

**Assessment of Changes in Values of
Cultural Heritage Buildings due to Adaptive Reuse
Works in Walled city of Nicosia**

Behiye Kodal Kanlı

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Science
in
Urban Design

Eastern Mediterranean University
December 2019
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Ali Hakan Ulusoy
Acting Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science in Urban Design.

Prof. Dr. Resmiye Alpar Atun
Chair, Department of Architecture

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Science in Urban Design.

Assoc. Prof. Dr. Nevter Zafer Cömert
Co-Supervisor

Assoc. Prof. Dr. Ege Uluca Tümer
Supervisor

Examining Committee

1. Prof. Dr. Beser Oktay Vehbi

2. Assoc. Prof. Dr. Kağan Günçe

3. Assoc. Prof. Dr. Ege Uluca Tümer

4. Assoc. Prof. Dr. Nevter Zafer Cömert

5. Asst. Prof. Dr. Aliye Menteş

ABSTRACT

'Values' are sources that carry cultural heritage buildings from the past to the present and to the future. Each cultural heritage building has its own unique identity, character and value. Through values, society can understand its past and thus, the desire to preserve cultural heritage within the community arises. However, during conservation and repair interventions, some of these values are disregarded and a decrease of heritage values may occur while attempting to improve these cultural heritage buildings.

On the other hand, depending on developing and changing life conditions, cultural heritage buildings may not meet today's needs, so to reactivate these buildings, adaptive reuse projects are realized for heritage buildings in historical areas. In Cyprus, which is very rich in cultural and heritage values, reuse projects have been rapidly increasing. On the other hand, a lot of old and historical buildings are being revitalized in the Historic Walled City of Nicosia with adaptive reuse projects. Although, efforts by the public and investors to reintroduce old heritage buildings, which are rapidly disappearing to the city and the economy, are seen as a positive development, it should not be ignored that these interventions affect heritage values. In addition, the economic value is emphasized throughout these reuse projects and this causes changes in the authenticity of heritage buildings and changes in values and this causes a detriment to the identity of these buildings.

In this study, it is aimed to understand how conservation intervention affects heritage values and the degree of change in their authenticity in the Walled City of Nicosia. To this end, eight cultural heritage buildings that adaptive reuse projects have been

applied to in previous decades have been selected and their information was collected through area analysis and survey work in order to evaluate the heritage value and authenticity for each building. These evaluations and analyzes are based on theoretical knowledge derived from reuse works; this study includes the topics of the role of stakeholders, the degree of physical interventions, the appropriateness of the function, the impact of the legal process and the financial resources and their positive and negative effects on heritage values.

Keywords: cultural heritage buildings, cultural values, authenticity, adaptive reuse, values-based approach

ÖZ

'Değerler' kültürel miras yapılarını geçmişten günümüze ve geleceğe taşıyan kaynaklardır. Her kültürel miras yapısının kendine özgü kimliği, özgün karakteri ve değerleri vardır. Değerler sayesinde toplum geçmişini anlar ve toplum içerisinde kültürel mirası koruma isteği oluşur. Ancak, yapılan koruma müdahaleleri sırasında bazı değerler gözetilmemekte ve kültürel miras yapıları iyileştirilirken miras değerlerinde kayıplar olabilmektedir.

Öte yandan, gelişen ve değişen yaşam koşulları ile kültürel miras yapıları günümüz ihtiyaçlarını karşılayamamakta ve miras yapılarının tarihi bölgede tekrar aktif hale gelebilmesi için yeniden işlevlendime projeleri gündeme gelmektedir. Yeniden kullanım projeleri kültürel miras açısından zengin olan Kuzey Kıbrıs'ta zaman içerisinde giderek artmakta ve Tarihi Lefkoşa Suriçi'nde birçok tarihi yapı yeniden işlevlendirilerek hayat bulmaktadır. Yok olmaya yüz tutmuş kültürel miras yapılarının halk ve yatırımcılar tarafından tekrar kente ve ekonomiye kazandırma çabaları olumlu bir gelişme olarak görülse de, yapılan bu müdahalelerin miras değerlerini etkilediği göz ardı edilmemelidir. Ayrıca, ekonomik değerlerin ön plana çıktığı bu dönüşüm projelerinde miras yapılarının özgünlükleri değişmekte ve farklı değerler eklenerek tarihi yapıların kimlikleri zedelenebilmektedir.

Bu çalışmada, Lefkoşa Suriçi'nde son on yıl içerisinde gerçekleştirilen koruma müdahalelerinin miras değerlerinin nasıl etkilediğini ve özgünlüklerinin ne derecede değiştiğini ortaya çıkarmak amaçlanmıştır. Bu amaca ulaşmak için, yeniden işlevlendirilmiş kültürel miras yapılarından sekiz tarihi konut yapısı seçilerek yapılan

bölge analizleri ile anket çalışmaları yoluyla toplanan bilgiler incelenmiş ve bu yapıların miras değerleri ve özgünlükleri ayrı ayrı değerlendirilmiştir. Teorik bilgilerden elde edilen bir çerçeveye dayandırılan değerlendirmelere ve analizlere bağlı olarak yeniden işlevlendirme çalışmalarında; paydaşların rolü, yapılan fiziksel müdahalelerin dereceleri, verilen fonksiyonun uygunluğu, yasal sürecin etkileri ve finansal kaynaklar ele alınmış, bu etkenlerin miras değerleri üzerindeki olumlu ve olumsuz etkileri ortaya konmuştur.

Anahtar Kelimeler: kültürel miras yapıları, kültürel değerler, özgünlük, yeniden işlevlendirme, değer-odaklı yaklaşım

To my Father

ACKNOWLEDGMENTS

I would like to express and support my gratitude to my supervisor, Assoc. Prof. Dr. Ege Uluca Tümer for her patient guidance and helpful advice, and Assoc. Prof. Dr. Nevter Cömert Zafer who has supported me during the whole process of my thesis. I feel lucky that I had the opportunity to be one of their students.

I would like to thank Birgül Beyatlı, Özge Özbek Eminoğlu and Ece Balcı who have provided very valuable data and documents for my thesis. Also, Mustafa Üçöz and Mehmet Sinan aided me in this process and I would like to thank them for their assistance.

Furthermore, I would like to thank Asst. Prof. Dr. Aliye Menteş as an architect who helped me to find the documentation about case study and as a jury member who had valuable comments about my thesis. Additionally, my other jury members are Prof. Dr. Beser Oktay Vehbi and Assoc. Prof. Dr. Kağan Günçe encouraged me to improve my thesis and I would like to thank them for their helpful advice.

Finally, I would like to gratefully thank my husband for standing by me during this long period of thesis preparation. Also, I would like to express my sincere gratitude to my family for their invaluable support.

TABLE OF CONTENTS

ABSTRACT	iii
ÖZ	v
ACKNOWLEDGMENTS	viii
LIST OF TABLES	xii
LIST OF FIGURES	xv
1 INTRODUCTION	1
1.1 General View	1
1.2 Aims, Objectives and Limitations of the Research	3
1.3 The Research Problems	4
1.4 The Research Questions	5
1.5 The Research Methodology	6
1.6 The Structure of the Thesis	6
2 THEORETICAL FRAMEWORK	8
2.1 Cultural Heritage	8
2.1.1 The Definition of Cultural Heritage	8
2.1.2 Types of Cultural Heritage	14
2.1.2.1 Tangible Cultural Heritage	14
2.1.2.2 Intangible Cultural Heritage	14
2.2 Cultural Heritage Conservation	16
2.2.1 Evolution of Cultural Heritage Conservation	17
2.2.2 Conservation of Cultural Heritage Buildings	23
2.2.2.1 Conservation Methods of Cultural Heritage Buildings	25
2.3 Values of Cultural Heritage	26

2.3.1	The Role of Values in Cultural Heritage Building Conservation	28
2.3.1.1	Values-Based Approach to Cultural Heritage Conservation.....	29
2.3.2	Getty Conservation Institute Value Assessment Methodology.....	31
2.3.3	Authenticity of Cultural Heritage.....	56
2.3.4	Relationship between the Value-based Approach and the Authenticity of Cultural Heritage Conservation	57
2.4	Adaptive Reuse of Cultural Heritage Buildings	58
2.4.1	Definition of Adaptive Reuse.....	59
2.4.2	Impacts of Adaptive Reuse in Cultural Heritage Buildings.....	60
3	ANALYSIS and ASSESSMENT PROCESS OF SELECTED BUILDINGS.....	61
3.1	General Information about Walled City of Nicosia.....	61
3.1.1	Urban Development of the Walled City of Nicosia	62
3.2	Methodology of the Analysis for the Case Studies	70
3.3	Selection of the Buildings.....	76
3.4	Analysis and Assessment of the Selected Buildings	77
3.4.1	Nicosia Eagle Eye	77
3.4.1.1	Step 1: Identification and Description.....	77
3.4.1.2	Step 2: Assessment and Analysis	84
3.4.2	Valide Hanım Konağı.....	87
3.4.2.1	Step 1: Identification and Description	88
3.4.2.2	Step 2: Assessment and Analysis	95
3.4.3	Bougainvillea Garden.....	98
3.4.3.1	Step 1: Identification and Description.....	98
3.4.3.2	Step 2: Assessment and Analysis	104
3.4.4	İskemleci	106

3.4.4.1	Step 1: Identification and Description	106
3.4.4.2	Step 2: Assessment and Analysis	113
3.4.5	UCTCEA Chamber of Architects	115
3.4.5.1	Step 1: Identification and Description	116
3.4.5.2	Step 2: Assessment and Analysis	122
3.4.6	Down Cafe.....	125
3.4.6.1	Step 1: Identification and Description	125
3.4.6.2	Step 2: Assessment and Analysis	131
3.4.7	Taş Ev.....	133
3.4.7.1	Step 1: Identification and Description	133
3.4.7.2	Step 2: Assessment and Analysis	140
3.4.8	Cypriot Swallow Boutique Hotel	143
3.4.8.1	Step 1: Identification and Description	143
3.4.8.2	Step 2: Assessment and Analysis	149
3.5	Findings of the Case Studies.....	151
4	CONCLUSION and RESPONSE	157
4.1	General Assessment.....	157
4.2	Response	158
APPENDIX	167

LIST OF TABLES

Table 2.1: Evolution of Cultural Heritage Conservation	22
Table 2.2: Summary of Heritage value typologies, adapted by Mason (2002) and de la Torre (2013).	36
Table 3.1: Planing process for values assessment this study adapted by author (2019) from Demas (2000) and Mason (2002), (GCI).	71
Table 3.2: Location statement of case study 1.	77
Table 3.3: Stakeholders of case study 1.	78
Table 3.4: Visuals of facade organization for case study 1.	79
Table 3.5: Analysis of plan organization for case study 1.	80
Table 3.6: Visuals of structure for case study 1.	82
Table 3.7: Visuals of roof for case study 1.	83
Table 3.8: Visuals of Architectural Material for case study 1.	84
Table 3.9: Assessment and analysis of Nicosia Eagle Eye	85
Table 3.10: Location statement of case study 2	87
Table 3.11: Stakeholders of the case study 2	89
Table 3.12: Visuals of facade organization for case study 2.	89
Table 3.13: Analysis of plan organization for case study 2.	91
Table 3.14: Visuals of structure for case study 2	92
Table 3.15: Visuals of roof for case study 2	93
Table 3.16: Visuals of material for case study 2	94
Table 3.17: Assessment and analysis of the case study 2.	95
Table 3.18: Location statement of case study 3.	98
Table 3.19: Stakeholders of case study 3.	99

Table 3.20: Visuals of facade organization case study 3.	100
Table 3.21: Analysis of plan organization for case study 3.	101
Table 3.22: Visuals of structure for case study 3.	102
Table 3.23: Visuals of roof for case study 3.	103
Table 3.24: Visuals of material for case study 3.	104
Table 3.25: Assessment and analysis case study 3.	105
Table 3.26: Location statement of case study 4.	106
Table 3.27: Stakeholders of case study 4.	108
Table 3.28: Visuals of facade organization for case study 4.	108
Table 3.29: Analysis of plan organization case study 4.	110
Table 3.30: Visuals of structure for case study 4.	111
Table 3.31: Visuals of roof case study 4.	112
Table 3.32: Visuals of material for case study 4.	113
Table 3.33: Assessment and analysis case study 4.	113
Table 3.34: Location statement of case study 5.	115
Table 3.35: Stakeholders of case study 5.	117
Table 3.36: Visuals of facade organization case study 5.	118
Table 3.37: Analysis of plan organization for case study 5.	119
Table 3.38: Visuals of structure case study 5.	120
Table 3.39: Visuals of roof for case study 5.	121
Table 3.40: Visuals of material for case study 5.	122
Table 3.41: Assessment and analysis case study 5.	123
Table 3.42: Location statement of case study 6.	125
Table 3.43: Stakeholders of case study 6.	126
Table 3.44: Visuals of facade organization for case study 6.	127

Table 3.45: Anaylsis of plan organization for case study 6.	128
Table 3.46: Visuals of structure for case study 6.	129
Table 3. 47: Visuals of roof for case study 6.	129
Table 3.48: Visuals of material for case study 6.	130
Table 3.49: Assessment and analysis of case study 6.	131
Table 3.50: Location statement of case study 7.	133
Table 3.51: Stakeholders of case study 7.	134
Table 3.52: Visuals of facede organization for case study 7.	135
Table 3.53: Analysis of plan organization for case study 7.	136
Table 3.54: Visuals of structure case study 7.	138
Table 3.55: Visuals of roof for case study 7.	139
Table 3.56: Visuals of material case study 7.	140
Table 3.57: Assessment and analysis of case study 7.	141
Table 3.58: Location statement of case study 8.	143
Table 3.59: Stakeholders of case study 8.	144
Table 3.60: Visuals of facede organization for case study 8.	145
Table 3.61: Analysis of plan organization for case study 8.	146
Table 3.62: Visuals of structure for case study 8.	147
Table 3.63: Visuals of roof for case study 8.	147
Table 3.64: Visuals of material for case study 8.	148
Table 3.65: Assessment and analysis of case study 8.	149
Table 3.66: Findings of eight case studies.	151

LIST OF FIGURES

Figure 2.1: Management Process of Cultural Heritage by author (2019).....	29
Figure 2.2: Planning process methodology by Mason (2002).	32
Figure 2.3: The cultural significance/value assessment process methodology by Mason (2002).....	35
Figure 3.1: Location of Nicosia.	61
Figure 3.2: Walled City of Nicosia	62
Figure 3.3: Cyprus.....	63
Figure 3.4: Lusignan Walls	64
Figure 3.5: Venetians Walls	65
Figure 3.6: Districts of Ottoman Period.....	67
Figure 3.7: British Period out of the Walled City	69
Figure 3.8: Steps of Planning Process.....	70
Figure 3.9: Selection of case studies.....	76

Chapter 1

INTRODUCTION

1.1 General View

Cultural heritage buildings are important sources of information in terms of reflecting the social, cultural and economic conditions of their time and the lives of the communities to which they belong (Gökçe, 2018, p.1). After the 1980s; interest in social history, cultural heritage and heritage management have increased in the international arena. Also, the issues related to cultural heritage gain importance and efforts for the revitalization of cultural heritage are increasing which societies' knowledge and awareness is rising (Taylor, 2004, p.417; Konsa, 2013, p. 146).

On the other hand, due to the socio-cultural structure of city centers that change over time, many historical buildings cannot meet contemporary functional needs and are abandoned by their owners and are left to perish. These empty buildings undergo rapid deterioration due to lack of maintenance and these areas turn into ruins. In order to improve and revitalize these areas, adaptive reuse projects, which are a common method in the conservation of historical sites, are implemented instead of obsolete functions. With these transformation projects, it is aimed to improve historical buildings and bring them back to life. However, the fact that the given functions are not suitable for the infrastructure of historical buildings and that these interventions are mostly aimed at physical conservation may affect the authenticity of these buildings. Cultural heritage buildings, whose authenticity has changed, can lead to the

transformation of heritage values and some values may decrease in importance while some new values are formed. This situation can change the identity of cultural heritage buildings and add different interpretations which may be transferred to future generations.

In the light of the abovementioned information, it can be observed that abandoned and damaged buildings, which bear the traces of many civilizations, have increased over time in Northern Cyprus. However, it can also be observed that in recent years many cultural heritage buildings which have been abandoned and left to be deteriorate within the Nicosia Walled City, one of the most important city centers of Northern Cyprus, were applied adaptive reused works by the local community and investors with the intention for them to be reintroduced into the city and the economy. The economic potential in the historical buildings is evaluated and the physical deterioration of these buildings is repaired and thus successful projects are achieved with this restoration work. However, when these projects are examined in detail, it can be seen that the values and authenticity of cultural heritage buildings are affected by adaptive reuse works.

Because of the problems summarized above, this thesis aims to determine the extent to which the authenticity of the cultural heritage buildings in the Walled City of Nicosia changed after the new function was given, how the heritage values were transformed, the order of importance of the values and to determine the criteria for future reuse projects. In order to achieve this goal, eight historical residential buildings have been selected from the cultural heritage buildings listed by the TRNC Antiquities and Museums Department, which have been reused and have gone through the legal process in the last decade. The previous use of these selected cultural heritage

buildings and their physical/social characteristics after adaptive reuse works were compared and analyzed. With this evaluation, positive and negative effects regarding the authenticity and heritage values of the historical buildings became apparent. In addition, policies have been developed based on these impacts and strategies have been determined so that more successful adaptive reuse studies to be applied to the traditional structures in the Nicosia Walled City in the future.

1.2 Aims, Objectives and Limitations of the Research

It has been observed that unused cultural heritage buildings in the Walled City of Nicosia that were physically and functionally obsolete are being restored at an increasing rate over the last ten years by means of reuse and that many buildings that were in bad condition have been successfully brought to back life in recent years. Nevertheless, some of these buildings were found to be improved more from a physical aspect and therefore their characteristics have changed due to these physical practices and as a result their heritage values have been transformed. As stated by Konsa, values occur as 'social' and often vary in parallel with the changes in society. Therefore, while some values are sustainable under new conditions, others are redefined or new values may occur under new conditions (Konsa, 2013, p. 135). The change of values or the formation of new values can sometimes be reflected in the evaluation of cultural heritage buildings as negative and sometimes as positive.

Therefore, the purpose of this thesis is to determine the extent to which the authenticity of these buildings has changed after adaptive reuse work and to analyze how the heritage values have been transformed based on these changes. Additionally, in the light of the data obtained in this study, positive and negative conservation interventions were examined and recommendations for more successful adaptive reuse studies are

put forward with the intent of being a pioneer for a more value-based approach to heritage conservation. In order to achieve this goal, adaptive reuse works carried out over the last ten years within the Nicosia Walled City have been determined via the TRNC Department of Antiquities and Museums. The buildings that will be evaluated as examples in this study using these findings are listed by TRNC Department of Antiquities and Museums and are limited to residential buildings with approved restoration projects and old images.

On the other hand, although some of buildings that restoration projects have been implemented in this area are listed, they have not been through the appropriate legal process and some of the lately restored historical buildings are not listed, these restoration works could not be taken to the scope of this thesis. In addition, although there are some adaptive reuse projects that have been legally approved and implemented on listed historic buildings, they could not be included in this thesis because architects and owners of them preferred not to share the necessary data.

1.3 The Research Problems

The Nicosia Walled City is a rich city center that has been a host to many civilizations in the past and contains different characteristics from different periods. These buildings hold unique identities and values depending on the period in which they were built. For this reason, it is important to protect these buildings and to pass on their identities to future generations. However, the limited number of conservation activities in the Nicosia Walled City and the uncontrolled conservation interventions within this city center cause some problems. As mentioned earlier, the most important of these problems is the abandonment of these valuable buildings resulting in their eventual destruction. As a solution to this problem, the historical buildings in the Nicosia

Walled City are reused and revitalized in accordance with today's conditions. These improvement projects are different for each building; while conservation interventions are applied by taking into consideration the values of certain historical buildings, for other buildings the economic potential and aesthetic features are emphasized more. This situation has become a separate problem in the Nicosia Walled City, and this thesis aims to reveal how the authenticity of adaptive reuse works cultural heritage buildings in this city center has changed, how heritage values have transformed and what the order of importance of these buildings is today.

1.4 The Research Questions

This thesis was conducted in the light of the following questions in order to reach a successful result.

- What is the significance of a values-based approach for cultural heritage conservation?
- Which factors affected the values-based approach in heritage conservation?

Secondary research questions are;

- To what extent does the adaptive reuse work in the Nicosia Walled City affect the authenticity of cultural heritage buildings?
- How have heritage values been transformed after conservation work in the Nicosia Walled City?
- How does the order of importance of heritage values change after the conservation work in the Nicosia Walled City?
- What policies should be observed in future adaptive reuse work in the Nicosia Walled City for the continuity of cultural heritage buildings ?

1.5 The Research Methodology

In this thesis, after the theoretical review on the information of cultural heritage and cultural conservation, heritage values were investigated. Also, the effects of values on conservation policies and how adaptive reuse works are applied to cultural heritage buildings affect cultural values and authenticity were examined. Afterwards, in order to examine the problems related to the research subject and develop approaches to solve them, historical residential buildings, which have been converted by giving them new functions within the last ten years, have been identified from the cultural heritage buildings listed in the TRNC Antiquities and Museums Department in Nicosia. Of these buildings, eight historical residential buildings, which have been approved by the High Council of Monuments and can be accessed through other legally enforced projects, were selected. Apart from the existing projects of these buildings, an attempt to obtain old documents and photographs from the archives was made and field studies were carried out in order to determine their current status after project implementation. Based on all these projects and information on basic methodology used, values-based approaches were established in order to determine the changes in the values of these converted buildings for reuse. According to this values-based approach, changes in cultural heritage values and authenticity were evaluated by comparing the current status of the identified structures before the new function and the physical/social characteristics after the restoration project was implemented. Following these analyses, certain important policies were put forward in order to protect cultural heritage values and authenticity to support successful new reuse projects in the future.

1.6 The Structure of the Thesis

In this section, the chapters and subtitles that make up this thesis are shown in a systematically prepared table. This table is shown below:

Table 1.1: Structure of the thesis.

INTRODUCTION					
General View	Aims, Limitations	Objectives,	Research Problems	Research Questions	Methodology



THEORETICAL FRAMEWORK			
Cultural Heritage	Cultural Heritage Conservation	Cultural Heritage Values	Adaptive Reuse of the Cultural Heritage Buildings
<ul style="list-style-type: none"> • Identification • Types of cultural heritage 	<ul style="list-style-type: none"> • Evolution • Impacts of cultural heritage buildings 	<ul style="list-style-type: none"> • Role of conservation • Values-based approach • Methodology of value assessment • Authenticity of cultural heritage building • Understanding between a values-based approach and authenticity 	<ul style="list-style-type: none"> • Overview of adaptive reuse • Impacts of cultural heritage buildings



ANALYSIS and ASSESSMENT				
General information of Walled City of Nicosia	Methodology of the analysis for the case studies	Selection of the Buildings	Assessment and analysis of selected buildings	Findings of the case studies
<ul style="list-style-type: none"> • Urban development according to periods 	<ul style="list-style-type: none"> • Planing process 	<ul style="list-style-type: none"> • Overview of selected buildings 	<ul style="list-style-type: none"> • Evaluation of three steps for eight historical buildings 	<ul style="list-style-type: none"> • Results of selected buildings



CONCLUSION and RECOMMENDATIONS	
General Assessment	Recommendations
<ul style="list-style-type: none"> • Findings of the thesis 	<ul style="list-style-type: none"> • Policies for cultural heritage buildings in future adaptive reuse works

Chapter 2

THEORETICAL FRAMEWORK

2.1 Cultural Heritage

Since the title of cultural heritage is multifaceted and comprehensive, this section will first cover the definition of cultural heritage in general. The importance of cultural heritage, its impact on society and the environment will be demonstrated and cultural heritage types will be examined.

2.1.1 The Definition of Cultural Heritage

Cultural heritage, as defined in the article 'Article on the Value of Cultural Heritage for Society' in the European Council's Environmental Convention, is 'a group resource inherited from the past as a reflection and expression of the ever evolving values, beliefs, knowledge and traditions defined by the people independent of ownership' (Faro, 2006; Dümcke and Gnedovsky, 2013, p.6). Cultural heritage buildings contain traces of communities that existed in the past, reflecting their identities; values, beliefs, knowledge and traditional production skills are sources that convey and explain these to the generations of today. Heritage allows people to transfer their innate character and values from past generations to present and future generations.

As Konsa has also stated, 'Heritage is connected between present, past and future; it is a combination of values of objects, events and people and is a reflection of a certain cultural period and its level of society' (Konsa, 2013, p. 139). Each period has its own

values and these values should be combined with today's conditions and transferred directly to contemporary users. Can argues that transferring cultural heritage to future generations is very important in understanding societies' past, present and future and to address the values of other societies' (Can, 2009, p.2). Therefore, the interpretation and transmission of cultural heritage without distortion is important for the accuracy of informing the present and future generations about the aesthetic, social values, production and technologies of the past.

Also, the first questions that come to mind about cultural heritage are; '*What is the value of heritage for us?*' and '*Who is protected by whom and for who?*' The answer to these questions is the combination of the concepts of heritage and identity. Taylor emphasizes that cultural heritage symbols, fields, traditions, the activities of people living in a region, especially their values, constitute a rich cultural network in life and connect with the places where society lives every day and creates a sense of space and identity with it (Taylor, 2004, p.422). Moreover, cultural heritage makes each society feel stronger by adopting past achievements and cultural characteristics and becoming socially developed, healthier and more aware of its past. Therefore, a naturally developed interaction occurs between cultural heritage and society and the adoption of cultural heritage improves the socio-cultural level of the society. Generally, for the continuity of this development, society should reflect the conditions of the time and transfer the cultural heritage to the generations to come. If the cultural heritage is ignored and not protected, the resources that future generations can learn from about the past will gradually diminish, and may even lead to these resources perishing. For this reason, conservation has a significant impact on cultural heritage and plays an important role in transferring the current actors/stakeholders' cultural heritage to future generations.

In addition to the information given above; in the research conducted by Dümcke and Gnedovsky, two important dimensions of cultural heritage were identified: firstly, cultural heritage is a means of providing employment and development by creating activities by itself, and secondly, it is the source of social and economic effects spread to other areas (Dümcke and Gnedovsky, 2013, p.6).

As Uijl, Egmond and Erkelens state, cultural heritage can be developed as a kind of cultural 'resource/asset' that mobilizes communities to provide jobs, generate income and reduce poverty (Uijl, Egmond and Erkelens, 2004, p.2). Another source argues that cultural heritage buildings are considered as a collection of economic resources, creating new service opportunities both for the people living outside the city centers and for the residents living within these areas (Coccosis and Nijkamp, 1995). These services, which are created by continuously reuse of cultural heritage buildings, provide the opportunity for life, labour and work for the society in city centers and as Greffe points out; it can be used by the owners as a means to meet the needs of recreational activities, creating opportunities by organizing new business areas in deprived areas, generating resources for economic innovations and strengthening the identity of local authorities (Greffe, 1998, p.1-2). Due to the fact that cultural heritage buildings serve as symbols of the past, they act as the center of individual and social life and although they cannot be reproduced can be transformed and reused for different services. In this sense, cultural heritage buildings have the potential to be transformed into dynamic urban resources where we can experience life with the inclusion of new services. By using this dynamic potential, cultural heritage buildings that do not respond to contemporary living conditions or that have deteriorated can be reuse, brought back to life with their unique character and become a part of daily life, thus ensuring the continuity of service to society.

On the other hand, another important feature of cultural heritage buildings is that their identities are not only physical, but also integrate with the effects of socio-cultural structure and the simultaneous combination of physical reality and abstract phenomena (Konsa, 2013, p. 148). As S.Smith, M.Messenger and A.Soderland pointed out, the identity and origin of the heritage is not only composed of objects and materials, but also includes intellectual resources that are created through perception and personal relationships in human phenomena (S.Smith, M.Messenger and A.Soderland, 2010). According to the definition of cultural heritage, Mason and Avrami stated that, in addition to physical phenomena, past civilizations, professional groups, communities, ethnic groups and all nations are defined as unique structures consisting of the average of their constantly evolving needs, beliefs, behaviors and disciplines (Mason and Avrami, 2000, p.17). Additionally, cultural heritage buildings include, not only personal values, but also common and social values, since they are the interaction of cultures that have lived with one another. These buildings that are of high importance with regard to their socio-cultural values are transformed as the demographic structure and environment changes. If this transformation is supported by the right conservation interventions by conscious investors or experts, cultural heritage buildings can be reproduced in urban centers and used to benefit these areas.

Cultural heritage plays an important role in the development of the local and national economy and in increasing the use of urban centers by tourists. Dümcke and Gnedovsky state that investing in heritage can yield a form of social benefit and economic growth (Dümcke and Gnedovsky, 2013, p.6). The most preferred tourism oriented investments are the transformations made in the tourism sector and another source states the impact of tourism on cultural heritage as, 'tourism in general is entertainment, leisure and cultural activities play a strategic role in enhancing the

socio-economic viability of a community and the validity of its heritage' (Bizzarro and Nijkamp, 1996, p.453). In addition, tourism creates significant economic opportunities in urban centers by increasing intercultural competition. Socio-cultural and traditional areas created to enable tourists to learn about the cultural heritage of different societies constitute an economic source of income for local people and investors. For example, boutique hotels designed by transforming cultural heritage buildings in the city centers allow tourists to experience the cultural heritage more by enabling them to live in these areas, creating jobs for the employees and contributing to the city economy with the consumption of locally produced products.

Furthermore, as stated by Greffe, heritage provides a strong indirect benefit from a cultural tourism perspective (Greffe, 1998, p.7) and even if indirectly, the contribution of cultural heritage to the local economy can reach the macro level. To ensure the development of tourism and local economy by preserving the socio-cultural value of cultural heritage, it should create buildings and areas where traditional aspects are emphasized and tourists should be encouraged to use the local products in these areas by taking the current conditions into consideration. Otherwise, tourists use the cultural heritage only visually for sightseeing purposes, thus reducing the power of tourism in the local economy. Additionally, although tourism has positive effects on cultural heritage, in some cases it can also have negative effects. When investments focused solely on tourism are combined with incorrect interventions, they may disrupt the integrity of the cultural heritage and even threaten the cultural heritage.

Cultural heritage buildings and areas include spontaneous economic potential as well as tourism potential and according to Egmond and Erkelens, cultural heritage can provide economic growth in developing countries by carefully meeting the needs and

demands of deprived communities and large communities (Uijl, Egmond and Erkelens, 2004, p.2). If functional transformations are realized by taking cultural heritage values into consideration, the increasing attractiveness of the city centers increases the economic viability in these areas and it contributes to the national economy on a macro scale. In spite of this, although the interventions made without taking the cultural heritage values into consideration strengthen the urban economy, they undermine the identity of the cultural heritage buildings and endanger the legacy that is to be transferred to future generations. For this reason, economic factors are becoming a critical issue for cultural heritage and conscientious planning through experts of conservation management is crucial to the continuity of cultural heritage. This subject, which forms the basis of this study, will be explored in more detail in the following chapters with the importance of cultural values in preservation and the effects of economic values on cultural heritage. Bizzarro and Nijkamp also argue that economic factors are a significant issue in the protection of cultural heritage and that the state should consider economic life as product organization in order to meet the needs of consumers (Bizzarro and Nijkamp, 1996, p.453). In the light of the above information, it is thought that cultural heritage areas and buildings have a high potential (strength) on society and the environment, however these potentials will become weaknesses for urban centers unless proper conservation policies are implemented. Unfortunately, in addition to this, in many parts of the world, cultural heritage faces dangers and pressures that are not possible to control. These threats can be listed as follows; the increase in technology, changes in demographic structure, economic changes, tourism, environmental pollution, poverty, war, natural disasters, threats due to neglect. (Uijl, Egmond and Erkelens, 2004, p.1; Petronela, 2016, p.732).

Today, these negative developments deeply affect cultural heritage and it is imperative to take measures to protect these areas.

2.1.2 Types of Cultural Heritage

Cultural heritage is the tangible and intangible expression of the desire of the society or a certain social group to protect past experiences in order to pass them on to the next generations and to maintain its importance to date (Uijl, Egmond and Erkelens, 2004, p.1). Accordingly, cultural heritage is classified as tangible cultural heritage and intangible cultural heritage.

2.1.2.1 Tangible Cultural Heritage

Tangible cultural heritage is an important character of building heritage that takes place time and space and forms part of daily life which is made up of monuments, civil buildings, squares and landscaped areas (Coccosis and Nijkamp, 1998). Can defines tangible cultural heritage as, ‘buildings, historical places and monuments, including the works that need to be protected for future generations’ (Can, 2009, p.1). Tangible cultural heritage is the physical artifacts that are integrated into the daily life of society and includes vital activities, and according to M. Basat, it explains with concepts such as invariance and stability, and argues that it is influenced by the people who make up this heritage and the practices around it (M. Basat, 2013, p. 61). Even though tangible cultural heritage can be seen as a physical space or object, it can be perceived as an object without identity if it does not include the society and practices affecting it. In this sense, tangible cultural heritage is not only composed of objective sources, but also coexists with environmental factors and societies.

2.1.2.2 Intangible Cultural Heritage

Intangible cultural heritage; is expressed as values that cannot be handled, cannot be seen with the eye, but with values which create a society (Can, 2009, p.1). In addition,

the Convention on the Conservation of Intangible Cultural Heritage, which was prepared in 2003, describes practices defined by communities, groups and in some cases individuals, representations, expressions, knowledge, skills and related tools, materials and cultural spaces as a part of cultural heritage (M. Basat, 2013, p.63). Intangible cultural heritage is the expression of society's values, thoughts and beliefs that reflect society rather than physical resources. According to M. Basat, these expressions are defined as 'dynamic' as opposed to tangible cultural heritage, but undergo 'change' and 'transformation' together with the change of people and contexts that allow them to exist (M. Basat, 2013, p.63). According to Petronela, intangible cultural heritage provides a bridge between the past, present and future, changes the structure of the society together with experiences such as change and superiority and ensures its continuity (Petronela, 2016, p.731). Intangible cultural heritage is transformed by the changing social and environmental factors and changing actors. Therefore, the concept of 'time' is essential in conserving the intangible cultural heritage, and it is important to understand how, by whom, and which cultural and social events are part of the cultural heritage.

In addition to the above information, according to Karakul, the rapidly changing life conditions, the wave of globalization and tourism have started to threaten the intangible cultural heritage with destruction (Karakul, 2010, p. 39; M. Basat, 2013, p.67). The fact that intangible cultural heritage is under threat doesn't allow for the socio-cultural structure, from the past to the present, it contains to be passed on to future generations and, over time, the important thoughts, beliefs and values in the memory of society to perish. In the light of this information, conserving the intangible cultural heritage becomes an important issue for the sustainability of cultural heritage values and the identity of the society.

On the other hand, in conservation policies where tangible and intangible cultural heritage is considered separately and only tangible cultural heritage is taken into account, an object-oriented conservation approach without carrying the true spirit of cultural heritage will be created. While this constitutes only the conservation of memories, it can lead to a wrong approach in which only the object will be remembered and where the characters of cultural heritage cannot be conserved. As Ito points out, considering the intangible cultural heritage apart from the tangible cultural heritage will constitute an incomplete conservation approach. Because left alone, monuments, memorials and protected areas will become evacuated objects with traces of life erased (Ito, 2009, p.2-3; M. Basat, 2013, p.65). Therefore, more successful restoration projects can be effectuated by applying a holistic approach without considering tangible and intangible cultural heritages separately. However, in order to better understand the impact of conservation on heritage (tangible and intangible heritage), the next section will explore the development of cultural heritage conservation and the role of conservation on cultural heritage buildings.

2.2 Cultural Heritage Conservation

Mason and Avrami argue that cultural heritage conservation plays an important role in society, as cultural heritage allows us to better understand our identity, sustainability, the human condition, and our place in the world and time. (Mason and Avrami, 2000, p.13). In this sense, conservation for the continuity of cultural heritage is an issue that is the responsibility of future generations and can be regarded as ethical and cultural responsibility.

Uijl, Egmond and Erkelens advocate that there are three main components regarding conservation work. First, the *environment* factor, which consists of interactions

between various groups and events regarding cultural heritage; the second is the concept of *values* that make up the identity and character of cultural heritage, and the last element is *cultural heritage buildings* that are created to identify and meet the basic ethical needs of particular communities. While it is mentioned that these elements should be examined in order to evaluate the limits and benefits in conservation studies (Uijl, Egmond and Erkelens, 2004, p.2), these elements are included in this thesis as the foundations of conservation concept. Furthermore, the relationship between the concept of *values* and the protection of cultural heritage is explained in more detail in the following sections. Before proceeding with these definitions, in order to better understand cultural heritage conservation, the interventions applied to the conservation of cultural heritage buildings were examined in general and the effects of conservation on cultural heritage buildings were investigated.

2.2.1 Evolution of Cultural Heritage Conservation

In the last quarter century, the concept of conservation has changed significantly with the spread of the concept of cultural heritage. For a long time over the past years, cultural heritage conservation has reflected the historical and aesthetic values of a small group from the past. However, in today's conservation approach, the concept of cultural heritage has been accepted as a part of urban planning in developed and developing countries. Gökçe also supports this idea and states that, the buildings considered within the scope of conservation are not just monumental buildings, but modest buildings that form a historical urban texture, which ensure the integrity of the texture when they come together, are also included in conservation (Gökçe, 2018, p.7).

Furthermore, heritage conservation has evolved and a more comprehensive approach has been developed that incorporates a social process, rather than interventions that consist solely of the conservation of physical elements; the definition of heritage, its evaluation, how it is used, for whom and by whom it has become interpreted (Avrami, Mason, and de la Torre, 2000, p.7). How heritage conservation occurs depends on how past experiences are affected. Cultural heritage conservation can be defined as the redefinition of the concept of cultural heritage in the value system of each generation as new environment, new experiences and new lifestyle (H.N.Amar, 2017, p.19).

In addition to the general information on the cultural heritage development mentioned above, Taylor also provides guidelines for heritage conservation; the values of heritage, the protection of heritage, its importance and the steps involved in the process of heritage conservation planning. Moreover, the various regulations and principles established at the national level have helped to take important steps in the conservation of cultural heritage (Taylor, 2004, p.424). In this sense, the process of developing the rules and principles that create awareness for society can be considered as the development of cultural heritage conservation in general.

Yüceer states that awareness about the common values of cultural heritage has increased, especially after the Second World War and has led to the establishment of a large number of institutions in the field of cultural heritage conservation (Yüceer, 2005, p.33). Firstly, 'The Athens Conference' was published in 1931, and it is the first document to provide detailed advice on the conservation of monuments. Additionally, with this document, the appreciation of style integrity in conserving cultural heritage has been replaced by historical and artistic works and their past interpretations (ICOMOS, Athens, 1931). Furthermore, it proposes that buildings be used for a

purpose that respects their historical and artistic character. Another important step made by this document is that it pioneered the use of modern materials and modern techniques, including the strengthening of the first monuments. After the 'Athens Conference', the first regulation in this field, 'The Athens Charter', was based on the findings of this conference and signed in 1933 (ICOMOS, Athens, 1933). This regulation states that by making society more conscious about the tenets and principles it contains and previous restoration works, the use of past styles in present interventions will have harmful consequences. In addition to these principles, '*The Venice Charter*', which was approved in 1964, was created to help society become more aware of human values and the common heritage of historical monuments. This regulation argues that improvements can be made for social purposes as well as physical interventions in the conservation of cultural heritage. According to Taylor, while conservation work before the Venice Charter focused on the physical texture and ignored the social dimension, this regulation put more emphasis on the social dimension in the conservation of cultural heritage and tried to carry the past to the present and future (Taylor, 2004, p.424). Moreover, it defines 'cultural significance' and 'aesthetic and historical values as the first reference in the context of a set of guidelines for professional practice (Mason and Avrami, 2000, p.18). Together with cultural importance, this regulation suggests that traditional regulations should be applied more in the conservation of cultural heritage. Also, the Venice Charter states that historical monuments are not the only architectural monuments, but the evidence of civilizations that make up their environment should also be taken into consideration (ICOMOS, Venice, 1964). Yüceer argues that after the publication of the Venice Charter and documents, all European countries made significant efforts to become more aware of the unique cultural, social and economic values of their communities

(Yüceer, 2005, p.37). With the design of these principles and regulations, awareness of cultural values and intangible cultural heritage protection has increased and efforts have been made to carry cultural heritage conservation at many national levels. At the congress held in Amsterdam in 1975, the '*European Charter of Architectural Heritage*' and the '*Declaration of Amsterdam*' were drafted and these documents provided a better understanding of the importance and definition of cultural heritage conservation. With this document, cultural heritage conservation has become an inseparable part of urban and regional planning. Also, these documents addressing the incorrect restoration works of contemporary interventions on cultural heritage buildings, emphasize that the interventions should be adapted to the historical texture and integrated with urban planning. This document proposes conservation works that take into account both local government and local people as social factors (ICOMOS, Amsterdam, 1975). Another regulation that is important in the development of cultural heritage conservation is the '*Burra Charter*' produced by ICOMOS. This regulation proposes conservation policies in which the concept of 'place' occurs and human activities and cultural traditions come to the forefront. In places where the meaning of the concept of 'place' will be explained, it is necessary to define cultural heritage values naturally and that cultural values are given importance with these principles (ICOMOS, Australia, 1988). Also, Taylor explains the importance of this regulation in the valuation of cultural values by stating that the principles stated in the Burra Charter; determine philosophy and method for the assessment and management of cultural heritage buildings in cultural heritage conservation (Taylor, 2004, p.425). In addition, although it contains tangible expressions in the conservation of cultural heritage; it also includes intangible expressions covering traditions, beliefs and ideologies, and heritage sites are considered depending on their cultural significance.

According to Taylor, The Burra Charter's main importance and impact is that it is well-published and internationally recognized in Australian practice as a viable, systematic and recurring study (Taylor, 2004, p.425). The Burra Charter recommends the integration of cultural heritage conservation with respect to the protection interventions applied by different periods, which preserve the existing texture in line with the principles contained in The Venice Charter, and recommends the minimum physical intervention to be applied to cultural heritage conservation based on these principles. Another document designed in the spirit of The Venice Charter and considered important in terms of values in cultural heritage preservation is 'The Nara Document', which was created in 1994. This document examines the principles of *authenticity* and the problems of cultural heritage conservation and emphasizes the importance of authenticity for cultural heritage. The essential content in this document is that for the sustainability of cultural expression in every society, it is necessary to develop its own original expressions. Furthermore, The Nara Document argues that cultural heritage conservation needs to be perceived and interpreted in the best way possible in order for cultural heritage conservation to be successful. In addition, the accuracy and credibility of the resources on cultural heritage values are important and form the basis of the authenticity of cultural heritage buildings (ICOMOS, Japan, 1994).

The regulations and documents which are important for the development of the aforementioned cultural heritage conservation and which constitute the main principles of cultural heritage conservation are summarized in the following table.

Table 2.1: Evolution of Cultural Heritage Conservation

EVOLUTION OF CULTURAL HERITAGE CONSERVATION		
Year	Name of Document and Charters	Critical Points
1931	The Athens Conference	<ul style="list-style-type: none"> • includes general principles and tenets for the conservation of monuments and the first detailed document on regular and permanent maintenance • respect to the aim of historic and artistic works • it's the first time the consolidation of monuments with modern materials and modern techniques was addressed.
1933	The Athens Charter	<ul style="list-style-type: none"> • the first document that was a charter on the conservation of historical heritage • awareness on interventions increased and the use of imitation leading to harmful consequences was noted
1964	The Venice Charter	<ul style="list-style-type: none"> • more conscious of the unity of human values and common heritage (traditions) by society • use for socially useful purposes could allow for maintenance in conservation • 'cultural significant' focus on 'aesthetic value' and 'historical value' in conservation • traditional settings must be use more in conservation practices • not only should the conservation of historic monuments be considered but also the urban or rural settings should be preserved
1975	European Charter of Architectural Heritage and Declaration of Amsterdam;	<ul style="list-style-type: none"> • integrated conservation • more understanding about the importance and meaning of cultural heritage conservation • handling of unsuitable contemporaray interventions and the integration of these interventions into the context of urban planning • consideration of local authority and traditional communities/groups as social factors of cultural heritage conservation
1988	The Burra Charter; in Australia	<ul style="list-style-type: none"> • with the notion of 'place', human activity and cultural significance become more important regarding cultural heritage conservation • more awareness of cultural values in cultural heritage conservation • as well as including tangible expressions it contains intangible cultural context and cultural significance

		<ul style="list-style-type: none"> • least possible physical intervention
1994	The Narra Document; in Japan	<ul style="list-style-type: none"> • investigated the problem of authenticity in conservation practices and stated the importance of authenticity • respect of cultural diversity and heritage values • each society should represent its own authenticity and should find the way for the maintenance of its own cultural expression

2.2.2 Conservation of Cultural Heritage Buildings

Cultural heritage buildings; are the buildings built to identify and meet the basic ethical needs of society, local diversity and the tradition of each society. These buildings allow us to recognize the identity, character and the communities of society. Also, they are traditional buildings that allow us to connect the past to present and future heritage (Bizzarro and Nijkamp, 1996, p.452). Nevertheless, the changing environmental conditions, atmospheric pollution, social and economic changes, inappropriate contemporary interventions, abuse or abandonment of these buildings threaten cultural heritage and make it difficult to conserve them. As discussed earlier, in order to make the conservation of cultural heritage buildings more successful within a certain framework, some regulations and documents have been established and according to Ornelas, M. Guedes, and B. Vazquez, the conservation of cultural heritage buildings and the development of the concept of conservation, with the listing of international regulations and contracts maximum conservation with multidisciplinary approaches is provided (Ornelas, M. Guedes, and B. Vazquez, 2014, p.725). Furthermore, cultural heritage buildings, which are handled with their cultural characteristics, contain various values of their own depending on the impact of the environment, and it is important, from the standpoint of cultural heritage, to preserve these values and

transfer them to future generations. The tenets and principles designed based on the 'cultural significance' in cultural heritage conservation play a role in the classification of the extent and types of interventions applied to cultural heritage buildings. In addition, Yüceer states that the evaluation criteria to be used in the determination of historical buildings are important in terms of showing the values to be taken into consideration in the conservation of cultural heritage values and that the values of the buildings are grouped according to quality and quantity (Yüceer, 2005, p.50-51). The degree of interventions in cultural heritage buildings is determined according to these groups and the cultural heritage buildings are secured by the laws of each society. The grading of cultural heritage buildings can be generally examined in two groups. These are:

1st Group Buildings: Within the cultural content; historical, symbolic, memorial and aesthetic values that constitute the material history of society.

2st Group Buildings: These are the buildings that reflect the local life style as a cultural asset and contribute to the urban and environmental identity.

Gökçe argues that conservation interventions take place according to the current status of cultural heritage buildings after the determination of the degree of registration by stating,

'The forms and methods of intervention of immovable cultural properties that are required to be registered and protected as a result of the identification and documentation procedures are determined according to the physical condition of the building and its original characteristics' (Gökçe, 2018, p.26).

2.2.2.1 Conservation Methods of Cultural Heritage Buildings

According to Gökçe, the conservation methods to be used in cultural heritage buildings are determined by considering the current status, physical conditions and historical importance of the building (Gökçe,2018, p.27). In addition, the causes of deterioration and the expected future environment of conserved cultural heritage buildings are determined by the physical situation, and conservation interventions are conducted according to various scales and intensity levels (Fielden and Jokilehto 1998; Yüceer, 2005, p.32). In this sense, in order to achieve successful interventions, firstly the current situation analysis of cultural heritage buildings and cultural heritage values should be evaluated in a correct approach. In addition, according to Egmond and Erkelens, assessing the improvement in cultural heritage buildings consists of three stages. While Phase 1 is specified as 'the definition of current status of cultural heritage buildings', Phase 2 is specified as 'determining the desired situation' and the final phase is specified as 'determination of the terms of reference for the best practices of rehabilitation' (Uijl, Egmond and Erkelens, 2004, p.3). These stages can be considered as an auxiliary tool in investigating the appropriateness of conservation methods for cultural heritage buildings and these stages should be identified before the types of interventions are identified.

In addition to the above information, The Burra Charter determines the types of conservation methods, classifies them according to the physical and environmental conditions of cultural heritage buildings and types of methods; preservation, restoration, reconstruction and adaptation (ICOMOS, Australia, 1988). According to this regulation, the types of interventions can be summarized as follows:

Preservation: Is defined as maintaining the texture of a place in its current state and delaying its deterioration.

Restoration: The previously existing texture of a site is referred to as the recombination of existing constituents, with or without the addition of new materials.

Reconstruction: Is referred to as returning a place to its previously known state as best as possible and distinguishing between the definition of material and the new or old within the texture.

Adaptation: Is defined as changing the function of a place in accordance with the proposed use (ICOMOS, Australia, 1988).

An attempt to mention the degree and type of intervention applied to the conservation of cultural heritage buildings depending on the principles and principles of conservation is written above. For achieve this study goal, the concept of value is discussed in detail in the following section and the values-based approach in cultural heritage conservation is explained, the planning process for heritage value assessment is analyzed and the methods that can be used in this process are defined base on expert research. In addition to these subjects, the importance of authenticity in cultural heritage building is emphasized and its effects on the conservation planning process has been investigated.

2.3 Values of Cultural Heritage

In general, the concept of 'value'; means '*the regard that something is held to deserve, the importance, worth, or usefulness of thing*' (Oxford Dictionaries, 2014; F. Bakri, Ibrahim, Sh Ahmad and Q. Zaman, 2015, p.382).

S. Smith, M. Messenger and A.Soderland state that values are made up of intangible expressions, describing them as, '*freedom and responsibility that are defined as obligation, honor, personal responsibility, justice, inclusiveness, management, social responsibility and a broad scope of similar ideas*' (S.Smith, M.Messenger and A.Soderland, 2010, p.15). Furthermore, when *value*' are explored within the cultural heritage, they are expressed as concepts that consist of the interaction between objects, content and people and are defined by content that is certain, 'by whom, when and where they are created' (Konsa, 2013, p. 135). Taylor states that values, in connection with the increasing awareness of cultural heritage, provide information to society about historical events, areas and people who have lived throughout history and that this information is not only relevant to the past but also to the present (Taylor, 2004, p.420). Although the concept of values defines the characteristics of cultural heritage buildings, it is expressed as subjective, contextual, changeable and transformable characters according to Mason and Avrami (Mason and Avrami, 2000, p.15). In this context, the actors that play the greatest role in the transformation of values due to change over time are defined as stakeholders. In addition, Mason and Avrami define stakeholders as organizations interested in the outcome of many personal, group and heritage and conservation issues and point to it as the answer to '*Who is ascribing the different values to heritage? Who is balancing and prioritizing and advocating them?*' (Mason and Avrami, 2000, p.21). Lipe, on the other hand, defines cultural values as the sources that are created or learned from the heritage by certain individuals or groups within a regular cultural, intellectual, historical and psychological framework (Lipe, 1984, p.2; Marta De La Torre, 2013). Based on these statements, we can define cultural values as sources of experiences, and these sources are elements that show the cultural environment or the way the community lives.

Cultural heritage buildings and physical conservation activities within the historical environment are the main cultural values that need to be protected. The reason for this is that values affect the quality of life of personal, social and indigenous people by showing important results from the past (S.Smith, M.Messenger and A.Soderland, 2010, p.15) and in doing so, they experience important influences of history that are carried by these buildings. Additionally, Tore and Mason emphasized the importance of values in cultural heritage conservation, arguing that cultural heritage values have become the core of heritage conservation and that these values show '*what is to be preserved, how it should be protected, where priorities are to be regulated, and restoration work on these issues*' (de la Torre and Mason, 2002). Mason and Avrami state that heritage values can serve as a common language for many stakeholders in the conservation of cultural heritage (Mason and Avrami, 2000, p.23). The impact of values on preserving cultural heritage buildings is a separate issue, but will be discussed in more details in the following sections.

2.3.1 The Role of Values in Cultural Heritage Building Conservation

The words of De la Tore and Mason, '*value has always been the reason behind heritage conservation*' (de la Tore and Mason, 2002, p.3) emphasize the importance of values in preservation and since the existing values in cultural heritage started to shape decisions to a significant extent, it has played an important role in conservation activities (de la Tore and Mason, 2002, p.5). Also, as Tore states, all values deserve to be maintained and protected (de la Tore, 2013, p.160). However, in order to preserve heritage values, it is necessary to understand the values in the heritage site. In this regard, Clark argues that the role of heritage values in conservation decisions is unclear and states that conservation literature focuses more on heritage issues and morality rather than heritage values (Clark, 2010, p.90; Price et al. 1996). Although many

reports or academic papers have identified the reasons behind cultural depreciation, M. Tavares and Costa state that it is necessary to understand the importance of such depreciation for various societies (M. Tavares and Costa, 2015, p.3). According to Clark, heritage management goes beyond the classification of heritage values; it includes both the values that the site creates and the more complex process that involves the values and interests that different societies create in the site (Figure 2.1). To better understand this process, various heritage values need to be recognized and defined as part of the planning process (Clark, 2010, p.92).

In order to achieve the aforementioned objectives, the role of values in the protection of cultural heritage buildings will be explored and a value based approach to heritage conservation will be examined.

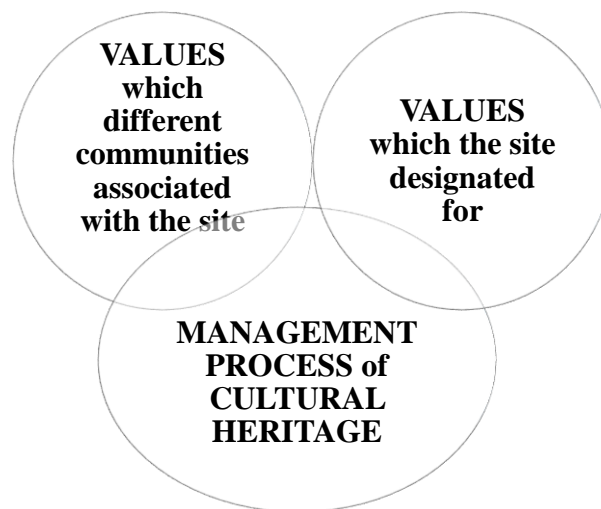


Figure 2.1: Management Process of Cultural Heritage by author (2019).

2.3.1.1 Values-Based Approach to Cultural Heritage Conservation

The Burra Charter (2013), by focusing on the concepts of ‘place’ and ‘cultural significance, stated that these concepts should be taken into consideration in heritage conservation. In this charter, it is emphasized that in order to clearly define the

importance of the heritage site in question, it is necessary to examine the heritage site and to evaluate all the values in these sites (ICOMOS Australia, 1988; 2013). The declarations contained in this document constitute the starting point of the *valued-based approach* and are based on value judgments in order to reveal the cultural significance of the heritage site, with the exception of physical interventions in heritage conservation. In addition, this approach not only emphasizes the importance of the site, taking into account the different stakeholder groups and their interests, but also ensures that the cultural heritage building or site is maintained in a coordinated and structured manner (D. Cutajar, Duckor, Sully & Fredheim, 2016, p. 83). Another source states that the value-based approach makes a significant contribution to heritage conservation and this contribution comes from the inclusion of communities being involved in the conservation process (Fredheim and Khalaf, 2016, p.467). Mason and Avrami emphasize this conservation approach that occurs due to the interactions of people and heritage sites with the words, *'the real usefulness of the values concept for planning resides precisely in this connection between the characteristics of sites and the processes through different stakeholders'* (Mason and Avrami, 2000, p.22).

In addition to the statements above, a values-based approach means how to manage, use and protect heritage appropriately, together with statements of significance. In order to achieve this, it is necessary to apply the planning process in heritage management and bring together the categories of information obtained. Demas described the planning process in the values-based approach as a guiding map of conservation management and described it as 'the journey' that helps to solve problems and make good decisions. In addition, he argued that the planning process to be applied in the conservation of cultural heritage could be used as an effective means to; a) apply logical thinking and decision making, b) analyze the complex problems faced by

heritage buildings, c) list priorities regarding site, d) determine cause-effect relationships, e) achieve sustainable results (Demas, 2000, p.27-28).

On the other hand, the basic idea of this thesis is to examine how our cultural heritage values change due to today's technology and how these values are transferred to the present in functional culturally modified cultural heritage buildings. In doing so, the positive and negative aspects of the changing values due to the new use will be compared to see whether cultural heritage buildings contribute to our day in historical terms. This issue is important for heritage conservation and a better understanding of the values of cultural heritage for a more sustainable historical environment. For this reason, the model planning process advocated by the 'Getty Conservation Institute' and explored by many experts will be used in this thesis to reveal and evaluate the values of selected cultural heritage buildings.

2.3.2 Getty Conservation Institute Value Assessment Methodology

Management planning plays an important role in the conservation of cultural heritage, and the reports published by the Getty Conservation Institute (GCI) since 1989 include research on management planning, defended assumptions and theories. The planning process in the GCI reports that cultural heritage areas, regions, monuments or buildings have been accepted worldwide and the aim is to achieve successful results by applying in the evaluation of heritage values (Demas, 2000, p.29). '*GCI's value assessment methodology model planing process*', according to Demas and Mason, consists of three basic stages. (Figure 2.2). These stages are expressed as; start, middle ve and end stages and are classified as '*identification and description*', '*assessment and analysis*' and '*response*' (Demas, 2000, p.29; Mason, 2002, p.5-6). In this methodology, a holistic approach should be used in order to achieve a successful result just like Demas

advocates. In order to take a holistic approach to the planning process, after completing each stage within these three stages, the previous stage should be checked and the evaluations revised along with the data obtained (Demas, 2000, p.29). In this thesis, the above mentioned steps are used to determine and evaluate the values of selected cultural heritage buildings. The definitions of these stages and the methods that can be used to evaluate the cultural heritage values are given below.

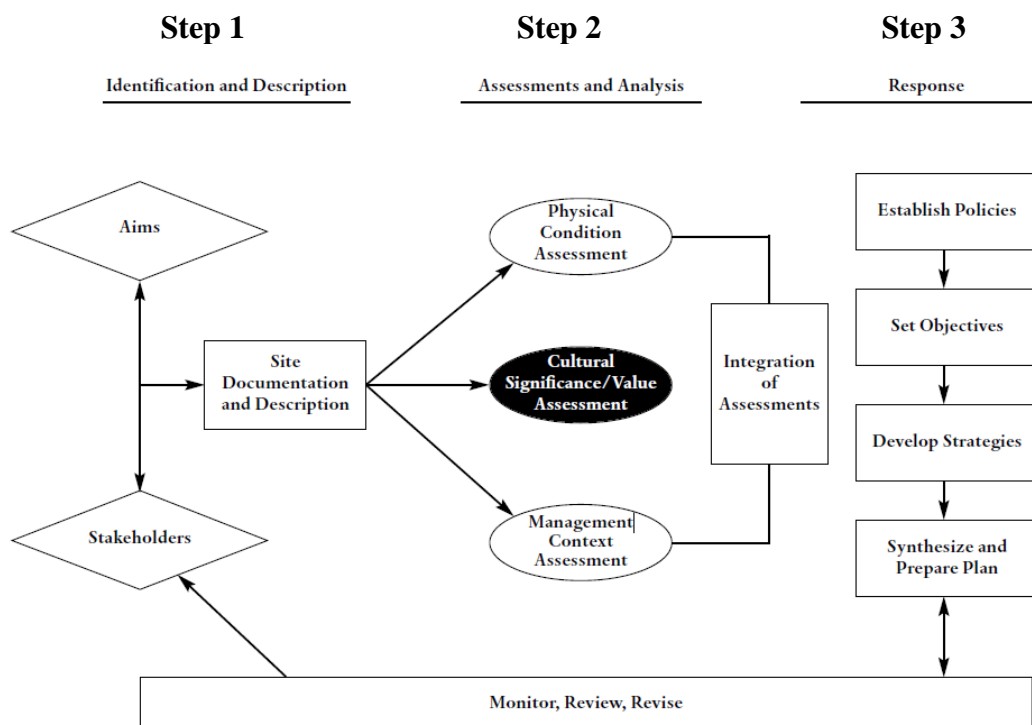


Figure 2.2: Planning process methodology by Mason (2002).

• Step 1- Identification and Description :

The first step in the assessment of cultural heritage value is to identify the heritage site by acquiring information about cultural heritage. The main objective in the identification phase is to collect information about the heritage site and to prepare the ground for the evaluation and analysis of the heritage values.

In order to obtain information about the heritage site and to better explain the collected data; a) clarifying the purpose of the planning process, b) identifying stakeholders in the heritage area, and c) collecting and synthesizing the site documents. In defining the cultural heritage area, these issues can be summarized as follows:

- Aims: In order to define cultural heritage buildings, the objectives in the planning process should be specified. This step is a way of clarifying the objectives and possible outcomes. A common approach should be established in the planning process, taking into account the expectations of all stakeholders involved in the cultural heritage when setting these objectives. In order to establish these goals, as Demas points out, there should be an answer to the question '*What are the aims and expectations of the planing process?*' (Demas, 2000, p.30).
- Stakeholders: In order to define the cultural heritage area, the stakeholders involved in this field need to be identified. The stakeholders in the heritage area can be separated into two groups. Firstly; public employees, bureaucrats, politicians, conservation experts and other experts involved in the process. This group includes the planning team that supervises and guides the planning process. The formation of this team is important for the right people and institutions to come together to produce accurate information about the heritage area. The second group can be described individuals who have a special interest or share in how the area is used, developed and interpreted. This group includes local people who benefit economically from the heritage area or use it for social purposes (Demas, 2000, p.31; Mason, 2002, p.17). Selected regional analyzes, surveys and expert opinions should be used to identify stakeholders who play a role in cultural heritage areas. In addition to these statements, the stakeholders different perspectives on values can be used as resources and information in order to make

decisions about the heritage area in the evaluation of cultural heritage. On the other hand, relying only on the opinions of the stakeholders may not allow for a correct planning process, and therefore, ensuring the participation of stakeholders in this process and getting them to understand the views, constraints and values of the management authority to be made in planning is vital (Demas, 2000, p.32).

- Documentation and Description: The purpose of this step is to collect information and documents to identify the components in the planning process and to synthesize them. In order to achieve this goal, it is necessary to assimilate the area of heritage and identify the events and gaps that will affect the decisions of heritage in this area. In addition, this section includes the identification of important documents found in the cultural heritage area, the preparation and archiving of inventories and ensures the continuous references in the planning process. When the results obtained from this step are evaluated, policies for interpreting, protecting and using the heritage site will be more easily established (Demas, 2000, p.33).

- **Step 2- Assessments and Analysis :**

Evaluation and analysis of heritage values other than obtaining information about heritage mainly involves the discovery of heritage values and the analysis of the relationship between values, space, people and institutions. Evaluation and analysis of the values form the core of the planning process and the decision-making process on the heritage site is determined at this stage. The values should be evaluated as *significance*, *condition* and *manegement* in order for the decision making process to be carried out successfully (Demas, 2000, p.34). In the light of these types of evaluation, the evaluation and analysis of heritage values can be summarized as follows:

Significance Assessment: Cultural heritage includes various values from different perspectives. According to Demas, all values in the cultural heritage site reflect the importance of the area. In order to evaluate and recognize cultural heritage values, a declaration of importance is required (Demas, 2000, p.39). The assessment of importance in the planning process enables the heritage values to define the value range and helps to decide on why and how to protect the heritage site. In his report published by GCI, Mason divided the process of assessing cultural significance into three steps during the assessment of heritage values (Figure 2.3) and outlined the tools available in these steps (Mason, 2002, p.7). These steps can be summarized with appropriate methods as follows:

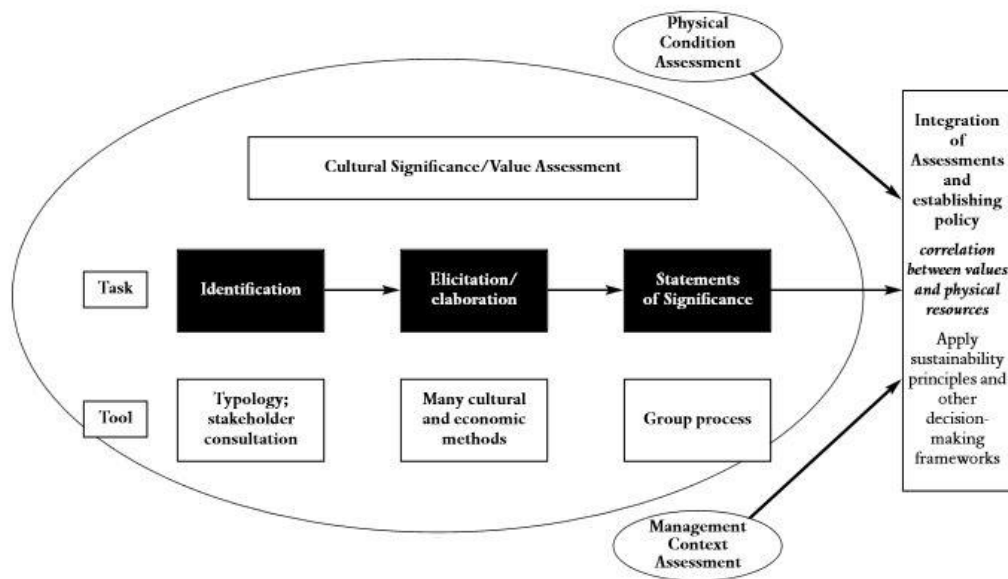


Figure 2.3: The cultural significance/value assessment process methodology by Mason (2002).

a. **Identification of Cultural Heritage Values:** Depending on different situations and approaches, cultural heritage values can be evaluated according to many interpretations and meanings and cultural heritage buildings can be defined as 'multi-

value', 'multi-dimensional' and 'multi-attribute' (Mazzanti, M, 2002; F. Bakri, Ibrahim, Sh Ahmad and Q. Zaman, 2015, p.383). In order to define these various values within the cultural heritage, Mason argued that values should be evaluated within a certain framework and stated value typology as a method. However, it is emphasized that different value typologies can be formed because heritage values are subjective and change according to each person (Table 2.2).

Table 2.2: Summary of Heritage value typologies, adapted by Mason (2002) and de la Torre (2013).

Alois Reigl 1902 Art History	William D. Lipe 1984 Archaeological Heritage	Burra Charter 1998 ICOMOS in Australia	Bruno Frey 1997 Economics	English Heritage 1999
Age Historical Commemorative Use Newness	Economic Aesthetic Associative- symbolic Informational	Aesthetic Historic Scientific Social Spiritual Political National Cultural	Monetary Option Existence Bequest Prestige Educational	Cultural Educational and academic Economic Resource Recreational Aesthetic

Upon these considerations, Mason, in his report, searched for answers to the questions of how cultural heritage is used and evaluated, and created the heritage value typology that can be used for the protection of cultural heritage buildings (Mason, 2002, p.10). This typology is based on Mason's research and in the light of other relevant sources obtained, is shown in the following definitions and tables (Figure 2. 4).

According to Mason, the types of values in cultural heritage buildings can be examined in two main groups that are; socio-cultural values and economic values (Mason, 2002, p.11).

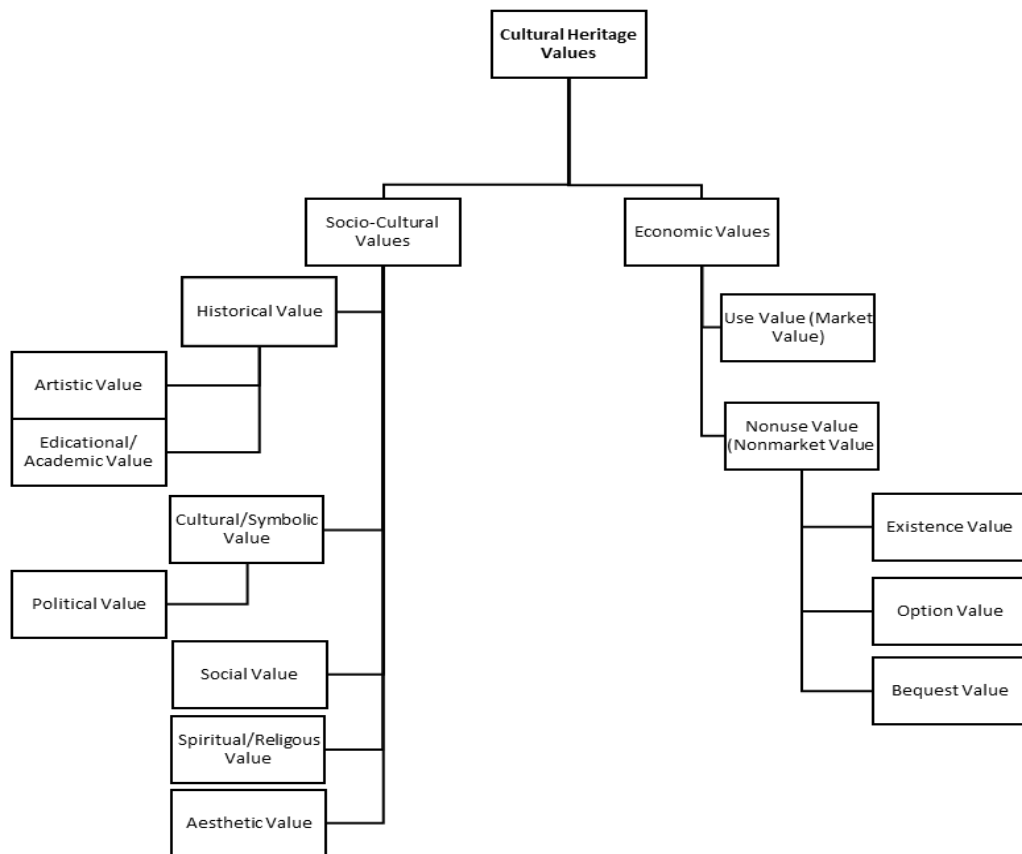


Figure 2.4: Types of values adapted by author (2019) from Mason (2002).

- Socio-cultural Values:** Socio-cultural values are the essence of traditional conservation. They are expressed as values given to the object, building or area that make sense to the public or certain social groups (Manson, 2002, p.11). In addition, according to Andreu, social values contain meaning and values that are important in communities connected to the common area (D. Andreu, 2017, p.2), meaning that they reflect continuous events that have been the center of human identity in the past.

Socio-cultural values can be examined under five sub-headings as historical values, cultural/symbolic values, social values, spiritual/religious values and aesthetic values.

These are:

- Historical Values: Although historical values are the first values defined in the conservation of cultural heritage, Mason and Avrami believe that they are formed by establishing a physical connection with the past within the heritage (Mason and Avrami, 2000, p.16). In addition, Mason describes these values as the root (foundation) of the concept of inheritance in his report and states that historical values may occur due to the age of the material, the rarity or similarity of its relation to people or events, the technological features it contains, and the potential for archiving. Historical values are divided into two groups as educational/academic value and artistic value (Mason, 2002, p.11). These types of historical values can be summarized as follows:
 - i. Educational/Academic Values: Demas defines ‘educational/academic’ values as the ability to convey knowledge and understanding of the history of a site (Demas, 2000, p.37). Lipe explains these values as values that help visualize some aspects of the past and help people build a sense of personal connection with the past (Lipe, 2009, p. 58). Thus, as Mason states, these values provide potential for information for the future (Mason, 2002, p.11).
 - ii. Artistic Values: Artistic values can be defined by the fact that an object is unique, the best, the best example, or the work of a particular individual (Mason, 2002, p.11). Also in another source these values; are defined as the power to stimulate emotions arising from emotional characteristics (Mason and Avrami, 2000, p.16).
- Cultural/Symbolic Values: Cultural/symbolic values are expressed as maintaining the identity of the group and other social relationships created in connection with

the heritage area (Mason and Avrami, 2000, p.16). In addition, according to Mason, because of the ideas, materials and habits that make up the entire cultural heritage, a heritage without cultural values cannot be considered (Mason, 2002, p.11). This type of value also includes political value.

- i. Political Values: Political values are the result of the connection between social life and the physical environment, resulting in positive reflections on the political behavior that builds civil society and in particular the capacity of heritage sites (Mason, 2002, p.11).
- o Social Values: Social values can be defined by feelings of identity, motivation production, pride and revitalization of the sense of empowerment provided by cultural heritage buildings and can be expressed by facilitating the social connections, networks and other broader relationships of cultural heritage buildings (Egmond and Erkelens, 2004, p.4 ; Mason, 2002, p.12). In addition to these expressions, these values are explained as the way that different segments of society live, work and establish relationships with each other (Mason and Avrami, 2000, p.16). According to Petronela, social values can be determined by measuring social cohesion, strengthening the society, learning skills and development (Petronela, 2016, p.732).
- o Spiritual/Religious Values: Are the values that occur when the practices and beliefs of religious groups are integrated (Mason and Avrami, 2000, p.17) and these values are associated with the religious aspirations of different groups. (Demas, 2000, p.37).
- o Aesthetic Values : Lipe states that 'aesthetic values' are representative of production styles while preserving the aesthetic standards and preferences that hint at the time period of cultural heritage (Lipe, 2009, p.56). According to Mason,

these are values expressed as the visual quality of heritage and cultural heritage buildings are seen as valuable because they provide emotional experience with these values (Mason, 2002, p.12). In addition, aesthetic values are not easy to evaluate because they contain personal feelings and may contain different interpretations.

- **Economic Values** : Economic values constitute the second largest part of the heritage value varieties. The economic evaluation of cultural heritage buildings is one of the most powerful ways of defining, appraising and deciding the values of the society. In addition, economic values are understood as reflecting collective decisions other than individual market decisions, commonly known as public property, which are common in heritage conservation (Mason, 2002, p.12; Egmond and Erkelens, 2004, p.4). Even though Ruijgrok defines economic values as the amount of wealth generated by cultural heritage for society, (Ruijgrok, 2006, p.206; Burtenshaw, 2017, p.32), economic values with high potential may have negative effects on cultural heritage buildings depending on their intended use. Furthermore, Mason and Avrami argue that economic values provide a distinct and strong perspective on heritage values and that each cultural heritage site or building contains economic emotion. In this sense, it is necessary to invest in these heritage sites in order to preserve economic values and provide a flow of benefit (Mason and Avrami, 2000, p.17).

Economic values can be classified into two groups; namely use value (market value) and non-use value (non-market value). These are:

- Use Values (Market Values) : These are cultural heritage values which can be easily given a price. It provides a service flow that expresses heritage as goods, which can be bought and sold and priced in existing markets (Mason, 2002, p.13)

These values are, for example, those obtained when visiting a cultural heritage or when an item is purchased.

- Non-use Values (Nonmarket Values) : Non-use values are unprocessed values that have been captured by the markets and are therefore difficult to express in terms of price (Mason, 2002, p.13). Ates defines 'non-use values' as values that cannot be directly or indirectly benefited from consumption from a product or service (Ates, 2019, p. 10). In addition, in another source these values are expressed as the values that people feel for their products, which cannot be expressed through the market (Burtenshaw, 2017, p.34). In addition to these statements, Mason explains which qualities of non-use value motivate heritage as economic decisions in three groups:

- i. Existence Values : Existence value is the value given to cultural heritage only for its existence and it focuses directly on the consumption of the services of heritage (Mason, 2002, p.13). Based on this statement, these values can only have a negative impact on heritage conservation as they are consumption-oriented.
- ii. Option Values : These values are the intent to conserve the possibility of cultural heritage (Mason, 2002, p.13). In another source option values are defined as the value that people attach to a products or service for themselves in the future (Ates, 2019, p. 10).
- iii. Bequest Values : According to Mason, these values include the desire to leave the cultural heritage to future generations (Mason, 2002, p.13).

The above mentioned types of cultural heritage values have been based on the typology created by Mason, and also drawn from other sources. However, other types of values

that are not considered in this typology and which may be important for cultural heritage buildings mentioned in other sources are as follows:

- Research Values : Lipe defines research values as archaeological records developed to obtain information about human history (Lipe, 2009, p.48). Moreover, the unique information contained in certain heritage sites and specific archaeological sites is indicated as actual and potential value (Mason and Avrami, 2000, p.17) and, in addition to this statement, Demas argued that these values could provide new information to the cultural heritage site and provide answers to research questions.(Demas, 2000, p.36).
- Commemorative Values: This type of value includes values in cultural heritage buildings that have been the scene of people or events that have contributed, and according to Riegl, these values should be included in 'value typology' (Riegl, 1902; Uchiyama, 2014, p. 2-3).

In addition to the value typology described above, according to Demas, stakeholders in the heritage site play an important role in this assessment and should not be assessed without understanding the people's perspective (Demas, 2000, p.38). Also Mason views value typology, as a means of expressing all stakeholders involved in heritage protection within a common language. He argues that this typology provides a basis for characterizing different kinds of values within a certain framework and making an unbiased comparison between many different heritage projects (Mason, 2002, p. 9-10).

- b. *Elicitation/Elaboration of Cultural Heritage Values*: With regard to the assessment of importance, Mason argues that heritage values should be elaborated after defining the values. In order to reach the correct result in the decision-making process, some methods are applied in this step and it is stated that values should be

better understood and revealed. Mason differentiated the methodologies to be applied for the evaluation of importance (sociocultural values and economic values) (Mason, 2002, p.15) and in this research the classification of these methodologies, which tools can be used for which values have been summarized with the following definitions:

- **Methods for Sociocultural Values:** In GCI's methodology; *expert analysis* to assess the sociocultural values of cultural heritage buildings are referred to as *quantitative and qualitative methods* (Mason, 2002, p. 18-19).
- Expert Analysis : Expert analysis from experts like historians, art historians, architects, anthropologists, geographers, etc. experts are analyzes traditionally used to analyze the physical conditions of the cultural heritage site and to determine how to protect it. These analyzes, which are used to evaluate sociocultural values, are based on scientific and documentary methods. In addition, expert analysis is often referred to as a quantity assessment of the object or phenomenon based on heritage values within the area of expertise. In this research, experts interpret heritage values and other phenomena through theoretical assumptions aim to explain how to incorporate values into heritage protection in wider contexts (Mason, 2002, p.19).
- Qualitative Methods: This methodology replaces numerical data; emphasis is placed on the emergence of socio-cultural values in a more effective way by including emotions, thoughts and perceptions (Mason, 2002, p.15). In the value assessment methodologies published by GCI, qualitative method are divided into various methods for evaluating sociocultural values.
 - i. Ethnography: Ethnography is a method for identifying and recording the cultural characteristics of heritage. This method is indicated as one of the

appropriate methods for evaluating sociocultural values based on surveys, oral history information, mapping, observation and recording of characteristics of material culture. The survey and interviews mentioned in this method are expressed as the most effective information gathering tool. Furthermore, another ethnographic method used in the assessment of sociocultural values is the mapping method, which is known as simple and distinctive in order to regulate the obtained information. According to Mason, mapping is used as an essential methodology of the conservation area to assess the physical conditions of cultural heritage. In addition, ethnographic methods are used to synthesize information about social and physical contents in land and community planning projects and to produce design and planning solutions regarding this information (Mason, 2002, p.20).

ii. Primary (Archival) Research and Writing Historical Narratives: Another suitable method for acquiring and expressing sociocultural values is to create stories based on research and document social phenomena. In this method, the content and arrangement of a phenomenon is usually organized into stories together with actors and institutions taking part in the heritage. The way to obtain information from these stories is derived from the discovery of values together with characters and results, rather than abstraction of cultural heritage in narratives (Mason, 2002, p.21).

iii. Secondary Literature Research: Secondary literature research is defined as the strategic methodology which has become an effective method in time and used to produce fast information about the project (Mason, 2002, p.21).

- Quantitative Methods: This methodology is defined by measures, numbers and percentages, and expresses real events along with causal relationships (Mason, 2002, p.15). Quantitative methods used to evaluate socio-cultural values can be explained as follows:
 - i. Descriptive Statistics: These are simple quantitative methods used to point out the visual impossibilities in qualitative disciplines. It is stated that *content analysis, demographic analysis* and *tabular data* used in these methods are widely used in cultural heritage (Mason, 2002, p.21).
- **Methods for Economic Values**: Various instruments developed by economists are used as methods to evaluate the economic values of cultural heritage buildings. The methods that can be used in the evaluation of economic values mentioned in the value evaluation methodology of GCI can be summarized as follows:
 - Revealed- Preference Methods: Revealed-preference methods are methods that enable information analysis using cultural heritage-related goods and services. However, Mourato and Mazzanti stated that the potential of use of revealed-preference methods is limited to the values added to cultural sites (Mourato and Mazzanti, 2002, p. 54). Bunlar: Furthermore, Manson divides 'revealed-preference methods' into three groups. These are:
 - i. Economic Impact Studies: Economic impact studies have become a widely used method in the assessment of economic values in cultural heritage buildings, since they are thought to be a simple method and clearly demonstrate the concrete economic gains of the investment in the heritage project (Mason, 2002, p.22).

- ii. Hedonic pricing methods: With this method, it is stated that house prices are affected by features that may include cultural factors that are not marketed (Rosen, 1974; Mourato and Mazzanti, 2002, p. 51). In addition, these methods are limited to the fact that nonuse values can only be measured as determined in the relevant market transactions (Mason, 2002, p.22).
- iii. Travel-cost methods: This method is a means of measuring inheritance values by determining travel expenditures related to the use/consumption of heritage sites or objects (Mason, 2002, p.22). In addition, according to Mourato and Mazzanti, its applicability is limited, which can be used to estimate visitor values for cultural heritage sites and is only useful for areas that require significant travel (Mourato and Mazzanti, 2002, p. 54-55).
- Stated- Preference Methods: Another method of evaluating economic values is stated as 'stated-preference methods' and consists of creating 'hypothetical markets'. This method allows the identification of preferences by means of a survey in the absence of a market for cultural goods or services (Mourato and Mazzanti, 2002, p. 54-55).

This method is divided into two. These are:

- i. Contingent Valuation Methods: With this method, the total value uploaded by a person to the heritage site can be measured. In addition, it is stated that it is used more frequently for heritage projects because it provides the conversion of the desired prices in the qualitative values into quantitative prices (Mason, 2002, p.22). Furthermore, according to Mourato and Mazzanti, it is widely used in both developed and developing countries to

determine the economic viability of public policies to improve environmental quality.

- ii. Choice Modeling Methods: This method can be used by the participants to measure the values of different properties by disrupting the total values of a heritage (Mason, 2002, p.22).

On the other hand, although there are many different methods for evaluating cultural heritage values, according to Manson, there is no established method for matching values with a certain tool. Therefore, in the light of the aforementioned expressions, the appropriate methodology should be chosen according to the value types. In order to determine the appropriate methodologies, after dividing the values into two main groups according to the value typology identified in the previous sections, an appropriate method covering economic values and an appropriate method covering socio-cultural values should be evaluated separately. In addition, these assessments should include values that focus on the knowledge of the experts and the public perspective (Mason, 2002, p.23).

- c. Statements of Significance: Statements of significance consists of value assessments and the various values and assessments handled by the professional team are included as important statements all stakeholders can understand. In addition, these statements provide clear positions to form the basis of decision-making by synthesizing the reasons behind all actions that can be proposed for the fields. Furthermore, Mason divided this assessment into two parts in order to determine the 'statements of significance' in heritage values. Firstly, he argued that all aspects of the field should be cataloged and expressed and emphasized that the importance of heritage values should be stated separately when implementing this step. Secondly, it is stated that priority should be given to the field by grading the

uniqueness of field values that are different from other fields (Mason, 2002, p.23-24).

Physical Condition Assessment: The cultural heritage site consists of the integration of physical characteristics and resources with heritage values. Therefore, in assessing heritage values, the next step after evaluating significance is to assess the physical condition. The purpose of the assessment of the is to document and assess the physical state of a heritage site or building (Demas, 2000, p.39). In order to achieve this goal, it is necessary to identify the positive and negative impacts from outside the heritage site, namely *opportunities* and *threats*. The opportunities and threats to be stated in the assessment of the physical condition can be explained as follows:

- a. **Opportunities:** These are positive effects in the environment (Doratli, O. Hoşkara and Fasli, 2004, p. 335). Opportunities created by cultural heritage buildings can also be expressed as added values to the environment.
- b. **Threats:** Are defined as the potential for damaging the area due to any negative situation in the environment (Doratli, O. Hoşkara and Fasli, 2004, p. 335). In addition, physical threats to the cultural heritage building, environmental factors, neglect of the cultural heritage building, poor management of conservation, economic restructuring can be exemplified as problems arising from the changes in meaning and value are defined as sociocultural effects (Mason, 2002, p.25).

On the other hand, physical status assessments provide a better understanding of how the interventions to be made in the management, planning and decision-making process about the heritage site affect the heritage values and to better monitor the process. In addition, according to Mason, in order to apply this evaluation, all physical elements of the site should be associated with certain value types and all value types

should be mapped on the site. He argued that this method would serve as a reference for reporting inheritance decisions and evaluating the results (Mason, 2002, p.24).

According to Demas, explaining the physical condition of the heritage site consists of three basic steps. These are:

- Collection of Historical Documentation: This step includes the collection of historical documents on the historical status, use and interventions of cultural heritage buildings or sites.
- Condition Recording: This step is defined as the objective recording of the causes of the cultural heritage site, rather than its effects.
- Diagnosis and Prognosis: In this step *diagnosis* includes the determination of the examination and analysis of the current situation to determine the causes of deterioration in the cultural heritage site. Demas argued that this approach should be based on long-term research and field monitoring in order to analyze the whole building and site, using specialized knowledge and experience in conservation (Demas, 2000, p.39). Furthermore, an implied diagnosis that is not prominent is referred to as a prognosis.

Management Context Assessment: Management content evaluation, the last step of the cultural heritage value assessment phase, refers to a number of factors that affect the capacity of individuals and organizations to make, manage, and implement any formulated plan. The power relations that occur during the planning process are crucial to the success of management planning and should be addressed systematically and as clearly as possible (Mason, 2002, p. 25). Also, some of the management classes exemplified by Demas can be summarized as follows:

- Legal and Legislative Context: One of the questions that come to mind to understand this issue is, 'Are there any legal regulations that may impose restrictions on future decision-making for land use or zoning regulations?' (Demas, 2000, p.41).
- Financial Base: Financial resources are important in management evaluation and, according to Demas, funds that are considered opportunities for cultural heritage and that can secure sites should be investigated (Demas, 2000, p.41).
- Power Base: Within the planning process, there are power authorities that influence management decisions related to heritage sites at local, regional and national levels. It should be stated by who and by which organization these are implemented and how the management authority can benefit from this power base in the best way possible (Demas, 2000, p.41).
- Infrastructure: When management evaluation is to be carried out, deficiencies for future needs should be identified by considering the services currently provided to the public and visitors. Improvements should be found for these needs and their effects should be investigated.
- Staff Resources and Expertise: In order for the management evaluation to be successful, it is important to have specialized personnel implementing the relevant management decisions (Demas, 2000,p.41).
- Research Assessment: Gaps related to the information collected in the definition, which is the first step of the value evaluation and analysis phase, should be analyzed (Demas, 2000, p.41). If there are deficiencies in defining the heritage site, the management assessment should consider what their needs are field researching the site.

In addition to the statements above, stakeholders views should be included in the assessment in order to achieve successful results in management evaluation in heritage value assessments. Demas emphasized the importance of stakeholders in the management process by stating that a) stakeholders could have information and resources about management, and b) that stakeholders could make it easier for the management authority used to negotiate or cooperate with regard to restrictions (Demas, 2000, p.42).

- **Step 3- Response:**

The response which constitutes the last phase of the basic stages in the planning process summarized above; importance, status and management evaluations are brought together and determined as the decision stage taken depending on the results. At this stage, Mason argues that the evaluation of cultural heritage values is finalized and that the decision-making process is built on these evaluations and these values should be integrated with the steps in the decision-making process (Mason, 2002, p.23). According to Demas however, in the light of the decisions taken in the value evaluation and analysis phase, he states which steps should be taken to compensate or reduce the negative effects on the values at this stage (Demas, 2000, p.42). Moreover, according to Demas and Mason this stage is made up of three steps which are; *establish policies, set objectives and developed strategies* (Figure) (Demas, 2000, p.42; Mason, 2002, p. 6). These steps can be defined as follows:

- a. **Establishing Policies:** As the first step of the decision process, 'establishing policies'; aims to determine how the heritage buildings and sites will be conserved through some guiding principles by considering the evaluations of heritage values and to form a general vision according to these principles (Demas, 2000, p.43). In

addition, according to Mason, institutional arrangements, cultural characteristics and management content in heritage areas vary from region to region (Mason, 2002, p.25) and the policies to be created in conservation decisions should be considered separately for each heritage site and designed for the site. Furthermore, Demas argues that not all values inherited by the site can be protected at the decision stage since values conflict with each other in heritage conservation, and the aim of this step is to investigate the causes of unprotected loss of value and formulate compensatory policies (Demas, 2000, p.43). In addition to these statements, an attempt to summarize some of the example categories of policies that may occur during the decision stage has been made with the following definitions below:

- Appropriate Use: *Use* within the heritage site is a resource and constitutes a comprehensive and very important policy category used in decision-making when it has a special importance in the site. In addition, 'appropriate use' varies according to stakeholder groups, and it clearly reveals the relationship between value evaluation and stakeholders (Demas, 2000, p. 43-44).
- Conservation Intervention: Policies in this category are policies that define or limit protection interventions philosophy through laws, rules and regulations. These policies that are to be applied in the heritage site should be stated together with their reasons in terms of importance given to the site (Demas, 2000, p. 43-44).
- Visitation and Interpretation: Visitation and interpretation are closely linked to protection and use policies. In this category, the policies for visitors should be explained and the cultural heritage site should be interpreted for the public. In

addition, as in other policies, the relationship between stakeholders and values can be clearly seen in this policy (Demas, 2002, p.44-45).

- **Maintenance and monitoring:** According to Demas, the maintenance and monitoring of the governing authority provides an important opportunity for the heritage site. These policies should give priority to maintenance practices (Demas, 2002, p.44-45).
- **Facilities and Infrastructure:** Policies under this category impose limitations on the infrastructure and opportunities for events to be implemented in the site.

When some of the policies mentioned above are taken into consideration within the decision process, the characteristics of the site emerge. What is important at this stage is that the values and policies identified in the priority assessment are relevant and demonstrable. Therefore, when defining policies, content should be defined by explaining which value will be preserved or which conditions will be valid (Demas, 2000, p.46). Castellanos, on the other hand, emphasized that cultural importance can be maintained by prioritizing values when policies are formed, but underlines that policies should be compatible with the constraints imposed in the physical, social and economic context (Castellanos, 2000, p.78).

- b. **Setting Objectives:** In this step, specific objectives are determined according to the policies to be established in the previous step, and what can be done at the decision stage is decided. According to Demas, objectives aim to achieve measurable results and in order to formulate this objective, practitioners must specify what will be achieved within certain time periods by the listing method (Demas, 2000, p.46).
- c. **Developing Strategies:** This phase is the final step of the decision-making phase, which aims to explain in detail how and by whom the objectives will be

implemented. In order to achieve this, the necessary resources for the work done, the methodology to be followed and the responsibilities to be performed should be defined within time frames (Demas, 2000, p.46). In the light of all this information, Demas emphasizes that the information collected and decisions taken for a finished product should be documented and written into a plan. However, in the value-based approach, he emphasizes the difficulty of the planning approach due to the versatility of values and that what is right and what is wrong does not reach a definite conclusion (Demas, 2000, p.48).

On the other hand, Mason maintains that *sustainability principles* adopt a holistic approach to the resources obtained considering the widest range of heritage values and that value-based conservation planning is in conformity with sustainability principles in the decision-making process. Furthermore, sustainability principles are effective and form a model in the planning process, a) in determining the project objectives, b) in the formation of the stakeholder group, c) in evaluating the results of significance, management and project evaluations (Mason, 2002, 26-27). Furthermore, in another report published in the GCI, Throsby defines how cultural heritage management can be evaluated with 'sustainability principles' and proposes some criteria for determining the conditions to be applied at the decision-making stage (Throsby, 2002, 109). These criteria can be summarized as follows:

- Intergenerational Equity: This principle involves considering the needs of future generations (Mason and Avrami, 2000, p.24).
- Intragenerational Equity Inheritance decisions during the planning process have a significant impact on the welfare of the present generation (Throsby, 2002, 109).

In addition, equality between generations refers to the equality distribution of

benefits and costs during the conservation planning process (Mason and Avrami, 2000, p.24).

- Generation of Tangible and Intangible Benefits: This criterion includes both the use and non-use values and the economic and cultural values generated by the project, as well as the benefits of heritage conservation (Throsby, 2002, 109).
- Maintenance of Diversity: Cultural diversity is important for the conservation of cultural heritage. Throsby argues that the diversity of ideas, beliefs and values provides a very different cultural service flow from individual services (Throsby, 2002, 109-110). Therefore, projects that contribute to cultural diversity can achieve more successful results.
- Precautionary Principle: This principle asserts that a higher level of maintenance is appropriate where there is no recycling (Throsby, 2002, 110).
- Recognition of Interdependence: This principle, which is expressed as the basis of the sustainability principle, argues that no part of any system is independent of any other part (Throsby, 2002, 109-110). According to Mason and Avrami, heritage is part of a system that depends on society and the environment and should not be considered separately. Therefore, a holistic approach involving many people should be followed (Mason and Avrami, 2000, p.24).

In the light of all the information stated above, the effects of heritage values on heritage conservation and the management planning process based on the values-based approach are discussed. In addition to this information, this thesis argues that authenticity, a second concept, has emerged in the process of value appraisal of heritage conservation, and this concept affects the decision-making processes in management planning. Therefore, in the following section, the concept of authenticity

has been investigated and its relationship with the value-based approach has been stated.

2.3.3 Authenticity of Cultural Heritage

Authenticity is not a value in itself, but it is a key qualification factor in the values discussed, and the understanding of authenticity in cultural heritage buildings plays a fundamental role in scientific studies and restoration practices in all cultural heritage conservation (ICOMOS, 1994, Article 10; Eshrati, F. N. Bahramjerdi, E. Mahabadi, Azad, 2017, p.216).

When authenticity is handled in terms of knowledge and concept in cultural heritage; it is expressed as the source of knowledge regarding original and subsequent characteristics of cultural heritage (S.Smith, M. Messenger, and A.Soderland, 2010, P.36). Authenticity, with regard to the conservation of cultural heritage, was first implied by The Venice Charter and together with The Nara Document, this concept manifests itself as respecting and enlightening all aspects of the common memory of humanity in the field of conservation and expresses the essential importance of preserving originality. This document also argues that the authenticity of cultural heritage buildings entails efforts to respect cultures and heritage diversity in a manner that respects them, and that these efforts require approaches to encourage them to develop analytical processes and tools specific to their nature and needs (The Nara Document, in 1994). In addition to this information, S. Smith, M. Messenger, and A.Soderland stated that authenticity is not only information and data, but also includes human sentiment and community choices. In addition, this concept is based on consensus and the means to create identity heritage by coming together with human choice. Authenticity within the cultural heritage reflects the inherent characteristics

and identity of each heritage and therefore, one cannot make a more original assessment of this concept than the other (S.Smith, M. Messenger, and A.Soderland, 2010, P.36).

2.3.4 Relationship between the Value-based Approach and the Authenticity of Cultural Heritage Conservation

The *values-based approach* to cultural heritage conservation aims to maintain and increase the importance of heritage rather than stopping physical change in cultural heritage buildings (D. Cutajar, Duckor, Sully and Fredheim, 2016, p.83). In addition to this value-based approach to heritage conservation, a second concept, *authenticity*, appears to have emerged in heritage management.

In another source, authenticity is defined as '*the ability of aspects of a property to convey its value*' (Stovel, 2007; Deacon and Smeets, 2013, p.138) and when authenticity is evaluated in heritage conservation, it can be said that it reflects heritage values by obtaining reliable evidence. According to Fredheim and Khalaf, authenticity constitutes evidence that characterizes the perceived values and emotional experiences of heritage sites, and this evidence is important for research in the values-based approach in heritage conservation (Fredheim and Khalaf, 2016, p.475). The Nara Document also states that conservation of cultural heritage depends on heritage values and forms a basis for assessing all aspects of authenticity (ICOMOS, Japan, 1994). Furthermore, the assessment of authenticity in cultural heritage conservation was first highlighted in The Venice Charter and it was argued that the concept had essentially four distinct characteristics for its measurability. The parameters specified in this regulation are defined as *design, material, workmanship, and setting* (Jokilehto, 2006; Deacon and Smeets, 2013, p.138). However, the concept of authenticity has been

discussed more extensively in relation to socio-cultural change with The Narra Document and the parameters used to evaluate this concept in heritage conservation; mass and design; material and substance; use and function; tradition and technique; position and arrangement; developed as mood and feelings (ICOMOS, Japan, 1994). These parameters are considered as an auxiliary tool for the assessment of heritage and Fredheim and Khalaf argue that authenticity can be understood as a measure of past damage and future circumstances in heritage conservation (Fredheim and Khalaf, 2016, p.475).

In addition to these statements, the concept of authenticity examines the question of how the characteristic features of this concept are kept alive by today's practitioners in heritage buildings rather than seeking answers to the questions of how to be unique or authentic in heritage buildings (UNESCO, 2011; Deacon and Smeets, 2013, p.140).

On the other hand, these characteristic features used to evaluate heritage buildings help to gather and synthesize information about heritage values during the planning process based on the values applied in heritage conservation. In the light of this information, the evaluation of the data to be obtained in the documentation and description section of the first step of the methodology of the evaluation of heritage values published by the GCI mentioned in the previous sections is based on the parameters of authenticity parameters.

2.4 Adaptive Reuse of Cultural Heritage Buildings

Conservation and reuse play an important role in the reproduction process for historic buildings (Ljla and Broström, 2015, p.52) and connect with past cultures through built form (Sudgen, 2017, p.3).

2.4.1 Definition of Adaptive Reuse

Adaptive reuse is the reconstruction of the building for new uses and ensures that the buildings maintain their historical integrity while meeting the modern needs of the users (Clark 2008; Basha,2016, p.1). Turek defines adaptive reuse as to reestablish a new life in these buildings by adapting to the new requirements (needs) of the monuments and to a modern function (D. Turek, 2018, p.2). Rather than demolishing neglected or abandoned cultural heritage buildings, adaptive reuse, which is used for the restoration effort by the assignment of new functions, has a special importance in conserving cultural heritage.

According to another source, in order to implement a successful adaptive reuse of cultural heritage buildings, first of all, contemporary layers should be added to heritage buildings by integrating the past and present characteristics instead of destroying the character of these buildings while respecting the existing structure and historical content (DEH,2004; Mısırlısoy and Günce, 2016, p.91). Although the heritage structure can be changed slightly with adaptive reuse, the cultural heritage building, structure, character, original identity and authentic significance should be transferred to future generations as much as possible (ICOMOS, 1964; Australia ICOMOS Incorporated, 2000; Botros, 2014, p.15). To achieve these expressions, when new functions are to be added to cultural heritage buildings, these interventions should be transformed using specific strategies and cultural heritage building values and characters should be taken into account.

2.4.2 Impacts of Adaptive Reuse in Cultural Heritage Buildings

Since heritage buildings are proof of the people's lifestyle and cultural environment in which they live, the sustainability of these structures has gained importance at this time (Mısırlısoy and Günce, 2016, p.91). In order to transfer these buildings to future generations, the protection of cultural heritage came to the forefront and with the adoption of cultural heritage conservation, new functions were given to cultural heritage buildings and it was aimed to revive these structures and areas. In general, these interventions have been observed to have positive effects. According to Basha, if reuse in adaptive reuse practices is done appropriately to the cultural heritage building, it can help to recover the degraded heritage values, contribute to the continuation of the cultural heritage structure, add social value to the heritage site and give a chance for social interaction between the location and visitors (Basha, 2016, p.2). Despite this, while the reuse of cultural heritage buildings has more positive effects on cultural heritage building values, some interventions cause some cultural heritage values to be transformed. This jeopardizes the authenticity of cultural heritage buildings and may lead to changes in the values of cultural heritage buildings.

Chapter 3

ANALYSIS and ASSESSMENT PROCESS OF SELECTED BUILDINGS

3.1 General Information about Walled City of Nicosia

The Walled City of Nicosia is a city center with a rich cultural heritage on the island of Cyprus in which different civilizations have left their mark in the past. This city center is located in Nicosia, the capital of Cyprus and adds many historical values to the city (Figure 3.1). In addition, the Walled City of Nicosia is important due to its architectural works and historical urban texture created by the effects of different periods and according to these periods, give the city an identity. While making Nicosia a strong city, the values of these periods allow us to have an idea about the civilizations that lived here in the past.



Figure 3.1: Location of Nicosia.

Source: <http://www.philoktimatiki.com/alaminos/index.html>

3.1.1 Urban Development of the Walled City of Nicosia

The periods that contributed to Nicosia's access to today's urban fabric and influenced the urban development of the city were the Byzantines (395-1191), the Lusignans (1192-1489), the Venetians (1489-1571), the Ottomans (1571-1878) and the British (1878-1960). When these periods are taken into consideration, it can be observed that a different urban fabric has been created by each civilization which added its own management strategies and culture to the city and the cultural heritage values of the Walled City of Nicosia differentiate depending on these periods. For this reason, in this section, the development of the of Nicosia and the formation of the Historic Walled City of Nicosia (Figure 3.2) have been examined based on the periods and the cultural heritage buildings and values of importance for the Walled City of Nicosia are briefly explained below:

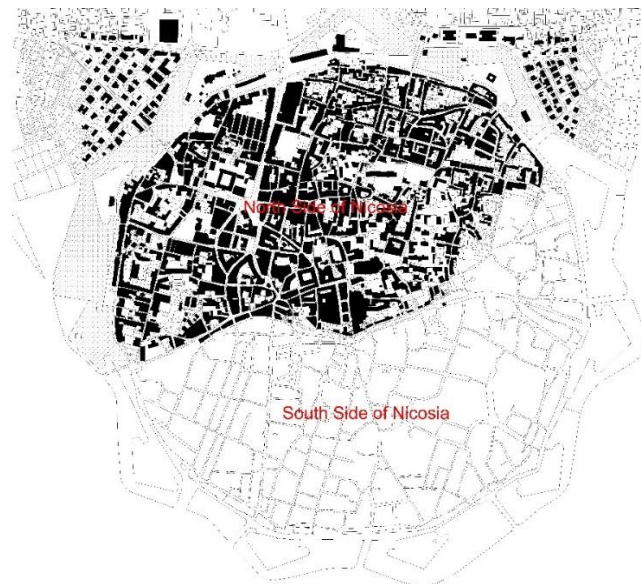


Figure 3.2: Walled City of Nicosia
Source: Drawn by Çise Tüncay

- **Byzantine Period (395-1191):** In order to secure Cyprus, the Byzantines left Constantina (Salamis) and chose Nicosia as its capital . According to Gazi, this caused Nicosia to gain importance as a city (Gürkan, 2006; Gazi, 2013, p.5) and capital of city had been located in wealthy and strategically-position (M.Everest, 2018, p.35). Nicosia has continued to develop while at the same time maintaining its position as the capital to this day (Figure 3.3).

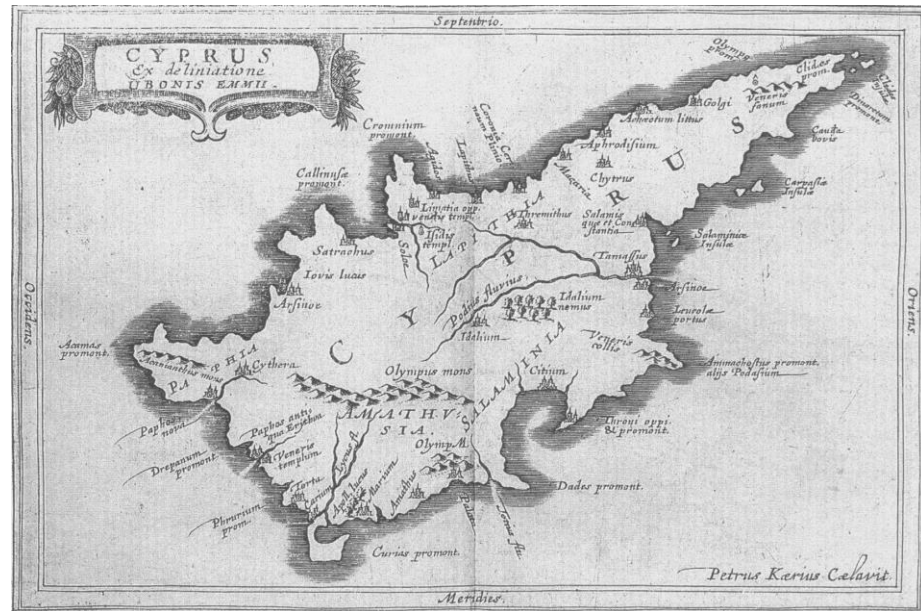


Figure 3.3: Cyprus.

Source: <http://kypros.org/Sxetikos/Maps/Cyprus-Maps-44.htm>

- **Lusignan Period (1192-1489):** During the Lusignan period, Nicosia, as the capital of Cyprus, experienced its richest and most developed period with the independent kingdoms. In this period, the city walls, which were spread over a larger area than the Venetian walls, were built and urban development started to determine the architecture of the city. In addition, the city's security was ensured by these walls and the planned settlement (defense, trade, housing,

etc.) was established during this period (Figure 3.4). During this period, many cathedrals and churches were built, making Nicosia a significant religious center, independent mansions were designed as houses while paying attention to large green spaces, and government mansions and palaces were built for public use and they use gothic style (M.Everest, 2018, p.35). Doratli refers to this period as the 'Golden Age' for Nicosia, and states that the various public buildings (arcbishopric palace, chapter house, etc.), public spaces (Royal Palace Square, St. Sophia Cathedral square etc.) and various types of residential buildings with courtyards that continued until the Ottoman period that were built during this period formed an 'extremely articulated structure' in the development of the city (Doratli, 2000, p.146-147).

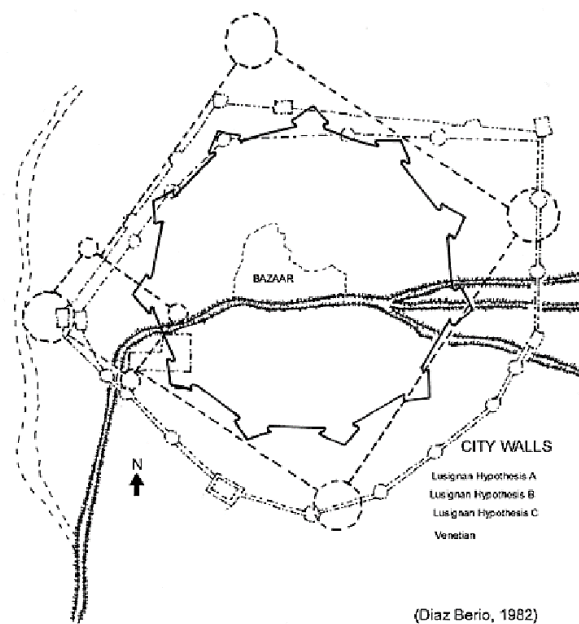


Figure 3.4: Lusignan Walls
Source: Diaz Berio, 1982 cited in; Doratli, 2000

Apart from these statements, the examples of cultural heritage buildings in this period; Selimiye Mosque (Aiya Sophia Mosque, St Sophia Cathedral), Bedesten (St. Nicholas Church), Lusignan House..etc.

- **Venetian Period (1489-1571):** The Nicosia, the capital of the island, historical values were not emphasized during the Venetian period and the city was mostly organized according to a minimal and commercial colonial region. In addition, it was stated that the rich historical heritage obtained before was destroyed during this period and that most of the previously constructed walls were demolished and reduced to their present state in order to facilitate defense (Figure 3.5). Furthermore, there was no street texture during this period and that there were only spontaneous streets in the market area in the center of the city. The Venetians demolished many buildings built in the previous years and helped to reorganize the main urban axis, and it is argued that new formations became part of the city (M.Everest, 2018, p.37).

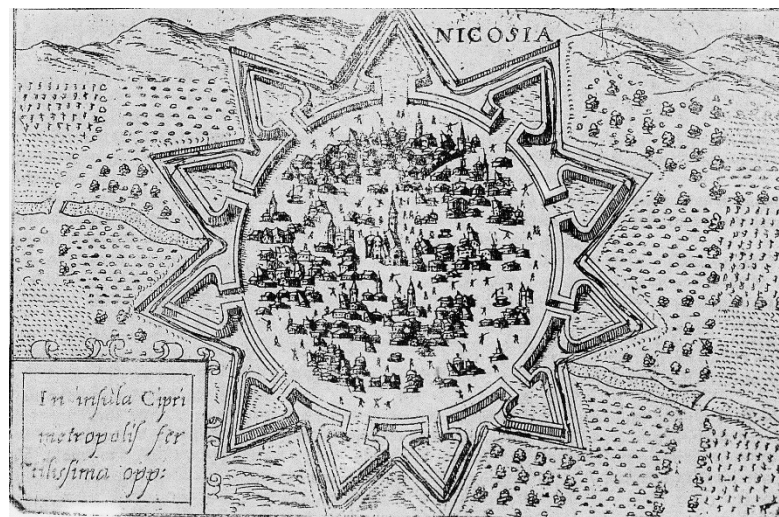


Figure 3.5: Venetians Walls
Source: <http://kypros.org/Sxetikos/Maps/Cyprus-Maps-60.htm>

In the light of these statements, the examples of cultural heritage buildings in this period; Venetian Walls, The Venetian Column.. etc.

- **Ottoman Period (1571-1878):** When the Ottomans conquered the island, the urban fabric transformed into an organic system in good condition from west to east (Doratli, 2000, p.149) and Nicosia remained as its capital. The Ottoman period as an important process that had an impact on the formation of the urban fabric of the city of Nicosia. During this period, a portion of population was transferred to the island of Cyprus by way of forced migration and the use of the spaces in urban and rural areas was ensured. Large areas and gardens left over from the previous civilizations were demolished to build new settlements and the streets were narrowed and the walls of the Walled City of Nicosia acquired their texture from the Ottoman period. As a result of the Ottomans reorganizing things this way, the street texture in the Walled City of Nicosia was formed and the northern part was divided into twelve regions (Figure 3.6). Furthermore, Soygür emphasizes that there were different activities in different parts of the city of Nicosia during this period and states that the city center was divided into three main activity areas. These are residential areas (neighborhoods), commercial areas (market places) and religious areas. In addition, instead of demolishing cultural heritage buildings, the Ottomans reused the existing structures in accordance with their functions (Soygür, 2003, p.14-18). Another source states that the Ottomans created new public buildings that developed the city in order to make Nicosia Walled City a modern capital, not only in accordance with the state administration, but also for the needs of the society, and organized the infrastructure and settlement aspects of the city according to this purpose (Doratli, 2000, p.149).

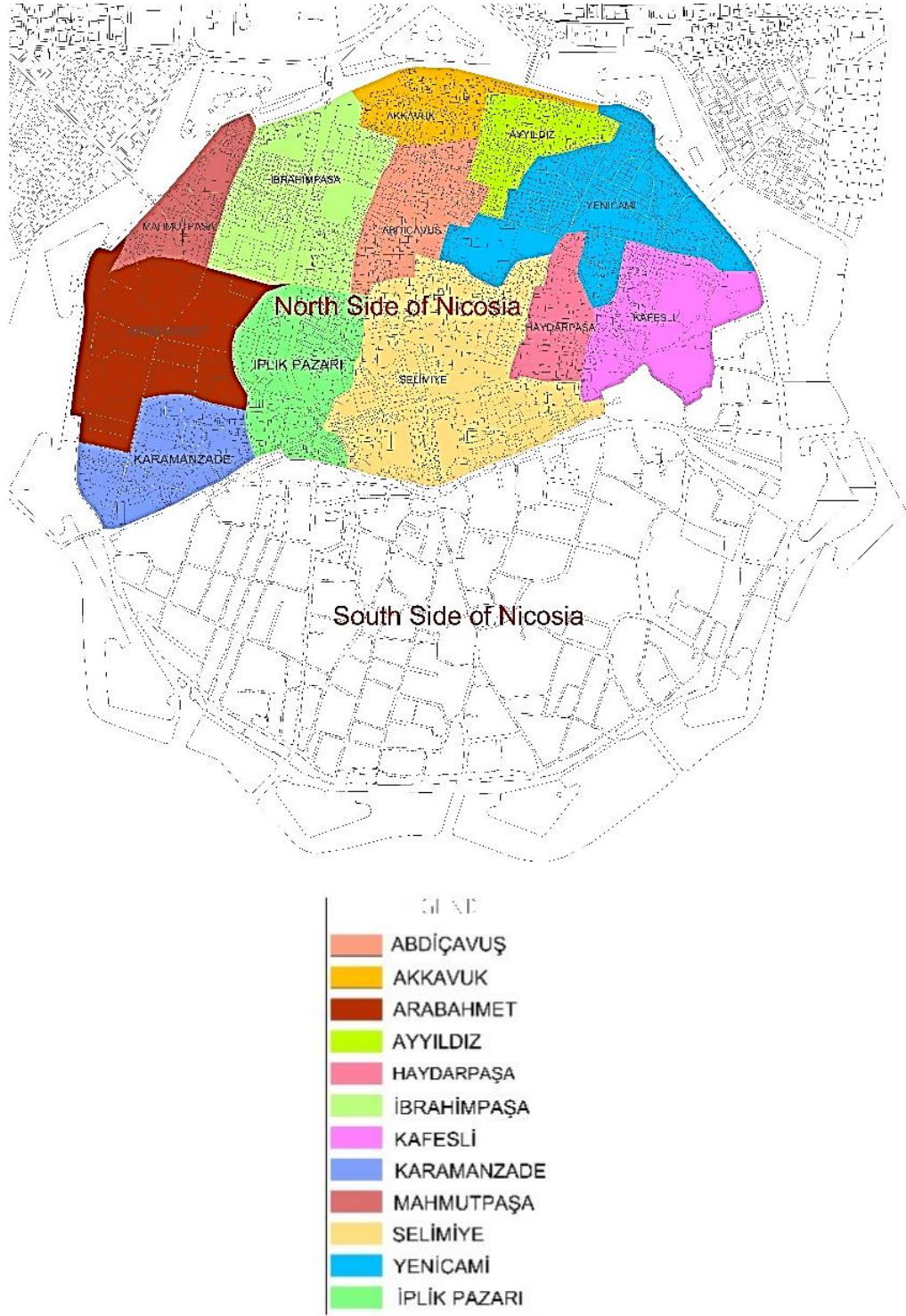


Figure 3.6: Districts of Ottoman Period.
Source: Drawn by Çise Tüncay

Based on the statements above, during this period the Ottomans built many different buildings (inns, mosques, mansions etc.) in the Nicosia Walled City as cultural heritage and their values have been carried from their time to the present day. Examples of cultural heritage buildings from this period; Büyük Han (Great Inn), Kumarcılar Hanı (Gambler's Inn), Sarayönü Cami (Sarayonu Mosque).. etc.

- **British Period (1878-1960):** After a long period of Ottoman rule, Nicosia came under British rule. According to Soygur, the architectural characters built by the Turks in the early part of this period continued. However, after the 1880s, the urban fabric began to spread outside the city wall. The spread of the city outside the city walls, the opening of new gates in the city walls and the formation of new trade axes in the city (Figure 3.7) (Soygur, 2003, p.21). According to Doratlı, the change in trade activities caused the increase in the density and height of the buildings and changed the urban pattern of the city wall of Nicosia. (Doratli, 2000, p.152). In addition to these statements, another source mentioned that in order to meet the needs of the growing population, new settlements were created and educational and administrative structures were built (Öngül, 2011 p. 287). Furthermore, Soygür stated that many old buildings were demolished and replaced by new buildings in the city of Nicosia. In addition, the new law (Roads and Buildings Act, 1946) to expand the old narrow roads to the passing of vehicles in Nicosia Suriçi'in damage to the organic tissue, some green areas were adversely affected and the urban fabric is worn out due to these defenses (Soygür, 2003, p.25) -26). According to Doratlı, the destructive physical development which was destructively

applied in this historical texture lasted until the change of the street expansion regulation in 1990 (Doratli, 2000, p.155).

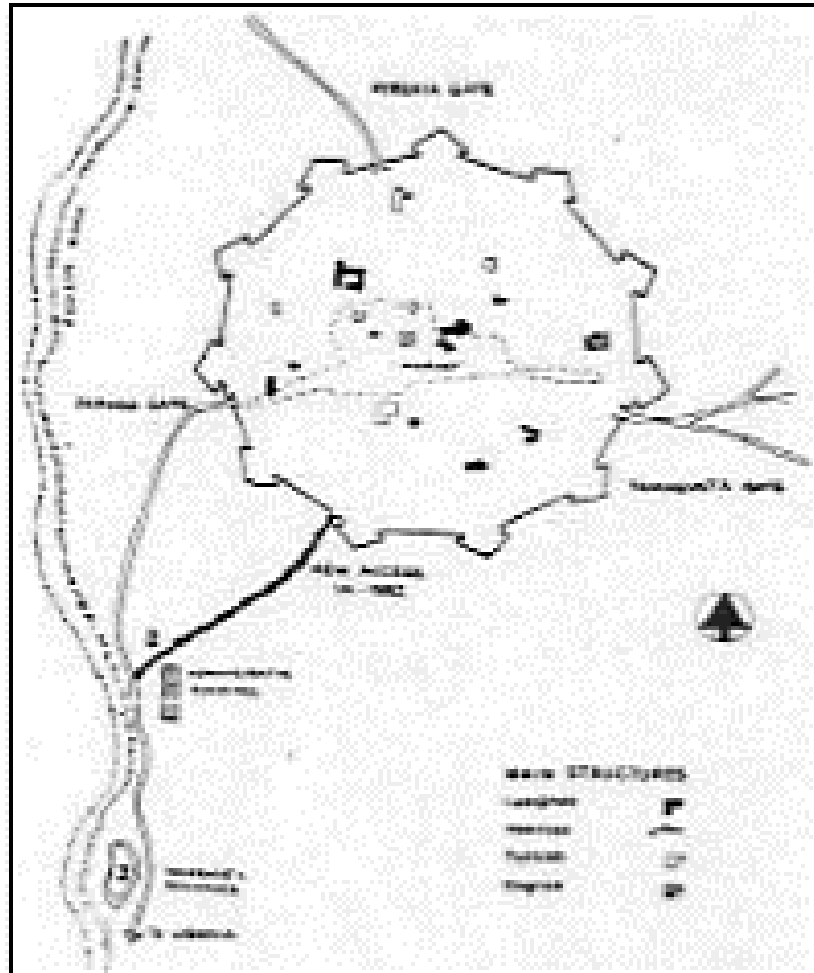


Figure 3.7: British Period out of the Walled City
Source: Diaz Berio, 1982

3.2 Methodology of the Analysis for the Case Studies

Depending on the research carried out, heritage values are of particular importance for cultural heritage structures and areas, and since values reflect intangible heritage, they can have a different impact on heritage protection. In order to assess the impacts on post-conservation heritage values, the cultural heritage buildings selected in the Nicosia Walled City were evaluated separately according to the GCI's 'model planning process' as described in section 2.3.2.. The three basic steps and analyzes applied in selected cultural heritage buildings are indicated by the following statements and tables (Figure 4.1).

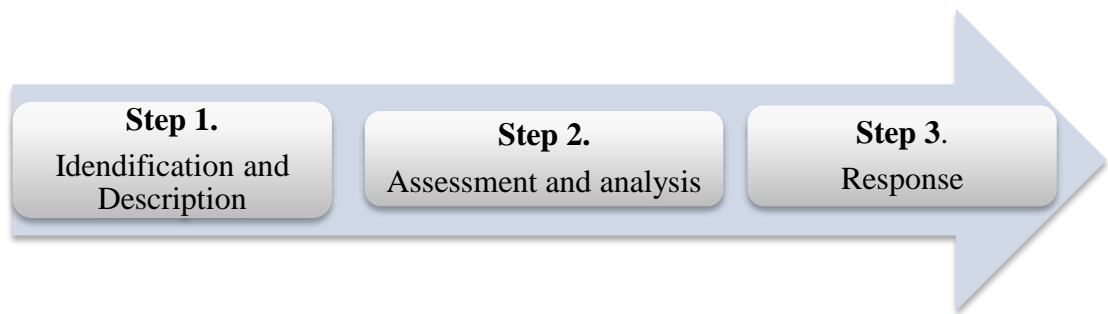
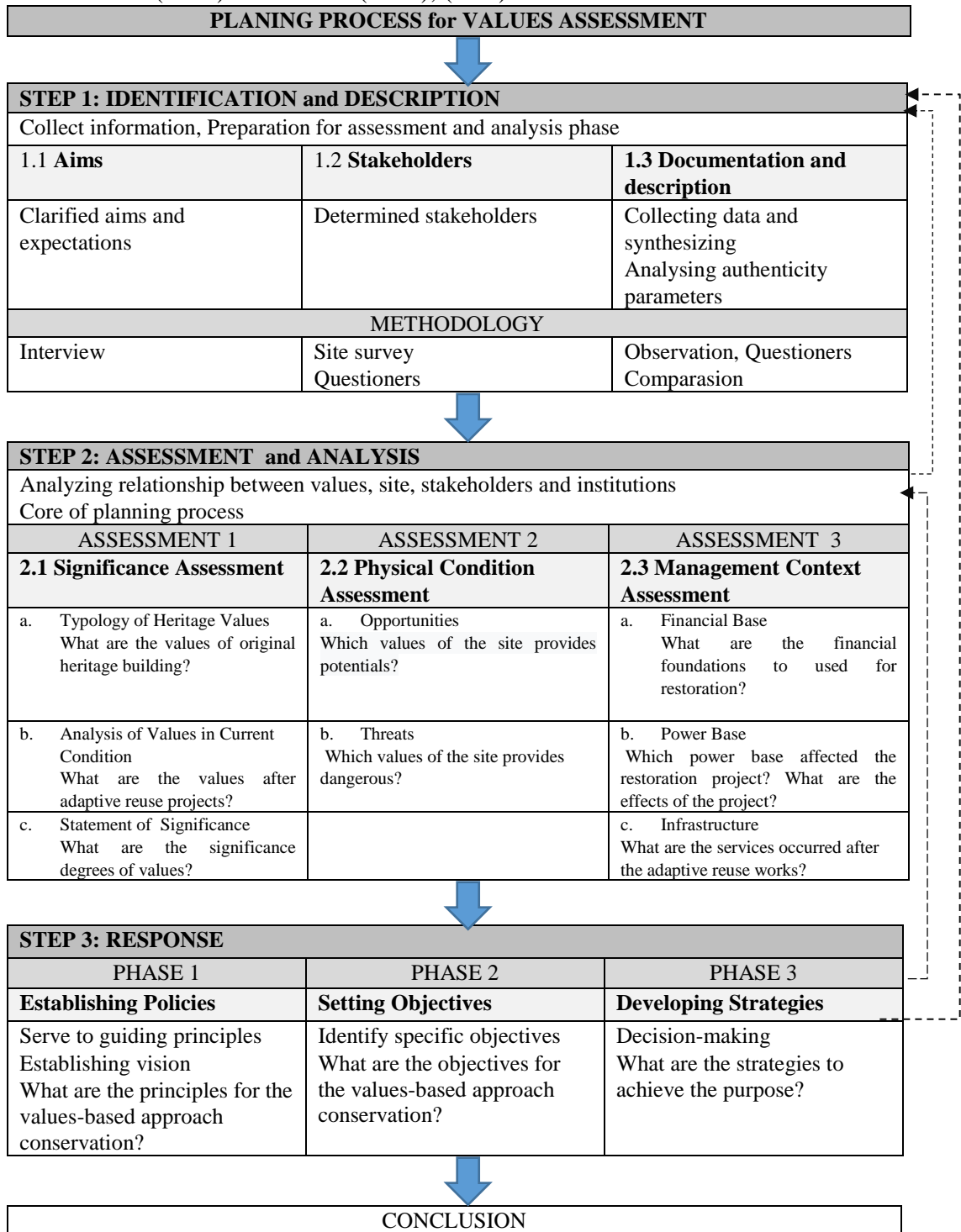


Figure 3.8: Steps of Planning Process.

Table 3.1: Planing process for values assessment this study adapted by author (2019) from Demas (2000) and Mason (2002), (GCI).



Step 1: Identification and Description: In this step, in order to determine the aims and objectives of all the cultural heritage buildings that were first selected, the architects of the project were identified in the light of the information obtained from

the TRNC Department of Antiquities and Museums and the architects were reached and their opinions were obtained. Based on these views, the selected buildings were defined. Secondly, the regional analyzes and surveys carried out separately in each project were used as a tool and the 'stakeholders' playing a role in the selected buildings were divided into groups. These stakeholder groups were compared before and after adaptive reuse. In addition, the information obtained from the architects was used in this phase.

In the last stage of this step, inventories, old visuals and drawings obtained from the owners or architects of the TRNC Department of Antiquities and Museums were synthesized and the gaps and changes in the site were examined. Furthermore, in this step, in order to determine the variation of the degree of authenticity of the selected buildings, the 'authenticity' parameters specified were compared with the new pre-functional states and the post-transformation states using tables. These comparisons have been graded with the concepts 'no, less, medium, much' depending on the expressions stated below:

- Mass and design decisions; the change of the façade organization was examined. The criteria in this table are as follows:
 - None: No changes were made to the facade.
 - Few: Few changes have been made to the facade that is to say that several doors or windows have changed and the joinery has not changed.
 - Moderate: The façades have changed and several openings have changed.
 - Extensive: Mass changes (adding additional floor, additional balcony or additional structure) by adding openings in the façade.

- Use and function decisions; the transformation of plan organizations was examined.. The criteria in this table are as follows:
 - None: The layout of the plan was maintained as it is.
 - Few: Only wet spaces have been added without changing the layout.
 - Moderate: Slight changes made in the layout, added wet spaces and changes made to several interior walls.
 - Extensive: The layout of the plan was completely changed and only the exterior walls were preserved.
- Tradition and technical decisions with material and substance; architectural elements have been examined with the usage method. These decisions are examined in three groups. These are:
 - i. Structure; structural changes were examined. The criteria in this table are as follows:
 - None: No change to the structure at all.
 - Few: The structure is preserved, balconies or spaces are added.
 - Moderate: Additional sections added with new structure.
 - Extensive: Creating a new structure or adding additional floors.
 - ii. Roof; the changes made on the roof were examined. The criteria in this table are as follows:
 - None: No changes to the roof at all.
 - Few: Only changes to jambs.
 - Moderate: Changes in roofing materials.
 - Extensive: Complete change of roof.
 - iii. Material; was examined with the change in materials. The criteria in this table are as follows:

- None: No change in material at all.
 - Few: Only changes in joinery materials.
 - Moderate: Change of joinery and roof materials.
 - Extensive: Change of materials in general (joinery materials, roofing materials, flooring materials)
- The mood and feeling decisions of the environment; was examined according to how townscape and landscape has transformed

Step 2: Assessment and Analysis: In this stage, *significance assessment, physical condition assessment* and *management context assessment*' were applied to the selected cultural heritage buildings with the help of the following tools and the pre-adaptive reuse situations and post-transformation status assessments were compared.

a. Significance Assessment: The importance of the selected cultural heritage buildings was evaluated in three stages. These are;

- Identification of Cultural Heritage Values: In this stage, the original value types of cultural heritage buildings were defined by the value typology designed in section 2.3.2.
- Elicitation/Elaboration of Cultural Heritage Values: At this stage, the kinds of values formed after adaptive reuse studies of cultural heritage buildings were elaborated and compared with their pre-adaptive reuse situations.
- Statement of Significance: It this stage, the statements of significance of the selected cultural heritage buildings were indicated with tables and they were graded according to their values depending on the 'elaboration'. It this stage, the value evaluations were compared considering the adaptive reuse values of the selected buildings.

- b. Physical Condition Assessment:** In this assessment, the 'opportunities' and 'threats' of the selected cultural heritage buildings were compared by considering their pre-use and post-transformation situations.
- c. Management Context Assessment:** In this evaluation, the factors that affect the management process are stated in the adaptive reuse studies applied to the selected buildings and the information obtained from the interviews and site surveys and its effect on the heritage values were interpreted.

Step 3: Response: In this research, the third stage of the planning process is stated in the conclusion as the decision section. In the third section of the selected buildings, this decision section, which is formed according to the findings obtained from the analysis and evaluation work, is explained in three stages. These are:

- **Establishing Policies:** In this stage, policies to reduce the factors affecting the authenticity and heritage values of cultural heritage buildings in the Nicosia Walled City were determined.
- **Setting Objectives:** The policies established for the selected buildings in this stage are considered as the values-based approach to heritage conservation.
- **Developing Strategies:** In this stage, which is the final step of the decision-making process, the proposed policies and objectives for more successful adaptive reuse work in the Walled City of Nicosia.

3.3 Selection of the Buildings

In this section, eight selected cultural heritage buildings were examined separately (Figure 4.2). Together with the selected buildings, this section analyzes how heritage values change after restoration applications and the effect of adaptive reuse works on heritage values. In this section, the values and specificity of the selected buildings are evaluated using the methods mentioned in the 'method of case study'. These buildings are:

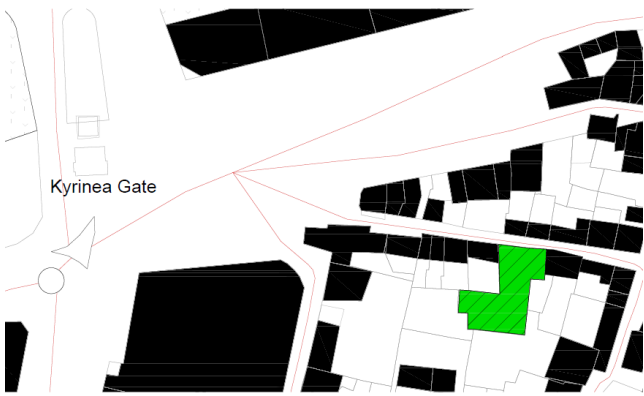



Figure 3.9: Selection of case studies.

3.4 Analysis and Assessment of the Selected Buildings

3.4.1 Nicosia Eagle Eye

Table 3.2: Location statement of case study 1.

Location Statement of Case Study 1	
Site Plan	Street View
 <p>The site plan shows the layout of the Nicosia Walled City. A specific building is highlighted in green, indicating its location within the city center. The plan also shows the Kyrinea Gate and other surrounding structures.</p>	 <p>A photograph showing a narrow street view of the selected building. The building has white walls and red window shutters. The street is paved and there are other buildings visible in the background.</p>
Source: Drawn by Çise Tüncay, adapted by author (2019)	(Author, 2019)

This selected building is the first sample building and it is located in the city center to the east of İnönü Square, which is one of the most important squares of the Nicosia Walled City (Figure 3.2).

3.4.1.1 Step 1: Identification and Description

This was listed as a 2nd degree cultural heritage building by the ‘TRNC Antiquities and Museums Department in Nicosia in 1985 and it was designated as a 700-year-old mansion by archeologist Müge Şevketoğlu (<https://www.neziregurkan.com>). It is stated that this structure belongs to the Lusignan period due to the characteristics of

the windows on the front facade and the figures on its walls. In this structure, ‘aims’, ‘stakeholders’ and ‘site documentation’ can be defined as follows:



- **Aims:** The original use of this cultural heritage building was as a mansion building and the restoration works started in 2017 and ended in 2019. This building was converted into a boutique hotel. In addition, as the architect and investor stated in the interview, the aim of implementing this restoration project was to reclaim the mansion building for the Nicosia Walled City, which has been idle for 50 years.
- **Stakeholders:** Stakeholders who played a role in the original state of this cultural heritage building and after the adaptive reuse work the changed stakeholders are indicated by the following statements and table work (Table 3.3). This cultural heritage building has changed from a residential building to a boutique hotel and its users have changed. When considering the planning authority, since this building is a listed building, the stakeholders did not change after the adaptive reuse. In addition, after reuse of this structure, the investor and expert (the project manager and architect) were found to be the same person.

Table 3.3: Stakeholders of case study 1.

Original Use of Heritage Building	After Adaptive Reuse Works
Users: Keriman Matlatlı	Users: Tourist and local people
Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)	Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)
	Investors: Birgül Beyatlı
	Experts: Birgül Beyatlı (Architect-producer)

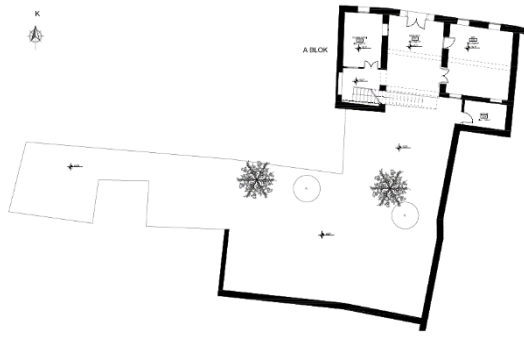
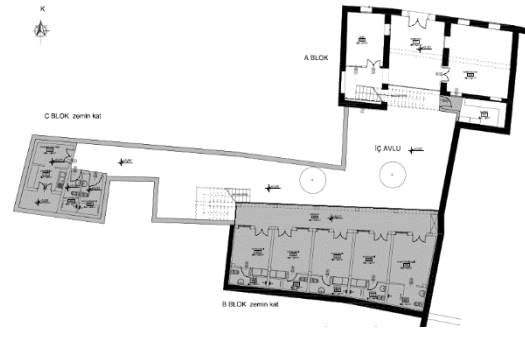
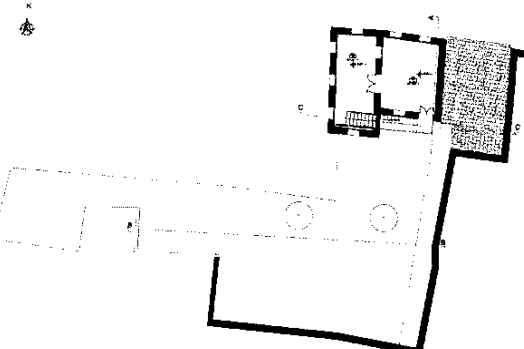

- **Documentation and Description:** In the light of the information collected regarding this building, the parameters examined in order to evaluate the degree of authenticity are examined below:

Table 3.4: Visuals of facade organization for case study 1.

DOCUMENTATION and DESCRIPTION	
Visuals of Facade Organization	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2017)	(Author, 2019)

- Mass and design decisions: When the original authenticity of the mass of this building is examined, although it was idle because it was not used before the adaptive reuse, the façade character bears the traces of the period in which it was made (the Lusignan Period). As historical characteristics, two small windows on the façade of this building have been preserved. The joinery, windows, wooden shutters and entrance door on the facade were rebuilt considering the original condition. An additional floor was added to the east side of the façade to ensure continuity of the façade and the window proportions on the first floor were used. Due to these changes, the authenticity of this building has moderately changed.

Table 3.5: Analysis of plan organization for case study 1.



DOCUMENTATION and DESCRIPTION	
Analysis of Plan Organization	
Before Restoration Project	After Adaptive Reuse Work
 <p>Ground Floor Plan</p>	 <p>Ground Floor Plan</p>
 <p>First Floor Plan</p>	 <p>First Floor Plan</p>
Source: Drawn by Birgül Beyathı, adapted by author (2019)	

- Use and function decisions: With the adaptive reuse project, the original layout of this mansion was preserved and the room on the first floor was divided by a cupboard in order to add a wet space. In this building, depending on the requirements of the function, two rooms were added on the first floor and wet spaces were designed inside the rooms. In addition to this, an additional building was constructed in the back of the building and rooms were designed for the boutique hotel. In addition, the building located in the right rear part of

this cultural heritage building was used as a service section. As the originality of the plan of the original building remains intact and some additions made were not part of the original building, the authenticity of this original heritage building is moderate.



- Tradition and technical decisions with material and substance: After adaptive reuse, according to architectural changes the degree of authenticity of this building can be defined as follows:
 - i. Structure: With the adaptive reuse project, an additional floor has been added on the existing roof to the cultural heritage building. Due to the addition of an additional floor, this building was reinforced with a steel structural system. The existing arches inside the building have been preserved. Also, the additional building at the back of the building was constructed from gross concrete, reflecting the contemporary structural system, apart from the construction technique of the original building. According to the changes made in this cultural heritage building, the structural specificity of the building has changed to a high degree.

Table 3.6: Visuals of structure for case study 1.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Structure	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2018)	(Author, 2019)



- ii. Roof: With the adaptive reuse project, the roof character of the cultural heritage building was preserved, but the roof materials were renewed due to the deterioration of the roof material. In addition, the wooden rafters on the ceiling were preserved and the missing materials were completed according to the original. According to these changes, the authenticity of the roof of this building has changed moderately.

Table 3.7: Visuals of roof for case study 1.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Roof	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2018)	(Author, 2019)

- iii. Material: The degraded joinery, wooden shutters, windows and interior doors were reconstructed from timber in accordance with the original adaptive reuse project. The entrance door was changed and a door decorated with iron was designed. In addition, timber and glass materials were added to the archway in the section passing into the inner garden. Timber material was used when changing the roof material. In addition to this, on the ground floor of the cultural heritage building, old flooring materials were changed and bright ceramics were used. On the upper floor, wood was used as the flooring material. Due to these changes, the material specificity of this structure has changed to a high degree.

Table 3.8: Visuals of Architectural Material for case study 1.


DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements Material	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2017)	(Author, 2019)

According to the 'authenticity' parameters of the building above, when the situations that occurred before and after the adaptive reuse are evaluated from an architectural point of view, it can be said to be a successful example, but according to 'authenticity' parameters it can be said that its authenticity has changed. In spite of this, the fact that the investor and the owner of the building are experts and even though the characteristics of the building vary, it can be observed that historical aspects have been preserved, and it is thought that a relationship between the past and the present has been attempted to be established.

3.4.1.2 Step 2: Assessment and Analysis

In this stage, the cultural heritage building was examined according to 3 different evaluations. These are:

Table 3.9: Assessment and analysis of Nicosia Eagle Eye

STEP 2: ASSESSMENT and ANALYSIS		
a) Significance Assessment	b) Physical Condition Assessment	c) Management Assessment
Typology of Heritage Values <i>Inheritance Values</i>	Opportunities <i>Advantages</i>	Financial Base <i>Foundations</i>
<ul style="list-style-type: none"> ✓ Historical Values ✓ Research Values ✓ Educational/Academic Values ✓ Cultural/Symbolic Values ✓ Artistic Values ✓ Aesthetic Values 	<ul style="list-style-type: none"> • carries history to the present day • an good example of the construction period • provides information about architecture in the past by its unique architectural elements • leisure space back site of historic buildings 	<ul style="list-style-type: none"> • funded by KOBIGEM and the European Development Bank (Corporate Identity Marketing)
Values after Adaptive Reuse Work <i>Addition Values</i>	Threats <i>Disadvantages</i>	Power Base <i>Planning Authorities</i>
<ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values 	<ul style="list-style-type: none"> • was not used by anyone since 1974 and the building has deteriorated • has had negative effects on its environment because of being unused • the unique historical architectural elements have been damaged and lost their qualities 	<ul style="list-style-type: none"> • TRNC Antiquities and Museums Department in Nicosia
Statement of Significance <i>According to Degree of Values</i>	Physical Condition of <i>After Adaptive Reuse Work</i>	Infrastructure <i>Services</i>
 <ul style="list-style-type: none"> Aesthetic Values Artistic Values Economic Values Social Values Historical Values Research Values Educational/Academic Values 	<ul style="list-style-type: none"> • historical value has been revealed • with the new annexes that constructed in leisure space of the area, combining historical texture with contemporary architecture • An attempt was made to minimize physical obsolescence • With the physical interventions the authenticity of the building was changed 	<ul style="list-style-type: none"> • has been converted into a hostel (boutique hotel) to serve the tourism sector

Base on all the assessments and analyzes:

a) In the significance assessment was observed of the changes as a follow;

When value assessments are made, due to the fact that this structure has not been used for many years, while it is observed that economic and social values remain in the background it is thought that with the application of the adaptive reuse project the economic and social values of the building emerge and the order of importance changes. One of the most important reasons for the change in the order of importance in this building is the integration of the architectural interventions with the aesthetic values of this building and its integration with modern architecture. In addition, after the restoration project, aesthetic and artistic values gained importance. However, the importance of the high educational values that provided us with information, which carried the traces of its period up to the present day, has decreased.

b) In the light of the information obtained from surveys and regional analyzes, the physical status assessment of this building is as follows:

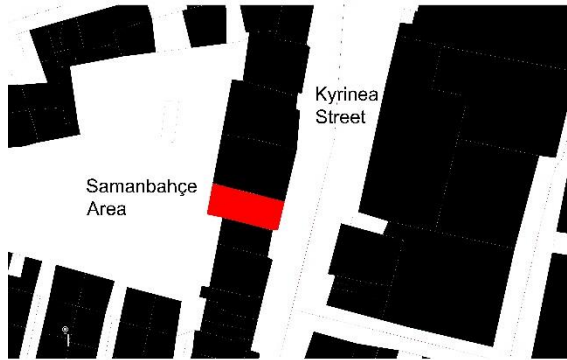

This cultural heritage building is a good example reflecting the character of the period in which it was built and it has a development potential with the wide open area behind it. However, the fact that this building remained idle for a long time caused its identity to gradually deteriorate. After the adaptive reuse interventions, historical values were revealed and a new additional building reflecting today's architecture was constructed in the empty space at the back and the potential of this space was put into use. The physical interventions made in this project have resulted in the authenticity of this building to improve.

c) The factors affecting heritage conservation in the restoration project are listed below:

- **Financial Base:** In this cultural heritage building, the architect and investor (Birgöl Beyatlı) was able to finance the adaptive reuse application by receiving tourism supported funds from two institutions. These funds are stated as KOBIGEM and the European Development Bank (Corporate Identity Marketing).
- **Power Base:** Since this cultural heritage building is listed by the 'TRNC Antiquities and Museums Department in Nicosia', it has been made within certain legal regulations. However, since this building is listed a second degree building, the restrictions on the restoration application did not affect the architectural design and the floor was added to the front of the building without disturbing the street texture.
- **Infrastructure:** In this cultural heritage building, the residential building has been converted into a hostel (boutique hotel) to serve the tourism sector.

3.4.2 Valide Hanım Konağı

Table 3.10: Location statement of case study 2

Location Statement of Case Study 2	
Site Plan	Street View
	
Source: Drawn by Çise Tüncay, adapted by author (2019)	(Cemal Gülercan, 2019)

This cultural heritage building is important in terms of location as it connects Girne Avenue and the Samanbahçe area, which are two important areas of the Nicosia Walled City. Also, it is advantageous to be located on the main axis of the city center.

3.4.2.1 Step 1: Identification and Description

This was listed as a first degree restoration project by the 'TRNC Antiquities and Museums Department in Nicosia' in 1985 and it was a mansion built for the sister of Dr.Fazıl Küçük in the early 1900s. This building is built with the masonry technique and with its yellow stone, bay window and embroidered stone consoles on its façade it is a high characteristic historical building. In addition to these statements, the 'aims', 'stakeholders' and 'authenticity' of this cultural heritage building are mentioned below:



- Aims: This cultural heritage building is an old mansion building and the restoration work started in 2016 and in 2019 it was converted into a boutique hotel and café. Shortly after this restoration project was completed, a restaurant function was added to the inner courtyard area in the center of the heritage building. The purpose of reuse of this cultural heritage building, some of which is not used by anyone, is to revive this building together with memories of the past.
- Stakeholders: The 'stakeholder' groups that play a role in this cultural heritage building are listed below: (Table 4.13).The contributors to this cultural heritage building changed due to the change made to the adaptive reuse function, the planning authority remained the same as it was a listed building and the ownership changed as this cultural heritage building was transferred to the family members. In addition, architects contributed to this restoration project as experts.

Table 3.11: Stakeholders of the case study 2

Original Use of Heritage Building	After Adaptive Reuse Works
<ul style="list-style-type: none"> • Users: Akile Küçük 	<ul style="list-style-type: none"> • Users: Tourist and local people
<ul style="list-style-type: none"> • Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator) 	<ul style="list-style-type: none"> • Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)
<ul style="list-style-type: none"> • Owner: Akile Küçük 	<ul style="list-style-type: none"> • Owner-Investors:Sümer Siber
	<ul style="list-style-type: none"> • Experts:Birgül Beyatlı – Hasan Gülercan (Architect-producer)

- Documentation and Description: In the light of the information collected on this building, the following parameters were examined in order to evaluate the degree of authenticity. These are:

Table 3.12: Visuals of facade organization for case study 2.

DOCUMENTATION and DESCRIPTION	
Visuals of Facade Organization	
Before Restoration Project	After Adaptive Reuse Work
 <p>(Cemal Gülercan, 2016)</p>	 <p>(Cemal Gülercan, 2019)</p>

- Mass and design decisions: With the applied restoration work, inappropriate additions that were previously applied to a part of the façade were removed, gaps that opened in the façade due to the previous restoration were completed



and the deteriorated parts were restored. With the adaptive reuse project, the bay windows, stone brackets, wooden works that constitute the façade character of this mansion building have been preserved and some missing shutters have been repaired. The entrance door has been preserved and a new section has been added to the café section to the left of the entrance. According to these statements, these arrangements massively moderated the 'authenticity' of this structure.

Table 3.13: Analysis of plan organization for case study 2.

DOCUMENTATION and DESCRIPTION	
Analysis of Plan Organization	
Before Restoration Project	After Adaptive Reuse Work
 <p>MEVCUT ZEMİN KAT PLANI ÖLÇEK: 1/100</p> <p>Ground Floor Plan</p>	 <p>ZEMİN KAT PLANI ÖLÇEK: 1/50</p> <p>Ground Floor Plan</p>
 <p>MEVCUT BİRİNCİ KAT PLANI ÖLÇEK: 1/100</p> <p>First Floor Plan</p>	 <p>BİRİNCİ KAT PLANI ÖLÇEK: 1/100</p> <p>First Floor Plan</p>
<p>Source: Drawn by Birgül Beyatlı, adapted by author (2019)</p>	



- Use and function decisions: After the adaptive reuse work on this cultural heritage building, changes were made in the plan layout depending on the change in function. The plan layout at the entrance of this building was preserved. Wet spaces have been added to the rooms that are to be used as accommodation and 1 disabled WC was designed next to the kitchen on the ground floor. Furthermore, a service area on the ground floor together with a wet space and on the first floor an additional room and wet space have been added on the façade of the building facing the Samanbahçe area. Due to these additions, the originality of this structure has changed moderately.
- Tradition and technical decisions with material and substance: After adaptive reuse, according to architectural changes the degree of authenticity of this building can be defined as follows:

Table 3.14: Visuals of structure for case study 2

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Structure	
Before Restoration Project	After Adaptive Reuse Work
	
(Cemal Gülercan, 2018)	(Author, 2019)

- i. **Structure:** With the adaptive reuse project, the the original structure of the front part of this mansion was preserved and the arches that were covered in the previous restoration work were revealed. However, in place of the ruined baths at the rear of this building, rooms were added using the modern structure. This new building was built into the existing walls and the façade was covered with stone material. In addition, some of the demolished walls in the back of the building were rebuilt with plasterboard walls. Due to these changes, the structural specificity of this building has changed moderately.

Table 3.15: Visuals of roof for case study 2

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Roof	
Before Restoration Project	After Adaptive Reuse Work
	
(Cemal Gülercan, 2016)	(Author, 2019)

- ii. **Roof:** Since some parts of the roof were destroyed before adaptive reuse, the roof material was changed, the wooden sections were preserved in the good

parts of the ceilings and new wooden rafters were added in some ceilings. Due to these changes, the authenticity of the roof has changed moderately.

Table 3.16: Visuals of material for case study 2

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Material	
Before Restoration Project	After Adaptive Reuse Work
	
(Cemal Gülercan, 2016)	(Cemal Gülercan, 2019)


- iii. Material: After the adaptive reuse application in this cultural heritage building, the yellow stone in the façade was preserved and some stone was added to some additional places. The floor coverings, original stone stairs and iron railings were preserved. Doors that were not in good condition have been replaced and new doors have been added to the café at the front. Additions made at the back part were applied as reinforced concrete by using contemporary techniques and new doors, windows and joinery were added to the additional part. Furthermore, timber material was used for the damaged

parts and in the interior. Due to these changes, the material specificity of this structure has changed moderately.

3.4.2.2 Step 2: Assessment and Analysis

In this stage, the cultural heritage building was examined according to 3 different evaluations. These are:

Table 3.17: Assessment and analysis of the case study 2.

a) Significance Assessment	b) Physical Condition Assessment	c) Management Assessment
Typology of Heritage Values <i>Inheritance Values</i>	Opportunities <i>Advantages</i>	Financial Base <i>Foundations</i>
<ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values ✓ Aesthetic Values ✓ Educational/Academic Values 	<ul style="list-style-type: none"> • linking two important regions (Samanbahçe area and Kyrenia Avenue within the Nicosia Walled City) • the facade of the building reflects the structure and materials of the period • contains structures with historical character 	<ul style="list-style-type: none"> • funded by KOBIGEM foundation through the Ministry of Tourism
Values after Adaptive Reuse Work <i>Addition Values</i>	Threats <i>Disadvantages</i>	Power Base <i>Planning Authorities</i>
<ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values 	<ul style="list-style-type: none"> • before adaptive reuse project a part of the façade has unappropriate additions and back side of building was unused • some architectural elements have deteriorated beyond repair <ul style="list-style-type: none"> ▪ because of unused historic building had begun to lose its significance 	<ul style="list-style-type: none"> • TRNC Antiquities and Museums Department in Nicosia
Statement of Significance <i>According to Degree of Values</i>	Physical Condition of <i>After Adaptive Reuse Work</i>	Infrastructure <i>Services</i>
 <ul style="list-style-type: none"> Economic Values Social Values Artistic Values Aesthetic Values Educational/Academic Values Historical Values 	<ul style="list-style-type: none"> • annexes contradictory to the façade were canceled and the restoration work was done according to the character of the façade • contemporary architectural elements were used 	<ul style="list-style-type: none"> • the mansion has been converted into a boutique hotel, cafe & restaurant to serve the tourism sector and the public, so it was

Cultural/Symbolic Values	<p>because the damaged ones could not be repaired, so different interpretations were added</p> <ul style="list-style-type: none"> • the location potential regained its significance with using both side • because of new functions some values were ignored and these posed a threat to the future transference of these heritage values 	changed the historic building
--------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------

Base on all the assessments and analyzes:

a) In the significance assessment was observed of the changes as a follow;

Since this cultural heritage structure reflects the characteristics of past civilizations, it is a structure with high historical values and aesthetic value. After adaptive reuse, economic and social values were created by adding different functions to this structure. These newly formed values gained importance by overriding historical values and with reuse, some characteristics of historical importance were disregarded.

b) This building plays an important role in the pedestrian flow in the city by linking the two most important regions of the Nicosia Walled City. It also forms a unique identity with its materials and the architectural characteristics of its façade. After the adaptive reuse project, the inappropriate inserts on the façade were removed and it was restored according to the façade's original condition. However, some internal interventions and new materials may have posed a threat to the cultural heritage building.

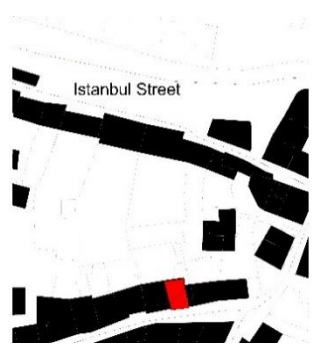

c) Base on all the assessments and analyzes the factors affecting heritage conservation in the restoration project are listed below:

Financial Base: In order to implement this restoration project, the owner and investor of this cultural heritage building benefited from the KOBIGEM foundation through the Ministry of Tourism in order to promote new facilities for tourism.

- Power Base: According to the survey conducted with the landlord, it was stated that the restoration process of this 1st degree listed cultural heritage building by the 'TRNC Antiquities and Museums Department in Nicosia' was difficult and the limitations brought by the legal process affected this transformation project negatively. The 'planning authorities' (regulator) explained that these negative effects prolong the restoration process with restrictions and that they might only be able to implement this project a long time after the date they intended.
- Infrastructure: In this cultural heritage building, the mansion has been converted into a boutique hotel, cafe & restaurant to serve the tourism sector and the public, and the infrastructure suitable for these functions has been added to this cultural heritage building.

3.4.3 Bougainvillea Garden

Table 3.18: Location statement of case study 3.

Location Statement of Case Study 3	
Site Plan	Street View
	
Source: Drawn by Çise Tüncay, adapted by author (2019)	(Author 2019)

This cultural heritage structure is located in the Ayyıldız area in the city of Nicosia and is connected to Istanbul Street, which is one of the most used axes of the city.

3.4.3.1 Step 1: Identification and Description

This was listed as a first degree restoration project by the 'TRNC Antiquities and Museums Department in Nicosia' in 1985, and, in addition to the history found at the entrance gate, it is estimated that this cultural heritage building was built in 1933.

In addition to these statements, the 'aims', 'stakeholders' and 'authenticity' of this cultural heritage building are mentioned below:

- Aims: This cultural heritage building was transformed from a residential function to a boutique hotel with the adaptive reuse project implemented in 2019 and it was

intended to bring this idle building back to life and to reclaim it for the Nicosia Walled City.



- **Stakeholders:** The ‘stakeholder’ groups that play a role in this cultural heritage building are listed below: (Table 3.19). As in the other case, this cultural heritage building had been transformed from a residential function to a building of touristic purposes and the user group changed. The planning authority is the same as it is a listed historical building. The owner of this cultural heritage changed hands through a transaction.

Table 3.19: Stakeholders of case study 3.

Original Use of Heritage Building	After Adaptive Reuse Works
Users:	Users: Tourist, local people
Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)	Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)
Owner:	Investor: Lupa Manufacturing and Trading Ltd.
	Expert: Ece Balci (Architect-producer)
Society	Society

- **Documentation and Description:** In the light of the information collected regarding this building, the parameters examined in order to evaluate the degree of authenticity are examined below:

Table 3.20: Visuals of facade organization case study 3.

DOCUMENTATION and DESCRIPTION	
Visuals of Facade Organization	
Before Restoration Project	After Adaptive Reuse Work
	
(Ece Balcı, 2018)	(Author, 2019)

- Mass and design decisions: With the adaptive reuse project, this building has been preserved with the original character of its façade and the windows and doors that were in bad condition have been repaired. According to these changes, the authenticity of the building has changed slightly.

Table 3.21: Analysis of plan organization for case study 3.

DOCUMENTATION and DESCRIPTION	
Analysis of Plan Organization	
Before Restoration Project	After Adaptive Reuse Work
 <p>Ground Floor Plan</p>	 <p>Ground Floor Plan</p>
 <p>First Floor Plan</p>	 <p>First Floor Plan</p>
<p>Source: Drawn by Ece Balci, adapted by author (2019)</p>	

- Use and function decisions: With the adaptive reuse project, bathroom solutions were applied in the rooms depending on their function, and a common wc was added at the bottom of the staircase. In this building, the space, which was designed as a living space on the ground floor in the original plan layout, was transformed

into a sleeping area in order to satisfy the newly assigned function. Functional variation of the added wet spaces and plan layout moderately changed the plan authenticity of this building.



- Tradition and technical decisions with material and substance: After adaptive reuse, the 'authenticity' of the selected structures according to their architectural elements can be described as follows:

Table 3.22: Visuals of structure for case study 3.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements Structure	
Before Restoration Project	After Adaptive Reuse Work
	
(Ece Balci, 2018)	(Ece Balci, 2019)


Structure: With the adaptive reuse project, the structure of the cultural heritage building has not changed structurally and the structure's authenticity has been preserved.

Table 3.23: Visuals of roof for case study 3.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Roof	
Before Restoration Project	After Adaptive Reuse Work
	
(Ece Balci, 2018)	(Ece Balci, 2019)

- i. Roof: With the adaptive reuse project, the character of the roof of this building has not changed and its authenticity has been preserved.
- ii. Material: With the adaptive reuse project, the materials of this building were preserved and damaged joinery, windows and doors have been repaired. The iron work in this building as been maintained and painted. In this building, only the wooden doors of the wet spaces have been replaced. According to these changes, the authenticity of this building in terms of material has changed slightly.


Table 3.24: Visuals of material for case study 3.

DOCUMENTATION and DESCRIPTION	
AUTHENTICITY Analysis of Architectural Elements Material	
Before Restoration Project	After Adaptive Reuse Work
	
(Ece Balci, 2018)	Source: https://www.booking.com/hotel/cy/bougainvillea-garden.tr.html

3.4.3.2 Step 2: Assessment and Analysis

At this stage, the cultural heritage building was examined according to 3 different assessments. These are:

Table 3.25: Assessment and analysis case study 3.

a) Significance Assessment	b) Physical Condition Assessment	c) Management Assessment
Typology of Heritage Values <i>Inheritance Values</i>	Opportunities <i>Advantages</i>	Financial Base <i>Foundations</i>
<ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values ✓ Aesthetic Values 	<ul style="list-style-type: none"> • the facade of the building reflects the structure and materials of the period • contains structures with historical character 	<ul style="list-style-type: none"> • founded by KOBIGEM foundation through the Ministry of Tourism
Values after Adaptive Reuse Work <i>Addition Values</i>	Threats <i>Disadvantages</i>	Power Base <i>Planning Authorities</i>
<ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values 	<ul style="list-style-type: none"> • been out of use for many years and left to disappear 	<ul style="list-style-type: none"> • TRNC Antiquities and Museums Department in Nicosia
Statement of Significance <i>According to Degree of Values</i>	Physical Condition of <i>After Adaptive Reuse Work</i>	Infrastructure <i>Services</i>
 <ul style="list-style-type: none"> Economic Values Social Values Artistic Values Aesthetic Values Historical Values Cultural/Symbolic Values 	<ul style="list-style-type: none"> • preserved according to their original condition 	<ul style="list-style-type: none"> • converted into a boutique hotel to serve the tourism sector

Base on all the assessments and analyzes

a) In the significance assessment was observed of the changes as a follow;



This cultural heritage building reflects the characteristics of the period in which it was built and is a building with high historical and aesthetic values. As the authenticity of the building was not changed during the restoration project, the heritage values were not greatly affected and due to reuse, only new values have beed added.

c) The factors affecting heritage conservation in the restoration project are listed below:

- Financial Base: This cultural heritage building benefited from the KOBIGEM foundation.
- Power Base: Since this cultural heritage building is listed by the 'TRNC Antiquities and Museums Department in Nicosia', it has been made within certain legal regulations.
- Infrastructure: In this cultural heritage building, the residential building has been converted into a hostel (boutique hotel) to serve the tourism sector.

3.4.4 İskemleci

Table 3.26: Location statement of case study 4.

Location Statement of Case Study 4	
Site Plan of Case Study 4	Faced of Case Study 4
	
Source: Drawn by Çise Tüncay, adapted by author (2019)	(Melihat Öke, 2018)

This historic building is located in the opposite region of the Presidency (in Mahmut Pasa Street). With the restoration project, the historical building and workshop building were combined and the main road axis was joined with Samanbahçe area.

3.4.4.1 Step 1: Identification and Description

This building consists of the combination of the workshop building and the old residential building used for the production of 'chairs' which is important in the Cypriot culture. It is assumed that the old residential building, which is under the protection of

the 'TRNC Antiquities and Museums Department in Nicosia', was built by the owner around 1910. After the adaptive reuse project, this building connected the Samanbahçe area and Mahmut Paşa Street.

In addition to these statements, the 'aims', 'stakeholders' and 'authenticity' of this cultural heritage building are mentioned below.



- Aims: This adaptive reuse project is composed of two different buildings. One of these buildings, the workshop building, belongs to Nevzat Salih Öke, who is famous for his craftsmanship in Cyprus, and with the development of today's technology had lost its importance before adaptive reuse. For this reason, in order to ensure the reuse of the unused chair workshop and to regain its importance in the past the owners of the building were converted it into a boutique hotel and restaurant in 2018 by combining this building with the old residential building. With this transformation, the aim of the owners and investors has been to combine the heritage of the ancestors with contemporary functions.
- Stakeholders: The stakeholders involved in this cultural heritage building are as follows: (Table 3.27). After this adaptive reuse project, the users changed due to the change in function. The workshop building was transferred to family members as a family heritage and the new owner and the investors of this building are the same. In addition, the architect plays has the role of the expert.

Table 3.27: Stakeholders of case study 4.

Original Use of Heritage Building	After Adaptive Reuse Works
Users: Nevzat Salih Öke	Users: Tourist and local people
Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)	Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)
Owner: Nevzat Salih Öke	Owner-Investors: Gülfer Öke-Melahat Öke
	Experts: Birgül Beyatlı (Architect-producer)

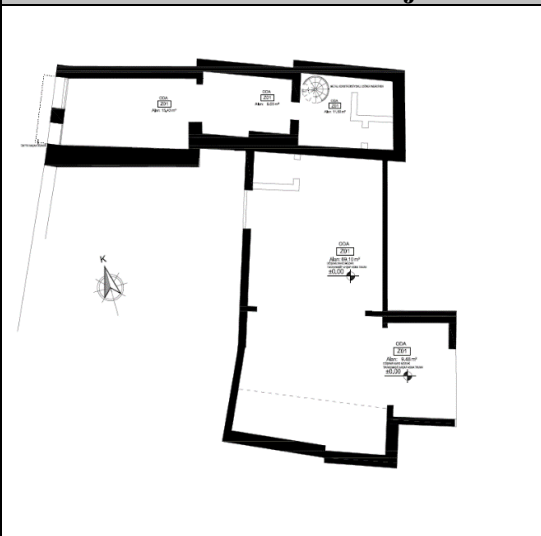
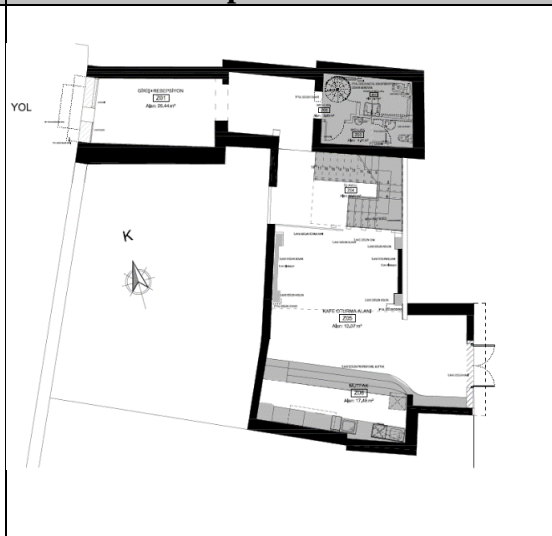
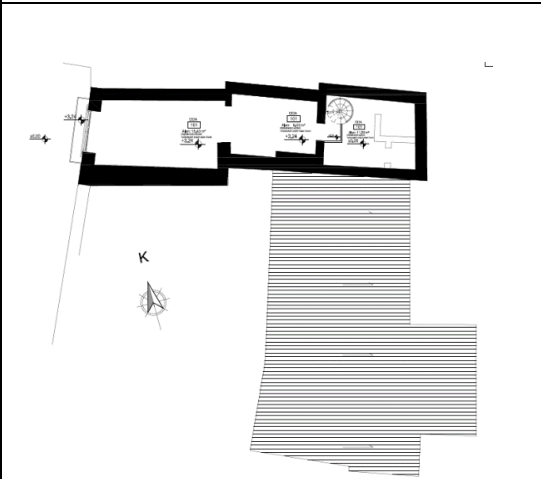
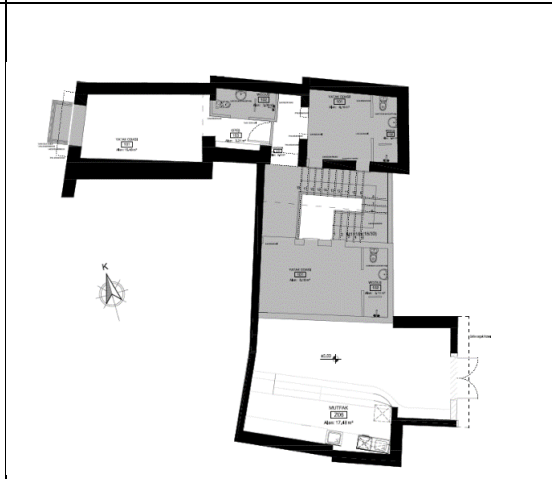
- Documentation and Description: When the historical residential building in this transformation project is taken into consideration, the parameters mentioned below have been examined in order to evaluate the degree of authenticity. These are:

Table 3.28: Visuals of facade organization for case study 4.

DOCUMENTATION and DESCRIPTION	
Visuals of Facade Organization	
Before Restoration Project	After Adaptive Reuse Work
	
(Melihat Öke, 2017)	(Melihat Öke, 2018)



- Mass and design decisions: Although it is not a very important feature in the character of the façade of the historical residential building, different designs referring to the same materials as the woodwork, shutters, windows and entrance door of the original have been used. When we compare the status of this building before and after its transformation, it is observed that the authenticity of the facade moderately changed.
- Use and function decisions: With the adaptive reuse project, the workshop and residential building were combined with the designed staircase hall. When the historical residential building is examined, it can be seen that the plan layout was preserved. Due to the change in function, only wet spaces for general use were added at the back of the ground floor, and on the first floor wet spaces were designed for the use of the rooms. When the layout and the changes made to the old residential building are considered, it is observed that the authenticity of the plan moderately changes.

Table 3.29: Analysis of plan organization case study 4.

DOCUMENTATION and DESCRIPTION	
Analysis of Plan Organization	
Before Restoration Project	After Adaptive Reuse Work
	
	
<p>Source: Drawn by Birgül Beyatlı, adapted by author (2019)</p>	


- Tradition and technical decisions with material and substance: The degree of authenticity of this building according to architectural changes after adaptive reuse can be defined as follows:
 - i. Structure: There has been no structural change in the historical residential building, but the ground floor has been strengthened using steel arches. Therefore, this structure retains its structural authenticity.

Table 3.30: Visuals of structure for case study 4.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Structure	
Before Restoration Project	After Adaptive Reuse Work
	
(Melihat Öke, 2017)	(Author, 2019)

- iii. Roof: The roof materials of this residential building had deteriorated, so the roof materials have been replaced. In addition, new straw material was used on the ceiling of this building. Due to these changes, the authenticity of the roof in this structure has moderately changed.

Table 3.31: Visuals of roof case study 4.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements Roof	
Before Restoration Project	After Adaptive Reuse Work
 <p>(Melihat Öke, 2017)</p>	 <p>(Author, 2019)</p>

- iv. **Material:** The floor material of the old residential building has been changed, modern stone materials have been applied to the walls, and steel arches have been used to secure the building. In addition, the materials on the ceilings were renewed and new wicker material was used. In the WC area, plaster material was applied on the walls and modern timber materials were used in the doors. Due to all these changes, the material specificity of this structure has changed extensively.


Table 3.32: Visuals of material for case study 4.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Material	
Before Restoration Project	After Adaptive Reuse Work
	
(Melihat Öke, 2017)	Source: https://www.booking.com/hotel/cy/the-iskemleci.tr.html

3.4.4.2 Step 2: Assessment and Analysis

Table 3.33: Assessment and analysis case study 4.

d) Significance Assessment	e) Physical Condition Assessment	f) Management Assessment
Typology of Heritage Values <i>Inheritance Values</i>	Opportunities <i>Advantages</i>	Financial Base <i>Foundations</i>
<ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values 	<ul style="list-style-type: none"> • being a significant area • past users playing an important role in Cypriot culture • proximity to many places of business 	<ul style="list-style-type: none"> • founded by KOBIGEM foundation through the Ministry of Tourism
Values after Adaptive Reuse Work <i>Addition Values</i>	Threats <i>Disadvantages</i>	Power Base <i>Planning Authorities</i>

<ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values ❖ Commemorial Values 	<ul style="list-style-type: none"> • the building has not been used and has deteriorated due to changing life conditions and out-of-date functions 	<ul style="list-style-type: none"> • TRNC Antiquities and Museums Department in Nicosia
Statement of Significance <i>According to Degree of Values</i>	Physical Condition of <i>After Adaptive Reuse Work</i>	Infrastructure <i>Services</i>
 <ul style="list-style-type: none"> Commemorative Values Social Values Cultural/Symbolic Values Historical Values 	<ul style="list-style-type: none"> • combining the historical building and workshop building to provide new function and revive it • the continuation of Cypriot culture • adding value to the environment as local and foreign people put it to use 	<ul style="list-style-type: none"> • converted into a boutique hotel to serve the tourism sector

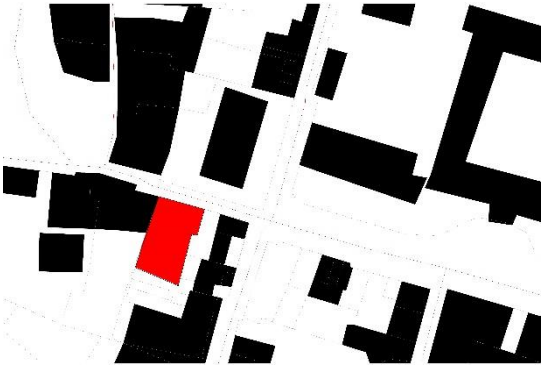

Base on the all the assessments and analyses:

- a) Combining the unused workshop building with the historical housing structure in this restoration work and adding different functions, evaluating the old function as a concept has added economic, social and monumental values to the building.
- b) When the physical condition of the historical residential building is analyzed, it is seen that it is significant in terms of location. In addition, while the fact that it has a symbolic quality for the culture of Cyprus due to its previous function increases the potential of the building, the changing conditions of everyday life and function of the building have led to the building to be unused and deteriorate which is a threat to the historical residential building. Because of these effects, new functions that were assigned after the adaptive reuse project allowed for the two buildings to become active during the day. Furthermore, the continuation as a concept of an object significant for the culture of Cyprus was effective in the revitalization of the building.

- c) The factors affecting heritage conservation in the restoration project are listed below:
- Financial Base: This cultural heritage building benefited from the KOBIGEM foundation with.
 - Power Base: This cultural heritage building has not been adversely affected by the legal protection process since there has not been much change in the restoration project.
 - Infrastructure: This historical residence and workshop building has been transformed into a boutique hotel and restaurant and services suitable for this function have been created in this building.

3.4.5 UCTCEA Chamber of Architects

Table 3.34: Location statement of case study 5.

Location Statement of Case Study 5	
Site Plan	Street View
	
Source: Drawn by Çise Tüncay, adapted by author (2019)	(Author 2019)

This cultural heritage building is located on the main axis of the Nicosia Walled City, across from the Court Building. It is located in the middle of the city center and it is convenient in terms of transportation.

3.4.5.1 Step 1: Identification and Description

This was listed as a building of the 1st Degree by the 'TRNC Antiquities and Museums Department in Nicosia' in 1985 and it was stated that it was a mansion building built in the first quarter of the 1900s. This cultural heritage building was used for many other functions before the adaptive reuse work. These were a private school, a wood and metal workshop and a craft school, a foundation and the Human Rights Association (journal of Mimarca-86, 2018, p.88).

In addition to these statements, the 'aims', 'stakeholders' and 'authenticity' of this cultural heritage building are mentioned below:

- Aims: This cultural heritage building is an old mansion building and restoration work started in 2014 and ended in 2017. This building is part of the Cyprus Foundation Administration and has been rented by the UCTCEA Chamber of Architects for 30 years. The UCTCEA Chamber of Architects has aimed to transform this cultural heritage building, which has been idle for many years, into an institutional building, and to preserve this building in terms of its physical and social aspects, and to provide public use for the Nicosia Walled City (journal of Mimarca-86, 2018, p.88).
- Stakeholders: The stakeholders involved in this cultural heritage building are as follows: (Table 3.35). Since many different uses were added to this cultural heritage building before the adaptive reuse project, various 'stakeholders' played a role in this building. In addition, this building was converted for public use and used by different users. As this is a listed building, the planning authority remains



the same. Furthermore, as the restoration of this building was performed by a team of experts, more than one expert contributed to this building.

Table 3.35: Stakeholders of case study 5.

Original Use of Heritage Building	After Adaptive Reuse Works
Users: Nuri Efendi	Users: Chambers of architects and society
Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)	Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)
Owner: Nuri Efendi	Owner: Kıbrıs Vakıflar İdaresi Investor: KTMMOB Chambers of Architects
	Experts: <u>Consultant of Conservation and Restoration:</u> Nur Akın <u>Leader of Conservation and Restoration Project:</u> Aliye Menteş <u>Architects:</u> Özge Özbek Eminoğlu and Nadire Ergin <u>Civil Engineer:</u> Cem Taneri <u>Other chambers:</u> Chamber of Electrical Enginners, Chamber of Mechanical Enginners, Chambers of Landscape Architects

- Documentation and Description: When the historical residential building in this transformation project is taken into consideration, the parameters mentioned below have been examined in order to evaluate the degree of authenticity. These are

Table 3.36: Visuals of facade organization case study 5.

DOCUMENTATION and DESCRIPTION	
Visuals of Facade Organization	
Before Restoration Project	After Adaptive Reuse Work
	
(Tuncer Bağışkan, 1980; Mimarca-86, 2018)	(Author, 2019)

- Mass and design decisions: Before to the adaptive reuse project, this building has become obsolete due to the vacant use of the building and its façade has been restored. The cumba and wooden works on the façade are preserved according to their original condition and retained their original authenticity.

Table 3.37: Analysis of plan organization for case study 5.



DOCUMENTATION and DESCRIPTION	
Analysis of Plan Organization	
Ground Floor Plan	First Floor Plan
	
	
<p>Source: Drawn by Aliye Menteş, Özge Özbek Eminoğlu, Nadire Ergin (2015), adapted by author (2019)</p>	

- Use and function decisions: This adaptive reuse project has been changed from the mansion to the institutional structure. The hall and room layouts in this structure were preserved and procedures were provided for training and management. Only the plan-type room on the first floor with a terrace is divided into two. The courtyard, which reflects the original character of this

building, was protected by social activities, and that are located in the courtyard, the toilets were arranged as disabled wc and male / female wc. In addition, the ‘hamam’ structure in the courtyard of this building has been considered and restored as a historical feature of the building. In the light of these statements, plan authenticity was maintained with few changes in the plan of this structure.

- Tradition and technical decisions with material and substance: After adaptive reuse project, the authenticity of the selected buildings were evaluated according to architectural elements is as follows.



Table 3.38: Visuals of structure case study 5.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Structure	
Before Restoration Project	After Adaptive Reuse Work
	
(Aliye Menteş, 2015)	(Mimarca-86, 2018)

- Structure: The structural system of this building did not change. According to the findings, cracks were formed in the structure and it was strengthened due to the detection of collapse.



This project has only been made in terms of consolidated in terms of structural changes have been made.

Table 3.39: Visuals of roof for case study 5.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Roof	
Before Restoration Project	After Adaptive Reuse Work
	
(Aliye Menteş, 2015)	(Author, 2019)

- ii. Roof: This structure has not changed as the roof has not been degraded and authenticity is preserved as in the original state.

Table 3.40: Visuals of material for case study 5.


DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Material	
Before Restoration Project	After Adaptive Reuse Work
	
(Aliye Menteş, 2016)	(Author, 2019)

- iii. Material: Original materials were used or repaired. For materials in poor condition, materials suitable for the original were used. Therefore, few changes are observed in authenticity of the buildings.

3.4.5.2 Step 2: Assessment and Analysis

At this stage, the cultural heritage building was examined according to 3 different evaluations. These are:

Table 3.41: Assessment and analysis case study 5.

a. Significance Assessment	b. Physical Condition Assessment	c. Management Assessment
Typology of Heritage Values <i>Inheritance Values</i>	Opportunities <i>Advantages</i>	Financial Base <i>Foundations</i>
<ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values ✓ Aesthetic Values 	<ul style="list-style-type: none"> • located on the main axis • historical mansion building that has made many usage changes in the past 	<ul style="list-style-type: none"> • founded by EU aid program
Values after Adaptive Reuse Work <i>Addition Values</i>	Threats <i>Disadvantages</i>	Power Base <i>Planning Authorities</i>
<ul style="list-style-type: none"> ❖ Social Values ❖ Cultural/Symbolic Values (was transformed and become more important) 	<ul style="list-style-type: none"> • been unused for many years and left in ruin 	<ul style="list-style-type: none"> • TRNC Antiquities and Museums Department in Nicosia but this cultural heritage building has been conserved with original state
Statement of Significance <i>According to Degree of Values</i>	Physical Condition of <i>After Adaptive Reuse Work</i>	Infrastructure <i>Services</i>
 <ul style="list-style-type: none"> Social Values Cultural/Symbolic Values Historical Values Aesthetic Values Artistic Values 	<ul style="list-style-type: none"> • preserved according to their original condition • has become a safer street • living standards have been considered according to our period (we designed according to standards for the disabled) 	<ul style="list-style-type: none"> • has been converted into institutional building to serve the members of architects

Base on the all assessments and analyzes:

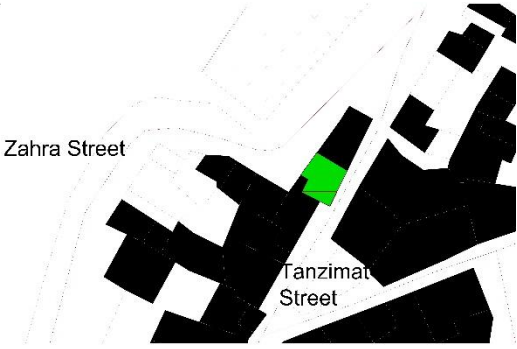

a) In the significance assessment was observed of the changes as a follow;

This building, which has high historical, cultural and aesthetic values, has had its social values strengthened by the addition of public functions. With restoration work carried out by a number of experts, the decision was made to go through with production without damaging the integrity and values of the building and with this conservation strategy cultural values increased positively.

- b) When the physical condition of this building is considered, which is strong in terms of its location and architectural character, it is obvious that it is under threat for being idle for many years. With the completion of the restoration project, decisions were taken in the consideration of the authenticity of the building. The deteriorated parts of the building were restored and the texture of the façade was preserved. Furthermore, one or two spaces were designed due to necessity without having to change the typology of the building.
- c) The factors affecting heritage conservation in the restoration project are listed below:
- Financial Base: In order to implement this restoration project, the investor of this cultural heritage building benefited from EU aid program with a foundation.
 - Power Base: This restoration project has not been limited by the planning authorities (regulators) since the original state has been conserved.
 - Infrastructure: In this cultural heritage building, the mansion has been converted into a institution to serve the members, and and the infrastructure suitable for these functions has been added to this cultural heritage building.

3.4.6 Down Cafe

Table 3.42: Location statement of case study 6.

Location Statement of the Case Study 6	
Site Plan	Street View
 <p>Zahra Street</p> <p>Tanzimat Street</p>	
Source: Drawn by Çise Tüncay, adapted by author (2019)	(Author, 2019)

This cultural heritage building is important due to its location and the two important streets in the Arabahmet area; Zahra Street and Tanzimat Street that connect each other. Also, it has wide open in front of building using as an otopark area.

3.4.6.1 Step 1: Identification and Description

This was listed as a 2nd degree cultural heritage building by the 'TRNC Antiquities and Department in Nicosia' in 1999, and it is estimated by the architect to be a 130-year-old residential building. In addition to these statements, the 'aims', 'stakeholders' and 'authenticity' of this cultural heritage building are mentioned below:

- Aims: The original function of this cultural heritage building is a residence, which was restored in 2017 and changed in function. With this restoration project, this building was designed as the first book shop. However, it could not be sustained as a function in this area and was transformed into Down Cafe by the investor in

2019 with adaptive reuse work. The aim of the recent transformation is to find socializing opportunities for children with Down syndrome and to integrate them into society.



- **Stakeholders:** The stakeholders involved in this cultural heritage building are as follows: (Table 3.43). In this cultural heritage building, the user has changed over time. However, this structure has not been reuse by the owner but has been transformed by the investor. After this cultural heritage building was transformed, its users changed and this building was transformed for social purposes with the intent of the whole society using it. In addition, the children or individuals with Down Syndrome in this building constitute a separate stakeholder group.

Table 3.43: Stakeholders of case study 6.

Original Use of Heritage Building	After Adaptive Reuse Works
<ul style="list-style-type: none"> • Users: Mehmet Baha 	<ul style="list-style-type: none"> • Users: community
<ul style="list-style-type: none"> • Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator) 	<ul style="list-style-type: none"> • Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)
<ul style="list-style-type: none"> • Owner: Mehmet Baha 	<ul style="list-style-type: none"> • Owner: Melin Güvenir • Investor: Refia Arı
	<ul style="list-style-type: none"> • Experts: Birgül Beyatlı (Architect-producer)

- **Documentation and Description:** In the light of the information collected on this building, the following parameters were examined in order to evaluate the degree of authenticity. These are:

Table 3.44: Visuals of facade organization for case study 6.

DOCUMENTATION and DESCRIPTION	
Visuals of Facade Organization	
Before Restoration Project	After Adaptive Reuse Work
	
(Author, 2019)	(Author, 2019)



- Mass and design decisions: With this adaptive reuse project, the damages on this façade was repaired, the timber and iron work on the façade was restored and the authenticity of the façade of this cultural heritage building was preserved.
- Use and function decisions: With the adaptive reuse project, the plan layout of this building was preserved and only wet spaces and wooden stairs were added together with a mezzanine floor. Since there is no change in plan organization, the plan specificity of this structure has slightly changed.

Table 3.45: Analysis of plan organization for case study 6.

DOCUMENTATION and DESCRIPTION	
Analysis of Plan Organization	
Before Restoration Project	After Adaptive Reuse Work
Source: Drawn by Birgül Beyathı, adapted by author (2019)	



- Tradition and technical decisions with material and substance: After adaptive reuse, the degree of authenticity of this building according to the architectural changes made can be defined as follows:
 - i. Structure: The structure's authenticity has been preserved by making no changes in the structure of this cultural heritage building.

Table 3.46: Visuals of structure for case study 6.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Structure	
Before Restoration Project	After Adaptive Reuse Work
	
(Author, 2019)	(Author, 2019)


- ii. Roof: In this cultural heritage building, the authenticity of the building has been preserved without making any changes to the roof character.

Table 3. 47: Visuals of roof for case study 6.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Roof	
Before Restoration Project	After Adaptive Reuse Work
	
(Author, 2019)	(Author, 2019)

- iii. Material: With the Adaptive reuse project, the materials that make up the character of this structure have been repaired and preserved. In this building, a wooden staircase and a wooden mezzanine floor were added to create a rest area. In addition, as this residential building turned into a cafe, only the ceramics in the entrance hall and kitchen were replaced. Due to this change, the material specificity of the structure has moderately changed.


Table 3.48: Visuals of material for case study 6.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Material	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2017)	(Author, 2019)

3.4.6.2 Step 2: Assessment and Analysis

a) Significance Assessment:

Table 3.49: Assessment and analysis of case study 6.

a. Significance Assessment	b. Physical Condition Assessment	c. Management Assessment
Typology of Heritage Values <i>Inheritance Values</i>	Opportunities <i>Advantages</i>	Financial Base <i>Foundations</i>
<ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values 	<ul style="list-style-type: none"> • is significant due to location • there is a parking lot accross the street from it 	<ul style="list-style-type: none"> • founded by KOBIGEM entrepreneurial fund was used
Values after Adaptive Reuse Work <i>Addition Values</i>	Threats <i>Disadvantages</i>	Power Base <i>Planning Authorities</i>
<ul style="list-style-type: none"> ❖ Functional Values ❖ Social Values 	<ul style="list-style-type: none"> • the building has not been used and left to fall into ruin due to having been given an inappropriate function 	<ul style="list-style-type: none"> • TRNC Antiquities and Museums Department in Nicosia but this cultural heritage building has been conserved with original state
Statement of Significance According to Degree of Values	Physical Condition of After Adaptive Reuse Work	Infrastructure Services
 <ul style="list-style-type: none"> Functional Values Social Values Cultural/Symbolic Values Historical Values (not changed) Aesthetic Values (not changed) 	<ul style="list-style-type: none"> • with the new function, they became pioneers in Cyprus • social relations gained significance and strengthened 	<ul style="list-style-type: none"> • has been converted into Down Cafe

Base on all the assessments and analyzes:

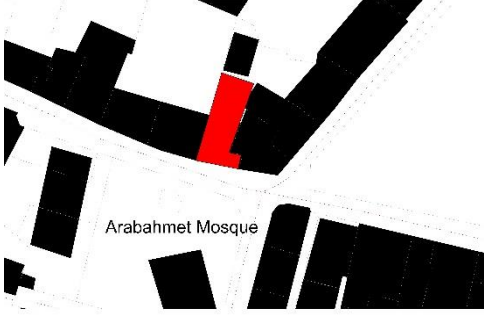

- a) With the application of the restoration project the authenticity of this cultural heritage structure, which has historical and cultural values, has been preserved, and functional values have emerged that only depend on the function that was

added. In addition, the importance of social values has increased in this building with the aim to allow children with Down syndrome to contribute to society.

- b) This cultural heritage building is in the form of a bridge that connects the two streets and creates opportunities in terms of location. In addition, the free space to the west of the building can be used as a parking area. Due to the fact that the function given before the adaptive reuse project did not fit into this area, this building was left empty and to deteriorate, posing a threat to this building. However, this building became active with the Down cafe as a function and an important step was taken in terms of social development in Cyprus.
- c) The factors affecting heritage conservation in the restoration project are listed below:
 - Financial Base: When this cultural heritage building was converted to Down Cafe, the KOBIGEM entrepreneurial fund was used.
 - Power Base: Since this cultural heritage building remains authentic, it has not faced any difficulties during the legal process.
 - Infrastructure: In this cultural heritage building, the residential building was transformed into Down Cafe and the appropriate services were created.

3.4.7 Taş Ev

Table 3.50: Location statement of case study 7.

Location Statement of Case Study 7	
Site Plan	Street View
 <p>Arabahmet Mosque</p>	
Source: Drawn by Çise Tüncay, adapted by author (2019)	Source: Drawn by Çise Tüncay, adapted by author (2019)

This cultural heritage structure is located in the Arabahmet area and it is opposite the Arabahmet mosque.

3.4.7.1 Step 1: Identification and Description

This was listed as a first degree restoration project by the 'TRNC Antiquities and Museums Department in Nicosia' in 1985, and it was built in 1931. This cultural heritage building is a mansion building and is made with the masonry technique. The bay window, wooden brackets and yellow stone pavement on the front of this building provide the identity of the building and provide information about its history.

In addition to these statements, the 'aims', 'stakeholders' and 'authenticity' of this cultural heritage building are mentioned below:



- **Aims:** The restoration work on this historic mansion structure began in 2016 and it was transformed into boutique hotels, art galleries, cafes and restaurants in 2017. The aim of the investor in this adaptive reuse application was to activate the tourism potential in the Nicosia Walled City by adding mixed-use functions to the historical structure.
- **Stakeholders:** The stakeholders involved in this cultural heritage building are as follows: (Table 3.51). This building is owned by the Cyprus Directorate of Foundation and is being rented to the investor. After the adaptive reuse application, this building was given mixed-use functions and various 'stakeholders' were able to be reached. In addition, the expert also plays the role of investor.

Table 3.51: Stakeholders of case study 7.

Original Use of Heritage Building	After Adaptive Reuse Works
Users:	Users: Tourist, local people, children
Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)	Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)
Owner: Kıbrıs Vakıflar İdaresi	Owner: Kıbrıs Vakıflar İdaresi Investor: Özge Eminoğlu
	Expert: Özge Eminoğlu (Architect-producer)

- **Documentation and Description:** In the light of the information collected regarding this building, the parameters examined in order to evaluate the degree of authenticity are examined below:

Table 3.52: Visuals of facade organization for case study 7.

DOCUMENTATION and DESCRIPTION	
Visuals of Facade Organization	
Before Restoration Project	After Adaptive Reuse Work
	

- Mass and design decisions: After the adaptive reuse, the architectural characters that form the façade of this building have been preserved with historical importance. In addition, this building was not in use before this transformation and it was in poor physical condition. Therefore, the wooden works on the façade were repaired and the yellow stones and the cumba that played an important role in its identity were restored. When this adaptive reuse project is

Table 3.53: Analysis of plan organization for case study 7.



DOCUMENTATION and DESCRIPTION	
Analysis of Plan Organization	
Before Restoration Project	After Adaptive Reuse Work
<p>Arabahmet Camisi</p> 	<p>Arabahmet Camisi</p> 
	
<p>Source: Drawn by Özge Özbek Eminoğlu, adapted by author (2019)</p>	

- Use and function decisions: Due to the change in function after adaptive reuse, wc and storage area were added where is estimated to be the kitchen area and it was designed at the back of the building. When it was first designed, this structure was preserved as plan types and the living, dining and service areas

below were designed as bed areas above. However, due to the need for a new function, the ground floor have been revised as bed areas. In addition, the bathroom solutions in the room were made open plan without adding walls. Although there was not much addition in this building, the plan organization was moderately changed with the functional change.



- Tradition and technical decisions with material and substance: After adaptive reuse, the degree of authenticity of this building according to the architectural changes made can be defined as follows:
 - i. Structure: The structural system of this building did not change and because of it was a ruin before adaptive reuse project, some of the demolished walls were rebuilt. The original stone staircase has been preserved and to reach the terrace on the mezzanine floor a steel bridge was designed. The structural specificity of this structure has changed slightly.

Table 3.54: Visuals of structure case study 7.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements Structure	
Before Restoration Project	After Adaptive Reuse Work
	
(Özge Özbek Eminoğlu, 2017)	(Author, 2019)


- ii. Roof: Some parts of the roof of this building were demolished due to collapsing and contemporary additions were obtained by using wooden and concrete rafters on the ceilings. The wooden roof system and wicker ceiling applied to the destroyed parts in order to create space in the inner garden added a distinct aesthetic to the building. In addition, the steel pergola, which is designated as the structure, is used with the contemporary roof system that can be opened and closed in the restaurant and cafe areas of the garden. Although the additions added to the roof in this building and the construction of ceilings with new materials moderately ‘authenticity’, the new roof systems applied in the garden of this building added a distinct character to this building.

Table 3.55: Visuals of roof for case study 7.

DOCUMENTATION and DESCRIPTION	
Analysis of Architectural Elements	
Roof	
Before Restoration Project	After Adaptive Reuse Work
	
(Özge Özbek Eminoğlu, 2017)	(Author, 2019)

- iii. Material: The main staircase material which is Cyprus marble, some part of ground floor marble found in this structure was preserved, damaged doors, windows and shutters were repaired and missing parts were completed. Glass doors were added to the entrance door of the building, and today's materials were reflected with using concrete in the ceilings. In addition, wooden material was used to complete the missing ceiling sections and reinforce the stairs. Depending on these expressions, it is observed that the material specificity changes moderately.


Table 3.56: Visuals of material case study 7.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements Material	
Before Restoration Project	After Adaptive Reuse Work
	
(Özge Özbek Eminoğlu, 2017)	(Özge Özbek Eminoğlu, 2017)

3.4.7.2 Step 2: Assessment and Analysis

At this stage, the cultural heritage building was examined according to 3 different assessments. These are:

Table 3.57: Assessment and analysis of case study 7.

a) Significance Assessment	b) Physical Condition Assessment	c) Management Assessment
Typology of Heritage Values <i>Inheritance Values</i>	Opportunities <i>Advantages</i>	Financial Base <i>Foundations</i>
<ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Educational Values ✓ Artistic Values 	<ul style="list-style-type: none"> • old mansion building • strong architectural character 	<ul style="list-style-type: none"> • founded by KOBIGEM foundation through the Art Galery.
Values after Adaptive Reuse Work <i>Addition Values</i>	Threats <i>Disadvantages</i>	Power Base <i>Planning Authorities</i>
<ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values ❖ Cultural/Symbolic Values (was tranformed according to present time) 	<ul style="list-style-type: none"> • Since it has not been used for many years, it is in ruin 	<ul style="list-style-type: none"> • TRNC Antiquities and Museums Department in Nicosia
Statement of Significance <i>According to Degree of Values</i>	Physical Condition of <i>After Adaptive Reuse Work</i>	Infrastructure <i>Services</i>
 <ul style="list-style-type: none"> Economic Values Social Values Cultural/Symbolic Values Aesthetic Values Artistic Values Historical Values Educational/Academic Values 	<ul style="list-style-type: none"> • More than one function has been given to the building allowing it to be active throughout the day • Economic values have been emphasized • Architectural elements that have deteriorated were restored 	<ul style="list-style-type: none"> • the mansion has been converted into a boutique hotel,art galery, cafe & restaurant to serve the tourism sector and the public, so it was changed the historic building

Base on all the assessments and analyzes:

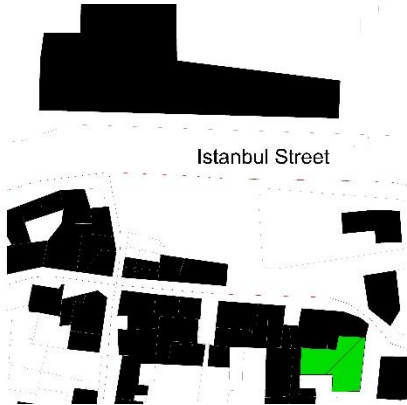

- a) the factors affecting heritage conservation in the r sectorestoration project are listed below:

This structure has historical cultural values and economic and social values have been formed due to the functions given. In addition, cultural / symbolic values have changed according to present conditions. The importance of inheritance values has concentrated on economic values and put historical values in the background.

- b) When the physical condition analysis of this cultural heritage structure is made, it is a building with high potential due to its period and used architectural elements. However, before the adaptive reuse project, it was left to disappear for long years. With this restoration work, the parts that were deteriorated were repaired and the destroyed parts were added with modern materials. The building was revived by giving more than one function to bring this structure back to life.
- c) The factors affecting heritage conservation in the restoration project are listed below:
- Financial Base: This cultural heritage building benefited from the KOBIGEM foundation.
 - Power Base: Since this cultural heritage building is listed by the 'TRNC Antiquities and Museums Department in Nicosia', it has been made within certain legal regulations.
 - Infrastructure: In this cultural heritage building, the residential building has been serve the mixed used

3.4.8 Cypriot Swallow Boutique Hotel

Table 3.58: Location statement of case study 8.

Location Statement of the Case Study 8	
Site Plan	Street View
 <p>Istanbul Street</p>	
Source: Drawn by Çise Tüncay, adapted by author (2019)	(Birgül Beyatlı, 2013)

This cultural heritage building is located parallel of the İstanbul Street and it is very closer of the main axis of Walled City of Nicosia.

3.4.8.1 Step 1: Identification and Description

This building is listed as a cultural heritage building of the 2nd degree by the 'TRNC Antiquities and Museums Department in Nicosia' and it is estimated that it was built by the architect in the 1900s. This cultural heritage building became a pioneer for other boutique hotel transformations by providing the first boutique hotel function in the Nicosia Walled City. In addition to these statements, the 'aims', 'stakeholders' and 'authenticity' of this cultural heritage building are mentioned below:

- Aims: In 2013, this cultural heritage building was transformed from a residential function to a boutique hotel function, which was the first time a residential building was used for tourism purposes in the Nicosia Walled City.

With this transformation, the aim of the architect and the investor was to encourage future adaptive reuse work in the Nicosia Walled City.



- Stakeholders: The stakeholders involved in this cultural heritage building are as follows: (Table 3.59). As in the other case, this cultural heritage building had been transformed from a residential function to a building of touristic purposes and the user group changed. The planning authority is the same as it is a listed historical building. The owner of this cultural heritage changed hands through a transaction. In addition, the (expert) architect took part in this building as the producer and, as in the other two case studies, the investor of the restoration project and the architect turned out to be the same person.

Table 3.59: Stakeholders of case study 8.

Original Use of Heritage Building	After Adaptive Reuse Works
<ul style="list-style-type: none"> • Users: Halide Derviş 	<ul style="list-style-type: none"> • Users: Tourist and local people
<ul style="list-style-type: none"> • Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator) 	<ul style="list-style-type: none"> • Planing Authorities: TRNC Antiquities and Museums Department in Nicosia (Regulator)
<ul style="list-style-type: none"> • Owner: Halide Derviş 	<ul style="list-style-type: none"> • Owner-Investors: Birgül Beyatlı
	<ul style="list-style-type: none"> • Experts: Birgül Beyatlı (Architect-producer)

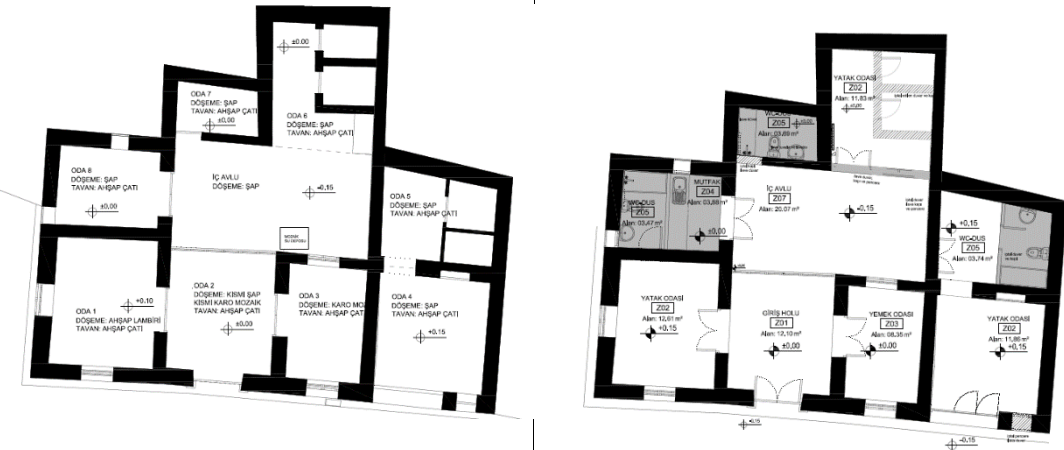
- Documentation and Description: In the light of the information collected regarding this building, the parameters examined in order to evaluate the degree of authenticity are examined below:

Table 3.60: Visuals of facade organization for case study 8.

DOCUMENTATION and DESCRIPTION	
Visuals of Facade Organization	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2013)	(Birgül Beyatlı, 2013)


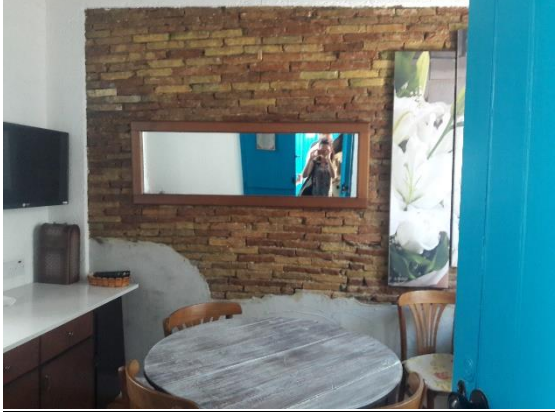
- Mass and design decisions: When we evaluate the facade of this building; it can be observed that only one non-original window was covered and other characteristics of the façade were preserved. In addition, the wooden joinery, shutters and entrance door, which were in poor condition, were repaired. Since the cultural heritage building was restored according to the original, this building's authenticity did not deteriorate regarding mass and design.

Table 3.61: Analysis of plan organization for case study 8.

DOCUMENTATION and DESCRIPTION	
Analysis of Plan Organization	
Ground Floor Plan	
	
<p>Source: Drawn by Birgül Beyatlı, adapted by author (2019)</p>	



- Use and function decisions: When the plan organization of this cultural heritage building is examined, it can be observed that the entrance areas have been preserved and the inappropriate annexes in the back were removed, a room was added due to the function and an inner courtyard was created. In addition, the rooms were equipped with wet spaces for the hostel function. According to these statements, the usage and function specificity of this structure has moderately changed.
- Tradition and technical decisions with material and substance: According to architectural changes, the degree of authenticity of this building after adaptive reuse can be defined as follows:

Table 3.62: Visuals of structure for case study 8.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Structure	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2013)	(Author, 2019)



- i. Structure: In this cultural heritage building, the structural originality of the building was preserved just by consolidation of the structure.

Table 3.63: Visuals of roof for case study 8.

DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Roof	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2013)	(Birgül Beyatlı, 2013)

- ii. Roof: In this adaptive reuse project, only the material was changed due to the deterioration of the roof. In addition, the inappropriate attachment at the back was removed and the original room and roof were added to the original building. Based on these statements, the authenticity of the building has moderately changed.

Table 3.64: Visuals of material for case study 8.


DOCUMENTATION and DESCRIPTION	
Visuals of Architectural Elements	
Material	
Before Restoration Project	After Adaptive Reuse Work
	
(Birgül Beyatlı, 2013)	(Birgül Beyatlı, 2013)

- iii. Material: In this cultural heritage building, the original materials were preserved, damaged woodwork and joinery were repaired. Due to the aging of the roof material, some parts of the roof were repaired in accordance with the original. Based on these statements, the material and substance specificity of the structure has moderately changed.

3.4.8.2 Step 2: Assessment and Analysis

a) Significance Assessment:

Table 3.65: Assessment and analysis of case study 8.

a. Significance Assessment	b. Physical Condition Assessment	c. Management Assessment
Typology of Heritage Values <i>Inheritance Values</i>	Opportunities <i>Advantages</i>	Financial Base <i>Foundations</i>
<ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values 	<ul style="list-style-type: none"> • located near the city center • having a unique architectural identity 	<ul style="list-style-type: none"> • funds from the KOBIGEM organization were benefitted from in order to promote tourism under the control of the Ministry of Tourism
Values after Adaptive Reuse Work <i>Addition Values</i>	Threats <i>Disadvantages</i>	Power Base <i>Planning Authorities</i>
<ul style="list-style-type: none"> ❖ Identity Value ❖ Social Values 	<ul style="list-style-type: none"> • some parts collapsed due to disuse • inappropriate additions made 	<ul style="list-style-type: none"> • TRNC Antiquities and Museums Department in Nicosia but this cultural heritage building has been conserved with original state
Statement of Significance <i>According to Degree of Values</i>	Physical Condition of <i>After Adaptive Reuse Work</i>	Infrastructure <i>Services</i>
 <ul style="list-style-type: none"> Identity Values Social Values Cultural/Symbolic Values Historical Values (not changed) Aesthetic Values (not changed) 	<ul style="list-style-type: none"> • with adaptive reuse work it became first boutique hotel in Walled City of Nicosia 	<ul style="list-style-type: none"> converted into a boutique hotel to serve the tourism sector

Based on all assessments and analyses:

- a) This cultural heritage building, which features the architectural features of the period in which it was built, has historical and cultural values. With the application

of the restoration project, the heritage values of this building, whose authenticity has been moderately modified, have been preserved and new values have been added. The reason for this is that the transformation became the first boutique hotel within the Walled City of Nicosia resulting in an emphasis of social values.

- b) Although this building has potential due to its location and characteristic features, it has deteriorated because it has not been used by anyone. With the application of the restoration work the physical characteristics have been improved and by giving it a new function it became a pioneer for potential investors and owners of other properties.
- c) The factors affecting heritage conservation in the restoration project are listed below:
 - Financial Base: When this cultural heritage structure was converted into a boutique hotel, funds from the KOBIGEM organization were benefitted from in order to promote tourism under the control of the Ministry of Tourism.
 - Power Base: This cultural heritage building is listed by the 'TRNC Antiquities and Museums Department in Nicosia' and therefore conservation interventions are subject to certain legal regulations. However, this restoration project has not been limited by the planning authorities (regulators) since the original state has been conserved.
 - Infrastructure: In this cultural heritage building, the residential building has been converted into a hostel (boutique hotel) to serve the tourism sector.

3.5 Findings of the Case Studies

Based on all the problems mentioned above, the findings of the cultural heritage buildings have been given below in the table (Table).

Table 3.66: Findings of eight case studies.






Building 1: Nicosia Eagle Eye			
		Inheritance Values: <ul style="list-style-type: none"> ✓ Historical Values ✓ Research Values ✓ Educational/Values ✓ Cultural/Symbolic Values ✓ Artistic Values ✓ Aesthetic Value 	Addition Values <ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values
		 <ul style="list-style-type: none"> Aesthetic Values Artistic Values Economic Values Social Values Historical Values Research Values Educational/Academic Values 	
<p>This building authenticity was changed moderately and it represent more contemporary architecture</p>		<ul style="list-style-type: none"> • This building was unique example to define of the construction period but now it was changed. In this case the research values and educational values became the less important 	

Table 3.66 (Continue)

Building 2: Valide Hanım Konağı			
		Inheritance Values: <ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values ✓ Aesthetic Values ✓ Educational/Academic Values 	Addition Values <ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values
		 <p>Economic Values Social Values Artistic Values Aesthetic Values Educational/Academic Values Historical Values Cultural/Symbolic Values</p>	
<p>This building authenticity was changed moderately and to respond the new functions the building was transformed the some historical characters</p>		<p>This building had historical values were most significance. However, the values was changed to convert the serves to new function and economic value becomes more significance in present. .</p>	
Bulding 3: Bougainvillea Garden			
		Inheritance Values: <ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values ✓ Aesthetic Values 	Addition Values <ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values
		 <p>Economic Values Social Values Artistic Values Aesthetic Values Historical Values Cultural/Symbolic Values</p>	
<p>This building's characteristics was protected and authenticity of this historical building was changed slightly</p>		<p>Value of this building not changed, only the new values added</p>	

Table 3.66 (Continue)









Building 4: İskemleci			
		Inheritance Values: ✓ Historical Values ✓ Cultural/Symbolic Values	Addition Values ❖ Economic Values ❖ Social Values ❖ Commemorial Values
		 Commemorative Values Social Values Cultural/Symbolic Values Historical Values	
This historical building's materials and architectural elements were designed according to present style, so the authenticity of building moderately changed		<ul style="list-style-type: none"> This building has new value which to occurred based on the concept of the building. 	
Building 5: UCTCEA Chamber of Architects			
		Inheritance Values: ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values ✓ Aesthetic Values	Addition Values ❖ Social Values ❖ Cultural/Symbolic Values (was transformed and become more important)
		 Social Values Cultural/Symbolic Values Historical Values Aesthetic Values Artistic Values	
This building was protected, only because of function the organization of plan was changed slightly. The authenticity is preserved as in the original state		According to new function, the building had social value and the significance of cultural value was increased	

Table 3.66 (Continue)
















Building 6: Down Cafe			
		Inheritance Values: <ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values 	Addition Values <ul style="list-style-type: none"> ❖ Functional Values ❖ Social Values
		 <ul style="list-style-type: none"> Functional Values Social Values Cultural/Symbolic Values Historical Values (not changed) Aesthetic Values (not changed) 	
The authenticity is preserved as in the original state		After the adaptive reuse project, new function became most significant value, so the functional value was obtained.	
Bulding 7: Taş Ev			
		Inheritance Values: <ul style="list-style-type: none"> ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Educational Values ✓ Artistic Values 	Addition Values <ul style="list-style-type: none"> ❖ Economic Values ❖ Social Values Cultural/Symbolic Values (was transformed according to present time)
		 <ul style="list-style-type: none"> Economic Values Social Values Cultural/Symbolic Values Aesthetic Values Artistic Values Historical Values Educational/Academic Values 	
The authenticity is changed moderately		Value of this building not changed, only the new values added	

Table 3.66 (Continue)

Building 8: Cypriot Swallow Boutique Hotel			
		Inheritance Values: ✓ Historical Values ✓ Cultural/Symbolic Values ✓ Artistic Values	Addition Values ❖ Identity Values ❖ Social Values
		 Identity Values Social Values Cultural/Symbolic Values Historical Values (not changed) Aesthetic Values (not changed)	
The authenticity is changed moderately		After the adaptive reuse project, new function became most significant value, like symbolic of the walled city	

Considering the above, eight cultural heritage buildings were evaluated and as a result of these findings;

- It was observed that when 'stakeholder' groups change values also change. In the case studies, the fact that the owners and architects were the same in 3 cultural heritage buildings caused change in the policies applied to cultural heritage buildings and a more conscious approach emerged. In another example, the role of stakeholders as an expert group in the conservation effort ensured that the authenticity and values of the building were taken into consideration by all disciplines.
- When the degree of authenticity of the interventions made in the buildings is considered, it was observed that the heritage values were preserved in the buildings whose authenticity was preserved. However, as shown in the previous example, the relationship between the function and the heritage site is important when adding new functions to the building, which has suffered no change in its authenticity, and the given function must be sustainable.

- The importance of heritage values is not taken into consideration in reuse and these buildings either lose their significance values with the additions of new functions or create different values and these become more prevalent than the heritage values.
- 'Opportunities and threats' that occur in the assessment of the physical status of cultural heritage buildings affect heritage values, and when adaptive reuse works are implemented, positive and negative effects are addressed and the character of the site is determined. Cultural heritage buildings with more 'threats' will have a negative impact on values and authenticity.
- Factors limiting cultural heritage buildings can also have a negative impact on values. As can be seen in the examples, the fact that the planning and supervising authority considers the unsupervised conservation or only conservation efforts made for physical deterioration worth addressing reduces the significance of values. Another management factor that seen in the examples appears as financial base and although it seems to be a good opportunity to realize the cultural heritage buildings with funds received, these funds are mostly tourism-promoting funds and are seen as a mixed-use modifying factors in the Nicosia Walled City. In addition, except for only one of the examples (another fund was benefited from), it became obvious through surveys that tourism developers or entrepreneurial investors that were provided funding through KOBIGEM were able to realize these adaptive reuse projects. The lack of an authority to control the distribution of these funds also adversely affects heritage values and authenticity of these buildings.

Chapter 4

CONCLUSION and RESPONSE

4.1 General Assessment

Cultural heritage is a unique resource that transmits events that are innate and have been experienced in the past together with unique characteristics and values belonging to different periods to the present and future generations. A values-based approach is important in the protection of these resources and planning proposals should be considered in order to create socially developed societies that know their past, adopt their own cultural characteristics and values and take into account the relationship between 'place' and 'cultural importance' in the protection of cultural heritage.

In the light of all the findings obtained from the analysis and evaluation work made throughout all the theoretical research, collected documentation, images and case studies, this thesis reveals that conservation work applied to cultural heritage buildings can change the authenticity of the buildings depending on the degree of intervention and transform their heritage values. With this result, although the negative effects of the restoration projects applied on the selected buildings were investigated, it was determined that in some samples positive developments on their values had occurred.

On the other hand, in the adaptive reuse work applied to bring the unused, abandoned or ruined cultural heritage buildings back to life, the authenticity of the cultural

heritage buildings and the factors positively and negatively affecting their heritage values positively and negatively were discovered. These are:

- Stakeholders and their aims for the heritage site
- Physical interventions made to heritage buildings
- The new functions assigned to cultural heritage buildings
- Infrastructure services in buildings
- The legal conservation process applied in the heritage site
- Financial resources to promote heritage conservation
- Emphasizing economic value within heritage values

4.2 Response

In order to ensure that all the findings obtained in this study lead to future adaptive reuse work in the Nicosia Walled City, and to implement a successful planning process taking into account the values-based approach in the conservation of cultural heritage, the general policies, objectives and strategies that can be applied for this city center as the decision process of all the analysis and evaluation work are given below:

➤ Policies for the Future of the Walled City of Nicosia:

The adaptive reuse work, which started to be implemented in the Nicosia Walled City in 2013, has been steadily increasing since 2017 to this day.

Policies that can be applied to reduce the effects of these interventions on the authenticity and heritage values of cultural heritage buildings and ensure their transfer to future generations are:

- The adaptive reuse work applied in the Nicosia Walled City should be appropriate for mixed-use.

- The conservation intervention in the Nicosia Walled City should be reviewed and it should be ensured that all interventions applied to cultural heritage buildings are legal.
- For physical interventions in the Nicosia Walled City, legal arrangements should be made considering the 'authenticity' of cultural heritage buildings.
- In adaptive reuse work implemented in the Nicosia Walled City, facilities and infrastructure should be taken into account.

➤ **Objectives for Future Walled City of Nicosia:**

The objectives set out in order to achieve the above-mentioned strategies in conservation interventions in the Nicosia Walled City:

- Revision of the legal regulations related to conservation interventions implemented in the TRNC by considering the values-based approach

➤ **Strategies for Future Walled City of Nicosia:**

Strategies for achieving the above-mentioned objective;

- According to the function analysis carried out in the Nicosia Walled City, restrictions should be brought to functions assigned to transformed cultural heritage buildings and incentive programs should be prepared for functions needed for the city center.
- The approvals issued by the TRNC Department of Antiquities and Museums should be checked more frequently by the municipalities or the relevant authority and a separate control team should be established for the detection of conservation interventions that they have not approved.

- Decisions to be made for physical interventions that give importance to the characteristics of cultural heritage buildings should be drawn up by the TRNC Department of Antiquities and Museums .
- In adaptive reuse work to be applied to cultural heritage buildings, a report on the facilities and infrastructure of the building should be requested by the TRNC Department of Antiquities and Museums before the function is determined.

REFERENCES

- Bakri, F., Ibrahim, N., Ahmad, S., & Zaman, Q. (2015). Valuing Built Cultural Heritage in Malaysian Urban Context. *Procedia Social and Behavioral Sciences*, 170, 381-389.
- Basat, M. (2013). Somut ve Somut olmayan Kültürel Mirası Birlikte Koruyabilmek. *Milli Folklor*, 61-71.
- Basha, B. (2016). Viability of Adaptive Reuse with Social Approach: Case Study of Asia Heritage Row, Kuala Lumpur. *Master of Science (Built Environment)*, 1-146
- Bizzarro, F., & Nijkamp, P. (1996). Integrated conservation of cultural built heritage. *Department of Economics*, 451-471.
- Botros, A. (2014). Towards the comprehensive and systematic assessment of the adaptive reuse of Islamic architectural heritage in Cairo. *Journal of Cultural Heritage*, 14-29.
- Can, M. (2009). Kültürel Miras ve Müzecilik. *Kültür ve Turizm Bakanlığı*, 1-22.
- Coccosis, H., & Nijkamp, P. (1995). Planining For Our Cultural Heritage. *Book*,

- Deacon, J., & Smeets, R. (2013). Authenticity, Value and Community Involvement in Heritage Management Under the World Heritage and Intangible Heritage Conventions. *Heritage and Society*, 6(2), 1-15
- Demas, M. (2000). Planning for Conservation and Management of Archaeological Sites. *International Workshop Organized*, 27-54.
- Doratli, N (2000). A Model for Conservation and Revitalization of Historic Urban Quarters in Northern Cyprus, PhD Thesis in EMU. Architecture Department,
- Dümcke, C., & Gnedovsky, M. (2013). The Social and Economic Value of Cultural Heritage: literature review. *EENC Paper*, 1-145.
- Eshrati, P., Bahramjerdi, N.F., Mahabadi, E. S. & Azad, M. (2017). Evaluation of Authenticity on the Basis of the Nara Grid in Adaptive Reuse of Manochehri Historical House Kashan, Iran. *International Journal of Architectural Research*, 11 (3), 214-230.
- Ewers, C. (2018). The Nicosia Master Plan: Historic Preservation as Urban Regeneration, *Master Thesis*
- Fredheim, H., Khalaf M. (2016) The Significance of Values: Heritage Value Typologies Re-examined: *International Journal of Heritage Studies*, 466-481.
- Gökçe, E. (2018). Tarihi Yapıların Yeniden İşlevlendirilmesi: Manisa İli Kurşunlu Han Restorasyonu Örneği. *Uzmanlık Tezi*, 1-146.

Grefe, X. (1998). The economic value of Heritage. 1-22.

ICOMOS, (1964). The Venice Charter, <https://www.icomos.org/en>

ICOMOS, (1931). The Athens Conference, <https://www.icomos.org/en>

ICOMOS, (1933). The Athens Charter, <https://www.icomos.org/en>

Klamer, A. (2001). Social, cultural and economic values of cultural goods. *Professor in the economics of art and culture*, 1-24.

Konsa, K. (2013). Heritage as a Socio-cultural Construct: Problems of Definition. 123-149.

Kulođlu, N. (1994). Konuttaki İşlevsel Deđişimin Tarihi Çevrelerin Korunmasında Oluşturduđu Güçlükler ve Çözüm Önerileri: Ortahisar Örnek Çalışması. *Mimarlık Programı*, 1-162.

Kuyrukçu, Z. & Kuyrukçu, Y. (2015). Tarihi Yapıların Yeni İşleve Adaptasyonunun Sürdürülebilirlik Açısından Deđerlendirilmesi: Fuat Anadolu Evi. 2. *International Sustainable Buildings Symposium*, 517-525.

Ljla, A., & Broström, T. (2015). The Sustainable Viability of Adaptive Reuse of Historic Buildings: the experiences of Two World Heritage Old Cities; Bethlehem in Palestine and Visby in Sweden. *Journal of Arts and Social Sciences*, 2(4), 52-66.

- Mason, R. (2002). Assessing Values in Conservation Planning: Methodological Issues and Choices. *Research Report*, 1-119.
- Mason, R., & Avrami, E. (2000). Heritage Values and Challenges of Conservation Planning. *An International Workshop Organized*, 13-26.
- Mısırlısoy, D., & Günçe, K. (2016). Adaptive reuse strategies for heritage buildings: A holistic approach. *Sustainable Cities and Society*, 26, 91-98.
- Mourato, S., & Mazzanti, M. (2002). Economic Valuation of Cultural Heritage: Evidence and Prospects. *An International Workshop Organized*, 52-76.
- Okuyucu, A., & Somuncu, M. (2012). Kültürel Mirasın Korunması ve Turizm amaçlı Kullanılmasında Yerel Halkın Algı ve Tutumlarının Belirlenmesi. *Çevrebilimleri Derisi*, 4(1), 37-51.
- Öngül, Z. (2012). Analysing the City Identity of Nicosia from a Historical Perspective: External Effects, Solutions Propose, *Procedia - Social and Behavioral Sciences* 284 – 292.
- Petronela, T. (2015). The importance of the intangible cultural heritage in the economy. *Procedia Economics and Finance*, 39, 731-736.
- Sebastian, L. & Lipe, W. (2009) Archeological & Cultural Resources Management. *School for Advanced Research Press*, 40-63.

- Smith, S., Messenger, M. & Soderland, A. (2010). Heritage Values in Contemporary Society. *book* 1-304.
- Soygür, A. (2003). Kuzey Kıbrıs Türk Cumhuriyeti'nde Tarihi Değerleri Koruma Anlayışı ve Lefkoşa Suriçi Öneri Koruma Plan Yaklaşımı, Yüksek Lisans Tezi, İstanbul
- Sugden, E. (2017). The Adaptive Reuse of Industrial Heritage Buildings: A Multiple-Case Studies Approach. *Thesis of Master of Arts in Planning*, 1-138.
- Taylor, K. (2004). Cultural Heritage Management: a Possible Role for Charters and Principles in Asia. *International Journal of Heritage Studies*, 10(5), 417-433.
- Turek, D. (2019). Revitalization of Small Towns and the Adaptive Reuse of its Cultural Heritage. *IOP Conference Series: Materials Science and Engineering*, 471, 1-11
- Ter, Ü., Özcan, K., & Eryiğit, S. (2013). Cultural Heritage Conservation in Traditional Environments: Case of Mustafapaşa (Sinassos), Turkey. *Procedia-Social and Behavioral Sciences*, 140, 138-144.
- Torre, de la. (2013). Values and Heritage Conservation. *Heritage & Society*, 2, 155-166.

Uijl, den T., Egmond, van C.L.E., & Erkelens, A. P. (2004). Reaching Best Practice in Rehabilitation of Cultural Heritage Buildings in Developing Countries. *Technology*, 1-11.

Vecco, M. (2010). A definition of cultural heritage: From the tangible to the intangible. *Journal of Cultural Heritage*, 11, 321-324.

Yüceer, H. (2005). An Evaluation of Interventions in Architectural Conservation: New Exterior Additions to Historic Buildings. *Doctor of Philosophy in Architecture*, 1-285.

APPENDIX

Survey

SURVEY		
<p>This survey was conducted by Behiye Kodal Kanlı who is a graduate student of the Urban Design Department of Eastern Mediterranean University related to her thesis titled “Assessment of Changes in Values of Cultural Heritage Buildings due to Adaptive Reuse Works in Walled City of Nicosia”. The answers you provide within the scope of the survey will only be used within the scope of academic work and will not be shared with third parties or institutions.</p> <p>Thank you for your support, your time and interest.</p>		
Name-Surname of the person completing the survey: Title:	Date of Survey: Name of business:	
A. INFORMATION ABOUT THE GENERAL SITUATION OF THE CULTURAL HERITAGE BUILDING BEFORE ADAPTIVE REUSE WORK		
1. Date of construction of the cultural heritage building:		
2. Before the adaptive reuse works		
Property owner:	Tenant:	Users:
3. The function of the building before the adaptive reuse works:		
4. Can you describe the first heritage value of the cultural heritage building before restoration?		
B. INFORMATION ON THE GENERAL SITUATION OF THE CULTURAL HERITAGE BUILDING AFTER ADAPTIVE REUSE WORK		
5. History of the transformation (reuse) of the cultural heritage building:		
6. After the adaptive reuse works		
Property owner:	Tenant:	Users:
7. New function:		
C. FACTORS AFFECTING THE CULTURAL HERITAGE BUILDING AFTER ADAPTIVE REUSE WORKS (legal, economic, architectural, environmental, social)		
8. How was the cultural heritage building affected by the legal conservation process? Have any restrictions (changes) been made to the restoration project during the legal conservation process?		

<p>9. Have grants or assistance been received from the state or any institution during the restoration? Can you briefly explain who received the grant or aid and the conditions followed during the restoration?</p>
<p>10. Can you briefly describe and rate the interventions made to the cultural heritage building during the re-use? (None, slight, medium, exteme)</p> <p>a) Changes to the facade: b) Changes to the plan: c) Changes to the mass (balcony, annex, floor): d) Changes to the structure and materials:</p>
<p>11. How can you identify the changes in the environment of the cultural heritage building after the transformation? Can you briefly explain the positive and negative effects?</p>
<p>12. Do you think the adaptive reuse work was embraced by the people living in the Nicosia Walled City? Can you briefly explain why?</p>
<p>13. Can you list the factors that led to the success of the adaptive reuse project ?</p>
<p>14. What do you think the inheritance value or values are after the reuse? Why?</p>