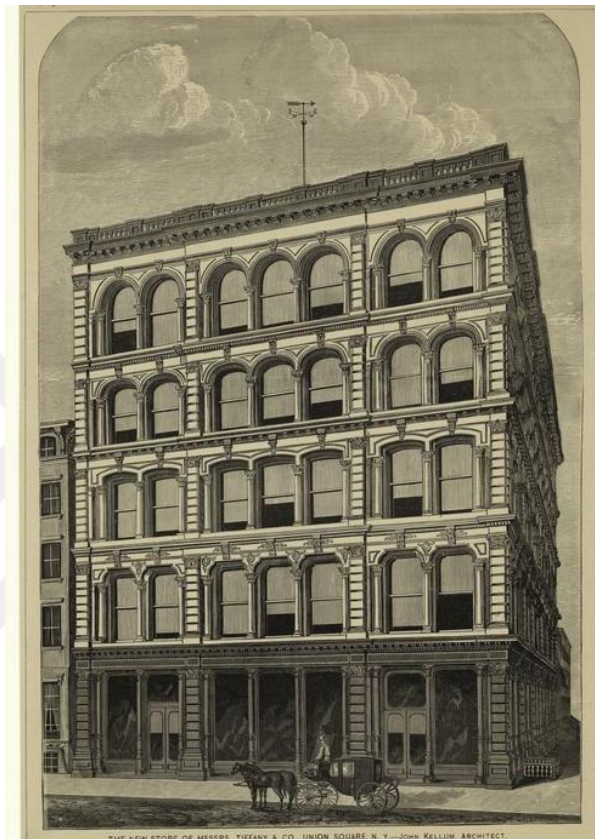


Figure 4.45. Tiffany Building in 1870 Retrieved From:

<https://ephemeralnewyork.wordpress.com/tag/tiffanys-union-square/>

Tiffany Company stayed in this location until 1905 when the jewels' elite audience moved toward Uptown. Until it started to be used in 1925 by Amalgamated Bank, the building was used as a warehouse. As the cast-iron facade began to deteriorate in the following years, a tragic accident took place. A piece from the facade fell off the building and killed a person on the street. The cast iron was stripped off, and the structure was covered with a white brick box (Figure 4.46.) The building was rumored to be demolished after it was sold in 2006, but instead of demolishing the structure, architects decided to renovate the structure securely (Walks of New York, 2011).



Figure 4.46. Tiffany Building in 1950s Retrieved From:
<https://ephemeralnewyork.wordpress.com/tag/tiffanys-union-square/>

4.4.3. Contemporary Intervention

In the renovation process, the architects from ODA analyzed and studied the building to its roots. The design idea was shaped accordingly after finding out that the structure and cast-iron elements were still intact under the brick cover. Instead of simply restoring it, the project emphasized the ornated historic façade (Figure 4.47.). One of the concerns during design was the desire to create a contextual and modern building. As their definition, the existing structure was put in a glass box and presented to the public to be perceived as a piece of jewelry in a box. On top of the existing structure, six more stories were added. As in the structure's interior, the cast-iron arches were preserved and included in the new design as contributing components (ODA, 2016) (Figure 4.48.).



Figure 4.47. 15 West Union Square at Night Retrieved From:
<https://www.walksofnewyork.com/blog/urban-renewal-old-tiffany-gets-a-makeover>



Figure 4.48. Interior of 15 West Union Square Retrieved From:
<https://www.archdaily.com/139966/15-union-square-west-oda-architecture-and-perkins-eastman-architects/501489ea28ba0d395000042b-15-union-square-west-oda-architecture-and-perkins-eastman-architects-photo>

The contemporary structure made out of glass makes the historic facade visible from the outside. However, the first thing that catches the eye is still far from the original facade. Even though the cast-iron arches are integrated into the structure's interior, the historic facade is mainly used as a decorative element for the exterior, which causes it to differentiate from the surrounding cast-iron buildings. Furthermore, the new facade is overwhelming in scale over the original texture. Nevertheless, instead of leaving the iconic facade to deterioration or demolishing it, the contemporary intervention makes the building a part of daily life (Table 4.6.).

Table 4.6. Evaluation of the Intervention in 15 Union Square West (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF 15 UNION SQUARE WEST	
CONSERVATION GUIDELINES	15 UNION SQUARE WEST
1. The new addition should be respectful toward the integration with the surroundings.	-
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	-
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

4.5. 45 East 74th Street, Manhattan, NYC, 2013



Figure 4.49. 45 East 74th Street Retrieved from:

http://josephpellombardi.com/?conservation_page=45-east-74th-street

Location: 45 East 74th Street, New York City, NY 10021, USA

Original Name(s): 45 East 74th Street

New Name: 45 East 74th Street (Figure 4.49.)

Built in: 1879

Remodeled in: 2013

Original Architect(s): James E. Ware

New Architect: Joseph Pell Lombardi

Former Function: Condominium

New Function: Luxury Mansion

Building Status: Located in Upper East Historic District, designated in 1981

Facadism Typology: Refacing the Building

4.5.1. Historic Background

The selected building is located at the heart of the Upper East Side Historic District. The boundaries defined by Central Park, East 59th Street, the East River, and East 96th Street form the famous district. Following the formation of adjoining Central Park, the area's development began around 1857-77. The original structures were constructed of a brownstone in the Italianate and Greek revival styles as a destination for summer vacation residences. As the neighborhood got famous, luxurious mansions were built for wealthy New Yorkers in Beaux-Arts and French Renaissance styles. In this process, many of the existing houses had their facades extensively altered to be in the famous Beaux-Arts style in limestone (Figure 4.50.).



Figure 4.50. 74th Street in 1906 Retrieved from:

<http://daytoninmanhattan.blogspot.com/search?q=74th+street>

Many large realty and development companies started to show interest in the area, resulting in the construction of apartment buildings and former sites of townhouses. During this transformation, various architectural started to show up in the area. Still,

most of the houses carried details from Neo-Italian Renaissance, Neo-Georgian, Neo-Federal, and Art Deco styles. Ground floors of townhouses of the district mainly were converted for commercial uses in the late 20th century.

4.5.2. Architectural Background

The structure was initially built-in 1879. As one of a row of six, the building has four stories and a basement like the neighboring structures (Figure 4.51.). Differentiating from the Italianate-style buildings on the south side of the street, these speculative row houses reflected Queen Anne's style.



Figure 4.51. 45 East 74th Street before Renovation Retrieved from:
<https://observer.com/2013/06/blinded-by-the-white-after-10-m-renovation-newly-limestoned-45-east-74th-asks-30-m/>

The aim behind the construction of these row houses was to provide a consistent lane visual to increase the land value. All components in these row houses were identical

to give the appearance of unity. Imposed by the speculative builders and developers, this part of Manhattan has homogenized architecturally (Middleton, 2015).

As the development and evolution began in the district, the building's facade was deformed by a renovation in the 1950s. This renovation caused the building to lose its characteristic elements, such as its stoop and roof cornice. The facade was clad in dull red brick, and it was damaged in order to have holes for air conditioning systems (Figure 4.52.).



Figure 4.52. 45 East 74th Street before Renovation Close Up Retrieved from: <https://observer.com/2013/06/blinded-by-the-white-after-10-m-renovation-newly-limestoned-45-east-74th-asks-30-m/>

4.5.3. Contemporary Intervention

In 2009 the building was purchased by an Italian developer. Joseph Lombardi Architects was chosen for the renovation project that would turn the condominium into a luxury mansion. The building was majorly gutted to construct a new interior that would raise the area's land value. Two pools were added; one to the basement floor and one on the roof (Figure 4.53.)



Figure 4.53. Pool Room Retrieved from:

<https://www.thepinnaclelist.com/design/upper-east-side-townhouse-45-east-74th-st-new-york-ny-usa/attachment/22-upper-east-side-townhouse-45-east-74th-st-new-york-ny-usa/>

The interior was altered drastically to a point where there are no traces from the historical host. In addition to the living spaces, a fitness area, a spa, and a sauna has been integrated into the interior. The ceilings were designed to be coffered, taking advantage of the high roof (Figure 4.54.).



Figure 4.54. Living Room and Bar Area Retrieved from:

<https://www.thepinnaclelist.com/design/upper-east-side-townhouse-45-east-74th-st-new-york-ny-usa/attachment/08-upper-east-side-townhouse-45-east-74th-st-new-york-ny-usa/>

The exterior of the structure was altered majorly as well. Ornamental doric columns were used for the balustrades for front yard fencing. The pediments of the windows

and the stoop were reinstated from limestone coherently with the initial design. The demolished roof cornice was also brought back as the new design (Figure 4.55.).



Figure 4.55. 45 East 74th Street at Night Retrieved from:
<https://tr.pinterest.com/pin/855683997923662565/>

The aim for the exterior of the building was to bring back some of its original features by imitating them with new material; however, for the internal part of the building, all of its characteristic features were lost for contemporary living spaces. The facade of the building blends with its surrounding neighborhood in means of style and material. Additionally, the contemporary intervention to the building allows it to be an active component in the daily life of the people as it is utilizable and can provide the needs of a current living style (Table 4.7.).

Table 4.7. Evaluation of the Intervention in 45 East 74th Street (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF 45 EAST 74 TH STREET	
CONSERVATION GUIDELINES	45 EAST 74 TH STREET
1. The new addition should be respectful toward the integration with the surroundings.	+
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	+
3. The new addition should reflect the technology, material and design approach of its era.	-
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

4.6. P.C. Hoofstraat 140-142, Amsterdam, Netherlands, 2019



Figure 4.56. The Brick Pixelation Facade Retrieved from:

<https://www.archdaily.com/937370/the-brick-pixelation-facade-pc-hoofstraat-un-studio/>

Location: Pieter Cornelisz Hooftstraat 140 1071 CE Amsterdam - Netherlands

Original Name(s): -

New Name: P.C. Hooftstraat 140-142/ Louis Vuitton Hooftstraat (Figure 4.56.).

Built in: The end of 19th century.

Remodeled in: 2019

Original Architect(s): -

New Architect: UN Studio

Former Function: Residential

New Function: Retail

Building Status: Not- Listed

Facadism Typology: Refacing the Building

4.6.1. Historic Background

The selected building is located on the very famous street of Amsterdam named P.C. Hooftstraat. The history of the road goes back to the 19th century, and it takes its name from a Dutch historian. The street was previously used for a horsecar service which connects The Dam Square with an upper-class neighborhood. Around the 1900s, an electric tramway replaced the horsecar, and the street was once again a crucial line for transportation. All these activities in the area transformed a regular residential street into a famous shopping street (Figure 4.57.). The initial houses on the road were inspired by Pierre Cuypers, a Dutch architect mostly known for his design for the Rijksmuseum.



Figure 4.57. Amsterdam P.C. Hooftstraat Retrieved from:
<https://pchooft17.nl/location-p-c-hooftstraat-amsterdam/>

4.6.2. Architectural Background

The building carries the characteristics of a traditional Amsterdam house. The structure is mainly made out of red brick, and it reflects the importance and how common brick usage is in Dutch architecture. By consisting of three stories, the structure blends in with the surrounding buildings, which are also three or four stories high. The ground floor of the typical Amsterdam townhouse is reserved for retail use, and the upper two floors are used for residential purposes. In this structure, it is observed that the facade is divided horizontally in line with the floor heights, and each window is crowned with arch-shaped frame details (Figure 4.58.).



Figure 4.58. P.C. Hooftstraat 140-142 n.d. Retrieved from:
<https://archieff.amsterdam/beeldbank/?mode=gallery&view>

The apartment's entry door is positioned on the left side of the building to avoid dividing the front facade, which is an essential aspect of a classic Amsterdam home. Over the years, the structure went through some alterations, including the changes on the ground level (Figure 4.59.).



Figure 4.59. PC Hooftstraat 142 Retrieved from:
<https://archieff.amsterdam/beeldbank/detail/>

4.6.3. Contemporary Intervention

Over its life, the brick structure went through various alterations and served different purposes. By the time it was 2019, UN Studio was commissioned to remodel the building for Louis Vuitton.

The design group intended an eye-catching design that would adapt to the present street condition. As one of the most famous shopping streets in Amsterdam, high-end brands compete with each other not only by their products but also by the design of their store. On the ground floor level of the historic building where the store section will be located, the facade material was altered to create the illusion of a pixelated image (Figure 4.60.).



Figure 4.60. Brick Pixelation by UN Studio Retrieved from:

<https://www.archdaily.com/937370/the-brick-pixelation-facade-pc-hoofstraat-un-studio/>

Instead of working with traditional bricks, stainless steel bricks with inlays made out of glass were used to create the facade of the store level. The traditional brickwork of a Dutch townhouse in anthracite color was used on the second-floor level (Figure 4.61.). The trick material allows the front to be experienced differently from different angles and keeps a respectful stance to the area's architectural heritage.

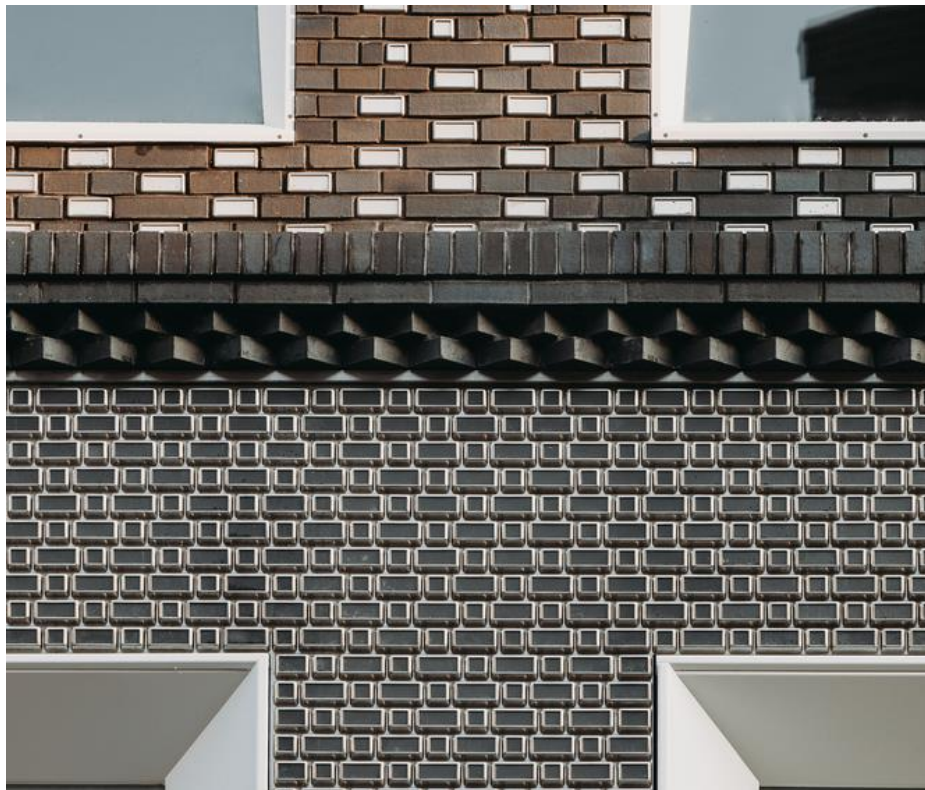


Figure 4.61. Brick Details Retrieved from: <https://www.archdaily.com/937370/the-brick-pixelation-facade-pc-hoofstraat-un-studio/>

All bricks are manufactured in different sizes to create a similar pattern to the brick facades of the upper levels. In order to create privacy in the entrance area of the apartment, the inlays of the stainless steel bricks of the entrance door were made out of opaque glass (Figure 4.62.). Every single detail on the facade was custom-made to create a harmonious unity.

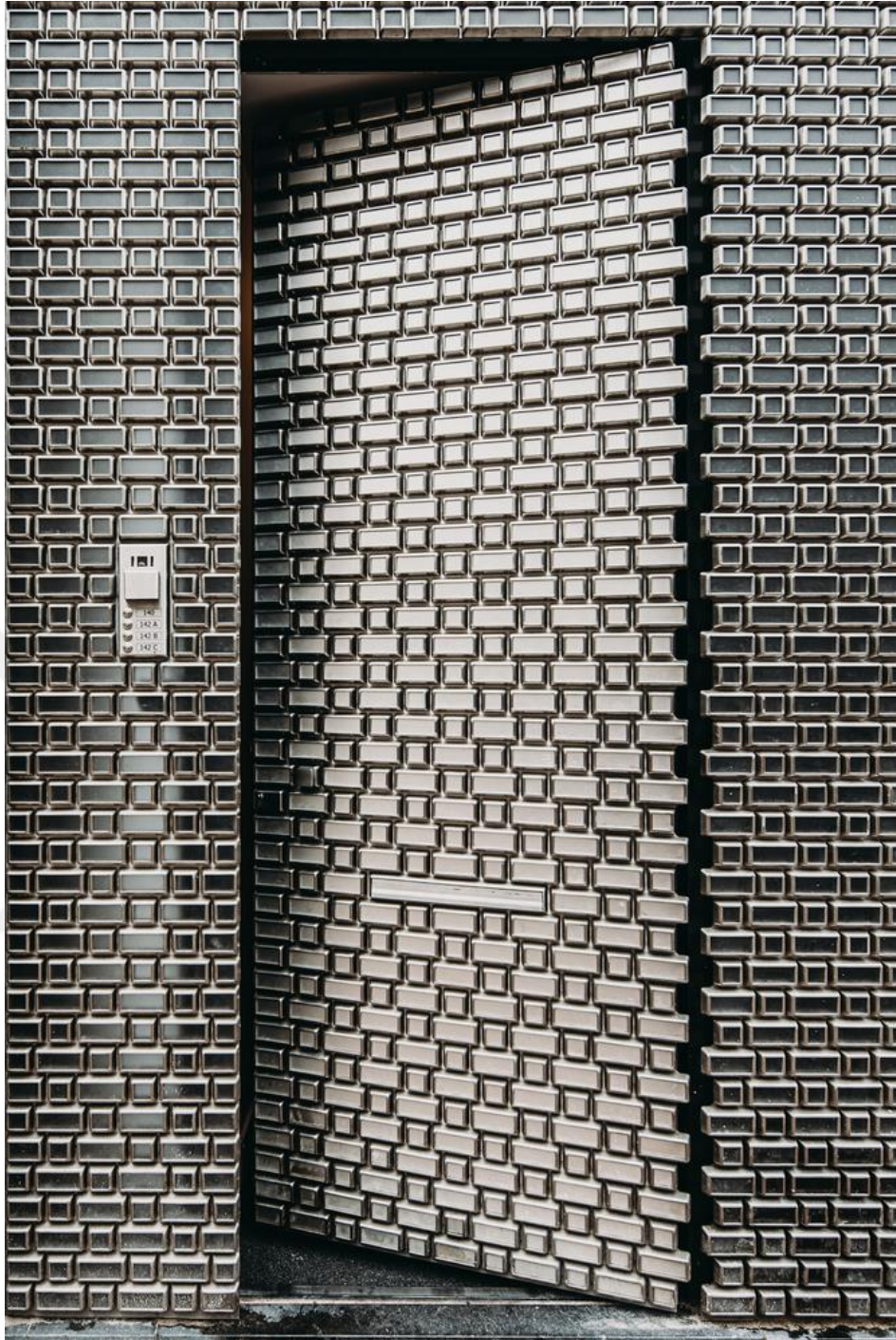


Figure 4.62. Hidden door made out of steel bricks Retrieved from:

<https://www.archdaily.com/937370/the-brick-pixelation-facade-pc-hoofstraat-un-studio/>

On the internal part of the structure, the used materials reflect the contemporary touch of the latest intervention. White and striking blue are the dominant colors of the interior design (Figure 4.63.). The initial staircase of the structure is replaced with a new one where the steps are made out of wood, and the railings are clear

glass. Spotlights are used for the correct illumination of the objects. It is observed that the new interior does not reflect the character of the historic building but also causes the loss of many elements.



Figure 4.63. Louis Vuitton P.C. Hooftstraat interior Retrieved from:
<https://eu.louisvuitton.com/eng-e1/point-of-sale/netherlands/louis-vuitton-amsterdam-1-hoofstraat>

In this project, the front facade of the structure is preserved in shape but not in the material. By using a contemporary fabric to replace old red bricks, the appearance of the building is maintained to an extent; however, for the interior of the historic structure, all characteristic features were removed in the process of the remodeling of the structure, causing the interior and exterior of the design to reflect different architectural styles and eras. The facade allows the building to blend with the surroundings and preserve the area's integrity. Additionally, by designing the interior following the current user's needs, the building's usability is increased (Table 4.8).

Table 4.8. Evaluation of the Intervention in P.C. Hoofstraat 140-142 (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF P.C. HOOFTSRAAT 140-142	
CONSERVATION GUIDELINES	P.C. HOOFTSRAAT 140-142
1. The new addition should be respectful toward the integration with the surroundings.	+
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	+
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

4.7. Borusan Cultural Center, İstanbul, Turkey, 2009



Figure 4.64. Borusan Cultural Center Retrieved from:

[http://howtoistanbul.com/tr/borusan-music-house/860#prettyPhoto\[photos\]/0/](http://howtoistanbul.com/tr/borusan-music-house/860#prettyPhoto[photos]/0/)

Location: Borusan Art İstiklal Street No: 160A Beyoğlu 34433 İstanbul

Original Name(s): -

New Name: Borusan Cultural Center (Figure 4.64.).

Built in: Mid-19th century.

Remodeled in: 2009

Original Architect(s): -

New Architect: GAD Architecture

Former Function: Residential/Retail/Office

New Function: Art Center

Building Status: Not- Listed

Facadism Typology: Facade Retention/ Type A

4.7.1. Historic Background

The historic host building is located in one of the earliest settlements of İstanbul, named Beyoğlu. Over the years, with the population growth, the district started to enlarge and incorporated new regions. In the 18th century, foreign policy developments caused multiple embassies to take place in the neighborhood, which eventually contributed to the evolution of the area. The innovations in the area around the 19th century caused substantial improvements in the area, especially in İstiklal Street. During this period, most structures were made from either wood or masonry (Figure 4.65.). By the end of the 19th century, the famous street had taken its completed form.



Figure 4.65. İstiklal Street, 1920s Retrieved from:

<http://www.eskiistanbul.net/5240/istiklal-caddesi-galatasaray-1926#lg=0&slide=0>

4.7.2. Architectural Background

Although the exact date of construction of the historical building is unknown, it is predicted that it was built before 1883 (Türer, 2020). The building was used for residential purposes apart from the ground floor where a store was located. However, authorities decided not to make residential areas on İstiklal Street; the building lost its primary function and became an office building. Borusan purchased the building in 2003 and refunctioned it as a cultural center.

The whole structure is made out of a masonry brick system. It is observed that the frontal facade of the building is more detailed than the rest. Rectangular blocks frame the store level, and the first-floor windows have window buttresses supporting them. The front of the first three floors is decorated with ornaments, whereas the rest of the floors have simpler facade designs (Figure 4.66.).



Figure 4.66. The historic structure, 1920s Retrieved from:

<https://www.gadarchitecture.com/tr/borusan-muzik-ve-sanat-evi--istanbul-tr>

4.7.3. Contemporary Intervention

The new design aims to preserve the structure's outer shell, whereas the interior is wholly demolished. The new contemporary interior system is carried by light diagrid columns, contrasting with the historic façade (Figure 4.67.). The tension between the old and the new creates an ideal space for art where multiple types can be presented.



Figure 4.67. Borusan Cultural Center at night Retrieved from:

https://www.borusansanat.com/tr/borusan-muzik-evi_4/tarihce_29/

The facade of the ground floor has a monolithic glass that allows the activities inside to be visible to the people passing by on the İstiklal Street. This facade is also the entrance of the center (Figure 4.68.).



Figure 4.68. Borusan Cultural Center ground floor Retrieved from:

<https://www.gadarchitecture.com/tr/borusan-muzik-ve-sanat-evi--istanbul-tr>

The new columns of the contemporary structure are placed remotely from the historic facade creating a buffer zone in the transition from old to new. These V-shaped columns are illuminated with colorful LED lights, which give it a unique appearance from the outside as well as inside (Figure 4.69.). The new building consists of 2 major concert halls, six rehearsal rooms, and a multipurpose area used for various activities.



Figure 4.69. Colored V-shaped columns Retrieved from:

<https://www.gadarchitecture.com/tr/borusan-muzik-ve-sanat-evi--istanbul-tr>

Even though the intervention looks like a modest change from the outside, the structure's interior is entirely a new one. For the remodeling of this apartment building only, except the outer shell, everything was removed to be replaced with a contemporary one, including the structural system. The new interior of the building is designed specifically for an art center that contains multiple exhibition halls and performance areas. By taking advantage of the large glasses of the facade, the disconnection from the street is reduced; however, the exterior of the building has no similarity with its interior, which causes a significant indifference. The remodeling projects allow the entire building to be used frequently, which keeps the structure alive and valuable (Table 4.9.).

Table 4.9. Evaluation of the Intervention in Borusan Cultural Center (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF BORUSAN CULTURAL CENTER	
CONSERVATION GUIDELINES	BORUSAN CULTURAL CENTER
1. The new addition should be respectful toward the integration with the surroundings.	+
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	+
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

4.8. Tate Modern, London, United Kingdom, 2000



Figure 4.70. Tate Modern Retrieved from:

<https://www.worldabandoned.com/battersea-power-station>

Location: Tate Modern Bankside London SE1 9TG

Original Name(s): Bankside Power Station

New Name: Tate Modern (Figure 4.70.).

Built in: 1947-1963

Remodeled in: 2000

Original Architect(s): Giles Gilbert Scott

New Architect: Herzog & de Meuron

Former Function: Power Station/ Industrial

New Function: Museum

Building Status: Not-Listed

Facadism Typology: Facade Retention/ Type B

4.8.1. Historic Background

The Bankside area is located in Southwark, also the southern bank of the River Thames. The site has a relatively consistent history since it was out of the cities jurisdiction. The practices and events outlawed elsewhere were allowed here, which draw attention. The Anchor Brewery was founded here, and later in years, it became the largest brewery in the world. This represented the industrial side of the area, and a working-class population started to grow, and the expansion of the neighborhood began. These events in the area also affected the architectural style and typology in the region. To accommodate the working class, purpose-built model houses were dominant in the area (Figure 4.71.).



Figure 4.71. Peabody buildings circa 1880 Retrieved from: <https://www.lyons-family.co.uk/Lyons/bermondsey-history/Lyons-homes-bermondsey/peabody/peabody-buildings.htm>

4.8.2. Architectural Background

After the initial power station in the area went through a crisis of causing extensive air pollution and inefficiency. The station was intended to be renewed earlier, but WWII prevented it. Sir Giles Gilbert Scott made the new design. The structure was steel framed and clad with brick. The central chimney that dominates the Bankside area's skyline was intentionally made shorter than the St. Paul's Cathedral, which is located on the other side of the river (Figure 4.72.).



Figure 4.72. Bankside Power Station Retrieved from: <https://greatwen.com/2016/06/15/tate-modern-a-tale-of-two-power-stations/>

The initial plans of the structure consisted of three sections; the turbine hall, the boiler house, and electricity transformers and switch house. The turbine hall was a significant area with a considerable ceiling height. Some of the brick walls of the hall were left unfinished, and the steel construction beams were visible, which is common in most industrial structures (Figure 4.73.). The narrow vertical windows stretch up through the facades on each end of the hall (Figure 4.74.). The construction work was carried out in two stages, and the building was completed in 1963. The complex was abandoned for years before a revitalizing project was prepared.



Figure 4.73. The turbine hall prior to remodeling Retrieved from:
<https://www.tate.org.uk/visit/tate-modern/look-behind-art-tate-modern>



Figure 4.74. The initial turbine hall Retrieved from:
<https://www.tate.org.uk/visit/tate-modern/look-behind-art-tate-modern>

4.8.3. Contemporary Intervention

For the remodeling of the building, an architectural design competition was organized in 1995. The minimal exterior alterations proposed by Herzog& de Meuron played a significant role in their win. As small as the exterior intervention, the structure's interior was almost completely demolished (Figure 4.75.)



Figure 4.75. Demolition of the interior of the turbine hall Retrieved from:
<https://www.tate.org.uk/visit/tate-modern/look-behind-art-tate-modern>

The most noticeable exterior change is the light beam added on top of the structure. This horizontal mass was aimed to contrast with the vertical chimney of the historic structure. The industrial character of the building sought to be preserved and carried on with the new additions. (Figure 4.76.).



Figure 4.76. Light beam illuminated Retrieved from:
<https://www.arkitektuel.com/tate-modern/>

As for the interior elements of the building, they were all replaced by new designs. A museum structure was added to the turbine hall, where it was previously a place for boilers and work machines. This new addition consists of various exhibition galleries and offers the visitors different angles to observe the central area. The main gallery, also named Turbine Hall, was left vast as an open area for people to use. Illumination of this area is supported by the glass beam placed on the roof (Figure 4.77.).

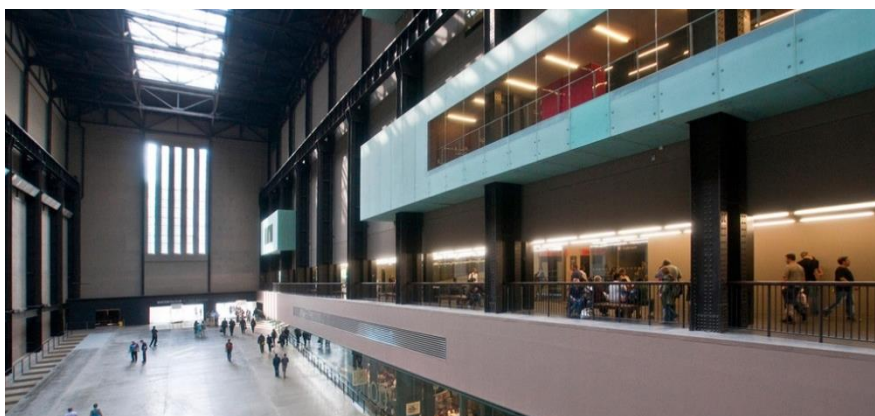


Figure 4.77. Turbine Hall Retrieved from: <https://www.archdaily.com/429700/ad-classics-the-tate-modern-herzog-and-de-meuron>

Refunctioing project of Bankside Power Station is a very well-known project all over the world as a successful adaptive reuse approach; however, the proposal destroys the internal parts of the industrial structure that carries not only tangible values like its construction system and machinery but also intangible values associated with the power station and its place in the urban memory. Remodeling the structure allows it to be used by the public instead of leaving to its destiny to be demolished. Also, with the high-quality design of the new additions, the user experience within the industrial structure is increasingly proving that an enormous building like this power station can go out of its usual scale for its survival (Tablo 4.10.).

Table 4.10. Evaluation of the Intervention in Tate Modern (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF TATE MODERN	
CONSERVATION GUIDELINES	TATE MODERN
1. The new addition should be respectful toward the integration with the surroundings.	-
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	-
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

4.9. Oneninetwo, Sheffield, United Kingdom, 2012



Figure 4.78. 192 Shoreham Street Retrieved from:

<http://www.projectorange.com/projects/view/shoreham-street>

Location: 192 Shoreham Street, Sheffield City Center, UK

Original Name(s): -

New Name: Oneninetwo (Figure 4.78.).

Built in: -

Remodeled in: 2012

Original Architect(s): -

New Architect: Project Orange

Former Function: Factory

New Function: Mixed-use

Building Status: Not-Listed

Facadism Typology: Facade Retention/ Type B

4.9.1. Historic Background

The structure is located on the edge of a listed district named Cultural Industries Quarter Conservation Area of Sheffield. This area was designated in 1994, and the aim was to establish a hub for businesses based on music, film, and science. The site still preserves the grid pattern and the hierarchy created among the streets in the 18th

century. Even though there are several distinctive building characters within the area, red brick is the dominant material. Some of the industrial chimneys and roof structures can still be observed in the city skyline. The Shoreham Street was mainly occupied by residential structures in small scales (Figure 4.79.)



Figure 4.79. Shoreham Street at junction with Cherry Street Retrieved from: <http://picturesheffield.com>

4.9.2. Architectural Background

The historic industrial building is made with the Victorian style, the plain and red brick dominating the used materials in the structure. Although there are no interior photos from the initial state of the facility, it is known that the interior was not divided into spaces; it was used as a single space. The facade of the structure, which blends well with the surrounding red brick facades, is slightly fragmented by the tall windows and their grid iron frames (Figure 4.80.). Occupying the corner of a plot, the structure dominates the junction of streets (Figure 4.81.).



Figure 4.80. 192 Shoreham Street before remodeling Retrieved from: <http://arttuu.blogspot.com/2012/03/192-shoreham-street-sheffield.html>



Figure 4.81. 192 Shoreham Street from the corner Retrieved from: <https://aasarchitecture.com/2013/04/shoreham-street-by-project-orange/>

4.9.3. Contemporary Intervention

The design proposal made by Project Orange aimed to create a landmark that would draw attention from the public. The once redundant building was given a new function that would revive the area. The internal part of the structure was completely removed, leaving only the outer shell intact. The remaining parts of the historic building were used as a base, and the volumetry of the building was vertically extended (Figure 4.82.).



Figure 4.82. New Addition Retrieved from:

<https://www.archdaily.com/214007/shoreham-street-project-orange>

The new addition references the former industrial roofs that dominated the area. The contemporary materiality of the new structure creates a contrast with the historical texture of the base. Internal parts of the new building are dominantly made out of natural wood and plasterboard walls, creating a calm but contemporary atmosphere (Figure 4.83.). The internal height is doubled compared to the previous measurements, increasing the spacious feeling of the interior.



Figure 4.83. Interior of the new structure Retrieved from:

<https://www.archdaily.com/214007/shoreham-street-project-orange>

The new addition in the outer shell of this small-scaled former factory building reaches its aim of revitalizing the area and increasing the usability of the structure. The project consists of the total gutting of the structure and ultimately building something contemporary that doesn't precisely match the historic host's physical limits. By vertically extending the volumetry but keeping the relationship with the neighboring structures in mind, the contemporary addition allows more interior space to be used while taking subtle references from the old state of the area (Table 4.11.).

Table 4.11. Evaluation of the Intervention in Oneninetwo (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF 192 SHOREHAM STREET	
CONSERVATION GUIDELINES	192 SHOREHAM STREET
1. The new addition should be respectful toward the integration with the surroundings.	-
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	-
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

4.10. Gasometer City, Vienna, Austria, 2001



Figure 4.84. Gasometer City Retrieved from: <https://inhabitat.com/gigantic-coal-gasometers-transformed-into-thriving-communities/gasometers-in-vienna/>

Location: Guglgasse 6, 1110 Wien, Austria

Original Name(s): The Vienna Gasometers

New Name: Gasometer City (Figure 4.84.).

Built in: 1896-1899.

Remodeled in: 2001

Original Architect(s): -

New Architect: Jean Nouvel, Coop Himmelb(l)au, Manfred Wehdorn, And Wilhelm Holzbauer

Former Function: Gas Storage Tanks/ Industrial

New Function: Mixed-Use

Building Status: Designated Landmark

Facadism Typology: Facade Retention/ Type A

4.10.1. Historic Background

The facility consists of four gas storage tanks located in Vienna's 11th district, Simmering. Even though the first settlements in the area began around 1028, the development in the neighborhood started when a brewery was built in 1605. The site began to draw attention when social housing projects emerged. These developments catalyzed the evolution of the area and caused rapid growth. Apart from its public infrastructure, Simmering district is known for its industrial identity (Figure 4.85.). In contrast with its industrial appearance, many green areas provide produce for the city of Vienna.



Figure 4.85. Simmering District aerial Retrieved from:
<https://www.atlasobscura.com/places/gasometer-town>

4.10.2. Architectural Background

The complex, which consisted of four gas storage tanks or usually called gasometers, was built between 1896 and 1899 to supply gas for the street lamps of Vienna. During their construction, the industrial appearance of structures was despised by the public; therefore, facades of these gasometers were made designed to look like traditional buildings to hide the industrial infrastructure behind them. The structure's red brick outer walls were topped with glass domes, creating 72 meters tall silhouette. Additionally, the facade was detailed, with arched windows and ornamental pieces (Figure 4.86.). The developments in technology and construction outdated this complex, and by the mid-'80s, they went out of use.

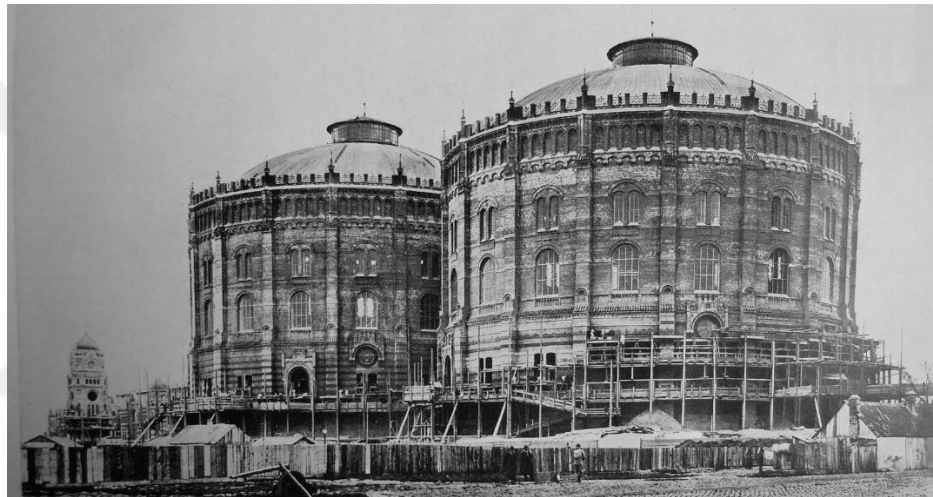


Figure 4.86. The Vienna Gasometers Retrieved from:

<https://www.geschichtewiki.wien.gv.at/Gasometer?uselayout=mobile>

4.10.3. Contemporary Intervention

Contrary to the general expectation, these structures did not face the danger of destruction after losing their main functions because the complex of four gasometers was designated as a landmark years ago.

For the remodeling project of these structures, a design competition was held, and consequentially, four renowned architects were chosen to intervene with the gasometers. Jean Nouvel, Coop Himmelblau, Manfred Wehdorn and Wilhelm Holzbauer were all assigned with one of the gasometers' interior design. The metallic roofs and brick facades were the only parts preserved from the initial constructions. The final state of the complex consists of apartments, offices, shopping halls, and

concert areas. The contrast between the interior and exterior of these structure can be observed clearly by the form and the materiality of the new additions (Figure 4.87.).



Figure 4.87. Interior of the Gasometers Retrieved from:
<https://twistedstifer.com/2009/10/gasometers-of-vienna/>

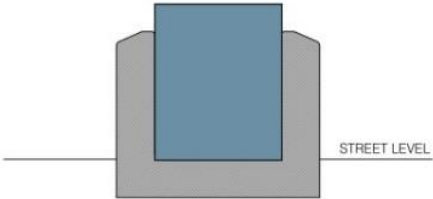
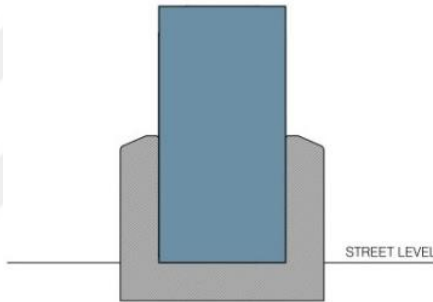
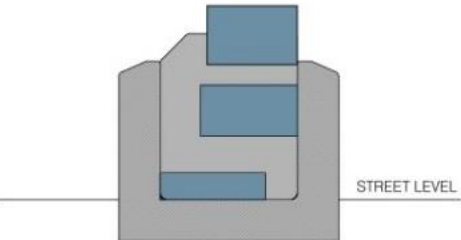
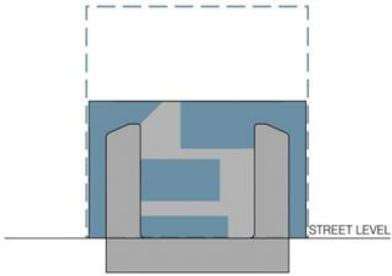
The complex of old gasometers is remodeled in a way that would not harm the facade's appearance, but that would change the interior drastically. By giving multiple functions to these abandoned industrial structures, the usability of each gasometer is increased, and the neighborhood is revitalized by the new community that started to be built here. In most of the parts, the contemporary additions do not connect with the outer shell, and the evolution of these gasometers is hidden from the public eye. A passerby would hardly notice the complete new living complex placed in the structures. As designated landmarks, these structures are preserved as essential

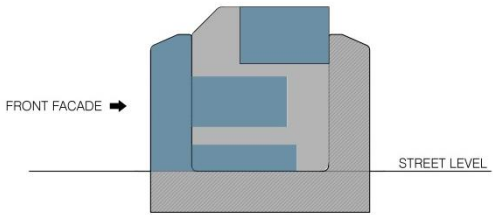
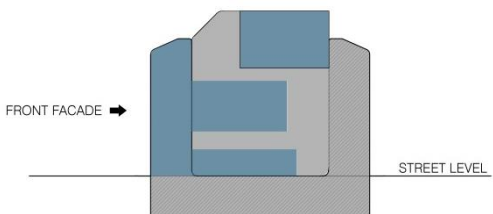
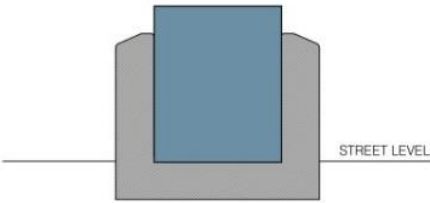
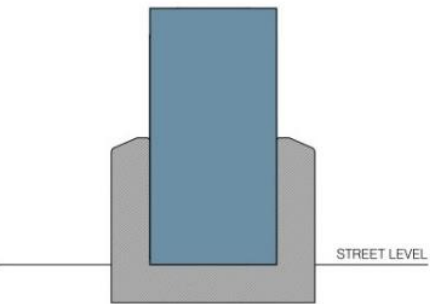
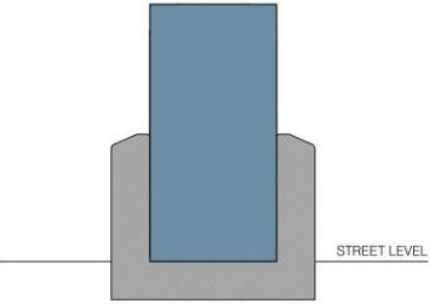
components of the city's skyline; the refunctioning project breathes a new life to each gasometer (Table 4.12.)

Table 4.12. Evaluation of the Intervention in Gasometer City (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF GASOMETER CITY	
CONSERVATION GUIDELINES	GASOMETER CITY
1. The new addition should be respectful toward the integration with the surroundings.	+
2. The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	+
3. The new addition should reflect the technology, material and design approach of its era.	+
4. The new addition should ensure the integration of the historic building into contemporary life.	+
5. In the contemporary intervention process tangible and intangible values should be respected.	-

Table 4.13. Selected Examples Matched with Facadism Typologies Determined in Chapter 3

NAME	FACADISM TYPOLOGY	VOLUMETRIC DIAGRAM
44 Union Square	Facade Retention/ Type A	
The Hearst Tower	Facade Retention/ Type B	
Empire Stores	Facade Retention/ Type C	
15 West Union Square	Refacing The Building	

<p>45 East 74th Street</p>	<p>Refronting The Building</p>	
<p>P.C. Hoofstraat 140-142</p>	<p>Refronting The Building</p>	
<p>Borusan Cultural Center</p>	<p>Facade Retention/ Type A</p>	
<p>Tate Modern</p>	<p>Facade Retention/ Type B</p>	
<p>Oneninetwo</p>	<p>Facade Retention/ Type B</p>	

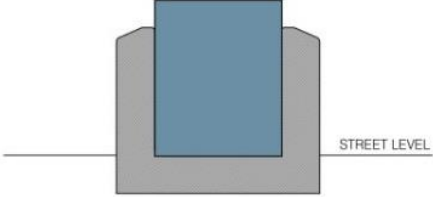
<p>Gasometer City</p>	<p>Facade Retention/ Type A</p>	 <p>The diagram shows a cross-section of a facade retention system. A blue rectangular panel is mounted on a grey concrete structure. A horizontal line labeled 'STREET LEVEL' is positioned below the panel, indicating its height relative to the ground.</p>
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Table 4.14. Evaluation of All Selected Examples According to the Criteria Developed from International Charters (Tatlıbaş, 2021)

ANALYTIC AND CRITICAL EVALUATION OF FACADISM PROJECTS FROM CONTEMPORARY INTERVENTION PERSPECTIVE	
CONSERVATION GUIDELINES	GASOMETER CITY
	ONENINETWO
	TATE MODERN
	BORUSAN CULTURAL CENTER
	P. C. HOOFTSRAAT 140-142
	45 EAST 74 TH STREET
	15 UNION SQUARE WEST
	EMPIRE STORES
	THE HEARST TOWER
	44 UNION SQUARE
The new addition should be respectful toward the integration with the surroundings.	+
The new addition should be respectful of the building's existing composition (form, proportion, mass, scale, rhythm).	+
The new addition should reflect the technology, material and design approach of its era.	+
The new addition should ensure the integration of the historic building into contemporary life.	+
In the contemporary intervention process tangible and intangible values should be respected.	-

As seen in the analysis, ensuring the integration to contemporary life, one of the defined and highlighted requirements for heritage conservation, is a design parameter for adaptive reuse projects where facadism is used as a strategy. All selected examples are successfully brought back to life by drawing attention from the public. Even though facadism consists of preserving the appearance of the building, it doesn't always mean it provides integrity with the immediate surrounding. However, in most cases, the building blends well with its context, whether it has a historic texture or not. This is only possible to succeed with reading the historic building and its needs carefully.

On the other hand, facadism is a practice based on emphasizing the exterior, the outer shells, of a building which causes the internal parts to be overlooked or demolished. This principle makes preserving all tangible and intangible values quite tricky, although it is not impossible. In this case, the architect should conduct detailed research regarding the urban memory of the historic structure, the values attributed to it, and its physical characteristics to control which values to be preserved during the project.

CHAPTER 5

CONCLUSION

The conservation practice and theory is a dynamic phenomenon that continues to evolve through the years. Since its emergence, the conservation theory has been the subject of many discussions. Initially starting as strict rules to protect heritage, this approach lacked consideration toward nonphysical values. However, as the studies and practices in the field continued, the understanding of heritage conservation developed. Since it is a global issue that concerns all humanity, there have been many international and governmental studies on heritage conservation to reach a consensus on the proper guidelines to follow. In this process, various methods of conservation have been investigated thoroughly.

One of the accepted and suggested ways of conserving and including a historic building in daily life is giving it a new purpose and ensuring its usage. In the case of reusing these buildings, alterations in the original fabric are almost inevitable for their adaptation to the current needs. Therefore, contemporary approaches to historic textures, in particular, should be promoted in order to enrich the environment and convey the correct information. At this stage, the design criteria should be shaped by guidelines to prevent any harm to the original building and contribute to the design. As leading organizations in the field, ICOMOS and UNESCO publish documents where certain situations are discussed in various contexts in order to ensure its reliability in guiding new development in historic fabric. In this study, documents by international organizations such as ICOMOS and UNESCO have been studied and analyzed thoroughly from an adaptive reuse perspective in order to determine critical suggestions for the accurate applications and understanding of this method. However, it is essential to make correct interpretations of these guidelines for consistent and applicable practice.

Adapting each structure to a new purpose is a very individual work that needs to be carried out carefully. Hence, variations in the adaptive reuse strategies are necessary for the contemporary understanding of conservation. As a developing practice, adaptive reuse is a highly experimental area within conservation boundaries. In this context, exploring different levels of alterations in historic textures might be an innovative strategy.

Facadism is a relatively recent subject in conservation theory. Even though facadism has been a controversial approach to historical conservation, it has been used excessively over the course of years. Since it was applied as a practical solution for problems that needed to be solved quickly, this practice has been criticized by many. Affirming that preserving only a selected component of a historical texture is an unacceptable way of intervening to the structure, the facadism was seen as a betraying strategy to the integration of the building. However, in some situations, facadism can be acceptable. Especially in town centers buildings are made adaptable to change by preserving their exterior character and altering the interior for the current needs. In situations where there is dense construction in that city centers it is almost inevitable to increase the usable area in the existing structure. Undoubtedly, there are various motives behind facadism projects.

For this purpose, an extensive study on facadism was carried out to outline the positive and negative aspects of the practice. The common concerns related to facadism and the situations where conservationists accept it were examined to broaden the understanding of the facadism strategy. As a means of economic, social, and sustainability concerns, facadism and adaptive reuse share common grounds, making their combination easier and coherent.

Even though the term is generalized by facade retention, facadism, and its manifestation can be seen in various conservation projects where the main intention was different. Following the guidelines of theoreticians in the field and combining them with the knowledge obtained from related studies, five facadism typologies in the adaptive reuse context were determined. The reason and aim behind each typology are different. Therefore, in situations where one may not be acceptable, another form of facadism can be a compromising solution between demolishing and extensively altering the building. Furthermore, if the facadism strategy is used explicitly and the intervention is used as a contributing factor in the historic building's lifetime, it may be a creative way of forming a relationship between the old and the new, interior and exterior. The analysis of the case studies shows that vertical expansion of the building volumetry, which is mentioned as facade retention/ type b in this thesis, is more common in city centers where the building density is high and strategic lands are treasured. However, the project proposal process should consider the different characteristics of different locations and their physical

qualities. Even though refacing and refronting the buildings are not very common, in recent years, many projects were developed as an experimental area in facade design where the historic host does not carry heritage value. The selected examples, mostly renowned projects in the adaptive reuse field, clearly represent that the criticized facadism practice is not as terrible as the critics and conservationists mention it. These examples are celebrated as successful conservation projects over the years without realizing they are somewhat visible examples of facadism.

It is almost impossible to prevent the occurrence of facadism, especially in major cities where it plays an important role in both conservation and development. For the future projects of this alternative approach, it is essential to have solid ideas to improve this practice. This research aims to contribute to future studies on using facadism in adaptive reuse projects.

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